

2018.5.19

日本英文学会第 90 回大会

於 東京女子大学

Herman Melville の作品における立ち退きと目撃

成蹊大学(院) 板垣真任

はじめに

- I *Redburn* における立ち退き
 - II “*Bartleby*”における立ち退き
 - III 目撃できないということ
 - IV バートルビーへのアクセス
- おわりに

引用 下線部はすべて発表者による

- 1) Even if Melville was not completely unprepared for this overwhelming panorama of vice, poverty, and woe, he must have been deeply shocked at the contrast between America and England.
(Gilman 136-7)
- 2) Poverty, poverty, poverty, in almost endless vistas: and want and woe staggered arm in arm along these miserable streets. And here, I must not omit one thing, that struck me at the time. It was the absence of negroes; who in the large towns in the "free states" of America, almost always form a considerable portion of the destitute. But in these streets, not a negro was to be seen. All were whites; and with the exception of the Irish, were natives of the soil This conveyed a strange feeling ... and, reminded me that I was not in my own land. For there, such a being as a native beggar is almost unknown; and to be a born American citizen seems a guarantee against pauperism;
(*Redburn* 201-2)
- 3a) *Redburn* has taken it for granted that pauperism is a fate mostly restricted to blacks, and he finds it a shock to discover that in England pauperism is no respecter of color. (Karcher 31)
- 3b) *Redburn*'s democratic idealism encodes racial assumptions that remove whites from the category of America's poor. (Jones 38)

- 4a) "...I will help you remove that woman" (*Redburn* 182)
- 4b) I ... told him that the persons I had spoken to him about were dead, and he had better have them removed." (*Redburn* 184)
- 4c) I could not learn who had taken them away, or whither they had gone; (*Redburn* 184)
- 5a) In many ways, *Bartleby* represents the end point of Melville's interest in poverty: he is the ultimate vagrant, completely disconnected from conventional social structures. The causes of this disconnection remain murky in Melville's 1853 sketch, which has a problematic focus on poverty as individual essence, an ontological condition rather than an adaptive response to external social pressures. But the tale is much more about the effects of this poverty on the no poor, its capacity to render the narrator's affections redundant and his charity powerless. (Jones 51)
- 5b) バートルビーは、しばしば貧困労働者と位置付けられ、貧困者層に冷淡な雇用主の法律家に対して経済的従属関係にあると読まれてきた。だが、配達不能郵便係という国家公務員職は、バートルビーが貧困労働者ではなく中流階級に属していたことを物語る。(藤本 33)
- 6a) Then something severe, something unusual must be done. What! surely you will not have him collared by a constable, and commit his innocent pallor to the common jail? And upon what ground could you procure such a thing to be done?—a vagrant, is he? What! he a vagrant, a wanderer, who refuses to budge? It is because he will not be a vagrant, then, that you seek to count him as a vagrant. That is too absurd. ("Bartleby" 38)
- 6b) It informed me that the writer[landlord] had sent to the police, and had Bartleby removed to the Tombs as a vagrant. ("Bartleby" 42)
- 7) [E]very Person ... placing himself or herself in any public Place, ... shall be deemed an idle and disorderly Person within the true Intent and Meaning of this Act; ("Vagrancy Act 1824")
- 8) SEC. 2. That all freedmen, ... , shall be deemed vagrants
SEC. 5. ...in case any freedman, ... shall fail for five days after the imposition of any fine or forfeiture upon him or her for violation of any of the provisions of this act to pay the same, that it shall be, and is hereby, made the duty of the sheriff of the proper county to hire out said freedman, ... for the shortest period of service, ("Black Code of Mississippi, 1865" 87)
- 9) I had now done all that I possibly could, both in respect to the demands of the landlord and his tenants, and with regard to my own desire and sense of duty, to benefit Bartleby, and shield him from rude persecution. ("Bartleby" 41)

- 10) Ah! what are our creeds, and how do we hope to be saved? Tell me, oh Bible, that story of Lazarus again, that I may find comfort in my heart for the poor and forlorn. (*Redburn* 184)
- 11) Ah Bartleby! Ah humanity! (“Bartleby” 45)
- 12) バートルビーが表象するものは、アメリカ社会における「ヒューマニティ」である。... バートルビーがインディアンを表象しているというのではない。「ヒューマニティ」によりインディアンを思い出させるのであり、アメリカにおけるインディアンは「ヒューマニティ」を思い出させるのである。 (荒 128-9)
- 13) [H]e now persists in haunting the building generally, sitting upon the banisters of the stairs by day, and sleeping in the entry by night. (“Bartleby” 40)
- 14) “I would prefer not to.” (“Bartleby” 20)
- 15) “If you do not go away from these premises before night, I shall feel bound—indeed I am bound—to—to—to *quit* the premises myself!” (“Bartleby” 41 Italic Original)
- 16) [F]or a few days I drove about the upper part of the town and through the suburbs, in my rockaway; crossed over to Jersey City and Hoboken, and paid fugitive visits to Manhattanville and Astoria. (“Bartleby” 42)
- 17) Since “Bartleby” is told from the point of view of the lawyer, the reader is never permitted access to the interior thoughts of [characters] in the narrative. (Gilmore 142)
- 18) The woman refusing to speak, eat, or drink, I asked one of the girls who they were, and where they lived; but she only stared vacantly, muttering something that could not be understood. (*Redburn* 183)
- 19a) Throughout, the scrivener remained standing behind the screen, which I directed to be removed the last thing. (“Bartleby” 39)
- 19b) I procured a high green folding screen, which might entirely isolate Bartleby from my sight, though not remove him from my voice. (“Bartleby” 19)

20) And so, one way and another, I am not yet a disengaged man; but shall be, very soon. Meantime, the earliest good chance I get, I shall roll down to you, my good fellow, seeing we -- that is, you and I, -- must hit upon some little bit of vagabondism, before Autumn comes. Graylock -- we must go and vagabondize there. But ere we start, we must dig a deep hole, and bury all Blue Devils, there to abide till the Last Day. (“LETTER TO NATHANIEL HAWTHORNE, JULY 22 1851”)

21)

To—————

AH, wherefore, lonely, to and fro
Fittest like the shades that go
Pale wandering by the weedy stream?
We, like they, are but a dream:
Then dreams, and less, our miseries be;
Yea, fear and sorrow, pain, despair
Are but phantoms. But what plea
Avails here? Phantoms having power
To make the heart quake and the spirit cower.
(*Billy Budd, Sailor and Other Uncompleted Writings* 290)

引用文献

“Black Code of Mississippi, 1865.” *The American Nation Sources*, edited by Bruce P. Frohnen, Literary Fund, 2008, pp.85-90.

Gilman, William H. *Melville's Early Life and Redburn*. Russel and Russel, 1972.

Gilmore, Michel T. *American Romanticism and The Market Place*. The U of Chicago P, 1988.

Jones, Gavin. *American Hungers: The Problem of Poverty in U.S. Literature, 1840-1945*. Princeton UP, 2008.

Karcher, Carolyn L. *Shadow over the Promised Land*. Louisiana State UP, 1980.

Melville, Herman. “Bartleby, The Scrivener.” *The Piazza Tales and Other Prose Pieces 1839-1860*, edited by Harrison Hayford et al., Northwestern UP and Newberry Library, 1987, pp.13-45.

---. *Billy Budd, Sailor and Other Uncompleted Writings*. Edited by Harrison Hayford et al., Northwestern UP and Newberry Library, 2017.

---. “Letter to Nathaniel Hawthorne, July 22 1851.” *The Life and Works of Herman Melville*, www.melville.org/letter6.htm.

---. *Redburn*. Edited by Harrison Hayford et al., Northwestern UP and Newberry Library, 1969.

“Vagrancy Act 1824.” *Legislation.gov.uk*, Queen's Printer of Acts of Parliament, www.legislation.gov.uk/ukpga/Geo4/5/83/enacted.

荒このみ. 「バートルビーの『ある神秘的なる目的』—バーコヴィッチ的、and/yet 反『共和国』的」『イデオロギーとアメリカン・テキスト』, 中央大学人文科学研究所編, 中央大学出版部, 2000, pp. 89-133.

藤本幸伸. 「配達不能郵便係のバートルビー」 *Sky-Hawk: The Journal of the Melville Society of Japan*, no. 5, 日本メルヴィル学会, 2017, pp. 24-40.

道永周三. 『ハーマン・メルヴィルの詩』大阪教育図書, 2013.