

論文の英文要旨

論文題名	A Study on Nakajima Atsushi—the Exploration and Representation about the Foreign Country——
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Nakajima Atsushi (1909-1942), known as a competent Japanese writer, created several novels based on his own experiences in the Japan-ruled Korean Peninsula, Northeast China and Japan-ruled Micronesia. The exploration and representation about those foreign countries is extremely important for the study on Nakajima Atsushi, but it has been overlooked by researchers until now. Therefore, the aim of this dissertation, which is divided into seven chapters, is (1) to make the relationship between the stage of the novels and Nakajima Atsushi's foreign experiences clear; (2) to discuss the representation about Japan for Nakajima Atsushi.

Chapter 1

JUNSA NO IRU FUKUKEI (A Scenery with a Policeman), based on Nakajima Atsushi's Gyeongseong (Seoul) experience, was written in 1929. It tells the story of a Korean policeman, CHO, who was confused by the conflicting identity. On one hand, CHO was one of the Japan-ruled Korean people; on the other hand, as a policeman, he had the right to manage the Korean people. Then, another CHO, the main character of *TORAGARI (Tiger Hunt)*, was confused by the same identity problem like CHO of *JUNSA NO IRU FUKUKEI*. Because he was a yangban, the traditional ruling class or gentry of dynastic Korea during the Joseon Dynasty, but now was under Japanese rule.

The aim of this chapter is to make those two CHO's identity problem clear. Then, I want to conclude what the representation of Korea in Nakajima Atsushi's works is.

Chapter 2

D-SHI SHICHIGATSU JOKEI (1) (A Scenery of D-city in July (1)), one of the Nakajima Atsushi's works about China, was written in 1930. The 'D-city' means Dalian which is the second largest city in Liaoning Province, China. Nakajima Atsushi went to Dalian after Japan took it over because of the victory in Russo-Japanese War. At that moment, Dalian was a multiethnic society where Chinese, Japanese and Russian were intermingled. The director of the South Manchuria Railway Company, the Japanese worker of this company and the Chinese laborer were three main characters of *D-SHI SHICHIGATSU JOKEI*, who belonged to different hierarchy but felt worried about their own daily life in common. In the Japanese colonial period in Dalian, not only the Chinese but also the Japanese had doubts about the Japanese colonial rule.

The aim of this chapter is to find out what is the representation of Dalian for Nakajima

Atsushi.

Chapter 3

HOPPOKO (Into the North), an unfinished work of Nakajima Atsushi, was written in 1933. It is composed of five chapters. The first chapter tells the story of a hero, Sanzo, who wanted to search for the identity by himself in Beiping (or Beijing). The second chapter describes the story of Mrs. Bai who was Japanese and acquired China nationality after she got married. The third chapter is about another hero, Denkichi, who was indifferent to the real life. The fourth chapter depicts the political change of China (Central Plains War) in 1930. The last chapter is about the relationship between Sanzo and Denkichi, but this part is unfinished.

In my opinion, those three characters in the story of Sanzo (*BESIDE THE POOL, HOPPOKO, ROSHITSUKI*) are similar in searching for their own identity, but Sanzo in *HOPPOKO* concentrated on a national problem. And this kind of problem is also mentioned in the story of Mrs. Bai and her second daughter Eibi, who were confused about the national language (Chinese) and mother tongue (Japanese). Furthermore, it is worthwhile to notice that Nakajima Atsushi's uncle, Nakajima Tan, who is a scholar of the Chinese classics, has influenced the creation of *HOPPOKO*, but it has been overlooked by researchers until now.

The aim of this chapter is to make these issues clear.

Chapter 4

TORAGARI (Tiger Hunt), based on Nakajima Atsushi's life in Korea between 1920 and 1926, was written in 1934. The narrator and Nakajima Atsushi, due to their similar viewpoints, have mood and emotion in common. Therefore, we can say that the narrator's classmate CHO is actually one of Nakajima Atsushi's former Korean classmates in Kyung Sung Middle School (Seoul High School). As an elitist, CHO would become a bureaucrat in the future. However, he participated in the anti-Japanese movement at the end of the story. Although there is no direct social criticism in this novel, we can find several critical viewpoints towards the Japanese occupation.

The aim of this chapter is to investigate the real state of Nakajima Atsushi's Korean life during Japanese occupation. Then, I also want to make sure the attitude of Nakajima Atsushi towards the Japanese colonial rule.

Chapter 5

Nakajima Atsushi went to Japan-ruled Micronesia as an editor of textbooks in 1941-1942. At the very beginning, Nakajima considered Micronesia as a wonderful place full of uncivilized

things. And he planned to save his poor condition by getting enough time to create works, raise living standards and “go nature” there. Nevertheless, all those trials failed because Micronesia had experienced a great change at that time caused by the invasions and migrations. It is not so easy to give a clear definition about what Micronesia was but Nakajima gave weight to the signification of <Boundary> in the South Sea Islands. The use of metaphor in <Boundary> means a standard confusion caused by the coexistence of civilized society (Japan) and uncivilized society (traditional Micronesia).

The aim of this chapter is to make it clear what Nakajima has experienced in Micronesia and how those experiences are depicted in his texts. Then, I also want to get a deep understanding towards why the metaphor of <Boundary> can be an important key to open the door of mysterious Micronesia’s world according to Nakajima’s description. What’s more, there is a number of similarities between the texts about Micronesia and *RI RYO*, which Nakajima wrote after his return to Japan. The hero of *RI RYO* was described as an adaptable man who wouldn’t belong to any of these sole societies completely. In other words, *RI RYO* was deeply related to the travel to Micronesia.

Chapter 6

NANTO TAN (the Story of South Island) and *KANSHO (Atoll)*, based on Nakajima Atsushi’s life in Japan-ruled Micronesia, were written in 1942. Those novels described the true life of Micronesia people and the tradition of their own objectively. What’s more, Nakajima showed his understanding to the islanders and their special ways of behaviors. However, almost of the related literary works about Japan-ruled Micronesia written by Japanese writers criticized the undeveloped society and barbarous people in Micronesia.

The aim of this chapter is to find out the differences between *NANTO TAN*, *KANSHO* and the other related works about Japan-ruled Micronesia as well as the reasons.

Chapter 7

RI RYO, a representative work of Nakajima Atsushi, was written in 1942. It is composed of three chapters. The first chapter tells the story of the hero, Li Ling (Ri Ryo), who was a general participating in the war against Xiongnu in Han dynasty. The second chapter describes the event that Sima Qian, a famed historian, defended Li Ling’s innocence about his action of surrendering to the enemy, which led directly to the punishment of castration. The last chapter depicts the life of Li Ling after surrendering and his old friend Su Wu in Xiongnu.

In my opinion, Xiongnu is the most important factor that connects those three main characters, but it has been overlooked by researchers until now. Xiongnu is not only the name of a

place, but also stands for a certain group of people who were antagonistic to Han people. For Han people, Xiongnu was just a barbarous country or wild tribe who lived there. However, Li Ling became familiar with Xiongnu even though he was a foreigner to this land. It is worthwhile to notice that both Li Ling and Sima Qian held a peculiar view towards Xiongnu's culture and realized objectively that the life style of Xiongnu was reasonable under the circumstances. That is why Nakajima Atsushi juxtaposed these two characters in this novel. In addition, Su Wu functioned just like a mirror of Li Ling. He was also captured by Xiongnu but kept pledging allegiance to Han dynasty all his life. In other words, Su Wu played a role as a sheer contrast to Li Ling in this novel.

The aim of this chapter is to make these issues clear.