

論文の英文要旨

論文題目 A Comparative Russian-Japanese Literary Study on the “New Woman”

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The purpose of this paper is to answer the question, what kind of woman has been called a “new woman”. In ancient societies women were considered the “weaker sex” and had almost no other choice but to rely on men for surviving. “New women” rejected traditional gender roles, they began to appear in the late 19th century, but before that new types of heroines came into view in both Russian and Japanese literatures. This paper focuses on the path from new heroines in literature to real radical women such as Hiratsuka Raicho and Alexandra Kollontai. What was particularly new in the “new women”, how did women and men writers portray new types of heroines, and what were the similarities and differences between them in Japan and Russia (the Soviet Union)?

The latter half of the 19th century was a time when the “women's issue” was raised and actively discussed in Russia, which is described in Chapter 1, Section 1. Radical women named “nihilistka”, representatives of nihilism, were the “new women” of that time. Nihilistka also became a new heroine in Russian literature and was generally ridiculed for her short haircut, smoking habit, and polygamy, all of which had long been considered masculine traits. Many writers, including Lev Tolstoy, valued the tenderness, emotional depth, and chastity that were considered feminine traits, they feared the loss of femininity and thus opposed women's entry into society. In the following Chapter 1, Section 2 Tolstoy's “anti-feminism” is examined. It is also mentioned, what was new about Anna in “Anna Karenina” and why Tolstoy, who is often called an anti-feminist, was able to portray that kind of woman.

The reception of Tolstoy's works in Japan began around the end of the 19th century, which was a time of radical social change, with the spread of women's education and the establishment of monogamy. The changes that are particularly relevant to the social status of women are discussed in Chapter 2, Section 1, Paragraph 1. Heroines portrayed by male writers, such as Mushanokoji Saneatsu, Natsume Soseki, and Tayama Katai, are described in Chapter 2, Section 1, Paragraph 2. The next Paragraph 3 focuses on the influence of Tolstoy on Japanese writers, especially Arishima Takeo. Although Tolstoy and Arishima were very different in terms of their personalities, there are clear similarities in the way they perceived Eros and depicted it in their works, not to mention their social and religious ideas. Arishima's views on love and gender are discussed in Chapter 2, Section 2, Paragraph 1. Yoko, a heroine of “A Certain Woman” has been regarded as a representative of “new

women” and it is widely known among Japanese researchers, that Arishima was inspired by Tolstoy's Anna Karenina to depict Yoko. In other words, it can be said that the image created by Tolstoy, who is blamed for his anti-feminism, was the predecessor of the Japanese “new woman”. In what ways the image of Anna influenced the image of Yoko, and to what extent Yoko herself was a “new woman” is discussed in Chapter 2, Section 2, Paragraph 2.

Following the opening of Japan to the outside world, a new era of modernization began, but Japanese women were still expected to obey their parents, husbands, and sons, just as 100 years before. This contradiction gave rise to “new women” who became more and more visible in Japanese society in the Taisho era. A notable example of this was the female writers of “Bluestocking” (“Seito”) magazine. During this period the social awareness of women began to change, and the “new woman” concept was established in Japanese society and literature.

At the time the October Revolution in Russia resulted in the creation of a Marxist state, which brought new freedoms and rights for the women, but the gender consciousness could not keep up, resulting in confusion in gender relations. Alexandra Kollontai was both a prominent socialist and feminist activist of the time. She wrote an article entitled “The New Woman” and several literary works in which she portrayed “new women” of both proletariat and intelligentsia as heroines. In Japan her works caused a great deal of social controversy and influenced Japanese women writers such as Yamakawa Kikue, who was involved in “Bluestocking”. Chapter 3, Section 1 of the paper discusses Kollontai's feminism and the image of a “new woman” in her novels. Section 2 focuses on the activities of Hiratsuka Raicho and the struggles of the “new women” portrayed by the writers of “Bluestocking”.

In Russia the feminist, communist, and revolutionary Alexandra Kollontai, and in Japan Hiratsuka Raicho, the originator of “Bluestocking”, left an indelible mark on literature and women's liberation ideology. “New women” themselves understood the concept of a “new woman” each in her own way. Raicho valued the development of personal talents more than anything else, but the understanding of a “new woman”, with features such as economic independence and freedom of sexuality, differed from person to person even among the writers of the same “Bluestocking” magazine. However, the freedom and courage that Raicho gave to “Bluestocking” might be the actual characteristics of a true “new woman”.