

Abstract of Doctoral Thesis

Title: The Images of Chinese Females Constructed by Japanese Male Writers from 1919 to 1945: Gender, Subjectivity, Post-colonialism

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Since Taisho Period, the Japanese literature relevant to China have been almost written by Japanese male writers. Although images of Chinese females in these novels are significant factors when it comes to the analysis of China's image, research on the images of Chinese females is always included in research on China's image. This thesis is an analysis of the images of Chinese females in novels portrayed by Japanese male writers from 1919 to 1945.

The prologue sorts out former research and leads to the crucial point of this thesis.

Chapter 1 section 1 reveals the conflict between Chinese traditional literature and American literature by the analysis of "Lixiaojie"'s image in Tanizaki Jyunichiro's *Seiko no Tsuki*. Section 2 interprets the multiple binary oppositions in the image of "Soukinka" in Akutagawa Ryunosuke's *Nankin no Kirisuto*. Section 3 analyzes the image of "Oren" in Akutagawa's *Kikai na Saikai* under the context of Sino Japanese War.

In chapter 2 section 1, "Gyokuran" and "Ganhou"'s images in Akutagawa's *Konan no Ogi* are assumed to be integrated with the political and cultural embodiment of revolutionary city Changsha. Section 2 shows the image of "Hoshuran" (Yokomitsu Riichi, *Shanghai*)'s relevance with Chinese female communists Yangzhihua and Zhongfuguang. Section 3 picks up three images of Chinese females in Abe Tomoji's *Beijing*, whose decadency and political complication are considered as correspondence to Beijing city's image.

Chapter 3 section 1 interprets the images of "Guniang" in Ishikawa Tatsuzo, Hino Ashihe and Ueda Hiroshi's war literature. Section 2 makes a comparative analysis of the images of female communists in Tamura Taijiro and Ding Ling's works. Section 3 analyzes the image of "Yang" in Takeda Taijyun's *Roshufuke*.

Chapter 4 section 1 and section 2 both review the images of Chinese intellectual females in Shanghai-related works of Abe and Takeda. The independent image of "Limei" constructed by Abe and the multicultural images of Shanghai females made by Takeda are methods of deconstruction .

The conclusion summarizes former chapters while conceives research problems in the future.