

リービ英雄論：表記と音の越境

著者	南 富鎮, 松浦 光汰
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A Study of Leavy Hideo
—Crossing the Border between Expression and Sound—

NAM Bujin, MATSUURA Kota

Generally, the works of Leavy Hideo written in Japanese are recognized as “Japanese literature”; however, they may not be exactly. Although Japanese may be the primary language of a work, English and/or Chinese words also appear scattered about. In addition, words like *ruby*, written with double notation (Chinese characters with kana written above), make sentences complicated visually. As I have written in a past paper, one fundamental of Levy’s works is that they involve the crossing of borders. Thus, it may be natural that his novels present a Japanese language in flux. For example, Levy’s “Story of Border Crossing” does not exist of and by itself, but rather exists synchronically with “Beyond the Border of Expression.” The main characters of Levy’s work cross the border of one territory and dive into a new one. In “Story of Border Crossing,” Levy writes about linguistic borders, and the uncomfortableness caused by them. “Border crossings” are multilayered, and the alteration in language infiltrates expression. These features are what make Levy’s works the unique ones they are. Or, it may be that Levy merely expressed the essence of a border crossing that had been there all along, but had been unrecognized until Levy wrote as he did. In this paper, I focus on these “border crossing” features, and I examine, in particular, these means of expression as literature.