

ELSJ 北九州市立大学

May 21,22,2011

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C.S.ルイスの『顔を持つまで』とクリスチャン・ポストモダニズム
:最後から始まる物語

アブストラクト:

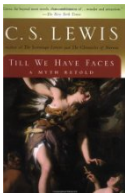
C.S.ルイスの小説『顔を持つまで』は、女主人公オルアルが書いた二巻の手紙の物語(Part1&2)である。「もしかしたら(might)」のオルアルの言葉で物語全体が終わっているようにみえるが、実は、彼女の手紙に続いて祭司アルノムのメモが最後に残されている。これまではオルアルの視点の検証が議論の中心であり、アルノムとオルアルの関係はほとんど取り上げられることがなかった。しかし最後の段落は、クリスチャン・ポストモダニズムの観点から本作品を理解するうえで重要な視点を提供していると考えられる。Mara E. Donaldson は、他の論文とは異なり、オルアルの複数の視点から彼女の創造活動と変身の関連を検証し、ロゴスとポイエマの統合を論じている。本論は、アルノムの視点からオルアル未完の発話の検証を加えることによって、Donaldson の論点のさらなる発展を目指す。

作者: Clive Staples Lewis(Belfast1898 -Oxford1963) (通称 Jack)



C.S.ルイス: アイルランドの作家、1917年オクスフォード大学入学、1925年よりモードリン・カレッジのフェロー、英文学のテューターとなり、1954年ケンブリッジ大学の中世・ルネサンス英文学の初代教授に招聘。30歳のときキリスト教への回心を経験。1957年にアメリカ人詩人 Joy Davidman と結婚、1963年に没す。その著作は、英文学の研究、古典への深い造詣による評論、信仰にかんする著述、幻想文学、児童文学の広い領域にわたる。学者としては1936年『愛とアレゴリー』(1972、筑摩書房)によってゴランツ賞を得、児童文学では『ナルニア国ものがたり』(全7巻、1966、岩波書店)の「最後の戦い」でカーネギー賞を得た。ほかに、SFでは『マラカンドラ』『ペレランドラ』『サルカンドラ』(ちくま文庫)、神学的著作では『悪魔の手紙』『四つの愛』『痛みの問題』(以上、『C.S.ルイス宗教者作品集』、新教出版社、に収録)等約60冊。

作品: *Till We Have Faces*(1956)



- * 『顔を持つまで 王女プシケーと姉オリュアルの愛の神話』 中村妙子訳(平凡社ライブラリー) (平凡社 2006+)
- * 『愛はあまりにも若くープシュケーとその姉』 中村妙子訳 (みすず書房 1976年)

アウトライン:

はじめに

Gene Edward Veith, Mara E. Donaldson, Joy Alexander

Part1=第一の手紙+第二の手紙の一章

Part2=第二の手紙の2章~4章

I. クリスチャン・ポストモダニズム

『物置小屋で考えたこと(Meditation in a Stoolshed)』(1970)(look at + look along)

Bruce L. Edwards, David Downing, Crystal Downing

II. ファンタジー:「ロゴス」と「ポイエマ」

『Preface to Paradise Lost (失楽園序説)』(1947)(Parents=Logos +Poima)

III. キュービットとプシケの物語

アプレイウスのキュービットとプシケの再話

IV: オルアルの途中で終わる言葉 Part 1 + Part 2(Ch.1)

エシュールの老人[神話]

V. オルアルの途中で終わる言葉: ロゴスとポイエマの統合 (Part 2 の Ch.2-4)

書くこと (ワードとイメージの統合)

VI: 最後から始まる物語

古い祭司と新しい祭司

まとめ

[引用]

(引用1)

“If story, as Poima, must be supplemented by a theory of temporality in order to explain the how of narrative transformation, a theory of story as Logos is needed in order to describe the what of narrative transformation. Thus, *Till We Have Faces*, as both Logos and Poema, attests to the contributions a renewed reading of Lewis may still have to offer to those who would understand those narratives which ‘baptize the imagination.’”(Donaldson, Mara E., “Orual’s Story and the Art of Retelling: A Study of *Till We Have Fac*,” 170)

(引用2)

”The answer is that we must never allow the rot to begin. We must, on pain of idiocy, deny from the very outset the idea that looking at is, by its own nature, intrinsically truer or better than looking along. One must look both along and at everything....But the period of brow-beating has got to end.” (“Meditation in a Stoolshed”

(“Meditation in a Toolshed” *God in the Dock*, 215)

(引用3)

“Every poem can be considered in two ways-as what the poet has to say; and as a thing which he makes. From the one point of view it is an expression of opinions and emotions; from the other it is an organization of words which exist to produce a particular kind o patterned experience in the readers. Another way of stating this duality would be to say that every poem has two parents-its mother being the mass of experience, thought , and the like , inside the poet, and its father the pre-existing Form (epic, tragedy, the novel, or what not) which he meets in the public world. By studying only the mother, ciriticism becomes one-sided.” (3) The matter inside the poet wants the Form: in submitting to the Form it becomes really original, really the origin of great work” (*Preface to Paradise Lost* 3)

(引用:4)

1. “There’s no such thing,” Isaid, loud and stern. “Never say these things again. Get up. It’s time -,” (*Till We Have Faces*, 123)
2. “Oh, the whole-what can I call it? You know very well. Or You used to. This, this-,” (124)
3. “Everything’s dark about the god...I think I can smell the very -“(124)
(emphasized by the author)

(引用5)

“The change which the writing wrought in me (and of which I did not write) was only a beginning- only to prepare me for the gods’ surgery. They used my own pen to probe my wound”
(*Till We Have Faces* II-1: 24-5 emphasized by the author).

(引用6)

“I ended my first book with the words no answer. I know now, Lord, why you utter no answer. You are yourself the answer. Before your face questions die away. What other answer would suffice? Only words, words; to be led out to battle against other words. Long did I hate you, long did I fear you”(*Till We Have Faces*, 308).

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