

論文要旨

Title : In Search of the Female Body: The Counter-narratives and

Deconstruction of Sita Myth in Bapsi Sidhwa, Githa

Hariharan, and Arundhati Roy

Author: Eiko Ohira

## Abstract

Women's situations differ in India, and their realities are described in different ways from British and American literature. However, Euro-centric gender studies have not focused on the representations of Indian women who struggle to seek for their subjectivity, as well as for their communion with other women for survival. Indian women writers deal with such gender issues as abuse against widows and child marriages, and dowry murders which, are forms of violence peculiar to an Indian society, and closely related to the suppressive marriage system in patriarchal Indian society, as well as violence during political or religious conflicts. They show how women are expected to be self-denying, long-suffering as Sita (Rama's wife in *Ramayana*), the image of perfect womanhood. They also deal with the theme of female subjectivity, finding ways beyond the traditional image of Sita. Among them, I find the bodily representations in Bapsi Sidhwa, Githa Hariharan, and Arundhati Roy's fictions compelling.

Here, I focused on five novels by them and analyze how differently women's physical representations are described: Bapsi Sidhwa's *Ice-Candy-Man* (1988) and *Water: A Novel* (2006); Arundhati Roy's *The God of Small Things* (1997); Githa Hariharan's *The Thousand Faces of Night* (1992) and "The Remains of the Feast" (1992), a short story which is included in *The Art of Dying* (1993).

Sidhwa daringly deals with the taboo theme of widows' sexuality, and successfully shows how the widow's body is a space in which the contradictory meanings of her sexuality are exploited for the convenience of a patriarchal society. She also challenges to delineate the widow's body in jouissance which cannot be annihilated by any suppressive system and laws.

Githa Hariharan's "The Remains of the Feast" (1992) is also a story of an old widow who suddenly revolts against Brahmin culture by violating a food taboo. I dealt with this short novel with Sidhwa's *Water: A Novel* in chapter 1. In this novel, we also find mother-and-daughter stories with unique bodily representations rarely seen in western novels. "The Remains of the Feast" represents a fictional landscape in which a mother and daughter can live together without being devoured and without being the other.

Arundhati Roy's *The God of Small Things* tells the forbidden love between a high-caste Syrian divorcee and an untouchable youth through her twins' eyes. *The God of Small Things* explores how the female body itself challenges a society which controls and suppresses female sexuality. I examined it in chapter 2.

*The God of Small Things* is a very unusual Bildungsroman, since it ends with the twins' incestuous love, from the perspective of a traditional definition of a Bildungsroman. Roy's twins violate the universal law on which the social order is based, however, this is the way for them to accept the ineluctability of separation any child must accept. The twins, who were forced to be separated when they thought that they were still one, could not grow up properly, withdrawing themselves from a society. Their forbidden union is the initial step toward their selfhood formation.

Hariharan deals with an issue of barrenness and subject formation based on the ideology of motherhood. Hariharan's text impressively exposes this reality through its representations of bleeding female bodies. I dealt with *The Thousand Faces of Night* in chapter 3.

Each female character suffers from traumatic humiliation, guilt, and alienation from her own body, processes which originate in menarche, and through these

representations, she not only exposes how women are suppressed but also creates a narrative that challenges the ideology of womanhood, which is tacitly assumed to be celebrated only because it means future motherhood, and thus means nothing for barren women. Hariharan's depiction of an invisible bleeding community unites the protagonist and other women around her allows for the endless multiplication of differences among women.

This study examines not only the uniqueness of women's physical representations in Indian writing, but also takes up fiction dealing with the sexual lines related to Partition. The Partition inevitably makes one face women's issues, and cruel violence against women. I focused on *Ice-Candy-Man* in chapter 4. Lenny's multilayered story of initiation is delineated in connection to Ice-Candy-Man's enigmatic character. *Ice-Candy-Man* is strikingly unique in its way of making this story of complicity finally a story of a protagonist's growth.

Indian women writers' voices should be heard in dialogue with other women with different issues of ethnicity, sexuality, and race. Hariharan's depiction of a bleeding community is strategically powerful as an image of a communion that allows women to rebel against a suppressive system and to build on their new empowerment. This can be a counter-narrative which deconstructs the Sita myth, an essential reappropriation which allows women to unlearn it. The unique and powerful representation of female bodies burdened with issues peculiar to Indian culture as well as universal issues should contribute to the studies of transnational feminism.

論文審査結果の要旨および担当者

提出者	大平栄子
論文審査担当者	(主査) 教授 大河内昌 教授 金子義明 准教授 大貫隆史 准教授 ティンク ジェイムズ
論文名	In Search of the Female Body: The Counter-narrative and Deconstruction of Sita Myth in Bapsi Sidhwa, Githa Hrriharan, and Arundhati Roy (女性の身体の探求—バプシ・シドハワ、ギータ・ハリハラン、アルンダティ・ロイにみるシータ神話への対抗言説とその解体)
<p>本論文はインド系女性作家による英語文学作品を、身体表象という観点から読み解き、そこに家父長制的社会の支配的イデオロギーへの対抗言説の創造の試みを見出そうとするところみである。</p> <p>第1章はバプシ・シドハワの小説『ウォーター』と、ギータ・ハリハランの小説『夜ごとの饗宴の名残』をクリステヴァの精神分析理論を援用しながら論じている。本章は、インドにおける寡婦の身体的・性的虐待を描いたこれらの作品においては、インド社会の最底辺に置かれる寡婦たちの悲惨な状態が大胆に描かれているだけでなく、女性の身体表象をとおして女性たちの新たな主体性の獲得と女性同士の連帯の可能性の探究がなされていると主張している。</p> <p>第2章は1997年のブッカー賞受賞作品でもあるアルンダティ・ロイの小説『小さきものの神』を社会的なタブーと女性の自己形成の関係という視点から論じている。本章は、インド人女性のカーストを超えた性愛がもたらす悲劇と、その女性の双子の子供の別離と再会、そして近親相姦的愛というテーマをあつかう本作品の詳細な分析をとおして、社会の伝統的な掟を破ることによって生じる女性の主体形成の可能性を考察している。</p> <p>第3章はインドにおける女性の経血と不妊の問題を主題としたギータ・ハリハランの小説『夜の千の眼』をあつかう。論者によれば、本作品の独創性は、女性の経血の問題と不妊女性の問題を重ねて問題化していることである。そもそも伝統的なインド社会においては経血は不浄で汚れたものであるが、そこに血を流す者としての女性の連帯の可能性を見出している。また、この小説は、子を産む女性と不妊の女性の間楔を打ち込もうとする伝統的な社会に対して、流血する身体をもつ女性たち同士の互助と連帯の可能性を前景化していると論者は指摘している。</p> <p>第4章は、インド・パキスタン分離独立戦争下の性暴力を主題としたシドハワの『アイスキャンデー・マン』を分析し、宗教対立が引き起こす女性に対する性暴力の問題の背景にある複雑な政治的力学を分析し、女性に対して抑圧的な家父長制の下での独立した女性の主体形成の可能性と、それを助ける女性同士の連帯の可能性が模索されていることを説明している。</p> <p>以上、本論文は、インド系女性作家たちが、女性の身体がもつ欲望や生理現象を赤裸々に描くことによって、女性同士の連帯と女性の主体形成の可能性を探っていることをあきらかにしている。ポストコロニアル文学研究の地平を広げるだけでなく、西欧中心的な発想を超えたトランスナショナルなフェミニズム思想の可能性を論じた本論文は野心的であると同時に説得的であり、その優れた成果が斯界の発展に寄与するところ大なるものがある。</p> <p>よって、本論文の提出者は、博士(文学)の学位を授与されるに十分な資格を有するものと認められる。</p>	