

## 外 国 語 要 旨

### 学位論文題目

Subversive Potential of the Body: Representations of Cosmetic Surgery in Contemporary Anglo-American and Japanese Literary and Visual Texts.

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The human body has traditionally been assumed to be a biologically given, material fact in modern Western thought, but has been revised and explored by contemporary theorists as a sociocultural construct rooted in social hierarchies such as gender and race. The body is thus redefined as a political site worked on by societal power relations and as a readable text providing unique insight into those relations, and a specific field of study that focuses on the physical appearance of humans has been established. One of the examples is women's bodily practices designed to enhance appearance, including cosmetic surgery.

Discussion of cosmetic operations performed on female patients has accompanied shift in theories about the body. That is, since the early 1990s, critique of cosmetic surgery as a reproduction of existent gender norms and structures has been partly transformed by scholars into an exploration of how to negotiate with and within those norms and structures. Furthermore, these polemical perspectives, identified as the "structure–agency dichotomy," have reached a theoretical impasse since the early 2000s; some scholars from that time forward have opined that such binary thinking should be transcended. Recent years have actually seen the publication of studies that, by focusing on body modification practices, a wider concept than cosmetic surgery, subvert the gender categories on which former discussions of cosmetic surgery had been based, and rework them from more radical standpoints.

Cosmetic surgery is now a "global" phenomenon, and Japan is not exempted from this trend. In Japan, as in the West, cosmetic surgery is undergone predominantly by women, raising issues of gender in an explicit fashion. The performance of such procedures can also raise further issues of race. That is, studies of ethnic cosmetic surgery have followed a similar course as those that analyze cosmetic surgery in terms of gender. It is considered that the "archetype" of one-sided influence in which the dominant–white–culture subsumes minorities should be transcended; discussions based on white/colored binaries have been questioned using cosmetic surgery as a field

of investigation.

Thus, cosmetic surgery has increasingly become the subject of representational texts in the West and in Japan, texts that echo not only the actual phenomena of the popularization of these surgical procedures but also the above-mentioned course of theoretical discussions of gender and racial issues surrounding it. Thus, the present dissertation, through a survey of related theories about, and representational texts depicting, cosmetic surgery for nearly half a century up to the present, aims to find echoes and common ground between them and to assert the potential of the practice of challenging the fixed identity categories represented in twenty-first-century texts—in other words, the process by which the former discussions based on binary categories of gender and race are deconstructed. However, these texts present not only the emancipatory effects of this practice but also the emerging difficulties people have to face. In this sense, the texts are ambivalent in their treatment of the subversive potential of this bodily practice.

To achieve the goals mentioned above, this dissertation examines Anglo-American and Japanese representational texts from the 1970s to the present that deal with cosmetic surgery. The discussions draw on medical history, critical theories, and sociological studies dealing with this issue; in this sense, an interdisciplinary methodology of a sort is adopted.