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身体的な言説の継承 Whitman から Li-Young Lee へ

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Introduction

(1)

20. This is no book,
 Who touches this, touches a man,
 (Is it night? Are we here alone?)
 It is I you hold, and who holds you,
 I spring from the pages into your arms—decease calls me forth.

21. O how your fingers drowse me!
 Your breath falls around me like dew—your pulse lulls the tympan of my ears,
 I feel immersed from head to foot,
 Delicious—enough.

(Whitman, *LG1860* 455; “So Long!” 第 20, 21 連)

I. touch, eat, taste する/される身体

(2)

I believe in the flesh and the appetites,
 Seeing hearing and feeling are miracles, and each part and tag of me is a miracle.

(*lines*)

(524)

Divine am I inside and out, and I make holy whatever I touch or am touched from;
 The scent of these arm-pits is aroma finer than prayer,
 This head is more than churches or bibles or creeds.

(528)

(Whitman, *LG1855* 49; “Song of Myself” #24, ll.524-28)

(3)

I'm tired of thinking.I long to taste the world with a kiss.

I long to fly into hair with kisses and weeping,
 remembering an afternoon
 when, kissing my sleeping father, I saw for the first time
 behind the thick swirl of his black hair,
 the mole of wisdom,
 a lone planet spinning slowly.

(Lee, *Rose* 23-24; "Dreaming of Hair" 第 10 連, 下線発表者)

(4)

4.

*(lines)*Odorous and tender flower-*(1)*body, I eat you*(2)*

to recall my first misfortune.

Little, bitter*(4)*body, I eat you*(5)*

to understand my grave father.

Excellent body of layers tightly

wound around nothing,

I eat you to put my faith in grief.

Singed at the edges, dying

from the flame you live by, I*(11)*eat you to sink into*(12)*my own body. Secret body*(13)*

of deep liquor,

I eat you*(15)*down to your secret.*(16)*(Lee, *Rose* 40; "Always a Rose" #4, 下線発表者)

7.

Why do you stay away from me?

At what far edge

do you linger, trembler,

that you can't hear me call?

What is this liturgy, this

invocation, and to whom?

What are you to me? I'd tear you with my teeth!

Speak, speaking-flower!

Open me, thorn-flower!

Let me hear the grumbling of my fathers and uncles, blood

drop of my dead brother!

(Lee, *Rose* 43; "Always a Rose" #7, 下線発表者)

II. 神聖なエロス

(5) (lines)
 If I worship any particular thing it shall be some of the spread of my body; (529)
 Translucent mould of me it shall be you,
 Shaded ledges and rests, firm masculine coulter, it shall be you,
 Whatever goes to the tilth of me it shall be you,
 You my rich blood, your milky stream pale strippings of my life;
 Breast that presses against other breasts it shall be you,
 My brain it shall be your occult convolutions,
 Roots of washed sweet-flag, timorous pond-snipe, nest of guarded duplicate eggs, it shall be you,
Mixed tussled hay of head and beard and brawn it shall be you, (537)
 Trickling sap of maple, fibre of manly wheat, it shall be you;
 Sun so generous it shall be you,
 Vapors lighting and shading my face it shall be you,
You sweaty brooks and dews it shall be you, (541)
Winds whose soft-tickling genitals rub against me it shall be you, (542)
 Broad muscular fields, branches of liveoak, loving lounge in my winding paths, it shall be you,
 Hands I have taken, face I have kissed, mortal I have ever touched, it shall be you.
 (LG1855 49; "Song of Myself" #24, ll. 529-44, 下線発表者)

(6)
The City in Which I Love You

*I will arise now, and go
 about the city in the streets,
 and in the broad ways I will seek. . .
 whom my soul loveth.*

SONG OF SONGS 3:2

And when, in the city in which I love you,
 even my most excellent song goes unanswered,
 and I mount the scabbed streets,
 the long shouts of avenues,
 and tunnel sunken night in search of you.... (Lee, *City* 51; "City" 第1連)

[. . . .]

A bruise, blue
 in the muscle, you
 impinge upon me.
 As bone hugs the ache home, so
 I'm vexed to love you, your body (*City* 51; "City" 第4連)

the shape of returns, your hair a torso
 of light, your heat
 I must have, your opening
 I'd eat, each moment
 of that soft-finned fruit,
 inverted fountain in which I don't see me. (*City* 52; "City" 第5連)

My tongue remembers your wounded flavor.
 The vein in my neck
 adores you. A sword
 stands up between my hips,
 my hidden fleece sends forth its scent of human oil. (*City* 52; “City” 第 6 連)

[. . .]

Look for me, one of the drab population
 under fissured edifices, fractured
 artifices. Make my various
 names flock overhead,
 I will follow you.
 Hew me to your beauty. (*City* 52; “City” 第 9 連)

(7)
LYL: [. . .] In fact, if you read the New Testament and the Old Testament, if you could read it purely, without all the stuff we’re told it means, it’s a very sensual text. It’s just pure, beautiful, spiritual sensuality. The women anointing, shattering the alabaster, all of that stuff, washing the feet, turning of water into wine—all of that is sensuality. And they forgot it started out as a slave religion, a religion of outcasts and outsiders.
 (Lee, *Breaking* 59; Patty Cooper and Alex Yu, “Art Is Who We Are,” 下線発表者)

(8)
Lee: [. . .]
 The act itself, though, continues to be unexplained. And the reason is the act was such an excess that even the disciples only saw its practical value. Its value doesn’t lie in its practicality. It lies in its excess. She breaks the alabaster jar because she can’t repeat this act. So it only has one direction, the act. She can’t go back. It’s done. The resolution, the conviction, it’s all spoken there. And, on top of that, she’s taken this very expensive thing, and she has not done a practical thing with it. She has given it to her own divinity; she didn’t give it to the world. And, of course, the other beautiful thing is that Jesus, his own body is going to be broken like the jar. What’s best in him is going to be spilled. So there’s that story within a story. What’s interesting to me is to the extent that her act was an act of abundance, too-much-ness, brimming, ecstasy, outside, not explainable, unaccountable, unpredictable, spontaneous . . . art, poetry. Praise. Praise is the state of excess, ecstasy.
 (Lee, *Breaking* 85; Reamy Jansen, “Art and the Deeper Silence,” 下線発表者)

III. 他者「あなた」へのエロティックな衝動

(9)
 And your otherness is perfect as my death.
 Your otherness exhausts me,
 like looking suddenly up from here
 to impossible stars fading.
 Everything is punished by your absence. (Lee, *City* 55; “City” 第 25 連)

(10)

I go from bedside to bedside I sleep close with the other sleepers, each in turn;
I dream in my dream all the dreams of the other dreamers,
And I become the other dreamers.

I am a dance Play up there! the fit is whirling me fast.

I am the everlaughing it is new moon and twilight,
(*LG1855* 106; "Sleepers" ll.29-33)

IV. 異質性 他者の身体と言語の身体

(11)

Interviewer: How do you think that affects your poetry—if you are writing in a language that is foreign to you?

Lee: It feels great. It feels the same way as when you touch the body or face of a lover. It's foreign. So it's the same thing when I am using the language. I feel like I am touching the body of someone I love very much. The English language is like a lover, and the poem is like a body. (Fluharty 97)

* Walt Whitman の詩の出典は、以下のように略記しています。

* **LG1855** *Leaves of Grass* (1855) : Whitman, *Leaves of Grass: The First (1855) Edition*, ed. and introd. by Malcolm Cowley (New York: Penguin, 1859).

* **LG1860** *Leaves of Grass* (1860) : Walt Whitman, *Facsimile of Leaves of Grass. Boston, Thayer and Eldrige, Year 85 of the States. American Poetry, 1609-1870* (Woodbridge: Research, 1982) in *Major Authors on CD-ROM: Walt Whitman*.

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