『鶴鶴』という名の天皇

山田

日本書紀に仁徳の鳥名表記は『古事記』
と比較すれば漢語を指標しているが、従来鳥
名が漢籍の解釈から論理的に考察されることは
なかった。仁徳紀における鳥名表記は、漢
籍における解釈に従えば同鳥の異表記である。

山田純

今月号掲載の論文要旨

本宮洋幸

『うつほ物語』の遺言と琴

本宮洋幸

民友社史論と国木田独歩

木村洋

国木田独歩が「人民の歴史」を提言した民
友社史論の動向に強い関心をもっていたこと
は、その幾多の言動によって裏付けられた。
The Emperor Called "Wren": The Name of a Bird in New Augury

Jun Yamada

In *Nihon-shokki*, the Emperor Nintoku called himself "Wren" and his ruling years the "Reign of Wren." This strange naming came from wordplay on the Chinese name of the bird. But it was not mere wordplay but also based on the philosophy of Yin-Yang in which a bird is believed to change its own nature in correspondence with a change of the elements. By interpreting his own career in the light of the lifecycle of a legendary bird, he made an attempt to unite philosophy and history in a new kind of augury.

The Will and the Koto Harp of *Utsuho-monogatari*

Hiroyuki Honguu

The role of Toshikage's will in *Utsuho-monogatari* is very important, for it essentially makes the story readable as a sort of full-length novel. But ironically the will is turned into a contradictory one by the very length of the story it contributes to. The most conspicuous contradiction is that the name of a koto harp mentioned in the will is changed from Hosoofu to Nanfu suddenly before the ending. In this article I will examine how the structure of a long story has affected the whole plot of *Utsuho-monogatari*.

A Thematic Change in the "Wakana" Part of *Genji-monogatari*:
A Note on the De-Idolization of Hikaru-Genji

Takashi Imai

Now it is often pointed out that, after the "Wakana" Part of *Genji-monogatari*, Hikaru-Genji comes to be treated more objectively and his character increasingly becomes dwarfed. There is, however, more than one interpretation concerning how the hero is de-idolized. Thus in this article I will show the advantage and disadvantage of this way of reading, mainly considering a peculiar appellation of Hikaru-Genji in the "Wakana" Part, the divine words that are woven into the tale of Kashiwagi, and the role of Murasaki-no-Ue. In so doing, I will also make clear the effects of such a thematic change on the latter half of the story.

Doppo Kunikida and the Historical Perspective of the Minyūsha Society:
His Skeptical Attitude to the Intellectualist "People's History"

Hiroshi Kimura

Doppo Kunikida was greatly interested in the "people's history" advocated by the Minyūsha Society. The writer often admitted his sympathy with the society's historical perspective, but he soon found out that the so-called "people" was no more than an image created by the intellectuals. So he sought after a different approach to people and their history. In his novels like "Gen-oji" and "Musashino" Kunikida experimented with it both to overcome the limit of such intellectualist historicism and to demonstrate a historical insight peculiar to literature.

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