

This study examines the characteristics of Nomizo Naoko (1897-1987)'s literature, which has only recently begun to draw the interest of researchers.

Nomizo Naoko wrote stories about daughters subjected to the traditional patriarchal *ie*, or Japanese family system, who try to resist the norms of gender and sexuality while facing violence from their fathers and holding deep affection for their mothers. The purpose of this study is to analyze and consider how the resistance of daughters to the norms of gender and sexuality in Nomizo's literature is represented, and to clarify their criticisms. For that purpose, and with the second goal of clarifying the genealogy of Nomizo's literature, this study focuses on the representations of the deep affection daughters have for their mothers, the violence they face from their fathers, and the act of "reading" and "writing" daughters as main motifs in Nomizo's literature. In addition, this study focuses on the intertextuality of Nomizo's literature in order to clarify how the daughters' resistance to norms are represented, while at the same time considering the relation between the method and motif of "reading" and "writing" daughters. Moreover, this study identifies the limits of Nomizo's literature in order to depict a realistic picture of her works.

Part one, "Daughters between their fathers and mothers," deals with *Kuchinashi* (The Gardenia, 1924-1925), which was the beginning of Nomizo's literary career. It also focuses on three subsequent novels, *Haiiro no Tobira: Doppelgängerin* (The gray door: Doppelgängerin, 1928), *Nara no Maboroshi* (The illusion in Nara, 1928) and *Tasogare no Hana: Sancta Susanna* (The flower in twilight: Sancta Susanna, 1928). This part discusses the ways in which criticism of the norms which the daughter in the *ie* internalized, her lack of criticism of her mother, and the problem of masculinity in the *ie* that underpins her father's violence are depicted in *Kuchinashi* and taken up in subsequent novels.

Chapter one discusses the way in which *Kuchinashi* describes Ajiko, who is the protagonist of this novel, fails to criticize herself and her mother because of the logic of the *ie* and its norms, which she has internalized as a daughter within the *ie* system. Based on that, this chapter points out that this novel raises the necessity of the criticism of the mother. Moreover, this chapter suggests that the novel uses the father's violence to hint about the problem of masculinity that is held by men who take on the *ie*.

Chapter two examines *Haiiro no Tobira*. It discusses Numa, the narrator, is described both by her closeness to her mother and by her criticism of her mother. Additionally, the Doppelgangers which are described in Numa's letter represent her conflict between her femininity and her will to resist it, as well as her distress in being unable to verbalize that conflict because of the norms of patriarchy and femininity which constrain her.

Chapter three argues that in *Nara no Maboroshi* the letter by the male narrator "I" is written for

the purpose of recovering from the loss of his masculinity as the person responsible for the *ie*, and it further articulates his desire for homosocial bonds. At the same time, this chapter reveals that Kuno, who is the main female character in this novel, resists “T”’s desire for a mother, which he projects onto Kuno, and, through the intertext of this novel, her resistance can be interpreted as being the same for women throughout the world.

Chapter four examines *Tasogare no Hana*, discussing the narration by a female “T” in her letter accusing her father of potential sexual desire in his violence. In her letter, she resists her father’s suppression, through violence, of her sexuality with intertextual quotations coupled with her method of implicit narration drawing on suggestive motifs. Furthermore, this chapter interprets the dialogue quoted at the end of the letter by “T” as opening the possibility to build up the community to resist the suppression of women through “T”’s letter, both for the characters in this novel and the female readers outside the novel.

Part two, “From stories about the closeness between daughters and their mothers to stories about empathy between women,” deals with *Joju Shinri* (The Psychology of the Female Beast, 1931) and *Sunako Shisu* (Sunako Was Dead, 1948). This part discusses the themes which were raised by Nomizo’s novels introduced in part one in these two works.

Chapter one introduces *Joju Shinri* which uses personal notes written by a narrator named Toride, who loses his masculinity as defined by being the person responsible for the *ie*. It is a story depicting the recovery of his masculinity with a homosocial bond which is built up through the heroine Soya. Moreover, this chapter demonstrates that this novel contains the criticism that the homosocial bond contributes to the female suppression of Soya. Based on these suggestions, this chapter positions this novel as Nomizo’s sharpest criticism of the masculinity underpinning the *ie*, which is the origin of the father’s violence in her literature.

Chapter two re-examines *Joju Shinri* with a focus on the dialogues and behaviors of the female characters. Based on this, the chapter shows that the female characters’ dialogues and behaviors depicted in the novel create a crack in the privileged narration apparent in Toride’s personal notes and deprives them of reliability. On the basis of these analyses, this chapter concludes that *Joju Shinri* describes Toride’s intention to repress females in his personal notes as being defeated by the voices of the female characters. Furthermore, starting with Ajiko in *Kuchinashi* and appearing across Nomizo’s works, this chapter finds the representation of daughters who cannot vocalize their criticisms of their mothers. This representation also appears in *Joju Shinri*, along with its antithesis. Moreover, this chapter finds a new representation of the daughter who seeks a female bond outside the norms of the *ie* in *Joju Shinri*.

Chapter three suggests that *Sunako Shisu* describes the ways in which the female character Sunako resists patriarchal suppression through her pregnancy and childbirth and her struggle to center herself as a subject. At the same time, this chapter demonstrates that Sunako rejects existing images of motherhood and attempts to create the freedom to envision an image of herself as a being with a body that can give birth. Additionally, this chapter finds that this novel depicts the

possibility of empathy between women through the intertexts as well as their differences and divisions. This chapter concludes that this novel suggests an answer to the question, what is a mother, a question that underpins Nomizo's literature as a whole and is a central literary focus. Moreover this chapter points out that this novel also suggests a potential problem in Nomizo's literature.

As detailed above, this study reveals the problems of the norms which daughters in the *ie* internalize, the criticisms of their mothers, and the issue of masculinity and the *ie* as driving the father's violence. These issues are considered in multiple forms and developed in each of the novels that make up Nomizo's literature. This study shows that Nomizo's literature entrusts the possibility of resisting the suppression of women to reading and writing by women. At the same time, this study finds this characteristic of Nomizo's literature to also contain the potential to divide women through differences in knowledge and literacy based in reading and writing.