

## 論文の英文要旨

論文題目	Repatriation and Censorship: Representations of World War II and Its Aftermath in Abe Kobo's Early Works
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This study aims to clarify the process of ideological transformation of Kobo Abe by analyzing the author's experiences during and after the war represented in his works before *The Woman in the Dunes* (1962). This study is divided into eight chapters and concluded as follows.

Chapter one clarifies the characteristics of Abe's repatriation experience by comparing it with the contemporary discourse concerning repatriation. It is estimated that there were more than 6 million Japanese living overseas after the war, including both military personnel and ordinary people. Many of them died of starvation or frost, and many died of infectious diseases. However, the Abe family's repatriation was relatively calm. From the end of the war to the late 1960s, discourse on repatriation had been based mainly on victim consciousness, but in the late 1960s, the discourse changed to focus on a sense of perpetrator consciousness. However, Abe's discourse was excluded from the mainstream discourse because he talked about the perpetrator aspect of the repatriates. This section describes the relationship between Abe's collapse of existentialism and his experience of repatriation by considering the differences in perceptions of the repatriate between Abe Kobo and the majority.

Chapter two focus on Abe's Repatriate Literature, *Beasts Head for Home* (1957) and clarifies the characteristics of Abe's discourse on repatriation. Abe Kobo spent his adolescence in Manchukuo and returned to Japan in October 1946. Abe published the novel *Beasts Head for Home* in 1957, which centered on his experience in colonized Manchukuo. The Repatriate Literature of this period is overwhelmingly written about the experiences of the people involved, and most of them describe the victim aspect. This section focuses on the representation of repressive features of repatriates in *Beasts Head for Home* and aims to clarify Abe's discourse signifies the resistance to mainstream discourse of the time, which emphasized victim consciousness. At the end of this chapter, by discussing the similarity between Abe's works and Manchuria Exile writer's works, it clears that the Repatriate Literature does not reflect only its writer's experience; it also has influence from Manchuria Exile writer's experiences.

Chapter three analyzes the short story "Itansha no Kokuhatu" (1948) by Abe Kobo and focuses on the features of the narration in the work and clarifies the author is writing this text with an awareness of past repatriation experiences. In the story, the narrator, who has the gaze of the

repatriate, condemns himself as being a heretic due to social oppression and seeks to accuse him of this crime. This reflects the fact that the repatriate has been oppressed by the post-war Japanese society in the 1940s, where the victim consciousness was the mainstream ideology because they have come to have the perpetrator's aspects through their actual experiences in the colonies. However, on the other hand, the story is about the narrator being confined to a mental hospital. This means that the narrator is unreliable. The narrator instead accuses the perpetrator aspect of the repatriate, but since it is accused by an unreliable narrator, the perpetrator aspect of the repatriate has become ambiguous. This section analyzes the narration of "Itansha no Kokuhatu" and clarifies that Abe Kobo has both the resistance and compromise to the power of post-war social oppression which was centered on the victim consciousness.

Chapter four analyzes the revision of the novel *Owarishi Michi No Shirube Ni* (1948/1965) and focus on the elements of "repatriation" and "repatriate" reflected in the work and clarify how Abe Kobo's perceptions about "repatriation" and "repatriate" have changed in the late 1960s. Compared to the old version of the text, the new version of the text was drawn more from the repatriate's gaze. This is a result of the influence of the social situation in the same period when "repatriation literature" was re-evaluated. At the time the new edition of the novel *Owarishi Michi No Shirube Ni* was published, victim consciousness was the mainstream ideology in society. The repatriates, who had the perpetrator's aspects, could not talk freely when they talked about their past experiences. For this reason, Abe emphasized the victimizing aspect of the character with the gaze of the repatriate and suppressed the perpetrator aspect that the repatriate should have. However, in the new version of the text, the characters have been revised as victims, and at the same time, they have been revised as perpetrators. The character's dual aspects of victimization and perpetrator are similar to those of the repatriate who are both oppressors and oppressed.

Chapter five clarifies the relationship between Kobo Abe's discourse on repatriation and GHQ's censorship. The discourse of repatriates was excluded from the postwar language space, and Abe found it difficult to verbalize the repatriation experience. Furthermore, when the repatriation experiences were told, the narrative was censored by GHQ. Firstly, this section compared with the first edition of "Bokusou" (1948), the revised edition (1968) shows the violence of the character. The reason is that when Abe published the first edition, he was trying to avoid one of the censored items by GHQ, which is to express violence. Secondly, through the differences between the first publication and the revised version of *Owarishi Michi No Shirube Ni*, it is demonstrated that Abe's discourse on repatriation was influenced by GHQ censorship.

Chapter six focuses on the characters that transform into plants in "Dendrocacalia" (1949) and finds a change in Abe's perspective from consciousness to unconsciousness in the background. For Abe, who believed in existentialism, consciousness takes priority over reality. However, after Abe turned to surrealism, the power relationship between consciousness and reality

began to topple over. Finally, this section analyzes the differences between the old and new editions of "Dendrocacalia" (1952), it is revealed that Abe was influenced by communism. This chapter then focuses on the transformation of the human being in "The Crime of S. Karma" (1951) into a wall, revealing that this transformation suggests a situation in which consciousness is replaced by reality. The transformation into the wall is the process in which the material that has been marginalized becomes central. The influence of communism, which focuses on the periphery, can be seen in this background.

Chapter seven focuses on the works written by Kobo Abe in the late 1950s and clarifies the representation of his skepticism of the Japanese Communist Party through the text analysis. Abe wrote many essays based on his real experience in eastern Europe. These essays suggest the skepticism of Abe to the Japanese Communist Party. After Abe returned to Japan, the political revolution has occurred in Poland and Hungary. Abe was inspired by these political events and revised the essays which wrote about the experience in eastern Europe and published as a book "Going to eastern Europe" (1957). In this book, Abe emphasized the necessity of political Repression of the Soviet Union, and he wrote the importance of energy, brought by the conflict with the people's resistance. In contrast, the Japanese Communist Party denied the function of conflict, this means there was a confrontation between Abe and the Japanese Communist Party.