

論文の英文要旨

論文題目 夢幻的な論理 –アントニオ・タブッキの物語宇宙–

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Ever since his first short story « *Le macchine probabili (Probable Machines)* » appeared in a literary magazine named *Il caffè* in 1971, Antonio Tabucchi has been producing various stories of different dimension. His fictional works, however different in terms of narrative structure, style and genre, have certainly some characteristics in common that unite many stories of this Toscan writer. In other words we might be able to say that every piece of his entire narrative production constructs as a whole « One Work », which is recognized so by many recurrent themes and same situations created in fictional world. It is in that sense that one piece of Tabucchi's stories can offer a key to read other of his. One of our aims in this thesis is to identify those characteristics which often appear in Toscan writer's ficitonal works by tracing repeated signs which include internal phenomena, such as structural characteristics, themes and narrative strategies, as well as external ones like situations in which works are conceived, inspired, written and rewritten.

To put in motion our investigation through Tabucchi's Narrative Universe we first examin autobiografical aspect. While it is true that all of his works could be considered as autobiografical in that they reflect unenvoidably, no matter what its' dimensions are, the author's experience so far in life. Still there exists a graduation in being

autobiographical which permits us to say that there are relatively autobiographical works and strictly life-reflecting ones. We take in examination the latter, which is to say, directly autobiographical stories. Tabucchi says that he started to introduce his autobiographical elements in fictional works for the first time when he wrote « Il gioco del rovescio (The Backword Game) » which now takes part in an homonym collection of short stories. The protagonist of this story is, in fact, italian philologist who frequently go to the libraries in Portugal in search of literary documents. With this fictional character acting in a fictional world and experiencing events and atmosphere that author too has went through, the story contains many elements considered as autobiographical. Researches will be also focused on *Si sta facendo sempre più tardi (It's Becoming More and More Late)* in which we can find an autobiographical episode as an italian student studying in Paris transplanted directly and intactly into narrative text and on a short novel called « I morti a tavola (The Deads at the Table) », a theatrical background for Tabucchi as empirical author to play, he too, a role as one of fictional characters with his Portuguese wife. Then we go on to two motives that could be found in many pieces: father of the author in a tragical medical accident and "autumnal equinox day". These are excellent examples which reveal us how our writer wove his narrative textiles using empirically experienced episodes.

The second element to attract our attention is theme of massacre which took place during the World War II and the recent political history in Italy. In the most recent novel of our author *Tristano muore (Tristano dies)* we can find description of atomic bombing and massacre of Jews. To describe those tragic events Tabucchi do not use large space, though he certainly leads us to notice his interest and attention payed to these two historical events by throwing light which is obtained through narrative structure. Protagonist of *Tristano muore* usually speaks in a very confused and confusing manner. He skips episodes, breaks time order and repeats same things already talled. However there is an exceptional moment in which he talks very clearly, when he tries to explain what had happend when the first atomic bomb exploded on our planet. This exceptional clearness of his narrative manner reveals us that Toscan writer felt an emergent necessity to talk in stories about the historical tragedy. It is

also possible to name some short novels in which we can find a historical reference to a period called “gli anni di piombo”, a recent dark history in Italy when many attempts to confuse society by using bombing attack and other means occurred. Tabucchi speaks often in his works of the parliamentary committee for investigation of massacre, and he encourages his characters and his readers to pay attention to documents collected by this committee.

The third element to be studied is “variation” of the same theme and revision to complete one work. Our author does seem eager to plant in various places his seed of story in which appear children as protagonist, and we will take for example four short novels. The research will be as well done on a concept that shocked Tabucchi, that is to say, the notion that universe is not infinite, it is limited, or the infinite and the eternal exist only in human imagination. This fact have left its footprint in Tabucchi’s stories since 2000, when the writer first heard of this news concerning universe. Our author’s dream when he was child was becoming researcher in astronomical studies, and this dream can be discovered in his narrative works in the guise of characters’ profession. When it comes to his way of varying fictional texts, privileged example is *Tristano muore* (2004), a most recent work constructed with materials already published in other places than the novel in question. Three independent texts anticipated birth of *Tristano*, and they give us great opportunity to examine author’s intention that led to some rewriting and adjusting so that the final work can obtain more efficient elements.

Tabucchi’s works are often full of holes that need to be filled with readers’ imagination. This state of lacking something and having many incongruous elements could be considered as fantastic logic, in that being deprived of logic is itself one way to be logic, just like incongruous dream has its incongruous logic, hallucination has other logic suitable to be hallucination’s logic. When we read our writer’s stories, we have something to do with artistic works created with dream-like, incongruous and fantastic logic.