

Research Project: Reception and creativity - The case of Stendhal in modern and contemporary Japanese literature -

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Term of the Project: 2009-2011 fiscal years (2nd year)

Project Leader: Dr. Julie BROCK, Member of the IIAS Planning Board,
Professor, Kyôto Kôgeisen.i University

1948 1982 () 4 2008
François Compoin, Paris, Belin) (*Journal d'un prisonnier de guerre*, trad.

Marc Mathieu Münch, *L'Effet de vie ou Le singulier de l'art littéraire*,
Paris, Honoré Champion, 2004

Objectives:

As far as we know at present, Stendhal's reception in Japan begins in 1900. Since that date, the works of Stendhal have been constantly translated, commented and re-published. Just very recently, *The Red and the Black* was re-published by Kôbunsha Publishing in a translation by Nozaki Kan. First issued in September 2007, this translation was re-printed for the third time in March 2008.

By taking Stendhal's reception as an example, and through the analysis of texts by Japanese authors, our study aims to clarify the part of creativity which shows through in Stendhal's reception. In Ôoka Shôhei's case, the question is particularly preponderant, for this great writer, well known for his works of fiction, his autobiography and his war chronicles, is also a Stendhal specialist having translated him and presented him to the Japanese public. By basing ourselves on the work he has done, as well as on previous research by Japanese admirers of Stendhal, we shall re-examine Stendhal's reception in Japan from the perspective of the creativity of Japanese authors in contact with this work of Western creation.

However, if foreign influences are more conscious, and thus easier to bring to light, other sources of influence come from Japanese literature. Aesthetic traditions, as well as the history of society, thought and culture, form a compost whose effect on creation in literature is not negligible. We shall draw on the pre-Meiji aspects of Japanese literature in order to highlight the specifically Japanese characteristics of works of Western inspiration.

Our study will lead us to ask the difficult question "What is literature?" To answer this question, we shall appeal to the concept of "Life effect" (Marc Mathieu Münch, *Effect of Life or The Singularity of Literature as Art*, Paris, Honoré Champion, 2004). In supposing that a "life effect" occurs in Japanese readers who come into contact with Western literature, we shall ask ourselves through which linguistic means, through which subtleties and through which turns of phrase Japanese authors have managed to produce an equivalent effect on their own readers. This question will, in particular, be at the centre of our thoughts about the translations. In the texts we analyse, we shall strive to search for examples which allow us to bring out the part that creativity plays in the translators' work.

Finally, it is our hypothesis that, even if the tastes, the preoccupations and the expectations of the reader are not the same in 1900, in 1945 or in 2008, there exists in Stendhal's work a principle of longevity that is perhaps in its very design. The way in which this work, in aiming to touch the reader in his intellect, as well as in his sensitivity and in his feeling of emotions, comes into the field described by Marc Mathieu Münch is perfect. It is from this point of view that we shall re-read the works of commentators and critics across the entire history of Stendhal's reception in Japan.

By examining the effects produced by Stendhal's work through the effects sought after by Japanese works, we shall ask ourselves whether "life effect" is truly the key to success in works of literature. Returning to the specific means used by Japanese authors to touch the reader and produce this "life effect", we shall strive to clarify the analyses theoretically, so as to give a substance to the concepts which allow us to account for our works in a way which is synthetic, and which opens the prospects of later research on the functions of literature, and its place in the field of research into human sciences.

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Key Word: Stendhal's reception, Influences, Creativity, Ôoka Shôhei, Modern and contemporary literature, Comparative literature, Life effect, Marc-Mathieu Münch

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2010

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Effet de vie

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Eric Avocat

Jean Ehret

NHK

François Vanoosthuyse

Philippe Berthier

Michel de Boissieu

Achievement:

2009 fiscal year:

The project's objective is to study the reception of Western literary works (chiefly those of Stendhal) in order to examine the share of creativity brought by the Japanese translators, commentators and authors. Up until today, the question of Western influence has already given rise to many studies, but our viewpoint, which consists of highlighting the Japanese authors' share of creativity, is new and original. From a theoretical point of view, we make reference to Marc-Mathieu Münch's theory of literature, which defines the « effect of life » as an invariant in all literary works. When they are successful, these works do indeed produce an impression of life and fullness. How do

Japanese authors manage to produce this impression on readers is the question we try to answer, by concentrating on examples from either translated works, or critical essays relating to translation, or creative works.

The first two sessions were devoted to Stendhal's reception in the world and in Japan. A presentation of the « Effect of life » was given at the time of the first session, and some applications were given in the second session under the title « case studies ». The third session was devoted to Ôoka Shôhei. Eminent specialists took part in these three sessions, in which we tried above all to highlight the methods that allow literary studies which are centred around the phenomenon of reading. For the third session, we invited a film director, a former NHK producer, and he showed us an extract from his documentary on Ôoka Shôhei. The discussions that followed the screening of his film allowed us to as certain that « effect of life » works in television and cinema also. All the sessions were in French and Japanese. The French-language Proceedings have already been compiled ready for publication, possibly by Peter Lang Publications. As for the publication of the first session's Proceedings, the Fondation de France has already been requested to make a grant.

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国際高等研究所
研究プロジェクト「受容から創造性へー近現代日本文学におけるスタンダードの場合」
2009年度第1回研究会プログラム

開催日時：2009年 5月29日（金） 13：00～21：30
5月30日（土） 9：30～15：30

開催場所：国際高等研究所 216会議室（2F）ほか

研究代表者：ジュリー・ブロック 国際高等研究所企画委員／
京都工芸繊維大学大学院工芸科学研究科教授

担当所長・副所長：川北 稔 副所長

出席者：（16人）

研究代表者 **ジュリー・ブロック 国際高等研究所企画委員／
京都工芸繊維大学大学院工芸科学研究科教授

参加研究者 （13人）	相澤 伸依	京都大学大学院文学研究科非常勤講師
	岩本 和子	神戸大学大学院国際文化学研究科教授
	小野 潮	中央大学文学部教授
	粕谷 雄一	金沢大学人間社会研究域歴史言語文化学系教授
	清水 孝純	九州大学名誉教授
	杉本 圭子	明治学院大学文学部准教授
	関塚 誠	関東学園大学附属高等学校講師
	高木 信宏	九州大学大学院人文科学研究院准教授
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	** 野崎 歆	東京大学大学院人文社会系研究科・文学部准教授
	星野 紘一郎	共立女子短期大学文科非常勤講師
	松村 博史	近畿大学語学教育部准教授
	山本 明美	神戸大学大学教育推進機構非常勤講師

**：スピーカー

話題提供者 Philippe Berthier（フィリップ・ベルティエ） パリ第3大学教授
（ゲストスピーカー） Jean Ehret（ジャン・エレ） サクレ・クール大学ルクセンブルグ大公国准教授
（2人）

プログラム

主テーマ：スタンダードが日本文学に及ぼした「作用」と Effet de vie について

5月29日（金）「現代日本人とスタンダード」

13：00～17：30 研究会〔216会議室〕

司会：清水孝純、ディスカッションコーディネータ：ジュリー・ブロック

13：00 導入 ジュリー・ブロック、中川久定（10分：含通訳時間）

13：10 フィリップ・ベルティエ発表「越境するスタンダード」（50分：含通訳時間）

仏日通訳：小野 潮

14 : 00 ジュリー・ブロック発表「大岡昇平の論文「日本のスタンダード」にみる
受容史の主題系と社会的観念についての問題点」
(50分：含通訳時間)

仏日通訳：相澤 伸依

14 : 50 〈休憩 20分〉

15 : 10 野崎 歓発表「フランス文学受容の現在——『赤と黒』新訳をめぐって」
(50分：含通訳時間)

16 : 00 ディスカッション「スタンダード受容と日本文学」

通訳：小野 潮、野崎 歓、松村 博史、相澤伸依、ジュリー・ブロック

17 : 30 終了

〈けいはんなプラザへ移動 夕食〉

20 : 00 ディスカッション「スタンダード観、大岡昇平観、翻訳不可能な部分」

[けいはんなプラザ 5階]

22 : 00 終了

5月30日(土)「受容と創造性における *Effet de vie* の問題」

9 : 30~15 : 00 研究会〔216会議室〕

司会：杉本圭子、ディスカッションコーディネータ：小野 潮

9 : 30 ミンシュ氏からのメッセージ朗読 (20分：含通訳時間)

仏日通訳：杉本 圭子

9 : 50 ジャン・エレ発表「スタンダード「効果」——“*Effet de vie*”にもとづくスタンダード
受容研究序論」 (50分：含通訳時間)

仏日通訳：相澤 伸依

10 : 40 エレ先生への質問

通訳：小野 潮、野崎 歓、松村 博史

11 : 40 〈休憩 20分〉

12 : 00 エレ先生への質問の続き

通訳：小野 潮、野崎 歓、松村 博史

12 : 20 中川久定解説「*Effet de vie* という概念を日本文学研究に適応する事が必要ではないか」
(20分：含通訳時間)

12 : 40 〈昼食 50分〉

13 : 30 質問に対するエレ先生の回答まとめ

仏日通訳：小野 潮、松村 博史

15 : 30 終了

配布資料：紹介不可

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François Vanoosthuyse
Eric Avocat

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