

論文の英文要旨	
論文題目	The Art of “Literary Collage” and Metafictional Integration in Robert Walser’s Works
氏名	Chie KIMURA
This study examines the forms of “fragmentation” and “integration” in Robert Walser's literature, focusing on their relationship with modernist literature and art, as well as their influence on the structure and themes of his works. Modernist art, which emerged during the social and cultural changes in the early 20th century, introduced new ways of thinking about memory, time, and reality. Walser’s writing aligns with these movements, using fragmented structures while also seeking new forms of order. His approach extends beyond narrative techniques to explore how we perceive the world and ourselves. As Robert Musil noted, Walser's modernist traits are reflected in his world view; his approach to describing objects without value judgments, his playful and continuous associations, and his self-referential awareness of the fictional nature of narratives. These characteristics are also evident in his response to new media, such as film, which highlights his fragmented perception and awareness of realities outside the story. His works do not merely mimic reality; they deconstruct perception and memory into fragments to highlight the uncertainty and complexity of modern life. These fragments are connected through a metafictional awareness, which transforms them into the core structure of the text. This study interprets Walser’s method as a type of “literary collage,” in which various materials are placed together on the surface of pages. By examining the historical context, development, and shifts in self-awareness, this study aims to clarify the position and significance of Walser's literature within the broader scope of modernist literature. In the development of Walser’s method, his novella, <i>The Walk</i> marks a turning point. This story introduces a more radical approach to narrative structure, featuring nonlinear storytelling that shifts from one episode to another. At first glance, the narrative may appear to lack coherence, but the act of walking enables both fragmentation and integration within the story. The narrator encounters ordinary events and landscapes during the walk, collecting them as fragments. At the same time, the walking movement provides a sense of unity within the framework of time and space, where each fragment gains new meaning in a different context. Walking thus symbolizes Walser’s creative process, in which fragments are brought together in a literary form. This method of combining collected materials with a lively narrative style becomes even more central to his later works. The foundation of Walser’s fragmented style lies in his worldview, symbolized by the act of	

walking. His worldview serves as a framework for observing the world and collecting it as material. His perception is deeply rooted in visual experiences, such as viewing landscapes almost as if they were paintings. In his short story *The Life of a Painter*, the narrator adopts the painter's perspective. He perceives the surrounding landscapes and objects as scenes in a painting and reworks them into a narrative. In this story, landscapes are not merely reproduced in writing; instead, by observing the painter and his artworks, the narrator creates new stories in which reality and fiction blur. This method of breaking down perception through the painter's lens forms the basis of Walser's literary approach and develops further in his later works, particularly during his creative period in Bern.

Moreover, fragments collected by observing the outside world—such as during walks or visits to art exhibitions—do not remain isolated as episodes. Instead, they are linked to various emotions and ideas in Walser's memories. Each time they appear in the text, they take on new meanings. His writing treats landscapes, memories, and artwork as fragments that are recontextualized through the narrator's imagination to create new stories. The narrative perspective introduces layers of time and space. The visual descriptions are not merely background details; they actively expand imaginative possibilities. The ambiguity of memory plays an important role in generating multiple layers within the text and forming new literary meanings.

As seen in *The Walk* and *The Life of a Painter*, Walser's approach to fragmentation and integration often operates within a self-referential framework. In these stories, the narrator closely follows the protagonist's perspective, emphasizing a subjective view. Through this self-consciousness, Walser occasionally refers to his method of collecting fragments as "plagiarism" or "fabrication," often accompanied by self-critical gestures. However, his view also challenges traditional values that uphold originality and creativity in literature and art. Walser's narrators destabilize established meanings, create new contexts, and reconstruct stories. This process is not a revision or development in the conventional sense; rather, it involves continually offering alternate perspectives and interpretations while constantly reinterpreting and reevaluating reality and memory through writing.

In Walser's works, narrative does not necessarily lead to a unified meaning or conclusion; rather, fragmented elements play a key role in promoting reconstruction. These fragments are linked through the narrator's intervention and connections with other memories and sensations, gradually reassembling into a loose whole. In this process, the boundaries between reality and fiction, time, and space become blurred and destabilized. This, however, reflects the very nature of Walser's understanding of reality within his perception of "self." Both the world and the self are inherently fragmented and cannot be understood as consistent, unified concepts. Walser's "self" is likewise not a fixed entity but a fluid, changing presence within the narrative. Thus, Walser's literature presents an open worldview that transcends fixed frameworks through the interplay of opposing forces—fragmentation and integration.

