

《皇明条法事类纂》卷二十九的条例的复原

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本稿是将《皇明条法事类纂》(以下简称《事类纂》)卷二十九、兵部类、关津中所记载的两个条例作为史料来使用的准备工作。这两个条例分别是,《事类纂》卷二十九中所记载的:“马快等船并沿河居民强梁打捣河道若有受害军民具报告许管河官准受例”(以下简称“关津留难”第一条)和“巡检司盘诘文引竝官吏刁蹬取财问罪例”(以下简称“盘诘奸细”第三条)。“关津留难”第一条是规定了下级衙门的管河官也可以受理大运河诉讼的条例;“盘诘奸细”第三条是确认了以巡检司为中心的有官员的不正当行为并予以取缔的条例。这些都与大运河的司法、治安有关,应该成为考察明中期大运河及其周边社会的重要史料。但是这两个条例在大的文本上存有很大的问题。因此,本文将“关津留难”第一条和“盘诘奸细”第三条的文本进行了整理,复原为原来形式的文本。另外,还在结尾部分增加了一些对从这些文本替换中所读取到的《事类纂》成立情况的考察。

Reception of the Film *Legend of the Demon Cat* in China:
An Analysis of Chinese Newspaper Articles Published After Its Release

by

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This paper considers Chinese newspaper articles reviewing the film *Legend of the Demon Cat*—a joint production of China and Japan released in 2017—to understand how it was received in China.

First, many newspaper articles reviewing the film mentioned *The Promise*. It seems to be a common view that *The Promise* was Kaige Chen's biggest failure.

While many of the newspaper articles praised the film set as a historically accurate reproduction of Tang era Chang'an Castle, some criticized the story as ignoring the historical sources. This kind of criticism can lead to denial of the film itself. However, since Chinese viewers were unfamiliar with Kukai and Abe-no-Nakamaro, it is only natural that they could not understand why the two characters played such a central role.

Whether a film is commercial or artistic has become an essential issue in current Chinese film review. As for *Legend of the Demon Cat*, three different views can be confirmed: 1) it is highly commercial, 2) it is highly artistic, and 3) it has a good balance between commercial and artistic elements.

Most Chinese newspaper articles covering films are published after their release, and they are allowed to critique freely. Therefore, Chinese newspapers could be considered a free and functioning platform for review.

Based on the tendencies of the newspaper reviews described above, I intend to discuss how *Legend of the Demon Cat* was received in journal articles by film researchers in a future paper.

Grounding Process in the Initiation of Japanese Complaint Sequences:
A Comparison between Role Play Data and Daily Casual Conversation Data

by

Marina B. Asad

This research investigates how the establishment of a common ground between interlocutors is achieved at the initiation part of the Japanese direct complaint sequences. This analysis applied when conversation participants share the situation of dissatisfaction at the beginning of their conversation (such as in role-play data) and when they do not share it (such as the case of everyday conversation data). Analysis for the above two types of conversational data is based on the “socio-cognitive approach” introduced by Kecskes and Zhang (2009). As a result, it was found that in the former case, since the dissatisfaction situation is shared among the conversation participants, the recipient tries to update the current situation by adding new information which justifies his action. However, the complainant rejects this attempt and develops the dissatisfaction discourse by activating the knowledge he shares with his recipient. On the other hand, in the latter case, since the participants do not share the unpleasant situation, the complainant could not easily gain the other party’s attention at the beginning of the discourse, and it was observed that the dissatisfied speaker unilaterally introduced the motive for his dissatisfaction and developed the conversation. These results indicate that when the situation of dissatisfaction is shared among the participants, they try to build a common ground by using shared knowledge, but when the situation of dissatisfaction is not shared, they tend to build a common ground by gaining joint attention at the first place of the conversation.

Keywords: direct complaint, grounding, complaint sequences, emergent common ground, shared sense, current sense

On Prepositional/Postpositional Phrase Expressing Movement in Chinese, Japanese and English:
From the Viewpoint of their Structural Positions and Syntactic Movement

by
Tianyi Du

Talmy (1985) identified two types of languages, satellite-framed and verb-framed languages, based on whether Path is encoded in a verb or not. However, in events expressing movement, Prepositional/Postpositional Phrases are crucial in determine the location and the movement of the subject and the object. Previous researches do not distinguish whether PPs express the direction of the movement of the subject, the movement of the object, or the location of the subject or the object.

In this paper, I discuss the structural positions of PPs. Specifically, I focus on the structural ambiguity of PPs and their syntactic movement. By comparing Japanese, Chinese, and English, this paper aims to clarify the similarities and differences in structure and meaning of PPs in the three languages. In Japanese, the PP underlyingly located in the sentence-initial position indicates the location of the subject. The PP underlyingly located in VP it indicates the location of the object of the verb whether it move to the sentence-initial position or not. In Chinese and English, sentences with a PP in their initial position are not natural. However, sentences with a PP expressing a source moved to their initial position from VP for contract are not natural. What is common among the three languages is that when a PP appears after the subject, it is structurally ambiguous between whether it is VP-inside or outside.

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