

英文要旨
Abstracts of Papers

The Autograph Manuscript of “Takekurabe”:
Higuchi Ichiyō, the Field of Writing

TOMATSU Izumi

A celebratory exhibition and performance were both held at Ichiyō’s memorial museum in the Taitō Ward this year as it is the year of the 140th anniversary of Ichiyō’s birth. It may safely be said that the exhibition of the autograph manuscript of “Takekurabe” at the National Institute of Japanese Literature is swimming with the stream. Far from being a distant existence, it seems that we feel Ichiyō increasingly familiar to us. It is not only because her portrait is printed on the 5,000-yen note but also her autograph manuscripts have started appearing in full view and their value as sources has been reconsidered.

Ichiyō, who started writing as a novelist in the Meiji period, namely in the beginning of the type-printing era, left not only manuscripts but also a large quantity of drafts (*miteikō*) that looked like waste paper. It is said that they numbered in the thousands. It is said that Ichiyō’s sister Kuniko, who knew Ichiyō’s struggle with writing, carefully preserved even her jottings. In the present day when modern publishing technology has changed dramatically, the manuscripts have drawn scholars’ attention as valuable sources for new research on literature.

This manuscript is currently displayed at the National Institute of Japanese Literature and is the only final version of the text which is in nearly perfect condition. “Takekurabe” appeared intermittently in seven parts in the literary coterie magazine “Bungakukai” for one year and then appeared collectively in the commercial literary magazine “Bungeikurabu” published by Hakubunkan. In this presentation, I would like to explore the appeal of “Takekurabe” while indicating the issue of the autograph manuscript through the comparison between the text in “Bungakukai” and the text in “Bungeikurabu”. It is a well-known fact that the contents of “Takekurabe” is quite simple. However, there are subtle differences between the two texts. As the story dynamically develops, I personally think that the text in “Bungeikurabu” is superior to the text in “Bungakukai”. What is your opinion?

Influence of Tanehiko's Research Methods in his *gōkan*
Sogatayūzome: Concerning the Eight Annotations

KIM Mijin

Ryutei Tanehiko was the foremost writer of *gōkan*, a form of illustrated novel, during the latter part of the Edo period. In the Bunka, Bunsei and Tenpou periods (1804-1844), a kind of annotation meant to explicate the culture of one hundred years prior based on literary evidence reached the height of its popularity. Tanehiko made many discoveries concerning the customs, language, *haikai*, *kabuki* and *jōruri* of the early part of the Edo period, and left behind many essays based on his research. The knowledge gleaned from this research was used in the writing of his *gōkan*. In this way, the customs and culture of early Edo were revived in the pages of these works.

In this presentation, I would like to investigate how the results of research were used in *gōkan*, taking *Sogatayūzome* (1817) as a primary example. According to the work's introduction, Chikamatsu Monzaemon's *kyōgenbon Sogatayūzome* from the Genroku period (1688-1704) is the source book. The introduction states that, in order to communicate the classical style to the readers, the themes of the original were left unchanged, while only the language was updated to that of the present day. One point reflecting the style of the day is that the characters' faces are drawn as actor's portraits of the same period *Sogatayūzome* was written by Tanehiko.

However, this work also contains Tanehiko's idea for reviving the antique. They are the eight annotations on eight of the fifteen pages. These annotations explained such things as a character's hair, makeup, or part in the play, as well as old vocabulary from the Genroku period. Tanehiko used the manner of expression and classical style of one hundred years before in his works.

In this presentation, I will clarify the revival of Chikamatsu's *kabuki* in this work, in the light of these eight annotations. I will show that the reason for using annotation as a means for putting sources of research in the work is to show both the present-day and classical styles on the same page.

Reproduction of the original text in “*Otogi Bouko*”:
Concerning the originality of “criticism”

LU Junwei

“*Otogi Bouko*” (published in 1666) is a Gothic novel collection which Ryoui Asai adapted according to “*Jian Deng Xin Hua*” (by You Qu) and “*Jian Deng Yu Hua*” of China and “*Kumo Xina*” (by Sisup Kim) of the Korean Peninsula. In the paper “*The acceptance of “Jian Deng Xin Hua” in East Asia—the succession and transfiguration of intellectual’s consciousness*”, Miss Longmei Zhang stated that from “*Shui Gong Qing Hui Lu*” (1 of the volume 1 in “*Jian Deng Xin Hua*”), we can see the author You Qu’s criticism to intellectual’s policy of the early Ming dynasty in China. Moreover, Miss Zhang stated that from “*a topping-out of the Dragon’s Palace*” (1 of the volume 1 in “*Otogi Bouko*”), we can see a satire to the declination of Kidendo and it succeeded the subject of “*Shui Gong Qing Hui Lu*” in its entirety than the direct original text “*Yongu Gungu Buyon Noku*” (the fifth in “*Kumo Xina*”). Although we can read that intellectual’s consciousness from “*Jian Deng Xin Hua*”, there have no environment to cultivate the intellectual’s consciousness like China in the early Edo period of Japan, so I can not imagine that Ryoui has resonance in You Qu. However we can not say that there is no “criticism” in “*Otogi Bouko*”. Indication of Miss Longmei Zhang shows the necessity and importance which we examine the difference of “criticism” between China, Japan, and the Korean Peninsula.

As already pointed out in the previous studies, the “criticism” in “*Otogi Bouko*” has a point common to “*Ukiyo Monogatari*” and “*Inu Hariko*”, and it is pierced through the whole life of Ryoui. However, the question still remains about that the “criticism” in “*Otogi Bouko*” can be read as criticism like China, or can be read as mere lesson. It is common for an intellectual to do political criticism through a text, and this can be said the intellectual’s consciousness in China, but how Sisup Kim of the Korean Peninsula and Ryoui Asai of Japan have accepted the intellectual’s consciousness when they adapting “*Jian Deng Xin Hua*”. Compared with China and the Korean Peninsula, what is the originality of “criticism” in “*Otogi Bouko*”, and how read the literary nature of author Ryoui through the originality? This relates not only to reading of the work itself, but also to positioning of “*Otogi Bouko*” in the history of Japanese and East Asia literature. Based on these questions, this paper tries to consider the “criticism” in “*Otogi Bouko*” through reproduction of the original text.

A Recovery of the Legend of Kusunoki Masashige in the Early Modern Literature: It's Conversion to the Story of *Nanchō* Restoration

LEE Chungho

The legend of Kusunoki Masashige was reinterpreted again and again in plays and novels at the early modern period. During the process of being accepted into the literary genre, the legend of Kusunoki Masashige was developed as a narrative rich in variation while absorbing each genre's distinguishing characteristics. Its relation to authentic records is particularly worthy of notice. In this presentation, I am going to examine the relation between the legend of Kusunoki Masashige and Keian taiheiki mono (literary genre based on the Keian incident in 1651). By doing so, I would like to make clear that the legend metamorphosed into the story of family restoration during the process of becoming established in early modern Japanese literature.

The yomihon "Shōzenjōshiakinonanakusa" (1809) written by Kyokutei Bakin skillfully blended prior jōruri based on Osome Hisamatsu's double suicide and the legend of Kusunoki. It has been classified into 'kōdanmono' yomihon in prior research and mainly been examined its relation to prior jōruri. In fact, "Shōzenjōshiakinonanakusa" also has a characteristic as a historical story which takes the story of the royal retainer of nanchō, Kusunoki Masashige. It tells the aftermath of the fall of the nanchō dynasty and its theme was metamorphosed into the nanchō restoration.

Thus the legend of Kusunoki Masashige expanded into the brave tale of nanchō retainers who were going to revive nanchō. It may safely be said that the old Kusunoki legend, which focused on Kusunoki's character as the loyal resourceful retainer, had been changed. In its background, there was a similarity between the actions of Yui Shōsetsu who was strongly influenced by Kusunoki Masashige and tried to overthrow Tokugawa Shogunate, and the legend of Kusunoki. The images of Yui Shōsetsu and Kusunoki Masashige overlapped in Keian taiheiki mono which made Yui Shōsetsu its protagonist. Thus, the story of Kusunoki Masashige which worked as a metaphor of release and revolution by outlaws at the early modern period was incorporated into the story which nanchō retainers aim to revive nanchō. This trend lived on in the 'haishimono (folktale, legend)' yomihon such as "Shōzenjōshiakinonanakusa".

‘A Defect as Art’ of “一九二八年三月十五日 (15th March 1928)”

YANG Heejin

The works of Kobayashi Takiji returned to the limelight when the “Kanikōsen” boom occurred in Japan in 2008. There is a strong relation between this boom and the spread of new liberalism in Japan. The novel “Kanikōsen” became a topic of conversation among the young who were distressed by the ‘*kakusa shakai* (disparity society)’ and it would have been exacerbated by the boom.

The reason why Japanese people have started reading Takiji’s novels again might lie in the ‘*ruijisei* (resemblance)’ between today and the period when Takiji lived. People are now facing a ‘once in a century’ financial crisis following Subprime Shock and Lehman Shock. This situation shook not only Japan but also the world economy. It goes without saying that the new liberalism relates to this state of things.

Takiji was a communist and there are many novels which depicted class conflict in his novels written after he made his debut to the literary world in earnest. His debut novel “一九二八年三月十五日 (15th March 1928)” took up the incident ‘San ichi go jiken (The 15th March incident)’ in 1928 as its subject and it portrayed the arrest of the Japanese communists in Hokkaido. Kurahara Korehito valued the novel as ‘one of the important suggestions for the future development of proletarian literature’ although it has ‘a defect as art’. Kurahara might have valued the novel from the point of the movement of proletarian literature’s realism which he advocated. It seems that he did not dare to mention the literary side of it.

In this presentation, I am going to examine this ‘defect as art’ of “一九二八年三月十五日” and make clear how the proletarian novelist Takiji understood the reality of the day as well as how he depicted it by using literary expression.

Recovery of Mokichi

SASAKI Hisako

There are two big crises in the poet Saitō Mokichi's life. One is the time when Japan was defeated in 1945 and the other is the time when the Aoyama mental hospital was burned down in the end of 1924. The latter crisis was especially hard on forty-four year old Mokichi who had just returned from studying in Europe. He had to think about how to rebuild the hospital as well as how to support his family by himself. It is the harsh situation that he suffered both physically and mentally. In this presentation, I am going to examine the recovery of Mokichi by studying the publication which he took interest in and its background from this period to around 1928.

Although he was under hard conditions, Mokichi actively worked at that time. He studied classics thoroughly and published some *kōteibon* (the book which was revised). Mokichi frequently visited the places that are famous in connection with *koten waka* (classical 31-syllable of Japanese poem) while deepening his understanding of *chūsei waka* (31-syllable Japanese poem of the Middle Ages) and *kinsei waka* (31-syllable Japanese poem of modern times). He enjoyed the nature of Mt. Hiei, Mt. Kōya and Kumano. Here, we can see his respect and longing for the old poets. It seems that Mokichi who had experience of staying in Europe, made some discoveries in those days.

Portray of “I” in Shiga Naoya’s *OTSU JUNKICHI*

Moinuddin MOHAMMAD

OTSU JUNKICHI (1912) is a writing in which the protagonist “I” who is also the narrator of this story, recollects his past incidents. This writing is known as a monumental piece of work of Shiga Naoya that raised him to the stature of a professional writer. Most of previous researches are tend to relate the incident of the writing with that of writer’s real life incident while analyzing it. This paper, however, looks at the story as an independent piece of pure literary work and attempts to analyze the story by disassociating “I” with that of writer’s real life and focuses on to find out the place of “I” portrayed in the writing.

It is significant to understand I’s psychological complexity while analyzing the story. For instance, the opening sentences of the story show that how on one hand “I” follows the teachings of Christianity that admonishes the act of adultery and on the other hand his perverse fascination for girls gets stronger and stronger. This admonishment of adultery and fascination for girls create severe mental conflict in “I”. At the same time, the prohibition of adultery can also be considered to have transformed I’s feeling towards girls.

Further, it is also important to talk about I’s understanding while assaying the story. “I” the narrator, finds himself in a state of confusion regarding the mingling of two different sexes freely, even when he was not under the influence of Christian teachings any more. This could be drawn from the following excerpt of the story, i.e. “At this point of time, I am ashamed of my weakness that forces me to follow the ideals. However, even if similar kind of situation comes to me now, I suspect that whether I, who is already a changed man, would adhere to my original character and likeness and be able to follow it or not. Perhaps I can’t.”(Chapter 1-4) Furthermore, I’s diverse way of interacting with the two girls “*Musume*”and *Chiyo* can be made a topic of discussion. In order to comprehend such a changing attitude of “I”, it is significant to look at it by relating to his original personality.

Recovery of Premodern in the Work of Fukazawa Shichirō: “Narayamabushikō” and “Kōshūkomoriura”

GAO Yan

The distinctive feature of Fukazawa Shichirō’s work is the creation of the premodern world and its impact on the readers who live in the era of a high-growth Japanese economy. In this presentation, I am going to examine ‘recovery of premodern’ in Fukazawa’s work through study of his representative novels “Narayamabushikō” and “Kōshūkomoriura”.

Fukazawa depicted the people who followed ‘the reason of nature’ as making *sinshū* and *kōshū* its starting point. They were widely different from the people who lived in the modern period. The image of Utopean old women and the masses had been pointed out by scholars such as Tōmaru Ryū, Sōya Shinji and Kawamoto Saburō.

It seems that seeking a reconstruction of the premodern world destroyed by ‘violence’ of modernization is Fukazawa’s rejection of the modern period. The substance of his premodern world is an overlap between an image of mother and the reason of nature. However, the premodern world portrayed in Fukazawa’s novel was not an innocent Utopia. I would like to consider following points:

1. The subject of a community in the premodern era
2. Invasion of modern elements

During the beginning of the era of high-growth in the Japanese economy in 1955, Fukazawa, who did not like the modern period, showed a strong objection through his novel “Narayamabushikō”. The terrific figures of common folk who followed nature gave the readers, who at that time praised humanism, a shock. It called on them to reflect on their past conduct. This might be the reason why his later novel “Fuefukigawa” was highly evaluated. However the premodern which was his weapon against the modern disappeared in “Kōshūkomoriura” owing to being dragged into a trend of modernization in the post war period. The halfway recovery of premodern in the novel written during the peak of modernization 1964 is Fukazawa’s recurrence of reality from imagination. It seems that it is evidence of the author’s growth after the incident of “Fūryūmutan”. Although Fukazawa’s attitude of criticism towards the

modern period is constant, his critical ability is deeply concerned by the extent of recovery of the premodern. It is the vivid recovery of the premodern in “Narayamabushikō” that has the power of awaking the ‘modern people’. The spiritless recovery of the premodern in “Kōshūkomoriura” dose not have such a power. The fact that the film “Narayamabushikō” received a Palme d’Or at the Festival International du Film de Cannes is powerful evidence that the recovered thought of the premodern has been infectious.

The Natural Features of Japan Recovered by Depiction

MINAMI Asuka

In this presentation, I am going to pay attention to the power of description in modern Japanese literature. It is the development of story, the change of the characters' feelings and thoughts and the understanding of the characters' life-styles that work as a guide to reading comprehension at schools. The description of a natural landscape and a street of stores and houses tended to be treated as the auxiliary elements which reflect the characters' feelings or symbols. I would like to confirm that this desire to create images in the readers' mind, using words, is the reason which modern novelists worked hard for story writing.

There is a background in which the Japanese people's sphere of travel extended as transport developed in the Meiji era. Japanese people's interest in unknown places was elevated. The technique of Western paintings sketch changed their awareness as well. The conventional expression of scenery was out of place and the technique which described the atmosphere of a place by words was invented through 'the discovery of scenery' of Tokutomi Roka's and Kunikida Doppo's at the beginning of the 20th century. *Shaseibun* (literary sketch) promoted by Masaoka Shiki developed the expression which described daily life without depending on an expression of *saijiki* (a glossary of seasonal terms for haiku composers, with illustrative verses) and *utamakura* (a place famed in poetry). *Shōhinbun* (literary sketch) which was similar to prose poetry, was popular and a great many were written for magazines around 1910. It is the period when the novelists Tayama Katai and Iwano Hōmei argued an 'essay on description'.

I am going to focus on the two novels "Inaka kyōshi" (Sakura shobō, October 1909) written by Tayama Katai and "Haru no otozure" ("Shinchō", May 1909) written by Nagai Kafū which aimed to produce local colour and will analyze the natural features aroused by their descriptions. In the former novel, the novelist Katai, who was also a travel writer, depicted the north Kantō region such as Hanyū and Gyōda before the Russo-Japanese War. In the latter novel, the novelist Kafū, who rediscovered the natural features of Japan after returning home from abroad, depicted Tokyo using sensual expression.

The description of scenery (such as the sky and trees) and a street of stores and

houses written in literary works are able to create a 'living space' for the readers. They are more than sources for a local history and an essay on landscape. They are also a historical property which recovers scenery in the past and arouse the bonds between the land and people. I would like tell you that the image of the natural features given by literature is a part of the culture of the land and an opportunity to create new scenery.

Ruin and Renewal: Tayama Katai and the Great Kanto Earthquake

Alex BATES

After the Great Kanto Earthquake, critics such as Chiba Kameo and Nakamura Murao sought a literature that engaged with society or the modern age. It is true that following the disaster more externally focused literature, such as that produced by the proletarian literary movement and the Shinkankaku group, was more en vogue than that of the naturalist I-novel. Though this shift toward externality in literature was not solely due to the earthquake, the disaster was certainly one impetus toward the change.

Though there was a general trend toward externality after the disaster, it was not true of the entire literary world. In this paper I focus on the postquake work of Tayama Katai. In Katai's post-quake I-novel "Burnt Remains" and in his memoir Record of the Tokyo Earthquake, this established author paid little attention to social considerations. Katai's literary theories, particularly that of *heimen byōsha*, are centered on the literary ideal centered on the author as an observing subject. Such a view sees literature that explores the suffering of others as deficient because it requires imagination. This idea was also current in the *bundan*. For example, the *bundan* considered the I-novel "Burnt Remains" to be literary, but not Katai's other post quake writing.

Katai, who could not stand by after the disaster, went out into the devastated city as an objective observer and attempted to represent what he saw in accordance with his own literary theories. In "Burnt Remains" he wrote: "Everything was a burnt out field. ... I felt I saw in the large ruins of Tokyo the smaller scale personal ruin within myself." Ultimately, Katai went out to view the ruins and thought not about the suffering of others, but the ruin within himself. But for Katai and his theories, "ruin" was not a negative concept, but foretold the possibility of renewal.

Development of the *Kanshi* in the Heian Period: The Chinese Poems in “Shinsen manyōshū” and the Spider’s Thread in Michizane’s Poem

LIANG Qing

Waka gradually became popular at the end of the 9th century. Japanese people composed *nihon kanshi* which were not just an imitation of Chinese poetry and with the development of a national identity, started searching for their own sense of expression. In this presentation, I am going to compare Chinese poems, *waka* and *nihon kanshi* and examine the expression of the spider’s thread in “Shinsen manyōshū” (the first volume, *koi* 108) as well as the ‘Gyōgetsu’ poem by Sugawara no Michizane. The purpose of this presentation is to throw the light to the development of the *kanshi* before the “Kokinshū” was published.

The poem ‘*keichū sekibakutoshite chirin midare* (I am sleeping by myself. A spider’s thread is entangled)’ (893, the first volume, *koi* 108) and Michizane’s poem ‘*aki no omoi wa kumo no itosujiyorimo nannari kidakida funfun tachitsukushite kaeru* (A lonely meditation in autumn is severed into shreds like a spider’s thread)’ (891) were composed under the context of the vogue of spider’s thread as a motif in the latter of the 9th century. There is no distance between the spider’s thread and the composer’s feelings and this kind of expression is rare. This unique expression is based on the six dynasties poetry ‘*shinsho midarete ito no gotoshi* (My mind is disturbed like entangled thread)’ (Zui, Sonbanju, *tōkukōnannimamorite keiyū no shinyū ni yosu*) and *hakushi* ‘*ryūshi hiki taete chō hikitayu hishi masani tsunagi eru toki nakaru beshi* (My heart is broken like the branch from a willow. My sorrow is never healed)’ (3145, *yōryūshishi* 8) and created the semantically related word ‘*o, dan, ran, nan*’. They created this unique expression by dint of skillfully replacing the old conventional expression ‘*aoyagi no ito, seni no ito*’ with ‘spider’s thread’. When we think about how *ouchō kanshi* accepted the Chinese poems of spider’s thread, we will be able to understand that it did not contain a moral hidden meaning. If anything, it tends to draw a cobweb beautifully and minutely. The poem *koi* 108 and the Michizane’s poem especially draw the scholars’ attention as there are few examples in Chinese poems which write about the severed spider’s thread. It seems that this expression reflect Japan’s own aesthetic sense. The motif of the severed spider’s thread can be seen in the Henjō *uta* but not in the “Kokinshū”. The motif had been fixed as the conventional

expression of *koi uta* (love poems) after the latter 10th century. In that respect, it may safely be said that the poem *koi* 108 and the Michizane's poem are pioneering works.

Okashi revived in “Kanmon Gyoki”: *shushō* as an aesthetic sense

Adam BEDNARCZYK

Most of the medieval diaries written in *kanbun* are works by male aristocrats and monks. As regards the text structure and the style, they are very similar, and for the sake of detailed daily records these records are thought to have a great historical value. A good example of such literature is “Kanmon Gyoki” by Prince Fushiminomiya Sadafusa that follows earlier male diaries in *kanbun* as well. Vivid descriptions of various aristocratic and secular events etc. at the court, and of the shogunate in the first half of the fifteenth century, make that the text is considered in many aspects as a unique historical source.

Among different interesting issues concerning Sadafusa’s diary, especially often used expression *shushō*, which appears in numerous entries, is remarkable. The meaning of *shushō* can be interpreted as *koto ni sugururu* (lit. ‘particularly distinguished’, ‘excellent’). Originally, it was a word expressing an admiration for exquisite things, and as such were regarded objects and things concerning sacred and religious matters. As a Buddhist term, *shushō* means literally ‘excellent’, and as we can also read in “Muryōju-kyō”, to make moral influence ‘laudable is unusual’ (*shushō ni shite keu nari*). In his Bodhisattva times, when Amida-butsu took an oath saving all living things, we can find an admiration of his act that says, it ‘surpasses particularly praiseworthy pray’ (*mujō shushō ni chōhotsu seri*). However, does the expression *shushō* recorded in “Kanmon Gyoki” correspond with the meaning explained above? If we look closer at different situations, when *shushō* was used, it is clear that it could mean: ‘excellent, superior’, ‘beautiful’, ‘elegant’, ‘extremely interesting’, etc. If so, semantically *shushō* seems to have, to a certain degree, a similar broad sense to that, we can see in case of the aesthetic category *okashi*, popular in some works of the Heian aristocracy. In the paper, through an examination of *shushō* appearing in Prince Sadafusa’s diary, I would like to consider various meanings of this expression as a peculiar type of aesthetic sense.

Others as Restrictions:
Through the Examination of “Genji monogatari”

SAGIYAMA Ikuko

The most disastrous tragedy ‘the great east Japan earthquake’ on 15th March 2011 made headlines all over the world. In Italy where I am living now, I often hear some praise for the way Japanese people faced the tragic incident with dignity. The question of how to measure themselves and how to maintain their dignity when people are confronted with crisis will depend on their society, culture and history. In Japan’s case, it seems that it is greatly indebted to their tendency to be conscious of how others recognize them. Especially, their tendency to try to avoid bringing shame on themselves has been pointed out by various essays on Japan in the world. When we collate this Japanese tendency with literature, what kind of subtleties we can find?

In this presentation, I am going to examine how the view of society and its surroundings regulate the characters in “Genji monogatari” as well as studying how the view of society and its surroundings effects the story. When the female characters in “Genji monogatari” are worried about man-woman relationships, it is not only the crisis itself but also people’s reputation that causes concern. Does this awareness of reputation work actively as a course of action? If so, how does it function? I would like to consider these questions with a key word ‘*hito warae* (make a laughingstock of oneself)’.

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