

*Pearl*における文学技法の普遍性について

第二部

The Universality of Literary Techniques in *Pearl* Part II

長谷川 和 子
HASEGAWA Kazuko

抄 録

拙稿『*Pearl*における文学技法の普遍性について』(1998)で夢形式が死者と生者との出会いを可能とさせるのに最も自然な技法であり、夢の中での対話で、同一物をさすのに代名詞変換がなされ、それによって登場人物の心理的乱れを表現したり、主人公から詩人への切り替え、即ち主観的表現から客観的表現への切り替えである事、語彙的に最終行が一行目に循環している事を代名詞変換が補強していることなどが、能との比較において普遍的技法であると、明らかにされた。

本稿では、引き続き*Pearl*と能との比較において、夢形式の謎的、予言的、神託的性質が、いかにうまく教育的な局面に利用されているか。また循環形式は厳密な意味で螺旋形式であり、意味的、象徴的見地から、永遠性を追い求める過程の図式である事を明らかにする。又、草木の象徴にみる、生と死、死と回生、の両義性がキリスト教的伝統に限らず、もっと普遍的な文学上の工夫であり、親と死別する子供が、常に天上なる者との結びつきを強く暗示された小さな物で象徴されている事を明らかにする。

Introduction

My previous study¹⁾ proves that the dream-vision pattern [hereafter, dream-pattern] is a universal device which enables a dead person and a live one to meet and that the shift of pronouns used in their conversation is an author's deliberate device to express his character's emotional oscillation. These devices prove the validity of the possibility that the *Pearl* poet and the authors of *Noh*-plays attained similar and comparable technical solutions when they tried to treat a similar literary material.

The study, however, is mainly limited to the syntactical phenomenon of the shift of pronouns, the meaning of the shift which is considered from contextual structures, and the circulative pattern fulfilled by the shift. And as to the dream-pattern, its instructive phase is not explained in full.

In this study I will compare the dream-pattern in *Pearl* and *Noh*-plays in regard to the instructive phase and examine the circulative pattern in semantic and symbolical viewpoints. And I will advert to the ambivalence of symbolism in *Pearl* and *Noh*-plays and the symbol of a child separated from his or her parent by death.

1.1 The instructive character of the dream-pattern

The poem, *Pearl* is a drama of faith in which a father lamenting his young daughter's death finds consolation or spiritual reconciliation through a poignant struggle against his unacceptable actuality. The consolation, however, is attained not by his own spontaneous awakening but by the appropriate guidance of his dead daughter in his dream. I will recount how her guidance evolves.

For the first time when he meets the maiden identified with his dead daughter, he vents his deep sorrow on her.

- (1) “O Perle” quop I, “in perlez pyzt,
 Art pou my perle pat I haf playned,
 Regretted by myn one, on nyzte?
 Much longeyng haf I for þe layned,
 Sypen into gresse pou me aglyzte;”²⁾ (ll. 241-5)

Against the expression of his sorrow, she points out his misunderstanding.

- (2) “Sir, ze haf your tale myse-tente,
 To say your perle is al awaye,
 Pat is in cofer so comly clente,
 As in pis gardyn gracios gaye, (ll. 257-60)

And she rebukes him for his indiscretion as follows.

- (3) “Bot, jueler gente, if pou schal lose
 Py ioy for a gemme pat þe wat3 lef,
 Me þynk þe put in a mad porpose,
 & busye3 þe aboute a rayasoun bref; (ll. 265–8)

She teaches the true meaning of death to him.

- (4) Pat l[e]ue3 oure Lorde wolde make a ly3e, [editor’s emendation]
 Pat lelly hy3te your lyf to rayse, [and so forth]
 Pa3 fortune dyd your flesch to dy3e. (ll. 304–6)

In spite of her sincere preach, he persists in expressing his sorrow.

- (5) When I am partlez of perle † myne,
 Bot durande doel whan may men deme?” (ll. 335–6)

Then she explains the danger that many men are apt to lose more through lamenting for smaller losses and teaches him the absoluteness of Providence. But he still requires her to sympathize with his sorrow and wants to hear how she lives now. Although she tells him that she is a queen of Lord, he can’t believe it. He thinks she has no qualification to be the queen of heaven because she was only two years old and knew neither Pater nor Creed when she passed away. Then she tells him the famous biblical parable of the laborers in a vineyard.³⁾ And she explains the celestial value of “more and less” and the salvation of an innocent child as below.

- (6) Pe gylytyf may contrysyoun hente,
 & be þur3 mercy to grace þry3t;
 Bot he to gyle pat neuer glente,
 At in-oscen[c]e, is saf [by] ry3te. (ll. 669–72)

- (7) Hondelynge3 harme pat dyt not ille,
 Pat is of hert boþe clene & ly3t,
 Per schal hys step[pe] stable styllle.

Pe innoſent is ay ſaf by ryȝt. (ll. 681-4)

- (8) As quo ſays ‘lo, ȝon louely yle!
 Pou may hit wynne if pou be wyȝte.’
 Bot, hardyly, wyth-oute peryle,
 Pe innoſent is ay ſaue by ryȝte. (ll. 693-6)

After her preach to him on innocence, she explains about the Old Jerusalem and the New Jerusalem and shows the glorious vision of the New Jerusalem as he pleads for a chance to enter the city. He tries to throw himself into the river which separates him from her and wakes up. After his physical awakening, he understands his daughter’s admonition although “he” is the masked poet as I state in my previous study.⁴⁾

- (9) “O Perle,” quop I, “of rych renoun,
 So watȝ hit me dere þat pou con deme.
 In þys veray avyſyoun! (ll. 1182-4)

- (10) To þat Prynceȝ paye hade I ay bente,
 & ȝerned no more þen watȝ me g[y]uen.
 & halden me þer in trwe entent,
 As þe Perle me prayed þat watȝ so þryuen,
 As helde drawen to Goddeȝ present,
 To mo of his myſterys I hade ben dryuen. (ll. 1189-94)

The way of her enlightenment and admonition corresponds to her father’s ability of understanding step by step. It is developed with the patience of Job, using the metaphor of a rose with the ambivalent meanings of death and resurrection and the parable of the laborers in a vineyard based on the Book of Matthew, and showing him the spectacular vision of the New Jerusalem at the end.

According to Macrobius, dreams are classified into five types. They are the enigmatic dream, the prophetic dream, the oracular dream, the nightmare, and the apparition. The enigmatic dream is often used allegorically because of its meaning hidden under the form of ‘figures’ or veiled. The prophetic dream lets a dreamer

see true information about the future. And the oracular dream is a dream in which a superior or a holy person tells openly in sleep what is to come to pass, what is to be done or what is to be avoided.⁵⁾ The dream in *Pearl* partakes of the first, second, and third type.

1.2 The instructive *Noh*-plays

In most of all *Mugen-Noh*,⁶⁾ the dead protagonist attains a religious awakening at the end. He or she perceives the Buddhist truth by understanding the meaning of sutra which live persons chant for him or her from this world. In this meaning, it can be said that most of all *Mugen-Noh* is instructive. And there is a *Noh*-play created with the clear aim of instruction. I will explain the *Noh*-play named *Kantan* which takes on the distinctive characters of the three types mentioned above.

According to the conventional plot of *Mugen-Noh*, a traveler named Rosei who can't understand the ultimate aim of life comes to a village called Kantan, expecting to meet a learned priest. And at an inn he asks the hostess for an overnight lodging. She shows him a pillow which she got in stead of the lodging charge from a hermit. Saying that a person can perceive the truth if he or she sleeps using it, she goes out the stage to boil millet for him. Then he pillows his head expecting to receive an oracle and falls asleep.

(1) シテ

さてはこれなるは聞き及びし邯鄲の枕なるべし、
 これはことさら門出での、世の試みに夢の告げ、
 天の与ふることなるべし⁷⁾ (四段)

Then a messenger of the emperor of So⁸⁾ comes on the stage. This is the beginning of Rosei's dream. The messenger wakes Rosei up and guides him to a palace where the emperor wants to abdicate his throne to Rosei. And there are buildings of which beauty can't be expressed by words. The sands of a garden are made of gold and silver and the four gates in all directions of the palace are decorated with gems. People coming in and out the gates wear brilliant clothes. Rosei spends fifty years indulging in the extreme of luxury. While he is doing so, a chorus sings that he could perceive the transience of such a luxurious life if he

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knew the truth of Buddhism. When the hostess appears on the stage again, saying that the millet for his dinner has boiled, and pats the pillow, he wakes up.

(12) 地

かくて時過ぎ、頃去れば、かくて時過ぎ、頃去れば、
五十年の、栄華も尽きて、まことは夢の、中なれば、
皆消え消えと、失せ果てて、ありつる邯鄲の、
枕の上に、眠りの夢は、覚めにけり (九段)

As soon as he wakes up, he perceives that any kinds of luxurious life and honor are but a dream while the millet boils up and that the delightful voices of ladies in the palace are but the rustle of pine-leaves.

(13) シテ

盧生は夢覚めて、盧生は夢覚めて、
五十の春秋の、栄華もたちまちに、ただ茫然と起き上がりて、
シテ
さばかり多かりし、女御更衣の声と聞きしは、
シテ
松風の音となり、
地
宮殿楼閣は、ただ邯鄲の仮の宿、
地
栄華の程は
シテ
五十年、
地
さて夢の間は粟飯の、
シテ
一炊の間なり、(十一段)

Now he feels a void in pursuing transient luxury. Then he thanks the pillow for its leading to the right way which he should take.

1.3 The awakening after seeing a vision

The aim of an instructive drama is that its protagonist perceives the Christian or Buddhist truth at the end. That is to say, enlightenment and awakening are indispensable. Then the way how the protagonist awakes is important.

Comparing these two dramas, *Pearl* and *Kantan*, I find that each protagonist loses himself. The father in *Pearl* can understand neither the meaning of death because of his selfish sorrow for the death of his daughter nor the Providence of God. And Rosei is wandering spiritually and actually. He doesn't try to learn Buddhism although he has a chance to learn it. They are set in the same situation that the two protagonists need to be enlightened. In *Pearl*, the maiden guides her father and in *Kantan*, the dream provoked by the pillow lets the wandering traveler perceive the truth of life. The strangeness of the appearance of the dead daughter and the vision drawn out by the pillow is solved in the illogicality and unreasonableness of dreams which Macrobius characterizes to be enigmatic, prophetic, and oracular.

The way of spiritual awakening of the truth is different between the father in *Pearl* and Rosei in *Kantan*. As I have already explained, the father attains his awakening step by step led by the maiden. His misunderstanding is pointed out to him and he is rebuked, is persuaded, and assents to his daughter's preach. As his understanding isn't reconciled with his feeling, the feeling still remains bound to terrestrial sorrow.

(14) So wel is me in pys doel-doungoun, (l. 1187)

Therefore, the masked poet has to reconcile them by transforming the tear of sorrow to that of remorse as a Christian. In contrast to the father's perception, Rosei perceives the truth without anyone's help. He perceives it at the moment when he wakes up. His spiritual awakening is spontaneous as if he got revelation. So there is no feeling of remorse and his spiritual wandering ends happily. This difference affects each situation of the dreamers after their physical awakening. The dual feeling of the Christian delight of the masked poet and the sorrow of the father prevents this poem from being didactic and succeeds in being a poignant elegy.

2.1 The ambivalence in symbolism in *Pearl*

The poem, *Pearl* starts with the description of the father who is wandering about a garden and falls asleep. The garden is the place where his pearl was lost, which is the symbol of his dead daughter.

- (15) Ne proued I neuer her precios pere.
 So rounde, so reken in vche araye,
 So smal, so smope her sydez were;
 Quere-so-euer I jugged gemmez gaye,
 I sette hyr sengeley in syng[u]l[e]re.
 Allas! I leste hyr in on erbere;
 Purz gresse to grounde hit fro me yot. (l. 10)

Many scholars have interpreted the meaning of “erbere.” Sir Israel Gollancz says “The poet is thinking of the grave-yard as a garden.”⁹⁾ Theodore Bogdnos regards it as the symbolic and paradoxical place where the symbiosis of life and death or beauty and decay is shown.¹⁰⁾ Other scholars have also pointed out the ambivalence found in the garden.

Here I would like to expound how the semantic ambivalence or duality is established in the garden. In the shining sun light, this garden is full of white, blue, and red flowers with their fragrance. The brilliance of life is soon contrasted with the shadow of death.

- (16) Per hit doun drof in moldez dunne;
 For vch gresse mot grow of graynez dede,
 No whete were ellez to wonez wonne. (ll.30-2)

The phrase “in moldez dunne” makes me feel the cold and dark underground and the next two lines make me remember the regeneration after dissolution by the allusion to “a corn of wheat.”¹¹⁾ Then the duality is piled up with the setting of the high season of August.

- (17) I entred in pat erbre grene,
 In Augoste in a hyz seysoun,

Quen corne is coruen wyth crokez kene. (ll.38-40)

In August, corn is reaped with keen edged hooks. The description itself is about the harvest festival in August but the imagery of “crokez kene”(keen edged hooks) is easily associated with the scythe which personified Death has in his hand. And the general description of flowers in the preceding stanza is individuated in this stanza. They are gillyflowers, gingers, gromwells and peonies with their floating fragrance. As the matter of course, they are beautiful to see and at the same time they are significant as herb-spices with medicinal effects. In each flower, there is an inherent contrast between the transient beauty toward its decay and regeneration. The descriptions in these stanzas mentioned above are of the scene where the father is wandering about before he falls asleep.

After the father falls asleep, the poet clarifies the duality by using the symbol of a rose in the father's dream. The rose symbolizes his lost child as below.

(18) For pat pou lestez watz bot a rose,
Pat flowred & fayled as kynde hyt gef; (ll. 269-70)

In line 270, the rose is expressed as a plant to fail according to the natural law. However, The image of the rose is glorious. And when it is associated with *Romount of the Rose*, it becomes more glorious. The contrast between its gloriousness and transience makes the ambivalence of the symbolic rose clear. And in the latter part of the poem, the faded rose is resurrected into an eternal rose in the paradise as follows.

(19) I am bot mokke & mul amon[c],
& pou so ryche a reken rose, (ll. 905-6)

The duality of death and life including the eternal life is based on the allusion to “a corn of wheat” in quotation 16 and the idea of resurrection seen in the quotation above, which are the essential ideas of Christianity.

2.2 The ambivalence in symbolism in *Noh*-plays

The authors of *Noh*-plays in Japan also use plants to express the same duality

in spite of the different religious background of Buddhism. *Syokun* is a *Noh*-play dealing with a beautiful lady who was sent to Ko [a western savage country] as the victim of a political transaction. Her parents lamenting her tragedy sing as follows.

(20) シテ, ツレ

かの昭君の眉墨は、かの昭君の眉墨は、
 緑の色に 匂ひしも、春や繰るらん 糸柳の、
 思ひ乱るる おりごとに。 (四段)

The beauty of her eyebrows when she was young is compared with a weeping willow. The slender and beautiful shape of its leaves becomes an appropriate metaphor of her graceful eyebrows. The metaphor of the weeping willow suggests not only the beauty of her face, but also the brilliance of the prime of her youth although it is transient. At the same time, the willow is used to suggest her death. When she was going to be sent to the distant country, she planted a willow tree and said, "If I die in Ko, the tree will wither."

(21) 昭君胡国へ流されし時、この柳を植ゑ置き
 われ胡国にて空しくならば、この柳も枯れうずると
 申し候ひつるが、ご覧候へはや片枝の枯れて候。 (四段)

Then her parents knew her death by its withering as she had said.

Just as the rose which is once glorious and resurrected into the eternal rose through its fate to decay in *Pearl*, the willow identified with the death of *Syokun* becomes the symbol of the truth which is immutable at the end of the play.

(22) 地

ただ昭君の眉墨は、ただ昭君の眉墨は、
 柳の色に異ならず、罪を現わす浄玻璃は、
 それも隠れはよもあらじ、花かと見えて曇る日は、
 上の空なる 物思ひ、影もほのかに 三日月の、
 曇らぬ人の 心こそ まこと映す鏡なれ
 まこと映す鏡なれ。 (九段)

The above chorus can be summarized as follows: There is a mirror called Jyohari at the judgment seat of Yama who is the king of hell. It reflects all sins that every man had committed when he was alive. In the case of Syokun, it reflects only her beauty. Here her beauty is sublimated to her spiritual purity. And the purity is glorified because it can reflect the truth clearer than Yama's mirror.

In medieval Japan, the symbol of the willow for a beautiful lady may have accepted easier than today. There is an old Japanese poem as follows.

(23) 柳は染む観音微妙の色
松は吹く説法度生の声¹²⁾

The above poem means that people feel Kannon's figure in the green color of a willow and hear Kannon's preach in the wind through pine-trees.

The 25th chapter of the sutra named *Hokke-kyo* is called *Kannon-Kyo*. Kannon, Avolokitésvara, is the Goddess of Mercy, who has been very popular among folks and has been believed that she¹³⁾ can appear freely taking 33 figures to help whoever is suffering. For example, if he is suffering from his illness, Kannon appears as a doctor. Here the number 33 means infinitude. In many of "*Mugen-Noh*," *Hokke-Kyo* or *Kannon-Kyo* is chanted as seen in *Motomezuka* which is treated in my previous study.¹⁴⁾ Therefore, the willow symbol of purity and eternity may have easily associated with Kannon who is the realization of infinitude and eternity. In both *Pearl* and *Syokun*, it is not a surprise that the artists use the symbol of the plant like a rose or a weeping willow to suggest the semantic ambivalence based on the Christian tradition and the Buddhist one respectively.

3.1 A spiral pattern

In both *Pearl* and *Syokun*, the plant like a rose or a weeping willow changes its symbolical meaning from the brilliance of life to the glory of immutability through the death of a character. The semantic change draws a circulative pattern. But, precisely to say, I can't recognize it as the circulative pattern. For the end of a circle doesn't return to the beginning of the circle because of enriched meanings. The circulation draws a spiral pattern illustrated in Figure 1-2.

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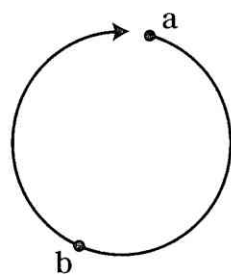


Fig. 1-1

a = earthly life
b = death
c = celestial life

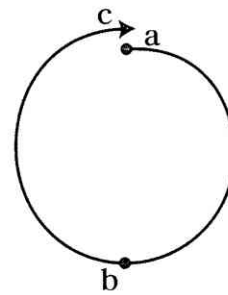


Fig. 1-2

When a person symbolized by a plant has gotten eternity or immutability by being resurrected or attaining the Buddhist *Nirvana* or entering *Jodo*⁽⁵⁾, his or her movement for spiritual ascending in the transmigration is to stop there. When the person, however, is generalized as a person in the endless human link, his or her movement from the terrestrial life to celestial one through death will continue endlessly. In this meaning, the symbolic meaning of the plant becomes an endless spiral pattern as seen in Figure 2.

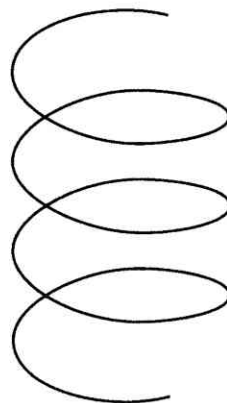


Fig. 2

The validity of the generalization of the symbolic rose in *Pearl* is proved to be right by the analogy with the symbolic pearl. First, the lost pearl is the symbol of the dead daughter of the father, the protagonist of this poem. He laments its loss as below.

- (24) Perle plesaunte to prynces paye,
To clanly clos in golde so clere!
Oute of Oryent, I hardyly saye,
Ne proued I neuer her precios pere.

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So rounde, so reken in vche araye,
 So smal, so smope her sydez were;
 Quere-so-euer I jugged gemmez gaye,
 I sette hyr sengeley in syng[u]l[e]re.
 Allas! I leste hyr in on erbere;
 Pur gresse to grounde hit fro me yot.
 I dewyne, fro-do[k]ked of luf-daungere
 Of pat pryuy perle wyth-uten spot. (ll.1-12)

The lost pearl is evaluated to be the most precious pearl in this world. After he fell asleep, he meets a maiden in her white robe with pearls.

(25) I hope[d] pat gostly wat3 pat porpose;
 I dred on-ende quat schulde byfalle,
 Lest ho me eschaped pat I per chos.
 Er I at steuen hir mozt stalle.
 Pat gracios gay wyth-uten galle,
 So smote, so smal, so seme slyzt,
 Rysez vp in hir araye ryalle,
 A prec[i]os pyece in perlez pyzt. (ll.185-92)

Among the pearls on her colthes, a wonderful pearl without a flaw is firmly set on her breast.

(26) Pyzt wat3 poyned & vche a hemme,
 At honde, at sydez, at ouerture,
 Wyth whyte perle & non oper gemme,
 & bornyste quyte wat3 hyr uesture;
 Bot a wonder perle, wyth-uten wemme,
 In mydde3 hyr breste wat3 sette so sure;
 A mannez dom mozt dryzly demme,
 Er mynde mozt malte in hit mesure.
 I hope no tong[e] mozt endure
 No sauerly saghe say of pat syzt,

So wat3 hit clene & cler & pure,
 Pat precios perle per hit wat3 py3t. (ll. 217-28)

Here the pearl is sublimated to the dead daughter's absolute innocence or purity which is the ultimate quality to enable her to be a bride of Jesus. That is to say, the terrestrial pearl as the father's treasure becomes the spiritual symbol. And at the end of the poem, he perceives his daughter's death to be integral in the Providence of God. Then he declares that he should be a precious pearl which can please God.

(27) He gef vus to be his homly hyne,
 Ande precious perlez vnto his pay! (ll. 1211-2)

The significant point in the above quotation is the plural "perlez," From the beginning of this poem and throughout the poem, the topic is concerning the personal problem of the father. Then at its end, his personal problem is generalized by the plural noun. Here the spiral pattern can be continued and it is obvious that the pattern symbolizes the process to find the ultimate truth and to get the eternal life.

3.2 The spiral pattern in the presentation of *Noh*-plays

As to the spiral pattern, I find the same pattern with the same meaning in *Noh*-plays. They are usually differentiated into five groups according to their contents. The first group of *Noh*-plays called "the first *Noh*" is concerning Gods. It is ritual rather than dramatic. The second one treats the agony of a warrior in *Asyura* world.¹⁵⁾ The third one is about a lady. It is poetical and gentle. The fourth one is about a ghost or a mad person. The fifth *Noh* treats a demon, a dragon, and an imaginary person. The most formal presentation of *Noh*-plays is to stage five plays. And each of them is taken from each group. The idea of "five" is based on the five organs, the heart, the lung, the liver, the kidney and the spleen. They were thought to relate to physical movements and vocalization.¹⁶⁾ At the end of the fifth *Noh*-play when *Atozite*¹⁷⁾ is leaving from the stage, the chorus called *Jiuta* sings a part of the first *Noh*-play. The song is called *Tuke-Syugen* which means an added celebration. It suggests the recurrence to the first *Noh*-play which will be staged some day. It means that the end of

the fifth *Noh*-play is the beginning of the first *Noh*-play and the start of endless continuance. This way of presentation which begins from the celebration of God and ends with a demon's awakening of the Buddhist truth suggests the process that every soul suffering in *Rokudo*¹⁵⁾ will find the eternal world where the transmigration stops.

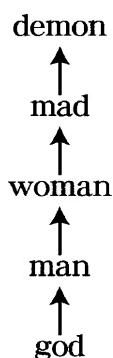


Fig. 3-1

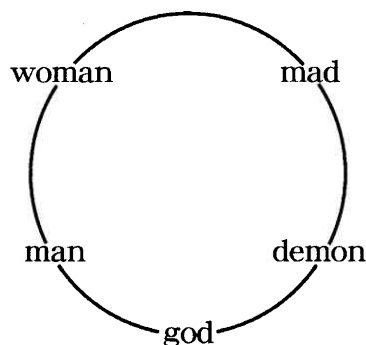


Fig. 3-2

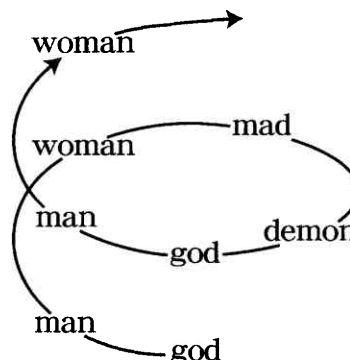


Fig. 3-3

According to Mr. Kunio Konparu who was a famous head master of the Konparu school of *Noh*-player, he explains Fig.3-1 as the rising of *Noh*-rhythm and Fig.3-2 as the idea realized in *Noh*-plays. Then he elucidates Fig.3-3 as the way of the presentation of *Noh*-plays.¹⁸⁾

It is very significant that the spiral pattern has been adopted both in West and East when an artist wanted to express the process to attain immutability which meant the eternal life in Paradise in Christianity and the eternal life in *Sukharati*¹⁵⁾ of the *Jodo* or the *Neo-Jodo* sect in Budism.

4.1 The symbol of a child

As I have mentioned, the dead daughter of the father in *Pearl* is symbolized by a pearl. Many scholars have explained the symbol as a conventional literary technique based on the Christian tradition. They have evaluated how appropriate the pearl-symbol is, by finding various backgrounds and by giving many meanings to its small, round, smooth and white sphere as C. Moorman says that *Pearl* is "a poem which has already been done almost to death by its interpreters."¹⁹⁾ Here I will not try to repeat similar opinions.

I will explain how the symbol of a child separated from his or her parent is expressed in *Noh*-plays. Since the fourteenth century, about two thousand plays

have been transmitted. In the two thousands, only two hundred and forty plays are recognized as the formal *Noh*-plays by the five head masters of the *Noh*-schools, Kanze, Hōsho, Konparu, Kita and Kongō. I examined *Noh*-plays with the theme of the separation by death between a child and a parent or parents among five hundred plays including the two hundred and forty formal plays above. Then I found eight plays with the theme. They are *Naritune*, *Ikuta-Atumori*, *Fujito*, *Matuyama-Kagami*, *Syokun*, *Sumidagawa*, *Tenko* and *Ama*. In these eight plays, the first three are classified into *Syura-Noh* of which main theme is about agony of a warrior killed in a fight. And *Matuyama-kagami* treats a daughter's attachment for her dead mother. Although its theme is similar to that of *Pearl*, the protagonist who can't be released from the attachment is the daughter who is alive. The psychological situation between the daughter and her mother is reverse to that in *Pearl*. *Syokun* and *Sumidagawa* have the theme of a lifelong separation between a daughter and her parents in the former and between a boy and his mother in the latter. And at the end of the plays, the parents know the death of their child. Therefore, only two dramas, *Ama*²⁰⁾ and *Tenko* satisfy the following three conditions: First, the drama treats the separation by death. Secondly, the parent in it, whether he or she is alive or dead, is suffering from the terrestrial love for his or her child. And the last condition is that the protagonist attains the religious truth at the end of the play. It is surprising that each child in *Ama* and *Tenko* is symbolized by a small crystal ball and a small dram respectively. Just like the pearl is expressed as the terrestrial treasure of the father at the beginning of *Pearl*, the crystal ball in *Ama* is expressed as the treasure of Fuhito.²¹⁾ But dragons had deprived Fuhito of the ball. He asked a mother-diver, who gave birth to his and her baby boy, to retrieve it from the dragons. Before she dived for the ball, she asked Fuhito to let his illegitimate son be his successor. He promised to do so. When she retrieved it from the dragons, she slashed her own breast to hide the ball in it and to dodge from the dragons' pursuit because they hate blood. When she was pulled up, she was dead and the ball was taken out of her breast. Here the terrestrial treasure transforms itself into the symbol of her son. In old days women's breasts were respected as the symbol of regeneration. The ball from the mother's breast gains the brilliant life as the successor of the noblest family in Japan. That is to say, his life is based on his mother's self-sacrifice. Strangely enough, in this ball there sits Buddha. Even

if a person looks into the ball from any side, Buddha will face to the person any time. So the ball is called “Menkou-Fuhai”²²⁾ which means that anyone never fails to see Buddha’s face. This is the symbol that the substance of Buddha is immanent in a child and the child is blessed. It is the same intention as the poet of *Pearl* suggests the perfect innocence by decorating the maiden’s breast with a flawless pearl. The crystal ball including Buddha and the flawless pearl suggest a holy relationship with Christ or Buddha.

The symbol of the child in *Tenko* is a small dram. When Tenko’s mother slept, she dreamed that a small dram fell down into her body. Then she became pregnant. And she gave birth to a baby boy named Tenko. At the same time, a real small dram fell down and was called a heavenly dram. The dram became very famous for its sweet sounds. The emperor wanted to confiscate by authority. But Tenko didn’t present it to him, so that he was killed. After his death, the dram didn’t make any sounds when the emperor tried to. Then the father was summoned to beat it. When he beat, the voice of Tenko came out of the dram. As for this dram, its relationship with heaven is shown obviously from the beginning to the end. And the dram is identified with Tenko. Then it is obvious that Tenko is tied to the heavenly existence.

In short, when an artist treats the separation by death between a child and his or her parent, he always expresses the child, whether the child is alive or dead, by a small thing like a pearl or a crystal ball or a small dram emphasized its heavenly relation. Although many scholars attribute the pearl-symbol to the western, especially Christian tradition, I feel it to be more natural, primitive and universal device for a lovely child as M. Eliade says that in ancient days a meteorite from heaven or a pearl from deep sea easily tends to be “hierophany.”²³⁾

Conclusion

The present study makes clear that the dream-pattern is not only the setting which enables a dead person and a live one to meet but also the indispensable setting for an instructive drama. The way to attain the truth is different in *Pearl* and in *Kantan*; that is to say, in *Pearl* the protagonist attains it by the prudent guidance of his daughter and in *Kantan* the protagonist attains it spontaneously as if he got revelation. These two dramas, however, have the common phases as the enigmatic, prophetic, and oracular dream. The instructive character can’t

help partaking of them.

And the plant-symbol is also used to suggest the ambivalence of death and regeneration in *Syokun*, as well as in *Pearl*. Although flowers and the leaves of a tree are to wither in winter but they never fail to shoot out buds next spring according to the natural law. It is a very natural feeling not only for artists but for every one to feel duality of death and regeneration in them.

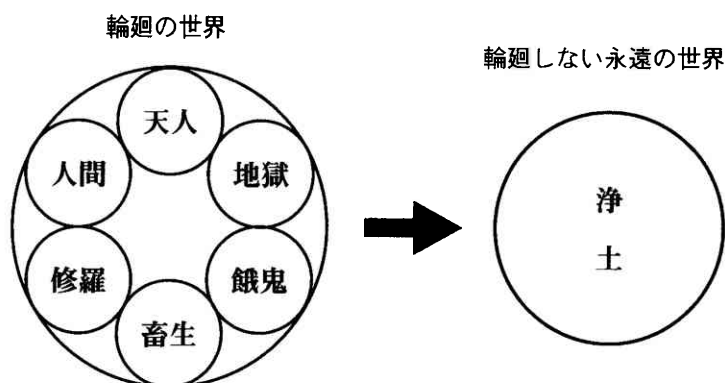
The pearl or the crystal ball as the symbol of a child is also a universal device based on a natural feeling of parents for their cute and pretty child.

Although many scholars find the circulative pattern in *Pearl*, I amend it to the spiral pattern in the viewpoint of the generalization of a theme. And the spiral pattern is employed to express the process to attain the eternal life both in the Christian tradition and in the Buddhist one.

Notes

- 1) See Kazuko Hasegawa, "The Universality of Literary Techniques in *Pearl*." 大手前女子短期大学、大手前栄養文化学院『研究収録』18 (1998) pp. 231-246.
- 2) All quotations from *Pearl* in the present study are from Sir Israel Gollancz, ed. and trans. "*Pearl*," *an English Poem of the Fourteen Century: Edited with Modern Rendering Together with Boccaccio's "Olympia."* (New York: Cooper Square Publishers, INC., 1966)
- 3) Matthew 20: 1-16.
- 4) Hasegawa, p. 238.
- 5) 繁尾 久 "中世英文学における夢と現実" *Studies In Medieval English Language And Literature* 7 (1992) p.10
P. K. Kean, *The Pearl : An Interpretation* (London : Routledge & Kegan Paul, 1967) p.28
- 6) Hasegawa, p. 239.
- 7) All quotations from *Noh*-plays are taken from *Yokyoku Syu*, ed. Mario Yokomichi 2vols. (Tokyou: Iwanami Shoten, 1987)
- 8) An ancient empire in China.
- 9) Gollancz, ed. *Pearl* p.115.
- 10) Theodore Bogddanos, *Pearl. Image of The Ineffable* (Pennsylvania: The Pennsylvania State University 1983) p.23
- 11) John 12: 24-25.
- 12) 鎌田 茂雄、『命の探求：大乘仏教に学ぶ』日本放送出版協会 1999, p. 46
- 13) Though Kannon is translated as "Goddess" and I use the female pronoun according to the general usage, Kannon is neither female nor male. It is an existence beyond the sexual distinction.
- 14) Hasegawa, pp. 239-241.

- 15) The transmigration of a soul is believed by Buddhists. The soul transmigrates in six world called *Rokudo*. They are the celestial world, the human world, the *Asyura* world which is the world for suffering warriors, the animal world, the world for the hungry and avaricious, and the hell. A wandering soul transmigrates until it goes into the purified land called Jodo or *Sukharati*, where the transmigration stops.



ひろ さきや『仏教とキリスト教』（東京：新潮社 1986）p.60

- 16) 今春 国雄、『能への誘い』（京都：淡交社 1980）p.51
 17) Hasegawa, p. 239
 18) 今春, pp. 40-41.
 19) Charles Moorman, "The Role of the Narrator in *Pearl*" *Modern Philology* 53 (1955) p.3
 20) Hasegawa, p. 241-243.
 21) Hasegawa, p.245
 22) 面向不背、おもてを向ふに背かず。
 23) M. Eliade, *Myth of the Eternal Return*
 堀一郎 訳『永遠回帰の神話 —祖型と反復—』（東京：未来社 1996） p. 13.
 "Hierophany" means something manifested Holy, or a medium shown Revelation.

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