

## The Study on Haruki Murakami's "The Second Bakery Attack"

by  
Juan Li

Haruki Murakami's "The Second Bakery Attack" was published in the 1985 August edition of the women's magazine Marie Claire. This work is a story about a couple that had only been married two weeks attempting to attack a bakery again so as to get rid of overpowering hunger pangs. The present article first focuses on the work's historical background, the highly developed capitalist society, and discusses the inconveniences hidden in the daily lives of modern people through considering the main characters' idea of "not choosing". The article also focuses on "overpowering hunger pangs" and shows that what they actually are are metaphors of the desire to resist a society which suppresses individuality and reveals the author's ingenuity in making readers consciously reflect on the situation surrounding modern people's existence. Furthermore, focusing on the fact that the target of the attack is changed from a "bakery" to "McDonald's", the symbolic meaning of "McDonald's" is analyzed. It can be said that the second attack by the couple, as members of the new middle class, does not mean that they totally resisted societies' manuals such as McDonald's, but that they are resisting while accepting the market order. Finally, the last scene is considered. It can be interpreted that the main characters' second attack only provides a temporary feeling of freedom and that "overpowering hunger pangs" will some day likely strike again.

### 쓰시마번 유학자 미쓰야마 라이카 (満山雷夏) 의 자타인식 — ‘번병’ 론과 ‘예’ 론을 매개로 —

마쓰모토 도모야 (松本智也)

이 글에서는 쓰시마번의 유학자인 미쓰야마 라이카 (満山雷夏) 의 ‘번병’ 론과 ‘예’ 론을 매개로 해서 18 세기 쓰시마번에서의 자타인식에 관하여 논하였다. 현실적으로 쓰시마는 조일관계의 경계적 위치에 몸담아야 하는 입장이었으나, 그와는 달리 쓰시마번의 지식인들은 일본 내에 있는 존재로서 스스로를 자리 매김하고자 하는 내면적인 인식을 지니고 있었다. 즉 그들은 쓰시마번이 처한 의식과 실태 사이의 모순을 강하게 자각하고 있었던 것이다. 일반적으로 쓰시마번의 지식인들은 쓰시마가 일본의 ‘번병’ 으로서 경계지역의 군사적 방어를 담당하고 있다는 자기 인식을 지니고 있었다. 반면에 라이카의 독자성은 ‘번병’ 론을 ‘예’ 적 관점과 관련지어 논하였다는 점이다. 송사(送使)의 정지를 주장하였던 라이카는 조일 간에 오로지 길흉 병례를 위해서만 사절을 파견하는 것이야말로 禮에 의거한 바람직한 모습이라고 인식했다. 라이카는 쓰시마의 애매한 위치를 예적 질서에 입각한 전근대 왕권 간의 정합성에 합치시키고자 했던 것이다.

## 竹内好文学者鲁迅像的生成——对小田岳夫爱国者鲁迅像的质疑

余祯延

本论试分析《鲁迅传》和《鲁迅》，比较小田鲁迅像和竹内好鲁迅像的差异。小田完全相信鲁迅的回忆录，但竹内对此持否定态度。因此小田所描绘出的鲁迅的文学观是革命的文学观，竹内描绘出的鲁迅文学观则是文学和革命各自发挥作用，文学对革命无用的文学观。在文学观之上，分析二者描绘的不同的文学的爱表现。小田描绘的是先觉者对落后者的爱，竹内则描绘了弱者之间的爱。小田的鲁迅像是中国社会改革的象征，鲁迅文学只是社会改良的手段。但是竹内的鲁迅像则是建立在深入发掘自己内心的自我认识基础之上的。对竹内来说，这样“自我认知”的行为和过程，才是文学。作为结论，在竹内构想自己鲁迅像的方面，和小田《鲁迅传》的格斗不可或缺。

## 异空间的诗学——安部公房《沙女》论

霍 士富

《沙女》不仅是安部公房在创作方法上的一次自我革新与大胆尝试，他而且是继《蟹甲木》和《S·卡尔玛犯罪》之后“第三个转型期”完成的一部里程碑之作。在叙事结构上凸显出叙事者分别以现在进行时和过去完成时两条线索展开叙述，令人耳目一新；同时，在小说结尾部分富有“催告”和“审判”两个公文，更使小说结构别出心裁。经分析表明：该文本通过将现代人抛入“异空间”的叙事形式，探讨了现代人的生存状态。即文本中的“沙穴”不仅象征着现实世界延长线的人类最原始的生存环境，而且暗示着与现实对峙的充满魅力的异空间。

Interpretation of a Drama through Music:  
An Analysis of the Musical *Der Besuch der alten Dame*

by  
Naomi Miyamoto

There are many musical adaptations of works of literature, such as the very famous *Les Misérables*, but can music express the contents of the original work, especially when music is a commercial entertainment genre? This paper analyses the musical structure of *Der Besuch der alten Dame* (2014), which is a Viennese musical based on Friedrich Dürrenmatt's drama (1955). Although its music is written in various popular styles, its method is thoroughly calculated, as in Wagner's leitmotif, and plays a substantial role in dramaturgy. The music, as well as accompanying the lyrics, also sometimes reinforces the meaning of the text, or betrays the lyrics, and sometimes juxtaposes the two streams of the past and present. This multi-layered musical structure is suited to the multiplicity of the original literary work. It is true that the original play is experimental and therefore difficult to understand, but the music's popular style explains and interprets the contents so that a wider audience can approach the essence of the original text. This type of musical can be regarded as both a form of entertainment and a literary genre.

## Development of Information Sharing Tools for Continuous-collaborative Supports for Persons with Disabilities for Five Years: The Cases of Kitakami and Hanamaki Region in Iwate Prefecture

by  
Masako Yoshioka

From the late 2000s in Japan, it has started to develop tools that unitary record and manage the information regarding continuous-collaborative supports for persons with disabilities. Investigating the transition of the actual usage, the tasks and the efforts of such tools is important, because it enables us to evaluate the roles of those tools. However, few studies have been conducted on this issue. Therefore, this study aimed to report the five-year progress from the start of such tools in Kitakami and Hanamaki city, who introduced their own tools with different background, in Iwate prefecture. Two method were used for illustrating and analyzing the transition. One was reanalysis of the results of questionnaire surveys conducted in those cities. The other was a hearing survey by the author. It was revealed that both cities experienced the discussion of the tools revision in the context of returning to the original function of the tools (i.e., enhancing continuous and integrative support through life-stages) from the third to fifth year. On the other hand, the direction of the revisions and the progress were different between the cities. In Kitakami, there are progresses in increasing parents' involvement and visualizing information-sharing behavior via the revised version of the initial tool. In Hanamaki, introduction of another tool has started to examine. For further usage, one of the tasks is to increase the frequencies of recording and referring the tools. Quantitative research is needed to find effective conditions for enhancing those behaviors.

## Collections of Letters to Saito Makoto from Goto Shinpei

by

The Society for the Study of the Modern Japan's Colonial Documents

The present article's aim is to reproduce and introduce all 27 letters to Saito Makoto from Goto Shinpei, which are included in "Saito Makoto archives of (Part One, Letters)", currently stored at the Modern Japanese Political History Materials Room of the National Diet Library. Goto Shinpei and Saito Makoto were from the same hometown of current Mizusawa in Oshu City, Iwate Prefecture, and they joined the same cabinet twice (the second and third Katsura cabinet) as the Minister of Communications and Minister of the Navy, respectively. They were therefore intimate and, in addition, both had experienced governing colonies that belonged to the Empire of Japan. Specifically, Goto had served as Director of Civil Administration at the Taiwan Governor-General Office and the first president of the South Manchuria Railway Company, while Saito Makoto had been Governor-General of Korea for about 10 years. Since these two had a large influence on the history of Taiwan, Manchuria, and Korea, (and thus), sharing the information that they gave to each other should be beneficial to research in this area. However, the letter collections have hitherto not been sufficiently utilized for research. Therefore, the present article reproduces the letters with the aim of contributing to a deeper understanding of modern Japanese colonial history and the further advancement of research by shedding lights on what sort of information or opinions were exchanged between these two men who each governed different colonies.

## 『立命館文學』 投稿規定および執筆要領

### 1. 掲載可能な研究分野

人文科学に属する学術研究に資するものであり、立命館大学人文学会活動の趣旨に沿うもの。

### 2. 投稿資格

次のいずれかに該当する者とする。

- ① 立命館大学人文学会正会員・学生会員である者。
- ② 立命館大学人文学会評議員の依頼もしくは推薦を受けた者。

### 3. 原 稿

#### (1) 言語

日本語もしくは任意の外国語。外国語の場合、日本語訳文の添付を求める場合がある。

#### (2) 種類と分量

原稿の種類は次のいずれかに該当するものとする。ただし、原資料の掲載・複写が過半を占めるものは不可とする。

- ① 論文・研究ノート・調査報告・資料紹介・訳注（20,000 字以内、欧文は 10,000 語以内）
- ② 学界動向（12,000 字以内、欧文は 6,000 語以内）
- ③ 書評（8,000 字以内、欧文は 4,000 語以内）

#### (3) 掲載書式

掲載書式は A4 判（縦 25.0cm 横 16.3cm）で縦書きと横書きのいずれかを選択できる。縦書きの場合、本文は 32 字×26 行の 2 段組、注・参考文献は 34 字×31 行の 2 段組で掲載する。横書きの場合、本文は 44 字×39 行の 1 段組、注・参考文献は 47 字×47 行の 1 段組で掲載する。図表を含めて 14 頁以内におさまらない場合、連載を基本とする。

#### (4) 要旨と題目

論文・研究ノート・調査報告・資料紹介・訳注については、原稿の言語の種類に拘らず、400～600 字の日本語の要旨と題目、200～300 語の英語（もしくは同分量の任意の外国語）の要旨と題目を添付する。

#### (5) 提出原稿の形態

原稿およびデータ（CD、USB メモリ等）を提出すること。図版については清書すること。

### 4. 審 査

投稿原稿は編集委員会にて審査の上、採否を決定する。なお、学部生・大学院生およびそれに準ずる者が投稿する場合、事前に専攻の教員の指導を受け、了解を得たものであることとする。

### 5. 校 正

執筆者は本文 2 回、要旨 1 回を校正する。

### 6. 著作権

掲載された論文等の著作権は立命館大学人文学会に帰属する。掲載された論文等の転載は立命館大学人文学会の許可を必要とする。

### 7. 投稿先

〒603-8577 京都市北区等持院北町 56-1  
立命館大学文学部内 立命館大学人文学会

### 8. 備 考

- ・原稿は原則として立命館大学のホームページで公開する。
- ・抜刷は 30 部まで無料、超過分については実費を負担する。