

論文の英文要旨 (Abstract)

Title

A Study of Japanese-language literature by Chang Hyokchu:
Between Colonial Korea and Imperial Japan

Name

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This thesis analyzes Japanese works by Chang Hyokchu (張赫宙) within a framework of the writer born in colony in the cultural situation to cross and interconnect colonial Korea and imperial Japan overhead their borders. In both Japan and South Korea in the after World War II, he had been unalterably the subject of relentless criticism because he had been considered a pro-Japan writer, and its recognition continues deeply in present day. This study attempts to re-evaluate his “Japanese-language literature” by revisiting the history, culture, and trend of thought in the time he worked in.

The introduction surveys previous studies on pro-Japan literature in South Korea and on Chang Hyokchu in Japan and South Korea. The survey reveals that the political situation in the postwar era affected these studies significantly both in Japan and South Korea, and as a result, Chang Hyokchu’s works were interpreted only within the political framework. Moreover, Japan, South Korea and the society of Korean in Japan had different political situations, and each scholars and research groups’ augment closely intertwined each other, and the these situations repeatedly reflected in their studies. The reflection led to constructing the absolutely solid dualistic framework composed of resistance and submission. Japanese works by Chang Hyokchu cannot be comprehended in a national history based on nation-state. It is in the framework of “empire colonial Japan”, the historical condition which contains contradiction and conflict, that his works can be analyzed deeply.

Chapter1 explores the process of forming a network between the colony and the empire through analyzing the mediums, on which Chang Hyokchu posted his works, especially Bungaku annai(文学案内), a proletarian literary magazine. This chapter discusses the meanings and possibility of working as a writer between the colonial Korean and the imperial Japanese literary groups. Additionally, by analyzing the Collection of New Writers in Korea, Taiwan, and China (January, 1936) and Special Edition for the Contemporary Writers in Korea (February, 1937), this chapter examines

the relationship between Bungaku annnai and writers born in colonies. In conclude, imperial Japanese mediums for writers born in colonies were the spaces to be connected with Japanese literary circles and create new thought and expression in valuable crossover relationships. In those spaces, writers born in colonies recognized the situations surrounding them each other, and had chances to complain the problems of colonial control. Thus, “Janpanese-languate literature” by the writers born in colonies didn’t mean unilateral assimilation into Japanese literature but functioned as space for communication among the writers. Chang Hyokchu produced his works within these networks between the colonies and empire on the magazines as mediums.

Chepter2 focuses attention on the ShunKoden(春香伝) that Shinkyō (新協), a theater company, staged as a consequence of the cooperating actions by the figures related to theatrical plays in colonial Korea and imperial Japan, discusses the possibility of intercommunications, crossing the cultural border and cooperation in Empire colonial Japan. Firstly, this chapter surveys the activities of Chang Hyokchu and Murayama Tomoyoshi(村山知義), around the time ShunKoden was played in, and looks at what the play signified to them and the relationship of Korean proletarian writers with Murayama. Then, the activities of An Youngil (安英一)、Kim Hoyoung(金浩永) and the other Korean proletarian writers that involved in the ShunKoden, are viewed. After that, this chapter covers The Future of Korean Culture, the discussion meeting which was held after the ShunKoden was staged and which was cause of Chang Hyokchu’s leaving Korean literary circles, in order to discuss the intercommunications in Empire colonial Japan. Moreover, this chapter attempts to reveal the process of leading to staging the ShunKoden based on the documents that Shinkyō published. These primary sources have never been analyzed except this thesis. The translation of ShunKoden into Japanese by Chang Hyokchu was an attempt to reject unilateral assimilation into Japan, trying to intercommunicate between Korean and Japanese culture with transplanting Korean culture to Japan. Additionally, this chapter re-evaluates the ShunKoden, as a cultural movement that Japanese and Korean proletarian writers cooperatively campaigned.

Chapter3 discusses that Chang Hyokchu, migrated from colonial Korea to imperial Japan, participated in Continental Settlement Literary round-table conference (Tairiku Kaitaku Bungei Konwakai 大陸開拓文藝懇話会) and wrote a lot of novels describing agricultural emigration to Manchuria. In this chapter, Kaikon (「開墾」1943), his novel addressing Wanpaoshan Incident and obviously indicating characteristics of

his Manchurian literature, and Waga Fudoki (「わが風土記」 1942), an account of travel in Manchuria and a collection of essays, are mainly analyzed. With considering the milieu surrounding Koreans in Manchuria in those days and all aspects of his experience there, from which he produced novels, this chapter explores what Manchuria meant to him. Additionally, this chapter discusses his position as a Korean in Japan and his function as a figure sending images of Koreans in Manchuria to inner land Japan. By this discussion, it is disclosed that Chang Hyokchu, a novelist in colonial Korea, hold the strategic image of “five races under one union” (「五族協和」), that could not be comprehended within the framework of affirmation/negation or pro-Japanese/anti-Japanese. This chapter revealed colonial writer Chang Hyokchu and imperial Japan were strange bedfellows.

Chapter4 focuses on Chang Hyokchu’s experience in actual Korean societies in Japan and hashes out the images of Koreans in Japan that Chang Hyokchu created before World War II. In this chapter, Chosenjin Shuraku-wo-iku (「朝鮮人聚落を行く」 1937), a field report of the district Koreans in Japan living in, Yushu Jinsei(「憂愁人生」 1937) and Roji (「路地」 1938), a novel putting the young Korean living in Japan, are mainly analyzed. The analysis successfully sheds light on the aspect of his novels exposing racial discrimination and antinomy of Japanese assimilation policy. These reveal his recognition of the culture and belonging of the Korean in Japan. Moreover, this chapter deals with Iwamoto Shiganhei(「岩本志願兵」), a novel whose theme is volunteering for Japanese army by the young Koreans in Japan to solve the discrimination, and explores what was volunteer for the army meant to the Korean youth and how did they receive the military volunteer system and the conscription system in those days. Then, this chapter covers the meaning of Koma Shrine for Koreans, a background of Iwamoto Shiganhei. This chapter examines that Chang Hyokchu already foresaw the intricate problems related to the culture and belonging of Koreans in Japan and regarded Koreans in Japan as the existence having inner contradiction.

As observed above, this thesis deals with and analyzes Chang Hyokchu’s activities and works produced in moving between colonial Korea, imperial Japan and colonial Manchuria. Through these discussions, this thesis concludes that his “Janapanese-languate literature”, which he produced as suffering from contradiction and confliction in the cultural situation to cross and interconnect between the colonies and the empire, occupied an important place in empire colonial Japan as a figure of

connecting between colonies and empire.