

Sunao Tokunaga's Creation and Theory

—Worker-Writer's Popularity in the Proletarian Literature—

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This dissertation examines Sunao Tokunaga's literary works published in from when he made a debut as a proletarian writer by 'Taiyō no nai machi' in 1929 until when he made it out of print in 1937 and their significances in the Proletarian Literature Movement.

In chapter 1, 'Taiyo no nai machi' is focused on. The argumentation starts to explore the relations between motifs of the novel and the theory for Popularizing Art insisted by NAPF (a federation of art he belonged to), and it clarifies the factors which bring the popularity to this novel by referring to the influence of Russian literature for him. Then, it shows the process that the translations of 'Taiyo no nai machi' were spread around the Europe and tells the impacts on readers abroad.

In chapter 2, Tokunaga's literary theories are reconsidered. The meaning of his theory of Proletarian Popular Literature is considered through a similar idea that Yamaji Kishi suggested and the relative relationship with Popular Literature. It is also inspected how his original theory of Realism is built after he left NAPF. To make his theoretical changing and the problems of it clear, two novels, 'Shimabara Onna' and 'Onna no sanchi', which were written in the near time and have the same theme are compared.

In chapter 3, Tokunaga's Literature of Conversion is discussed. 'Hachinen-sei' which accuses educational system from a viewpoint of working class is analyzed to reveal its actuality and his critical attitude. And then, it sums up his way of thinking on the conversion and examines the problems that his works which worship the labor got gradually changed into committing to the national politics. At the end, it is proved that Tokunaga's creation still had a popularity and weakly exposed contradictions of the national politics during the war.