

論文の英文要旨

論文題目

Thinning Words and Absurdity of “Thing”
—Kennji Nakagami's Form of “Narration” —

氏名

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This thesis takes Nakagami Kenji's “Akiyuki Trilogy” – “The Cape” (*Misaki*, 1975), “Withered Tree Straits” (*Karekinada*, 1977), and “The Sublime Time at the End of the Earth” (*Chi no Hate Shijō no toki*, 1983) - as its object of focus.

The goal of this thesis is to discuss Nakagami Kenji's form of “narration” and “description.” Therefore, what this “narration” is must be clarified through examination. Also, at the very least, the topology of words must be established with regard to narrative as something “narrated.” That is to say, in Nakagami's narratives, the idea of breaking apart traditional narrative itself is contained (on the other hand, when positing an object there are also cases where he uses objects simply as they are), and even when, for example, traditional narrative is completely presupposed as a category, this is because that aspect is completely made unseen in Nakagami.

This is rather close to Michel Foucault's idea of “discourse.” In addition, in this sense the topology of the insitutionality of knowledge in Nakagami touches on the concept of “episteme” as put forth by Foucault in *The Archaeology of Knowledge*. How much Nakagami had Foucault in mind or how far he went along with the concept of “episteme” is open to question but at any rate,

there is no doubt that when he spoke of narrative, he conceived of a topology that is “the aggregate of the various connections that unify the diverse discursive practices that produce various epistemological forms, science and at times, the formalized system.” What I think is the object of this dissertation is narrative in the form of this kind of topology.

Next, I would like to roughly sketch out each chapter.

Focusing on two forms of narrative extracted from *Karekinada* – the naked “pair” (*rakei no tsui*) and “narrative as solution without solution” – in this thesis, I investigate the type of topology these forms have, and how Nakagami deepened the “narration” up through *Chi no Hate Shijō no toki*. Accordingly, I would like to mention several conclusions in advance with regard to Chapter 2 and Supplementary Chapter 1, where I discuss both concepts.

In Supplementary Chapter 1, since Yoshimoto’s view of “the eyes of the cripple,” which Nakagami said was “narrative itself,” should be clarified, I first analyze the intellectual design of *Kyōdō Gensōron* and its narrative form, and then proceed to discuss the topology of “narration” of *Karekinada* based on this analysis. What becomes clear here is the narrative form of making an “abstract territory” appear by positioning a transfigured “narrative” behind a juxtaposed “small narrative” and requiring the reader to change his or her view in order to resolve this connection. Next, through an analysis of *Karekinada*, I argue that one can find this narrative form in *Karekinada*’s narration.

Here in Supplementary Chapter 1, I position the originary topology of this form as “narrative as solution without solution” by applying the understanding of metaphor in Umberto Eco’s “scheme of proportions” in an expansive interpretive fashion. This proceeds as follows. First, by the “narrative” that transfigures the juxtaposed “small narrative” being placed after that small narrative, a frame as solution is established and positivity is given to an “abstract territory” as isotopy. However, by means of the function of the “scheme of proportion” type of metaphor that simultaneously comes out of the juxtapositionality (heterogeneity), the frame as solution comes to identify the “narrative” that never completes (at times, while filling a different frame in an overdeterminative fashion) a meaningful resolution between “narratives.” Referring to the above topography, I call this the “narrative as solution without solution.”

As will become clear in this Supplementary Chapter 1, Nakagami Kenji relies heavily on Yoshimoto in his intellectual design by way of expression. Yoshimoto's "co-imaginary" (*tsui gensō*) as intellectual category-concept is one example of such reliance and Nakagami especially showed strong interest in this concept. However, on the other hand, Nakagami displays a peculiar development from this. This is nothing but the naked "pair" concept. For example, in *Karekinada*, as we see in the violent nature of the hero Akiyuki, when the other (not necessarily limited to human beings) connects with the "pair," there is a topology in which actual relationality is nullified (in this dissertation, I refer to this topology by calling it the naked "pair."). This signifies a divergence from Yoshimoto's "co-imaginary," and is a part that can be regarded as something peculiar to Nakagami. And here what is important is the formation of an "abstract territory," and furthermore, the placement of the "pair" concept in the active moment of the "narrative as solution without solution" that connects different "abstract territories." Therefore, this "pair" comes to produce various "repetitions" and "proliferations." Chapter 2 discusses the various topologies of this kind of "narration."

In Chapter 3, these concepts of naked "pair" and "narrative as solution without solution" are taken up and returned to as a form of expression. Here, while relying on Jeffrey Mehlman's *Revolution and Repetition* and the arguments of Gayatri Chakravorty Spivak, I find the form of Bonapartism. I also discuss the formal characteristics that arise from the homology of the sadistic narrative form, taking a cue from Giles Deleuze's "Masochism", and Ignacio Matte Blanco's "biological logic structure." In addition, in this process of investigation, I make clear the aspects of both of the above narrative forms – the naked "pair" and "narrative as solution without solution" – that formally functionalize, differentialize and expand.

Now, the forms of expression investigated above can further provide a changed meaning as a result of the geometric "figurality" of "expressions" discussed in Supplementary Chapter 2. It is true that the "figurality" of Supplementary Chapter 2 is taken from the sympathetic relationship between Yoshimoto Takaaki and Shimao Toshio but accordingly, this supplementary chapter shifts the view of "narrative as solution without solution" and discusses that shift. Then in Chapter 4, I re-posit the previous narrative forms – the naked "pair" and "narrative as solution without solution"

– out of the “figurality” of these geometric expressions and proceed to question the referential relation to Karl Marx’s *Capital* talked about by Nakagami himself. Then I discuss the topography of the “narration” of *Chi no Hate Shijō no toki* as a topography of “things” that intend “words directly connected to things.” Here, I show that the topography of “things” produce two directions. One direction is the territory of the economic seen clearly in the referential relation with *Capital*, and the other is the “materiality” of expressions themselves that make the instance of sound mediate. In other words, we see the singularity of “narration” that Nakagami deepened in the Akiyuki Trilogy in the way this kind of topology of “things” is made to appear to “figurally” permeate/penetrate while separating like this.