

論文の英文要旨

論文題目	The writing technique of Tanizaki's literature in Shōwa period
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Because of the influence of the changes in study orientation, the focus of the Tanizaki studies has varied from the writer theory, the works theory, the themes study, to the method theory. Regarding the method theory, in Shōwa 50s, the rising of the narratology resulted in the new trend of the Tanizaki studies: focusing on the narration of the works or the forms and the structures of narration. The new trend brought lots of criticisms and discussions that concentrated on Tanizaki's each single work. However, the study of the writing technique of Tanizaki from the viewpoints of the whole had not been found yet. This thesis investigates the evolution of Tanizaki's writing technique from the viewpoints of the external environment, including the movements of literary world in Shōwa period and the changes of readers, and then analyzes the thinking of Tanizaki himself about his writings. Finally, the thesis interprets how Tanizaki's works in Shōwa period, which are deemed as his most mature ones, were created. The following seven works, including *Manji* (1928~1930), *Kuzu of Yoshino* (1931), *Ashikari* (1932), *A Portrait of Shunkin* (1933), *The Mother of Captain Shigemoto* (1950), *The Key* (1956), and *The Bridge of Dreams* (1960), are adopted as examples for analysis in this thesis. Meanwhile, other Tanizaki's works may be considered when needed, too.

Based on the thoughts above, this thesis consists of five parts, including the preface.

The preface part, as an introduction, overviews Tanizaki's works of his later period. This part would demonstrate which works and why those should be seen as the transition from his early stage to his later period. Traditionally, *A Fool's Love* and *Some Prefer Nettles* were taken as Tanizaki's transition works. Nevertheless, according to the characteristics and the styles that are only presented in Tanizaki's later-period works, *Manji* and *Some Prefer Nettles* are more adequate to be seen as the transition works.

The Chapter One discusses the clues which result in Tanizaki's literature changing to the later period style and how his writing style transforms. In order to investigate the changes, the thesis will trace the development of Tanizaki's writing. This research finds that whenever Tanizaki encountered the difficulty of creation, he continued his writing by following along with a certain writing cycle. Surprisingly, right after his successful debut, Tanizaki suffered creation difficulty in the latter half of Meiji 44. Until Taishō period, Tanizaki had been groping for the solution to resolve the creation difficulty for years. During the period, Tanizaki had tried several writing techniques and presented different writing styles. Some of his creation incurred the criticism from Akutagawa. To respond to the criticism, Tanizaki had debates with Akutagawa. The debate may be the clues, which later led to Tanizaki's changing in writing styles. The Chapter Two will analyze some examples of Tanizaki's works, and investigate through those examples the technique by which Tanizaki portrayed characters. The Chapter Three demonstrates how the forms of his writing organization were created. Certain questions about the creation will be also pointed out. The Chapter Four discusses how the organization of Tanizaki's works and the works based on his writing technique has been criticized, and why people criticize Tanizaki's works through that way. Then, this chapter analyzes the relations between his works and readers as well as the writer's writing attitude. Finally, this chapter demonstrates the possibility which his works present, and discusses the meanings and valuation of his works.

In conclusion, developed through the debate with Akutagawa about how novels should be written, form the crucial viewpoints, which influence Tanizaki's writing later. His works created during Shōwa period mainly reflect what he said in *A Garrulous Account* (1927), "in the literature world, novels have the most elegant organization." Based on the words above, Tanizaki diversified language, style of writing, narration, personage, story, journal, and literature line, and applied them to his novels. That is, extracting histories, legends, myths, classics, and plays as parts of the materials for novels writing (so-called *The Story of Materials*), and writing technique of "mystery novel", "popular novel" (taishū shōsetsu), "I novel". Anyone of his work in Shōwa period is written by all of the writing technique above, with the result that readers could read Tanizaki's novels as many of styles like "mystery novel", "popular novel" (taishū shōsetsu) or "I novel", and anyone of his reader can enjoy several stories in each of his work not depends on different views. This is the best important characteristic of Tanizaki's works in Shōwa period.