

論文の英文要旨

Title	Catalan Characteristics Observed in 5 Novels Written by Montserrat Roig: <i>Goodbye, Ramona, A Time for Cherries, The Violet Hour, The Everyday Opera and The Melodious Voice</i>
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Montserrat Roig (1946-1991), who was born in Barcelona, was a novelist as well as a journalist, so she published numerous books of fiction and non-fiction. Her mayor works as fiction, are *Goodbye, Ramona* (1972), *A Time for Cherries* (1976), *The Violet Hour* (1980), *The Everyday Opera* (1982) and *The Melodious Voice* (1987), and *The Song of Youth* (1990); as non-fiction, *The Catalans in Nazi Concentration Camp* (1980), *My Journey to the Blockade* (1985), *Tell Me You Love Me Even Though It's a Lie* (1991) and so on. To understand her better, it is worthy to say that she frequently appeared on TV as an interviewer, which made her famous and popular. In her private life, she was labeled as a feminist, belonged to PSUC (=Partit Socialista Unificat Catalan), a left-wing political party, and stood up for the Catalan's right; her mayor concern seemed to be to solve the problems she faced only because of being female and Catalan since she was a child; at that time Spain was still under the Franco regime and Catalan people were forbidden even to speak their own language in public.

It is said that Montserrat Roig was bilingual with works in Spanish, more precisely, Castilian, and Catalan, but she herself roundly denied it, because for her, Spanish is the language of "power and domination" (See, Nichols, 1989) that she was forced to learn, while Catalan, her mother tongue, is that of love and affection. Her love for her mother tongue is clearly expressed in her essays and novels; her important works about Catalonia and all her fictions are written in Catalan. In addition, she quoted verses, passages, titles and big figures of Catalan literary works mostly belonging to the pre-Civil War period, with the intention to insist on their existence, because she thought they would disappear if nothing had been done to save them.

Many critics realize that one of Roig's main purposes for writing was to save the Catalan language, but in reality, there are few who have discussed it. Most studies about her

works are more concerned with Montserrat Roig as a woman writer than as a Catalan writer. We understand it because feminist concerns are worldwide and draw more attention to readers. However, if we ignore the Catalan aspects that are clearly observed in her novels, we will miss out her purpose and misunderstand her. With this thesis, therefore, we would like to observe the Catalan aspects and to bring out their characteristics, taking up the above-mentioned five novels: *Goodbye, Ramona*, *A Time for Cherries*, *The Violet Hour*, *The Everyday Opera* and *The Melodious Voice*, including her various short stories, if necessary, because they relate each other with some common characters. But it does not mean that we do not refer to the so-called female problems, since she wrote as a woman and as a Catalan.

In the first chapter, "Intra-history' of Traditional Catalan Women", to begin with, we will discuss why Montserrat Roig wrote her novels in Catalan, and next how Catalan women have lived since the end of the nineteenth century, mainly taking up *Goodbye, Ramona*, whose protagonists are three women belonging to a bourgeois family: grand mother, mother and daughter. We use the word "Intra-history" derived from Unamuno's thought (See Unamuno, 1958, p.121), because Catalan women's history has been ignored not only by Spanish official records but also Catalan ones; so it is almost unknown, even though Catalan women keeping in the house have played an important role to preserve their own language.

In the second chapter, "Women in Search of Independency during the Spanish Civil War", we will show how violent was the bombing scene described in *Goodbye, Ramona*, in which a pregnant woman walks around Barcelona looking for her husband who has gone away since that morning. Then she meets an old man belonging to FAI (= Federation of Iberian Anarchists) in the morgue, which leads her to find that she has not lived as a human but as a slave under her husband's control. It is a kind of liberation for her, so she decides to live without depending on him. Indeed, a liberal atmosphere prevailed among women during the war, and we can see other female characters which are active in the rear in *A Time for Cherries* and *The Violet Hour*.

In the third chapter, "Retgression after the Spanish Civil War", we will observe how lived the Catalan people after the war. The republican band, to which Catalonia belonged, lost and there were many Catalans who were executed for political reasons, sent to some concentration or went into exile. Even people remaining at Catalonia could not survive without transforming themselves into Castilians because of the strong repression imposed by Franco regime.

In the forth chapter, "Resistance, Defeat and Liberation of Montserrat Roig's Generation", we will show how such historical facts influence the postwar generation, which is Roig's own generation; it is obvious that they also suffer from the atmosphere of defeat dominating the postwar Catalonia, and struggle against Franco regime, even though they do not experience the war. The protagonists of this generation, Mundeta-daughter, Natàlia, Norma and Agnes, who are considered to be the proper Catalan author's mascara, dedicate themselves to left-wing political movements, feminist reunions and so on, seeking for liberation. In the period of "Transición", however, they get into a crisis because of having lost their target to fight against, and try to find a new way out. In the last two novels, Montserrat Roig points out the problems that Catalanists have had in themselves.