La naissance de la “critique”: la “critique”, l’“amélioration” et la “société” au Japon sous l’ère Meïji

KIMURA Naoe

“Critique” est un mot couramment employé dans la langue japonaise d’aujourd’hui. Mais c’est seulement à partir de la seconde moitié des années 1880 que ce mot a commencé à se répandre et à être utilisé dans le sens moderne. Ce qui ne signifie pas simplement que le mot “critique” s’est mis à circuler; mais aussi que la “critique” en tant que pratique productrice de discours est apparue au sein de l’espace du discours dans la langue japonaise. Mais comment ce nouveau discours, cette nouvelle pratique ont-ils gagné leur place dans cet espace? Nous essayons dans cet article d’éclaircir ce processus, en englobant l’ensemble des mécanismes des discours de l’époque et de ses pratiques.

Dans cet article, nous avons surtout examiné l’origine de la “critique” par rapport à un autre discours-pratique, apparemment loin de la “critique”: l’“amélioration”. L’“amélioration” était un discours-pratique qui est devenu central après la fin du “mouvement de la liberté politique et du droit civil” Contrairement au “mouvement de la liberté politique et du droit civil” qui se focalisait uniquement sur le domaine politique, l’“amélioration” prétendait intervenir, en dehors de la politique, sur un espace plus large: la “société”. Ce fut aussi une étape de concrétisation du concept de la “société”.

Les premiers acteurs de la “critique”, Tubouchi Shôyô et Takata Sanaé, l’ont initiée, tout en se chargeant de la pratique de l’“amélioration”, et tout en critiquant vivement la pratique dominante de l’“amélioration” en vigueur. Ils ont entretenu un rapport profond avec la formation du roman moderne et, dans cette opération, ils ont recomposé la conception de la “société”, et ont suscité le démembrement de la pratique de l’“amélioration”, avec la naissance de la “critique”. C’est dans cette large perspective que l’on arrive à tracer historiquement la naissance du discours-pratique de la “critique”
Tayama Katai’s *Futon*, published in 1907, had created a great sensation in the literary world after the Russo-Japanese War. *Futon* was said to be the first work of “shi-shosetsu,” which is characterized by the confession of the author’s own sexual life in a direct and simple manner. Fourteen years later, Yu Dafu’s *Chen lun* appeared in China, and this work also became a sensation overnight. Similar to *Futon*, *Chen lun* also brought about a craze of confession novels among the literary circle of young writers.

Although no direct relation could be supposed, there exist various similarities between these two works which should not be disregarded. Yu Dafu had studied in Japan for eight years before he became a writer, and indulged in literature while he was in Japan. Previous researches have already clarified influences of Japanese literature on the creative process of Yu Dafu, but in this essay I describe the similarities between these two works, namely their formal structure and their positions in the context of literary history.

Katai and Yu Dafu wrote *Shojo-Byo* and *Yinghui-se de Si* respectively, in which the heroes onto whom the authors projected themselves suddenly die from fancy for a girl. But in their next works, *Futon* and *Chen lun*, the story begins after the heroes’ love affairs have already ended, and the heroes (literary men, who are also projected authors) to whom love was forbidden are depicted in an ironical manner. Until now many scholars have identified the protagonists with the authors; but if analyzed in detail, it can be understood that the protagonists are described in an objective manner. In these works the emphasis lies on the power of reason to control the instincts. This power enables these works to describe the complicated state of self-consciousness.

*Futon* and *Chen lun* were written just the moment when the boundary between literature and non-literature was being drawn, and the great success of *Futon* and *Chen lun* had a great impact on the literary world because of the style of portraying self-consciousness.
Uso as a Mode of Literary Expression: Formalistic Device in Yokomitsu Riichi’s Novels

KIM Jeong-hoon

Uso, a word that lacks an adequate English equivalent and antonym of truth, is a key term of methodological discourse in the writings of Yokomitsu Riichi (1898 – 1947). This paper deals with the scope that this idiosyncratic notion covers in his critical essays as well as in his novels. The issue concerns the context in which more universal concepts such as “fiction,” “form,” and “rhetorical device” are understood by Yokomitsu in his shin-kankaku-ha [School of New Sensibilities] days.

His own “formalistic” theory of the novel was developed in opposition to the then two influential literary schools, Naturalism and Proletarian Literature. He examined the question of literary “form” in his reading of Natsume Soseki and Victor Shklovsky, both of whom advocated “literariness” rather than “truth.” What Yokomitsu endeavored to do was to intentionally include uso in his novels in order to construct an independent reality or reality in literature. In his usage, uso, which may sometimes be translated as “lies,” does not imply any ethical transgression, but functions as a kind of rhetorical device.

This close analysis of a passage from his short story “Hanazono-no-shiso” [The Idea of Flower Garden] shows some examples of uso, which is not necessarily identical to “fiction.” Yokomitsu’s original idea of uso is crucial in the “formalistic” reading of his novels, which is indispensable for a historical review of the mode of expressions in modern Japanese literature.
Defining the Colonial “Reality”:
On Metropolitan Receptions of Rudyard Kipling around 1890

OZAWA Shizen

In 1889, at the age of twenty-four, Kipling abandoned his career as an Anglo-Indian journalist and “returned” to London in order to seek his literary fame there. Critics received his earlier works with enthusiasm. This article explores how metropolitan reviews of Kipling, which were instrumental in establishing his popularity, dealt with the issues of cultural distance and difference between “Home” and colonial India.

Firstly, we examined how Kipling’s texts were contextualised. In the late eighteen-eighties, romance, which was gaining popularity once again at that time, was often criticised as too unrealistic. Responding to such accusations, many defenders of the genre emphasised Kipling’s colonial background, thereby finding “exotic realism” in his texts. He was therefore hailed as a promising writer of “realistic romance.” These evaluations reveal the critics’ desire to imagine the unfamiliar reality of colonial India as Kipling represented it.

Secondly, the article explores some ideological implications of this desire. Apparently discussing the “realistic” quality of Kipling’s texts, metropolitan reviewers in fact sought to articulate the socio-cultural values that the reality in question was supposed to embody. Partly for this reason, they dismissed as second-rate those texts that were unconsciously regarded as too subversive of imperial premises. In this respect, the critics' receptions of Kipling reveal an important process by which metropolitan cultural imagination defined the reality of the Empire.
“Haruno tori” as Fool Literature: Kunikida Doppo’s “Haruno tori” and Jeon Yeong-Taek’s “Hakuchi ka tensai ka”

JEONG Gwi-Ryun

Kunikida Doppo’s “Harunotori,” which was written under the deep influence of Wordsworth was accepted by the Korean literary world in the 1920s and was the stimulus for an adapted novel, “Hakuchi ka tensai ka.” Though “Hakuchi ka tensai ka” was totally influenced by “Haruno tori,” there is no Wordsworth nature worship and child praise as in “Haruno tori.” “Hakuchi ka tensai ka” focuses on the mold of an idiot boy and the kind of education he needs. The background of the change from Kunikida’s literature was perhaps affected by the fact that Koreans were degraded to colony status during the modernization.

Except for some big cities, most regions were still educationally ignorant and in an intellectually deprived environment at that time. Under those circumstances it was difficult to become independent from Japan. The intellectuals, including Jeon Yeong-Taek, developed a modernizing movement centering on education all over the country in order to cultivate the ability to reclaim their national rights. Jeon Yeong-Taek, who studied in Japan, was inspired by those movements and wrote “Hakuchi ka tensai ka.” In this novel he proposed that even if someone were to look idiotic, if his hidden abilities and gifts were channeled properly and he received a better education and improved circumstances he would show his hidden talents and contribute to the formation of a modern Korea.

The thesis presented here studies the meaning of change to “Hakuchi ka tensai ka” from “Haruno tori,” centering on “idiot education,” and clarifies the intentions of Jeon Yeong-Taek.
Worum geht es bei Goethes „Verachtung gegenüber Christo“?: Das Goethe Bild im Werk „Zoku Seihō no Hito“ von Akutagawa Ryunosuke

INAGAKI Takahiro


A Study on Meiniang’s “Before Taking an Operation”:
In Connection with Tatsuzo Ishikawa’s A Maternal Family

ZHANG Zhi-jing

Meiniang,(1920 –), a Chinese author, lived in Japan for four years for the purpose of study. She returned to China in 1942 and published The Crab two years later. Shortly after the publication she received, in Japan, the Greater East Asia Literary Award. This award was to expose her to criticism as a pro-Japanese author within Chinese literary circles.

While in Japan, Meiniang read and was deeply influenced by the novel A Maternal Family by the Japanese author, Tatsuzo Ishikawa, in which he dealt with one woman’s personal struggle against and within a paternal society. Meiniang translated it into Chinese and it was serialized in a women's magazine from November 1942 to September 1943. From this she began to develop a new literary focus as a woman for her new novel, Before Taking an Operation (1943).

This essay will endeavor to contrast the influence of Ishikawa’s ideas of gender within Meiniang’s novels and particularly how she developed and molded it into her own personal and original critique of gender. Finally, the essay will examine how Meiniang’s critique of gender gives birth to new meanings and fresh insights in her works.
Much work has been done on the influences of Chinese literature on the Japanese martial chronicles. However, comparison between a particular Chinese literary work and a Japanese martial chronicle has, as yet, not been attempted. When we compare Taiheiki (one of the Japanese martial chronicles) and San guo zhi yan yi as two literary works – in terms of plot, character development, and narrative development – what will be made clear?

Taiheiki and San guo zhi yan yi make a remarkable contrast in the way each of the works presents warriors’ deaths.

Death in Taiheiki often receives careful and minute handling. Surrounding death, warriors’ features, character costume, and “nanori” (calling himself) are narrated in detail. Such a method of presentation helps the readers to imagine the scene as if they were physically present at the warriors’ death.

In San guo zhi yan yi, on the contrary, the presentation of death is often short and concise: the emphasis of the work is on the warriors’ heroic acts and their vitality. The warriors’ character is fully developed at the time they are first introduced in the story, and when they are fighting. Death does not matter so much to these warriors in the face of martial glory.

It can be concluded that such a difference in the way of handling death in the two works has been brought out by several factors – social, political, and cultural.
Satô (Tamura) Toshiko’s Shanghai Days (1942-45) and the Chinese Female Writer Guan Lu: As Seen Through the Chinese Women’s Journal Nu-Sheng

WU Pei-chen

Satô Toshiko left Japan for Vancouver in 1918 and came back to Japan in 1936. Subsequently, she left again for China in 1938. In May 1942, she became the editor-in-chief of the Chinese women’s journal Nu-Sheng, a propaganda magazine supported by imperial Japan, and continued this work with her assistant, the Chinese female writer Guan Lu, until her death in Shanghai in April 1945.

Toshiko’s editing assistant Guan Lu, however, was an underground member of the Chinese Communist Party which sent her to Nu-Sheng to collect information about Japan through Toshiko.

Even though the close bond between Guan Lu and Toshiko has been mentioned in previous researches, the ways in which Toshiko’s thought was constructed in Shanghai has not been addressed. Toshiko’s experience in Vancouver might be of great importance, seeing as she was strongly influenced by socialism. For example, she was involved in the women’s labor movement in Canada, and this experience also influenced her later activities in Shanghai and her relationship with Guan Lu.

For this reason, this paper will focus on how Toshiko was influenced by socialism in Vancouver and how she was involved in the international women’s labor movement. Through this study, not only the formation of the close bond between Toshiko and Guan Lu, but also Toshiko’s ideological position in Shanghai, will be elucidated.