

## 外国語要旨

Nakagami Kenji's Language Strategies: The "Cavern/Hollow" in Narrative  
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This thesis analyses literary works by Nakagami Kenji (1946–1992), considering their approach to Narrative\* from the key concept of *utsuho*, "hollow".

Nakagami was writing on the advent of postmodernism, a time when the "big stories" lost their authority, and narrative theory gave birth to new tools of interpretation, that prospered. Nakagami rode on this wave, experimenting with his own Narrative theory and putting it into practice in his novels. Nakagami's theory stated that the Narrative is not only a text made of characters, but redefined it as a "law" and "system". This gave depth to his novels, not only in the positive sense, but also in the negative sense of allowing him to focus on the restrictions it might place on people's thinking. At the centre of this theory was his concept of the "hollow", which may be described within the narrative structure as the magnetic field where the energy that moves the story is generated. Nakagami called upon this dynamic concept in order to avoid fixing all relationships into place from the moment the narration began. In this thesis I suggest that this concept can shed light on Nakagami's body of work, and I investigate its manifestations in his texts from four aspects: a. narrative structure, b. awareness, c. topos, and d. narration. These four aspects work together, activating and simultaneously deconstructing the Narrative within the novel.

**Part 1: Words and the "I" who writes: The cavern in the awareness of the act of writing.** Here, working from the b. awareness aspect, I use extracts from "To the Sea", *Makeup*, and *Kishū: Tales of the Land of Trees, the Land of Roots* that concern the problems of the cavern around the act of writing. In Nakagami's early work "To the Sea", I look at the disordering of words and the inundation of images created by excessive description that occur at the end of the plot's turns. In *Makeup* I compare the manifestation of the power of the short story with the transitional narrator whose existence opposes its oppressive structures. Finally, I argue that in *Kishū*, through self-awareness of the authoritative nature of the written word, and in the process of facing the difficulty of writing the "truth", when the act of writing is accomplished with knowledge of that difficulty, we see the b. awareness of the "cavern/hollow".

**Part 2: Found topos, lost topos.** Here I take up *Tale of the Hollow Tree*, *Nineteen-year-old Jacob*, and *A Thousand Years of Pleasure*, from the c. topos perspective. While the "cavern/hollow" of Nakagami's Narrative theory has been understood as the space of myth within the original *narratives*, I find that while this kind of space does exist in these texts, topos exists wherein this space does not complete things in itself. That is, firstly in *Tale of the Hollow Tree*, Kumano and Yoshino resonate with the protagonist who nurses a cavern within, and in *Nineteen-year-old Jacob* the rivalry between the modern jazz café and the hometown entwines the story with the reality outside of the text. Moreover, I conclude that while at first glance, the *roji* (alleyway) in *A Thousand Years of Pleasure* is constructed as a privileged topos, actually the Narrative that is the root of that privilege also exists in the telling of the dislocation of that Narrative.

**Part 3: The "cavern/hollow" as manifested in the Narration/narration structure.** This section considers *Gravity's Capital* and *Miracle* by connecting d. narration as the generator of a. narrative structure. I pursue the serial nature of

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\* To represent Nakagami's distinction here, 物語 ("narrative", Chinese characters) is written as Narrative, and モノガタリ (narrative, phonetic *katakana* script) as *narrative*.

*Gravity's Capital*, confirming that through using a multiplicity of motifs and unsettling their different levels across a number of short stories, the “cavern/hollow” is manifested as the locus of the movement that drives the Narrative unceasingly. Then on *Miracle* I conclude that the lost *roji* (alleyway) is retold through parodic gestures, such that everything up until the end of the Narrative is portrayed. The characters expect these gestures to be repeated even after the end of the Narrative, but I propose that the difficulty of portraying this in the form of a novel was what brought about problems and unfinished works in Nakagami's later period.

Furthermore, I use Yoshimasu Gōzō's collection of essays *Osiris, The God of Stone* (Oshirisu, ishi no kami) to demonstrate that this “cavern” is discernible in the narrative framing of work by other authors of the same period. Through presenting a façade formed by an abundance of references and an “I” narrator whose existence can never be determined, the “big stories” are evaded and a gentle unity is maintained.

In summary, the thesis reveals the way a variety of “caverns/hollows” occur alongside the use of Narrative and these are connected to approach that includes both an opposition to Narrative and an enjoyment of its pleasures. I confirm that this is shared by other writers of the same period, showing the possibilities of the model of Narrative structure that includes the “cavern/hollow”.