

Tennessee Williams の戯曲におけるホテルと「敵」としての時間
—*Sweet Bird of Youth* を中心に

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発表の概要

Tennessee Williams (1911-1983) の作品においては、芸術家たちが創作活動の危機に瀕した際の逃避先として、ホテルという場所が用いられることが多い。ホテルは彼らにとって、他者と関わりを避け、自己の芸術の世界と向き合う場所である。とりわけ *Sweet Bird of Youth* (1959) では、第一、三幕のアクションのすべてがホテルの部屋で繰り広げられる。舞台俳優の Alexandra は、時の流れがもたらす美貌と才能の衰えに直面できず、俳優志望の若い男性 Chance とホテルに「避難」する。性的魅力を武器に経済支援を乞う Chance もまた、若さと魅力を奪う時の流れに怯える。しかし、Alexandra がホテルを去った後に舞台へのカムバックを目指すのとは対照的に、Chance には去勢という残酷な運命が待ち受ける。本発表では、Chance の原型である Phil を主人公とする一幕劇 "The Enemy, Time" (1952) から、Alexandra に重点を移した *Sweet Bird of Youth* へと発展した軌跡をたどりつつ、ホテルという空間と芸術家の関わりについて論じる。

発表の流れ

1. 序論：テネシー・ウィリアムズの戯曲における「ホテル」
2. "The Enemy, Time" から、*Sweet Bird of Youth* へ——「ホテル」が象徴するもの
3. ホテル、移動、アダプテーション
4. 結論：芸術と人生のメタファーとしての「ホテル」

引用（下線はすべて発表者による）

1. For five decades, from the mid-1930s to the early 1980s, Tennessee Williams wrote short plays set in hotel rooms or boardinghouses. A dozen of these plays run about twenty minutes each. They often take place in New Orleans, sometimes in St. Louis, or the Mississippi Delta, sometimes in Manhattan. There's usually a bed in the room and someone is usually in it or on it. (Kaplan 123)
2. I have not yet opened my great box of memoirs which has been around the world with me. I will open it tomorrow when I am settled. I have an interesting new title for it: Flee, Flee, This Sad Hotel—it is a quote from Rimbaud.
Hotel is a metaphor for life. (Williams, *Five O'clock Angel* 295)
3. His homes were always modest, and he preferred staying in hotels that catered to his Bohemian lifestyle than those that promised unfettered luxury. (Bak 113)
4. He moved the focus on the Boss and his mistress into the background as he reworked the story of Chance Wayne and the Finleys, putting the young loves at the center, but once his imagination caught fire with the Princess, he was never able to subordinate the story of Chance and her to the story of Chance and Heavenly. (Murphy 135)

5. *On the great bed are two figures, a sleeping woman, and a young man awake, sitting up, in the trousers of white silk pajamas. The sleeping woman's face is partly covered by an eyeless black satin domino to protect her from mourning glare. She breathes and tosses on the bed as if in the grip of a nightmare. The young man is lighting his first cigarette of the day.*

. . . . Chance rises, pauses a moment at a mirror in the fourth wall to run a comb through his slightly thinning blond hair before he crosses to open the door. (SBY 5)

6. Did the anonymity of hotels, rich and poor, allow him sexual freedom? Are hotels then, for Williams, the sites where the possibilities of art and life intersected? (Kaplan 124)

7-1. When I say now, the answer must not be later. I have only one way to forget these things I don't want to remember and that's through the act of love-making. That's the only dependable distraction so when I say now, because I need that distraction, it has to be now, not later. (SBY 30)

7-2. Now get a little sweet music on the radio and come here to me and make me almost believe that we're pair of young lovers without nay shame. (SBY 31)

8-1. You see? No one is deceived, no one is impressed, no one is even interested any more, and yet you do it each time, it's a sort of compulsion with you. It's sad because you did have talent and charm and used to be wonderful looking and a nice boy—once . . . (“The Enemy, Time” 101)

8-2. But everyone liked you then. And you deserved it, you were so warm to people, you had that wonderful natural sweetness and warmth toward everyone, Phil, they all loved you. And took it for granted that you would accomplish great things. What happened to you? What was it, Phil? What made you fall out of the sky, such a long way down? (“The Enemy, Time” 10-102)

9. Not shouting, not raising a rumpus, just saying, “tick-tick, you're dying” yes, in a whisper, like some bitchy, gossipy old lady, “tick, tick, tick, tick, tick, tick,” just tick, ne syllable for one second that won't come again, and that's more important than anything anyone human can say or think of. Slow dynamite! A gradual-explosion!—blasting the whole universe—to—rotten—pieces. . . .

(“The Enemy, Time” 104)

10. While the bed in *Cat on a Hot Tin Roof* is not used by the married couple it portrays, the 1959 play inverts this situation: the central set piece is sed by its unmarried protagonists. (Michiels 75)

11. Her drives for creative expression, popular acclaim, and power over others, not to mention her sexual aggressiveness, are rooted in a desire for self-sufficiency, which is traditionally considered a masculine trait. With the important exception of desiring Heavenly and thus the spiritual satisfaction of romantic love, Chance wants exactly what the Princess had had and eager to regain.

(Palmer and Bray 187-88)

12. That can't be done to me twice. You did that to me this morning, here on this bed, where I had the honor, where I had the great honor. . . . (SBY 93)

13. Chance's story takes place against the background of an exotic and idyllic landscape which turns out to be nothing more than a projection on a screen, thus already indicating the presence of cinema, the dream factory of Hollywood especially. (Michiels 83-84)
14. Tell me your life story. I'm interested in it, I really would like to know it. Let's make it your audition, a sort of screen test for you. I can watch you in the mirror while I put my face on. And tell me your life story, and if you hold my attention with your life story, I'll know you have talent, I'll write my studio on the Coast that I'm still alive and I'm on my way to the Coast with a young man named Chance Wayne that I think is cut out to be a great young star. (SBY33)
15. PRINCESS: Chance, you're a lost little boy that I really would like to help find himself.
CHANCE: I passed the screen test!
PRINCESS: Come here, kiss me, I love you. [*She faces the audience.*] Did I say that? Did I mean it? [*Then to Chance with arms overstretched.*] What a child you are. . . . Come here. . . . [*He ducks under her arms, and escapes to the chair.*] (SBY39)
- 16-1. Something's happened. I'm breathing freely and deeply as if the panic was over. Maybe it's over. He's doing the dreadful thing for me, asking the answer for me. He doesn't exist for me now except as somebody making this awful call for me, asking the answer for me. The light's on me. He's almost invisible now. What does it mean? Does it mean that I still wasn't ready to be washed up, counted out? (SBY89)
- 16-2. It's only this call I care for. I seem to be standing in light with everything else dimmed out. He's in the dimmed-out background as if he'd never left the obscurity he was born in. I've taken the light again as a crown on my head to which I am suited by something in the cells of my blood and body from the time of my birth. It's mine, I was born to own it, as he was born to make this phone call for me to Sally Powers, dear faithful custodian of my outlived legend. (SBY89)
17. Yet the Princess decides to end her self-imposed exile because cinema beckons once again. Moreover, Williams incorporated cinematic techniques as well as references to film history and theory into his play. On a broader sense, cinema influenced the new kind of theater he envisioned to a significant extent. (Michiels 99)
18. To be in the hotel room is to be in a state of suspension, like a trance. Outside, waiting, is the enemy: time. (Kaplan 125)
19. They told me I was an artist, not just a star whose career depended on youth. But I knew in my heart that the legend of Alexandra del Lago couldn't be separated from an appearance of youth. . . . (SBY21)

20. She can't turn back the clock any more than can Chance, and the clock is equally relentless to them both. For the Princess: a little, very temporary, return to, recapture of, the spurious glory. The report from Sally Powers may be and probably is a factually accurate report; but to indicate she is going on to further triumph would be to falsify her future. She makes this instinctive admission to herself when she sits down by Chance on the bed, facing the audience. Both are faced with castration, and in her heart she knows it. They sit side by side on the bed like two passengers on a train sharing a bench. (SBY94)
21. Williams's recognition of the economic vulnerability of the vagabond life was more than a reflection of his own lean years, however, and in creating these touching portraits of the dispossessed he demonstrates his customary compassion for the outcast. (O'Connor, par 13)
- 22-1. At the age of fourteen I discovered writing as an escape from a world of reality in which I felt acutely uncomfortable. (Williams, "Forward" to *SBY* xiii)
- 22-2. I've always been blocked as a writer but my desire to write has been so strong that it has always broken down the block and gone past. (Williams, "Forward" to *SBY* xiii)

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