

## ABSTRACTS

### Point of Departure: Fiction and Reality

ŌE KENZABURŌ

IN THIS ESSAY, ŌE KENZABURŌ sets forth through the employment of his own special style his conception of reality and fiction in literature. For Ōe, the printed word possesses such autonomy that, rather than referring to reality itself, it creates an entirely new reality. Authentic narrative discourse ("liberator of the imagination") must refer to the decisive events in the history of a people, as, for example, the Commune of Paris, in France, or the rebellions that took place at the beginning of the Meiji Era and the rice riots of the Taishō Era in Japan, which Ōe defines as veritable "popular celebrations." Ōe heard accounts of these latter events as a child from the lips of an old peasant woman during the Second World War, when the central government of Japan had imposed a severe control over the lives of individuals. Such experiences have led him to expatiate at length on his personal conception of literary realism. His conclusions are somewhat pessimistic in that for Ōe it is almost impossible that the written word can ever substitute for the freshness and power of the oral narrative, especially if the audience consists of children avid for events that open up their imagination and fill their life with a spirit of "celebration."

Miyazawa Kenji

ATSUKO TANABE

FIFTY YEARS AFTER THE DEATH of Miyazawa Kenji, his poetry is still talked of in terms of its modernity, a poetry full of novel and unique discoveries and of terms drawn from meteorology, astrology, metallurgy, agronomy, and other natural sciences. The difficult conditions to which the peasants of his prefecture were submitted frequently constitute the material of his work, although his scientific knowledge and reasonings were not sufficient to solve the problems of a region where nature was a constant menace. Atsuko Tanabe translates one of Miyazawa's most famous poems, "Don't Surrender to the Rain."

### The Religio-aesthetic of Matsuo Bashō

RICHARD PILGRIM

MATSUO BASHŌ (1644-1694) has been a continuing and fruitful source for various kinds of interest in his art, and the larger culture which he so ideally represents in several crucial ways. The thesis to be shown in this paper is

that the "core" of Bashō is best understood as both religious and aesthetic; that is, as "religio-aesthetic." He stands out as a paradigmatic model of the religio-aesthetic synonymy, with particular reference to the character of that synonymy in traditional Japan. In the paper, the author pays special attention to the terms *fūraibō*, *fūga* (*fūryū*), *bosomi*, *sabi*, and *karumi* as crucial categories through which a religio-aesthetic interpretation of Bashō might appear. It is the ascetic (*fūraibō*) as aesthetic (*fūga*), and it is Bashō's particular appropriation and expression of what it means to live poetically as *fūraibō* in this world. If we follow this line of interpretation, *bosomi* would then become a further specification of *fūga* as the religio-aesthetic ground of creativity, and would apply to a particular mode of consciousness which ideally gives birth to a particular poetic expression. Finally, *sabi* and *karumi*, while distinct in both aesthetic style and experience, are religio-aesthetic in their essential character and tied very closely to Bashō's underlying religio-aesthetic understanding of himself and his art. Together, the categories explicated in this paper suggest a rather consistent and profound view of himself and his art as fundamentally a living identity of the "religious" and the "aesthetic."

## Aspects of the Concept of "Aspect" in Modern Standard Chinese

RUSSELL MAETH CH.

THE VERBAL SYSTEM IN CHINESE operates with categories that indicate whether the action or state denoted by the verb is viewed as terminated or in progress, instantaneous or durative, momentary or habitual, etc. These categories of "aspect" are distinguished from categories of "tense," and seven types of aspect are defined—based on Yuen Ren Chao, *A Grammar of Spoken Chinese* (Berkeley, 1968) and other sources—. The seven categories are: Zero Aspect, Perfect Aspect, Progressive Aspect, Inchoative Aspect, Indefinite Complete Aspect, Tentative Aspect, and Successive Aspect. The suffixes, adverbs, auxiliary verbs, etc., that mark each aspect are noted, and copious comparisons are supplied as between Chinese and Spanish. The study concludes with speculation on the nature of aspect and its relation to typical Chinese patterns of thought and on the adaptation of Chinese to the requirements of the modern world.

## **Transliteration of Japanese in Terms of the Spanish of Mexico**

**YOSHIE AWAIHARA**

**WITH THE EXCEPTION OF THE** efforts made many years ago by L. Knauth of UNAM with respect to the transliteration of Japanese in terms of the Spanish of Mexico, no other work has been done. Yoshie Awaihara here presents for the first time a detailed study of a new system of transliteration that will prove more useful for Spanish speakers than the traditional system based on English phonology.