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Europe that was conceptualized in order to cope with Germany and Russia (or USSR).

Absence of the Volga from the Russian Poetry of Gennady Aygi

GOTO Masanori

Gennady Aygi (1934–2006) was a poet from Chuvash, the Middle-Volga basin in Russia. During the Soviet era, Aygi had little chance of getting his works published in his home country. However, he was well-known to readers outside of Russia because many of his works had been translated into various languages.

It is widely known that Aygi started his career by writing in his native language, in Chuvash, and later he began to write poetry in Russian on the advice of his mentor, Boris Pasternak. On the other hand, only few are aware that Aygi continued to write in Chuvash. His Chuvash poems are not as well known, because few, except the Chuvash people, understand the language.

If we compare the Chuvash works of Aygi with his Russian poetry, we realize at a glance the difference between his writing styles. First, his works in Chuvash are filled with regular meter, whereas the Russian works lack this. Second, many names of places and people were described, and consequently readers get a more concrete view of the poet's homeland in his Chuvash poems. These qualities are absent from his Russian language works. For example, the name of the Volga can hardly be found in his Russian works, except in a few cases, whereas it is easy to find the Volga mentioned in his Chuvash poetry. In fact, some works even make the river a subject of creation.

Aygi was called “Mallarmé from the Volga” by his French friend. Some episodes in his biography show that Aygi himself considered the Volga to be irreplaceable in his life. There is a difference in terms of the way he deals with the Volga in his Russian works and Chuvash poetry, because Aygi regarded the two languages as quite incompatible in his creation. This paper initiates discussion by a citing of one of Aygi's Chuvash poems on the Volga. Based on the poem, this paper will discuss the extent to which the words reflect Aygi's whole poetic view. At the same time, the absence of the Volga in his Russian works will be weighed.

Some of his statements in interviews support the contention that Aygi regarded Russian words as visual, auditory, and even tactile things. A sense of words as things that conjure material images is the point on which his interests in Russian avant-garde art intersect with his interests in Chuvash folklore. The two genres, which seem to be in contrast to each other, reconcile themselves for Aygi in the concrete manner of his poetry.

He sometimes remarked on the two-sidedness of poetic words. One side is the *impressionist* side, which is based on personal impressions and experiences. The other is the *monumental* side, which is regulated by general and social codes. This pairing can be compared to Blanchot's dichotomy between *raw and immediate* words and *essential* words. The *raw and immediate* words represent things as they are, and they are held as the pragmatic criteria of our daily lexicon. On the other hand, the *essential* words are not based on the contents or meanings of things as objects, but in the existential aspects of words themselves. They capture the world through an absence of things. According to Blanchot, these two sides of words should be realized simultaneously in poetry.

Aygi was sensitive to the two-sidedness of Russian poetic words, essentially because Russian was not his native tongue. Aygi's shift of his main language from Chuvash to Russian was therefore not for pragmatic purposes, but a natural consequence of his pursuit of poetry. Writing in Russian, he could get closer to the border between the two sides of words; between words for representation of things on the one hand, and words on the basis of absence of things on the other.

The difference between his Russian and Chuvash works when making the Volga imagery stems from the different ways in which he composed poems; particularly, how much the works reflected an awareness of the border between the two sides of his words.

The Resisting Palestinian Mayors: Non-Violent Struggles in the West Bank

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This article focuses on Palestinian mayors in the occupied territories in the context of "civil resistance." Although there are many studies on the Palestinian resistance movement, only a few have broached the subject of the resistance movement within the occupied territories before the First Intifada (1987–1993). Since the West Bank forms the border between Israel and Jordan, this article analyzes the political struggle between these two states and pro-PLO (Palestinian Liberation Organization) supporters in the territories.

Chapter 1 illustrates the historical background of the mayors in the West Bank. The Ottoman Empire's *Tanzimat* allowed Arab notables to assume positions in the local government as well as the army. Hence, there were also some notable Palestinian families such as the al-Husayni, al-Nashashibi, and al-Ja'abari. After the Arab–Israeli War of 1948, King Abdullah of Jordan eventually