

論文の英文要旨

論文の題目

Material Worlds: A Comparative Study on the Concept of Materiality in Ogawa Yōko's Works

氏名

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In the introduction I provide a general outline of the recurrent leitmotifs in Ogawa's literature and explore the relationship with Anne Frank, who plays a key role in the constitution of her identity as a writer. The concept of repetition, of a constant recurrence of themes as nostalgic déjà-vu, helps to frame her literature and to sow the discourse on the original and the copy, on the secondary importance of authenticity that I will mention several times throughout my dissertation.

In the first chapter (*Passion for things: fetishistic obsession, museums and collections*), I present in an intentional fragmented and separated way the concepts of *infra-ordinaire*, fetishism, and that amalgam of passions which underlies the creation of a museum or a collection: all these elements will be highly useful to perceive the theoretical background while reading the following chapters. Through the analysis of the "look" – which naturally tends to dissect and focus on a detail at a time – and of the material "glass" – which physically separates but reveals at the sight –, I introduce the theme of love for the part and for the fragment, the obsession of the collector who attaches the greatest importance and symbolic value to the object and ends up considering it more significant than the whole it is part of.

The analysis of Virginia Woolf's short story "Solid Objects" and of Orhan Pamuck's novel *The Museum of Innocence* and of the related catalogue *The Innocence of Objects* turns to be of considerable interest and provides two different approaches literature assumes to explain the relationship between men and the material world and the anxiety and distress the collector feels throughout his life: the first story analyzes an obsession which isolates the collector from the society all together, while the second one shows how a similar feeling can be on the contrary so active to make a literary device flow into the real life (the museum described in the book will become a real museum in Istanbul, still opened nowadays).

In the second chapter (*What Remains, What Disappears*), I pass on to analyze the concept of memory, so important to Ogawa and to other writers and artists such as Georges Perec, Christian Boltanski, and Fabio Mauri with whom she seems to have deep poetic matches. Ogawa Yōko's works frequently concern odd museums, private collections, normal people collecting very unusual objects, and specimens representing immaterial stuff. I focus my research on two books in particular, *Chinmoku hakubutsukan* – where an old woman founds a grotesque museum in which she collects objects to represent the idea of death – and *Hisoyakana kesshō* – the story of a strange island where periodically things disappear from the memory of its inhabitants and secret police persecutes everyone who is *not*

able to forget (a book with a very manifest reference to the Holocaust). The compelling originality of these books is based on how literature answers the question of how to shape what is shapeless, how to recover what is lost, and turn material things into a replacement of human memory. A western-Japanese comparative approach enriches my research. A significant number of critical essays by western authors and theories such as Heidegger's opposition between *Sache* and *Ding*, the concept of archive by Derrida, and the system of objects by Baudrillard enables a deep analysis of the relationship between objects and memory in Ogawa's production. Moreover, this theme gains additional interest if connected with the contemporary over-consumption and the need of a different relationship between human beings and the world of things. In "Room of the victim, room of the patient" I focus on material traces and secrets hidden in rooms while in "Houses to be emptied, objects to be saved" I research all the places to be emptied because of the sudden death of parents or a sibling. A comparison between Ogawa's *Neko wo daite zō to oyogu*, Simone de Beauvoir's *A Very Easy Death*, Lydia Flem's *Comment j'ai vidé la maison de mes parents*, and Joan Didion *The year of Magical Thinking*, well explains the difficulties that everyone who deals with grief encounters separating from the material objects once possessed by the loved one and which have absorbed a part of the dead and retains a very strong emotional power.

Memory is not a once and for all issue. It needs to be renewed by a continuous exercise in narration and practice of imagination. This also applies to history which, in being bequeathed from generation to generation, risks being perceived as more and more impersonal. Ogawa is very sensitive to the theme of memory, especially its relationship with material culture, and her works are closely linked to *The Diary of a Young Girl* by Anne Frank, the symbol of Nazi persecution of Jews. Besides non-fiction works (*Anne wo tazunete* and *Anne Frank no kioku*), newspaper articles, radio and television programmes, there are several direct or indirect mentions of the Diary also in Ogawa's novels. This is especially significant considering how detached from time and space Ogawa's writing style is, with its absolute absence of references to the real world. What Ogawa values the most is the private dimension of history and how material things can meaningfully convey it. She is aware that historical facts and tragedies from the past risk losing their emotive impact because of the distance time creates between history and people.

The aim of this chapter is to demonstrate, by analyzing the relevance of the Diary in Ogawa's novels and examining how she uses a discourse on materiality to bring the reader closer to Anne Frank and the Jewish story, how powerful a writer's point of view can be in renewing the past and making it present, thus being able to sensitise the reader to history in general and, in Ogawa's specific case, about the Nazi horror.

In the third chapter (*In praise of uselessness: the value of superfluous in Kusuriyubi no hyōhon and Saihate ākēdo*) I point out how various elements make Ogawa Yōko's works liable to a fairy-tale oriented analysis. She shows an appealing interest in materiality as her novels frequently concern

common household items having supernatural powers, odd museums, normal people collecting very unusual objects, strange specimens. I focus my research in particular on two objects, a pair of shoes and a typewriter which play a significant magical function in *Kusuriyubi no hyōhon* and *Hisoyakana kesshō*, respectively. The first item is especially meaningful for the references to Andersen's fairy tale *The Red Shoes*. I will analyse the differences and the points of contact between the two stories. I demonstrate how the already assured Bluebeard sadomasochistic thematic is embodied by the pair of shoes Doctor Deshimaru gives as a present to his secretary and how they become a symbol of the increasingly obsessive and claustrophobic relationship between the lovers. As the end of the novel approaches, the young protagonist feels more and more constricted in the ambiguous liaison and her feet adhere so perfectly to shoes that she is no longer able to slip them off. The typewriter is another fetishistic object in Ogawa's production. In *Hisoyakana kesshō*, it is the love medium between the female protagonist and her former teacher. However, as the relationship goes on, the girl finds herself imprisoned by the Bluebeard-like lover in a room full of broken typewriters and her own life so entangled in the existence of the object that when it is broken, she will disappear in it, thrown away together with the other dozens of typewriters that she eventually discovers to be the man's previous lovers. Through the constant comparison with Andersen's *The Red Shoes*, I shed a new light on the importance of magical objects in Ogawa's works. Moreover I enrich my analysis thanks to the anthropological study on the gift by Marcel Mauss that highlights the disturbing connections between a gift, the person who receives it, and the giver.

In *Kusuriyubi no hyōhon* the process of collecting and sampling memories, the creation of specimens which exist in reality and others that, physically at least, do not, is central. In his laboratory, Doctor Deshimaru attempts to turn immaterial memories into material ones, to make tangible the intangible, and samples feelings of love and sorrow that cannot be usually collected. The idea of things as receptacles of dialectic and complex relationships between objects and people is widely represented in Ogawa's works which frequently concern unique collections of odd, often immaterial, items. As many scholars, including Remo Bodei, suggest, in order to face globalization and consumerism it is crucial to identify those intertwined relationships and develop the ability to return lost meaning to material things. On the other hand, it is not fundamental that the integration of objects to everyday life is valued by the usual utilitarian approach. Pessoa once wrote: "Why is art beautiful? Because it's useless. Why life is ugly? Because it is all ends and purposes and intentions". Starting from Ogawa's novella, I will analyse from a comparative point of view how many significant Japanese and non-Japanese authors have managed to give shape to something that does not exist and to raise banal objects to the status of essential symbols of human life. I will also stress the centrality of a discussion that combines Material Culture Studies with Ogawa's literature, something which has not yet attracted much critical attention. In addition I dedicate part of my research on the concept of used and secondhand as additional value. Walter Benjamin's *Arcades Project* provides a surprisingly framework to analyse the very small

arcade at the center of the narration in Ogawa's *Saihate ākēdo*.

In the fourth chapter (*Inside things: how to shape what doesn't exist*), I analyse some works by Ogawa and other writers which have the purpose of shaping what doesn't exist. Better, what it is thought not existing but that is possible to find after a more accurate search. Art is full of the idea according to which some things end up really existing thanks to the attempts to create them. This is the idea supported in *Kusuriyubi no hyōhon* by Ogawa and in *Nai mono, arimasu* ("Things that are not, are), a book-project by Craft Ebbing & Co that tries to find (meant both as searching for and inventing) some objects that have never been seen, living inside some Japanese idiomatic expressions whose bond with the original material meaning has been lost with use. In the book, twenty-six common sayings involving objects are present. Craft Ebbing & Co retrace their uses and peculiarities, better explaining thus their meaning and application, helped by imagination, research and irony. Hence, useless things, like Munari's machines and like everything able to stimulate reasoning exactly because it doesn't have a precise function whose meaning will disappear the moment the need is satisfied. *Munari's Machines*, published in 1942, presents objects that are graphically and poetically illustrated. Every page works as "instructions for use" for the following illustration.

The fourth chapter concentrates also on containers and contents, on boxes and drawers, presenting characters entering in the object nullifying themselves completely as in *Kusuriyubi no hyōhon* where the young protagonist dreams about being transformed into a sample, the short story "Mata ashita" where the protagonist decides to renounce the oneness of his own body and spirit and accepts to pour his intellectual skills in an earring, to be able to talk with a woman's voice who has gone under the same process, in *Hisoyakana kesshō* where, as already explained in the third chapter, a stenographer is imprisoned in a typewriter, and in *Neko wo daite zō to oyogu* where a young man enters a mechanical doll in order to play chess and dies in it. I include in my comparative research Ishida Tetsuya's paintings and the metamorphic transfiguration of men into objects that he portrays and Joseph Cornell's poetic boxes which offer a perfect example of *matérialisme sentimental*.

In the Appendix (*On usefulness as a concept applied to the body in Ogawa's works: illness and handicap as beauty*), I tackle the issue of usefulness centering on the theme of illness and handicap. This apparent, still brief, digression on illness as a value and more in general on diversity as an enrichment, helps not only to broaden the understanding of Ogawa's literature but also to demonstrate how the discourse on materiality is addressed similarly to that one on body. Moreover Ogawa's attitude towards diversity, the idea as deformity as beauty, enlightens her nonjudgmental way to write also about the collector, the fetishist, the murderer and everyone else in her stories is moved by an excess of passion.