foregrounded some important contradictions and inadequacies in its programme. These problems were the focus of my introduction to the Symposium.

I looked first at poems by Michael Longley and R. S. Thomas, which concentrated on the region in order to transcend the subject matter and aimed at universal statement. By contrast work by Tom Leonard which attacked the English centre with a "barbarian voice" seemed less convincing. Seamus Heaney was then considered as a regionalist who, from the start of his career, was aware of some of the ironies of his situation. Heaney writes for an international audience about a rural life he can no longer share. He also bolsters his concept of the region by demonising an Other which threatens or occupies his land. I ended by asking whether Heaney had become trapped by regionalism. His recent poetry emphasises pastoral nostalgia—pleasant enough in itself—but it fails to confront the challenge of his present position, both within Ireland and as a poet on the international scene. (司会者)

2. Regional poetry in the North of Ireland

In this paper I approached the subject through contemporary poetry in the North of Ireland. The tradition of local poetry that existed before the literary revival earlier this century was to some extent eclipsed by the new identity of Ireland as a nation. Among Ulster poets, Patrick Kavanagh may be said to have confidently reestablished the poet's role as someone who might hope to be, in the words of W. H. Auden, 'local, but prized elsewhere.'

The regionalist movement that John Hewitt participated in took place in the North of Ireland in the nineteen forties, and attempted to foster all the local arts of that region. But Hewitt's concern with regional identity also brought him face to face with difficulties that were particular to the urban Protestant community. I tried to show how Hewitt's relation to the land (in the sense of both countryside and nation) is actually problematic, and how he looked to "regionalism" for the solution.

Seamus Heaney in his early work comfortably adopted the role that Kavanagh had provided as a rural Catholic. But Hewitt's difficulties can be seen to be repeated, in different ways, in the work of Michael Longley, Derek Mahon and Tom Paulin. Their separate attempts at resolution have been artistically fruitful, though none of them has quite attained the "noble repose" that Kavanagh spoke of and demonstrated in his later work. (David Burleigh)

3. Edwin Morgan and Douglas Dunn: the Two Scotsmen

Regionalism does not manifest itself only in a regional language and subject-matter. The two leading Scottish poets, Edwin Morgan and Douglas Dunn write mainly in English and about a far wider range of subjects. Yet they both show their links to the region in their own ways.

Behind Edwin Morgan's experiments with languages lies and almost obsessive scep-
ticism about the competence of any language as a means of communication. The insight is inseparably connected with the co-existence of three languages in Scotland, where each language is made relative, and its significance different almost from person to person. And yet, the poet is also aware of the fact that the interaction of these languages undoubtedly vitalizes one another.

The regional landscape is made relative in Douglas Dunn’s poems. Defining himself as an outsider in Hull, he longs to become a part of the landscape of his native region. Yet the landscape has changed in his absence and so has he. Thus the poet chooses to reconstruct it with his own words, out of fragmented landscapes.

The sense of relativity in language and landscape seems to have enabled the two poets to attain an appropriate distance to their region. And their lenient regionalism obviously enriches the soil of Scottish literature. (中尾まさみ)

4. As a pannelist of the symposium on “Internationalism versus Regionalism” chaired by George Hughes I presented a 20-minute paper on the influence of the poetry of W. H. Auden on succeeding poets. I suggested that Auden’s poetry can be viewed as internationalist in the most positive of ways, and illustrated the impact of his various styles on recent poets on both sides of the Atlantic, such as John Ashbery, James Fenton, and James Merrill. I argued that his influence has been mainly beneficial, enabling such poets to discover their own voices. In conclusion I posited that Auden’s humane, civilized, sophisticated style has offered a great number of poets the means of escaping merely parochial concerns, dictions, and forms, and can be seen as embodying the virtues of a cultured internationalism. (Mark Ford)

Symposia 第四部門「イディオムの形成と発達」（司会・講師・秋元実治。講師・山内一芳、松本明子、河井道夫）

1. イディオム（及びコロケーション）が古英語、中英語、近代英語を通じて、いかに形成され、発達していったかを考察した。一般的に言って、次のような傾向があることが判明した：(1) 文字通りの意味から比喩的 / わりにイディオム的意味への移行、(2) 名詞の ‘empty’ 化、(3) 名詞の動詞への抱合化 (incorporation)、(4) 生産性の拡大、(5) ‘old form’ から ‘new form’ への交替、その他に、再分析 (realanalysis) や文法化 (grammaticalization) などがその形成・発達に係わっている。（司会者）

2. On the Collocations of Old English Verbs—(1) (ge)don, (2) (ge)macion, (3) sellan, (a)giefan, (4) niman, tacen, (5) babban—

現代英語において、V+N+P の形で idiom を形成する do, make, give, take, have に対応する古英語 (1) (ge)don, (2) (ge)macion, (3) sellan, (a)giefan, (4) niman, tacen の collocation については、「イディオムの形成と発達」という点から調査、報告を行なった。(ge)-
don は、OE から巾広い collocation を形成しているのに対し、(ge)macion は、OE 後期になって collocation を形成するようになり、ときに、Ælfric には、その例が多くみら