

## **Abstract of Doctoral Dissertation**

### **Title: The Study of Modern "Okinawan" Literature : Gender, Critical of Violence, Inheritance of The War Memory**

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This paper discusses the genre of modern and contemporary "Okinawan" literature in terms of literary works and writers, especially focusing on gender, criticism of violence, and the transmission of memories of the Battle of Okinawa.

Chapter 1 focuses on the issues contained in "Hope," a very short story written by Shun Medoruma, and based on the events of September 4<sup>th</sup>, 1995, which recalls the looting and killing of the children of U.S. soldiers as “ the worst choice ”. I will illustrate the problems inherent in each of Medoruma’s works that focus on the usefulness of counter-violence, such as "Hope," "The Rainbow Bird", and "Walking on a Street Named Heiwa-dori," the last one dealing with the issue of the emperor system and of terrorism against the royal family in Okinawa

Chapter 2 discusses the works of Matayoshi Eiki, ’s works in the 1970s – particularly “House with White Leadtree” and “The Wild Boar that George Shot” – by considering the issues of Medoruma and September 1995. Both works identify of Korean , US Soldier who stayed in Okinawa from the time of the U.S. military occupation to until after their return to the mainland. These points of Matayoshi’s works also connect with “Droplet” written by Shun Medoruma, and it is here questioned how we can talk about the memories of the Battle of Okinawa, which "do not speak" as described in “Droplet”.

Chapter 3 discusses how those who have encountered various memories of violence from the wartime to the present day have been transformed and how they are able to live in the space of present Okinawa. To discuss this issue, this paper pick up Shun Medoruma’s “The Tree of Butterflies ” ,and “In the Eyes of Woods”, as well as Tami Sakiyama’s “The Moon Is not Same as It Used to Be”, revealing how memories and testimonies in the three works, which contain war-time sexual violence

have been overheard in the past and can transform the listener.

This paper proposes that "Okinawan rage" discourse, which is often used in discussions of Okinawan literature, especially that of Shun Medoruma, and suggests a way to perceive and hear the "voices", which have instead been overlooked such literature. It also clarifies how the various "voices" in it can portray the situation of Okinawa and attempt to transcend it, by comparing the dichotomy of "harm and damage" that has been established in previous works.