グローバル化の視点から見たラフカディオ・ハーン

田中 雄次・福澤　清・横山 純子
Rodger S.Williamson・Alan Rosen

(1) 研究の目的

2004年に没後100年を迎えるラフカディオ・ハーンをこれまでの先行研究を踏まえながら、グローバルな視点からの研究を行なうことにした。研究組織は、本研究科の専任教授2名のほかに、アメリカ人のハーン研究者2名と博士課程の学生1名を加えたものになっている。共同研究者それぞれは、研究対象を異にしているが、グローバルな視点から従来のものとは異なる新たなハーン像を描き出すことを目的としている。

(2) 研究の計画とその概要

研究計画は、以下に示すとおり、これまでほとんど取り上げてこられなかった研究対象を取り上げている。これらの研究は、2004年2月下旬に論文集として刊行する。

1．ラフカディオ・ハーンにおけるアニミズムの諸相

田　中　雄　次

ハーンの作品の底を流れるもっとも大きな思想であるアニミズムの諸相を、次のような章立てによって論文化する。

1．はじめに－ハーン文学の根底にあるもの
2．樹霊
3．海と風のアニミズム
4．幻視と変奏
5．結び－「限界を超えること」

2．グローバルな視点からのHearn像

福　澤　　清

ハーンと教育の関係をグローバルな視点から捉えなおす作業を行う。

3．Contemporary Perspectives of Lafcadio Hearn's America

Rodger Steele Williamson

Before traveling to Japan, Lafcadio Hearn (1850-1904) was a newspaper journalist in United States during the turbulent period of reconstruction after the American Civil War. It was in 1874 as a young reporter on the staff of the Cincinnati Enquirer that he made his mark with his sensationalist reporting

and graphic pictorials of the Tanyard Murder to which he has been given credit as one of the first yellow journalists. He exposed social problems, reported on city crime and made important commentary on the social ills that plighted America's forgotten and neglected minorities. He authored vivid ethnographic sketches and observations that exposed the underbelly of a cruel and materialistic society that robbed African Americans and immigrants of their dignity and civil rights. Today Hearn is renowned by scholars of Afro-American studies as one of the first white scholars to appreciate and record the culture and folklore of African Americans. From 1874-1877 he devoted a great deal of time to an area called "Bucktown" that was populated by the levee hands from the racially diverse community adjacent to the riverfront. It's boardinghouses, brothels, and drinking establishments became the focus of his pioneering works of ethnography in which he recorded songs, characters and folklore. When Hearn finally sets off for Japan as a correspondent for *Harper's Weekly* in 1890 he has clearly fashioned goals that are an amalgam of his American period.

4. Reading Lafcadio Hearn's "The Stone Buddha"

Alan Rosen

"The Stone Buddha," the sixth work in *Out of the East*, is an essay of surprising structural and thematic complexity. Few critics have examined it in detail, and it has remained one of Hearn's less accessible pieces. A careful reading, however, reveals that Hearn took care to give the work a tight and sensible overall structure, and to weave several intertwining threads of theme and motif into a coherent whole. My research tries to provide a deeper and fuller reading of this work by supplying background knowledge and context: I will investigate the development of Hearn's idea of the *iki-ryo* (living ghosts) and show that he was thinking about such matters before he came to Japan. I will also try to show the influence of Henry Watson's poem, "The Dream of Man."

As in many of Hearn's works, the opening of "The Stone Buddha" provides the reader with an encapsulation of the main themes and a hint at the overall structure. As I will show, nearly every detail is like the seed of a theme or motif that will later be developed into a series of dichotomies: Light vs. Shadow, Past vs. Future, East vs. West, Religion vs. Science, Picture vs. Reality, Fiction vs. Fact, and Life vs. Death. Standing on the hill, Hearn's gaze moves like a movie camera from a distant view of the scenery, to the Government College just below, to the Buddha statue next to him, and finally to a close-up of its face. He wishes to connect his physically higher perspective with the Buddha's morally and philosophically higher perspective.

In section II, Hearn develops the images of light and shadow to symbolize the East and West, linking Buddhism and Eastern (or Japanese) culture with light and Western culture and religion with shadow.

In section III, he adds the effects of time. He introduces the irony that the Japanese peasant changes far less than do the mountains and stars. Contrasting Eastern and Western thought, Hearn argues that the Japanese peasant knows by instinct what the most scientific Western thinkers have only recently deduced.

Section IV's story of an *iki-ryo* introduces the important concept of "thought" as a physical force. I

will try to supply a fuller context for Hearn's ideas about this.

Finally, I will show how all the themes come together in Hearn's conclusion that the Buddhist version of a godless cosmos in which our thoughts alone shape our fate is the sum of all scientific, religious, and philosophical knowledge.

5．ラフカディオ・ハーンと海 — *Glimpses of Unfamiliar Japan* に見る海 —

横 山 純 子

ラフカディオ・ハーン（Lafcadio Hearn，1850－1904）は、1852年母とともにアイルランドに渡り、1869年アメリカに渡り、ニューオリンズにいた折には1884年から1887年にかけて夏グランド島を訪れ、グランド島において小説『チタ』の構想を練り、1887年カリブ海のマルティニーク島を2度訪れ、2年間そこに滞在し、1890年来日し、東京にいた折には夏、焼津を1897年から6度にわたり訪れていた。

本発表では、ハーンはカリブ海、日本海、焼津の海等を巡りながら、海に何をみていたのかを、『日本瞥見記』（*Glimpses of Unfamiliar Japan*）とアメリカ時代の作品『チタ』（*Chita*）や『仏領インドの二年間』に所収の「真夏の熱帯行」（"A Midsummer Trip to the Tropics"）と『東の国から』（*Out of the East*）に所収の「夏の日の夢」（"A Dream of a Summer Day"）、『霊の日本』（*In Ghostly Japan*）に所収の「焼津にて」（"At Yaidzu"）などと比較しながら、海が何を意味し、ハーンの作品においてどのように表現されているかを考える。*Glimpses of Unfamiliar Japan* に見る海の表象を通し、放浪者としてのハーンの姿を浮かびあがらせたい。