

博士論文（要約）

論文題目 **The Harlem Renaissance and the Circum-Caribbean World**  
(ハーレム・ルネサンスと環カリブ世界)

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## 論文の内容の要旨

昨今のアメリカ文学の研究は、北米のみならずカリブ・ラテンアメリカ地域をも含むものに拡大しており、すなわち対象を「アメリカズ」の文学としてトランスナショナルな枠組みで読み直す動きが盛んになっている。本論文は、この動向を20世紀初頭のアフリカ系アメリカ人を中心にしたモダニズム運動であるハーレム・ルネサンスに適用し、「カリブ海」という地理的概念を拡大解釈しながら、作家たちが黒人ディアスポラの自画像をどのようなものとして描き、またその結果、彼らの作品が国民国家の想像的境界にどのような影響を与えたか、第二世代の黒人作家の作品を中心に考察している。

ハーレム・ルネサンスは、アラン・ロックや W. E. B. デュボイスら第一世代の知識人とゾラ・ニール・ハーストンら第二世代とのあいだで、黒人表象をめぐる不協和音を響かせていた。デュボイスにとって、芸術は人種の全体的な向上に貢献すべき「プロパガンダ」であったが、若い世代の「新しい黒人」であるアフリカ系アメリカ人とカリブ海の移民作家たちは、ともにそうした上の世代の権威主義的で硬直した芸術論に抵抗した。だが、彼らにとって、人種の問題を完全に避けて通ることもまた困難であった。彼らの作家としての文学表現には、人種の一員としてではなく、ひとりの個人としてリアルだと考える人間の生を、いかに豊かに表現できるかという問題をめぐる苦悩が垣間見える。本論で分析する以下の作品——ジーン・トゥーマー『砂糖黍』

(1923)、エリック・ウォルランド『熱帯の死』(1926)、ジェシー・フォーセット『プラム・バン』(1928)、ネラ・ラーセン『パッシング』(1929)、クロード・マッケイ『ハーレムへの帰還』(1928)、『バンジョー』(1929)、『ジンジャータウン』(1932)、ゾラ・ニール・ハーストン『彼らの目は神を見ていた』(1937)、『わが馬よ語れ』(1938)——は、いずれもひとつの作品に複数の形式やジャンルを取り込んでいる。本論では形式の不確定性、あるいは流動性を作家の苦悩と野心の現れと解釈し、それが結果的に彼らの文学をアメリカ合衆国という国民国家の枠組みから

解放し、環カリブ、あるいはブラジルを含む「拡大カリブ」（イマニュエル・ウォーラーステイン）へと開かれたものになっていることを論じている。

好景気に支えられた 1920 年代、ハーレムのナイトクラブはエキゾチックな黒人の歌や踊りを消費するためにやってくる白人たちで溢れかえっていた。黒人流行りのこうした状況を同時代の批評家マルコム・カウリーは、ハーレムは白人たちにとって「西インド諸島」であり熱帯の「島」であったと回想している。だが当時のハーレムは、白人商業地区という大海原に囲まれた孤島のような場所ではない。エドゥアール・グリッサンの言葉を借りれば、「島」とは「孤立していると同時に開かれて」もいる場所である。島という概念から通常連想される隔絶や孤絶というイメージに挑戦し、グリッサンはカリブ海の島々を「関係」（*relation*）という概念で表現する。カリブの群島は、南北アメリカの中継点であり、言語や文化の違いにも関わらず、奴隷制の歴史とプランテーション文化によって結びついているからである。アントニオ・ベニテス＝ロホは、南北アメリカを架橋する場として位置付けながら、カリブ海の島々を「不連続な連結」（*discontinuous conjunction*）を生み出す欲望の機械に例える。「カリブの機械」（*Caribbean machine*）は、1492 年にコロンブスによって最初に設置されてからというもの、絶え間なく互いをコピーし合い、地球のいたる場所に「帝国主義、戦争、逃亡奴隷、抑圧状況、海軍基地、あらゆる種類の革命」を生み出した。1920 年代のマンハッタンにカリブ移民が急増したのも、これと無縁ではない。グリッサンとベニテス＝ロホの概念は、通常の地理的な位置では離れているはずのハーレム、アメリカ南部、そしてカリブ海を、文学的な想像力によってひとつの連続体と見なすことを可能にしてくれる。

第 1 章では、ハーストンの『わが馬よ語れ』における混淆宗教文化ヴァドゥーの表象を考察する。本書は出版当初から形式の乱れが指摘されているが、さらにマイケル・ダッシュは、ゾンビ現象をセンセーショナルに描いた旅行記であるウィリアム・シーブルックの『魔法の島』

（1929）を帝国主義的なものとし、『わが馬よ語れ』をその「焼き直し」として酷評している。本章ではこれまで指摘されてきた形式の乱れをハーストンが「ニグロ表現の特徴」で述べた「ぎ

こちなさ」として捉え直した。またダッシュの指摘を、ヘンリー・ルイス・ゲイツ・ジュニアが  
アフリカ系アメリカ人のヴァナキュラー理論として定式化した「シグニファイン」

(Signifyin(g))、つまり批判精神の伴うパロディやいたずらの表現として理解し、『魔法の島』を  
表面的にはなぞるように見せながら、実際には自身の解釈の真正性を前景化しようとするハース  
トンの語りの手法を分析した。ハーストンの語りは、カリブ海世界にアフリカ系アメリカ人のフ  
ォークヒーローたちを登場させ、カリブのトリックスター「ティ・マリス」「アナンシ」、ヴード  
ゥーの神「ゲデ」の声と混ぜ合わせることでいたずら騙りへと変容する。黒人流行りのハーレム  
で商業化され、消費されていたハイチ文化を語り直すというハーストンの野心は、ハイブリッド  
な語りと非直線的でぎくしゃくとしたテキストのなかに、ハーレム、アメリカ南部、カリブをつ  
なぐ、ひとつの環カリブ世界を創出させている。

第2章では、トゥーマーの『砂糖黍』とウォルランドの『熱帯の死』の比較分析を行う。トゥ  
ーマーのウォルランドへの影響は、これまでほとんど論じられていないが、ふたりの作家はハイ  
モダンな文学形式とハイブリッドな人間像への関心を共有している。トゥーマーは、テーマやモ  
チーフがゆるやかにつながる連作短編『砂糖黍』において、アメリカの多様性を追求するために  
ヴァン・ワイク・ブルックスが1918年に提唱した「使用できる過去」(a usable past)という概念  
を流用しながら、従来の白黒二項対立では語りきれない混血のアメリカ人を「新しいアメリカ  
人」として再定義しようとした。一方ウォルランドは、同じく連作短編『熱帯の死』において、  
プランテーション文化の残滓である多様な口語表現や民間伝承のモチーフにより「使用できる過  
去」を流用した。ウォルランドはまた、「夕暮れ」や「移り変わり」といったトゥーマーのモチ  
ーフを踏襲しながら、アメリカ南部との連続体としてのカリブ像を模索し、グリッサンや彼の後  
継者たちが、起源や純血性にアイデンティティの拠りどころを求められないカリブ海の宿命を  
「関係」あるいは「クレオール性」として語りだす数十年も前に、カリブ海を世界の縮図として  
描き出そうとした。

第3章では、フォーセットの『プラム・バン』とラーセンの『パッシング』における「拡大カリブ」としてのブラジル表象を考察している。20世紀初頭、ブラジルは「人種と民主主義」をめぐる議論に登場し、ハーレム・ルネサンスの批評家や作家からも関心を寄せられていた。本章では同時代のブラジルに関する言説を参照しながら、アメリカ北部によるアメリカ南部の搾取の歴史とともに作品に描かれるブラジル表象を考察することにより、これまでほとんど論じられていない両作品の背後にある奴隷制の歴史を前景化する。

第4章では、マッケイの『ハーレムへの帰還』および『バンジョー』を、ハーレム、英国、ジャマイカ文化が融合するハイブリッドなテキストと位置づけ、作家の流浪の美学を考察している。本章の後半では、連作短編『ジンジャータウン』に登場する流動性のモチーフに着目し、本書が二作品に連なるものであることを論じる。また、他所を舞台にしながらかリブの風景を前景化させるという手法によって、本書が作家の移動の経路——カリブからハーレム、そして地中海——のイメージを浮かび上がらせていることを確認する。

最終章では、ハーストンの『彼らの目は神を見ていた』を取り上げる。人類学者でもあったハーストンは、アメリカ南部とカリブ海諸島との文化的連続性を探求したが、本作でも奴隷制以降の経済体制下におけるアフリカ系住民のディアスポラや、この地域特有の自然現象などを描きながら、文学的想像力によって国境という国民国家の地理的境界を揺さぶっている。本章では、主人公ジェイニーのフロリダ最南端への移動、エヴァーグレイズ湿地帯での異文化体験、ハリケーンの災厄、これら三つのエピソードを中心に考察する。そして、ハーレム・ルネサンスの作家、ブラック・フェミニズムの先駆者、あるいは地方色あふれる作家として読まれてきたハーストンを、複数のアメリカをまたぐ環カリブ文学の可能性を開いた存在として位置付け直す。

結論では、ハーレム・ルネサンスがグリッサンのいう「関係」を形成し、ベニテス＝ロホのいう「不連続な連結」によるネットワークの磁場になっていたことを確認した。批評家の中には、ハーレム・ルネサンスの盛り上がりは1920年代のほんの数年であり、白人パトロンの財政力に支えられていたこと、実際大恐慌が起こると多くの黒人作家が、フェデラル・ライターズ・プロ

ジェクトに参加していったことから、黒人の自律的な表現を目指したはずの運動は「失敗」であったと見なす者もいる。しかし、ハーレム・ルネサンスが一過性の運動ではなかったことは、リチャード・ライトやラルフ・エリソンといった国内作家への影響が証明している。国外においてもエメ・セゼールへの影響や、ラングストン・ヒューズの詩のスペイン語圏での流通、60年代の日本における黒人文学の受容は、ハーレム・ルネサンスの世界文学への貢献を示唆するものであろう。