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●井口樹生 Tatsuo Iguchi

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The Daijōsai: Popular Songs and *Waka* Poetry

Following a historical investigation of the *saibara* songs that are part of the Daijōsai (Great Food Offering Ritual), this paper considers the relationship between popular songs and *saibara*. Included in this study are *saibara* recorded in the *Chūyūki*, a diary kept by Fujiwara no Munetada (1062-1141). Researchers in the field of Japanese literature tend to observe such chronological divisions as the “*Man’yōshū*”, the “*Kokinshū*” and “*saibara*”; however, if one focuses instead on popular songs, in addition to the historical currents one can discern those elements that were enjoyed in common. It is necessary to treat these songs not merely as written literature recorded for posterity but also as something that was actually sung.

●岡晴夫 Haruo Oka

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Li Yü and Japan's *Gesaku* Writers

The self-confidence and self-depreciation that coexisted within the mind of the *gesaku* writer Li Yü (1611-1680) are truly representative of the mentality peculiar to this genre. The term *gesaku* is applied to a supposedly playful art form of popular fiction that appeared during Japan's Edo period, yet in terms of both content and character there is a strong similarity between the dramatic works and novels produced by China's Li Yü and Japan's *gesaku*. One can discern in his attitude as a *gesaku* writer—an attitude that is unparalleled in the history of Chinese literature—a self-satisfaction and heartfelt devotion to his audience that suggests low self-esteem. Here we can see the pride and solitude of the *gesaku* writer.

●高山鉄男 Tetsuo Takayama

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On the Thérèse Cycle (Sur le cycle de Thérèse)

This study of Thérèse Desqueyroux, who appears in Mauriac's Thérèse Cycle, argues that she should not be seen merely as a rebel fighting against conventional domestic life, but rather as a character who, though afflicted with an evil destiny, eventually succeeds in spiritual rebirth. An investigation of all the works that make up the Cycle reveals that she is a figure raised to a spiritual dimension, which in itself symbolises the human suffering that derives from an unfulfilled desire for love.

●宮下啓三 Keizo Miyashita

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Heine and Shakespeare—Heinrich Heine's  
Anglophobia and Shakespearemania

It is a widely accepted fact that Heine, known as both a Francophile and as a “full-blown Anglophobe”, had great admiration for Shakespeare. We can find amongst the writings and logic of Heine—who contrasted Elizabethan England with England of the 19<sup>th</sup> century—a key to understanding the complex feelings that this Jewish outsider harboured towards Germany and France.