

## 論文の英文要旨

論文題目

大江健三郎研究—「死と再生」という主題をめぐって  
A Study of Kenzaburo Oe and The Theme “Death and Revival”  
in He's Works

氏名

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The theme of “death and revival” in Kenzaburo Oe's novels is expressed through a variety of patterns within each piece of work. Whether it is within the framework of a Christian myth, political conditions, post war democracy, the nuclear era symbolized by 'Hiroshima', or the problem of the alienation of the human soul in contemporary society. However, all the pieces of work have a shared theme of “death and revival”.

Oe experiencing the birth of his disabled child is possibly the turning point from which he wrote "*A Personal Matter*. (1964)". In the novel "*A Personal Matter*" and following novels, the "Bible" is used as a motif. Oe's religious trend becomes a heavy narrative. We can see a “forest of thought” about the underlying religiosity that is seen from the initial collection of work. For example, it is often the "forest" that symbolize the "nuclear era forest recluse". It is an important issue in Japanese literary history, because it makes the characteristic of Oe's works relative.

The beginning sentence of "*The Silent Cry*" (1967) became an important mechanism throughout the entire novel. The "hot sense of "expectation"" is portrayed figuratively by the “internal burning raising by the presence of whiskey." Kenzaburo conscience aspires that the "hot sense of "expectation"" in the end draws the picture of finding < family> and your own place as a conclusion.

Also, it can be said that the "Melancholy" of the author, being projected on the characters in "*The Silent Cry*," expresses the feeling of the era. From that the novel birthed the necessary “imaginary alternative history” in order to portray the point.

In the essay *Expressionist of Tragedy* (1972), Oe introduces the unique singing voice of the singer Maria Callas as a testimony to the possibilities of “human achievement.” He says, "There is a voice, and that voice's voice, is a voice speaking. Humans' greatest human achievement, when controlled, is the complete control of the human voice." Oe is attempting to use "voices" and "groans" to express “tragedy.”

The title of "*The Flood Invades My Spirit*" was published in 1973 by Oe and the idea for the title was taken from the Old Testament. It is a novel which reminds us of strong religiousness. The story's association with the Asama-Sansō incident caught people's attention immediately after publishing.

A good point of this novel is that the historical background of the 1970s and religiousness work well with each other. Oe started to write in his school days and experienced a turning point in his late 30s. We can see how he faced modern society as a writer who lived in the late 20th century, the time of chaos. In "*The Flood Invades My Spirit*" he is critical of the Cold War and Park's dictatorship of the Korean Peninsula, not only of the political background of Japan.

It is worth considering that he is purposely referring to the political situation of Japan and Korea at that time. It is said that Oe's image of religion was clear when "Flood Invades My Spirit" was published.

There are some theories as to how the word 'spirit' and 'pray' were used in his novel. He focuses on the religious theme, 'the problem of the spirit' and tries to express the situation of the era by drawing an interaction of a father and son who lived in a nuclear shelter and anti-social young group.

This paper seeks to understand the novel as a work done during Oe's transitional stage while considering his view of "end times" and the international political background of the 1970s and how that connected to how he expressed his religious sense.

*An Echo of Heaven* (1989) is the first of Oe's novels that feature a female protagonist, a step away from his previous works that exclusively focus on male intellect and sensibilities. In the setting of this novel, the heroine is a researcher of American literature specializing in Flannery O'Connor. It suggests that this is a time of change in Oe's style of writing. There are similarities between Oe, drawing on his experience of staying in Mexico as a visiting scholar, and of contemporary American authors like William Faulkner, Flannery O'Connor and Kurt Vonnegut. He creates a new phase of his career in *An Echo of Heaven*.

The motif of 'sadness' carved into both pieces is not limited just to historical happenings such as Hiroshima, but also of 'world crisis' born from Oe's imagination of the near future have spread further by what should be called 'experiences of the future' as a literary expression. This thesis will trace the lineage of 'death and revival' within Oe's literature and search for where the two pieces *An Echo of Heaven* and *The Tower of Treatment* should be placed within this lineage.

"The Tower of Treatment" (1990) is Oe's first science fiction novel. He does not portray a bright vision of the future in it. Rather he portrays what he assumes to be the worst possible situations for human society. The earth's environments are destroyed by nuclear war and accidents. Food shortages, the emergence of "new cancer," exhaustion of natural resources and the spread of AIDS all come at once. The SF novel is about the approach of "the earth's crisis."

With the end of the world approaching, people plan out the "big launch" for the "chosen ones" to go to a planet they call the "New Earth." They return to the earth after being made young again by the mysterious rejuvenating abilities of the "Tower of Treatment." It is a "life rejuvenation and resurrection system," which helps remove the destruction caused by the "earth's crisis" and lead the future of the human race to regeneration. Yet the true method for resurrection turns out to be the strong human will to survive rather than the rejuvenation process by "The Tower of Treatment."

Oe addresses himself to the "imagination of the nuclear age" in the work. It is based on the real sense of crisis in the nuclear age and directs readers' attention to the Chernobyl nuclear accident that happened in the former Soviet Union in 1986. In addition, it continues to resonate with renewed sense of crisis caused, for example, twenty years after its publication by "3.11," the Great East Japan Earthquake and the Fukushima nuclear power plant disaster. Oe had anticipated the impending sense of danger involved in the experience of disasters in and after "the nuclear age."