

英文要旨

題目 Mabuiotoshi no Bungaku——Therapeutic Imagination of Care and
Environment in Medoruma Shun's fiction

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This study reevaluates the works of one of Okinawa's leading contemporary writers, Medoruma Shun, from the perspective of "survival" of the injured through an analysis of the literary imagination of care and environment in his novels.

The dissertation is divided into two parts, with two chapters in Part I and three chapters in Part II, for a total of seven chapters including the introduction and closing chapter.

In the introduction, we pointed out problems with previous studies which discussed Medoruma's works from the perspective of "resistance." In those studies, the violence depicted in his works has been evaluated as a literary way of exposing structural violence or as a means of counterviolence. And in

recent years, criticizing this approach, there has been an accumulation of research that discuss "resistance" through "nonviolence." However, contrasting violence and nonviolence from the viewpoint of "resistance," these studies have made it difficult to discuss the process of "survival" of the body injured, in which the boundaries between violence and nonviolence are interpenetrating. To investigate Medoruma's fiction from this point of view, this study engages a new framework to analyze the imagination of care and environment in his works.

Part I, titled "Survival: Soul Dropping for Survival," opens a discussion on the imagination of care and environment by clarifying the motif of the body that survives through "*mabuiotoshi*".

Chapter 1, "An Okinawan Boy Surviving in the 'Everyday' with violence and racism: Resistance as 'Survival' in 'Gyogun-ki (A chronicle of a school of fish)'," dealt with the novel "Gyogun-ki" featuring a boy living in a farming village in northern Okinawa Island in the period just before Okinawa was "returned" to Japan. We revealed that this work was a practice for the "survival" of a boy living in a body dependent on "everyday life" where discrimination and violence have become ordinary. For example, this novella engages an environmental imagination for the protagonist boy to distance himself from violent emotions arising in his body; and it depicts a dissociative body that survives his raptured "everyday" by dropping his souls, *mabui*. Finally, we related this issue to the clinical imagination of "structural dissociation" in psychotherapy and attempted to set up a new framework for reading in Medoruma's novel a therapeutic process in which war and sexual violence victims re-embraced *mabui* that he or she dropped for surviving violent situations.

Chapter 2, "Feces as Terrorism, or Caring: Dependent Bodies and Care in 'Heiwa doori to nazukerareta machi wo aruite (Walking a Street Named

Peace)'," dealt with "Walking a Street Named Peace," in which an old woman who survived the Battle of Okinawa dumps her own feces on the imperial family's vehicle. By reading the text from a different perspective from the preceding discussion, in which the old woman's act regarded as "terrorism," we foregrounded the theme of "care" that underlined this story: the traumatized body of the old woman repeats not violence for revenge but the act of caring to try to save her son whom she could not save at the time of the war. We also focused on the body of caring that was passed on between the protagonist Okinawan boy and the old woman, and proposed the necessity of discussing the issue of the inheritance of war memory from the viewpoint of that of bodily memory responding to weakness.

Next, in Part II, "Genba: To Co-survive with *Mabui* (Wounds)," we developed a reading that focused on the expansion of relationships in which the body lives in dependence on care and environment and examined how the therapeutic imagination for re-embracing dropped *mabui* was depicted in Medoruma's fiction.

Chapter 3, "Water of Dependence and Care: The Network of Precarity as Relation in 'Suiteki (Droplets)'," dealing with the novel 'Suiteki', discussed how this novella depicted a network of precarity as a relation for the protagonist war survivor to embrace his weakness for "survival": We read the process of his war memory recollection as a way of "survival" in which the protagonist re-embraces the fragmented emotions, "*mabui*," that he once dropped while living on the battlefield. In addition, we investigated that the process of re-holding his wounds itself depends on the relationship with the people who care for the protagonist's body, clarifying that the work depicts a network of precarity as a relationship that expands around the wounded person's dependent body.

Chapter 4, "Walking on the Beach Where We Can Drop Our Mabui: War Memories and the Genba of Care in 'Mabuigumi (Soul Restoration)'," dealing with the novella 'Mabuigumi', we considered the significance of incorporating not only human beings but also land, animals, plants, and non-human beings in depicting the relationship between dependence and care in this story. In this chapter, we presented the mode of reading "*genba* (site)" as a framework to discuss how the recall of war memories depended on "the environmental" not being objectified; and in reevaluating "interpretation" in this story from the viewpoint of care, which has been negatively evaluated in the previous, we developed a new framework for understanding "interpretation" and "illness" not as individual acts or experiences, but as relations arising from the body injured.

Chapter 5, "Living as a Swarm of Mabui: Swarming Fractured Memories and Restorative Imagination in 'Gunchoo no ki (The Butterfly Tree)'," dealing with the novella "The Butterfly Tree", we examined how the novel depicted the "genba" as an imagination that penetrates inside the body. While the issue of "listener/reader" had been discussed in terms of how we can receive the voice of the victims, we understood the story of an Okinawan woman as her own "survival" story without victimizing her: We pointed out that the narrative of the injured woman was expressed as a narrative of "swarming," in which she restored her own desires by recalling a swarm of fragmented memories. Next, we reread her traumatic reactions that have been understood as the arrival of violent event of the past as bodily reactions for "survival" in the present to respond to her current situation. Finally, we referred to the Okinawan cultural imagination for butterflies in this work from the perspective of "transformative thinking" in an embroidery traditional culture known as "Hajichi," and its significance of the inheritance of war memories as "genba" in postwar Okinawa.

In the final chapter, engaging the framework of "survival" of the injured, we further discussed the novel *Me no oku no mori* (The Forest Behind the Eyes) and other works of Medoruma that were not covered in the previous chapters. First, from the perspective of the imagination of care and environment, we discussed the "survival" of Sayoko, a victim of sexual violence in *Me no oku no mori*, and her sister Tamiko, who lives a relation of dependency and care with Sayoko. Next, we demonstrated how violence expressions depicted in works such as "Tauchii (Game Fowl)" and "Kiboo (Hope)" were due to traumatic reactions of the injured; and we understood the polyphonic narration of Seiji, the protagonist in "The Forest Behind the Eyes" as a narrative of "survival" of the injured to co-survive in the present with his violent emotions. Finally, referring to the motif of the dissociated plurality of "we-in-me" in the clinical discourse of the postcolonial psychiatrist Franz Fanon, we suggested that our new framework developed through the reading of Medoruma's literature as "Mabuiotoshi no bungaku" was toward the intersection of therapy and postcolonialism.