

語り手を見る「語り手」、或いは語り手の複層化
—演劇作品としての *Nineteen Eighty-Four* と *City of Glass* を中心に

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はじめに

小説の舞台化作品
→原作では単独であった語り手を、複数に分けている
→語り手について考えたり、語り手を見守る別の「語り手」が存在する
→この効果を考える

1. Emma Rice 脚本の *Tristan & Yseult*

LOVE SPOTTERS: We are the unloved.
We are the Love Spotters.
Passion watchers
Kiss clockers
Love is at arm's length.

WHITEHANDS joins them. She is their leader.

WHITEHANDS: Welcome to the Club of the Unloved. (21)

2. Sarah Ruhl 脚本の *Orlando*

CHORUS: The age was Elizabethan.
Their morals were not ours.
Nor their poets, nor their climate
nor their vegetables even.
Everything was different.
The rain fell vehemently or not at all.
The sun blazed or there was darkness.
Violence was all.
And, standing next to a large oak tree,
Was a boy, called
Orlando.

Orlando jumps on a chair.

ORLANDO: HE—

CHORUS: HE!

ORLANDO: He—for there could be no doubt of his sex. (139-140)

3. Linda Hutcheon, *The Theory of Adaptation* (2006)

As a creative and interpretive transposition of a recognizable other work or works, adaptation is a kind of extended palimpsest and, at the same time, often transcoding into a different set of conventions. (33)

4. Julie Sanders, *Adaptation and Appropriation*

Adaptation can be a transpositional practice, casting a specific genre into another generic mode, an act of re-vision in itself. It can parallel editorial practice in some respects, indulging in the exercise of trimming and pruning: yet it can also be an amplificatory procedure engaged in addition, expansion, accretion, and interpolation (compare for example, Deppman et al. 2004 on ‘genetic criticism’). Adaptation is nevertheless frequently involved in offering commentary on a source text. [. . .] Yet adaptation can also continue a simpler attempt to make texts ‘relevant’ or easily comprehensible to new audiences and readerships via the process of proximation and updating. (Sanders, 22-23)

I. George Orwell 原作 1984

舞台版初演…2013年

脚本…Robert Icke, Duncan Macmillan

- ・様々な男女で構成された読書会のグループがとある本 1984 を読むという場面から始まる。
- ・1984 の語り手と、1984 やそれを記した語り手についてあれこれ考える、後世の別の「語り手」(主催者を中心とした読書会の人々)。1984 というテキストの解釈行為そのものが舞台化されている。

5. 戯曲版 1984 のラスト

HOST: No-no, so far as we know, it happened. At some point prior to 2050, the Party fell: we know that. Well, here we are. And listen to how we are speaking: no Newspeak. Though whether this account was actually written in 1984 as the first page claims—well, I wish I knew. There’s just no evidence. Very little is known for certain.

We do know that Winston Smith himself never existed—outside the book anyway. He’s imagined.

WINSTON looks up, trying to comprehend this.

FATHER: So who wrote it?

HOST: Nobody knows. Over time, various authors have been suggested as the writer but none of them have ever been verified by birth records—or burial records. Could have been written collaboratively. Most likely, its real author was unpersoned.

Of course, it’s the text itself, the idea that’s important—not the name written on the front of it.

FATHER: But Winston was imaginary?

HOST: He never existed. Though we are. Still talking about him. (1984, 88-89)

読書会の主催者は、想像上の人物であると、はっきりした根拠を提示せずに断言
→存在していたはずの人物を、或いは「存在したことになっている」人物を、言説によって「存在しなかった人物」に書き換える
→読書会的主催者がおこなっていることは、1984 において「ビッグ・ブラザー」率いる党が行っていたことと同じ行為。

6. Orwell, “Politics and the English Language” (1946)

A man may take to drink because he feels himself to be a failure, and then fail all the more completely because he drinks. It is rather the same thing that is happening to the English language. It becomes ugly and inaccurate because our thoughts are foolish, but the slovenliness of our language makes it easier for us to have foolish thoughts. (421)

思考が馬鹿げているから言葉が醜く不正確になり、その言葉のせいで思考がさらに愚かになっていく

7.

... Orwell is insensitive to the domination of women that is frequently linked to movements of sexual liberation. The novel's [*Nineteen Eighty-Four*'s] inadequacy in this area is compounded by Orwell's account of Julia, who is less full person than an adolescent male fantasy. There is a link worth pondering between totalitarianism and the repression of women, but Orwell has nothing to say about it.” (Abbott Gleason and Martha C. Nussbaum, 9)

8. Orwell, “Notes on Nationalism” (1945)

“Every nationalist is haunted by the belief that the past can be altered. He spends part of his time in a fantasy world in which things happen as they should—in which, for example, the Spanish Armada was a success or the Russian Revolution was crushed in 1918—and he will transfer fragments of this world to the history books whenever possible [...] those who rewrite history do probably believe with part of their minds that they are actually thrusting facts into the past.” (“Notes on Nationalism,” 148.)

- “nationalist” 過去は変更しようと思っている
 - “nationalism” を愛国心“patriotism” と区別しつつも、その “nationalism” の定義をイギリス・アイルランドにおける様々な立場・思想に当てはめており、細かく分類してその特徴を述べている
- 語り手を複層化させた舞台版は、「過去の改変」が立場・時代・思想・イデオロギーが変わっても起こり得るということを強調
- 舞台版における語り手の複層化は、Orwell のエッセイのアダプテーション／アプロプリエーションとしても機能している

9.

MOTHER: But, I mean, wouldn't they...

If the party...

How do you know the Party fell? Wouldn't it be in their interest to just structure the world in such a way that we believed that they were no longer...

She loses her train of thought, shakes her head. (89-90)

10.

One film version of Jane Austen's *Mansfield Park* (dir. Patricia Rozema, 2000) made explicit that novel's minimally articulated contextual setting in the history of British colonialism and the practice of slavery on Antiguan plantations. Rozema made visible that the novel represses. [...] the absence or gap in the original narrative being commented on in the transpositional films was one that had previously been highlighted by the work of postcolonial critics. Adaptation might in this instance be seen as responding directly to the work of critical theory. (Sanders, 27)

原作において抑圧されていた要素を批評家が指摘し、その指摘に呼応する形でアダプテーションが行われる

→舞台版 1984 の場合、Appendix の過去形に注目した批評に呼応しつつも、党の支配するイングソックの体制が終わりを迎えている、という可能性をぼやかしている。

→さらに、体制やイデオロギーが仮に変わっていたとしても、言説による過去の改変は起こり得る、という解釈を提示している。つまり、舞台版 1984 は批評家がしている指摘に距離を取りつつアダプテーションが行われている

II. Paul Auster 原作 *City of Glass*

初演...2017 年

脚本...Duncan Macmillan

・ *City of Glass* 原作...主人公で作家の Daniel Quinn のもとに、「あなたはポール・オースターさんですか」という間違い電話がかかってくる。そののち、Quinn は“Auster”のフリをして Peter Stillman に接触。Stillman の父親を見張ることになる。

・ *City of Glass* では、そもそも存在するののかも曖昧で、存在するとしてもどのような存在なのか曖昧だった語り手が、終盤になって突如登場

・ 語り手の“T”は小説の登場人物としての“Paul Auster”の友人であり、小説内で語られていた Stillman 親子にまつわる事件は、主人公の Daniel Quinn が赤いノートに書き残していた記録に基づいて「私」が書き記した内容であったことも分かる。

11.

City of Glass 原作の出だし

It was a wrong number that started it, the telephone ringing three times in the dead of night, and the voice on the other end asking for someone he was not. (3)

City of Glass 戯曲版の出だし

Absolute darkness.

NARRATOR (V.O.): It was a wrong number that started it...

A sudden, shrill ring of a telephone. At first the sound, like the NARRATOR's voice, appears to be coming from all-around us.

The telephone ringing in the dead of night, and the voice on the other end asking for someone he was not. (1)

12. Quinn が若い女性と話した直後に Stillman を乗せた電車がホームへと入ってくる場面

原作

The train pulled into the station, and Quinn felt the noise of it shoot through his body: a random, hectic din that seemed to join with his pulse, pumping his blood in raucous spurts. His head then filled with Peter Stillman's voice, as a barrage of nonsense words clattered against the walls of his skull. (54)

戯曲版

QUINN: You'd like more action?

YOUNG WOMAN: I guess so.

QUINN: If you don't like it, why do you go on reading?

YOUNG WOMAN: It passes the time, I guess. Anyway, it's no big deal...

She stands and begins to leave.

...it's just a book.

She leaves. QUINN is about to say something when he hears the train pull into the station. Quinn feels the noise of it shoot through his body: a random, hectic din that seems to join with his pulse, pumping his blood in raucous spurts. His head then fills with Peter Stillman's voice, as a barrage of nonsense words clattered against the walls of his skull. (35)

13. Quinn が初めて父親の Stillman と会話を交わす直前の場面

原作

There was light everywhere, an immense light that seemed to radiate outward from each thing the eye caught hold

of, and overhead, in the branches of the trees, a breeze continued to blow, shaking the leaves with a passionate hissing, a rising and falling that breathed on as steadily as surf. (72)

戯曲版

STILLMAN SNR: I'm sorry...but it won't be possible for me to talk to you.

A breeze is shaking the trees with a passionate hissing, a rising and falling that breathes on as steadily as surf.

QUINN: I haven't said anything. (45)

- ・ 戯曲のト書きでは、原作の「私」による表現をほぼそのまま使用している場面が散見される
- ・ ト書きもまた物語の状況を語る「語り手」としての機能を果たしている

14. 登場人物 Auster と Quinn の、*Don Quixote* をめぐる会話

原作

“...The idea was to hold up a mirror up to Don Quixote's madness, to record each of his absurd and ludicrous delusions, so that when he finally read the book himself, he could see the error of his ways.”

“I like that.”

“Yes. But there's one last twist. Don Quixote, in my view, was not really mad. He only pretended to be. In fact, he orchestrated the whole thing himself. Remember: throughout the book Don Quixote is preoccupied by the question of posterity. Again and again he wonders how accurately his chronicler will record his adventures...” (98)

戯曲版。 “one last twist” 以降の違いに注目

AUSTER: The idea was to hold up a mirror up to Don Quixote's madness, to record each of his absurd and ludicrous delusions, so that when he finally read the book himself, he could see the error of his ways.

QUINN: I like that.

AUSTER: Yes. But there's one last twist—

A bunch of key rattles, then a door opens, off. QUINN instinctively stands and, as he does so, a young blond boy, DANIEL, runs into the room, clutching a red object in his hand. (63)

- ・戯曲では“*Auster*”の子供が帰ってくるという「ト書き」によって、“*Auster*”の説が途中で遮られてしまう。
- ・戯曲版で、ト書きのカットインによって削除された原作部分 (“one last twist”以降) ...実はドン・キホーテは狂ってはおらず、原作の表現で言えば “he orchestrated the whole thing himself”, つまりサンチョ・パンサたちにドン・キホーテの行動を語らせるよう操っていたのはドン・キホーテ本人
- 語られる対象 (ドン・キホーテ) が、実は語り手 (サンチョ・パンサ達) を誘導している。つまり、関係性の不安定化
- 登場人物としての *Auster* が披露した説は、語り手の「私」もまた自分が語られる対象 (Quinn) に操られている可能性を指し示してしまう。
- 舞台版では、「語り手の不安」を喚起し兼ねない “*Auster*” 説が、もうひとりの「語り手」である「ト書き」のカットインによって削除されている

15. *Auster*, 『鍵のかかった部屋』 (*The Locked Room*), Fanshawe の言葉

I watched you. I watched you and Sophie and the baby. There was even a time when I camped outside your apartment building. For two or three weeks, maybe a month. I followed you everywhere you went. (*The Locked Room*, 303)

ファンショールを追いかけていると思っていた語り手が、実は逆にファンショールに見張られていた

16. (下線部は、戯曲版で NARRATOR が言う台詞)

Since this story is based entirely on facts, the author feels it his duty not to overstep the bounds of the verifiable, to resist at all costs the perils of invention. Even the red notebook, which until now has provided a detailed account of Quinn’s experiences, is suspect. We cannot say for certain what happened to Quinn during this period, for it is at this point in the story that he began to lose his grip. (*City of Glass*, 111)

- ・語り手が突如表出する場面 (戯曲版では、ここで初めて NARRATOR が姿を現す)
- ・「事実だと確認できない領域には踏み込まない」「Quinn の足どりがよく掴めない」
- ・この記述は、登場人物としての *Auster* がこのドン・キホーテ論を唱えて以降
- 語り手の不安が表出している

舞台版…“NARRATOR”が漏らしかねない「失言」を、もう1人の「語り手」が遮っている
→ “NARRATOR”の失態をト書きで表現された「語り手」がカバーしていることになる

→原作も読んでいる読者や観客…別の語り手による露骨な「カットイン」によって、原作で表現されている「語り手の立ち位置に対する不安」を指し示してしまう。

→仮に原作を読んでいなくても…単独の語り手の言葉では物語を構築し得ないという原作のテーマが、戯曲や演劇の構造を生かす形で示されている。

1984の舞台版…語り手が事実を改変していないかどうか、という不安に焦点
*City of Glass*の舞台版…語り手自身が抱える不安に焦点

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