

論文の英文要旨

論文題目	Borders as Freedom, Borders as Pain: Interspecies Communication in the Works of Yoko Tawada and Linor Goralik
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In this dissertation, the author engages in a comparative analysis of the concept of "borders" as well as representations of animals in the works in Yoko Tawada and Linor Goralik, focusing on the representation of interspecies communication, that is, communication between humans and animals or between animals of different species.

Born in Japan in 1960, Yoko Tawada moved to West Germany in 1982 and is known as a bilingual writer who writes in Japanese and German. Linor Goralik was born in 1975 in the Soviet Union, moved to Israel in 1989 and has been moving between Israel and Russia for the last few decades. Although Goralik writes mainly in Russian, she also makes use of Hebrew and English. In the introduction, the author discusses the background of these two multicultural, multilingual authors and the significance of focusing on their understanding of "borders" and animal representation within the context of a world in which binary conceptualizations are eroding in favor of more diverse conceptualizations, and in which the concept of "borders" is all the more salient. Comparative analysis of the works of Tawada and Goralik, who are both "border-crossing" authors but have vastly different cultural backgrounds, yields a new perspective into this topic of global interest and allows a deeper understanding of how borders are perceived in the modern world. Interspecies communication is the central subject of this dissertation because within this concept are contained multiple fundamental borders, such as the other and the self, human and animal, and between cultures, and so forth, thus allowing a comprehensive examination of the concept of "borders". In addition, by comparing specific trends in world literature regarding the representation of animals with animal representation in the works of Tawada and Goralik, their views on the human-animal border and on other "borders" can be explored even more clearly.

Next, in Chapters 1 and 2, the author discusses the literary concept of "borders" in the works of these two authors not featuring interspecies communication, and of how animals have been perceived in recent world literature and in public discourse, to provide an underlying framework of understanding for this dissertation.

In Section 1 of Chapter 1, the author examines the main characteristics of the view of "borders" in Tawada's works, primarily after 2000, with reference to the existing literature, with particular focus on how she depicts the borders between languages, dream and reality, men and women, and

life and death. The author maintains that Tawada depicts "borders" positively as a creative intermediate zone rather than as a limitation, also makes some other suggestions about her interpretation of this concept.

In Section 2, the author finds that Goralik's view of crossing borders involves the ideas of "transgression" and "aesthetic challenges/provocations" which Goralik has focused on in her own research. Concentrating on her writing style, how she deals with religious taboos, and the death representation in her works, the author notes that Goralik seems to be interested in the idea of "borders" as borderlines that symbolize some kind of painful limitation.

In Chapter 2 the author examines changes in how animals are positioned in 21st-century thought and literature, and the trends in how they are perceived and depicted. Of particular note is the possibility of dialogue with animals and perception of animal sign systems, and the shift from a human-centered approach of teaching animals human communication methods to a search for a method allowing equal communication and respect for the animals' otherness. In the world literature of the 21st century, especially from the 2010s, there are a few interesting borderline cases where the signs of such an advanced trend can be seen along with the traces of conventional genres where animals function as a metaphor for humans. The author comments on this phenomenon by referencing the examples of works by L. J. McKay, A. Alexis, J. Murphy, and K. Machida.

Then, in Chapter 3 and Chapter 4 the author proceeds with an analysis of Tawada's and Goralik's representations of interspecies communication. In the case of Tawada, the author addresses her picture book *Wolf Prefecture* (2021), the play *The Animal Babel* (2014) and the novel *Memoirs of a Polar Bear* (2010), and in the case of Goralik, the author primarily analyzes her flash fiction, the novels *All things that can breathe* (2018), *Named in Honour of Such-and-Such* (2022), and her fantasy series for children. While both writers actively use representations of interspecies communication, there are differences in their central themes. While Tawada focuses on the deconstruction of stereotypes and hierarchy and new possibilities for communication, Goralik concentrates on the conflict between human egocentrism and empathy in communication, and the essence of "ethical conduct" which she feels is a concept of critical importance for human beings.

As is argued in the conclusion, this analysis reveals a significant difference in how each author conceptualizes "borders." In Goralik's case, borders are basically drawn as narrow lines, and can be classified as "barriers" that suppress freedom of expression and thought, "limits" that one cannot overcome by one's will and suffer, and "restrictions," which are indicators of human behavior and humanity. It should be noted however that even though she sees borders as potential limits, she does not necessarily see them as bad things. At the same time, Goralik argues that borders almost always inflict mental or/and physical pain and feels compassion for the suffering of everyone who must deal with them. On the other hand, Tawada often finds joy and new possibilities in "borders", and positions "borders", including those between humans and animals, universally as "spaces"

(intermediate zones). The author makes some suggestions about the impetus for these differences.

Despite the apparent differences, there are also some commonalities in the "border" representations by Tawada and Goralik. First, both of them depict the polysemantic nature of borders in their works. In addition, they keenly grasp the nature of the modern world, wherein borders have become ambiguous and opaque, and express the need to search for some common spaces without borders, rather than draw new clear ones. In Goralik's case, such an element of unity is found in the universal "emotional empathy" and "breathing" that pervades all living things, while Tawada emphasizes the concept of "soul," also common to all living beings, and the importance of aiming for "cognitive empathy".

Finally, the author adds a consideration about Tawada and Goralik's approaches to animal representation. Although the specific methods used by Tawada and Goralik in representing animals are different, the author finds that the tendencies shown in Chapter 2 are reflected in the works of both authors. While Tawada gives animals the ability to speak in order to, among other things, reverse the hierarchy of humans over animals through what they say, Goralik maintains animals' subjectivity by making them clearly the "inconvenient" others for humans.

Through the comparative analysis of the works of two "border-crossing" contemporary writers in this dissertation, the author was able not only to identify their fundamentally different perspectives and common perceptions about the overall nature of the "borders" in the contemporary world, but also to provide new evidence of the gradual change in the human-animal relationship, laying the groundwork for future research in these two areas.