

日本語日本文学コース

平成 17 年度

院生研究発表会題目

7 月 14 日 (水)

大坂冬の陣和睦と初

博士前期課程 1 年 猶本 容子

12 月 21 日 (水)

志賀直哉「大津順吉」について

博士前期課程 2 年 王 亮

日本語・中国語・韓国語の「着脱衣語彙」の対照研究

博士前期課程 2 年 金 仙花

『琴歌譜』の「小歌」について

博士前期課程 2 年 清水 循子

英語英米文学コース

平成 16 年度修士論文要旨 (平成 17 年 1 月提出)

A Study of *The Mayor of Casterbridge*

—A Critical Approach to Family Values in the Victorian Era—

Natsuko Kawabe

Thomas Hardy (1840–1928), the last of the Victorians, is acknowledged as a major novelist. During his long career, he wrote a major work called the “Wessex” novels which are set in an imaginatively geographical district. In most of his novels, the predominating mood is dark and pessimistic, since they express Hardy’s idea that Fate (he called it “an unconscious Will) works against human beings. He tried to show one should try to improve his life against injustice and social problems.

The Mayor of Casterbridge (1886) presents the fall of Michael Henchard from his position as a wealthy grain dealer and mayor of the town when the results of an early act of drunken folly rise up to damage his life : he had sold his wife and a baby-girl to a sailor at a fair. The story has a twofold plan. After selling his wife, eighteen years have passed, and Henchard’s former wife Susan comes to see him. Then she remarries with wealthy man who now has reputation and high status as mayor. Apparently Henchard’s life has come to becomes at the peak of his happiness. Soon Susan dies of illness, and Henchard finds out Elizabeth-Jane was not his daughter who had died very young ; she is the daughter of the sailor, Newson. Moreover he is forced to resign because of disclosure of his sinful past. The succession of unfortunate incidents makes him desperate ; at last Henchard dies in misery.

My major focus in this thesis is to point out Hardy’s critical attitude toward Victorian values. First of all, especially customs related to household and family relationships. In the first chapter of my thesis, I refer to one of the nineteenth century countryside customs, the buying and selling of wives. I try to give details about unions of that time which were so advantageous to men, in short, financial status was the most important factor in marriage. Hence, Michael Henchard’s selling of Susan may not be seen as his capital error but it should be considered as his personal reason.

In the second chapter, I study the father-daughter relationship in terms of the Victorian social background. And I try to reveal the reason why Henchard and Elizabeth-Jane’s relations are not perfect one but very fragile to maintain. As we have seen in the previous chapter, the marriage of Henchard was not based on affection. Clearly, Henchard is satisfied only when his status and respectability are stable, while his step- daughter, Elizabeth-Jane, seeks a profound relation with the family.

In the third chapter, I mainly refer to Thomas Hardy’s treatment of Lucetta, who used to be a lover of Henchard. She is ostracized by Casterbridge’s community, because of her premarital affairs with him. Hardy seems to be dubious about the skimmington, in which only women are labeled as immoral and blamed in such a situation. Men in question connived at his fault. Therefore, I examine how the writer, though he himself was a male, was resentful towards a system of paternalism.

Thus in conclusion, Hardy gives a severe ending to Michael Henchard, who neglects the family bond and ends up suffering in solitude and a penniless life. After all, we can say that Henchard is a tragic hero and moreover, is a victim bound by Victorian values.

Significances of Wordsworth's "breeze", "wind" and "storm"

—Through *The Prelude*(1805)—

Rie Ohgi

William Wordsworth created a lot of poems in his life by recollecting the ripened memories which had been etched in his mind for a long time, which he called "spots of time" in *The Prelude*, as many poets didn't extemporize poems when they saw and felt nature or certain sights. The process was that impressive occurrences in his fragmentary memories of the past linked with similar later experiences, so the past memory came back freshly in his inward eye. His reminiscence means to playing back his past memory with present feelings. Its scene from the progress was illusion in his mind which was made sublime and transfigured. Of course illusion is different from the past memory in his mind. And it is very important that the sequence of the progress works under nature. In short, the core of the experience was an intense consciousness of Nature passing through his senses.

Another theme, the growth of his mind, the relationship between Nature and his inner life, is the central theme of *The Prelude*. Physical images have a power in his inner life. He is conscious of two lives, that is, two levels of experience, one is the surface life, where he belongs in the world, and another is beneath this world, which involves a deep drop into himself. All of this was derived from Nature.

The words that express the wind like "breeze", "wind" and "storm" lead us to his world of imagination and let us think about soul. Because he often described visiting imagination with these words. *The Prelude* opens with the blowing of a "gentle breeze." It made him refreshed physically, and he felt it within as it blew upon his body. That is to say, the air without passed within himself and became a creative energy for his work. And "wind" means a far stronger power in his imagination than "breeze", "storm" means the most powerful power of the three; he also selected the most proper of these words according to the strength of his imagination. Properly, "storm" is used on those occasions when his imagination rises up supremely.

These words worked as a symbol of the visits of his imagination. Surely, they have other meanings. For example, one leads us to a visionary world, supernatural, another expresses freedom and anxiety as figurative and naturalistic. In brief, his poems stand upon his imagination as a poet. But the most important thing is that the wind entered him and shook him. No one can make a denial of that, and wind is one of the ways to associate with Nature and himself, as a guide to bring out his great imagination, and Wordsworth is one of the best poets, and ought to be so considered henceforth, too.

The Transition of Wordsworth's view of Nature

Rina Takiguchi

I have discussed Wordsworth's view of nature through his masterpiece, *The Prelude*. This poem is composed of Wordsworth's memories and recollection. In this poem, he is talking about himself from his childhood to adult age. We can find that his view of nature changes with his growth. This change means the development of Wordsworth's mind.

In his boyhood, he lived in nature. There was a lot of nature: trees, flowers, mountains, brooks, and many birds and animals. They were always around him. He grew up with rich nature and he played in nature every day. At that time, he had freedom. Nature gave Wordsworth many playgrounds, and itself was a great teacher for Wordsworth. He was taught a lot of things by nature. Of course the beauty and the joy in nature, but also it taught some feelings of awe and fear of nature. Wordsworth experienced many things through his play in nature, and at the same time, he caught many things by nature. And these experiences in his boyhood became the most important thing for his life. He called these experiences

“spots of time”. In these times, he had heard someone whispering to him, or someone coming to him. After he grew up, when he recollected his boyhood, he said that existence was a spirit of nature. In his view of nature, there are existences in all things of nature.

After he graduated from his grammar school, he left his lovely vale and entered a university. He says it was too boring. At this age, his view of nature had changed a little. Before that, he loved nature because it gave him something like a playground, the beauty and the joy. And he did not take care for humans or humanity. The most lovable thing was nature, and the object of his interest was just nature. But at the time that he went to university, the object of his interest changed from nature to humans gradually. He has interested in the spring time, and he was absorbed in it. His interest in nature backed up behind an interest for humans or humanity.

A few years later, he graduated from his university, and he went to France to study French. His going to France has a great meaning for his life, and also it affected his work. He traveled in France when he was a student at university, and at that time, he saw the situation and people’s air of hope and joy in the French Revolution. People’s air was still the same when he came back to France. At that time, people had rich hopes and they all trusted in the success of the Revolution. And Wordsworth also had a hope and ideal for the Revolution. At the same time, by chance, he met one man who seems to have he become the ideal for which Wordsworth longed. His name was Michel Beaupuy. He was one of the soldier in the French army, and he was a strong nationalist. His words caught Wordsworth’s mind, and he came to be a nationalist by the effect of Beaupuy. But the French Revolution finished with a bad effect ; the army for the Revolution changed its quality into something like an invasion. Wordsworth was disappointed with the Revolution, and also with human nature. He lost his consolation.

When he fell into a crisis of mind, it was his friend, Coleridge, and his sister Dorothy that helped him. They encouraged Wordsworth to return into nature. Wordsworth went back to a grove in Dorset and spent his time in nature. By turning his interest back to nature, he could find his important spiritual roots and recovered a respect for humanity.

Wordsworth is known to be the poet of nature. But it does not mean that he treated just nature ; he also studied humanity with nature. In other words, what he emphasized is the relation between nature and humans. In the final step of his view of nature, he regarded humanity as a very important thing.

When we make reference to Wordsworth’s view of nature, we cannot ignore the existence of imagination. This is the most important aspect of this step of his view of nature. Imagination came from the relation between humans and nature. When Wordsworth reached the final step of his view of nature, he could find this relationship. And then he recognized the existence of imagination. To confess the truth, Wordsworth felt this existence since he was a little boy through his play, but it was in his unconscious. When he could recognize the identity of what he had felt as something like an ecstasy, he could reach the substantial point of his poetry and his life.

The subject matter of *The Prelude* is “leaving nature and returning to nature”. We can say that Wordsworth expected the readers to catch his message ; nature and humans can never be separate from each other, and we have to recognize the relation between humans and nature. This harmony can bring a pleasant joy and gentle spirit of limitless love to our mind.

フランス語フランス文学コース

Rapport annuel 2005 (平成 17 年度)

1) 大学院関係行事 (2005. 3~2006. 2)

2005.

- 3. 18 学位記授与式
- 4. 4 入学宣誓式
博士前期課程入学者 (2名) 孟莉娜, 山内麻衣
- 9. 1 短期交換留学生
パリ第7大学から交換留学 マルケ・イザベル
パリ第7大学へ交換留学 西岡杏奈 (D2)
- 10. 8 前期課程秋季入試
- 11. 15 平成 17 年度院生研究会

2006.

- 1. 24 修士論文提出
馬淵里奈 プレヴェールの『パロール』における鳥のイメージ
- 2. 23 大学院入試

2) 院生学内研究活動

- 11. 15 大学院秋季研究発表会
馬淵里奈 (M2) 鳥の詩を作るにあたって, 幼い頃にプレヴェールが受けたであろう影響
前田美樹 (D3) 『失われた時を求めて』における視覚の美学
黒田恵梨子 (研修員) マドレーヌ・ド・スキュデリーにおけるサッフォー像について

3) 院生・卒業生学外活動

- 11. 27 前田美樹 (D3) 2005 年度フランス秋季大会 京都外国語大:
『失われた時を求めて』における視覚の美学

4) 2005 年度開講科目

- フランス語フランス文学研究 I A・B 「G・ペレックの言語遊戯」酒詰治男教授
- フランス語フランス文学研究 II A・B 「レトリック研究/レトリック研究 2」松島征非常勤講師
- フランス語フランス文学研究 V A・B 「J. P. Sartre の思想」辻昭臣教授
- フランス語フランス文学研究 VI A・B 「フランス語学入門/フランス語文法論」甲斐基文助教授
- フランス語フランス文学演習 II A・B 「Histoire comparée des formes littéraires replacées dans leur contexte historique et culturel/essai de création de DVD historique culturel et littéraire」P. Devaux 教授
- フランス語フランス文学演習 III A・B 「ネルヴァルの『シルヴィー』を読む I/II」中堀浩和教授
- フランス文化論 A・B 「フランス都市文化研究/フランスの地方文化研究」松島征非常勤講師

5) 在学生名簿 (2006. 2 現在)

前田美樹 (D3), 西岡杏奈 (パリ第7大学留学中), 馬淵里奈 (M2), 孟莉娜 (M1, フランス留学中), 山内麻衣 (M1)

黒田恵梨子 (研修員)