

# NHSJ Newsletter

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日本ナサニエル・ホーソーン協会事務局

〒278-8510 千葉県野田市山崎 2641

東京理科大学理工学部教養 川村幸夫研究室内

E-mail: jimukyoku.hawthorne@gmail.com

公式 HP: <http://www.nhs-j.org/>

郵便振替 00190-1-66463

## ご挨拶

会長 成田雅彦

今年の冬はことのほか厳しいのか、北国では例年以上の積雪が伝えられています。会員の皆さま、いかがお過ごしでしょうか。冬といえば文学関係の学会にとっても厳しい時代が続いていますが、ホーソーン協会が、それにもめげず活発な活動を続けていることは喜ばしい限りです。昨年5月は、第33回全国大会が北海道札幌市で開催され、大勢の参加者を得て盛会のうちに幕を閉じることができました。参加された方々はもとより、よい会場を見つけていただき、札幌市からの助成金（札幌市グリーン MICE 推進奨励賞）獲得の手はずまで整えていただいた事務局の先生方、また刺激的なプログラムを組んでいただきました大会準備委員会の先生方にお礼申し上げます。もう一つの柱である学会誌『フォーラム』の充実ぶりも特筆に値します。新体制の編集委員の先生方の情熱が構成から感じられるような気がしました。ホームページの国際渉外情報も、委員の先生のご尽力で大幅に刷新されて充実したものになっています。それ以外にも大勢の方々に支えられて協会の活動が充実したものになっていることに感謝申し上げますとともに、設立30年を越えてなお活力を失わない当協会の姿に感銘を覚えたりもしています。

それだけではありません。昨年はホーソーン没後150年ということで記念論文集を発刊することが総会で承認されました。論考案を募集したところ予想を上回る多数のプロポーザルが寄せられました。多数の興味深いご応募を採択できなかったことはまことに忸怩たる思いでしたが、その分、この論集が協会の記念論集にふさわしいものになるように努めていかなければなりません。あと、これは昨年のこの欄で触れました国際学会の続報です。いよいよ2018年、米国ホーソーン学会の大会が、おそらくは米国ポー学会、エマソン学会との共催の形で日本にて開催されることになりました。わが日本ナサニエル・ホーソーン協会は、その開催に協力していくことになります。これは協会としては大きな仕事になりますが、この国際化の時代、来るべくして来た「必然」ということかと思えます。我々がこれまで主に本を通じて知っていたアメリカやその他の国々の研究者と膝を交えて学会を催すというのは、協会のみならず、日本のアメリカン・ルネサンス研究の歴史にも大きな一歩を記すものになるでしょう。

こう書きますと、大きな企画が目白押しで圧倒されそうです。しかし、もちろん大切なのは、地に足の着いた研究であることは言うまでもありません。そして、その研究の根本となるのは、我々一人一人が、孤独な時間にページを追う中で出会う自分だけのホーソーン像にしかないのでしょう。ホーソーンは「税関」に書いています。自分は、「学校時代の友人とか生涯の友のほとんどよりも自分のことをわかってくれる少数の人々に向けて語り掛けるのだ」と。私自身はそのような「理想的な読者」として作家の声を正確に受け止められるか、はなはだ心もとないところですが、ひとまずホーソーン作品の中に潜り込み、その声を聞く冬にしたいと思えます。そして、そこで聞きえたこと、思い浮かんだ妄想をまた皆さまとお目にかかる全国大会などでお話しさせていただき、また逆に皆さまの聞かれた作家の声を伺えれば、と夢想しています。今年度の全国大会は、東京の日本大学で行われます。日大の先生方には、毎度のようにお世話になりますが、どうぞよろしく願います。このニューズレターが出るころは、入試などで忙しいことと思いますが、皆さまどうぞくれぐれもご自愛ください。5月、東京でお目にかかるのを楽しみにしております。

## Martin Luther's Sola Fide in *The Scarlet Letter*

Mitsuhisa Amako (Nihon University)

Did Arthur Dimmesdale confess his sin on the scaffold in front of the public just before his death? This is one of the most important questions about *The Scarlet Letter* and there seems to be three ways to answer.

The first answer is that he did confess. In that case, however, it is hard to explain why he died just after his confession which was supposed to be the extreme goodness in the eyes of God and why it took as long as seven years for the pious pastor to repent his sin and stand on the scaffold. In addition, the egotism of Dimmesdale is the essence of *The Scarlet Letter*. The artistic dynamism of this great work would be lost if he followed the puritan doctrine.

The second answer is that he did not confess. It is clear that he did not literally say that he was the father of Pearl but only showed his bosom on the scaffold. The fact that a variety of interpretations of the witnesses did exist means that his confession was not perfectly successful. However, from this point of view, it is hard to explain why Pearl shed tears and got a human heart, being strongly affected by what he did on the scaffold.

The third answer is that he did his best to confess, being supported by the doctrine of Sola Fide (justification by faith alone). He was at first against the penalty to Hester, which forced her to expose herself to the public on the scaffold, because what mattered most to him was "the sanctity of a human heart." Public confession is a means of justification by people, although only God is "the physician of the soul" and has the right and power to watch a human soul and heal it. To expose man's soul to a man could lead to the violation of "the sanctity of a human heart" which is what Roger Chillingworth actually committed against the young pastor. It was not necessarily needed for Dimmesdale to stand on the scaffold on the election day if he only thought about the way to save his soul. However, he had a daughter, Pearl, who kept asking him to stand on the scaffold. He fulfilled her request, but he did not want to violate "the sanctity of his soul." Then, he finally confessed not to people, but to God.

## Finger Pointing and Shift in Politics in *The Scarlet Letter*

Kayoko NAKANISHI (Kyoto Sangyo University)

In *The Scarlet Letter*, characters often point their fingers, in most cases, at the scarlet letter and its bearer. The purpose of a pointing gesture is generally for people to follow the pointing finger, but it is also sometimes used as a non-verbal stigmatization. Given this inductive and judgmental function of finger pointing, which establishes the superior position of the pointer, the action introduced in *The Scarlet Letter* may serve to alter the existing power relationship between the characters. In addition, like subliminal messages, the frequent use of pointing at the scarlet letter enables the author to transmit the image of the symbol to his readers throughout the story. In this way, Hawthorne succeeds in imprinting the vivid image of the letter into his readers' minds. This presentation explores both the shifting politics and the meta-structure brought about by the action of finger pointing in *The Scarlet Letter*.

Chillingworth touches the scarlet letter, or rather Hester's bosom, with his fiendish "long forefinger" twice: first in the prison, seven years later at the sea-shore. Making use of his prior position as her husband, he reminds her of their former marital and sexual relationship. Unlike in the prison, however, at the sea-shore, Hester expresses her profound hatred for him and decides to withdraw her promise to him.

Hester's actions of laying her finger on her scarlet letter show the shifting power balance between Hester and the townspeople. During the opening scene of Hester's public ignominy, she touches the scarlet letter with her finger, "to

assure herself that the infant and the shame were real.” Three years after this, “laying her finger on the red token,” she confronts governor Bellingham who is trying to remove Pearl from her. Later when the townspeople come to greet “helpful” Hester, she passes on with her finger on the scarlet letter to indicate her “pride.”

Pearl’s finger pointing upsets the existing power balance among Hester, Dimmesdale and Chillingworth. Her pointing toward Chillingworth draws Dimmesdale’s attention to his evil expression lit by the light of the meteor. Dimmesdale’s inquiry about the doctor’s identity motivates Hester to reveal the secret which Chillingworth intimidated her into keeping. At the forest reunion with Dimmesdale, Hester plans to make a fresh start abroad, thinking that “the past is gone.” Pearl, however, resists this through her finger pointing at her mother’s discarded embroidery; she demands that her mother should replace it on her bosom. The story shows Pearl is right; Hester afterwards realizes that there is “a more real life” for her in Boston. All pointing actions in *The Scarlet Letter* thus play an important role in shifting the power balance between the characters and in developing the story.

One more function of finger pointing to consider is the author’s strategy of controlling the readers’ view. The frequent use of pointing actions to focus on the scarlet letter can have a subliminal effect, and the narrator says at the end of the story, “now that it has done its office, erase its deep print out of our own brain; where long meditation has fixed it in very undesirable distinctness.” In “The Custom-House,” the Hawthorne-like narrator gazes at the scarlet letter found in the attic, envisions images and develops them into *The Scarlet Letter*. By introducing finger pointing, the author forms the meta-structure of the story, making us follow the same process as the narrator does: gaze at the letter (or text), envision images and develop the story. Thus, Hawthorne’s self-awareness as a fiction writer is clearly reflected in the meta-structure of the story.

## **Devouring Moby Dick: Ahab’s Cannibalistic Desire**

**Jun Okawa (Kwansei Gakuin University)**

Among the studies of Herman Melville’s *Moby-Dick*, many critics have argued that this novel echoes the ideas of transcendentalism. Michael McLoughlin, for instance, considers Ahab as an “extreme transcendentalist” who “would project value onto the world or would tell how things are or should be made.” In addition, Richard Chase regards Ahab’s “[s]olipsism, hypnotic self-regard” and “imprisonment within the self” as a transcendental theme, and says “the idea of the image reflected in the mirror or in the water appeals [ . . . ] to Melville.” Chase concludes that Melville “uses this literary convention to point up the danger of an exaggerated self-regard.” The imagery of reflections in the water that are scattered throughout the novel, illustrates that the “self” is a crucial theme. Ishmael, referring to Narcissus in the first chapter, hallucinates “the ungraspable phantom” on the surface of the water and considers it as a “key.” This important allusion to Narcissus, as many critics have argued, hints at the mirror-image relationship between Ahab and Moby Dick.

As Davis Clark aptly notes that Ahab is gradually reshaped into “a reflection of the White Whale,” Melville insinuates Ahab’s progressive transformation into the whale and such a mirror-image relationship coincides with a physical analogy between Ahab and Moby Dick, like the wrinkles on their foreheads. These motives—the mirror-image relationship and the physical analogy between Ahab and Moby Dick—evoke the possibility of the inversion of who is the chaser and who is being chased. Ahab’s tragedy can be attributed to the fact that his challenge to hunt Moby Dick means destroying his own image, that is, destroying himself.

Melville compares Ahab’s self-destructive state to a self-cannibalistic one. In chapter 132, Ahab sentimentally reveals his emotion, recalling his wife and son, “his mother tells him of me, of cannibal old me.” This emotional revelation problematizes the reason why he expresses himself as a “cannibal.” Throughout the story, the whale hunt is compared to a cannibalistic act. Ahab’s desire to hunt Moby Dick is cannibalistic on a metaphorical level. In other words,

this hunt is equivalent to the act of devouring Moby Dick. The oral aggressiveness reflects the features of the *Pequod*. The whaling ship is decorated with the whalebones that she hunts. Ishmael repeatedly compares the *Pequod* to “the leviathan” and describes it as “a cannibal craft.” The *Pequod* functions as a metonymy of Ahab, moreover, his cannibalistic features.

Considering the cannibalistic features of Ahab, the reversal of the relationship between the devourer and the devoured is noteworthy. While Ahab’s desire to hunt Moby Dick is suggestive of his oral aggressiveness, his monomaniac state is also expressed through his agony, which mentally devours Ahab. His paradoxical state—simultaneously being the devourer and the devoured—corresponds exactly to his narcissistic self-destructiveness. Based on the preceding studies about the imagery of reflections in *Moby-Dick*, my presentation argues that Ahab’s paradoxical state as the devourer and the devoured, and that his oral aggressiveness is directed not only at Moby Dick, but also at himself.

## Workshop

### The Representation of Aging in *The Scarlet Letter*

Yasushi TAKANO (Kyushu University)

Junko KOKUBO (Otsuma Women’s University)

Kazuya Ikuta (Kitakyushu University)

This workshop discussed the topic of aging in *The Scarlet Letter*. Responding to the questions given by the audience, the three speakers made an impromptu speech respectively, and shared our view with the audience. The first speaker (Takano) talked about Chillingworth, who is in the romance represented as an old man in marked contrast to young Hester and Dimmesdale. The second speaker (Kokubo) discussed Hawthorne’s cynical observation of his elderly colleagues and the fear of his own aging in “The Custom-House” and examined the tension between aging and anti-aging in *The Scarlet Letter*, focusing on the representation of Hester. The third speaker (Ikuta) analyzed the image of aging in “The Custom-House” while paying attention to the concept of aging in Hawthorne’s time.

## Special Lecture

### “Subjectivity, Environment, and Naturalism”

Masashi Orishima (Aoyama Gakuin University)

I have always been interested in Frank Norris and Jack London on one hand, and in Henry James on the other. This is in part because the American literary naturalists and James have starkly contrastive views of human subjectivity. Whereas in the fictional world of Norris and London humans are clearly opposed to their physical and social environment, James’ characters are functions of their relationship to the social network they are involved in.

Naturalist thinking presupposes, or unconditionally believes in, a real and unique existence of a space-time continuum packed with physical matters. The physical matters obey the inexorable rules having nothing to do with everyday social lives of human subjects. A typical character in Norris and London’s fiction, especially one in Norris, is in the grip of “the quiet, uneventful round of every-day life,” a mere sphere of realism in Norris’ definition, and then is

suddenly hurled into “the red living heart of things,” the real and unique world of physical existence. This is *always* done by a jump. You have no transition stage here. The change occurs “all at once,” a phrase Norris dotes on, like when “[a]ll at once a sudden rage against Trina took possession of [McTeague]”; or, when in London’s “To Build a Fire” a large chunk of snow appears from nowhere, falls on the fire the man has succeeded in building, quenches it, and practically seals his fate.

Placed almost diametrically in opposition to this, subjectivity in James’ works is something which is always dynamically negotiating with its social environment. Or rather, it is always being created in and through the negotiation process itself. And this is quite similar to Bin Kimura’s definition of the human subject: the relationship between self and environment which must always be maintained on an ever changing balance for a continued existence of self. The locus of Jamesian subjectivity is the space between self and its environment and thus is in an evident contrast with the position of naturalist subject which is like a concrete point in an absolute time-space standing in opposition to its environment.

Milly Theale in *The Wings of the Dove*, for instance, acquires an intense subjectivity after her death and lives on in the memories of others. Not only that, she tries to live on as a different person from the one when she was alive; she tries to reshape Merton Densher’s memory to create a being who is really loved by him. Milly’s careful control of Densher’s memory works retrospectively from the time when she leaves the world toward the time when Densher was seeing her. She sets up this complex time scheme when she is, of course, alive.

Thus, human subjectivity in James’ novels, Milly’s subjectivity in particular, just does not cease to do its work with the disappearance of its ordinarily supposed worldly carrier. It’s not a point either in time or in space. It’s a generative activity ever carried on somewhere in between, or on the interface of, human self and environment. And so, it is quite pleasurable and tenacious.

## *Symposium*

### **Nineteenth-Century American Writers on Travel: Nature, Landscape, and Animals**

Recently we have seen the flourishing of studies conducted on life writing: autobiographies, diaries, or letters. Travel writing, as one form of life writing, has also received much attention since the 1970s as hybrid texts of several literary genres as well as texts reflective of modern conditions. It was in the early nineteenth-century, however, that travel itself, domestic or abroad, became so popular among ordinary Americans that it became big business. Travel books were welcomed then and most writers of those days engaged in travel writing in one way or the other. Our symposium focused on such classic nineteenth-century writers as Emerson, Melville, Hawthorne or Twain as travel writers and discussed their representations of others, whether they are natural environments, animals or foreign people, in their texts. We also considered their nationalism, their narrative styles as travel writers, their attitudes toward foreign cultures and languages, their treatment of the travel motif, or their unique responses to contemporary worldviews.

### **On Untranslatability: Melville, Foreign Language, Animal Language Kohei FURUYA (Wayo Women’s University)**

This paper outlines the history of translation in Antebellum America before discussing Melville’s texts as a case study of nineteenth-century American literary authors’ responses to the difficult questions of translation and (un)translatability.

Translation played a crucial role in the making of American literature, language, and culture, as well as in the rise of the nation and nationalism in US history. Authors of political, religious, and literary writings since the early colonial period were polyglot, engaged in numerous activities of translation. The authors of the American Renaissance were also multilingual, involved in the cultural task of translation in their unique ways. But the significance of translation in classic American literature has long been overlooked in exclusively monolingual American literary scholarship.

As theorists of nationalism have pointed out, language is an essential constituent for the building of modern nations, and translation has played a central role in the formation of national languages. The literature on indigenous and immigrant people by the hands of Europeans is a work of translation. In the antebellum period, translation was also widely practiced in the milieu of high culture. The translation of European classical literatures and languages into the vernacular was considered an important cultural task of transplanting the mythical authority of the old republic and the old empire onto one's native soil. Under omnipresent foreign influences, to invent an American national identity through translation—to assimilate the oral traditions of indigenous peoples to the written ones of the colonizer and to appropriate other European languages and cultures into their vernacular American English—became a vital mission of the US nationalist agenda.

The authors of the American Renaissance also took part in the cultural task of translation. But their relations to translation were often laden with ambivalences, contradictions, and conflicts. What troubled American writers was the problem of the untranslatable in foreign texts. They took pains to domesticate foreign languages and literatures as models on which to establish an American cultural identity. But their written texts often call into question the ethnocentric, nationalistic, and imperialistic tendency accompanying the act of translation.

Among the authors of the American Renaissance, Melville perhaps had the most singular view of translation. His journey to the Pacific as a seaman offered him a good opportunity to encounter a variety of foreign languages. The problem of translation—and the question of untranslatability—bothered him throughout his entire career. Melville's preoccupation with the conundrum of translation most prominently figures in his magnum opus, *Moby-Dick*. In the story, the author contrasts what recent translation theorists would call the ethics of translation, which I find in Ishmael's growing quietism, with the violence of translation embodied in Ahab's psychological imperialism.

## **Wrecked Imaginations: The Dangerous Spaces in the Nineteenth Century American Writers Kazuhiko TSUJI (Kindai University)**

In the nineteenth century America, a lot of writers were haunted by some traumatic visions; imaginations of wrecks.

There were not a few sea-disasters and maritime accidents in those days, and they motivated the writers to compose narratives filled with shipwrecks or drowned bodies. In such stories, the names of Sirens, dangerous creatures in Greek mythology, often appear.

Henry Wadsworth Longfellow, the national poet, wrote "The Wreck of the Hesperus" (1842), which was a typical narrative of sea-disasters. Edgar Allan Poe, on the other hand, was the most eager author to pursue these themes in the earlier part of the nineteenth century. The characters are frequently involved with maritime accidents in his short stories or novellas: "MS. Found in a Bottle" (1833), "A Descent into the Maelström" (1841), or *The Narrative of Arthur Gordon Pym of Nantucket* (1837).

Nathaniel Hawthorne wrote about sea-disasters in *The Scarlet Letter* (1850), *A Wonder-Book for Girls and Boys* (1852), and *Tanglewood Tales* (1853), in which the main characters were often involved with tragic accidents in the wild sea.

The Irish brig St. John was shipwrecked off the coast of Massachusetts in 1849, and Henry David Thoreau was shocked at seeing dozens of bodies, which was depicted in his *Cape Cod* (1865). It should be undoubtedly one of his most gripping essays.

Herman Melville was another writer who was haunted by this vision. *Moby Dick* (1851) can be said to be a story about a ship predestined to be wrecked, and, furthermore, even in some of his short stories, such as “The Paradise of Bachelors and the Tartarus of Maids” (1855), “dangerous water” is often an essential factor of his plots although they can hardly be seen in superficial layers of the narratives by the readers.

In the post-bellum society, wrecked imaginations were still alive, and Mark Twain obsessively wrote about them. His efforts can be chased in “Some Learned Fables for Good Old Boys and Girls” (1874) and *Adventures of Huckleberry Finn* (1885). Twain also followed the shadows of wrecking in “The Enchanted Sea Wilderness” (written in 1896) or “The Great Dark” (written in 1898), which were unfinished and published posthumously.

In the twentieth century America, the concepts of nature or the sea have been gradually changed. The transformations were reflected on Rachel Carson’s *Under the Sea Wind* (1941) or John Steinbeck’s *The Log from the Sea of Cortez* (1951). These changes were geared toward accelerating ecology movements and environmental views, such as “Gaia hypothesis” or “Deep ecology.”

In recent years we can see the traits of “imaginations of wrecks” in the derivations of the logo and the name itself of “Starbucks.” The sea is defined as “peaceful” or “mother-like” sites of the earth in this society today, although people had regarded it as one of the most dangerous and frightful spaces of wilderness in their dark imaginations in the nineteenth century.

## Nathaniel Hawthorne and Transatlantic Landscapes

Mitsuyo KIDO (Hiroshima University)

Hawthorne was assigned the position of the United States Consul at Liverpool when his college friend Franklin Pierce became the 14th President of the United States in 1853. President Pierce wanted to thank his old friend for supporting his election campaign by writing his biography, *The Life of Franklin Pierce*, by offering him one of the then most lucrative offices with a good salary and several years’ sojourn in Europe. Hawthorne had been a very avid reader of travel books on not only Europe but also South America and Asia since he was young, but in reality he only knew very small areas of New England till then, though he liked traveling and even took a trip to see Niagara Falls and the Erie Canal. Thus it is safe to say that his stay in England helped foster his transformation from a regional writer to an American, or national writer.

Though he said that Liverpool was not such a pleasing place to live in, he liked the city’s proximity to other areas in Great Britain. London was five hours away on an express train, the Lake District could be reached by dinner, Scotland overnight, and North Wales took only a day or two to go sightseeing. Hawthorne visited all these places and other sights enthusiastically during his four-year tenure as a consul and two more years in England. He recorded what he did and saw almost every day, and he wrote down his observations and impressions about British people, society, natural scenery, or buildings and other artifacts meticulously, so readers can easily imagine and retrace this romance writer’s travel in Great Britain.

His experiences in England, however, have been paid comparatively little scholarly attention because, for one, he did not create any finished romance based on his stay there, leaving only fragments of several romances which he hoped in vain to complete. Instead, we are left with his abundant travel writing both in book form as well as in the form of letters and diaries. With growing academic interest in travel writing and life writing itself, his time in England has also been receiving more attention. This paper takes up some passages from Hawthorne’s English travel writing—*Our Old Home* and *English Notebooks*, in particular—and contemplates how his representations of seemingly neutral natural scenes and landscapes reflect his nationalism. His English travelogues can thus be newly appreciated as texts both showing his increased power of observation and narrative and reflecting his Americanness.

## Representations of Italy in American Literary History: The Touristic Gaze and National Identity in *The Marble Faun*

Kotaro NAKAGAKI (Daito Bunka University)

In the mid-19th century, American writers regarded Italy not only as traditional culture resulting from the grand tour, but also as a period of confusion in the making of a nation. In 1861, the Kingdom of Italy was established and annexed Rome in 1870. Nathaniel Hawthorne's *The Marble Faun* (1860) depicts poverty, crime, and social degeneration as a kind of labyrinth. During those times, the role of the carnival, as a form of traditional ritual, was changing in the tourism industry.

As an American tourist, Kenyon cannot sympathize with the boisterous crowds that enjoy carnivals, which he considers a "feverish dream" (Ch. 48). His touristic gaze reminds us of a Western tourist's views toward underdeveloped countries in the Age of Imperialism. In addition, Kenyon portrays a sense of vanity, confronted by a future in which this traditional culture would no longer exist. In some sense, this might foresee the critical minds of cultural anthropology in later years.

*The Marble Faun* reveals the mysterious dichotomy of depictions of Italy at the time, where both historic/artistic towns and poverty coexisted side by side. For contemporary readers, this work reads as a kind of guidebook to Italian art. In addition, realistic depictions of Italy at the time could be considered valuable cultural material. For example, in Chapter 42, Hilda slips into the Jewish ghetto, a thrilling and adventurous scene.

Hawthorne himself was not an enthusiastic traveler. He traveled in Europe, for example, England, France, and Italy, and wrote long passages about these countries, later collected as *The English Notebooks*, and *The French and Italian Notebooks*. He did not seem to become assimilated into the local culture or enjoy socializing with local celebrities. Nevertheless, the fact that *The Marble Faun* was well regarded as a guidebook to Italian art shows that it captures some of the essence that attracts tourists to Italy.

Furthermore, this presentation examines the cultural genealogy of American writers' representations of Italy as another culture based on Catholicism. Note Hawthorne's short story "Rappaccini's Daughter" (1844), set in 16th-century southern Italy, or Mark Twain's "Puddn'head Wilson" (1894), in which Italian twins arrive in a rural area of the South of the United States, where the locals consider them "romantic." Exotic images of Italy dominate these works. Analysis of such works, from Hawthorne to Mark Twain and Henry James, suggests issues of national identity and tourism.

Hawthorne lived in an age of tourism, before the Civil War. Placing him within the cultural genealogy of American travel narratives, an examination of how he grasped and depicted the essence of those days before American expansionism should be quite significant. From the perspective of critical travel theories, consideration of the politics of such issues as nationalism, tourism, and cultural anthropology would highlight new aspects of Hawthorne studies, not just criticism of his works' touristic gaze.

With reference to current critical movements in multiculturalism and whiteness studies focusing on Italian American culture, images of Italy in American culture are also discussed. Under Italy's transition into a nation, an awareness of nationalism and relative viewpoints toward the Old/New World grew between Europe and America.

### 東京支部研究会

2014年、東京支部研究会では、下記の活動を行いました。3つの研究発表はそれぞれ意欲的な取り組みで、刺激的な内容でした。作品研究では、原点に戻って活発な議論が展開されました。中村栄造氏の講演はとてユニークな内容で、大きなインパクトを受けました。読書会では、最新の研究を吸収でき、有意義な時間を共有できました。その後の懇親会では、親睦を深めるとともに、今後の学会活動への決意を新たにしました。2015年も、研究発表・作品研究・招待講演・読書会を開催する計画です。

△2014年3月15日（土）午後3時より（於 専修大学 神田キャンパス 7号館（大学院棟）773教室）

#### 【研究発表】

- (1) 発表者：堀切 大史氏（日本大学）  
題目：「『予言する肖像画』における無力な芸術家——時間、マジック、キュビズム——」
- (2) 発表者：上原 正博氏（専修大学）  
題目：Post-Colonial Imagination in Hawthorne's Literary Sketch:  
A Reading of "The Great Stone Face"  
司会：高尾 直知氏（中央大学）

△2014年7月12日（土）午後3時より（於 専修大学 神田キャンパス 7号館（大学院棟）774教室）

#### 【研究発表】

- 発表者：長島 万里世氏（日本大学・非）  
題目：「*Little Women* と *A Long Fatal Love Chase* におけるヒロインの比較考察」  
司会：谷岡 朗氏（日本大学）

△2014年11月8日（土）午後3時より（於 専修大学 神田キャンパス 7号館（大学院棟）773教室）

#### 【講演】

- 講師：中村 栄造氏（名城大学）  
題目：「"Time Enough at Last"(1959) に見る Rip Van Winkle/ Ichabod Crane の残像」  
司会：成田 雅彦氏（専修大学）

#### 【作品研究】

- テキスト：“Rip Van Winkle” “The Legend of the Sleepy Hollow”  
コーディネーター：成田 雅彦氏（専修大学）

△2014年12月13日（土）：午後3時より（於 専修大学 神田キャンパス 1号館12階 社研・神田分室）

#### 【読書会】

- テキスト：David Greven, *Gender Protest and Same-Sex Desire in Antebellum American Literature*  
(Ashgate, 2014)

- 司会・発表：高尾 直知氏（中央大学）  
発表：内田 裕氏（中央大学・院）  
大野 美砂氏（東京海洋大学）  
須賀 優太氏（日本大学・院）

（川村 幸夫 記）

### 中部支部研究会

中部支部では、研究会を年3回開催しております。

△2014年3月1日（土）午後2時より（於 名城大学 名駅サテライト）

#### 【研究発表】

- 発表者：中村 正廣氏（愛知教育大学）  
題目：“‘Monstrous Errors’ and ‘Sound Judgments’ in Resisting Legitimate Authority:  
Martineau, Antislavery Movement, and Sedgwick’s novels in the 1820 and 1830s”  
司会：鈴木 元子氏（静岡文化芸術大学）

△2014年7月6日（日）午後2時より（於 東海学園大学 栄サテライト）

#### 【研究発表】

- 発表者：鈴木 元子氏（静岡文化芸術大学）  
題目：Responding to Michael Gilmore’s “Hawthorne and the Making of the Middle Class”  
司会：進藤 鈴子氏（名古屋経済大学短期大学部）

△2014年12月27日(日)午後2時より(於 東海学園大学 栄サテライト)

【研究発表】

発表者: 進藤 鈴子氏(名古屋経済大学短期大学部)  
題目: 『『自由への1000マイル』とイギリス社会運動』  
司会: 大場 厚志氏(東海学園大学)

(倉橋 洋子 記)

## 関西支部研究会

関西支部では会員の皆様に発表の機会を提供するとともに、意見交換や親睦をはかるため、これまで年4回の支部例会を開催してきております。ただ近年大学入試の多様化やオープン・キャンパス実施など、少子化時代の学生獲得対策のため、職場での校務が週末に及ぶことが恒常化して、研究活動への逆風が加速度的に強まっており、発表希望者が減少するとともに、例会開催の日程調整も困難になって、今年はずいに9月例会開催の見送りを余儀なくさせられる事態に至りました。しかし何とか綱渡りの運営で年3回実施は実現でき、困難な状況の中で格別のご協力を頂いた先生方には厚く御礼申し上げる次第です。

なお2015年から関西支部では例会主宰者が西谷拓哉氏へ、例会会場も変更(調整中)となりますが、引き続きよろしくお願ひ申し上げます。

△2014年3月15日(土)午後3時より(於 関西外国語大学本部棟2階204会議室)

【研究発表】

- (1) 発表者: 竹井 智子氏(京都工芸繊維大学)  
題目: 「Henry James, “Crapy Cornelia” に穿たれた穴——中心から周縁へ——」  
司会: 市川 美香子氏(元・大阪市立大学教授)
- (2) 発表者: 丹羽 隆昭氏(関西外国語大学)  
題目: 「Ernest としての Hawthorne——ホーソーン文学の自伝性と予言性を巡って——」  
司会: 岩田 強氏(元・京都光華女子大学教授)

△2014年6月21日(土)午後3時より(於 関西外国語大学本部棟2階204会議室)

【読書会】

「Hawthorneの短編“Earth’s Holocaust”を読む」

進行役: 真田 満氏(龍谷大学・非)

△2014年12月13日(土)午後2時30分より(於 関西外国語大学本部棟2階204会議室)

【研究発表】

- (1) 発表者: 森本 光氏(京都大学・院)  
題目: 「ポー、ホーソーン、マクベス——夢遊病のロマンス——」
- (2) 発表者: 工藤 人生氏(京都大学・院)  
題目: 「HawthorneとFaulknerの作品における牧師の役割と象徴性」  
司会: 岩田 強氏(元・京都光華女子大学教授)
- (3) 発表者: 中西 佳世子氏(京都産業大学)  
題目: 「船と港と文学的想像力——ホーソーンと海軍、ペリーと文学——」  
司会: 西谷 拓哉氏(神戸大学)

(丹羽 隆昭 記)

## 九州支部研究会

九州支部では、研究会を年4回開催し、終了後は懇親会で和やかに交流を深めています。

△2014年3月29日(土)午後2時より(於 福岡大学文系センター棟14階学部共通室)

【シンポジウム】

発表者: 肥川 絹代氏(九州大学・非)  
高橋 美知子氏(福岡大学)  
早瀬 博範氏(佐賀大学)  
渡邊 真理子氏(西九州大学)  
題目: 「現代作家から読むホーソーン」  
司会: 高野 泰志氏(九州大学)

△2014年6月28日(土)午後2時より(於 北九州市立大学本館E棟5階[E・512会議室])

司会: 高島 まり子氏(鹿児島女子短期大学)

【研究発表】

発表者: 村田 希巳子氏(北九州市立大学・非)  
題目: 「ホーソーンとメアリー女王」

【特別講演】

講 師：伊藤 詔子 氏（広島大学名誉教授）  
 題 目：「女性たちのウォールデン——オーツ、キングストン、カーソンを中心に——」

△2014年9月27日（土）午後2時より（於 北九州市立大学本館 E棟 7階[E-702 会議室]）

【研究発表】

(1) 発 表 者：川下 剛 氏（九州栄養福祉大学）  
 題 目：「若き日のホーソン」  
 司 会：村田 希巳子 氏（北九州市立大学・非）

(2) 発 表 者：塩田 弘 氏（広島修道大学）  
 題 目：「アメリカの高校生が学ぶホーソン  
 ——11年生 Textbook と “The Minister’s Black Veil”を中心に——」  
 司 会：稲富 百合子 氏（福岡大学）

△2014年12月6日（土）午後2時より（於 福岡大学文系センター棟 14階学部共通室）

【研究発表】

(1) 発 表 者：岡本 太助 氏（九州大学）  
 題 目：「The Scarlet Letter Variations: Suzan-Lori Parks’s “The Red Letter Plays”」  
 司 会：城戸 光世 氏（広島大学）

(2) 発 表 者：下條 恵子 氏（九州大学）  
 題 目：「ホーソンを捏造する  
 ——オースター『ブルックリン・フォリーズ』における『緋文字』手稿の捏造について——」  
 司 会：大島 由起子 氏（福岡大学）

（高島 まり子 記）

## 編集室だより

不安に駆られながらも編集委員長の大役を引き受け、早2年。今年度も発行に向け、作業は順調に進んでおります。これもひとえに、投稿者、書評を快くお引き受けいただきました先生方、煩雑な作業を厭わずご尽力賜りました編集委員の皆様のおかげです。この場をお借りして、心から御礼申し上げます。『フォーラム』20号には、研究論文1編、書評4編が掲載予定となっております。どうか、お楽しみに。

ご投稿は事務局（hawthorne.forum@gmail.com）宛のメールに、WORD（.doc 形式）で作成したものを添付してご提出願います。投稿者情報（氏名、ご所属、住所、メールアドレス、電話番号）は、メール本文にご記載ください。投稿規定は、日本ナサニエル・ホーソン協会ホームページに詳しく記載されております。積極的な投稿をお待ちしております。

### 『フォーラム』19号会計報告（2013.9-2014.8）

収 入		支 出										
繰越金	828,238	『フォーラム』19号発行費	606,881									
『フォーラム』20号費用	500,000	<table border="1"> <tr> <td>内訳</td> <td>印刷費（400部）</td> <td>552,960</td> </tr> <tr> <td></td> <td>封入手数料（302件）</td> <td>9,871</td> </tr> <tr> <td></td> <td>郵送費</td> <td>44,050</td> </tr> </table>	内訳	印刷費（400部）	552,960		封入手数料（302件）	9,871		郵送費	44,050	
内訳	印刷費（400部）		552,960									
	封入手数料（302件）		9,871									
	郵送費	44,050										
利息	143	書評用書籍購入費（1冊）	3,600									
収入合計	1,328,381	同送料（1件）	600									
		振り込み手数料（1件）	432									
残 高	716,868	支出合計	611,513									

・編集委員：大場厚志、城戸光世、倉橋洋子、佐々木英哲、高尾直知、中村栄造（編集長）

・編集室：〒468-8502 名古屋市天白区塩釜口1-501

名城大学理工学部教養教育 中村栄造研究室気付 日本ナサニエル・ホーソン協会編集室

（中村 栄造 記）

## 資料室だより

これまでに下記の書籍をご寄贈いただきましたので、ご報告いたします。

- 石田久・服部典之編『移動する英米文学』英宝社、2013年（ISBN: 9784269750326）
- 井上久夫「ホーソーンの‘Neutral Territory’をどう訳すべきか」『教育学論究』第5号、関西学院大学、2013年
- 入子文子編『ホーソーン研究』創刊号、ホーソーン研究会、2014年（ISSN: 2188-3009）
- 倉橋洋子・辻祥子・城戸光世編『越境する女—19世紀アメリカ女性作家たちの挑戦』開文社出版、2014年（ISBN: 9784875710769）
- 鈴木元子著『ソール・ベローと「階級」—ユダヤ系主人公の階級上昇と意識の揺らぎ』彩流社、2014年（ISBN: 9784779119712）
- Takanashi, Yoshio. *Emerson and Neo-Confucianism: Crossing Paths over the Pacific*. New York: Palgrave Macmillan, 2014.  
（ISBN: 9781137332929）
- マーシャル、メーガン著『ピーボディ姉妹—アメリカ・ロマン主義に火をつけた三人の女性たち』大杉博昭・城戸光世・  
倉橋洋子・辻祥子訳、南雲堂、2014年（ISBN: 9784523293217）

ご協力ありがとうございました。

資料室を充実させてゆきたいと存じますので、今後とも皆様のご協力をお願いいたします。著書上梓の折にはご書名等を、論文ご執筆の折にはタイトル等を、下記の資料室までお知らせ頂けると幸いです。

日本ナサニエル・ホーソーン協会資料室  
〒156-8550 東京都世田谷区桜上水 3-25-40  
日本大学文理学部 堀切大史研究室内  
電話：03-5317-8948（研究室直通）03-5317-9709（事務室直通）  
FAX：03-5317-9336  
Eメール：horikiri@chs.nihon-u.ac.jp

（堀切 大史 記）

## 事務局だより

1. *NHSJ Newsletter* 第33号をお届けします。
2. 学会のホームページアドレスは<http://www.nhs-j.org/>に変更になりました。
3. 第33回全国大会は2014年5月23日(金)・24日(土)の両日に「かでの2・7 北海道立道民活動センター」で盛大に開催されました。大会運営にご尽力いただいた方々にこの場をお借りして深くお礼申し上げます。
4. 上記第33回全国大会では、環境・エコ意識に配慮する運営を評価され、札幌市より、環境配慮型MICEの実施に取り組んでいる団体として「札幌グリーンMICE推進奨励賞」を受賞しました。協会の名誉として札幌市に感謝するとともに、今後も環境に対する配慮やエコ意識を失わない学会であり続けたいと思います。会員各位のご協力をお願いします
5. 次回第34回全国大会は2015年5月22日(金)・23日(土)に日本大学文理学部での開催となります。会場で多くの会員の方々とお会いできるのを楽しみにしております。
6. 会員の方々のご著書・論文等は、資料室にお送りくださるようお願いいたします。

（川村 幸夫 記）

本協会顧問で元会長の川窪啓資先生（麗澤大学名誉教授）が、平成26年春の叙勲で瑞宝中綬章を受章されました。ホーソーンをはじめとしたアメリカ文学研究ばかりでなく文明論に多大な貢献をしてこられた先生の栄誉は、協会にとっても大きな喜びであり誇りです。協会を代表して心よりお祝い申し上げます。（成田雅彦 記）

## 第34回大会のお知らせ

日 時：2015年5月22日（金）、23日（土）  
場 所：日本大学文理学部

### 《第34回大会概要》

#### 【第1日】

- ・開会のことば
- ・研究発表（発表を希望される方は、次頁の応募規定に従いまして、奮ってご応募ください）
- ・ワークショップ

“The Minister’s Black Veil”——秘すれば花なり、秘せずば花なるべからず——

司会・講師：佐々木 英哲 氏（桃山学院大学）

講師：植芝 牧 氏（東京聖栄大学）

講師：富樫 壮央 氏（麗澤大学・非）

講師：古平 ユキ 氏（関東学院大学・非）

<概要> 富樫氏は、「ヴェールのメカニズムを分析し、Hooper 牧師の深層心理と共同体との関係を考察」し、古平氏は、「Hooper 牧師のヴェールが何故一重ではなく二重なのか、Elizabeth との対面を基に二重の意味を考える」。佐々木氏は「ヴェールの牧師と、生前“I veil myself”と嘯き、死後パラダイム・シフトに伴い脱構築的解釈が施された作家との関係」を解きほぐし、植芝氏は「Hooper 牧師の『黒いヴェール』と Ishmael の言う『頭巾を被った白い幻』を比較対照して論ずる」。

- ・特別講演

講演者：海老根 静江 氏（お茶の水女子大学名誉教授）

演 題：Henry James の *Hawthorne* (1879)——間テクスト性の問題について——

- ・総会
- ・懇親会：日本大学文理学部

#### 【第2日】

- ・シンポジウム

ホーソンとジェイムズ——独立戦争・南北戦争・第一次世界大戦——

司会・講師：中村 善雄 氏（ノートルダム清心女子大学）

講師：倉橋 洋子 氏（東海学園大学）

講師：大野 美砂 氏（東京海洋大学）

講師：竹井 智子 氏（京都工芸繊維大学）

<概要> 2014年は第一次世界大戦の開戦から100年に当たり、2015年は南北戦争終戦から150年を数え、アメリカ文学と戦争をテーマとするに相応しい時期を迎えている。ホーソンとジェイムズにとっても戦争は無視できない歴史的事象であり、本シンポジウムでは南北戦争を共通項としながら、ホーソンの場合は独立戦争を、ジェイムズの場合は第一次大戦をも射程に入れ、両作家の戦争表象について考察する予定である。

- ・閉会のことば

《発表応募規定》

1. 発表者は会員であること。
2. 発表内容は未発表のものに限り、発表時間は1人25分以内（質疑応答を含む）とします。
3. 応募書類
  - ①発表要旨：横書きで日本語800字程度、もしくは英語400 words程度にまとめたもの。
  - ②略歴：氏名（ふりがな）、勤務先、職名（学生の場合は所属先、身分）、連絡先（住所、電話番号）を明記したもの。上記2点を大会準備委員会までEメールに添付してお送り下さい。  
応募先（問い合わせも）：谷岡朗（日本大学）E-mail: tanioka.akira@nihon-u.ac.jp
4. 応募締切は2015年2月末日です（必着）。選考結果は3月中に応募者にお知らせいたします。
5. 応募書類は返却いたしません。個人情報の扱いには十分に留意いたします。

《大会準備委員会より》

大会概要をご覧になればお分かりのように、新しい試みとして、講演とシンポジウムを関連性のあるものにいたしました。ホーソンとジェイムズは汲めども汲めども尽きぬ泉のごとき存在ではありますが、両者の関係や対比をそれぞれの角度からお話しいただくことで、これまでとは違う面が見えてくるのではないかと期待しています。また、大会の核である研究発表への応募もよろしく願いいたします。

今後とも全国大会をより活発なものとするために、シンポジウム、ワークブックにつきまして各支部から発案を次のような要領（案）でお願いしたいと考えております。

- 1) 各支部からの発案（テーマ、人選など）は複数でもよいし、発案しなくてもよい。
- 2) 各支部からの発案の選考や具体化（実施年度の決定など）は準備委員会で行う。
- 3) 各支部からの発案と準備委員会の発案との調整やコーディネイトなどは準備委員会が行う。
- 4) 機械的、強制的な支部間のローテーション制とはしない。

最終的には、役員会ならびに総会での了承を得るべき案件かと思いますが、第35回大会よりの実現を目標にぜひご協力のほどお願い申し上げます。

（谷岡 朗 記）

顧問	阿野文朗（東北大学名誉教授）	鴨川卓博	川窪啓資（麗澤大学名誉教授）
	島田太郎（東京大学名誉教授）	當麻一太郎（元・日本大学教授）	丹羽隆昭（関西外国語大学）
	萩原 力（専修大学名誉教授）	牧田徳元（金沢大学名誉教授）	師岡愛子（日本女子大学名誉教授）

役 員

<p>会 長 成田雅彦（専修大学）</p> <p>副 会 長 高橋利明（日本大学） 西谷拓哉（神戸大学）</p> <p>監 事 進藤鈴子（名古屋経済大学） 井上久夫（関西学院大学）</p> <p>理 事 入子文子（元・関西大学教授） 岩田強（元・京都光華女子大学教授） 大場厚志（東海学園大学） 川村幸夫（東京理科大学） 城戸光世（広島大学） 倉橋洋子（東海学園大学） 齋藤幸子（川村学園女子大学名誉教授） 佐々木英哲（桃山学院大学） 高尾直知（中央大学） 高島まり子（鹿児島女子短期大学） 中村栄造（名城大学） 堀切大史（日本大学） 増永俊一（関西学院大学）</p>	<p>事 務 局 川村幸夫 稲富百合子（福岡大学） 内堀奈保子（日本大学） 鈴木孝（日本大学） 妹尾智美（関西大学・非） 富樫壮央（麗澤大学・非） 中村文紀（日本大学）</p> <p>会 計 大野美砂（東京海洋大学）</p> <p>編 集 室 中村栄造 大場厚志 城戸光世 倉橋洋子 佐々木英哲 高尾直知</p> <p>資 料 室 堀切大史 中西佳世子（京都産業大学） 奈良裕美子（諏訪東京理科大学）</p> <p>国 際 渉 外 室 藤村希（亜細亜大学）</p> <p>大会準備委員 谷岡 朗（日本大学） 辻祥子（松山大学） 橋本安央（関西学院大学）</p>
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## 2013年度 日本ナサニエル・ホーソーン協会 会計報告

(2013. 4. 1 ~ 2014. 3. 31)

収入		支出			
会費	793,000	編集室費	500,000	前期繰越金	1,338,170
賛助会員	60,000	大会費	150,582	収入計	918,230
雑収入	65,100	大会準備委員会費	0	計	2,256,400
利息	130	印刷費	85,785	支出計	1,054,232
計	918,230	国際渉外室費	10,000	次期繰越金	1,202,168
		謝礼費	50,000		
		支部研究会費	100,000		
		(東京)	40,000		
		(中部)	20,000		
		(関西)	20,000		
		(九州)	20,000		
		通信費	58,280		
		事務費	43,905		
		人件費	48,000		
		雑費 (預り金返金6,000円を含む)	7,680		
		計	1,054,232		
				キャッシュポジション	
				郵便貯金	878,235
				みずほ銀行普通預金	252,534
				現金	71,399

上記の通り相違ありません

2014年3月31日

会計 大野美砂

監査の結果、上記の通り相違ないことを証明します

2014年4月1日

監事 進藤鈴子

井上久夫