

Graduate School of International Culture and Communication Studies

Examination Report on the Doctoral Dissertation

Applicant	
Student ID	5615D011
Name	LAVELLE, Isabelle
	(Last Name / (Middle Name) / First Name)

Dissertation Title · Subtitle : (English)	<u>ANYWHERE OUT OF THE WORLD</u>
	TRANSLATING <u>DÉCADENCE</u> IN JAPANESE LITERATURE, 1885-1925
Dissertation Title · Subtitle : (Japanese)	「どこでもいい！此の世の外なら！」
	日本文学におけるフランスデカダン文学の訳と受容 (1895年—1925年)

*If the dissertation title is changed after the oral defense, please insert the changed title.

*Even if the dissertation is written in English, a Japanese language translation of the title and subtitle must also be submitted.

2018/2/6

YYYY/MM/DD

To Dean of Graduate School of International
Culture and Communication Studies,

Examination Committee

Chief Examiner ADRIAN PINNINGTON 印 Signature

(Affiliation・Title: GSICCS, PROFESSOR)

Sub-Examiner Norimasa Morita 印 Signature

(Affiliation・Title: GSICCS, PROFESSOR)

Sub-Examiner GLAHAM Law 印 Signature

(Affiliation・Title: GSICCS, Prof.)

The Examination Committee members report the results of the dissertation examination and the oral defense below.

1. Degree: Doctor of Philosophy (in International Culture and Communication Studies)

2. Curriculum Doctorate (Katei Hakase)

3. Examination period

Dissertation examination: From 2017/11/17 To 2018/1/30
YYYY/MM/DD YYYY/MM/DD

Oral defense: 2018/1/13
YYYY/MM/DD

4. The results of the dissertation examination and the oral defense

*Please write down Pass or Fail in both categories.

Dissertation examination: Pass

Oral defense: Pass

5. Summary of the Dissertation

As per attached sheet

6. Table of Contents

As per attached sheet

7. The results of the dissertation examination and the oral defense

(About 3,000 characters in Japanese or 1,000 words in English)

(1) Evaluation and summary of the dissertation examination

(Including Summary of the Dissertation)

As per attached sheet

(2) Summary of the oral defense (including Comments and Questions)

As per attached sheet

7. The results of the dissertation examination and the oral defense

(1) Evaluation and summary of the dissertation examination (Including the Summary of the Dissertation)

The examiners agreed that this was an excellent dissertation that contributed new knowledge about Japanese literature from an original angle. The dissertation consisted of an Introduction, Part One (Chapters One and Two), Part Two (Chapters Three and Four) and a Conclusion. In the Introduction, the candidate outlined her theme: the translation, reception and influence of French Decadence in Japan between 1885 and 1925. The candidate emphasized that this was an act of cultural, and not merely linguistic, translation, and that Decadence in Japan could be seen as part of a global movement as well as a reaction to the French literary movement. Decadence here is seen as part of a crisis within modernity; French decadents were anti-modern and yet at the same time embraced a key feature of modernity, individualism. This led them to seek a place 'anywhere out of the world'. The same is true of Decadence in the very different cultural and historical context of Japan. In Part One, Chapter One, the candidate examined the important role of Ueda Bin in translating Decadent texts and thus creating the language of Decadence in Japan. In contrast to Europe, literary translators in Japan, such as Mori Ogai and Ueda Bin, were highly visible and they also provided a great deal of context for their translations, making translation an act of interpretation and recreation. The legacy of Ueda was especially seen in the Myojo poets. In Chapter Two, the candidate examined this legacy, stressing that unlike in France, where there was considerable overlap between Naturalism and Decadence, the two schools have been seen as opposed in Japan. Closer examination, however, suggests that the relationship was actually more complex. In this section, there is discussion of the way in which aestheticism was closely linked to an urban lifestyle, hedonism and cosmopolitanism. A key figure here is Nagai Kafu. Here, we find the stress on anti-modernism and a strong embrace of individual independence. Edo/Tokyo comes to be seen as the capital of Decadence, where hostility to the modern is not linked to a communitarian nostalgia but rather to an aesthetic of beauty and pleasure. Another important figure in this hedonism is Walter Pater, introduced by Ueda Bin. In Part Two, the candidate turns to the themes of exile and exoticism within Decadence. The Decadent, in France and Japan, feels a loyalty to pre-modern cultures, while nevertheless continuing to valorize individuality and independence. This leads to the notion of 'domesticating the foreign'. In the 'nanban shumi' of the poets of the Circle of Pan, we see a paradoxical strategy of exoticizing Japan itself by returning to those elements of Christian and Catholic culture introduced in the 17th century. This

cosmopolitanism can itself be linked to the important strain of reactionary cosmopolitanism in France. This leads naturally on to Chapter Four, in which the candidate considers the complex issue of Decadence, Orientalism and Japan. The candidate agrees with, but takes much further, the argument that Japan's response to Orientalism cannot really be explained by the paradigm introduced by the work of Edward Said. French Decadents did indeed see Japan as exotic, but this treatment, even when racist, was found fascinating by many Japanese. The case of Pierre Loti, much condemned now for his Orientalist contempt for Japan, is considered in detail, with writers such as Tanizaki and Kafu finding inspiration in his work. Again, this can be connected to the Japanese writers' anti-modern modernity, which allows them to embrace European literature while remaining loyal to the value of pre-modern Japanese culture. In the Conclusion, the very different political implications of Decadence in France and Japan are explored and explained by reference to the distinctive character of the Japanese reception and recreation of the themes and motifs of French Decadence.

(2) Summary of the oral defense

The candidate briefly explained her work, emphasizing its significance and suggesting avenues for further research. The examiners, after congratulating the candidate on the excellence of the thesis, asked some questions and made some general points. Professor Law provided a list of small typographical errors to be corrected. He also commented that he was very pleased by the confident way in which the candidate had used critical theory without letting it dominate her work. Professor Morita also queried some specific aspects of the thesis, asking for further explanation of the way in which theorists of world literature had been used or not used, and suggesting the addition of further explanations. He also remarked on the difference between the attitude of government circles and artistic and literary circles towards France. Pinnington commented on some broader aspects of the topic, suggesting that it points to important differences between European and Japanese hostility to modernity, and suggesting the need for further discussion of the work of Mori Ogai, Natsume Soseki and Tanizaki Junichiro. Overall, the examiners concurred in congratulating the candidate on the excellent quality of her research.