

## 論 文 の 英 文 要 旨

論文題目

Kitamura Tokoku as a pessimistic poet

氏名

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This dissertation focuses on and examines the thoughts of Kitamura Tokoku (1868-1894), an important poet and litterateur of the Meiji period in Japan.

From the late Meiji period until the end of the Second World War, there was a growing consensus that considered Kitamura a *Romanticist*, and it has become common sense in the history of modern Japanese literature to regard him as such. However, the concept of *Romanticism* in the history of Japanese literature was vague and did not have a strict definition. I think it is quite challenging to use the term to capture the essence of Kitamura Tokoku, who was born at the beginning of the Meiji era (1868-1912), since there is considerable ambiguity surrounding the basis of what has been referred to as *Romanticism* in English, *Romantik* in German, and *Romantisme* in French.

For this reason, this dissertation questions the traditional notion of Kitamura from the concept of *Romanticism*. By relativizing the framework of *Romanticism* and avoiding the application of post-era values to Kitamura, I will expound his position in his own words.

This dissertation's first task is re-capturing Kitamura's *pessimistic* thought, which is consistent from his youth to the end of his life, and explores the essential and political within his thoughts that cannot be constrained by the framework of *Romanticism*.

The second task is to shed light on how Kitamura's thoughts and values are linked to the pre-Meiji thoughts, such as the fields of Yangming studies, Edo culture, Oriental classics, and Oriental culture. This discussion leads to the question of how Japanese modernity confronts tradition and how to evaluate it.

This dissertation consists of two parts. The first part is a general discussion of Kitamura's *Pessimism*. What was *Pessimism*, how Kitamura formed it, and how it stood in opposition to other contemporary thoughts? By further exploring the relationship of *Pessimism* to other representative thoughts of his life, such as inner life, creative forces, imaginary world, etc., I will attempt to unify his various theories.

In the first chapter, I examine how the literary journals *Bungakukai* in the Meiji twenties, *Myojo* in the Meiji thirties, and *Subaru* in the Meiji forties were associated with the *Romanticism movement*. However, I argue that the thinking styles are quite different when comparing *Bungakukai*, which Kitamura participated in, with the other two magazines. The fact that Kitamura committed suicide within two months of the Sino-Japanese War indicated his proposition of non-war, peace, the beauty of sensuality, and liberation of the senses, which differ considerably with thoughts from *Myojo*.

In the second chapter, this dissertation re-examines Kitamura's *Pessimism* and discuss what it means to be rebellious and negative rather than vulnerable and deadly. Furthermore, this dissertation compares Pessimism with his other representative theories, including death, inner life, and creative forces, and summarizes the picture of Pessimism.

The third chapter discusses Kitamura's conception of history, which people hardly discussed up to now. Previous studies usually capture Kitamura in terms of three aspects: politics, literature, and religion, since he participated in the liberal civil rights movement in his youth and later turned from politics to literature and the introduction of Christianity. This chapter focuses on his conception of history and discusses his concept's characteristics and his literary practice based on the concept. As I interrogate these issues, I also provide an overview of the historical views of Fukuzawa Yukichi, Yamaji Aizan, and Tokutomi Soho, who were ideologically related to Kitamura in the same period.

The fourth chapter focuses on Kitamura's transition from politics to literature, discusses the consistent freedom and civil rights thoughts after the change, and examines his attitude as a *Pessimistic* revolutionist. Throughout his wanderings after leaving the liberal democracy movement, Kitamura's *Pessimistic* attitude toward the revolutionaries was expressed as a criticism of the so-called *Soshi* (swaggerers) who were the main body of the movement in the 1880s. This attitude extended to criticism of himself, and he internalized the motif of "many hardships and prisons" in his work. Taking this opportunity, he took the spiritual freedom which he did not realize through his political activities as the basis for his literature. Also, he engaged with literary representations of death and the world of ideas that could not be measured by the secular values as the foothold. This application of literary theory is the reason why, despite his apparent Romanticism, Kitamura had a consistent revolutionary political stance. In this respect, we can reevaluate his excellent criticalness.

The second part of this dissertation clarifies how Kitamura defined himself as a poet and persisted in the status to the end when novels dominated the Meiji literature. I argue that if we associate *Pessimistic* thought with "poetry," we can see the whole picture of a unified Kitamura Tokoku.

This section focuses on the continuity and discontinuity of the Meiji era (1868-1912) with the modern and traditional, and probe into what values Kitamura held toward the oriental

ideological and cultural fields of thought, such as Yangming studies, Edo culture, Chinese classics, and the representation of traditional musical instruments. Through discussing various topics, from literature, thought, religion, and other aspects of the specific elaboration of his ambition to become a poet. This discussion leads to the question of how Japanese modernity confronted and evaluated tradition.

Chapter five reconsiders Kitamura's criticism of Christianity through a hermeneutic approach by relativizing conventional studies that unify Christianity. First of all, many people joined Christianity in the early Meiji era but left it after the Meiji thirty years (1897), and the majority of them came from samurai families at the end of the Tokugawa shogunate. Secondly, most of the ideologists in the early Meiji period were related to Christianity, and on the other hand, were strongly influenced by the late Edo-period's Yangming study. From this point of view, I discuss how the Meiji ideologists, including Kitamura, criticized Christianity through Yangming study. By tracing the issues associated with the conflict between Christianity and Yangming, I will explain why he was skeptical of Christianity, which he regarded as having no "knowledge" but only "action." Utilizing the theory of the unity of knowledge and action in diversionary studies, Kitamura finally theorized the unity of knowledge and action as a poet, namely knowledge as observation and action as creation.

Chapter six reviews Kitamura's attainment of Edo culture and discusses his ambiguous evaluation. Centering on Edo culture's main ideas, "essence" and "chivalry," Kitamura criticizes Genroku literature as represented by Chikamatsu Monzaemon and Ihara Saikaku's works. At the same time, he sympathizes with Matsuo Basho, who expressed a mysterious poetics, and Kyokutei Bakin, who depicted the spirit of chivalry through his novels. Through the ambivalence of his evaluation of Edo culture, he re-evaluated "essence" and "chivalry" as "the first voices of the common people," and reveals the ideal of "supreme style" guided by the poets.

Chapter seven focuses on Kitamura's masterpiece *Horai kyoku*, a pioneer of modern Japanese dramatic poetry. It narrows the theme to the setting of Mount Horai, which functions in *Horai kyoku* as a way for Kitamura to discuss the characteristics of an oriental utopia discovered in its origin. I will analyze the methods of literary creation: how they are used in the literature and how they present various images. Besides, the setting of this mountain, traditionally thought to be based on the author's experience of climbing Mount Fuji, Mount Horai also contains another meaning. This chapter also addresses the debate around the abandonment and incompleteness of the separate volume, "Lake Jiko." It takes up the setting of Horai Mountain as the starting point to discuss the deep structure of the separate volume and the problems that frustrated others about it. , Through this subject, we can understand the ideological background of how Kitamura acquired the concept of "creative forces" to guide the poet.

Chapter eight discusses the change of hearing due to modernization from the perspective of the shamisen's sound. Kitamura discussed the tastes of the samurai and the commoner in his essay,

stating that “those who know the sound of the koto and the tone of the biwa should compare this with the tone of the shamisen, how high the rhyme of the one is, and how light and low the tone of the other is, such is the difference in taste between the samurai and the commoner.”

It was only after the Meiji era that people regarded the shamisen, which plays a central role in Edo’s sound culture, as the sound of “light and low tones.” The Meiji period’s modernization was a matter of urban space, clothing, technology, etc., and changing perceptions of sound. This chapter focuses on the discourse on shamisen, koto, and biwa by Kitamura and discusses these instruments’ representational images. Through such a study, Kitamura earned the title of “a stringless okoto” that guides his poets.

In this way, the combination of *Pessimistic* thought and the poet can bring out a unified and consistent image of Kitamura Tokoku for the first time, which differs from previous scholarship.