

論文の英文要旨	
論文題名	<p>Italo Calvino in world literature - the reception in China and Japan.</p> <p>Italo Calvino nella letteratura mondiale: la ricezione in Cina e in Giappone</p>
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<p>Italo Calvino, since he debuted in 1942, has gradually become one of the most important writers in modern world literature.</p> <p>This study aims to explore the development and value of Italo Calvino's works in East Asia, and particularly in China and Japan. The topic is <i>Calvino in world literature - the reception in China and Japan</i>.</p> <p>The main objectives of this thesis can be summarized as follows:</p> <p>Firstly, a deep interpretation of the content of world literature is required, for the sake of better understanding Calvino's entry to world literature. This study then examines the concept of Weltliteratur (world literature), that is, the conception of world literature developed by Goethe in 1827 and further elaborated by Marx and Engel in the Communist Manifesto in 1848.</p> <p>However, world literature has undergone major changes in its denomination and content since 1891, when the first comparative literature department was founded at Columbia University, and 1954, when the International Association of Comparative Literature was founded.</p> <p>Under such circumstances, different schools emerged: the American, the French and the Russian school, and raised controversial issues. This study further examines the theories of Benedetto Croce and Remo Ceserani, as Italian exponents of comparative literature. Finally, this study deepened the theories of four avant-gardists of contemporary world literature to illustrate a general path of the development of the definition and the canon of today's world literature. The four scholars examined are Edward Said, David Damrosch, Franco Moretti and Gayatri Chakravorty Spivak.</p> <p>After outlining the scope and context of world literature, this study conducts a particular analysis under the theme of Calvino's reception in China and Japan. This chapter exposes three levels of inquiry: The first regards the reason Calvino was chosen as the model of study, and includes an analysis of the influence of Calvino's work on Italian and world literature, a study of the contemporary translation of his work, and also proposed examples of his influence on other art forms. His excellence and versatility allowed his work to cross borders, making Calvino a figure capable of not only overcoming international boundaries but also the boundaries of individual disciplines or arts.</p> <p>The second part of this chapter outlines the history of dissemination of Italian culture in China and Japan in the last hundred years, hence to illustrate the subsequent general context.</p> <p>In Japan, the reception took place at the end of the Tokugawa period and at the beginning of the Meiji period, and culminated in their political and cultural cooperation during the wars. Japanese passion for Italy cooled down shortly after the end of World</p>	

War II, but revived since the 1950s.

In China, however, the physiognomy was very different. The translations of Italian work in China reached a peak three times in the 20th century, which generally coincided with the reception of other Western works.

The first peak took place in the “Movement of May” (launched in Beijing on May 4, 1919), while an anti-imperialist movement produced a new cultural and political age in China. The second peak occurred during the period from 1949, when the new People's Republic of China was founded, to 1966, when the movement of the Cultural Revolution started. At this time, the diffusion of Italian literature remained very limited. Apart from some translations of the great Italian classics, the selection generally depended on the taste imposed by communism and realism. The third peak happened in the period of the Open-door Reform of China introduced by Deng Xiaoping. Though political and economic elements exerted great influences on the literature in China, the dissemination of Italian culture is characterized by a much more varied and polyphonic physiognomy. The teaching of Italian language, once interrupted during the Chinese Cultural Revolution, has been recovering in China since the 1970s.

The last part of this chapter examines, chronologically, the study of Calvino's reception in China and Japan. For the clarity of the work, the names of the translators and publishers, which present the full history of Italo Calvino's translations in Japan and China, have been included.

The third chapter conducts a comparative analysis between Calvino and two East Asian artists. The first is Wang Xiaobo, who is a representative figure of “Scar literature”, and is still a popular writer in China today. He respects Calvino as his “teacher”, and refers to Calvino several times in prose and novel. In this section the relationship between Wang Xiaobo and Calvino is discussed from four themes: the selection of fantasy literature, irony, the lightness of literature and utopia.

The second artist is Arakawa Shusaku, an internationally renowned Japanese artist. His work explores the link between the body, mind and art, in search of a means to ascend death. This section also explores the relationship between Calvino and East Asian artists through a comparative analysis across different themes: the fantastic, utopia, human senses and irony.

After the investigation of Calvino's translation and dissemination in China and Japan, the subsequent section brings back the problems related to in the study and theories of world literature. The most recent theories mentioned in the first chapter are further reviewed: the theories of E. Said, G. C. Spivak, D. Damrosch and F. Moretti, in light of their application to my study of Calvino's reception. This is to identify the gaps that emerged in the comparison between theory and practice and to understand the true state of today's world literature.

This study suggests that neither the thought expressed by Said in *Orientalism*, nor that expressed by Spivak in *Death of a Discipline*, nor the distant reading of Moretti can apply to the object of my study.

Chapter 4.4 focuses on observing how much a work can gain or lose in the process of its translation. This chapter observes carefully how Calvino's works and translations fit into new cultural contexts and attempts to understand what was gained and lost in this

process. To this end, a comprehensive analysis has been conducted on his translations and critical essays published in China and Japan.

The last two chapters, 4.5 and 4.6, investigate two special issues in the case of embracing Calvino in East Asia.

One is the problem of postmodernism. The fact is that Calvino is not considered as postmodernist in Italy, whereas in China he is always labeled as a celebrated exponent of postmodernism; this is probably affected by the American criticism. But thanks to this label, Calvino has gained an even bigger reputation in the international context.

The other problem concerns the difference between Italianist and non-Italianist critics. In this regard, this study prefers the works of the Italianists since they appear to be more coherent, interesting and less misleading.

Lastly, chapter 4.7 analyzes the shortcomings of this research and describes future prospects.