

情報共有ができないことから生れるゴシック  
ーホーソン文学からの考察

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<発表の概要>

Nathaniel Hawthorne (1804-64) は、作品の中で登場人物たちが、他者と情報共有ができず、お互いの考えていることが理解できないため、相手が何を考えているのかわからないという状況がゴシック的な要素を生み出すケースを書いている。“The White Old Maid” (1835)、“The Wedding Knell” (1836)、“The Minister's Black Veil” (1836)、“The Prophetic Pictures” (1837)、“Rappaccini's Daughter” (1844)、*The Marble Faun* (1860)などのゴシック物語の登場人物たちは、他者には知られたくない秘密や感情を抱えている。その秘密や感情に登場人物たちがどのように向き合い、その情報を他者と共有できるかどうかによって、その後の人生を好転させる場合と悪い方向へ向けてしまう場合とがある。また Hawthorne の作品には、他者と情報共有ができるかできないかによって、物語のゴシック的な要素が強まったり、弱まったりする効果が見られる。その観点も分析しながら、Hawthorne が登場人物たちを通して人間の心を書くために、どのようにゴシック的な要素を取り入れたのか考察する。

<本日の発表で活用する Hawthorne の作品>

- “The White Old Maid” (1835) 「白衣の老嬢」
- “The Wedding Knell” (1836) 「婚礼の弔鐘」
- “The Minister's Black Veil” (1836) 「牧師の黒いヴェール」
- “The Prophetic Pictures” (1837) 「予言の肖像画」
- “Rappaccini's Daughter” (1844) 「ラパチャーニの娘」
- *The Marble Faun* (1860) 『大理石の牧神』

補足的に述べる作品：

- “Young Goodman Brown” (1835) 「若いグットマン・ブラウン」

<発表構成>

1. はじめに
2. 情報共有と和解の可能性
3. 情報共有ができない状況
4. まとめ

## <引用>

### 1. はじめに

#### ① 先行研究

Millicent Bell

Jane Lundblad (\**Nathaniel Hawthorne and the Tradition of Gothic Romance*\*, 1964)

Donald A. Ringe

William Bysshe Stein

### 2. 情報共有と和解の可能性

- ② “ . . . Go, and live many years, and then return, and tell me of thy life. He, too, will be here! Then, if thou tellest of sufferings more than death, we will both forgive thee.”

— “The White Old Maid” 『白衣の老嬢』 (*Complete Works*, 1895, vol.I: 415)

- ③ “ . . . In youth you deprived me of my happiness, my hopes, my aims; you took away all the substance of my life, and made it a dream without reality enough even to grieve at — with only a pervading gloom, through which I walked wearily, and cared not whither. But after forty years, when I have built my tomb, and would not give up the thought of resting there — no, not for such a life as we once pictured — you call me to the altar. At your summons I am here. But other husbands have enjoyed your youth, your beauty, your warmth of heart, and all that could be termed your life. What is there for me but your decay and death? And therefore I have bidden these funeral-friends, and bespoken the sexton's deepest knell, and am come, in my shroud, to wed you, as with a burial service, that we may join our hands at the door of the sepulchre, and enter it together.”

— “The Wedding Knell” 『婚礼の弔鐘』 (*Complete Works*, 1895, vol.I: 50)

- ④ “Let us wed, even at the door of the sepulchre! My life is gone in vanity and emptiness. But at its close there is one true feeling. It has made me what I was in youth; it makes me worthy of you. Time is no more for both of us. Let us wed for Eternity!”

— “The Wedding Knell” 『婚礼の弔鐘』 (*Complete Works*, 1895, vol.I: 50)

### 3. 情報共有ができない状況

- ⑤ A thrill ran through Elinor's frame; a shriek was upon her lips; but she stifled it, with the self-command that becomes habitual to all who hide thoughts of fear and anguish within their bosoms.

— “The Prophetic Pictures” 『予言の肖像画』 (*Complete Works*, 1895, vol.I: 203)

- ⑥ “We will not have the pictures altered,” said she, hastily. “If mine is sad, I shall but look the gayer for the contrast.”

— “The Prophetic Pictures” 『予言の肖像画』 (*Complete Works*, 1895, vol.I: 203)

⑦ “Lift the veil but once, and look me in the face,”

— “The Minister's Black Veil” 『牧師の黒いヴェール』 (*Complete Works*, 1895, vol. I: 63)

⑧ “Accursed one!” cried he, with venomous scorn and anger. “And, finding thy solitude wearisome, thou hast severed me likewise from all the warmth of life and enticed me into thy region of unspeakable horror!”

— “Rappaccini's Daughter” 『ラパチーニの娘』 (*Complete Works*, 1895, vol. II: 143)

#### 4. まとめ

⑨ “... Ah, Miriam, you should have told us this sad story sooner!”

— *The Marble Faun* 『大理石の牧神』 (*Complete Writings*, 1900, vol. X, pt. II: 311)

⑩ “I thought often of revealing it to you,” answered Miriam; “on one occasion, especially, — it was after you had shown me your Cleopatra; it seemed to leap out of my heart, and got as far as my very lips. But finding you cold to accept my confidence, I thrust it back again. Had I obeyed my first impulse, all would have turned out differently.”

— *The Marble Faun* 『大理石の牧神』 (*Complete Writings*, 1900, vol. X, pt. II: 311)

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