

論文の英文要旨

論文題目

Colonial writing in French Indochina

: Focusing on the late works of the Vietnamese writer Khái Hưng (Self-reliant literary group)

氏名

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This dissertation focuses on the late literary works (1938-1946) of Khái Hưng (1897 -1947 / Trần Khánh Giur), a major member of the Self-reliant literary group (Tự lực văn đoàn) that was active from 1930s to 1940s in Hanoi, Vietnam, which then was part of French Indochina. His writing during this late period will be assessed and discussed from the perspective of "colonial writing". These late literary works, which came after Khái Hưng got involved in politics, either consciously or not, reflected the world situation, trends in other countries, and the process of forming nationalism in the struggle for independence in his own country, as well as the hardships and fears that accompanied it. These themes were rarely seen in his earlier works that dealt mainly with themes related to traditions based on Confucius ideology and the social dynamics within the Vietnamese upper class at the dawn of 20th century. This is the reason why I have turned my attention to literary works of Khái Hưng.

The period under study is from the French colonial period (particularly from 1938) to the period of joint Japanese-French rule (1941-1945), through the Declaration of Independence (1945) to the eve of the Indochina War (1946), a period of great political, historical, cultural, and social complexity. The "independence" of the Democratic Republic of Vietnam in 1945 was not recognized by the international community and finally led to the outbreak of the anti-French War, but this dissertation takes into account the continuity of colonialism and the negative legacy of colonial rule, which is often the fate of such colonies, and I will treat Khái Hưng's literary works in this essay consistently as "colonial writing."

The following is a summary of this essay.

In Part I, I discuss the activities of the Self-reliant literary group and Khái Hưng.

In Chapter 1, I revealed that the Self-reliant literary group had a will to enrich the national language (quốc ngữ) and, contrary to previous evaluations, had a high regard for traditional Vietnamese ethics. Furthermore, it was discovered that Nhất Linh and Khái Hưng had traveled to Canton and Taiwan on Japanese military planes, leading to an exploration of the direct cause of his imprisonment by the French colonial authorities as pro-Japanese.

In Chapter 2, I carefully traced the criticism directed at Khái Hưng from the 1930s to 2020s, dividing it into four phases: the pre-division of North and South, the post-division of North and South, the end of the Vietnam War, and the post-Doi Moi period. As a result, it was found that the war-torn state policy was strongly involved in the origins and continuation of the formula " Khái Hưng (writer of novels in the Self-reliant literary group) = Romantic novel = bourgeoisie = decadence = reactionary".

In Chapter 3, it became clear that Khái Hưng's literature emerged from his insights on inclusiveness, cultural diversity, and that his heterogeneous linguistic environment and sense of language enriched the

Vietnamese national language (quốc ngữ). In this complex era of political change, Khái Hưng maintained a fluid and flexible attitude, and it became clear that Buddhism laid the foundation for his thought, and his non-violence and anti-war ideals.

In Part II, I analyzed Khái Hưng's later works, particularly those that reflected the colonial situation.

In Chapter 4, I supplemented the discussion in the Chapter 2 with specific literary works as counterargument for the dichotomous literary criticism of "realist literature/romantic literature" under the current regime. In "*Hạnh*," Khái Hưng implies with uncertainty that self-image and national identity are illusions, and implicitly urges Vietnamese people, who have a vague admiration for French society and temptation to form a Nation-State, to wake up from their illusions.

In Chapter 5, I then discuss "*Thanh Đức*," a novel written in the oppressive space of French colony (an environment similar to prison) and argue that this is an allegory of various possibilities for the future of Vietnam. Reading "*Thanh Đức*" feels like solving a riddle by means of symbolic fictional figures and their actions, as well as rhetorical strategies, making full use of argots that can only be understood by those who are familiar with traditional Vietnamese culture. "*Thanh Đức*" turned out to be a work full of possibilities for multilayered narratives and interpretations; therefore, and the allegation that the work is a manifestation of stagnation within the Self-reliant literary group has been proven invalid.

In Chapter 6, I discussed "*Taoist (Đạo sĩ)*," written for children while Khái Hưng was under probation during the period of Japanese-French joint rule. By analyzing the text, which effectively disguised as children's story during a time when free publication was forbidden and the world was about to disappear due to WWII, I was able to read the author's admonition against the dangers of individual worship and totalitarianism. It became clear that by means of artistic expressions, Khái Hưng proposed a mission and a course of action for intellectuals during the Great War.

In Chapter 7, I attempted to analyze Khái Hưng's representations of colonialism and colonizers. In Khái Hưng's works, the colonizer was not portrayed as a complete evil, but as a human being: and by reminding us of the personal "life" of the colonizer, it became clear that the colonizer was just a small cog in the colonial system, a multilayered structure of domination and oppression that could not simply be explained by the dichotomy between friend and foe.

In Chapter 8, through the analysis of the play "*Under the Moonlight (Dưới ánh trăng)*," a new historical fact about the "civil war," which seems to be overlooked, was unearthed. Unfortunately, the author's message to convey the "civil war" as part of his journalistic duty, was censored by Vietnamese Nationalist Party in which Khái Hưng was involved. This confirms that Khái Hưng's speech could never become propaganda for any political parties, and that he continued to exercise his critical spirit toward any group or camp for a better future of his beloved country. Finally, it is once again confirmed that Khái Hưng was not a political activist, but purely a literary figure.

Literature is an allegory of national anguish and collective consciousness against colonialism. If we read Khái Hưng's work from that perspective, Vietnamese literary history will be completely renewed.