

No. 1

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Title of Thesis: <div>Representation of Osaka by Sakunosuke Oda -- The Strategy and The Significance in 1930s-40s 織田作之助の〈大阪〉表象——同時代状況における戦略と意義</div>				
Summary of Thesis: <div>This thesis first defines what role representation of Osaka plays through literary works of Sakunosuke Oda, and reveals his strategy for literary or social situation of the same age. By “the same age”, I mean the period from Sept. 18, 1931, the day the Manchurian Incident occurred and therefore the Asia-Pacific War started, until the end of 1946, a year and a half after the defeat of the war. Then this thesis also aims to clarify the relationship between the dominant discourse under fascism system and the discourse about locality through literary texts. In the process of being deployed in the war, social status of novelists slowly but certainly began to change. When we evaluate a posteriori that writers continued working in such situations, we are likely to fall into a dichotomy: either he or she is a supporter or an objector of the dominant discourse. The evaluation of Oda has been fixed that he was not affected by the dominant discourse of wartime. In addition, he was given a different image, “a symbolical novelist of Osaka”, that has been configured mainly through his masterpiece <i>Meoto-Zenzai</i>. These two evaluations have ignored the fact that he grew up in the social circumstances after the Manchurian Incident, started his career as a novelist, and kept creating works through the period of the war. In this thesis, I aim to re-evaluate the works of Oda by re-examining these facts. Also, it is my another purpose to examine his literary activities beyond the dichotomy I mentioned above. In Part 1, I prove how he came to terms with Home Ministry Censorship which was inseparable from the conditions of creative activities. In Part 2, I reveal the way he represents Osaka, which he acquired through the punishments he suffered as a result of the censorship. It is proved by analyzing the textual structure of some of his works such as <i>Meoto-Zenzai</i> that there is literary shape which is quite different from the real Osaka as a city. This novel symbolizes the commercial city as the place of praying women. Furthermore, it is obvious that Oda had actively used in his essays the dominant discourse on the central and local. Despite Osaka was not the provinces but a city, he designated the place as the provinces. It was his aim to develop the literary situation in there.</div>				

In Part 3, I explain how he formed a new concept of “Osaka”, how he acquired a new method of expression through his own interpretation of life and works of earlier Osaka writer Saikaku Ihara. In consequence, Oda’s regional representation of Osaka became extremely fictional.

At the end of this thesis, I determine the function of the word “coincidence” in his works written in 1946, the very end of his life. By the concept of “coincidence”, it becomes possible to create a new story using new method of representation. Although that was the concept he formed apart from “Osaka”, I believe that he would have never reached the point without thinking and pursuing the method of expression through “Osaka”.