

Thoughts on “Yamanobe-kun bohyo” (Takeo Yamanobe’s epitaph) Chosen by Rintaro Mori:
Ogai Mori and Mr. and Mrs. Yamanobe

by

Mariko Hashiguchi

The purpose of this paper is to examine the relationship between Ogai Mori and Mr. and Mrs. Yamanobe (Takeo Yamanobe and Sadako Yamanobe), and to discover a new side of Ogai Mori.

Takeo Yamanobe (1851-1920) is known as a businessman of the Meiji period.

After studying in England, he established “Osaka Spinning co. Ltd” with Eiichi Shibusawa and later became the first president of “Toyo Spinning co. Ltd”.

He devoted himself to the development of the spinning industry and led the modernization of Japan. He is called the father of the Japanese spinning industry.

There is a tombstone in honor of his achievements, “Yamanobe-kun bohyo” in Osaka city.

The author is Rintaro Mori (1862-1922), also known as Ogai Mori.

Both Takeo Yamanobe and Ogai Mori were from the Tsuwano Domain. They had a personal relationship with each other.

There is “Sadako Yamanobe kahi” (a monument inscribed with a tanka poem) stands next to the “Yamanobe-kun bohyo”.

Sadako Yamanobe (1860-1949) was a poet and was the person who had a relationship with Ogai Mori.

This paper introduces their biographies, diaries, and other related materials, and identifies “Tsuwano Domain”, “Kamei family (lords of the Tsuwano Domain)”, and “Amane Nishi (an Enlightenment thinker from the Tsuwano Domain)” as keywords linking them, to clarify the relationship between Ogai Mori and Mr. and Mrs. Yamanobe.

Shige Mori's "Haran (Movement of Feelings)" Essay:
A Married Couple's Journey of Self-disclosure and Mutual Understanding

by
Chiyo Suzuki

This paper discusses Shige Mori's "Haran", which is still rarely discussed, focusing on the main character Tomiko and her husband Ohno, paying attention to the change in their relationship and the structure of the story.

First, I assume the time of the story. Then I followed the relationship between Tomiko and Ohno as it changed over time, confirming the fact that Tomiko left her comfortable birthplace and began living with Ohno anew.

I also organized how the relationship changed from period to period, combining the changes in location and situation with the changes in their relationship. In addition, I compared the world in the story to the real world and sorted out the points that differed from the facts, pointing out the possibility that Shige created a creative space based on her own reality, with some modifications.

I also showed how the novelist "Shige Mori" came into being, and how "Haran" exists in the context of all her novels and all her "Tomiko Mono" stories. I then clarified that the theme that Shige wanted to portray was "A married couple who disclose themselves and understand each other".

Shige wrote her own new story, "Haran" as the different opinion from her husband Ogai's "Hannichi," but by setting her theme and approach in direct opposition to his, she expressed her own assertion as well as her originality and creativity. For Tomiko, all the elements and movements of her heart surrounding her newlywed life were "Haran," and it can be said that universality and constancy exist in her struggle for love.

Soseki Natsume's *Light and Darkness*

by

Hiroshi Fukamachi

This thesis focuses on Soseki Natsume's final work, *Meian*, and analyzes Tsuda and Nobu, who are the point-of-view characters in the work. Previous researches pointed egoism as main theme of the work. However, this study is to show the structure of the work from a different aspect.

In Chapter 2, Soseki's awareness of the problem from *Recollection* to *Light and Darkness* is discussed and it shows that "two-sided view (一体二様の見解)" in *Tentoroku* can be considered to be close to "Soku-ten-kyo-shi (則天去私)".

In Chapter 3, Tsuda's character and the relationships between people around him are examined based on the conflicting testimony of the people.

In Chapter 4, Nobu's "love", which is vaguely described in the work, is picked up. It is proved that her "love" is not for Tsuda, but merely for "sweet fantasies" created by herself and that the "love" is inconsistent with her married life.

In Chapter 5, Tsuda's "love" is argued, and Nobu and Kiyoko are compared to show how his "love" changed due to marriage.

In Chapter 6, based on the analysis in previous chapters, the relationship between "Soku-ten-kyo-shi" and *Light and Darkness*.

谷崎潤一郎《小僧之夢》論 —围绕庄太郎—

何 姝霖

1917年连载于《福冈日日新闻》(3月4日—4月1日)的《小僧之夢》是谷崎潤一郎写的短篇小说。于银座的洋酒屋当学徒的主人公终日被“工作、义务、身份”所包围,他逐渐萌生出了一种类似逃避现实的艺术观和审美意识。而他的审美意识也随着与一位名叫玛丽小姐的女性相遇而发生了改变。在1990年被发掘之前完全被遗忘的这部作品,迄今为止由①和前后作品的关系②大正时期的浅草都市文化③与电影这一新媒体之间的关系这三个侧面被论及。然而,主人公的学徒形象与小说中大量出现的艺术理念之间的联系尚未明朗。因此,本文会以主人公为焦点,在先行研究的基础上,从叙述的问题、人物形象以及与文中两位女性有关的审美意识等方面进行考察。并且以阐明主人公所处的情况与其艺术观之间的关系为本文的目的。

Hover between Life and Death
– From *HOPOKO* to *ROSITUKI* –

by
Ming Chong

This paper chooses *HOPOKO* and *ROSITUKI* as the object, illustrates the problem of life or death in *HOPOKO*, and analyzes the relation of the produce of *HOPOKO* and ATUSI NAKAJIMA' s reading experience- Pascard and Huxley, and also analyzes the problem of *ROSITUKI* --become outstanding or live for enjoymeng. First of all, the paper confirms the relevance of the philosophy of life and death with the characters of SANZO and DENKITI. In addition, this paper analyzes the character image of SANZO in *ROSITUKI*. And different from *HOPOKO*, *ROSITUKI* has reality worries. This is the advance of *ROSITUKI* than *HOPOKO*.

A Study of Yasunari Kawabata's "Barano ie"(House of Roses) : Depicting the Realization of Love's "Otogibanashi"(Fairy Tale)

by

Rina Yoshino

"Barano ie"("House of Roses") (*Shojo Club*, February 1934 issue),written by Yasunari Kawabata, embodies Love's "Otogibanashi"(fairy tale). The word "Otogibanashi" often appears in his literature, and this work is one of them. The completion of the perpetuation of tender love = "Utsukushii Otogibanashi" (beautiful fairy tale) is expressed in this work "Barano ie."

To begin with , it is made clear that the "Baranosei"(spirit of roses) depicted in this work does not refer to a specific person but is a symbol of beautiful and tender love. The second section, the variety of "love" in this work is shown by the analysis of personal relationships. The following one suggests the creativity of "Otogibanashi", compared the camellia as the familiar with rose as a stranger. Finally, I discussed Kawabata's intention to portray the perpetuation of Love's "Otogibanashi."

This work, which depicts the "Baranosei" as a symbol of tender love and the perpetuation of its existence, can be said to have been written based on Kawabata's idea of "broad love" consisting of "sympathy" as expressed in "Shojo to Bungei"(Girl and Literature) (*Wakakusa*, March 1926 issue). "Barano ie," which was written for a girl, was also written in "Pure Love" and "The World of Honest Love" (Yasunari Kawabata, "Commentary" and *Sekai Shonen Shojo Bungaku zensyu (The Complete Works of Boys and Girls in the World)* (March 1958 issue), and it could therefore be considered that Kawabata was able to depict a complete affirmation of love that is not lost by death = "Otogibanashi."

The Study on Ango Sakaguchi's "Benkyoki"

by

Xiaozhi Chen

In this article, I deal with the novel "Benkyoki" of Ango Sakaguchi. This short story was published in "Style" (Volume 2, No. 5, 1939.5), later revised and included in the short story collection "Fireside Night-talk Collection" (Style Society, 1941.4). Firstly, analyzing the description of "laughter" in the works from the two aspects of the character Ankichi and the narrator, found out the elements of "laughter" in the works, and combined the early review "About FARCE" with the review "Chaban Ni Yosete" which was published at the same time with the work "Benkyoki", to sort out the change and consistency of the author's understanding of "laughter", and explored the uniqueness of the description of "laughter" in the works. Next, combining with the background of the times, this paper analyzed the character characteristics of the "Ist", then focusing on the process from the persistence to the abandonment about "Satori" (leaning), carefully inspected the character of Ankichi, then clarified the theme of the work and the author's intention.

This article finally drew a conclusion that although foregrounding modern impressions such as "apartment", "capital" and "modern times" in the works, it emphasized the importance and necessity of "anti-teleological or no-teleological thinking" by describing the process of "Satori" (leaning) of "pre-modern" character Ankichi. In other words, the theme of the work is to re-examine the legitimacy of everyday concepts that are easily defined and conceptualized, such as those that hold "teleological thinking".

Keyword: "laughter", characteristics of the "Ist", "Satori"(or leaning), "anti-teleological or no-teleological thinking"

The “Author” Creates and being Created: Ango Sakaguchi’s *Forms and Methods of Writing*
Motivational and Creative Writing

by

Yohei Onishi

Ango Sakaguchi, who became a popular writer after the defeat in World War II with his “The Fall,” published a series of essays intermittently during the wartime period of the 1930s in which he discussed the creation of novels. These essays were developed in continuation of the discussion of language in his first literary essay, “On FARCE,” but the content of these essays is not limited to technical theories on novel writing. This paper focuses on “The Form and Method of Intentional Creative Writing,” one of the above-mentioned creative writing theories. This theory focuses on “the author’s will to manipulate the text” before the “expression” (writing) itself, and states that “the author’s will” creates an “angle” to observe reality, through which the novel is composed. At first glance, this logic seems to advocate a dogmatic representational system in which novel descriptions are generated from the privileged phase of “author,” but on the other hand, it also describes how the “author” itself is generated and transformed through novel writing while talking about the function of “author.” This paper traces this line of argumentation, analyzes the logical inheritance from “On FARCE,” and examines the scope of Ango’s creative methodology after 1935 (the “Showa 10s”).

Transform of A Novel Illustrator

by

Sota Mikami

Shachi Baba was a well-known novel illustrator in the early Showa era. However, he went to Manchuria in 1936 and became a propagandist to justify Manchoukuo's opium monopoly. It was a somewhat strange transformation. After that, he served as Executive manager of the Central Anti-Opium Committee, Non-regular member of the Manchoukuo Anti-Opium General Bureau, and Secretary of the Manchoukuo Anti-Opium Society. At the International Military Tribunal for the Far East, GHQ put him on the witness stand as a "witness to Japan's opium policy." How the Manchukuo's opium monopoly was continued? In this paper, I tried to find clues in his transmedia propaganda campaign.

Atsushi Nakajima's Development from "Sangetsu ki" to "Kōfuku"
in Connection with the Legends of Palau and G.K. Chesterton's *Orthodoxy*

by

Masashi Hashimoto

This paper considers Atsushi Nakajima (1909-1942)'s reception of British author and critic G.K. Chesterton (1874-1936) through a comparison of "Sangetsu ki" (1941) and "Kōfuku" (1942) with *Orthodoxy* (1908), with a focus on the common theme of "the two truths." The first part elucidates the composition of Atsushi Nakajima's "Kōfuku," particularly Atsushi Nakajima's friendship with the folklorist Hisakatsu Hijikata (1900-1977) in Palau, and examines in particular the impact on "Kōfuku," which portrays the turnover of characters in their dreams. The second part discusses "Sangetsu ki" in connection with G.K. Chesterton's *Orthodoxy*, considering the theme of a metamorphosis into a tiger and the idea of the moonlight. This analysis reveals the many influences of G.K. Chesterton's *Orthodoxy* on Atsushi Nakajima's "Sangetsu ki" and "Kōfuku," and clarifies the meaning of Atsushi Nakajima's *Nan'yōkō* ("tour of the south seas"), as well as the meaning of his works around that time, from the perspectives of both the author himself and his contemporary social conditions. Through these considerations, the process by which Atsushi Nakajima established a direction for his own writings based on his experience in the south seas is described in detail, while considering social trends during the South Pacific Mandate.

川端康成战后作品中“记忆”要素的变奏 ——以掌小说《红梅》《布袜子》为中心

刘 文娟

川端康成的作品中有关“记忆/忘却”的主题总是千变万化地在出现。在战后发表的第一部小说《女人的手》中，作者有意识地将这一主题交织在作品中，形象刻画了战败后主人公在过去与现实之间拉扯的人物形象。《红梅》《布袜子》发表于1948年，是收录在单行本《哀愁》中的掌小说，据川端本人自述：作品是妇女杂志投稿的落选之作，后经过润色加工创作而成。两篇作品的共同点是，“记忆”的元素点缀其中，并且同主人公的内心世界息息相关。如果说，《女人的手》揭开了战后川端文学的序幕，《红梅》《布袜子》紧随其后，那么作品中“记忆/忘却”的主题是如何演变的，同之后发表的作品之间有何关联？拙稿将对这两篇作品展开详细解读，以此尝试描绘战后川端文学的特质之一。