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## A Consideration of Eiichi Shibusawa's Economic Thought

KOGA Motoaki

In his childhood, Eiichi Shibusawa (1840-1931) obtained a degree of financial awareness by helping his family manufacture sell indigo balls in his native village (presentday Fukaya City in Saitama Prefecture). Later, he studied *Mitogaku*, a kind of political thought that arose in the Mito domain during the Edo period which insisted on reverence for the Emperor and the expulsion of foreigners.

Shibusawa devoted himself to the economic development of Japan under the new Meiji government. His economic views were developed through his early business acumen and the influence of *Mitogaku*.

## Between Lingtai and Shangxu : An Analysis of Tanizaki's "Kirin"

CHEN Zhu

When examining Tanizaki's short novel "Kirin", researchers have traditionally focused on its relationship with Chinese classical literature while emphasizing elements of Confucianism and Taoism.

In this paper, the author examines the meaning of Lin Lei's existence in the story, the common historical features between Duke Ling of Wey and King Zhou of Shang, the relationship between the two locations of Lingtai and Shangxu, and the modification of the portrayal of Mrs. Nanzi.

## An Androgynous *Onnagata*: A Study of Fumiko Enchi's *An Onnagata's Life: The Biography of Segawa Kikunojô the Seventh*

ZHANG Yalu

Born into a famous kabuki family of *onnagata*—male actors who play female roles—Kikujirô is unrestricted by sexual norms. In his private life, he has sexual relationships with two men, Sawaki and An. He is forced, without much success, to take a masculine role with the former, while he is expected to assume a female role with the latter. In his career as an actor, he chooses to remain an *onnagata*. Kikujirô, biologically a man, is thus torn by a complicated struggle between masculinity and femininity. The purpose of this paper is to attempt to clarify Fumiko Enchi's views concerning sexual diversity by examining the manner in which she depicts her hero.

## Acceptance of Yukio Mishima's Works during the Cultural Revolution in China: A Comparative Analysis of *The Sea of Fertility*

XIE Fan

There have been two periods when Chinese translations of Yukio Mishima's novels proliferated in China; once in the early 1970s, towards the end of the Cultural Revolution, and once at the end of 1990s. In 1966, Mishima protested alongside Yasunari Kawabata, Kôbô Abe and Jun Ishikawa in *The Tokyo Shimbun* that the Cultural Revolution was suppressing the freedom of literary creation. Following this, Mishima's novels *Patriotism*, *Spring Snow*, *Runaway Horses*, *The Temple of Dawn*, and *The Decay of the Angel* were translated into Chinese. It can be easily conjectured that the interest in Mishima's novels in this period was intentionally created by the Chinese Communist Party in order for his works to be criticized. This paper aims to elucidate how they were translated while under the sway of the ideology and other political factors in China at that time.

## Outburst of Emotions in Kazuo Ishiguro's *The Remains of the Day* and *Never Let Me Go*

TAKETOMI Ria

The characteristics of Kazuo Ishiguro's protagonists are that they are quiet, reticent, and introvert. They talk calmly about their memories in the style of a first-person narrator without showing their emotions. The readers recognize that they are hiding the truth and learn that they have left something unresolved in the past. However, certain protagonists express unexpectedly their emotions, most commonly in separation scenes, namely Stevens in *The Remains of the Day* and Tommy and Kathy in *Never Let Me Go*. This paper compares the separation scenes in these two novels. By examining them, one clear difference stands out that could be the crucial issue in *Never Let Me Go*.