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Abstracts

Sakutarō Hagiwara and Junzaburo Nishiwaki: The Two Poetic Principles

Toshikazu NIIKURA

The so-called *Modernist Renaissance* (1933 -1937) in Japan has often been dismissed as an Indian summer between the end of Marxist movement and the beginning of Japan-China war. But it is the epoch known for the historical controversy between the old poetics of Sakutarō Hagiwara and the new poetics of Junzaburo Nishiwaki. Since then, the Romantic metaphysics of the former gave way to the more dehumanized poetics of the latter. With his inexhaustible knowledge of European literature Nishiwaki inaugurated the renaissance of our poetry and culture in both the prewar and the postwar periods. Criticized for his emphasis on “pure rhetoric” at first, he later came to develop an existential mode of life in his poetry. No evaluation of the period is possible without exploring Nishiwaki’s role as illuminant.

Dionysus and Susanoo: Junzaburo Nishiwaki and Shinobu Orikuchi

Reiji ANDO

Shinobu Orikuchi, the Japanese literature scholar, was the second reader of Junzaburo Nishiwaki's doctoral thesis, *Kodai-bungaku-josetsu* (An introduction to Ancient Literature). Orikuchi was some years older than Nishiwaki, but they were both professors at Keio University. Both were attracted to "antiquity", and exploring it as scholars of "language", and from the results invented a whole new world of Japanese poetry. Orikuchi was a poet, with the pen name of Shaku-Cho-Ku. That is to say, both Nishiwaki and Orikuchi were authors as well as scholars. From the tremendous influence of Frazer's *The Golden Bough*, to their representative work as scholars, *Kodai-bungaku-josetsu* for Nishiwaki and *Kodai-Kenkyu* (*The Study of Antiquity*) for Orikuchi, and from the first collection of poems *Ambarvalia* and first collection of tanka poems *Umiyama-no-aida* (*Between seas and mountains*), to their poetic criticism *Chogenjitsu-Syugi-Shiron* (*Surrealist Poetics*) and "*Shigo-toshiteno-Nihongo* (*Japanese as poetical language*)", and to the extremity of their verbal

expression in *Tabibito-Kaerazu* (Traveler does not return) and *Shisha-no-Sho* (The Book of the Dead), a comparison of their works illustrates a completely different history of modern Japanese literature.

The Whereabouts of the Pure Gold Key: Junzaburo Nishiwaki and Shuzo Takiguchi

Hiroyuki KASAI

The first Japanese document discussing Junzaburo Nishiwaki was *Zakkichou-kara: Nishiwakishi-no-shi* (From a notebook: Mr. Nishiwaki's poetry) of Shuzo Takiguchi. Takiguchi seemed to have written this in October 1926, within 6 months of meeting Nishiwaki. In the poetic we can observe the ambivalent attitude of young Takiguchi, at the same time "sympathizing with" and "defecting from" Nishiwaki's poetry. Soon after this, Takiguchi wrote *Chikyu-Souzou-setsu* (Earth Creation Theory, 1928), as if in opposition to *Sekai-kaibyaku-setsu* (World Beginning Theory, 1926) by Nishiwaki. As poets, Nishiwaki and Takiguchi took different paths, despite their deep respect for each other, and the two paths never met. However, from time to time we catch a glimpse of them "communicating" (in a language only the two of them understood) as if exchanging glances. Nishiwaki's *Tengenji-monogatari: Takiguchi-Shuzo-kun-he* (The Tengenji Story: To Shuzo Takiguchi, 1969) and Takiguchi's *Aoi-hanenoaru-Kora-jubun Nishiwaki-Junzaburo-shi-ni* (Collage with a blue feather To Mr. Junzaburo Nishiwaki, 1970) are two examples. "Mr. Nishiwaki never called himself a surrealist, yet must have given me the solid gold key to surrealism" ... "I believe that I must discover the gold key that Mr. Nishiwaki gave me" ("*Nishiwaki-san-to-watashi*", "Mr. Nishiwaki and I", 1956). From the 1960s, Takiguchi experienced another period of plenitude with his studies on language and objet, though this was none other than a reinterpretation and development of surrealism to which he had devoted himself pre-war. Takiguchi dedicated his last decades in quest of the "solid gold key" entrusted to him by Nishiwaki.

The Poetics of Junzaburo Nishiwaki and Toshihiko Izutsu

Eisuke WAKAMATSU

It is true that Toshihiko Izutsu was never taught "philosophy". Not only in Japan, but

all over the world, there was only one figure whom Izutsu, without exaggeration one of the greatest philosophers of the 20th century and the greatest master of oriental philosophy, admitted as his "one and only mentor" and to whom he showed the utmost respect throughout his life. This was the poet Junzaburo Nishiwaki. The aim of this article is to approach at its best the depths of the "poetry" and "philosophy" that the poet and the philosopher felt themselves and expressed by their words. From Toshihiko Izutsu reading Baudelaire the poet, or Junzaburo Nishiwaki reading Swedenborg the mystic arises the spiritual drama which existed between the two. This article is also an attempt to question what "existence" is for the living by examining how the two felt about and verbalized the typical invisible existence of the "dead".

La folle du logis de Nishiwaki Junzaburo

Susumu KUDO

Saussure, à travers ses anagrammes, Proust, avec son étymologie de toponymes et de patronymes, et Nishiwaki Junzaburo, avec ses comparaisons gréco-chinoises, semblent avoir poursuivi, sans se connaître mutuellement, le même but, c'est-à-dire, la *racine primitive*. Ils y ont tous échoué.

Car aucune forme primitive n'existe. Tout est une étape dans le temps. *Μέμνων* (d'*Ἀγαμέμνων*) de Saussure pourrait être forme redoublée de *μένω* que *μένω* pourrait permuter avec *νέμω*. De *Hilarius, Hilaire, Illiers, Hélier, Ylie* ou de *Eulalia, Eulalie, Eloi* de Proust, aucune n'est pas racine, chacune représentant simplement une étape intermédiaire, ainsi que *kuan* (觀) / σκοπέω, φαίνω, σχῆμα ; *hotsu* ou *hatsu* (發) / πάσσω, πᾶρέχω, ὑπάρχω ; *gyū, go, yū* (魚) / ἰχθύς de Nishiwaki.

Pourtant leur folle du logis a été largement récompensée. Car ils ont laissé, derrière leur travail apparemment inutile, d'inestimables possibilités de langage poétique.

The Surrealism of Junzaburo Nishiwaki

Ryoji ASABUKI

Upon his return from studying in England, Junzaburo Nishiwaki wrote *Chogenjitsu-Shugi-Shiron* (*Surrealist Poetics*) and *Shururearisumu-Bungaku-Ron* (*Surrealist Literary Theory*) and became known in poetic circles as an introducer and critic of surrealism.

What was his attitude towards surrealism? Andre Breton considered that through recording the auto-phenomena of unconscious language, surrealism “expresses the true function of thought”. Baudelaire's *surnaturalisme*, which is borrowed more than once in Nishiwaki's theories, is a “representation of inner thoughts”. But what differences are there between what Baudelaire and Nishiwaki called *surnaturalisme* and what Breton named *surrealism*? This paper considers the surrealism of Junzaburo Nishiwaki through his poetics and poetry.

The Poetics of Flora

Toru SUGIMOTO

The physicality unique to Junzaburo Nishiwaki's poetry originates in the fluidity of the subject's incessant sympathizing with the passing of the seasons. Eternity (and its passing seasons) is, for Nishiwaki, most carnally sensible through a perfectly ordinary plant growing on the roadside. Thus, the most casual encounter with a plant during an ordinary walk could turn into an important beginning or turning point for the whole poem. The discovery of flora's physicality leads to a communication with flora, and, furthermore, to communicating and synchronizing with eternity, creating a unique style in which eternity “gazes back” at reality. Realizing a consistent-musical style, the communication and synchronization with eternity through flora and the fluid physicality of poetic lines by a gaze-back from eternity, Junzaburo Nishiwaki overturned the stereotypes of conventional lyric poetry, and, moreover, throws precious light upon the root of the poetic scenes of today and tomorrow.

Eterunitasu: An Anthology: The Eternal Irony

Mikio YAGI

How should the concept of “eternity” be understood through Junzaburo Nishiwaki's anthology of poetry, *Eterunitasu*? Nishiwaki pursued his “*Eterunitasu*” from a different angle than the way Saikaku Murou, his predecessor in lyric poetry, understood “eternity”. It is obvious that Nishiwaki changed the conventional view of “eternity”. He creates a world that is Buddhist, Christian and neither of the two all at once. A mere comic monologue, this article will savor the process in which Junzaburo Nishiwaki represents eternity in poetic language.

Voices from Overseas

Katsumasa NISHIHARA

Here are assembled four letters, two from Ezra Pound, one from John Collier and one from Christopher Middleton. Ezra Pound came to know about Junzaburo Nishiwaki through Nishiwaki's English poem "January in Kyoto" and he was extremely impressed by the width and depth of his culture. Eventually he was willing to recommend Nishiwaki for a Nobel Prize because it was Pound's idea. John Collier became close friends with Nishiwaki when Nishiwaki was in London studying abroad. At that time Collier still had a powerful longing to develop a certain reputation as a poet. He had a rare insight into Nishiwaki's poems. Collier might have been the first genuine judge of the quality of his poetry. Lastly, Middleton is still writing poetry, translating German literature, and writing superb essays. He discovered Nishiwaki in the poetry magazine *Poetry Kanto* through the translation of "Sorcery in a Vegetable Garden" by Hosea Hirata. He was also so much impressed by it that he took the trouble to write to the translator and deepened a friendship with him through the spiritual medium of Nishiwaki's poetry.