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FINANCIALLY SUPPORTED BY THE ORIENTAL INSTITUTE, ADAM MICKIEWICZ UNIVERSITY

Drodzy Czytelnicy,
Witamy w Roku Psa.

Wiosenny zeszyt *Silva Iaponicarum* 日林 wypełniają w całości teksty odczytów wygłoszonych w trakcie sympozjum zorganizowanego w Poznaniu w grudniu 2005 roku z okazji setnej rocznicy wydania pierwszej powieści Natsume Sōseki *Jestem kotem*. W imieniu głównej organizatorki, dr Moniki Szychulskiej, chcemy podziękować firmie Sanden Manufacturing Poland za finansowe wsparcie przedsięwzięcia oraz Kołu Naukowemu Studentów Japonistyki Uniwersytetu im. Adama Mickiewicza *Japonica Creativa* (www.creativa.amu.edu.pl) za pomoc przy jego organizacji.

Miło nam powiadomić, iż poczynając od bieżącego roku *Silva* uzyskała oficjalne wsparcie Instytutu Orientalistycznego Uniwersytetu im. Adama Mickiewicza w Poznaniu.

Obecnie pracujemy nad powołaniem rady naukowej periodyku. Starania te mamy nadzieję sfinalizować do końca maja bieżącego roku, kiedy to *Silva* będzie obecna na Międzynarodowej Konferencji Japonistycznej organizowanej w Warszawie w dniach 20-21 maja 2006.

Zakładając, że pomyślne wejście naszych czytelników w Rok Psa jest już faktem, planujemy przyszły, czerwcowy zeszyt zamknąć już pod patronatem naszej rady naukowej.

Kolegium redakcyjne

E-mail: silvajp@amu.edu.pl

Poznań-Warszawa, marzec 2006

Dear Readers,

Welcome to the Year of the Dog.

The spring fascicle of *Silva Iaponicarum* 日林 contains the transcripts of lectures given during a symposium organized in Poznań in December 2005 to celebrate the hundredth anniversary of publishing Natsume Sōseki's first novel, *I am a Cat*. On behalf of the main organizer, Dr. Monika Szychulska, we would like to thank Sanden Manufacturing Poland for the financial support of the event and *Japonica Creativa*, The Adam Mickiewicz University Japanese Students Association, for the organizational support.

We are proud to announce that from the beginning of this year *Silva* was granted the official support from the Oriental Institute of Adam Mickiewicz University in Poznań.

At the moment we are making efforts to create a *Silva* research council. We hope to finalize this undertaking until the end of May, when *Silva* will attend the International Conference on Japanese Studies organized in Warsaw on May 20th and 21st, 2006.

Hoping that a successful entry of our readers into the Year of the Dog is already a fact, we plan to close our June fascicle under the auspices of our research council.

The editorial board

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Poznań- Warsaw, March 2006

読者のみなさまへ

戌年を迎え、新年のご挨拶を申し上げます。

Silva Iaponicarum 日林春号は、2005年12月にポズナニで開催された夏目漱石の処女長篇小説『吾輩は猫である』刊行百周年記念シンポジウムにおける講演テキストの総特集です。主催者であるモニカ・シフルスカ博士に代わって、Sanden Manufacturing Poland 株式会社の資金支援とアダム・ミツキェヴィッチ大学東洋学研究所日本学専攻学生サークル *Japonica Creativa* (www.creativa.amu.edu.pl)の組織面でのご協力にお礼申し上げたいと思います。

Silva が本年よりアダム・ミツキェヴィッチ大学東洋学研究所から公式な支援を受けることになった旨お知らせできるのは、私たちにとって喜ばしいことです。

現在私たちは、*Silva* 研究顧問委員会の設立のため努力しています。私たちの努力は、*Silva* も参加する、2006年5月20-21日にワルシャワで開かれる国際日本学学会までに実を結ぶよう、望んでいます。

読者のみなさまがご多幸のうちに戌年をお迎えになられたこととご推察申し上げます。次の六月号は *Silva* 研究顧問委員会の認可を受けて無事刊行の予定です。

編集委員会

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Maciej Kanert

I Am a Cat From A Historician's Perspective

Stanisław “Cat” Mackiewicz, an outstanding Polish 20th-century journalist, writer and politician, would often write in his books that true historical novels are not, for instance, *With Fire and Sword* by Sienkiewicz or *Ashes* by Żeromski, i.e. works written with historically utopian intention of reconstructing the passed historic reality, but these are actually novels which deal with times and issues contemporary to the author.¹

According to this notion of Mackiewicz, *I Am a Cat* by Natsume Sōseki, although it does not deal specifically with history, is, *par excellence*, a historical novel.

From the point of view of a historian interested in the history of Japan, two layers of this book are particularly interesting.

The first is political background of the plot, appearing from time to time in *I Am a Cat*. Sōseki wrote the book in the years 1904-1905, while its publication started in the beginning 1905. At that time, Japan was at war with Russia, which is sometimes mentioned by characters of the novel or the cat himself.

The outbreak of the war between Russia and Japan was a result of a clash of the countries' interests in Korea. Russia, forced to withdraw from expansion on the Balkan Peninsula after the Berlin Conference, became interested in Manchuria and Korea. On the other hand, Japan, which strengthened its position after defeating China in the war of 1894-95 and signing a treaty with Great Britain on 30 January 1902, considered the policy of Russia to be a threat to its own control over the Korean Peninsula, which it treated as its territory of expansion.

On 6 February 1904, diplomatic relations between Russia and Japan were broken off, and on 10 February 1904, the war was officially declared, although Japanese Admiral Tōgō had started attacking Russian ships even earlier. Heavy battles were fought mainly in Manchuria. On 1 January 1905, Port Arthur was conquered by Nogi Maresuke, which is mentioned in the novel, while on 27 May 1905, Japan confirmed its victory defeating the Baltic Fleet. The chief commander of this battle, Admiral Tōgō is mentioned by the cat as a master of tactics in the scene of a mouse hunt. Russia was defeated. The peace talks started in Portsmouth, New Hampshire in the USA on 10 August 1905, while on 5 September 1905, the

¹ Ie. Mackiewicz Cat, Stanisław. 1975. *Europa in flagranti*. Warszawa: Pax, p. 172.

peace treaty was signed: Russia acknowledged the independence of Korea and the interests of Japan on that territory; the sovereignty of China over Manchuria was restored, but Russia relinquished its rights to territories leased from China in the Liaodong Peninsula, the Southern Manchuria Railway and southern Sakhalin with islands to Japan. As a result of this conflict, Japan suffered serious losses: 1.1 million people were mobilised (a regular army of 200,000), 87,000 of which were killed, 380,000 were injured, 21,500 died of diseases and 250,000 were hospitalised. What is more, the country incurred enormous expenses (0.7 billion dollars of that time). It is also worth mentioning that the war was an object of interest of groups of Polish independence activists, who strived for help of the Japanese government in their fight with the reign of tsars. These efforts led, for instance, to accidental meeting of Piłsudski and Dmowski in the streets of Tokyo.

No specific information about the conflict between Russia and Japan is included in the novel, which publication, as mentioned before, started already during the war. War is only sparsely mentioned by Sōseki's characters, but this conflict, which proved to the entire world that Japan, an Asian country, which no more than 30 years earlier had opened to the world, became a local power prepared to fight and defeat one of the European powers, is a perfect setting for the second layer of this novel that is of interest to historians.

The time between the Meiji Restoration in 1868 and the outbreak of the Russo-Japanese War was a special period in the Japanese, as well as world history. After restoring the reign of the emperor, Japan, a small and not wealthy country on the edges of the world, significantly impaired economically and politically by unequal treaties forced by the Western powers, was able to carry out a conscious transformation of its own economy, culture, politics, or even civilisation, according to patterns borrowed from the West. The Japanese, including Natsume Sōseki, in great numbers journeyed to Europe and United States of America to study, and numerous foreigners were invited to Japan, being very well paid. The reforms covered the political system – Japan became a constitutional monarchy – and administration, as well as economy, which gradually evolved into industry-based economy, and not – as it was the case for thousands of years – economy based on agriculture. Rapid changes, jointly referred to as modernisation and westernisation, were not limited only to technocratic solutions. The idealised West was also a source of inspiration in the fields of philosophy, art or education. Reading any reports of the Meiji period, it is difficult, even for Poles, who also went through serious

reforms of the country in the last twenty years, to realise how vast was the scope of the changes that the Japanese dealt with. Just imagine a sudden leap from feudalism to constitutional monarchy, from the period of agriculture to the era of factories, railways and telegraph, and – on the level of history of ideas – a transition from the rigid Confucianism, a dominant social philosophy until the mid 19th century, to positivism as well as other *isms* prevailing in Europe. It is just as if the characters of the Sienkiewicz's *Trilogy* replaced their horses with railway carriages and abandoned Sarmatism for positivism.

On the one hand, such an intensive westernisation triggered defensive reactions. Some Japanese intellectuals considered this new culture a threat to their original Japanese identity. Regardless of how justified their fears were, they believed that Japan may cease to be Japan, i.e. that it may become a colony of the West, also on the spiritual level. On the other hand, intensive westernisation led to some kind of overburdening of acculturation capability, particularly in case of intellectuals, teachers and scientists. For it is much easier to learn how to construct railways or implement state-of-the-art weaving machines in a factory than accept, digest and creatively introduce the Spirit – this Hegelian concept is perhaps the most appropriate – of one culture to another.

That is what I believe *I Am a Cat* is about. It is a portrait of Japan at the moment of a crisis, when Japanese had to decide whether the path they had been following so far was right and what path they should follow from that moment on. The portrait is even more suggestive, since Sōseki, either coincidentally or intuitively, set the story against the background of the Russo-Japanese War, which was the turning point for the rise of Japanese nationalism. Japan was facing the choice of further development.

The most striking to me is the scene in which Sōseki prophetically discerns the direction of that choice. *Prophetically* is the best word that comes to my mind, since after *I Am a Cat* was written, Japan went through a period during which it seemed that nationalism, particularly in such a military form as it had in the 1930s, was not going to become a dominant approach. In the scene Professor Kushami reads aloud his own poem and is interrupted by his friends.

“‘The Spirit of Japan,’ cries Japanese man; ‘Long may it live,’ cries he
But his cry breaks off in that kind of cough
Which comes from the soul’s T.B.”

“What a magnificent opening,” burbles Coldmoon with real enthusiasm.
“The theme rises before one, immediate, undodgeable, and imposing: like a mountain!”

“The Spirit of Japan,’ scream the papers,
Pickpockets scream it too:
In one great jump the Japanese Spirit
Crosses the ocean blue
And is lectured upon in England,
While a play on this staggering theme
Is a huge success on the German stage.
A huge success? A scream!”

“Splendid,” says Waverhouse, letting his hand fall backwards in token of his approbation. “It’s even better than that epiphanic epitaph.”

“Admiral Tōgō has the Japanese Spirit,
So has the man in the street:
Fish-shop managers, swindlers, murderers,
None would be complete
None would be the men they are,
None would be a man
If he wasn’t wrapped up like tupenny cup
In the Spirit of Japan”

“Please,” breathes Coldmoon, “please do mention that Coldmoon has it too.”

“But if you ask what this spirit is
They give that cough and say
‘The Spirit of Japan is the Japanese Spirit,’
Then they walk away
And when they’ve walked ten yards or so
They clear their throats of phlegm,
And that clearing sound is the Japanese Spirit
Manifest in them.”

“Oh I like that,” says Waverhouse, “that’s a very well-turned phrase. Sneaze, you’ve got talent, real literary talent. And the next stanza?”

“Is the Spirit of Japan triangular?
Is it, do you think, a square?
Why no indeed! As the words themselves
Explicitly declare,
It’s an airy, fairy, spiritual thing
And things that close to God
Can’t be defined in a formula

Or measured with a measuring-rod.”

“It’s certainly an interesting composition and most unusual in that, defying tradition, it has a strong didactic element. But don’t you think it contains too many Spirits of Japan. One can have,” says Beauchamp mildly, “to much of the best of things.”

“A good point. I agree,” Waverhouse chips in yet again with twopenny-worth of tar.

“There’s not one man in the whole of Japan
Who has not used the phrase
But I have not met one user yet
Who knows what it conveys.
The Spirit of Japan, the Japanese Spirit,
Could it conceivably be
Nothing but another of those long-nosed goblins
Only the mad can see?”²

It is the synthesis of both historical layers of this novel, and the author’s vision of the Japan’s future who discerns nationalist tendencies. In 1906, after the publication of *The Mask*, Sōseki wrote: “Loyalty to the ruler and love for the country are a convenient mask.”³ These words, anticipated also in *I Am a Cat*, are so up-to-date in Poland as well, and should remain for us a barrier.

² Sōseki Natsume. 1979. *I Am a Cat* (translated by Aiko Itō and Graeme Wilson). vol II. Rutland-Tokyo: Charles E. Tuttle Co., pp. 192-195.

³ Kano Masanao. 1999. *Kindai Nihon shisō annai*. Tōkyō: Risōsha, p. 326.

Yoko Matsuoka McClain

Natsume Soseki (1867-1916) And his First Novel *I Am a Cat*

Natsume Soseki, who died in 1916, is widely recognized as one of the most important novelists in modern Japan. Soseki's works have been continuously and very widely read over a span of one hundred years, a popularity enjoyed by no other author in Japan's recent literary history. In a year 2000 survey by the Asahi, a leading newspaper, Soseki was named the most important writer of the last 1000 years. It is no wonder that the government featured his portrait on Japan's 1000 yen bill, the most common denomination, between 1984 and 2004, when it was discontinued (because of counterfeit).

To understand this phenomenon it is necessary to know something of Soseki's own life and of the elements in his work that appeal so strongly to all segments of Japanese society.

Soseki was born in 1867. He was the youngest of eight children of a wealthy and influential landlord, Natsume Shobei Naokatsu (夏目小兵衛直克), and his wife, Chie (ちゑ). He was the youngest child of old parents (his father was fifty, and his mother, forty-one), and a rather unwelcome child. Being old-fashioned, his mother was more ashamed than pleased to deliver a child so late in her life. Moreover, family fortunes were just starting to decline because of the great political and social changes sweeping over the country at the time. Therefore, soon after he was born, Soseki was placed in a foster home, and two years later he was adopted by a couple who were acquainted with his family. Soseki's new parents showered him with many material things, trying to buy their adopted son's love. Thus he was an exceedingly spoiled child until he was about eight years old, when the adoptive parents' marriage ended in divorce. Soseki came back to his own parents' home, though he himself did not know for some time that they were his real parents, and thought them to be his grandparents. At any rate, he was pleased to leave the home of his adoptive parents, whose constant quarreling had given him much pain for some years.

However, it was not a warm homecoming for Soseki in his real home. With his family's capital rapidly decreasing, Soseki was again a nuisance to his father. Various critics believe that the memory of this unfortunate infancy and childhood greatly influenced Soseki's thinking in his later years. These unhappy experiences might have led Soseki to reflect

seriously upon problems such as human egoism, as evidenced in his later works.

Certainly the nature of his childhood helped to determine the kind of man Soseki became, but the times themselves should also be considered an important factor in forming him. He was a man who spent most of his life in the Meiji Era (1868-1912), an epoch-making period in the history of Japan, during which a backward, feudal country came out of its isolation of over two centuries and emerged as a modern nation. Soseki, as soon as he was old enough to understand the age in which he lived, was caught up by the widespread conviction that the country was extremely backward compared to Western countries. Whether this notion was true is perhaps not so important as the fact that most intellectuals in Japan harbored it.

Driven by this conviction, Soseki carried on his shoulders the responsibility of a young intellectual in a rapidly developing country. One of the concerns of young intellectuals of the Meiji period was “to do something worthwhile for their country,” so that Japan could rapidly become a modern nation by Western standards. It is natural, then, that Soseki became deeply concerned with the direction of his country’s future as well as his own. These problems led to more specific ones: how to adopt Western culture and yet preserve Japanese tradition, how to use Japanese and Western ideas, and how to live ethically as an individual between the old and the new. Later he dealt with such problems in his works.

In his youth Soseki was much interested in Chinese studies. At fourteen, he attended a private school where only classical Chinese studies were taught. After spending about a year at this institution, Soseki began questioning the value of preparing himself to be a scholar in the old tradition of reverence for Chinese learning, in a changed country where Western learning was the model for the new order. He realized that in order to contribute effectively to the task of modernization, he had to receive a university education. And in order to enter a modern university, he had to know English. So he left his old-fashioned school and entered a modern secondary school in the fall of 1883, where most of the subjects were taught using English textbooks. He was then sixteen years old. Soseki, with little background in English, had to work extremely hard to acquire a reading knowledge of it.

Soseki soon entered the preparatory school for the university. In his third year, he began thinking about a profession. He wanted to follow one creative in itself, yet responsive to society’s demands. His choice was architecture. However, one day a philosopher friend for whom he had great respect pointed out that in Japan no architect could create a great

building, such as St. Paul's Cathedral, that would attract the world's admiration for centuries to come. Japan was not ready for that kind of building. Soseki's reaction to this observation was swift; he changed his mind. It was at this time that he decided seriously to study English literature. He wanted to become a writer in the English language and show Westerners his great works some day. He laughed at this absurd ambition later, but such a spirit seems to have been widely shared among the intellectual youth of Japan in the Meiji Era (1868-1912). At this preparatory school Soseki became acquainted with Masaoka Shiki (正岡子規, 1867-1902), under whose influence he started composing haiku poems. Later Shiki became one of the most important haiku poets in modern times.

In 1890, when he was twenty-three years old, Soseki entered the Department of English at Tokyo Imperial University (東京帝国大学)、now Tokyo University (東京大学) . He was active in publishing several articles and translations during his three school years. One of the articles was "On the Poems of Walt Whitman, Representative Poet of Egalitarianism" (「文壇におけるウオルト、ホイットマン」 Walt Whitman の詩について)「哲学雑誌」十月号(十月五日発行), in which he introduced an American writer, Whitman, to Japan. Also at the request of James M. Dixon, a lecturer of the University he translated Hojoki (方丈記) written by Kamo no Chomei (鴨長明、1155-1216), essayist of the early 13th century. Dixon, using Soseki's translation, gave a paper "Chomei and Wordsworth: A Literary Parallel" at the Japan Asia Society meeting on February 10, 1892, at which time he read Soseki's translation. Next year Dixon gave a title to this translation, "A Description of My Hut," and together with his own paper published in the *Japan Asia Society Bulletin*. Needless to say that Dixon said at the beginning of his paper that he owed much to Natsume Kinno, student of English literature of the University, for his excellent translation, commentary, and the detailed explanation of the work.

Soseki keenly appreciated nature, having been consoled by it at all stages of his life. Because of Soseki's lonely childhood, nature had become his warmest friend. When he was about to graduate from the University, Soseki expressed his love for nature by analyzing the attitude of several English poets toward nature. He discussed poems by Pope, Goldsmith, Cowper, Thomson, Burns, Wordsworth, and a few others. His preference was for Wordsworth, and he tried to learn more from him.

In 1893 Soseki became the second student at Tokyo Imperial University to

graduate with a major in English literature. Though he was considered a very bright student by the faculty members and his fellow students, Soseki himself was dissatisfied and disillusioned with his accomplishment, and felt empty. Soseki decided to practice Zen in order to achieve mental and emotional ease. His rather rational nature did not allow him to turn to most religions, in which faith alone in a supreme being such as the Christian God or Buddha would lead him to salvation. He thus became most interested in Zen, the principle of which is salvation through one's own meditative effort. He went to the Engakuji (円覚寺), a Zen temple in Kamakura, and used this experience later in one of his novels, *Mon* (『門』, *Gate*, 1910).

But Soseki was unable to lessen his unease through Zen. Still much depressed, he finally decided to leave Tokyo, and took a teaching position at a high school in the city of Matsuyama in Shikoku. Soseki later used this city as the background of his novel

Botchan (『坊ちゃん』, *The Young Master*, 1906) in which he dealt humorously with the adventures of a young man who honored justice and honesty. One of the most important events of Soseki's stay in Matsuyama was the two-month-long visit of his old friend Masaoka Shiki. Soseki was much inspired by Shiki's visit and wrote many haiku poems, which were virtually his first attempt at creative work. The precision and brevity of the haiku form and the creative attitude in its objectivity influenced Soseki's style in his later prose writing.

After a year at Matsuyama, Soseki took a position with Kumamoto College in Kyushu (第五高等学校) where he stayed for more than four years, until he was sent to England by the Japanese government. While in Kumamoto he started writing many Chinese poems because there was an excellent Chinese scholar among his colleagues who gave him advice and criticism. Soseki is currently considered by many Chinese scholars to be one of the best classical Chinese poets in both China and Japan in modern times.

In September 1900, Soseki sailed for England as a government student. He stayed in London and regularly attended the University College of London University for a few months, but soon found the lectures too boring and mechanical, and stopped going. For several months he studied privately with William J. Craig, a Shakespeare scholar. Soseki visited him for the first time on January 15, 1901, and the last private lesson was probably August 27 of the same year. Meanwhile, he read intensively and extensively. Soseki decided to try to find the common elements in Asian and English Literatures. At some point he realized, however, that this would be a monumental task, and that he would never be able to finish his

research within his remaining years in London. He therefore tried instead to just collect all the necessary material. For about six or seven months thereafter he said he never studied so hard and conscientiously in all his life. He spent most of his small government allowance to purchase books instead of proper food. He was said to have shut himself up for many days and even months in his boarding house room with only water and biscuits, concentrating on his studies. This frantic application to his studies ruined his health; he suffered a severe depression, from which he never completely recovered, and which troubled him periodically until he died from stomach ulcers in 1916, at the age of forty-nine.

Incidentally, the boarding house he stayed in for about a year and a half, from the summer of 1901 through early December of 1902 when he returned to Japan, received a Blue Plaque in March 2002. This plaque is placed on the front outer wall of houses in England where men and women with accomplishments of worldwide import lived. He is the first and the only Japanese national to receive this honor so far.

Even though Soseki had a difficult time in London, he never could have created the literature of his later years without his experience there. The trend of thought in Japan in those days was that anything Western was better than anything Japanese. Soseki, instead, thought that having his own literary view, and not blindly accepting the Westerners' view, was the only way for a Japanese writer to create a literature of his own.

Returning to Japan in January 1903, he took two teaching positions. In 1904 while Soseki was still teaching, Takahama Kyoshi (高浜虚子、1874-1959), a haiku poet who was a disciple of Masaoka Shiki (who had died of tuberculosis while Soseki was still in England), asked Soseki to write something for the magazine *Hototogisu* (ほととぎす, Cuckoo). This was originally a haiku magazine, but it also published prose works. Though Soseki had never written any fiction, he decided to attempt it. The story was published in January 1905, which makes this year the one hundredth anniversary of its publication. The story was *Wagahai wa neko de aru* (『我輩は猫である』, *I am a Cat*), and interesting enough it instantly made him famous. Originally, Soseki did not plan to write a full-length novel. However, its reception after the first publication was so great that Kyoshi requested that Soseki continue. Soseki eventually wrote eleven chapters, the last one published in the issue of August 1906.

Through the eyes of a cat adopted by an English teacher's family, Soseki satirically and humorously depicts the daily life of Japanese intellectuals of the time. The story starts with "I am a cat. I still don't have a name. I have no idea where I was born." 「吾輩は猫である。名はまだ無い。どこ

で生まれたかたとんを見当がつかぬ。」 The title itself sounds very humorous in Japanese, because “wagahai,” meaning “I,” was in those days used primarily by politicians, bureaucrats, or perhaps scholars, with arrogance and with a certain affectation. And here’s a cat, abandoned by his original owner, exhausted and starving but finally adopted because of his persistence, still referring to himself as “wagahai”. This is a clever humorous device that cannot be expressed adequately in English, which has only one word “I” for the first person singular.

The amazing thing about this story is that it can be enjoyed both by sophisticated adults as well as little children. The adults marvel at the author’s erudition, because his depth of knowledge in Japanese, Chinese, and Western literature as well as culture is very evident in every chapter, as he frequently quotes from various literary and sometimes scientific works from the West and Asia. But children as well as adults can enjoy, for example, the first chapter where “Wagahai” describes the lives of many neighborhood cats. Each cat reflects his or her owner. An uneducated, rough, and ill-mannered gigantic black cat resides at a rickshaman’s household; a white cat living across from Wagahai’s house belongs to a military family who are heartless enough to throw away all the four newborn kitties; an argumentative cat that lives next door is owned by an attorney, and a gentle tortoiseshell cat is tenderly cared for by a *koto* teacher. And of course “Wagahai” himself lives at an English teacher’s house, and is therefore quite sophisticated.

Soseki often brings in his own family members to this story. For example, he describes his two little daughters at the table while their mother is not around. The girls, six and four years old, compete with each other by seeing who can put more spoonfuls of sugar on their plates. Then their father appears, takes the sugar they worked so laboriously to put on their plates, and returns it to its pot. The older girl named Tonko is my mother. Reading about my own mother and aunt in their childhood doing what many little kids do is quite amusing and fascinating to me.

In another chapter, “Wagahai” describes the scene in which his master is surprised to find a big bald spot in the middle of his wife’s head while she is dressing her hair. That is actually my grandmother’s head. When we, her grandchildren, were young, we were also surprised to find her bald spot, and told her, “You have a big bald spot”. She was not very happy to have that pointed out, but kindly explained to us that all women of her age had it because they had had to pull their hair very hard for many years to put it in a chignon. I don’t know if that is true, because I have never observed any other woman’s head of her age while she dresses her hair.

Reading *I Am a Cat* I find some scenes interesting and familiar, because I know what Soseki wrote was from the daily life of his household, and I see the images of my mother as a little girl and of my grandmother when she was young.

In his later work, too, one can often guess that what Soseki writes is from his own experiences at home, but the subject matter is serious and sometimes even gloomy, such as struggles between husband and wife or a father's unjust treatment of children. But in *I Am a Cat* his description of the children and wife are humorous, and that's why I enjoy and appreciate the work. Interestingly enough, he wrote only two humorous stories, *I Am a Cat* and "Botchan," and his work became more and more serious as time went by.

The success of *I Am a Cat* led to a job offer from the Asahi Newspaper Publishing Company. In 1907, determined to become a novelist, Soseki resigned his two teaching positions and accepted the Asahi's offer. He was to supervise the literary column and write novels for serialization in the paper. All his novels written after 1907 were thus published in the Asahi first. As mentioned before, *I Am a Cat* made Soseki instantly famous, and at present it is still one of his most widely read novels. At such, it is mistakenly considered to be representative of Soseki's entire works. The fact is, as mentioned before, he never wrote such satirical works later.

During the ten years from the time Soseki took his position with the Asahi until he died in 1916, he wrote ten long novels and numerous essays, literary critiques, Chinese poems, and haiku. Most of his novels and literary criticism were published by Shunyodo Publishing Company (春陽堂) as single volumes while Soseki was still alive. From January of 1918, two year after his death, through June of 1919, the first complete works were published as *Soseki Zenshu* (『漱石全集』, *Complete Works of Soseki*) by the Iwanami Publishing Company in Tokyo (13 volumes plus 1 supplementary volume, ed. Morita Sohei, et. al.). The publisher, Iwanami Shigeo, was one of Soseki's disciples. From then to the present day, Soseki's works have been published repeatedly by the same publisher as well as many others, and each edition has added new items such as newly found letters, recorded lectures and speeches, and miscellaneous writings including translations, English poems or prose, personal memoranda, diaries, and many other examples of his writing.

Soseki was a very versatile man — he was a novelist, critic, scholar, haiku poet, poet in the classic Chinese language, and even a Southern Chinese-style painter. Above all, however, he was a novelist. People always remember him as a novelist and talk about him as a novelist. After his first

novel, *I Am a Cat* Soseki showed improved technique in each work. He also matured in his thought. One of the characteristics of his earlier works was to attack the injustices and unfairness of the outside world. Later, however, he became much more introspective. He tried to examine the struggle and conflict between Western and Asian elements in his own mind. His agony, or struggle, arose from his experience as a Japanese who faced the difficult task of modernizing himself, while a part of him and of his country still belonged to a world under Confucian and Buddhist influences. He eventually dealt with the eternal inner struggle of a man who tries to see the value of human existence in modern society, and thus Soseki created novels with a universal theme.

If the spirit of the Meiji Era is expressed in such a sentence as “knowledge shall be sought throughout the world” (one of the Five Articles of Oaths 「五か条の誓文」) of 1868 intended to inspire the building of a new Japan), Soseki seems to be one who embodied this spirit. He learned much from the West and added it to the traditional Asian background, thus creating a new Japanese literature. He showed the possibility of a fusion of the literary currents of East and West. This, together with his strong sense of justice, his depiction of the loneliness of modern man in society, and his plain style are the qualities that have made Soseki’s works so widely read in Japan for the last hundred years.

Lastly, I want to add that I’m delighted that Professor Szychulska decided to have this symposium to commemorate the 100th anniversary of the publication of *I Am a Cat* and I am honored to be invited to join this panel. I am amazed and very happy to know that there are so many enthusiastic students who are studying Japanese literature here at the university. It is a very exciting place for me to come. Thank you for inviting me.

Mikołaj Melanowicz

Wagahai wa neko de aru - Narrator's eyes and ears

The title

At the beginning of my speech on *Wagahai wa neko de aru*,¹ the first novel written by Natsume Sōseki, it may be good to ponder on what is being lost if one translates the title *Wagahai wa neko de aru* (「吾輩は猫である」) as 'I am a cat'. The word *wagahai* (我輩) in the title undoubtedly indicates the first person, though whether it is singular or plural remains undetermined. At the end of the 18th and in the 19th century the personal pronoun *wagahai* was commonly used as plural by men from the haikai poetry circles. It can also be found in many places of the first novel from the 19th century Japan's modernization period, that is, in *Ukigumo* (*Drifting Clouds* 「浮雲」, 1887) by Futabatei Shimei (二葉亭四迷). Compare the following passage from the first chapter of *Ukigumo*.

そのうちで、こう言やアおかしいようだけれども、若手でサ、原書もちったア嚙っていてサ、そうして事務を取らせて掛の往く者といったら、マア我輩二三人だ。

*Sono uchi de, kō iyaa okashii yō da keredomo, wakate de sa, gensho mo chittaa kajitte ite sa, sōshite jimu o torasete haka no iku mono to ittara, maa wagahai nisannin da.*²

At that time the pronoun *wagahai* was also employed in singular, as in *Ushiya zōdan - aguranabe* (*Idle Talks From a Restaurant Serving Beef – Stew Pot Tales* 「牛屋雑談 安愚楽鍋」, 1871) by Kanagaki Robun (仮名垣魯文).³ Tsubouchi Shōyō (坪内逍遙), a writer and translator of English

¹ Natsume Sōseki. 1977. *Jestem kotem*. Translated from Japanese into Polish by Mikołaj Melanowicz. Warszawa: Książka i Wiedza.

² 1969. *Tsubouchi Shōyō Futabatei Shimei shū*, [in:] *Nihon bungaku zenshū* 1. Tōkyō: Shūeisha : 257. (『日本文学全集 1 坪内逍遙・二葉亭四迷集』集英社. The fragment translated by Marleigh Grayer Ryan in 1971. *Japan's First Modern Novel: Ukigumo of Futabatei Shimei*. New York: Columbia University Press as: *I know I shouldn't be the one to say this, but after all, just a few of us have read foreign books. We're [wagahai nisannin da] the ones who really do the work.*

³ Cf. *Nihon Daijiten Kenkōkai* [ed.], *Nihon kokugo daijiten*. 1976. Tōkyō: Shōgakkan, vol. 20, p. 615 (日本大辞典刊行会編『日本国語辞典』第20巻 小学館).

literature, used it in *Tōsei shosei katagi* (The Character of Today's Students 「当世書生氣質」, 1885-6) as a male pronoun in his description of lives of Tokyo students who belonged to the intellectual elite of the time and hence could speak about themselves with pride.

The above examples prove at least that the pronoun *wagahai* served to identify a mature male, both in plural (*hai* - 輩 may also mean *nakama* 仲間, *yakara* 輩, *tomogara* 輩: 'fellows') and in singular (*jibun* 自分, *watakushi* 私). It should probably be defined as used by those who thought a lot of themselves, such as the above mentioned 20-year olds of *Ukigumo* who talked of the situation in their office obviously thinking they were better than the others.

There is no doubt that the Japanese title of Sōseki's novel determines the narrator's sex as male, as well as defining his self-esteem and attitude as a loner (for cats tend not to live in groups) and probably also as an egoist, who has certain insight into the ideas of individualism (individualist). The milieu indicated by the use of *wagahai*, however, cannot be clearly defined. It is not workers, samurai class or the aristocrats. It is rather the townsmen or perhaps the commoners, who proud of their skills, intellectual competence or even an extensive education in many fields of knowledge (dilettantism) and also of their origin. The reader knows that the narrator is a cat living in a house of an English teacher who works in a nearby school and maintains frequent contacts with his friends. Their world – the Japanese world of the 1905 Russia war period and the postwar dissatisfaction with its results – is seen through the eyes of a narrator referring to himself in the first person (*wagahai*). It is a nameless Cat – a kitten at the beginning of the novel – who appears intelligent and critical from the very first chapter of the book. One may go further and call the cat conceited and arrogant, especially towards humans.

It is the above qualities of the book's hero that the pronoun *wagahai* indicates. Nowadays, *wagahai* is not used. To be exact, the pronoun already appeared old-fashioned in 1905 and as such evoked surprise among the readers in times of modernization and war drama. It must have sounded especially strange in relation to a cat and a cat using *wagahai* to refer to himself must have evoked laughter. How can such an inconspicuous creature condescend towards others so much, as if by saying: 'Look who I am...' Soon after the book had been published Fujishiro Sojin (藤代素人 1868-1927), a Germanist and Sōseki's acquaintance, wrote *Neko bunshi kienroku* (A Talkative Chronicle of a Cat-writer 「猫文士気焰録」, 1906). Then many other works appeared, such as *Wagahai wa nezumi de aru* (I

am a Mouse 「我輩は鼠である」). According to the list printed in *Natsume Sōseki kenkyū tokushū* (『夏目漱石研究特集』1934),⁴ there are records of more than 50 ‘*wagahai*-type works’ (*wagahaimono* 我輩物). This leaves no doubt that Sōseki proved to be a very original writer and that the title of his novel became a metaphoric expression independent of its original meaning which stimulated the imagination of many authors and still remains alive in our days.

Should one translate *Wagahai wa neko de aru* into Polish as “Jestem kotem” or into English as *I Am a Cat*, one may lose some properties of the pronoun *wagahai* which is associated in Japanese with a certain social group, with the time bygone and with an old-fashioned way of thinking. The usage of *wagahai* as such may also be interpreted as nostalgic.

The narrator’s world

The narrator’s world depicted in the novel consists mainly of Professor Kushami and his family (a wife, three daughters and a maid) with whom he lives and strangely-named or nicknamed friends who frequently visit the professor. The readers will find among them an esthete (whose name Meitei will become known later), the optimistic poet Ochi Kochi and the philosopher Yagi Dokusen. Another regular visitor is Kangetsu (lit. ‘cold moon’), a physicist who values scientific truth very highly and specializes in terrestrial gravity at his university. Kushami used to teach him haiku. Kangetsu gives a speech on “the mechanics of hanging oneself” for the Society of Physics. He is enthusiastic about music and theater and in love with the businessman Kaneda’s daughter. Kaneda wants his daughter to marry Kangetsu, if only the latter obtains a doctorate. This may be the reason why Kangetsu works intensely on a dissertation about the influence of ultraviolet rays on electric processes occurring in frog’s eyeballs. Events related to Kangetsu occupy a large part of the text. It constitutes a good opportunity for the author to criticize the academic science and to express his views on problems related to marriage or other issues important to the Japanese society at the beginning of the 20th century.

Kushami’s neighbours are visited by the cat as well as their own cats whom the cat meets. The students of nearby schools also belong to the narrator’s world. It is the cat who tells the reader about them, brings up the events related to them or talks to them. His observations, overheard

⁴ Kōmo Toshirō. 1969. “Chūshaku – *Wagahai wa neko de aru*”. [in:] 1969. *Natsume Sōseki shū 1*. Tōkyō: Shūeisha (紅野敏朗『夏目漱石集1』 「注釈 我輩は猫である」 集英社).

statements and the “eavesdropped thoughts” constitute the eleven chapters of the novel.

Two parts of the novel

In chapters one to seven, The Cat (I will write this in capital ‘T’ and ‘C’, since he has no name from the very beginning of the novel and will not get any) is in motion. He can enter any place in order to eavesdrop on the people and he seldom talks to other cats. The Cat acts as the “ears” of the narrator who moves around continuously.⁵ Most often the cat sneaks up into the professor Kushami’s room, the kitchen, the veranda and other peoples’ gardens.

From the seventh chapter on, the main role is played by The Cat’s eyes. The mood and the nature of narration changes: The Cat loses his leading role as a narrator and his place seems to have been taken by an omniscient narrator who may be identified with the author himself. Accordingly, there is no doubt that the composition based on eavesdropping and then on peeping is very important for Sōseki. Thanks to this method of composition, the world of the novel appears to the reader as an auditory illusion: the supernarrator (the author) seems to listen to himself, although he says nothing and whatever he hears (whatever he means to say) he writes down as the phrases overheard by The Cat. In numerous episodes the reader cannot be sure, whether the narrator is The Cat or the author himself. Moreover, the reader has no way of knowing, whether it is the author or the omniscient Wagahai who makes statements related to the limited spectrum of the social environment of Japan as depicted in Kushami’s house. This ambiguity fosters numerous questions in the mind of the reader who would like to know the relations between the supposed narrators, especially as the knowledge of certain facts and situations leads him directly to Natsume Sōseki’s biography. The dramatic tension rises, particularly when the “narrator’s voice” reveals bold criticism of civilization (*bunmei hihyō* 文明批評). Formally, it is The Cat who makes critical remarks while observing the members of Kushami family, their behavior, relationships with the outside (outhouse) world and – not reserved at all – spares nobody and nothing related to the humans.

⁵ Yoshimoto Takaaki, 2002. *Natsume Sōseki o yomu*. Tōkyō: Chikuma Shobō, pp. 5-26 (吉本孝明著「夏目漱石を読む」筑摩書房). Yoshimoto’s lectures have impressed significantly my own reflections on Sōseki’s novel and helped me organize my thoughts on this subject, which I had gathered during all my years of work on translation of the text and its editing for its 2nd Polish edition.

I would like to emphasize again: the narrator often seems not to be sure, whether he speaks as The Cat, the author or maybe as one of the participants of the party, such as Meitei. In the novel, however, The Cat knows as much as the people meeting in Kushami's house which enables him to report his observations with a sense of humor and insightful criticism. Accordingly, he is not an indifferent and unemotional observer of peoples' behavior and ongoing events. At the end of the novel it becomes unimportant, whether it is The Cat or the author himself who makes statements. In no other novel has Sōseki been so frank and so critical in his statements on family, individualism and on the society in general, as he was in *Wagahai wa neko de aru*.

Authenticating The Cat's report

Since the "narrator's ears" are the ears of The Cat who gives accounts for the events happening also in the places usually not visited by cats (such as a session of a scientific society), the reader has an opportunity to get to know about those events indirectly. For example through observing the rehearsal before Kangetsu's speech or from the accounts of other witnesses gathered in Kushami's house. Nor is The Cat forced to learn how to open and read letters. This is done by professor Kushami who reads them aloud or behaves as if he was reading them, quoting the letters or explaining the contents of postcards which in 1905 must have reached the addressee very frequently. It is Kushami who reads but the reader's impression is that at the same time The Cat and the reader himself read, too. The author creates situations in which The Cat can hear and see what happens not only in the house but also outside. He sneaks up into Kaneda's house to eavesdrop on what is gossiped about Kangetsu as the candidate for a husband or what the Kanedas say about Professor Kushami. Even so, The Cat often wishes he could warn the professor.

Let us recapitulate the above reflections on composition of the novel and the world depicted in it. The first part is a story told by The Cat about the professor and his colleagues who visit him. It is a series of never-ending scientific conversations, often very witty, even more interesting because of the fact that they can be heard and reported by The Cat. The last five chapters appear as reflections on various aspects of human life, such as going for sports, going to the public bath, learning to play baseball, having health troubles or observing the dynamic features of the Western civilization in comparison with the passive attitude of the people of the East.

The first part contains gossips on people and the news on events related to Kanedas' intention to have Kangetsu as their daughter's husband. The conversations between the visitors or with Kushami are presented only in parts and forms that could have been overheard by The Cat. Their form is similar to that of stage dialogues, such as of *rakugo* (落語), comic monologues performed during a one-man show. Conversations take places between several persons gathered around Kushami. Discussions are often sophisticated and intelligent.

The narrator, the hero and the author

From the seventh chapter on the narration flow collapses – The Cat becomes the eyes of the narrator and he tends to peep rather than eavesdrop. Accordingly, the novel becomes less comical and more severe and even bitter in its criticism. The threads criticizing civilization or mimicking popular literary works of the time are especially captivating, as they are presented in the form of witty dialogues. The author equates himself to The Cat and the narrator. It is possible to say that he turns into The Cat – or maybe rather disguises as The Cat – fighting his own war with the world and himself. He criticizes not only the civilization or specific though unknown people but also the pocked face of Kushami – and as a consequence carries out self-criticism. Even when the criticism seems to be directed towards the women, especially towards Kushami's wife, this also turns into self-criticism. The style of a witty *rakugo* conversation from the first chapters changes into a serious and subjective confession, filled with a critical attitude to the world. The author often seems to speak himself, identifying himself with some other person. He expresses not only his own sadness but also the sufferings common to many readers. It is also the author himself, who, instead of The Cat, ventures the *bunmei hihiyō*, the critique of civilization, society and humans. From time to time, however, he refrains from going further – and then it is The Cat who takes the initiative.

The style of the novel changes accordingly with the shift in the observation technique which takes place at the end of the seventh chapter. The most interesting remarks of The Cat concern the visit in a public bath, very similar to the scenes depicted in *Ukiyoburo* (The Bathhouse of the Floating World 「浮世風呂」 1809-1813) by Shikitei Sanba (式亭三馬). One day The Cat noticed that the professor sometimes goes out for thirty or forty minutes with a towel on his shoulder. When he found out that Kushami goes to public bath, he decided to go with him. He did not enter the bath, however, staying outside and looking in through a window. In the crowd of

naked bodies washing themselves and soaking in hot water he also noticed Professor Kushami, who was red and looked like a cooked octopus.

In this part of the novel the role of The Cat as the narrator declines. As its result, The Cat and the narrator are one and the same and the content of the novel evolves into the critical essay on civilization. For example, in the beginning of the ninth chapter The Cat starts to talk of the pockmarks on Kushami's face (*abatazura* 痘痕面). Though he got himself vaccinated, he happened to infect his face with the virus from the vaccine, became seriously ill, scratched the itching skin and the scars remained. Due to this, his pupils have the chance to get to know, based on his example, the remains of the previous époque (*zenseiki no ibutsu* 全世紀の遺物). The criticism of The Cat masks the self-criticism of Sōseki the writer who was not happy with the look of his own face. As The Cat puts it: "Recognition of the loathliness of one's face often proves a first step forward toward realizing the depravity of one's soul."⁶ "Musing idly along those lines, I went on watching my master."⁷ explains The Cat to account in detail on his behavior in the next episode, quoting the letters and providing the reader with malicious comments on their contents.

The example of the author's self-criticism is a passage on suicide (the philosophy of suicide) and the "theory of divorce" (*fūfu bekkyoron* 夫婦別居論) and the decline of the family. Both essays appear to be in the author's voice, not influenced by The Cat.

Conclusion

At the beginning of the novel it is relatively easy to distinguish between The Cat, the narrator and the author himself. The closer to the end, the three entities converge until they finally merge as one. The reader can observe less and less features of a comic novel as well as the atmosphere of an oriental calmness (*tōyōfū no yoyū* 東洋風の余裕), a peaceful way of life with the feeling of free time (*yoyūha* 余裕派). Instead, the novel changes into a dramatic confession of the writer, who bitterly criticizes the contemporary civilization.

Nevertheless, *Wagahai wa neko de aru* may be considered a humorous and satiric novel, whose style is greatly influenced by the intellectual school of *rakugo* with its irreverent, comic and dramatized monologues. This

⁶ Soseki Natsume. 1986. *I am A Cat*. Translated by Aiko Ito and Graeme Wilson, Boston, Mass.: Tuttle Publishing. Vol. III.: 103.

⁷ *Ibid.*: 103-104.

justifies the final conclusion that the novel constitutes a very rare phenomenon in Japanese literature.

モニカ・シフルスカ

『吾輩は猫である』と『三四郎』にみる 夏目漱石の作品のアクチュアリティ

夏目漱石（1867-1916）は最も傑出した日本の作家の一人として知られ、その作品は多くの外国語に翻訳されている。ポーランドでは、これまでに3つの小説、すなわち、本日出席のメラノヴィチ氏の翻訳による『吾輩は猫である』と『こころ』、そして『三四郎』が出版されている¹。

漱石は、主として明治時代（1867-1912）に活躍した作家である。明治という時代は、欧米列強による植民地化の脅威に晒された日本が、後進的な鎖国状態の封建国家から近代国家になるために、世界に向かって国を開き、生活のあらゆる分野に西洋の基準を取り入れる近代化へと踏み出した時期であった。そして、そうした明治期の人々の日常生活を、漱石は作品の中に描いていった。したがって、現代のポーランドにおいて、時代的にも地域的にも遠く隔たった明治・日本の漱石作品を論じることは、あまり意味がないように思われるかもしれない。

しかし、漱石の小説にはすべて、時代・地域を越える価値を作品に与える普遍的な思想が提起されているのであり、そのため、漱石作品のアクチュアリティを論じることは、とくに今日のポーランドにおいて論じることは、とても意味があるのである。本日のシンポジウムでは、そうした漱石の普遍的な思想のうち最も重要なものを紹介することによって、ドナルド・キーン氏が書いているように、漱石が「偉大な作家であった」理由を示していきたい²。議論については、ちょうど100年前に書かれた漱石最初の小説『吾輩は猫である』と1908年に執筆された『三四郎』を基にして進めていく。

¹ Natsume Sōseki, *Jestem kotem*（『吾輩は猫である』）、Mikołaj Melanowicz 訳, KiW, Warszawa 1977; Natsume Sōseki, *Sedno rzeczy*（『こころ』）、Mikołaj Melanowicz 訳, PIW, Warszawa 1973; Natsume Sōseki, *Sanshirō*（『三四郎』）、Monika Szychulska 訳, KAW, Warszawa 2003.

² Donald Keene, *Down to The West – Japanese Literature in the Modern Era*, Holt, Rinehart and Winston, New York 1984.

「偉大」であるということは、普通、名声のある状態、よく知られた「名」のある状態を連想させる。

この「名」という問題は、漱石の作品において、そして当然『猫』と『三四郎』においても、重要な問題の一つである。『三四郎』の場合、主人公の「名」がそのまま小説の題を成している。漱石作品の中で主人公の名前を題にした小説は、この『三四郎』だけである。また、『猫』の場合、小説の冒頭から既に「名」が問題になっている。というのも、語り手であると同時に主人公でもある苦沙弥家の拾われ猫が「吾輩は猫である。名前はまだ無い」と語るところから、物語が始まるからである（第一章）。

この猫に、漱石は恐らく意識的に「名」を与えていない。そして、そのことは、「名前はまだ無い」猫の状態が、ようやく国際舞台に登場し始めたばかりの明治日本の状況と重なることを、あるいは、ようやく最初の小説を書き始めたばかりの漱石自身の事情と重なることを暗示しているのであろう。

しかし、苦沙弥が猫に名前を与えようと考えていたことは、テキストから読み取ることができる。それは、「或日自分の書いて居る小説中の人間の名をつけ様と思って」いたバルザックについて苦沙弥が話していたということから分かるのである（第二章）。

『猫』の中で次に「名」の問題が出るのは、主人公の猫が隣家の猫と知り合う場面である。主人公の「吾輩は猫である。名前はまだない」という自己紹介に対して、相手は「己は車屋の黒よ」と答えて「名」を告げる（第一章）。このとき、主人公の猫は、相手の「名を聞いて少々尻こそばゆき感じを起こすと同時に一方では少々軽侮の念も生じた」と語っている（第一章）。そして、「先づ彼がどの位無学であるかを試」そうとしている（第一章）。つまり、「黒」の「名」を聞いてすぐに相手の「無学」さを、まるで「無学である」ことが既に決まっているかのように、確認しようとするのである。

「黒」は、文字通り「黒色」を示す語であるが、日本語では同時に肌の褐色を示す語でもある。例えば、九州から上京した三四郎はそうした褐色の肌の持ち主であり、そのために、友人から「黒ん坊」とからかわれた上に、人に騙され奴隷として売られるアフリカの王子オルノーコに比喻されてしまう（第四章）。

この「黒」い肌に対する偏見、「黒」い者を自分たちの外に置こうとする態度は、「黒」に対する『猫』の主人公の「尻こそばゆき感

じ」と「軽侮の念」が「自己」—「他者」の関係において捉え得るものであることを示している。つまり、自分にはない「名」に対する違和感と、「黒」である相手に対する軽蔑とを抱えた主人公は、違和感を解消して自分の確かさを回復するために、また相手を軽蔑して自分の優位を確立するために、相手が「無学である」ことを確認するのである。そして、そのためにこそ、主人公は自分の「学」を使うのである。ただし猫は、単に「教師」の家にいることだけを根拠にして自分に「学」があると思い込み、同じ論理で相手について「車屋丈に強い許りでちつとも教育がない」と決め付けている（第一章）。

同じような自尊心の高さは、猫が自分を「吾輩」として語っていることにも見られる。

猫が自分にあると思い込んでいる「学」は、相手が人間である場合でも、自分の方が他者より優っていると決め付ける根拠になっている。このことは、様々な話題についての猫の似非学問的な説が示している。それらの説の中で、猫は常に、自分が学習した論理とレトリックに人間を従わせている。

苦沙弥もまた、猫と同じく、自分を「吾輩」と表現し、12月1日の日記に記している³。しかし、12月4日の日記には、水彩画の失敗によって謙虚になったらしく、「僕」と記している⁴。一人称を表すのに“I”という語しか持たない言語、英語を教えている苦沙弥が、母国語では自分を異なる表現によって示していることは、彼のよく発達した自意識を証明している。そして、彼が猫に「名」を与えていないのは、単なる等閑さからでもなく、またバルザックのように「矢張気に入った名がない」からでもなく（第二章）、彼の完全に意識的な行為であり、決して自分のものではない猫の個性を尊重するための行為だと考えられるのである。だとすれば、苦沙弥の場合は、「他者」に自由を保証するために、自分の「学」を使っているのではないだろうか⁵。この「他者」の「他者性」を尊重する苦沙弥の態度は、本日上映される市川崑監督の映画「吾輩は猫である」（東宝映画、1975年制作）においても、非常に印象的な場面を見る

³ 小森陽一氏の『漱石を読み直す』からの例。小森陽一『漱石を読み直す』筑摩新書、東京1995。

⁴ 小森陽一氏の『漱石を読み直す』からの例。注釈3参照。

⁵ 小森陽一氏も『漱石を読み直す』の中で同じ見解を述べている。注釈3参照。

ことができる。それは、猫を苛めた娘たちを苦沙弥が容赦なく叱っているシーンである。

この場面を、監督はとても興味深い手法で描いている。観客の目にはまず、箆笥の上の娘たちに向かって「飛び降りろ！」と叫んでいる苦沙弥の姿が映る。やがて、驚いてやって来た細君に対して、怒りに震える苦沙弥が「猫を苛めたから、猫のやれることをやってみろと言ったんだ！」と説明する。つまり、苦沙弥は、まるで狂人のような振舞いを通して、「他者であること」が決して「劣等であること」ではないと子供たちに教えようとするのである。

このシーンは、監督が漱石の語りの手法をよく理解していることを証明している。漱石は、描いていく場面の意味を読者に押し付けることなく、主人公の主観的な世界観や価値観を紹介するのみであり、当然、読者はそれらの世界観や価値観をいつでも排除することができるのである。こうした語りの手法は、『猫』に限らず他の作品にも見られ、三人称で語られる『三四郎』の場合も、ほとんどすべてが主人公三四郎の目を通して、つまり主観的に描かれている。

時には「他者」に対する自分の態度と格闘しながら、しかし「他者」の「他者性」を尊重しつつける苦沙弥の姿は、彼の夫婦関係に最もよく表れている。

この夫婦関係は、語り手によって、特異な関係として描き出されている。というのも、当時普通であったジェンダーの別に基づく関係、すなわち、男性の「自己」に対する「他者」としての女性という関係に一見似ていながら、実は夫婦は対等であり、相互的な「自己」—「他者」の関係にあるからである。自由を保証された細君は夫に対して、明治の女性には考えられない受け答えをする場合が多くある。苦沙弥も細君に対して、家父長制によって与えられる優越した地位を乱用しようとはしない。また、夫婦関係における様々な困難を乗り越えていくことで、夫婦のそれぞれが「自己」を譲ること、つまりエゴイズムから脱却することを学んでいく。ここにこそ、当時流行し始めていた所謂「恋愛結婚」ではなく、恐らく伝統的な「見合い結婚」によって結ばれた二人の、互いに対する愛の形が示されているのである。

苦沙弥夫婦が生命に対しても、すなわち、愛の具現としての子供に対しても開放的であることは、思い出すに値する。苦沙弥の知人、鈴木が久しぶりに夫婦の家を訪問し、子供が何人いるかと尋ねたと

き、苦沙弥は「うん三人ある、此先幾人出来るか分からん」と答えている（第四章）。

このような形の細君に対する苦沙弥の愛は、明治の後期に広まっていた「ロマンチック・ラブ」の神話から掛け離れたものである。

『猫』の中でも、苦沙弥を取り巻く若者たちが、ほとんど皆、この「ロマンチック・ラブ」の虜になっている。

そうした若者の一人、古井武右衛門は、全く面識のない金田の娘をからかおうとして、友人の書いたラブ・レターに自分の「名前を借し」てしまう（第十章）。

「長い長い間ばかりもある」ラブ・レターの中には、「私があなたを恋つて居るのは丁度宗教家が神にあこがれて居る様なものなの、あなたの為ならば祭壇に供へる子羊となつて屠られるのが無上の名誉であるの、心臓の形ちが三角で、三角の中心にキューピットの矢が立つて、吹き矢なら大当たりであるの」といった、「そりゃ真面目なの」かと疑いたくなるような「妙な事」が書かれている（第十章）。

また、もう一人の登場人物、東風は、同じ金田の娘「富子嬢に捧」げて詩を書いている（第六章）。しかし、実際そこに語られているのは、東風自身の一方向的な感情のみである。

「倦んじて薫ずる香裏に君の
霊が相思の烟のたなびき
おゝ我、あゝ我、辛き此世に
あまく得てしか熱き口づけ」（第六章）

女性を男性の感情の単なる対象物として扱うという問題は、『三四郎』においても、里見美禰子に対する主人公の態度に見られるものである。また、自分の文章に他の名前を借りてくるという問題も、三四郎の友人が記事「偉大なる暗闇」を出版するエピソードに見ることができる（第六章）。

友愛に基づく夫婦関係だけでなく、人生そのものに対する態度においても、苦沙弥は、当時の社会に流行していたモデルから掛け離れている。このモデル、すなわち、どんな犠牲を払っても経済的豊かさを得る、そして出世を求めて競争するというモデルの代表である鈴木は、「金を作るにも三角術を

使はなくちやいけない」と言い、「義理をかく、人情をかく、恥をかく」ことが必要だと語っている（第四章）。また、もう一人の代表である富子の父、実業家の金田は、その名前が既に経済的豊かさの追求を暗示しているように、自分の成功のために周囲の人々を操り、「人を人と思わぬ病気がある」人間として描かれている（第四章）。

しかし、苦沙弥の人生に対する態度と似たような態度を持つ者たちも、『猫』の中に登場している。つまり、金力と権力の追求に忙しい世の中であって、緩やかな時間を共に過ごしている苦沙弥の親友たちである。例えば、いつ仕事をしているのか分からないような迷亭、そして、椎茸を食べて前歯を失くしたと言っている物理学者の寒月などである。

迷亭の無為な態度の理由は、彼の母親からの手紙が明らかにしてくれる。母親は、息子「なんぞは実に合わせ者だ。露西亜と戦争が始まつて若い人たちが大変な辛苦をして御国の為に働いて居るのに節季師走でもお正月の様に気楽に遊んで居ると書いて居る」（第二章）。そして、迷亭の「小学校時代の朋友で今度の戦争に出て死んだり負傷したものゝ名前」を「列举して」いる（第二章）。つまり、息子の非愛国的な振舞いを強調すると同時に、彼の級友たちの偉大さを称えているのである。それは、実際に当時の新聞が日露戦争の戦死者の名前を高らかに報道していた姿と重なる。しかし、迷亭は「其名前を一々読んだときには何だか世の中が味気なくなつて人間もつまらないと云ふ気が起こつたよ」と苦沙弥に語っている（第二章）。つまり、迷亭は、戦争が何万という犠牲を強いること、そうした犠牲者の後には「名」しか残らないこと、人間にとって決してそのような「名」がすべてではないことをよく分かっているのである。それに対して、彼の母親は、戦争の現実も、また暴力とは無関係でありたいという息子の態度も、恐らく理解していない。

同じような戦争肯定の雰囲気は、『三四郎』の冒頭にも紹介されている。汽車の中で出会った男性が露西亜と戦う日本に嫌悪感を表すと、三四郎は「然し是から日本も段々発展するでせう」と弁護する（第一章）。しかし、それに対して、男

性は冷淡に「亡びるね」と答える（第一章）。このとき、「頭の中の何処の隅にも斯う云ふ思想を入れる余裕はない様な空気の裡で生長した」三四郎は、ちょうど息子の考えを頭に入れる余裕がない迷亭の母親のように、「熊本でこんな事を口に出せば、すぐ擲られる。わるくすると国賊取扱にされる」と思ってしまうのである（第一章）。

地方における戦争に批判的な者への暴力は、寒月が前歯を失くした本当の理由を説明するものかもしれない。なぜなら、寒月もまた三四郎と同じく、ナショナリズムの空気が覆う地方の出身者だからである。

琉球諸島（明治から沖縄県地方）と蝦夷（明治から北海道）の併合、そして日清戦争を経て、日露戦争で勝利したことは、明治の日本が近代的な一等国となった証とされた。つまり、明治初期には西洋の列強によって「他者」と見なされていた日本が、今や隣国より文明的な優位に立ったというのである。

このように歴史的背景や当時の風俗習慣まで広げて『吾輩は猫である』と『三四郎』を読み解くと、いつ、どこで生きるかに関係なく、人間の生のあらゆる側面——夫婦、家族、社会、あるいは国際社会——に現れる同じような規則を、漱石が的確に見抜いていたことが分かる。また漱石は、知識や技術、すなわち「学」が、一方で人間に奉仕し、人間を支えるものでありながら、他方で人間を従わせ、人間に破滅をもたらすものでもあり得ることを示唆していた。前者の場合、「学」は、ヨハネ・パウロ 2 世が回勅『いつくしみ深い神』の中で説いているように、「生の文明」、「愛の文明」を、すなわち「他者」あるいは「隣人」への奉仕の中で実現する連帯的な友愛の社会・関係を支えていく。しかし、後者の場合、それは「死の文明」を支える結果になってしまう。そして、漱石は、彼の深い思索の軌跡であるノートの中で、そうした連帯的な友愛の社会の必要性について、「Social solidarity necessarily engenders altruism, on the other hand, extreme individualism, struggle of each against all & all against each, cannot but inspire selfishness」[社会の連帯、すなわち必需品は、利他主義を生じさせ、他方、極端な個人主義、すなわち全

体に対する個人および個人に対する全体の争いは、利己的姿勢を引き起こさずには置かない」と記しているのである⁶。

『吾輩は猫である』が発表されてちょうど100年になる今年、私たちは、アウシュヴィッツ強制収容所の解放60周年、連帯の結成25周年という、掲げる理念のもと人間を従わせようとした制度・体制を今や象徴的に思い出させる行事を祝ってきた。まさにこうした年に、ここポーランドで、『吾輩は猫である』を初め漱石の作品をこのように見つめ直すことは、とても意義深いと言えるのではないだろうか。

⁶ 村岡勇編『漱石資料—文学論ノート』岩波書店、東京1976。

STRESZCZENIA / SUMMARIES / 要約

Three of the four texts published in this fascicle appeared originally in Polish. They have been translated into English or Japanese for the purpose of this publication. The number of references and footnotes has been reduced in order to preserve the spoken character of the content.

この冊子の4つの論文の三つは本来ポーランド語でできたもので、刊行の目的で英語・日本語に翻訳された論文である。原文の口語質を保つために参考・脚注を最小限にした。

Maciej Kanert

***I Am a Cat* From A Historician's Perspective**

The article constitutes an attempt of a historical interpretation of *I Am a Cat* by Natsume Sōseki. Inspired by famous Polish prewar journalist and historian, Stanisław Cat Mackiewicz, who suggested to consider as *historical* only novels treating about events contemporary to their writers - the author of this article endeavors at a purely historical interpretation of *I Am a Cat*. Within the novel two layers seem to offer a particular interest to a historian. Firstly, the chronological background of the plot, the Russo-Japanese War of 1904-1905, was a breakthrough for a modern Japanese state, an important step on the route to becoming a major world superpower. *I Am a Cat*, which first chapters were published in 1905, is an important historical source for studying the attitude towards war of the Japanese intelligentsia. Secondly, the novel also presents a critical analysis of modernization and westernization of Japan. In opinion of the author of this article, author Sōseki prophetically perceives that Japan is on its way to acute nationalism, a phenomenon that had only just started during the years of Russo-Japanese war.

Yoko Matsuoka McClain

Natsume Soseki (1867-1916) And his First Novel *I Am a Cat*

Soseki is recognized as one of the most important Japanese novelists, and his works have been widely read for the last hundred years. In order to

understand this popularity, it is necessary to know some facts about Soseki's childhood and youth, for, in each of his works, many autobiographical motives are presented. It is also important to learn about the character of the Meiji era, for Soseki, during his youth, was driven by the conviction of a great personal responsibility — that is, of a young intellectual in a rapidly developing country — that had to establish its place between the old and the new. This explains why Soseki, who at first studied Chinese classics, later became interested in English literature, an interest that had a great influence on his novels, as, for example, on *I am a Cat*. However, it is also important to know that Soseki eventually created works that transcend the Eastern and Western, and that came to be viewed as a literature of his own.

Mikołaj Melanowicz

***Wagahai wa neko de aru* - Narrator's eyes and ears**

The Sōseki's novel may be divided into two parts. In the first part, the cat acts as the “ears” of the narrator who moves around continuously. In the second part the main role is played by the cat's eyes and the very nature of the narration changes. The cat loses his leading role of the narrator and his place seems to have been taken by an omniscient narrator who may be identified with the author himself. At the end of the novel it becomes unimportant, whether it is the cat of the author himself who makes statements.

Monika Szychulska

***I am a Cat and Sanshiro* - the Actuality of Soseki's Works**

During his studies of literature in London, Soseki noted how “social solidarity necessarily engenders altruism,” while “extreme individualism, struggle against all & all against each, cannot but inspire selfishness”. Indeed, in all his major works he dealt with the problem of egoism and of ethical values as they apply to everyone, not just to the Japanese of the Meiji era who he depicted. These problems and values can be seen in two of Soseki's novels, *I am a Cat* and *Sanshiro*, and prove to be characteristic

of all levels of human activity. Hence they are universal and are worth to be recognized and discussed in Poland today as well.

マチェイ・カネルト

歴史家の立場から見る『吾輩は猫である』

本論は夏目漱石著の『吾輩は猫である』の歴史的な解釈の試みである。スタニスラヴ・キャット・マツキエヴィッチという戦前の有名なジャーナリスト兼歴史家はよく主張していた、「歴史小説というのは小説家が生きている時代についての小説のみである」と。それに基づき著者は「吾輩は猫である」の、純粹に歴史的な解釈を提案している。小説の中の二つの層は特に歴史家の注意を引く。第一に、構想の年代的な背景となっている、1904年から1905年までに行われた日露戦争は、近代の日本国にとって頗る大きな意味を持つ経験で、超強大国になる道程における重要なステップでもあった。「吾輩は猫である」は1905年に連載という形で出版されたが、日露戦争に対する日本知識階級の態度を研究するに役立つ重要な歴史資料である。第二に、この小説は日本の近代化、西欧化過程の批判的な分析で、筆者は、夏目漱石が、日本の国粹主義への変身という日露戦争の折に始まった現象を予言的に読み取っていたと考えている。

松岡陽子マッククレイン

夏目漱石(1867 - 1916)と漱石の最初の小説『吾輩は猫である』

漱石は日本における最も重要な文学者の一人として知られ、その作品は過去100年を通して日本の読者に愛読され、また近年では諸外国でも研究されている。漱石の人気の理由を探るためには、まず、その作品中で取り上げられている作者の伝記的な出来事、すなわち彼の幼少時代、また青春時代のいくつかの事実を知ることが必要である。また、漱石が生きた明治時代の特徴を知ることが大切である。つまり古い時代から新しい時代に急速に変遷した明治時代に生を受けた知識人の漱石は、日本の将来に対し強い責任感を感じていた。そしてこの責任感が初期の作品や研究の原動力となっていたのである。もともと漢文学に興味を持った漱石だが、新しい時代に国家に貢献するには英語を知らなくてはならないと気づき英文学研究に転じ、後に英国留学、これは後に彼の作品に大きな影響を与

えることになった。かくして漱石は、ついには東洋と西洋の境界を超越する作品を創作し、彼独自の文学を形成したのである。

ミコワイ・メラノヴィチ

『我輩は猫である』——語り手の目と耳

夏目漱石の小説は二分に分けることができる。前半には猫は語り手の「耳」のように行動し、間断なく移動している。後半は猫の目が中心となり、ナレーションの性質が変わる。主役を失った猫の代わりに著者と同一視可能な全知者の語り手が登場する。小説の結末部では猫と著者自身の区別が不透明になりさらにはそれが無意味になっている。

モニカ・シフルスカ

『吾輩は猫である』と『三四郎』にみる夏目漱石の作品のアクチュアリティ

„Social solidarity necessarily engenders altruism, on the other hand, extreme individualism, struggle of each against all & all against each, cannot but inspire selfishness” ([社会の団結は必然的に利他主義を生じさせる。一方個人主義、すなわち全体に対する個人および個人に対する全体の闘争は、利己的態度を引き起こさずには置かない])
一漱石は倫敦で英国文学研究中、以上のように記している。実際、彼はすべての主な作品の中でエゴイズムと、倫理価値の問題を取り上げた。それらは漱石が写した明治時代の日本人に限らず、人間行動の凡てに当てはめることができる。『吾輩は猫である』と『三四郎』の二作品においてもそれらが明らかに表れている。そしてそれらは普遍的な性質をもつため、現在のポーランドでも論じる価値がある。

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Major works:

1981. *Handbook of Modern Japanese Grammar*, Hokuseido, Tokyo.

1995. *Mago musume kara mita Soseki (Soseki – the granddaughter's view)*, Shinchosensho, Tokyo.

2001. *Eigo-nihongo kotobakurabe (Comparing words: English – Japanese)*, Chuokoron, Tokyo.

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japońska. Proza XX wieku [Japanese literature. The 20th century novel] (1994), *Literatura japońska. Poezja XX wieku. Teatr XX wieku* [Japanese literature. 20th century poetry and drama] (1996), *Formy w literaturze japońskiej* [forms in Japanese literature] (2003), *Japońskie narracje. Studia o pisarzach współczesnych* [Japanese narratives. On contemporary writers] (2004), and translation of novels by Natsume Sōseki, Akutagawa Ryūnosuke, Tanizaki Jun'ichirō, Kawabata Yasunari, Ibuse Masuji, Endō Shūsaku, Abe Kōbō, Ōe Kenzaburō.

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Recently published:

2005. *Chrestomatia japońskich opowiadań współczesnych*, Warszawa, Dialog (*Modern Japanese short stories – anthology*, Warsaw, Dialog).

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松岡陽子マッククレイン

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主な著作

1981 年 „Handbook of Modern Japanese Grammar” 北星堂、東京。

1995 年『孫娘から見た漱石』、新潮選書、東京。

2001 年『英語・日本語コトバくらべ』、中央公論、東京。

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主な著書（ポーランド語）

「谷崎潤一郎と日本伝統」（1976）；「谷崎 — 日本の夢の浮橋」（1994）；

「日本文学 — 六世紀から十九世紀まで」（1994）；「日本文学 — 二十世紀の小説」（1994）；「日本文学 — 二十世紀の詩歌。二十世紀の演劇」（1996）；「日本文学における表現形式」（2003）；「日本的な語り・近現代作家論」

主な翻訳書

芥川龍之介 「河童」 1963；安部公房 「砂の女」（1968）「密会」第四間氷期」（1996）；井伏鱒二 「黒い雨」

(1971) ; 谷崎潤一郎 「芦刈り」「春琴抄」(1971) ; 「瘋癲老人日記」「蓼食う蟲」(1972) ; 夏目漱石「こころ」(1973)、「吾輩は猫である」(1977) 大江健三郎 「万延元年のフットボール」(1979) 木下順二 「夕鶴」(1987) ; 川端康成 「千羽鶴」 ; 「眠れる美女」1987 ; 遠藤周作 「侍」1987 ; 「深い河」1996 ; 小松左京 「日本沈没」(1989) その他。

共著, 編集 (英語)

Man and Society in Japan Today (1984)

Reflection on Literature in Eastern and Western Cultures (1990)

モニカ・シフルスカ

アダム・ミツキェヴィッチ大学准教授。1997年、ワルシャワ大学日本学科卒業、日本文学修士号取得。2003年、夏目漱石の文学研究を経て、博士論文を提出、東京工業大学価値システム専攻で博士号取得。現在日本近代文学や近代文学の社会的・歴史的時代背景における夏目漱石の文学研究に従事。

最近の著作 :

2005年 『近代日本短編小説集』、ワルシャワ、Dialog 出版社 (*Chrestomatia japońskich opowiadań współczesnych*, Warszawa, Dialog) 。

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