

論文の英文要旨

論文題目	A Study of Kim Saryang's Bilingual Literature: Focusing on His Japanese- and Korean-Language Works During the Colonial Period
氏名	Azusa Takahashi

This dissertation presents a new interpretation of Kim Saryang's oeuvre by comparing his Korean-language works with his literary texts written in Japanese. For a long time, research on Korean literature of the colonial period was generally evaluated within the binary framework of either "resistance against" or "cooperation with" the colonial regime. Starting in the 2000s, some studies began focusing on the cultural production of Japanese-language literature by Koreans, including that of Kim Saryang. However, precisely because Kim published numerous stories in Japanese, his Korean-language texts which were released during the same time have so far been overlooked.

In this dissertation, I compare several of Kim Saryang's Korean- and Japanese-language works in order to provide a more comprehensive understanding of his creative process and literary production. I also offer new insights into *Bungei shuto*, a journal to which Kim actively contributed, and his experiences visiting impoverished mountain villages as well as Korean migrant communities in mainland Japan and China.

The dissertation consists of five chapters. Chapter 1 provides a contextualization of the Japanese imperial media landscape and colonial-period publishing culture. In Chapters 2 and 3, I trace the differences between Kim Saryang's Korean- and Japanese-language texts which deal with roughly the same themes. I then compare his travelogues and essays on his personal experiences in Chapters 4 and 5.

Chapter 1 explicates the networks of colonial writers that were formed through the literary coterie journal *Bungei shuto*, where many colonial writers like Kim Saryang published stories. Records of *Bungei shuto* study sessions reveal the expectations that were held by members and readers towards colonial writers. However, this process of evaluation was not unilateral; colonial writers themselves interacted and exchanged opinions amongst themselves through the vehicle of the journal. These networks of colonial writers that were formed within the media of the Japanese empire cannot be fully subsumed under the concept of "national literature."

Chapter 2 examines representations of Korean intellectuals' ideological conversion in two literary texts: "A Man I Met in Jail" (first published in *Munjang*, February 1941), which was written in Korean; and "Count Q" (first published in the short story collection *Kokyō*, April 1942), which was written in Japanese. Both texts depict Korean intellectuals' anxieties over ideological conversion during the Second Sino-Japanese War through the character of the "Count," a man who deviates from the Japanese system of imperialization. By comparing these two texts, I reveal how the Korean intellectuals' hesitation towards conversion in the Korean-language text "A Man I Met in Jail" is obscured in its Japanese counterpart "Count Q." This point underscores how carefully Kim Saryang chose his expressions when he wrote in Japanese.

Chapter 3 focuses on the Korean-language "Chigimi" (*Samch'ōlli*, April 1941) and the Japanese-language "A Swarm of Insects" (*Shinchō*, July 1941). These literary texts both deal with the Korean migrant worker community. However, by comparing the two pieces, it becomes apparent that they represent that community quite differently and that due to extensive revisions, the Japanese version differs greatly from its Korean counterpart. In this chapter I argue that those differences reveal important clues into the formation of Kim Saryang's interest in the Korean migrant worker community as a place where people could participate in a unique Korean culture.

Chapter 4 examines Kim's attitude toward the impoverished people who lived in Korean mountain villages through an analysis of his Korean-language travelogue "Three Hours at the Mountain House" (*Samch'ōlli*, October 1940) and its Japanese-language counterpart "Going to the Fire-Fields" (*Bungei shuto*, March-May 1941). These travelogues describe Kim's experiences traveling around the Korean mountains by bus. Kim's sympathy for the destitute village people is clearly seen in the Korean travelogue in his descriptions of his anger against the bus crew and other passengers. In the Japanese version, in contrast, some episodes about the Korean villagers were revised and mention of Kim's anger against the crew and passengers was excised from the text. The differences between these travelogues help us better understand Kim's interest in the issue of social and economic class in colonial Korea.

Chapter 5 focuses on Kim Saryang's Korean- and Japanese-language essays on his experiences "smuggling" himself into Japan without the necessary papers and "traveling" to Beijing for pleasure. I elucidate Kim's understanding of China by comparing "Beijing Street" (*Pangmun*, August 1939), written in Korean, with "The Prisoner with the Enamel Shoes" (*Bungei shuto*, September 1939), written in Japanese. I also analyze Kim Saryang's interest in Korean migrants in mainland Japan by contrasting the Korean-language "Smuggling" (*Munjang*, October

1939) with the Japanese-language “Smuggling Through the Genkai Sea” (*Bungei shuto*, August 1940).

As outlined above, although Kim Saryang is commonly known as a “Japanese-language writer,” he also published in Korean between 1939 and 1942 – during which time he also wrote numerous Japanese works. These texts reveal how Kim had developed an interest in the stratification of social class in Korea and in groups that deviated from the Japanese system of imperialization. This dissertation offers new possibilities for reading Kim Saryang’s oeuvre, particularly those works that have often been viewed as his “retreat” from “Korean nationalism.”