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退職記念特集

木村 晶子 先生

木村 晶子 年譜

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1977年 お茶の水女子大学大学院修士課程人文科学研究科英文学専攻入学
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1988年 お茶の水女子大学大学院博士課程人間文化研究科単位取得満期退学
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2025年 早稲田大学教育・総合科学学術院退職、早稲田大学名誉教授



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【著書】

- 2024年（共編著）『アン・ブロンテ研究—世紀を超えて』大阪教育図書

- 2020年 (分担執筆) “*Our Mutual Friend : Evil and the Fantastic*” (*Dickens and the Anatomy of Evil : Sesquicentennial Essays*. Athena Press)
- 2018年 (分担執筆) 「家庭の天使と新しい女：女性像再考」(『ディケンズとギッシング—底流をなすものと似て非なるもの』大阪教育図書)
- 2018年 (分担執筆) 「ルイーザ・メイ・オルコット—C・ブロンテの〈女性のゴシック〉の継承と変容」(『ブロンテの子どもたち』春風社)
- 2018年 (分担執筆) 「アン・ラドクリフとギヤスケル—ヴィクトリア時代の〈女性のゴシック〉」(『比較で照らすギヤスケル文学』大阪教育図書)
- 2017年 (分担執筆) 「エリザベス・ギヤスケルの『シルヴィアの恋人たち』におけるロマンティシズムの探求」(『知の冒険：イギリス・ロマン派文学を読み解く』音羽書房鶴見書店)
- 2016年 (分担執筆) 「エリザベス・ギヤスケルの『ルース』における〈堕ちた女〉の表象」(『ジェンダー研究／教育の深化のために』彩流社)
- 2015年 (分担執筆) 「コンスタンタン・エジェー—妻子あるカリスマ教師」(『ブロンテ姉妹と15人の男たちの肖像』ミネルヴァ書房)
- 2015年 (分担執筆) “The Lie and Discourses of Evil in Sylvia’s Lovers.” *Evil and Its Variations in the Works of Elizabeth Gaskell: Sesquicentennial Essays*. Osakakyoikutosyo.
- 2010年 (分担執筆) 「ゴシック小説—ヴィクトリア朝のシェヘラザード」(『ギヤスケルで読むヴィクトリア朝前半の社会と文化』溪水社)
- 2010年 (分担執筆) 「『魔女ロイス』—史実とフィクション」(『エリザベス・ギヤスケルとイギリス小説の伝統』大阪教育図書)
- 2009年 (編著) 『メアリー・シェリー研究—『フランケンシュタイン』作家の全体像』(鳳書房)
- (他・9冊)

【邦訳著書】

- 2015年 (共訳) マリアンヌ・トルマーリン 『歴史の中のブロンテ姉妹』 (大阪教育図書)
- 2011年 (共訳) アナ・K・ナード 『ミルトンと対話するジョージ・エリオット』 (英宝社)
- 2008年 エリザベス・ギヤスケル 「ハリソン氏の告白」 (『エリザベス・ギヤスケル全集』 第1巻 (大阪教育図書))
- 1999年 エリザベス・ギヤスケル 「灰色の女」 (『エリザベス・ギヤスケル全集』 別巻 (大阪教育図書))
- 1999～ ヘレン・エクスレー著 *Cats* (三修社) 他5冊
- 2000年

【英和辞典】 (三省堂・執筆協力)

- 1999年 グランド・センチュリー英和辞典 (2000年改訂)、1993年新グローバル英和辞典、1987年ニュー・センチュリー英和辞典
その他、論文35点、講演、学会発表、事典邦訳、解説、書評等多数。

アナログからデジタルへ

木村 晶子

教育学部英語英文科に採用していただいたのはもう31年以上前の1994年のことで、ふり返るとすべてがアナログでした。定年退職のために研究室を片付けた際には、そのアナログ的なものが年々消滅していったことを痛感しました。戸棚には勤務初年度からの出席簿がありましたが、最初の数年は古色蒼然とした黒表紙の紐綴じ、その後は透明なプラスチックファイル、コロナ禍以降は自分でダウンロードしたファイルとなり、最終的にはPC内のファイルに変わりました。コロナの蔓延と新しい学習システム Moodle への移行が重なり、2020年春には動画作成に苦労したことも今となっては懐かしく思えます。

また戸棚には、すべて返却したはずの卒論が一冊残っていて、なんとか郵送できましたが、その卒業生も既に30代後半でした。卒論は、最初は400字詰め原稿用紙に手書き、その後ワープロ、ワードになりましたが、手書きからワープロに変更した時には、自分で書かなくなると反対する教員もいました。コロナ禍までは業者で製本しなければならず、当日製本にすると割増料金でしたし、何があっても本人が二日間のみの提出日に出さないと卒業できなかった（事実、ノロウイルスに罹患して卒業が一年遅れた方もいました）、全員の卒論提出が確認できるまでは毎年緊張が続いていました。退職直前の年にはありがたいことに様々な年度の卒業生が各々集まってくださり、25年前のひとりの卒業生が今でも大切にしていると、ご自身の卒論を持ってきてくれました。優れた卒論だったこともあるのですが、私が後年より遥かに丁寧に手書きのコメントを長々と書いていたのも驚きでした（悲しいことに文字も今よりずっと綺麗でした）。

校務が楽だった分、じっくり指導する時間があつたのかもかもしれません。着任時には前期後期各10回、年20回の授業と思えばよいと重鎮の先生に言われ、実際に野球の早慶戦が月曜まで延びると休講、早稲田祭前後

の一週間、開校記念日、学部デーなど休みも多く、担当授業数こそ多かったものの育児をしながら仕事のできたのもこの休みの多さのおかげでした。近年では大仕事のシラバス作成も、最初の頃は一科目数行の概要のみで、今と比べると信じられないほど杜撰なものでした。着任時には小型 PC を貸与されてメールアドレスを作るように言われたものの、まだメールが一般的ではなく、すべての連絡事項は紙媒体でしたから校務のスピードも推して知るべしでした。コロナ以降、会議のオンライン化で楽になった部分もありますが、あらゆる学内制度や手続きは複雑化する一方でした。メールと無縁の時代は不便で非効率的でしたが、メールがいかにか仕事の多くを占めるかを思えば、ゆったりした時間があつた気がします。

古代メソポタミアの粘土板にも「今時の若い者は……」という嘆きの文書があつたことが良く知られているように、いつの世でも老人は時代の変化を憂い、ノスタルジックになるのでしょうか。私自身が便利さを享受しながらも、AI 頼りの学生の課題にげんなりし、デジタル化は果たして人類を幸せにしたのだろうかと考え、テクノロジーの進化に人間の脳と体が追いつかない危惧も抱きます。SNS や動画を見る時間を研究に費やしていたら、私ももう少しましな論文が書けていたのではないかと思います。

とはいえ、この30年余りには当然ながら大学の環境も改善しました。過去には教室で喫煙する学生が後を絶たなかったために、教室には何枚も「禁煙」表示がありましたし、ハラスメントということばがなかったために苦しんだ被害者も数多かったかもしれません。私の学部時代から変わらない (!) 16号館ですら東日本大震災後は耐震工事が施され、可能な限り（限界はありつつも）教室も綺麗になり、新棟完成も間近です。そして、どんなに時代のパラダイムが変わっても、英語英文科の教員たちが常に学生の学力を向上させ、より良い学科にしようと努め続けてきたことは確かで、学科生の英語力は間違いなく向上しました。

今後は、AI の驚くべき進化によりさらなる変化と難題が教育環境にもたらされそうですが、英語英文科のますますの発展を信じています。素晴らしい同僚の先生方と学生さんたちに恵まれた教員人生を送れたことに心から感謝しています。

論文

英文学

Ian Rankin と James Mavor による *Justified Sinner* 映画脚本の考察

筒井 瑞貴

1. はじめに

スコットランドの小説家イアン・ランキン (Ian Rankin) は、「現在、イギリスで犯罪小説家としてはナンバー・ワンの売り上げを誇る」(横田 345-46) とされ、代表作の「リーバス警部」(Inspector Rebus) シリーズは現時点で二十五作が発表されるなど高い人気を博しているが、意外にも第一作の『紐と十字架』(*Knots & Crosses* 1987) はいわゆる推理小説として構想されたものではなかったという。“I wanted to update *Dr Jekyll and Mr Hyde* to 1980s Edinburgh” (“Exile on Prince Street” vii) とランキン自身が振り返るように、共に “broken men” (Ch. 25) として提示される主人公と連続殺人犯の攻防を描く同作は、何よりもまず人間の二面性に対する関心が如実に表れた作品なのである。

そうであるならば、スコットランド文学において分身の主題を描いた先駆けともいえる、ジェイムズ・ホッグ (James Hogg) による『義とされた罪人の手記と告白』(*The Private Memoirs and Confessions of a Justified Sinner*) の映画脚本をランキンが手掛けていたという事実は、あまり知られていないにせよ、驚くに当たらないのかもしれない。¹ 2009年にキャノンゲート・ブックス (Canongate Books) から刊行された版に序文を寄せたランキンは、ホッグの同作が後代のスコットランド文学に与えた影響を指摘し、“more relevant than ever” (“Preface”) と、その現代性を称賛しつつ、いかに映画化に適した作品であるかを力説している。同年の12月にランキンは、過去にも自身の原作小説の翻案を手掛けてきた同郷出身の脚本家であるジェイムズ・メイヴァー (James Mavor) と共同で『罪人』の映画化脚本に取り組んでいることを発表し、“Many have tried before us to create a workable script from what can often seem an unfilmable novel. We feel we’re getting close” (“December 2009 Newsletter”) と期待をのぞかせていた。その半年後には、監督を選定

する段階に入ったことを報告しているが、“It seemed to take us forever to find a way into the book” (“Summer 2010 Newsletter”) と、執筆作業が難航している様子も伺わせている。結局、この企画が実を結ぶことはなく、メイヴァーは2013年に、“Our attempt to adapt *Justified Sinner* into a film has run aground — and drove us slightly insane. I genuinely think that the book is cursed — like Tutankhamun’s tomb. Don’t go near it!” (“Cromarty Filmfest”) と述べている。

映画化が頓挫した原因は詳らかにされていないが、ランキンが2019年に寄贈した資料が保管されているスコットランド国立図書館(National Library of Scotland)のイアン・ランキン・アーカイブには両者による脚本が四種類も存在しており、試行錯誤のほどを物語っている。本論文では、現存する草稿のうち最も日付の新しい2010年4月16日付の *Draft 2 Rough Print-Out* に焦点を当て、ランキンとメイヴァーが『罪人』の「現代性」をいかに解釈し、それがプロットの改変や登場人物の造形にどのように投影されているかを検証することで、脚本版の翻案作品としての独自性を明らかにしたい。²

2. 単線的ナラティブ

まず脚本の粗筋を要約する。時代設定は1705年で、ダルカースル(Dalcastle)の領主の館で生まれるも、血縁関係を否認されたロバート(Robert)は育て親の聖職者ウリングム(Wringhim)と共に牧師館で暮らしている。二人はともに自分たちが神に選ばれており、現世での行いにかかわらず救済が約束されていると信じていた。ある時ロバートは自分に敬意と恭順を示すギル・マーティン(Gil-Martin)と名乗る若者と親しくなり、兄弟の契りを結ぶ。一方、長子ジョージ(George)の放蕩に頭を悩ませる領主は投機の失敗により財政的に困窮し、ロバートに与えていた養育金の減額を決める。その報せを携えて訪れた召使いをギル・マーティンは挑発し揉み合いになり、ロバートは誤って前者を殺害してしまう。動揺するロバートに対し、ギル・マーティンはあらゆる出来事は神により予定されており、彼の行いは神の意志に適うものであると主張する。

折しもスコットランドはイングランドとの合同をめぐる政争の只中であり、王党派であるダルカースルの領主はジョージを連れて議会に出席するべくエディンバラに滞在する。合同派の養父と共に工作活動のために同じく首都を訪れたロバートは執拗に兄につきまとい、ついにはギル・マーティンに唆されて彼を亡き者にしようと決意する。議会では合同が事実上可決されるが、その夜にジョージと友人の決闘沙汰が引き金となって街では合同賛成派と反対派による衝突が勃発し、混乱に乗じてロバートは兄を暗殺し、衝撃を受けた領主も後を追うように病死する。

ダルカースルの領主となったロバートだが、徐々に自らを支配下に置くギル・マーティンの存在に耐えられなくなり、その暮らしは荒んでいく。ロバートが悪魔に魅入られていると信じるダルカースルの村人たちは彼の屋敷を焼き討ちする。間一髪で脱出したロバートは、各地をあてもなく放浪するが、彼の魂を狙うギル・マーティンに追われ続け、逃げ場を亡くして自ら命を絶つ。目的を達したギル・マーティンがどこへともなく立ち去る場面で映画版の脚本は終わる。

ランキンとメイヴァーの脚本において、原作の粗筋は、脇役に関しては若干の変更が見られる程度で、概ねそのまま踏襲されている。他方で原作の構成上の複雑さは大胆に刈り込まれ、物語は直線的な時系列に沿って展開される。この点は四種類の脚本全てにおいて一貫しており、2010年1月19日付のメモの中で、“It’s taken a dense, complex and fragmented novel and turned it into a story of one man’s descent to damnation” (*Related Developmental Materials* 81) と書かれているように、ロバートが破滅に至るまでの過程に物語の興味が絞り込まれている。『罪人』にゴシック小説の定型から逸脱させる異質性を付与しているのは、一連の事件を19世紀の編者が合理主義的な筆致で記録した「編者の手記」(“The Editor’s Narrative”)と、同じ出来事をロバート自身の視点で語り直した「罪人の手記と告白」(“Private Memoirs and Confessions of a Sinner”)の記述が時として大きく矛盾し、結果としてロバートの友人を装い、彼にさまざまな罪を教唆し墮落させた末に自殺へと追い込むギル・マーティンが実在していたのか、それとも錯乱したロバートの

想像の所産なのか、という問いに決定的な解答が示されない点にある。他方で、映画版の脚本ではギル・マーティンの実在に疑義が呈されず、悪魔の印である割れた蹄を見せるなど(86)、明確に人外の存在として表象されており、ロバートの知覚が信頼できないものとして提示されることもない。ランキンが原作小説の“on-screen progeny”(“Preface”)として、信頼できない語り手を効果的に用いた『エンゼル・ハート』(Angel Heart 1987)や、『ファイト・クラブ』(Fight Club 1999)を挙げているが、この脚本版においてはそれらの作品に見られるような主人公の視点の不安定性に起因するどんでん返しはなく、物語構成へのアプローチはほとんど伝統的、あるいは保守的と言っても差し支えない。³

3. 政治的背景

上述のように、構成面においてはホッグの原作はむしろ単純化された形で脚本に再構成されているが、これに対して、ランキンとメイヴァーの最大の創意は、18世紀初頭のスコットランドをめぐる政治的な背景を克明に描いている点に見出される。ホッグの『罪人』においても、物語は1688-1689年の名誉革命や1707年のイングランドとスコットランドの合同法といった歴史上重大な転換点と同時期に設定されているが(Duncan)、二人は作品のこうした政治的な側面に重要な意味を付与しており、特に物語中盤の議会開会中のエディンバラにおける政争を中心として、詳細に検討する価値があると考えられる。

『罪人』において、ダルカースルの領主は王党派であるが、“a droll, careless chap”(4)と評される軽薄なおどけ者で、息子のジョージも多かれ少なかれ父に似た若者に成長しており、両者ともに積極的に政治的活動に打ち込んでいる様子は見られない。これに対して映画版の脚本では、親子共に熱心なジャコバイトであり、ジョージは友人らと共にアン女王(Anne)の傀儡と目された合同推進派のクイーンズベリー卿(Lord Queensberry)を取り囲んで野次を飛ばすなど、名誉革命で国を追われたジェームズ二世(James II and VII)とその直系の子孫の復位を支持していることが強調されている。この点は領主も同じではあるが、財政難にあえぐ彼の事情はより複雑となっている。

MISS LOGAN: There is no avoiding the facts. You have invested badly —

DALCASTLE: No worse than half the gentlemen of my acquaintance!

MISS LOGAN: That is small comfort. Your estate cannot go on like this.

(21)

ここで愛人のミス・ローガンが言及する投機の失敗とは、1690年代にスコットランドの植民地を現在のパナマに建設することを企てたダリエン計画（Darrien Scheme）を指すと推測できる。多額の資金がつき込まれたがイングランドの協力が得られなかったこともあり挫折したこの計画で、スコットランド会社は15万スターリング・ポンドもの損失を出し、同国の商業システムに大打撃を与えたとされる（Mitchison Ch. 17）。多数のスコットランドの貴族たちは窮乏し、もはやイングランドとの合同に活路を見いだす他ない状況に追い込まれていた。ジャコバイトであるダルカースルの領主にとって、名誉革命後の政治体制の強化につながる合同は歓迎すべき事態ではなかったが、イングランド側がちらつかせた金銭的補償に抗しきれずに、合同支持の立場を取らざるを得なくなるのである。

対するロバート親子も、カルヴァンの改革派の信奉者として合同の支持に回るが、映画版ではプロテスタントの君主による継承を確実にするためという宗教的な動機が説明されている。同時に、改革派の一人が、“it’s hard to bring the people along with us when we harbour elements of extremism”（102）と、ウリングムのような狂信者が一般人の支持の妨げとなっているのではないかと懸念を表明するなど、一枚岩ではないホイッグ陣営の内情もより細やかに描かれている。

こうして両派の思惑が入り混じった中で、エディンバラの議会で合同の可否が議論されることになる。合同が事実上可決された直後の議会前の広場の混乱の様子は次のように描写されている。

There are some CHEERS but more BOOS from the crowd. LORD DALCASTLE emerges with his faction — a thrown vegetable just misses him. There is some laughter. Dalcastle looks fierce but his bluster is there

to cover his shame: the vote has gone in the direction of the union, swayed by certain inducements. (64)

ダルカースルの領主は結果的に、自らの政治的信条に背く形で経済的な利害を優先して合同に賛成票を投じる。スコットランドは合同の見返りとして約40万ポンドをイングランド側から受け取ったが (Mackie Ch. 14)、賛成派は金のために祖国を売ったという批判に晒されることになった。2009年12月16日版の脚本では、反対派のパンフレット売りが、ロバート・バーンズ (Robert Burns) の詩 “Such a Parcel of Rogues in a Nation” 中の有名な文句をそのまま使って (line 23)、“Betrayed! Bought and sold for English Gold” (127) と叫んでいる。こうした市民感情を代弁するようにジョージも父親の決断を激しく非難し、二人の間に軋轢が生じてしまう。

DALCASTLE: I voted with my head not my heart. You know how things stand with the estate — or you would if you took an interest in matters other than drinking and whoring.

GEORGE: As ever, my father’s son. In those, as in all matters, I take my cue from you, my Lord —

Dalcastle slaps George across the face. . . .

GEORGE: I shall not take lessons in probity from a man who has sold his nation to the highest bidder. (72)

こう決断を正当化しようとする領主も、自らの政治的な変節を恥じているのは明らかである。『罪人』では軽佻浮薄な道化だった領主は、脚本版では一転して理想と現実の狭間で苦悩する人物として描かれており、一連の政治的な闘争が原作にない深みを伴って掘り下げられているといえる。

このようなトーンの変化は、エディンバラでの党派争いに端を発する暴動の描き方にも当てはまる。『罪人』においては、テニス場でロバートがジョージから受けた暴行に憤ったウリングムがホイッグ側の支持者

たちの党派心を煽って暴動を焚き付けるのだが、ホッグはここで王党派と改革派というイデオロギー的な対立を徹底的にパロディ化してしまう。

ホイッグ陣営が酒場を襲撃すると、店内にいた改革派の若者たちは敵がジャコバイトだと信じ込み、あろうことか同胞に武器を向け、さらに彼らを味方と誤解したジョージら王党派の一団が加勢し、皆が相手も分からずに刃を交わす事態となる。法廷で真相が明るみになると、穏便に事を収めたい当局はすべてを “a joke — an unlucky frolic, where no ill was meant on either side” (27) として処理する。ウォルター・スコット (Walter Scott) に代表されるような伝統的な歴史小説と異なり、『罪人』においては、「歴史を構成するものとして前提され、同時に人間関係に緊張をもたらしてもいる深刻な或いは真面目なイデオロギー上の対立が、ここでは〈冗談〉へと格下げされ無効化されている」(高橋 242) のである。

これとは対照的に、ランキンとメイヴァーによる脚本は、まさにホッグが茶化した「深刻な或いは真面目なイデオロギー上の対立」を描くことに徹している。『罪人』では暴動事件とジョージの死は別々の出来事であるが、脚本版では合同が決定した夜に両者が時を同じくして起こり、作品中盤の山場を形成している。ジョージが受けた個人的な侮辱に端を発する決闘はやがて野次馬たちにも波及するが、ジャコバイトの不満分子と目される群衆の一人が、“Help! Down with the union! God save the King!” (75) と叫ぶに及んで、乱闘は次第に政治的な様相を帯びていく。騒動は中心部のハイ・ストリートへと広がり、市の警備隊までもが出動する、街全体を巻き込む暴動へと膨れ上がってしまう。ジョージと友人の私的な争いが呼び水となって、ステュアート朝を支持する市民が怒りを爆発させ、あたかも 1707 年の合同後に連合王国を脅かしたジャコバイトの反乱を先取りするような騒乱へとつながっていくのである。

『罪人』では、上記の暴動は実はギル・マーティンが仕組んでいたらしいことが示唆されるが、映画版においてもギル・マーティンは一連の騒動のみならず、イングランドとの合同によって生じた分断にまで深く

関与している。合同をめぐる議論の結果が議会の外に伝わる場面では、他ならぬギル・マーティンが最初に賛成派を裏切者と呼び非難する声をあげ、これが他の市民にも波及していくのである。

ONE VOICE: Turncoats! Traitors!!

The call is picked by others.

OTHER VOICES: Traitors! No Union! NO Union!

The man who shouted slinks away — it's Gil-Martin. He pushes through the crowd, fanning the flames.

Gil-Martin: Traitors! Treachery! (64)

さらに合同が可決された直後にも、ギル・マーティンは群衆の間を練り歩き、巧みに人々の憎悪を煽り立てていく。

Gil-Martin moves smoothly through the crowd, serpentine — now here, now there, stirring up the crowd.

VOICES: Treachery! . . .

OTHER VOICES: Traitors! Back-stabbers! Snouts in the trough!

PAMPHLETEER: It is the Devil's work! He walks among us and all round! (65)

最後の警告の言葉通り、悪魔は跳梁跋扈してイデオロギー上の対立を利用して人々の亀裂を深めていく。こうした直接的な描写は最終稿において書き足されたもので、これ以前の三つの脚本の草稿には見られない。2009年12月16日版の脚本に対するメモにあるように、政治的な背景をより“integral” (*Related Developmental Materials* 81) に中心人物たちと結びけるべきとの認識から上記のような細部が付け加えられたのだろう。

事実、この設定を念頭に置くと、暴動が起きた夜に起きるロバートのジョージ殺害もまた極めて政治的な意味合いを帯びてくる。騒乱の最中に、ギル・マーティンは決闘相手を装ってジョージを路地へ誘い込み、

“A figure steps out of the darkness and stabs him in the back and ribs” (77) と、その機を捉えて物陰に潜んでいたロバートが兄を闇討ちする。ここで両者の政治的屬性に留意すると、ホイッグがジャコバイトを背後から剣で刺すというこの構図は、先に引用した反合同派による “Back-stabbers” (65) という非難の言葉をそのまま反復していることに気づかされる。ジョージとロバートの対立という家庭内の反目は、合同をめぐるスコットランド国内の争いと重ね合わされ、その双方を悪魔であるギル・マーティンが扇動する。すなわち、映画版独自の形で政治的コンテクストが作品の主題と分かちがたく結び付けられているのである。⁴

4. 「ホーム」の喪失

こうした合同をめぐる政治的主題の重要性を考えるにあたって、脚本が執筆された時期の 2009 年から 2010 年周辺の政治的状况を無視することはできない。2007 年はイングランドとスコットランドの合同の三百周年であり、同年の 5 月に行われたスコットランド議会選挙ではスコットランド国民党 (Scottish National Party) が 129 議席中 47 議席を獲得する勝利を収めて議会第一党へと躍進した。同党は公約としてスコットランド独立のための住民投票を掲げており、2007 年のマニフェストではその時期を、“with a likely date of 2010” (8) としていた。したがって、ランキンとメイヴァーは、独立をめぐる国民の関心が極めて高まっていた時期に脚本の草稿を制作していたことになる。2012 年のインタビューで、スコットランドの独立運動が文学に及ぼす影響について尋ねられたランキンは、戯曲であれ小説であれ、現在執筆される作品には常に “that subtext of Scottish-ness, of what it means” (“Q & A with Ian Rankin”) が存在し、民族的アイデンティティを自問せざるを得ないだろうと応じている。合同から三世紀が過ぎ、独立をめぐる議論が活発化していた時期に、1707 年前後を舞台にしたホッグの『罪人』の脚本化に取り組んでいたランキンが政治的な文脈を物語の中に積極的に取り入れたのは必然と言えよう。

加えて、この合同や独立へのランキンらの関心は、前項で論じてきたようなストーリー上の機能のみならず、ロバート、ジョージ、ギル・

マーティンという主要人物の造形にまで決定的な影響を及ぼしている。ランキンとメイヴァーの脚本では、王国の独立を失った18世紀のスコットランドと二重写しにされるかのように、この三人がいずれも自らの帰属する場所としての「ホーム」を何らかの形で喪失している点が強調されているのである。ジョージのジャコバイトとしての党派心がホッグの『罪人』よりも濃厚になっていることはすでに述べた通りであるが、脚本の推敲作業の中で、変節して合同に賛成する父親との対立はより深められ、スコットランドという「祖国」を失ったジョージの苛立ちや憤りが鮮明に打ち出されている。とりわけ、前項で見た合同可決後の父子の口論の場面にはかなり細かい修正が重ねられている。2009年12月1日版では、ジョージはエディンバラを離れることに不満を示すものの、合同をめぐる父の行動については、“It’s bad enough that you are sending me into exile” (61) と仄めかすにとどまっておき、ミス・ローガンにいたっては領主の決断を全面的に支持している。次の2009年12月16日版では、父に投票の結果を尋ねたジョージが、“I am sure you did your best” (130) と嘲笑的な態度を取り、ミス・ローガンも非難の言葉を口にし、領主の孤立に力点が置かれている。これに対して、先に引用した最終稿である2010年4月16日版では、ジョージが父親を激しく糾弾する言葉が加筆された一方で、ミス・ローガンは、“You voted with your head, not your heart” (69) と、領主の現実的な判断に賛意を示しており、最終的にはジョージと領主の親子間の衝突が前景化されている。ジョージは父親の寝返りによって自らの大義を捧げる祖国を失い、同じ夜に弟ロバートによって卑劣な手段で殺され、いわば二重に近親者の「裏切り」の犠牲者となるのである。

ランキンとメイヴァーは、ロバートの「ホーム」をめぐっても原作から重要な改変を加えている。『罪人』では、領主に認知されることを拒絶されたロバートは誕生から一年後にウリンギム牧師によって養子として引き取られており、幼少期にダルカースルの屋敷で過ごした記憶はない。これに対して、映画版の脚本では屋敷を出されたのが六歳に変更され、ロバートは明確に自分の生まれ育った家のことを覚えており、ギル・マーティンは彼に“You’ve sacrificed a lot” (14) と同情してみせ

る。そのため、父親としての責務を放棄した領主によって（ただし原作と同様、ウリンギムがロバートの実父であることが示唆されている）、「家」から追い出された怒りを抱えているという点で、ロバートの人物像は皮肉なことに彼が迫害して死に追いやる兄のジョージと重なってくる。エディンバラから戻ったロバートは領主として屋敷を相続することになるが、結局彼が真の意味でその主人となることはできない。この時点のロバートはすでにギル・マーティンに操られるがままとされており、彼の正体が悪魔であると悟ってももはや排除する術を持たないのである。原作同様に悪魔との関わりを疑われたロバートは逃亡を余儀なくされるが、映画版においてはダルカースルの村人たちの襲撃を受けて屋敷は炎に包まれ、彼の「家」は物理的にも消滅することになる。

最も興味深いことに、ランキンとメイヴァーは結末部分でギル・マーティンに自らの境遇を語らせるといふ、完全に独自の場面を追加している。海辺に追い詰められたロバートはギル・マーティンと対峙し、彼からナイフを手渡されて自殺を教唆される。ここでギル・マーティンは、“At least for you there is an end. Not for me . . .” (114) と、自らと引き比べてロバートを羨むかのような発言をし、さらに以下のように語る。

GIL-MARTIN: The home I was banished from — it was a rapture.

Light more golden than you can ever imagine—it burned your eyes . . . [. . .]

From that, they cast me out. To wander for all eternity. No rest, no love.

Just this. At least for you there is an end . . . (115)

この最後の場面において初めてギル・マーティンの偽らざる内面と苦悩が語られ、神により天上の楽園から追放されて地上を永遠に彷徨い続ける彼もまた、「ホーム」を失った者であり、ジョージやロバートと類似した運命を抱えていることが示される。ランキンとメイヴァーの脚本において、ホッグの『罪人』の複雑な語りや両義性が削ぎ落され、ギル・マーティンが明確に悪魔として提示された理由は判然とするだろう。彼らの主眼は、楽園を失った悪魔が、自らと似た境遇にある兄弟を同じく破滅へと導く物語——すなわち、帰属する場を失った者たちが互いに憎

悪を向けあう悲劇の連鎖を描くことにあったのである。

5. おわりに

このように、ランキンとメイヴァーによる脚本では、「ホーム」の喪失が一貫した主題となっており、これを発展させるうえで1707年のイングランドとスコットランドの合同が原作にはない重みをもって描かれている。合同によって「祖国」を失うジョージと同様に、ロバートもまた、ギル・マーティンという悪魔との「結びつき」によってダルカースルの「家」を奪われて破滅することになる。ロバートの逃避行の中では、サウスクイーンズフェリー（South Queensferry）の町が登場し、“THE UNION HAS BEEN PASSED. EXPRESS THE GENERAL PUBLIC UNREST”（111）とト書きされ、破滅に向かって突き進む主人公の姿が、合同によって混乱に陥るスコットランドと重ねられているように思われる。

では、合同と悪魔との結びつきを示唆し、主要人物の「ホーム」の喪失を描くこの脚本は、21世紀のスコットランド独立を支持し、イングランドとの連合王国体制に否を突きつけるものなのだろうか。注意しておかなければならないのは、2021年のインタビューで、“I don't happen to think this is the right time”（“The Double Life of Ian Rankin”）と述べているように、ランキン自身はスコットランドの独立運動に対して意外にも慎重な立場をとっているという点だ。これを踏まえると、ロバートが脚本版において二度「家」を失う展開からは、むしろ早まった独立運動によって三世紀にわたって築かれてきた連合王国という新たな「ホーム」が失われようとしている事態への憂慮を読み取れるかもしれない。だが、それにもまして重要なのは、同じインタビューで、こうした政治的状况の中に、両極のものが混在するという、スコットランド人の分裂した精神性の発露を見出し、“Good and evil is binary; yes and no is binary”と述べている点だろう。独立そのものよりも、独立への是非をめぐって社会が敵と味方、善と悪に二分され、人々が二者択一を迫られるという、対立と緊張が生じる構造を描くことにこそ、ランキンの本領があったのではないだろうか。政治的コンテキストを前景化したホッグの『罪人』

の翻案は、ランキンが犯罪小説という枠組みの中で描いてきた、スコットランドの抱える二面性の様相を、個人、家庭、社会にわたってより多層的に探究することを可能にする試みであったと言えよう。

付記

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注

- 1 以下、ホッグの原作に言及する際は『罪人』と略記する。
- 2 スコットランド国立図書館所蔵の四つの脚本のうち、最も古いのが2009年6月15日付で（リファレンス番号 MS. 50510）、次いで2009年12月1日（MS. 50509）、2009年12月16日（MS. 50508）、最も新しいのが2010年4月16日（MS. 50507）となっている。このうち「第二稿」と付記されているのは2010年4月16日版で、2010年1月19日付のメモから（MS. 50510）、2009年12月16日版が「初稿」に位置づけられていると推定されるが、混同を避けるために本論文では脚本の異同に言及する際は日付で区別することとする。また、特にことわりがない限り、脚本からの引用は現存する最終稿である2010年4月16日版からのものである。
- 3 2010年1月19日付のメモでは、脚本後半の展開が、“a cinematic mixture of ‘M’ and ‘Night of the Hunter’” (*Related Developmental Materials* 81)と評されている。
- 4 『罪人』に関して、服部典之は「アンチ・ユニオニストでジャコバイトであるジョージの命が脅かされ最後には殺害されてしまうという展開は、強引なユニオン推進者たちやジャコバイト鎮圧勢力に対する批判として読める」（11）としつつも、分量的に最も長いロバートの手記に政治的文脈が欠落しているために、「アンチ・ユニオン主義を作品全体が明示的に肯定しているとは言にくい」（11）と指摘する。

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Reimagining *Richard III* in Mandarin: Cross-cultural Performance from *Globe* to *Skirball*

Yujing MA

Introduction

Shakespeare's plays have long crossed linguistic and cultural boundaries, gaining new meanings as they reach different audiences. The history of Shakespeare's performances in China is a rich mix of adaptation, appropriation, and ideological negotiation. From the earliest translations in the early 20th century to the avant-garde experiments of the 21st century, Shakespeare's works have been continually reimagined to resonate with Chinese realities (Li; Zhang; Huang). However, within this broad repertoire, one notable absence remains: the history plays. Despite a long and complex engagement with the Bard, the plays that depict the rise and fall of English monarchs have rarely been firmly established on the Chinese stage. Among these, *Richard III* stands out as a play widely celebrated in the United Kingdom but relatively unknown in China, despite the long history of Shakespearean translations and performances there. Historically, Shakespeare's history plays were introduced late to Chinese theatrical culture: *Henry IV* was first translated in 1957, followed by *Richard III* in 1959. Yet, over the decades, these plays have rarely been staged, reflecting Chinese theater's educational and cultural priorities and the challenges of adapting Elizabethan history for Chinese audiences.

The first stage performance of *Richard III* in China dates back to the inaugural Shakespeare Festival in 1986, when twenty-eight productions of Shakespeare's eighteen plays were presented. Notably, *Richard III* was the only history play among them, presented in two separate adaptations by the China Children's Arts Theatre and the Shandong Spoken Drama Troupe (Li 116), which illustrates both the rarity of historical drama in China and the persistent preference for comedies and tragedies with more universal emotional appeal. A subsequent version by Peng Liqi in 1989 further punctuates this sparse time-

line.¹ Due to a general lack of critical attention and inadequate archival preservation, these early productions have left behind few valid or detailed reviews, consigning them to the footnotes of theatrical history.

More than a decade later, in 2001, Lin Zhaohua's *Richard III* was recognized by a Chinese theatre practitioner as a radical experiment on Shakespeare's play.² This modern *Richard III* was set in a contemporary corporate environment, and there were certain departures from Shakespeare's original plot and character relationship. Instead of emphasizing the cruelty and evil of Richard III, Lin attempted to present that "those who lack vigilance against murderous schemes are the conspirator's accomplices, though they can also find themselves among the victims" (Zhang 27). However, Lin's avant-garde interpretation did not bring any commercial success or provoke a significant response from the local audience, but rather resulted in a massive financial loss. As Dennis Kennedy notes, "Shakespeare has frequently been used in Asia because his high name recognition helps to promote the productions internationally" (443). Indeed, Lin's choice of *Richard III* was motivated in part by the prospect of presenting it at the 2001 Berlin Asia Pacific Cultural Festival, illustrating the strategic role of Shakespeare in cultural diplomacy (Li 228).

Among the Mandarin performances of *Richard III*, the 2012 production in the Globe to Globe Festival,³ directed by Wang Xiaoying and staged by the National Theatre of China (NTC), stands out for its international impact. This production drew attention for its integration of classical Chinese aesthetics and cultural symbols into Shakespeare's drama. The press in China pointed out that this production was created specifically for the festival to "bring Chinese culture out to meet with the world's different races, different languages, and different cultural backgrounds, to interact and communicate with one another under the banner of Shakespeare" (qtd. in Kennedy 451). Later, on 4 July of the same year, this version of *Richard III* was premiered at the Capital Theatre, Beijing, as part of the Beijing People's Art Theatre's sixtieth anniversary celebrations. In November of the same year, it was staged at the 14th China Shanghai International Arts Festival.⁴ In 2014, the Mandarin version toured to the Skirball

Center for the Performing Arts in New York. In 2015, the NTC brought *Richard III* back to the Global Theatre stage as part of the 2015 China-UK Year of Cultural Exchange. Similarly, as a cultural exchange, the adaptation was invited to perform in Korea, Denmark, and Hungary in 2016.

Compared to other Mandarin performances, this version received more reviews from both domestic and international media. Its reputation was cemented when it toured to London, transforming it from a local production into an ambassador of Chinese culture and theatrical artistry. Wang Xiaoying's production is particularly noteworthy for its design choices. As the director mentioned, he did not fundamentally "adapt the story or the play into a Chinese setting" (Ellis). While the staging incorporates ancient Chinese aesthetics, character and place names retain their Western origins through "transliterations." Therefore, its setting remains ambiguous, avoiding reference to any specific era or region. This creates an intermediate, symbolic space that is neither a Chinese dynastic drama nor a European court drama. Furthermore, by incorporating elements of Peking opera's gestures, costumes, and stage structure, the work possesses Chinese expressive qualities while maintaining a visual distance that keeps it from anchoring it to any specific historical context. In this way, the production establishes a theatrical space that enriches the drama without compromising the narrative structure or characterization inherent to Shakespearean theatre.

This study argues that the performance's prestige is a direct result of its conscious framing of the encounter between Chinese tradition and the West, a process that involved strategic adaptations for the foreign stage. These changes, while sometimes altering the play's immediate nuances, ultimately deepened its universal exploration of power by filtering it through a distinctively Chinese lens. This paper will demonstrate how the version has been altered during the process of transfer abroad and the reasons underlying this action, both spatially and culturally. Meantime, it shows how the director emphasizes different aspects of the work. Finally, the discussion focuses on an analysis of various changes and whether the adaptation has affected the play's nature and meaning.

I. The Encounter: Staging Chineseness for a Global Audience

In respect of the stage history of *Richard III*, Janis Lull notices that “extreme adaptation has been the norm almost from the start” (41). When Shakespeare’s plays are adapted in different cultures, there is no doubt that there are certain changes in the adaptations. For example, the characters might be altered or removed, the lines might be rewritten or reduced, the costumes might be varied, and the time setting might be transformed. There is no exception to the Mandarin version. In an interview with Phoenix TV in China, Director Wang recalled looking through posters of other participating productions and noticing that most would be dressing their characters in ethnic costumes. Therefore, he decided to use classical Chinese costumes for his production, particularly to incorporate traditional Chinese cultural elements. From the initial stage of conceptualization, Wang infused the production with Chinese cultural symbols he believed would most effectively achieve the goal of cultural exchange.

On April 28, 2012, when the company was ready to perform on the stage of the Globe theatre, a delivery problem occurred with their product set and costumes due to a storm in Felixstowe (Dickson). As a result, they had to perform in hastily put-together stand-ins. All performers, except Edward IV and Richard III, were in black. Without the intricate, colorful costumes and Chinese-style stage decorations, the visual impact has been reduced. Although the costumes would not affect the performance, the audience could feel alienated by the actor’s performance. As Kennedy mentions, “The audience saw a quasi-Brechtian minimalist scenography that showed the characters in more ordinary light, preceded by a speech from Dromgoole explaining the necessity” (451). Nevertheless, the virtuosity of their craft held the audience rapt throughout the performance. The costumes would have added to the power of expression, but the lack of them did not diminish the actors’ impact on the stage.

What is interesting to see is that other elements are expanded or emphasized as a consequence. For one thing, this production plays with Richard III’s physicality. Richard III has been considered one of Shakespeare’s most brilliant portraits of evil. His villainous character is compelling, and many scholars think

that his deformity baldly echoes his twisted character. Scholars, such as Mary Ann McGrail, contend that Richard's decision to seek vengeance and usurp the throne is a direct result of his resentment of body malformation (59). However, in the Mandarin adaptation, Richard III is presented differently as a tall, unbent, and handsome man. Such a portrayal of the Duke of Gloucester might be controversial. Regarding the refreshing portrayal of the villain, the director has hesitated over whether to cast Richard III as a disabled man (Jacobson). He finds *Richard III* "reflected different sides of human nature, with great potential to tap" (Bai and Li). He would like to portray Richard III as a man driven by power, not merely a king in English history. In the director's words, Richard III is "a double-faced person with a sound appearance yet an amputated spirit" (Jacobson). The director focuses on Richard's thoughts rather than his appearance. In fact, there is no document to certify that Richard III was disabled, so his portrayal as such is reasonable and acceptable. Indeed, Richard III, as portrayed by Wang, entertained the audience with his villainy. Some critics interpret the Chinese *Richard III* through political lenses and even associate it with China's contemporary political issues.⁵ However, Wang did not attempt to "depict one tyrant in history but the universal evil that exists in everyone's heart" (Jacobson).

For Wang Xiaoying, "Culture transcends boundaries. Using Chinese elements to render a Shakespeare classic is a dialogue with the literary giant" ("*Romeo and Juliet* ballet"). In the dialogue, the most remarkable feature is the vagueness of time and space. Although the audience recognizes the story is set in ancient China, there is no specific reference to which dynasty it is set in. The stage adopts a symmetrical style reminiscent of traditional Chinese opera, featuring symmetrical columns and chairs. Yong Li Lan claims, "When Asian Shakespeare productions are designed for touring internationally, they incorporate the foreignness of their own locale seen elsewhere and virtualize cultural location" (188). Indeed, when *Richard III* returned to the Global Theatre stage in 2015, the production's visualized cultural elements were presented in vivid detail. For example, the scepter and mask used in the play are inspired by totems from the

ancient Sanxingdui civilization.⁶ The back of the emperor's throne is a copy of the bronze animal mask from Sanxingdui, while the top of the scepter is exactly the same as a bronze statue covered with a very thin gold mask found in Sanxingdui. The ghosts appearing in Richard III's nightmare all put on masks with Peking opera makeup.

Additionally, the production makes a powerful artistic statement by blending Chinese calligraphy with English. In the center of the stage, the title is displayed in a square-word calligraphic style. Next to it, a red seal-like panel features Roman letters shaped to resemble Chinese characters. This visual design was created by the well-known contemporary artist Xu Bing.⁷ His square-word calligraphy system rearranges English words to resemble Chinese characters. At first glance, the title appears to be a traditional Chinese character. However, a closer look reveals that the strokes actually spell out the English name "Richard." This clever design sparks a conversation between cultures. It presents a Shakespearean story in Chinese visual language while preserving the original English words.

Such an intercultural theme continues in the stage backdrop. Six large hanging scrolls form a big calligraphic screen at the back of the stage. On them, Xu Bing has written important words from the play — like "killing," "power," "curse," "desire," and "destruction." These words look like Chinese characters but are made from English letters. These word-images work in several ways at once. They act as part of the scenery, as symbols, and as clear statements of the play's themes.⁸ They connect Shakespeare's writing to Chinese visual culture. By combining English words with Chinese brushwork, the design highlights the violence and mental breakdown in Richard's story. It also removes clear time and place references, placing the story in a symbolic space that is neither medieval England nor modern China.

The meaning of this visual design becomes most intense when Richard shouts, "A horse! A horse! My kingdom for a horse!" (Wang 2012, 02:04:54–02:05:10). At this point, blood pours down from above, spreading across the scrolls and staining the words. This creates a strong visual metaphor: the

violence Richard initiated now ruins the language and the world he attempted to govern. The blood flowing over the mixed calligraphy shows that language, meaning, and power can all be damaged by cruel rule. Through this scene, director Wang Xiaoying and artist Xu Bing create a visual language firmly rooted in Chinese art while also fully understanding Shakespeare's play about ambition and moral failure.

This artistic achievement is more than just cultural decoration. It is a key part of the production's intercultural approach. By visually blending Western text and Eastern symbols, the play gives its main character two identities: he is both an English King Richard and a Chinese King Richard. This double identity places the story in a global context. Here, Richard becomes a universal symbol of political evil and extreme psychology. In the end, this visual design makes Shakespeare's villain feel modern and relevant across nations, encouraging audiences to consider how tyranny, ambition, and moral failure are problems that exist in all cultures.

II. The Integration of Jingju (Peking Opera) Elements in the Mandarin *Richard III*

The Mandarin *Richard III* was *huaju*, a spoken drama, but Director Wang has also incorporated many elements from traditional Chinese theatre, specifically *jingju*, or Peking opera. This blend is evident in several key areas: music, costume, and acting style. Many Chinese percussion instruments were adapted in the music, which comes from Peking opera. However, unlike Peking opera, only one musician played all the percussion. The background music enhances the operatic tempo and style. The costumes also reflect this hybrid approach, with actors wearing long-sleeved robes inspired by traditional Chinese clothing. The battles were symbolically choreographed as a flag-dance between the standard bearers from Peking opera.

Actually, three Peking Opera performers participated in the performance. Two of them appear in the scene where Clarence is killed in the Tower of London (Wang 2012, 00:35:00–00:43:42). Wang borrows the staging directly

from the famous Peking opera *San Cha Kou*, especially its well-known “fight in the dark” sequence. *San Cha Kou* tells the story of a banished Song-dynasty general who spends the night at an inn, where a loyal protector mistakes the innkeeper’s husband for an enemy. The two men then begin an energetic and chaotic fight in complete darkness.

In Wang’s *Richard III*, this style turns the usually grim murder scene into one filled with physical comedy. The two assassins move with exaggerated acrobatics, twist their bodies into stylized poses, and interact through expressive gestures and clown-like reactions (Wang 2012, 00:35:00–00:43:42). This playful performance does not lessen the tragedy; instead, it emphasizes the contrast between the comic behavior of the killers and the seriousness of their crime. In later performances, the actors Zhang Zhiyong and Cai Jingchao wore costumes clearly identifying them as *chou* (clowns) from Peking opera. Their white-lined facial makeup, lively footwork, and humorous timing all drew from the traditional clown role. Wang’s production magnifies a potential that was always present in the text. By amplifying the comic elements in this way, the production adds a distinctly Chinese theatrical flavor to the scene, demonstrating how Peking opera techniques can reshape a Shakespearean moment while preserving its dramatic essence.

Another Peking Opera performer acted both Lady Anne and young Prince Edward. When Lady Anne mourns her husband, killed by Richard in the battle against the House of York, she delivers her lines in the style of *qing yi*, maiden in distress role type (Wang 2012, 00:11:56–00:13:08). Her slow movements and specific hand gestures make it explicit that she is a typical Peking Opera female role. Because the sound of Peking opera is very different from Western opera, it can seem strange and sometimes alienating for Western audiences. On the other hand, this adds to the effectiveness of the juxtaposition because another person’s grief is alienating and difficult.

III. Shakespearean Echoes and Intertextual Borrowing

Although Wang Xiaoying's Mandarin *Richard III* draws on many elements of Chinese theatre, the performance is not a complete adaptation into a Chinese style. The director also borrows important motifs from Shakespeare's other plays. One of the most notable examples is the appearance of three witches from *Macbeth*. In this production, the three witches appear at the opening and prophesy Richard's rise to power (Wang 2012, 00:05:00–00:06:46). Their presence gives the play a darker atmosphere and creates a feeling of fate and supernatural control. This choice suggests that Richard does not act only from ambition but is also driven by a sense of destiny. The witches tempt him to pursue the crown, just as they tempt Macbeth in *Macbeth*.

The use of the three witches also creates an important duplication of roles. The three actresses who play the witches also play the three queens in *Richard III*: Queen Margaret, Queen Elizabeth, and Lady Anne. This doubling establishes a strong connection between prophecy and female suffering. Queen Margaret, in particular, becomes a powerful figure who curses Richard and predicts his downfall. When the same actress also plays one of the witches, the curse becomes even more intense. It is not only emotional revenge but also a supernatural warning. This highlights Richard's crimes from both human and symbolic viewpoints.

Another significant intertextual reference to *Macbeth* appears in Wang's production, where the princes are murdered. The two killers wear red gloves, which recall Lady Macbeth's imagined bloody hands. After reporting the murder to Richard, the assassins remove the gloves, toss them aside, and leave (Wang 2012, 01:39:44). Richard then picks them up and slowly puts them on, saying, "Time and again, these hands of mine are stained with fresh blood, each time in a way that is all too familiar. New crimes wash away the old ones, and I have become so hard-hearted that I can no longer shed even a single tear" (Wang 2012, 01:40:55–01:42:33). This moment can be compared with Lady Macbeth, but the meaning is quite different. Lady Macbeth tries to hide her guilt. When she says, "A little water clears us of this deed" (2.2.67), she tries to

convince herself that the crime can be washed away. Later, in the sleepwalking scene, she rubs her hands again and again, showing that guilt has returned and now controls her. Her bloody hand becomes a sign of fear and mental collapse.

However, Richard's action is the opposite. He does not try to wash anything away. Instead, he puts on the gloves the killers have thrown aside. The gloves carry the "blood" of the murder, but Richard accepts it calmly. His line about "new crimes covering old ones" suggests he feels no guilt or inner struggle. This makes him completely different from Lady Macbeth, whose imagination destroys her. The staging of the gloves also shows how Richard builds a network of corruption. The killers throw the gloves away as if they want to escape blame, while Richard is the true source of evil because he planned the murder. When he puts on the gloves, he shows his control over the crime rather than moral responsibility. The gloves become a clear sign of his growing power and his steady loss of humanity. While Lady Macbeth's hand shows guilt that cannot be washed away, Richard's gloved hand shows a man who feels nothing and takes pride in violence. This simple gesture makes his cruelty more visible.

In both plays, guilt is not eliminated but passed from one person to another. In *Macbeth*, Lady Macbeth asks the spirits to "unsex" her (1.5.41), so she can support Macbeth's plans without sympathy. After Duncan's murder, she says, "Give me the daggers" (2.2.54), taking the weapons and smearing the grooms with blood. The daggers serve as physical symbols of guilt, just as the red gloves do in Wang's production. By adapting this *Macbeth*-like symbol, Wang shows how evil spreads. When Richard puts on the gloves, he fully accepts the bloodshed he has begun and becomes the center of corruption. This visual choice helps the audience understand his moral downfall and reinforces the play's tragic structure.

Conclusion

Actors of Chinese spoken drama and Peking opera presented a vivid recreation of Shakespeare's characters, but there is no doubt that one might ask to what extent the foreign audience understood the play. For the Globe perfor-

mance, the audience was provided with supertitles, but there were none for the US's performance. Actually, Director Wang used them only for occasional plot descriptions. Without Mandarin, it is hard for the audience to judge how much the script has been adapted. Next to *Hamlet*, *Richard III* has the most significant number of lines in a Shakespeare play. It is a challenge to make a stage production that lives up to expectations. According to Wang, the adaptation keeps only 28,000 of the original's 60,000 words (Jacobson), but the production stays true to the original story, focusing on the trappings, allure, and danger of power. Therefore, for those who do not speak Mandarin, the audience focuses on the stylized gestures and the stripped-down, melodramatic style rather than the language. Also, understanding could vary even when producers and audiences are culturally similar and speak the same language. It is acceptable for the audience that the plots have been changed to suit local cultures and social conditions, as they can observe the chemical change in the recreation of Shakespeare's *Richard III*. The reimagination and recontextualization of this Mandarin *Richard III* provides an innovative perspective on the historical play.

Wang Xiaoying's Mandarin-language production of *Richard III* demonstrates the power of intercultural theatre. It combines Chinese artistic styles, symbols, and acting techniques with Shakespeare's original story. The result is a hybrid performance that appeals to audiences both in China and internationally. This production did not develop in isolation. It builds on a long history of staging Shakespeare in China, from early festival performances to Lin Zhaohua's experimental versions. Wang's adaptation builds on these earlier efforts and stands out for its international success. It provides a model for intercultural theatre that is both innovative and accessible to diverse audiences.

In conclusion, Wang Xiaoying's *Richard III* shows us that Shakespeare's plays are not fixed in time. They can be endlessly reimagined across different cultures. This kind of intercultural theatre is more than just translation; it is an active exchange of ideas, values, and artistic forms. As more audiences experience Shakespeare through such hybrid performances, Wang's work confirms that theatre remains a vital space for cross-cultural dialogue and understanding.

By blending Eastern and Western traditions, this production does more than reinterpret a classic — it helps foster ongoing global conversations about the nature and future of Shakespeare performances.

Notes

- 1 Li Ruru listed the production in the chronology of Chinese performances of Shakespeare in her *Shashibiya: Staging Shakespeare in China*, 238.
- 2 See *Global Shakespeares: Video and Performance Archive*. Lin Zhaohua, an influential figure in avant-garde theater in East Asia, was a resident director at the Beijing People's Art Theatre (BPAT). In 1989, he established his own company, the Lin Zhaohua Workshop.
- 3 The Globe to Globe Festival is a part of the London 2012 Festival in which 37 international companies performed all 37 of Shakespeare's plays in 37 different languages. See details about the Globe to Globe Festival in *Shakespeare Beyond English: A Global Experiment*, 3. Ed. by Susan Bennett and Christie Carson.
- 4 *China Shanghai International Arts Festival (CSIAF)*, hosted by the Ministry of Culture of the People's Republic of China and organized by Shanghai Municipal People's Government, is the only state-level International Arts Festival in China. Since 1999, CSIAF has grown into a flagship project for cultural exchange as well as one of the most influential festivals in the international art circles. It is held annually from October 20 to November 19. See more details on http://www.artsbird.com/NEWCMS/artsbird/en/en_14/enwtvc_14/enmusic_14/index.html.
- 5 In her *The English Renaissance and the Far East: Cross-cultural Encounters*, Adele Lee parallels it with some recent events in China, such as the murder of British businessman Neil Heywood in 2011 and the arrest of a politician's wife, 110.
- 6 Sanxingdui is an archaeological site regarded as the location of a major ancient Chinese city that existed 4,800 years ago in Sichuan province, China. It was first discovered in 1929, and it is known as the Bronze Age

culture. A large number of remarkable artifacts. It has been praised as the ninth wonder of the world, containing discoveries with huge historical, scientific and cultural value.

- 7 Xu Bing is a Chinese contemporary artist known for his exceptional printing skills, installation art, and creative use of language, words, and text in his artistic work. He invented Square Word calligraphy, combining Latin characters into forms that resemble Chinese characters.
- 8 Regarding the design, see Wang Xiaoying's "The Collision and the Fusion of Eastern and Western Cultures." This is my translation. The original Chinese title is 东西方戏剧的碰撞与融合—谈中国版《理查三世》. Both Lee Chee Keng and Alexa Huang explain the square-word calligraphy.

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米文学

The Invention of Connected Solitude: The Father-Son Relationship as an Allegory of Intertextuality in *Moon Palace*

Ryosuke CHIBA

Introduction

“[Y]ou don’t begin to understand your connection to others until you are alone. And the more intensely you are alone, the more deeply you plunge into a state of solitude, the more deeply you feel the connection” (McCaffery 59). As the above quotation in his interview with Larry McCaffery shows, for Paul Auster, solitude is not simply a condition of aloneness but a means of connection with others. In *The Invention of Solitude* (1982), Auster’s debut and autobiographical work, he also articulates that the room where a writer shuts himself away to create—“A man sits alone in a room and writes”—is, at the same time, a site for spiritual connection with another writer—“Even though there is only one man in the room, there are two” (135). Auster’s engagement with the theme of solitude, though not always approached through the lens of its potential for human connection, has been one of the prominent focuses by critics.¹

Another critical focus in Auster scholarship is his style of intertextual writing. They have focused especially on *The New York Trilogy* (1987), his most critically acclaimed work referring to works of American Romanticism such as Edgar Allan Poe’s “William Wilson,” Nathaniel Hawthorne’s “Wakefield,” and Herman Melville’s “Bartleby, the Scrivener.” Alike Varvogli, for instance, studying the relationship between Auster and these literary predecessors, presents him as “an actively intertextual author,” the author who “does not seek to assert to his own authority, but rather to undermine that very concept” (18).² Their extensive investigations notwithstanding, these two major Austerian themes—solitude and intertextuality—have generally been discussed as separate issues. However, solitude, which Auster reinvents as a path toward relationality among individuals, is inextricably bound up with intertextuality, which also fore-

grounds relationality among texts. For, as Graham Allen explains, the concept of intertextuality challenges “[t]he idea that when we read a work of literature we are seeking to find a meaning which lies inside that work” and instead posits meaning as “something which exists between a text and all the other texts to which it refers and relates” (1). Building on these studies, this paper examines another significant work by Auster, *Moon Palace* (1989), which has evaded critical attention concerning Auster’s exploration of solitude and intertextuality, from the perspective of how its solitary protagonist experiences the seemingly paradoxical states of solitude and connection with others, or what this paper terms *connected solitude*.³

Moon Palace is structured as a life narrative written by its protagonist, Marco Stanley Fogg, who traces the trajectory of his own life: “I [Fogg] suspect that the idea to write this book [*Moon Palace*] first came to me after that meeting four years ago, at the precise moment when Zimmer vanished down the street and I lost sight of him again” (106). His life trajectory is as follows: Fogg becomes an orphan due to the death of his uncle who brought him up in place of his deceased parents; later, he encounters Thomas Effing (whose real name is Julian Barber) and Solomon Barber, his grandfather and father whose presence is hitherto unknown, and learns the origin of his own birth; yet, by the end of the novel, having witnessed the deaths of both, Fogg once again finds himself a solitary orphan. Notably, both Effing and Barber are portrayed not only as solitary figures severed from familial ties but also those who narrativize their own lives, and thus a certain resonance can be confirmed between their lives and that of Fogg. Against this backdrop, this paper posits *Moon Palace* as a life narrative with Fogg being its author and explores the resonance between this text and the life narratives told or written by Effing and Barber. That is, this paper seeks to explore a kind of intertextual relationship between *Moon Palace* — the son’s life narrative — and “The Mysterious Life of Julian Barber” and *Kepler’s Blood* — the life narratives of his (grand)fathers. However, it should be noted that, from a non-diegetic viewpoint, the relationship between *Moon Palace* and the stories of Barber and Effing is a vertical one between

a story and stories-within-the-story, and thus that there is a certain discomfort in labeling this relationship as intertextuality, a term that conventionally refers to relations between a text and something outside it. By contrast, this study, from a diegetic viewpoint, approaches the horizontal relationship between Fogg's own narrative and the stories of his father and grandfather as what this paper calls *semi-intertextuality*, a term distinct from the conventional usage of intertextuality.

This paper argues that the semi-intertextual resonance between the life narratives in *Moon Palace* constitutes what I term *connected solitude*, the paradoxical state of solitude and connections with others through narrative as a medium.⁴ The principal characters—Fogg, Barber, and Effing—transform their own solitude into their connection with each other through the intertextual resonance of the life narratives they recount. This paper will firstly read Auster's *The Invention of Solitude* as a preliminary framework for our discussion, outlining the themes of father-son relationships and solitude. Building on its depiction of Auster and his own father, the following sections will examine another relationship between Fogg and his (grand)father in *Moon Palace*. Through these procedures, this paper concludes that the spiritual connection between father and son via their life narratives in *Moon Palace* serves as an allegory of Auster's own intertextual mode of writing. The narrative-mediated bond between father and son represented in his fiction allegorically demonstrates the way in which Auster constructs his *connected solitude* through an intertextual relationship with his literary fathers.

Auster's Father as an Invisible Man

When approaching *Moon Palace* through the lens of solitude, Auster's debut work *The Invention of Solitude* offers indispensable clues. The semi-autobiography consisting of two sections, the former titled "Portrait of an Invisible Man" and the latter "The Book of Memory," describes how Paul Auster and his father, Samuel Auster, experience different types of solitude. In this diptych, Auster at once sketches the father's and the son's solitary existence and attempts to close

the distance between them through their solitude as something in common, the same attempt taken over in *Moon Palace*.

“Portrait of an Invisible Man” focuses on Samuel’s solitude. “[A]n Invisible Man” in the title refers to him, as confirmed by the fact that his seclusion from others is characterized by his invisibility. Never having had a sense of familial connection with him before his death, Auster describes his sense of absence by using the metaphor of invisibility: “In the deepest, most unalterable sense, he was an invisible man. Invisible to others, and most likely invisible to himself as well” (5). From the son’s point of view, Samuel seems always unwilling to show his true personality and instead to invent “an artificial creature” made up of lies as “a way of buying protection,” which further bolsters his senses of invisibility: “What people saw when he appeared before them, then, was not really him, but a person he had invented, an artificial creature he could manipulate in order to manipulate others. He himself remained invisible, a puppeteer working the strings of his alter-ego from a dark, solitary place behind the curtain” (14). If portrait is generally an attempt to draw something visible on the canvas, this section’s title “Portrait of an Invisible Man” points to an impossible attempt to make an invisible person visible.

“The Book of Memory” shifts its focus to solitude experienced by A., which reasonably stands for Auster, as a young writer in his room. For A., a room — the space in which a writer confines himself — and a book — the outcome of countless days and months devoted to solitary writing — serve as symbols of solitude. In his autobiography, he describes one day “Christmas Eve, 1979,” when he secludes himself inside his room in New York and feels a sense of remoteness from the world: “His [A.’s] life no longer seemed to dwell in the present” (73). However, a room and a book, while signifying one’s solitude, also point toward an opportunity for companionship with others. When translating another man’s book in his closed room, A. feels as if “he were entering that man’s solitude and making it his own” (135). In this situation, A.’s room is no longer a mere solitary space but a site in which a reader creates a spiritual companionship with a writer: “Even though there is only one in the room, there

are two” (135).

Notwithstanding Auster’s confession that “Impossible, I realize, to enter another’s solitude” (17), *The Invention of Solitude* can be read as his attempt to “enter” the solitude of his father and, in doing so, to create the in-between state of solitude and imaginative reconciliation with him. Just as he describes an imaginative connection with another writer in his closed room, Auster also strives to establish a spiritual connection with his dead father by structuring *The Invention of Solitude* as a diptych, juxtaposing their different experiences of solitude. His attempt to connect with his father can also be evidenced by the fact that this memoir draws on *The Adventures of Pinocchio* as an intertext, a tale thematizing a son’s alienation from and attempted rescue of his missing father. In this tale Pinocchio’s absent father, Gepetto, is gulped down by the whale and confined in its belly, but Pinocchio rescues him. What the intertextual relation between Auster’s memoir and *Pinocchio* gestures toward, John D. Barbour argues, is Auster’s desire to save and reunite with his father via their common experience of solitude: “Auster’s memoir represents a symbolic rescue and reunion with the author’s father. In it he explores a bond he shares with his father: their common experience of solitude” (26).

As we have seen, *The Invention of Solitude* portrays the coexistence of Auster’s solitude and his connection with others through the medium of narrative. When he reads a book written by another writer alone in a room, it simultaneously signifies both his solitude and his spiritual connection with the writer. The coexistence of solitude and human connection is thematically developed in *Moon Palace*, which traces the trajectory of Fogg’s experience of losing connections with others. At the beginning of the novel, Fogg’s first experience of feeling solitude is brought about by his only relative Uncle Victor’s death. After his death, Fogg strives to keep an imaginative connection with him through reading books. Receiving over a thousand books from Victor during his life, Fogg reads through all of them as a ritual of mourning him. Noteworthy here is that, since Victor’s bequeathed books are arranged in cardboard boxes not by genre but in the order he had purchased and read them, each box containing “a hodgepodge

of high and low, . . . potboilers lying flush with Donne and Tolstoy” (21) comes to represent the chronology of his life. The seemingly chaotic arrangement allows Fogg to trace his uncle’s life as if he were “occupying the same mental space that Victor had once occupied—reading the same words, living in the same stories, perhaps thinking the same thoughts” (22). Just as Auster’s memoir portrays books as a medium between a reader and a writer, Victor’s bequeathed books also mediate the spiritual connection between the living and the dead. The fact that he reads through all of the books despite his losing concentration to the extent that “no meaning rose up” (30) underscores his act of reading as a ritual aimed at spiritual communion with his uncle rather than his understanding of the contents of those books.

Although there have been few attempts to read *Moon Palace* in relation to autobiographical facts about its author, the novel needs reading in relation to *The Invention of Solitude* as Auster’s autobiography. As we will see, the relationship between Fogg and his (grand)father mirrors the one between Auster and his father, since the way in which Effing and Barber seclude themselves from others may be read as the reenactment of the way in which Samuel does so. Furthermore, just as Auster’s memoir seeks to overcome his sense of alienation from his father by presenting solitude as a medium for a spiritual communion between them, *Moon Palace* as Fogg’s life narrative does so in describing his relationship with Effing and Barber. However, Fogg’s life narrative goes beyond that: Fogg creates the state of connected solitude through forming his life narrative in intertextual relation to Effing’s and Barber’s life narratives.

Thomas Effing as a Literary Mentor

In *The Invention of Solitude* Auster’s father is described as a taciturn figure who never talks about himself, whereas in *Moon Palace* Effing and Barber narrate the stories of their own lives to Fogg. Although this striking contrast may give readers a sense of hesitation in connecting these three figures with each other, we can nevertheless discern a decisive similarity in their shared tendency toward self-erasure. Just as in *The Invention of Solitude* Samuel’s

penchant for seclusion from others is described with the metaphor of invisibility, Effing's similar tendency is marked by his impenetrability, his refusal to let others glimpse his inner self: "Everything about him was walled off, remote, sphinxlike in its impenetrability" (99). Further, his impenetrable inner self is fortified by his eye patch which not only suggests his probable blindness but also gestures towards his refusal to make eye contact with others: "You could not even make visual contact with him, for Effing was blind, or at least he pretended to be blind" (99). His eye patch notwithstanding, Fogg is uncertain of whether Effing is truly blind because of his tendency to tell lies: "So much of his character was built on falsehood and deception, it was nearly impossible to know when he was telling the truth" (101). In short, Effing's impenetrable inner self, characterized by his refusal of eye contact and authenticity, reminds us of Samuel's refusal to gaze at his son and his tendency to falsehood.

Fogg is employed as a caretaker for Effing, who is blind—though whether he is truly sightless remains uncertain—and physically impaired. The importance of their relation lies in its deconstruction of the subjective-objective one between the carer/cared and its construction of their reciprocity. Fogg cares for Effing's visual and physical impairment by supporting his linguistic activities, ranging from reading aloud books to him, to describing things with words while they stroll, and to hearing Effing's oral narrative of his life and transcribing it. Their relation, however, is beyond a mere one-sided one because these linguistic activities unintentionally serve as a literary training on Fogg's part. For instance, a scene in which Fogg reads aloud describes the act of reading not merely as the detachment from the world—"It felt both odd and pleasant to be sitting indoors as the world went about its business, and this sense of detachment was probably enhanced by the books themselves" (112)—but also as a spiritual connection between solitary individuals: "These reading sessions were probably when I felt in greatest harmony with him" (110–11). Another scene in which Fogg takes Effing in the wheelchair to the street also merits attention, since it gestures towards not only his caregiving but also his literary training to learn the aesthetics of language. Here Fogg is demanded to be Effing's eyes by describ-

ing things he sees with words. At first, his banal descriptions such as “your average lamppost” or “perfectly ordinary manhole covers” (120) do not meet Effing’s expectation. Seeing the activity as “a process of training [him]self how to look at the world as if [he] were discovering it for the first time” (122), Fogg learns to reconstruct the world with linguistic ingenuity. Also, his descriptions come to be ethical as well as aesthetic since his ingenuous but simplistic use of language points to his consideration for Effing “not to exhaust him with lengthy catalogues, but to help him see things for himself” (123). Exemplified by these examples, Fogg’s careful engagement with Effing creates their reciprocal relationship, in which at once Effing experiences the world through Fogg’s mouth and eyes and Fogg learns to be a literary ingenuity.

Yet another scene of significance is that of Effing’s oral narrative of his own past, which Fogg hears and types out into “an edited version of the complete transcript” with “more than a hundred pages” (191). This duty demands Fogg’s literary competence since it entails “carefully eliminating repetitions and vulgar turns of phrase, sharpening sentences struggling to put spoken words into writing without diminishing their force” and “reconstruct[ing] passages almost entirely in order to remain faithful to their original meaning” (192). In summary, Effing’s life narrative is a tale of his abandonment of his family, his artistic development in solitude, and his killing and reinventing of himself: by setting out westward for his artistic training, Effing abandons his pregnant wife, Elizabeth Wheeler, and his protective son, Solomon Barber (although Effing does not know she has been pregnant); Losing his companion Byrne during his journey, he survives by retreating into a cave, which, as if being the equivalent of the solitary room in *The Invention of Solitude*, becomes the site where he experiences solitude but his artistic creativity flourishes; within this cave, he discovers the corpse of a man and avenges him on Native Americans named the Gresham brothers, finally gaining the gold they had concealed; and he, rather than returning to his family, pretends his own death, abandons his name Julian Barber, and reinvents himself as Thomas Effing to restart his second life severed from his past.

This lengthy narrative operates as a story-within-the-story in *Moon Palace* and stands at its very center. The significance of this narrative lies firstly in that the editing process undoubtedly helps Fogg as his literary training. Secondly it lies in that Effing's life narrative, in its content and form, resonates *Moon Palace*, Fogg's life narrative, and thereby shaping a kind of intertextual relationship between them. On the level of content, for instance, Fogg finds the resonance between Effing's experience in the cave and his own vagabond life in Central Park's cave: "I could not help thinking of him as a kindred spirit. Perhaps it started when we got to the episode about the cave. I had my own memories of living in a cave, after all, and when he described the loneliness he had felt then, it struck me that he was somehow describing the same things I had felt" (183). Noteworthy here is that Effing's description of loneliness in the cave also describes the same feeling experience by Fogg, who thus regard him as "a kindred spirit." We can argue that they shape their spiritual connection via their same experience of loneliness. In other words, loneliness here, while usually signifying one's alienation from others, operates as a medium for human connection.

On top of its narrative content, Effing's oral narrative's resonance with the grandson's life narrative can be seen in its form, its unique narrative dynamics: the oscillation between despair and bliss. For instance, one moment when Effing gets caught in accident and stands on the brink with death is soon followed by another moment when he chances upon the cave to survive: "The reversal was almost too much for him to comprehend. Just one hour before, he had been ready to die. Now, he was trembling with happiness" (167). Also, one moment when he is nearly killed by the Gresham brothers but kills them results in his acquisition of the gold they had concealed, and "his life suddenly veered in a new direction" (181). This narrative veering from despair to bliss is inherited by Fogg's life narrative, for his life is the repetitive alternation of lost and gain, described by himself as "down was up, the last was first, the end was the beginning" (62). In fact, *Moon Palace* can simply be summarized as Fogg's losing his mother and uncle, coming across his absent grandfather and father, and finally

losing them. Steven Weisenburger aptly comments on this narrative trajectories: “what seemed foreclosed and predetermined, a *sentence*, veers randomly off on unforeseen trajectories. Over and over again this is the rhythm of events in *Moon Palace*” (135, italics original). It is what Weisenburger calls “the rhythm” that Effing’s and Fogg’s life narratives have in common. Building on Weisenburger’s comment, I further add that their similar narrative dynamics with the same rhythm signify a kind of intertextual relationship between them. This intertextual relationship contributes to Fogg’s formation of connected solitude, his spiritual connection with his grandfather through their resonating life narratives as a medium. These intertwining themes, Fogg’s formation of connected solitude and the semi-intertextuality between each person’s life narrative, can also be seen in the father-son relationship between Fogg and Barber.

Solomon Barber as a Literary Father

The solitary nature and the interior opacity, evident in the way each of Auster’s father and Effing is described, also recur in Barber’s description. Barber is also characterized by his inner inaccessibility, and thus Fogg cannot at first recognize him as his father. While Effing Effing’s (Julian Barber’s) inaccessibility is constructed on his alias or his penchant for deception, Barber’s inner self is walled off by his obese corporeality. In his initial encounter with Barber, Fogg stresses his obesity to the extent that he feels “the word ‘big’ hardly did justice to him” (235). He also metaphorizes his body as “a dungeon” in which he is confined as “a forgotten prisoner” (240), reminding us of *The Invention of Solitude*’s description of a man confined in his closed room, the symbol of solitude. Moreover, the motif of “an invisible man” in Auster’s father can be located in Barber’s description. Barber’s inferiority complex about his obesity makes him desire to be invisible to others: “Barber’s goal was to shut himself off from the world, to make himself invisible in the massiveness of his own flesh” (242). Fearful of being stared by others as “an ambulatory freak show,” Barber then chooses books as “a refuge,” or “a place where he could keep himself hidden — not only from others, but from his own thoughts as well” (240). At this point,

Auster makes it strikingly clear that the depictions of his own father and Fogg's father are closely aligned, for, besides Barber's yearning to be "invisible," his desire to hide "not only from others, but from his own thoughts" never fails to remind us of Samuel's solitariness:

Solitary. But not in the sense of being alone. Not solitary in the way Thoreau was, for example, exiling himself in order to find out where he was; not solitary in the way Jonah was, praying for deliverance in the belly of the whale. Solitary in the sense of retreat. In the sense of not having to see himself, of not having to see himself being seen by anyone else. (*The Invention of Solitude* 16–17)

In short, Auster seems to tie his alienation from his own father to Fogg's alienation from his father by seasoning both paternal figures with the metaphor of invisibility to others. As we will see later, *Moon Palace* approaches its denouement with the reconciliation between father and son that is not necessarily achieved in Auster's own lived experience.

Barber's bibliophilia and absence of his father leads him to write a novel titled *Kepler's Blood*, which, just as Effing's oral narrative does, has undeniable influences on Fogg's literary development and his making of *Moon Palace*. *Kepler's Blood* mirrors Barber's upbringing, marked by the absence of his father Effing, who had set out for the West and left his family. Notably, this novel reflects his ambivalent psyche, caught between yearning for and vindictive feelings toward his father who departed from the family. The plot can be summarized as follows: John Kepler, modeled on Effing, departs from his family in Long Island and travels westward to Utah. During his journey, he is rescued by Native Americans and, in a gesture mirroring Effing's actual transformation, abandons his former identity to live a second life as a Native American. His son, John Kepler Jr., modeled on Barber, travels to Utah in an attempt to encounter and take back his absent father. Being rejected by his father, now living a second life as a Native American, however, he fosters a desire for

revenge and kills him. As if paying the price for his patricide, Kepler Jr. accidentally kills his own child as well, culminating in a tragic end (253–62).

Fogg reads this novel as “a psychological document,” which “demonstrates how Barber played out the inner dramas of his early life” (262). On the one hand, for instance, he interprets the fact that Kepler is rescued by Native Americans as Barber’s refusal of the possibility that his own father has been dead. On the other hand, he interprets the tragic end in which Kepler Jr. kills Kepler as proof that Barber has a vengeful feeling towards his absent father. Fogg summarizes the son’s ambivalent feeling towards his father in this story as “a complex dance of guilt and desire” (263).⁵ Here, it seems natural that he reads the literary relationship between Kepler (father) and Kepler Jr. (son) as signifying the actual relationship between Effing (father) and Barber (son). Whereas his psychoanalytic reading is reasonable, however, the blind spot that it misses is that *Kepler’s Blood* reflects not only Barber’s desire to revenge his father but also Fogg’s own unconscious desire to deny his father in a foretelling manner. In other words, it is possible to read *Kepler’s Blood*, despite the fact that it is written before Fogg’s birth, as prophetically signifying the relationship between Barber (father) and Fogg (son), whose emotion is ambivalent, intertwining both admiration for and resentment toward the absent father.

His ambivalent emotion towards Barber is evidenced by his own remark. Hidden behind his yearning, his rejective feeling towards his father surfaces on the verge of his confronting the presence of his father. Interestingly, while he feels the loneliness produced by the absence of his father, Fogg seems to establish his identity based on his orphanhood:

For twenty-four years, I had lived with an unanswerable question, and little by little I had come to embrace that enigma as the central fact about myself. My origins were a mystery, and I would never know where I had come from. This was what defined me, and by now I was used to my own darkness, clinging to it as a source of knowledge and self-respect, trusting in it as an ontological necessity. No matter how hard I might have dreamed

of finding my father, I had never thought it would be possible. Now that I had found him, the inner disruption was so great that my first impulse was to deny it. (295)

The possibility that Barber is his father poses a risk to his blank origin as “an ontological necessity.” His resentment comes fully into view when Barber and Fogg visit the grave in which his mother Emily lies. Seeing Barber crying over Emily’s death and thereby realizing that he is the son of them, Fogg vents his anger at him. Of importance in our discussion is the following turn in which, taken aback his anger, Barber accidentally falls into an open grave under construction, an accident that ultimately leads to his death. On a realistic level, Barber’s death is undoubtedly accidental; yet, on a narrative level, it can be interpreted as a symbolic patricide committed by Fogg, as Galia Benziman notes: “the purpose of the son’s search is . . . to kill the inaccessible father, perhaps as an unconscious act of both self-defense and retribution” (471).

Against this backdrop, Fogg’s life—he discovers the absent Barber and commits patricide—seems to retrace the trajectory of Barber’s narrative, in which he imaginatively seeks out the absent Effing and kills him. The repetition between Barber’s and Fogg’s lives has been observed by Debra Shostak, who notes that there is “the mirroring of plots: Marco Stanley Fogg, the central figure, is unknowingly driven by the mystery of his father, Solomon Barber, who seeks knowledge of his own father, Julian Barber, alias Thomas Effing” (152–53). Here, based on the premise that *Moon Palace* is Fogg’s life story and *Kepler’s Blood* is Barber’s one, I further add that “the mirroring of plots” can be located between these two works. In other words, the repetitive structure in which Fogg mirrors the course of Barber’s life gestures towards a certain intertextual relationship between *Kepler’s Blood* and *Moon Palace*. It can be said that *Kepler’s Blood* is a precursing text predetermining the plot of *Moon Palace* as its subsequent text, and that the actual father-son relationship between Barber and Fogg can be allegorically interpreted as the relationship between a literary father and son.

The son's life narrative, however, does not merely inherit the influence of the father's one but also rewrites it in a new form. It has been mentioned that Barber's obesity motivates him to behave as an invisible figure who wards off the staring gazes of others, and that Barber's falling accident can be interpreted as patricide on Fogg's part. This fatal accident, however, ironically contributes to the reconciliation between father and son that has not been achieved in *Kepler's Blood*, which is realized through the exchange of gazes between Barber and Fogg. The accident and its subsequent stay in the hospital prompts Barber's obese corporeality to go through "a stunning transformation," by which "a second Barber came up to the surface, a secret self that had been locked inside him for years" (296). Fogg at first sees "something familiar" in his transformed body, and finally he realizes that Barber is his father through his eyes:

I realized that I was looking at myself. Barber had the same eyes I did. Now that his face had shrunk, it was possible for me to see it. We looked like each other, and the similarity was unmistakable. Once I became aware of this, once the truth of it was finally thrown up against me, I had no choice but to accept it. I was Barber's son, and I knew it now beyond a shadow of a doubt. (296)

It is at this moment of their exchange of gazes that Fogg and Barber come to a mutual recognition of each other as father and son. Given that Barber has established his solitude by shutting out the gazes of others, it is highly significant that their restoration of the father-son relationship is achieved through the crossing of their gazes. Here we can see *Moon Palace's* transcendence of *Kepler's Blood*. While, in *Kepler's Blood*, father (Kepler/Effing) and son (Kepler Jr./Barber) fail to reunite, *Moon Palace* reaches its denouement with the reunion of Fogg and Barber, thereby transcending the former's tragic ending and succeeding in a father-son reconciliation. While *Kepler's Blood* written by Barber has an intertextual influence on *Moon Palace* written by Fogg, therefore, the son's

life narrative rewrites and reshapes the father's life narrative in its own terms.

Conclusion

This study is an attempt to read *Moon Palace* as Fogg's life narrative with the premise that he is the author of this book. This premise is supported by Uncle Victor's acknowledgement of Fogg as the author: "Every man is the author of his own life. The book you are writing is not yet finished" (7).⁶ At the beginning of this narrative, however, we can see Fogg has an anxiety over his authorship of his own life: "If life was a story, . . . and each man was the author of his own story, then I was making it up as I went along. I was working without a plot, writing each sentence as it came to me and refusing to think about the next" (41–42). If Fogg finally overcomes this anxiety and can become "the author of his own life," then it is, I argue, achieved by his semi-intertextual relationship with life narratives made by his grandfather and father. Kanae Uchiyama, positing Fogg as a subject and Effing and Barber as the others for him, argues that "the subject has its origin not in itself but in the other" (116). I further add that, just as Fogg gains subjectivity through his relation to Effing and Barber as the others, he gains his authorship of his own life narrative by relating it to their life narratives. As we see above, Effing, Barber, and Fogg are described as solitary figures severed from their familial connections, but they create spiritual connections through the resonance of their life narratives. Fogg attempts to overcome their sense of solitude by creating the semi-intertextual relationship between *Moon Palace* and their life narratives.

Reading father-son relationships as an allegory of intertextuality in *Moon Palace* potentially provides us with new insights into Paul Auster's thematization of intertextuality and solitude. The semi-intertextual relationship between Fogg's life narrative and his (grand)father's ones can be read as an allegory of Auster's own intertextual writing, which, as Varvogli argues, "undermine[s] traditional notions of authorship and authority," rather than "struggling to shake off the influence of his predecessors" such as Poe, Hawthorne, or Beckett (18). In a similar vein, Julie Campbell sees Beckett as playing "the role of a father

figure” for Auster (309), arguing that he “‘giv[es] birth’ to his literary father through his creative misreading” (302). Auster’s acknowledgement of his literary fathers in his creation is allegorically demonstrated in *Moon Palace*, which concludes with Fogg abandoning his orphanhood and acknowledging kinship with his (grand)father. At the same time, Auster’s intertextual practice points to his invention of connected solitude: it at once signifies one’s solitary state and his spiritual connection with others via narrative as a medium. Just as Fogg forges a spiritual link with his (grand)father through their life narratives that resonate with each other, Auster does so by connecting himself with his literary fathers through their texts. His intertextual writing transforms his experience of solitude into a site for a spiritual dialogue between him and his literary fathers.

Notes

- 1 As examples, see John D. Barbour and Mark Ford. Barbour sees the way in which *The Invention of Solitude* presents the act of reading and writing in solitude as a means of spiritual connection between a reader and a writer: “Auster’s way of describing the writing and reading of literature strives to reconcile solitude and relationship to others. He tries to reconceive solitude not as solipsistic isolation but the necessary condition for a more meaningful form of connection with others” (27). Also, in his comparative reading of Auster and Henry David Thoreau, Ford notes that both writers see solitude as “the powers” to “convert the socially induced anxieties of self-division into the creative forces of self-awareness” (204).
- 2 For more on the intertextual relationship between Auster and other writers, see María Laura Arce Álvarez and Julie Campbell. The former refers to the relationship between Auster’s “Ghosts” within *The New York Trilogy* and Poe’s “William Wilson,” whereas the latter refers to the relationship between Auster and Samuel Beckett.
- 3 *Moon Palace* has been read primarily from the perspective of the way the novel engages with the U.S. historiography and its arbitrariness. For instance, reading *Moon Palace* as what Linda Hutcheon terms “historio-

graphic metafiction,” Varvogli argues that Auster attempts to betray the allegedly objective U.S. historiography as mere human constructs (117). According to Varvogli, Auster does so by using the protagonist’s descriptions of historical events in a subjective manner: “Most of the historical facts mentioned in the narrative are in some way connected with the experience of the protagonist. History is experienced subjectively, made to mirror inner states and anxieties” (130). Also, reading *Kepler’s Blood*, *Moon Palace*’s story-within-the-story written by Barber, Jesús Ángel González notes its historical redescription of westward expansion from Native American’s perspective rather than the settler’s: “By telling an alternative story of America’s origins from the perspective of the defeated, . . . it [*Kepler’s Blood*] helps to present an alternative reading of myths like the American West, the American Dream or American Exceptionalism” (27).

- 4 My argument is much indebted to Yoshiaki Furui’s *Modernizing Solitude: The Networked Individual in Nineteenth-Century American Literature* (2019) and his term *networked solitude*, the concept that “appreciate[s] the modern individual as both self-contained and connected through the new media environment” (18). According to Furui, influenced by the communication revolution exemplified by the development of the postal system or the railroad during the Antebellum period, writers of the era experienced imaginative connections with others through media such as letters, newspapers, and novels despite their solitary states of mind during their creation. Of course, it should be noted that Furui’s study primarily focuses on nineteenth-century American writers, whereas Auster is a late twentieth-century author. However, as Furui argues that Melville “envision[s] a networked solitude in which he was imaginatively linked to posthumous readers” (106), I contend that his study can be potentially applied to considering intertemporal relations between writers in the nineteenth century and contemporary writers as their “posthumous readers.” In *City of Glass*, Auster in fact manifests himself as a posthumous reader of Melville by associating its writer-protagonist Daniel Quinn with Melville, who are

introduced as “the taciturn old man working in the New York customs house, with no readers, forgotten by everyone” (*The New York Trilogy* 51–52). Although it is beyond the scope of this study to examine relations between Auster and his precursing writers including Melville, this study hopes to suggest the significance of examining the relations that intertextually and intertemporally connect them with each other.

- 5 Ilana Shiloh notes “a complex dance of guilt and desire” as characterizing not only *Kepler’s Blood* but also *Moon Palace*. Positing desire as “the son’s longing for the absent father and the father’s yearning for the lost son” and guilt as “the father’s sorrow for having forsaken his son and the son’s shame for wishing to punish his father” (122), Shiloh notes the relationship between these two narratives: “*Kepler’s Blood* is a self-reflexive parody on the convoluted plots of *Moon Palace*, where guilt and desire figure prominently in the lives of three generations of fatherless sons and son-less fathers” (107).
- 6 As Varvogli notes, we need to attend the way the term “author” is used in a twofold manner: “Within the fictional world, he is the author of his own life because he is growing up and becoming responsible for his own actions. As Fogg himself knows, he is also an author because he is ‘writing’ his own story, the story that makes up *Moon Palace*” (130).

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応用言語学

Exploring the Impact of Parental SES on Multilingual Motivation: A Conceptual Framework Based on Self-Determination Theory

Megumi KIMURA

1. Introduction

For a long time, China has been the world's biggest exporter of international students. Chinese students comprise 36.7% of all international students in Japan (JASSO, 2025). According to Liu-Farrer (2009), Marginson (2014), and Lo et al. (2024), studying abroad is a strategy for upward mobility and the development of transnational careers in addition to being an academic choice for many families. Richer families have higher expectations for their children and frequently plan for higher education earlier (Conley, 2001). Chinese parents also make significant emotional, social, and financial investments to support their children's study abroad (Wang, 2011).

However, significant parental involvement does not always result in increased intrinsic motivation or academic engagement. Students who travel overseas as a result of external rewards, social prestige, or parental pressure typically feel more stressed and anxious. Additionally, they report worse coping outcomes, less life satisfaction, and more challenges with acculturation (Chirkov et al., 2007). Increased spending in these situations might promote performance-driven or dependent behaviors rather than a sincere desire to learn.

However, studies based on Self-Determination Theory (SDT) demonstrate that, even in the face of financial stress, basic psychological need satisfaction—autonomy, competence, and relatedness—remains a powerful predictor of wellbeing. As Chen et al. (2015) have demonstrated in empirical research, low financial security continues to influence satisfaction with life, vitality, and reduced ill-being, despite being a financial threat; when an individual's psychological needs are met, the financial threat of low financial security has a lesser adverse effect on an individual. This raises the critical question of how the financial investment (i.e., socio-economic status of the parents) of Chinese

students influences their motivation to learn a language in Japan. In particular, the authors pointed out the following questions: Is financial investment from parents a source of pressure or security for students? Does motivation to learn a language depend more on how students perceive support from their parents, or does the socio-economic status of the parents have significance? The role of Japanese and English for Chinese students is different but equally important. The Japanese language is essential for studying and living in Japan while the English language signals the opportunity for future career pathways and the ability to be a global citizen.

This study focuses on Chinese students aged 18 to 25, a stage often referred to as “young adulthood” (Arnett, 2000; Tanner et al., 2008; Higley, 2019). Despite their legal independence, many remain dependent on parental financial support and emotional care, particularly within cultures that value filial piety and mutual interdependence. Their situation differs from that of adolescents or domestic university students, requiring them to balance parental expectations with their growing need for autonomy. Thus, the paper asks the following research question:

RQ: How does parental socioeconomic status (SES), particularly through financial investment, shape multilingual learning motivation among emerging adult Chinese students in Japan?

To tackle this question, this paper combines research on SES, SDT, and family socialization. It presents a model that explains how SES-related advantages, pressures, and perceived parenting styles affect motivation to learn Japanese and English. Based on this framework, the study proposes 4 hypotheses:

Hypothesis 1: Higher parental SES provides better access to educational resources that increase perceived competence and support stronger motivation to learn multiple languages.

Hypothesis 2: The connection between parental SES and multilingual motivation is influenced by perceived parental autonomy support. When financial support is seen as promoting independence, students show more self-driven motivation. When it feels like pressure, motivation becomes more limited or

may drop into amotivation.

Hypothesis 3: SES-related stress or expectations intensify feelings of parental control, which reduces autonomous motivation for learning Japanese and English.

Hypothesis 4: Because English and Japanese have different roles for Chinese students, SES affects motivation in different ways. Higher-SES students are generally more motivated to learn English due to its global importance, while lower-SES students often feel more motivated to learn Japanese because of its immediate practical and economic advantages.

Through these hypotheses, the study aims to clarify how parental SES influences multilingual learning motivation among Chinese emerging adults in Japan and to highlight the complex, sometimes conflicting effects of financial support on student independence.

2. Literature Review

2.1 Parental SES and Emerging Adulthood

Parental SES plays an important role in shaping children's educational environments and opportunities, as well as their emotional support systems (Butler, 2015; Zou & Zhang, 2011; Cheung & Wong, 2021). However, most of the research available today has focused on children and early adolescent age groups (Butler & Le, 2018; Leng et al., 2024) with limited understanding regarding how parental SES will exert its influence on emerging adults. In relation to Chinese university students, there is evidence that parental expectations and family background continue to influence the educational choices and motivation of students after they reach the age of legal adulthood (Tao & Hong 2014).

Research on young adults indicates that parental financial support can produce varied outcomes. Hwang and Kim (2016) demonstrated that financial assistance is interpreted differently in the United States and Korea, with cultural norms shaping whether such support is perceived as fostering autonomy or generating a sense of obligation. SES also determines access to educational

opportunities for adult learners (Kwong et al., 1997; Busher & James, 2020). For international students, family SES influences decisions regarding studying abroad, expectations for academic performance, and overall motivation (Choi & Nieminen, 2013; Wintre et al., 2015).

Research has shown that SES has an impact on how well a person invests in the target language at the time of the language acquisition process, as well as how likely they are to stay motivated to learn that language over a long period of time (Hui & Chen, 2025). Because many Chinese students in Japan rely heavily on parental funding, there will likely be a continued influence of SES on their multilingual learning throughout their studies.

2.2 Self-Determination Theory and Multilingual Motivation

The theory of Self-Determination (Deci & Ryan 1985, 2012; Ryan & Deci, 2000; Ryan, 2023) suggests that autonomy, competence and relatedness are the foundation of self-determined motivation. It has been found that satisfying the needs for autonomy, competence and relatedness, while learning a second language, also promotes greater motivation to learn that language. (Noels et al, 2000; Noels, 2001).

For international Chinese students studying in Japan who are learning two second languages (Japanese and English), these languages will have different social expectations and pressures on their use. Therefore, using the framework of SDT allows for an understanding of how students internalize learning goals across languages (Ushioda, 2011).

2.3 Parental Autonomy Support, Control, and SES

Parental involvement can either support or undermine students' self-determination. Involvement that encourages autonomy, such as offering the student choice or acknowledging the student's perspective, creates an environment conducive to developing a self-determined motivational climate (Grolnick & Ryan, 1989; Chirkov & Ryan, 2001). Conversely, parental control behaviors negatively impact students' intrinsic motivation, leading to a lack of motivation (Xie et al., 2017), and psychological control experienced during early childhood continues to influence students' motivation, with this effect persisting even into

adulthood (Soenens & Vansteenkiste, 2010; Gordeeva et al., 2024).

The socio-economic status of the family affects the way parents involve with their offspring. Parents in the high socio-economic status category generally have access to more resources but tend to have high expectations for their children's academic performance, causing stress and anxiety (Chen, 2012). Parents of low socio-economic status may be under increased financial strain and may therefore, exhibit a controlling style of parenting (Conger et al., 1992). However, parents of low socio-economic status may still provide emotional support to their children (Wang & Sheikh-Khalil, 2014).

For emerging adult international students, parental involvement is often viewed as inconclusive. Financial support can feel both helpful and restrictive (Hwang & Kim, 2016). For Chinese students in Japan, who tend to be very dependent on parental financial resources, the balance between perceived autonomy support and perceived control likely plays a significant role in their processes of learning languages.

3. Theoretical Framework

This section integrates SES-related family models with Self-Determination Theory (SDT) to explain how parental SES shapes multilingual learning motivation among Chinese emerging adults in Japan.

3.1 Family Investment Model and Family Stress Model

The Family Investment Model (FIM) argues that high SES parents make greater investments in education through learning materials, cognitively rich environments, extracurricular activities, and social or cultural capital. These investments help develop children's competence, motivation, and achievement (Conger et al., 2010).

The Family Stress Model (FSM) suggests the negative relationship: Financial hardship increases stress on parents, which can result in harsh and controlling practices and reduces the parent's ability to be emotionally available to their children (Conger et al., 1992; Masarik & Conger, 2017).

Together, these models indicate that SES impacts not only the material

climate of learning but the emotional climate as well. High SES families may provide more material resources for their children, but also tend to set very high expectations for their children to achieve. Low SES families may not have as many material resources but are able to offer valuable emotional support to their children that can help them maintain their autonomy.

3.2 SES and SDT

Self-Determination Theory (SDT) provides a psychological explanation for how socio-economic status (SES) relates to learning. The authors of SDT (Ryan & Deci, 2010) claim that autonomy is a need inherent in all humans, and therefore is not a value only found in one culture. Supporting autonomy in students creates a more positive environment for all aspects of a student's life, as well as creates an environment conducive to the development of internalized motivation, increased performance, and continued participation. The authors of the SDT framework identify four areas that can affect autonomy in students—Social-Interpersonal, Institutional, Cultural, and Economic - each contributing to the way that the different environments can support or hinder a student's learning. Specifically, economic resources affect a student's autonomy by allowing them to have a more significant number of meaningful choices, decreasing their stress, and providing them with the ability to act in an autonomous manner. Conversely, economic hardship reduces the choices available to the student and generally creates a more controlling environment in which they must operate.

Recent research supports this connection between parental autonomy support and SES. Qiu and Ye (2023) found that parental autonomy support fully mediates the relationship between family SES and college students' learning engagement. Higher SES families tend to provide more autonomy support for their children, creating a greater sense of inner motivation and therefore a greater amount of learning engagement.

3.3 SES and Multilingual Learning Motivation

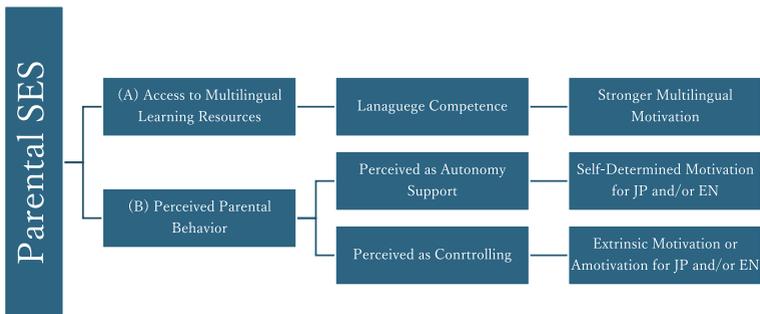
SES also plays an important role in multilingual learning. Learners from high-SES families tend to have more exposure to multilingual environments and

receive stronger encouragement to pursue additional languages (Gayton, 2010). High SES Parents usually consider that English is necessary for their children to have global opportunities and thus provide their children with tutoring, immersion programs and extracurricular experiences. For a Low SES Family, English is often associated with immediate local job opportunities or immediate local school success (Wang & Liddicoat, 2025).

Parental educational attainment and SES can also predict the level of motivation and confidence that learners exhibit when learning Languages (Iwaniec, 2020), as well as the attitudes and aspirations that will be associated with learning Languages as predicted by SES (Devaki, 2022). Nevertheless, motivated learners from lower SES families can still achieve success in learning a language if the learning environment or teacher support are adequate to minimize the influence of SES gaps. Even at the university level, SES continues to shape language identity and confidence (Preece, 2019).

In conclusion, SES itself does not have a direct effect on motivation. Instead, student’s understanding of how their parents’ behavior supportive or controlling can mediate the effect of SES on multilingual learning. For example, both parental financial resources could be an autonomy enhancer or a source of

Figure 1
Conceptual Model Linking Parental SES, SDT, and Multilingual Learning Motivation



pressure. In combination, both pathways suggest that SES influences multilingual learning motivation through resource-based mechanisms (educational opportunities) as well as via Self-determination Theory Autonomy Support (see Figure 1) for creating different motivational patterns for Japanese and English.

4. Discussion

The integration of SES, parenting style, and SDT provides three key insights into multilingual motivation among Chinese emerging adults in Japan.

4.1 The Role of Socioeconomic Status (SES) in Material Resources vs Psychological Resources:

SES supports the development of the learner's capabilities through formal language instruction and tutors and the availability of materials for their learning. The availability of the previously mentioned resources does not automatically equate to increased self-determined motivation on behalf of the learner. Rather, access to resources may create additional stress on a learner if they do not have a supportive system for the development of their autonomy.

4.2 Perceptions of Parenting Models Influence the Types of Motivation:

Parental behaviors are a mediating factor for how SES influences learner motivation. Supportive parents who offer autonomy-supportive involvement promote intrinsic motivation and identified motivation among learners while controlling parents promote external pressure on learners, which could promote amotivation in the learner. Learners in this developmental stage interpret positively and negatively supportive behaviors through cultural and personal expectations for their self-determination. Even when parents offer resources for their children, the actions can be perceived and interpreted as controlling if they are aligned with dependence or obligation.

4.3 Multilingual Motivation Is More Contextualized Than Other Forms of Motivation:

Learners learn the languages of Japanese and English for different purposes and on a singular basis. Parental expectations influence motivation for learning the English language, primarily for enhancing a learner's opportunity for

professional growth. In contrast, Japanese has an essential function in everyday life related to living and working in the country of Japan. The varying influences of SES on motivation for learning and pursuing careers in both languages lead to different interpretations of parents' involvement with learners and the degree to which learners internalize their goals for each language.

5. Conclusion

The study has created a conceptual model that combines the SES of the parents with their provision of autonomy-support to the students, the students' multilingual motivation and the students as emerging adults from China. The SES will have an impact on the type of resources that they have access to and will also impact on parental involvement. The way in which a student perceives parent involvement will have a major impact on the motivational outcome the student will receive from parent involvement.

Furthermore, it is important for all language educators and evidence-based practice and policy of language institutions to be aware of the social-cultural and economic history of their international learners and to be able to provide an environment for providing autonomy for their multilingual learners. Future research that utilizes this proposed model to explore the impact of SES and parent involvement on learners' continuing engagement with the Japanese language, English language and other languages within a transnational context will be beneficial.

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書評

篠田義明（2025）『A study of idioms in current English』 南雲堂

藤本 昌司

本書の表題は、表紙に *A STUDY OF IDIOMS IN CURRENT ENGLISH* 学士論文 新島通弘先生ご指導 教育学部 英語英文科 4年 篠田義明 昭和32年（1957）1月提出（南雲堂）、さらに中扉に *Acquiring Useful Idioms in Current English*（役立つ慣用語句習得）早稲田大学名誉教授 教育学博士 篠田義明（南雲堂）となっている。その経緯について、著者は「普通は、論文の表題には、*A Study* とはしないと断っており、悪い実例として挙げている……」と述べており、中扉のタイトルは現在の指導者としての立場から追加されたものであるということが面白い。あくまで教材として若い人に読んでほしいという思いが表題から伝わってくる。

さて、本著は著者が学部時代の勉学の集大成であると自負するだけあって、実に見事なる学士論文に仕上げられている。学士論文は、当時は大学を卒業するためには当然必修科目であったが、篠田氏と恩師である新島先生との最初の出会いは、大学1年生の時の英作文の授業であり、その時から氏は「英語の表現」、特に英語のイディオム（idiom）に強い関心を抱くこととなり、以来、英語表現研究の世界に導き入れられることになったということになる。大学2年、3年の時にも、新島先生の英作文の授業があったことも氏にとっては、僥倖なことであった。2年生のときには、すでに卒論の指導教授を新島先生に決めて、指導をお願いしている。

卒業論文の作成に向け、氏は2年生から3年生にかけて、英米の文学書や探偵小説を始め、多くの単行本、雑誌などから、当時の有名な英和辞典や和英辞典、あるいは英和活用辞典などにも掲載されていないイディオムを中心に、4年生の12月の卒論提出期限までにその分類と収録を行っている。それらは、卒論の執筆規定の300ページ以内にまとめられ、卒論完成までに合計400ほどのイディオムの事例が拾い集められたと聞いている。また、当時はまだ英文タイプライターがそれほど普及していない時代であったが、氏はすでに同輩に先駆けて、英文タイプ

ライターを使いこなしており、Introduction 及び Conclusion と引用文はタイプライターで仕上げ、提出したとのことであり、当時としては、画期的な卒業論文であったことに間違いない。

本書は、英米文学の読み物や文学作品などから広く渉獵されており、イディオムの事例が広く収集されている。収録されたイディオムは実に幅広く、多岐にわたり、それらが章ごとに分類され、例文を交えながら、細かく説明されており、そこには筆者である氏の感想も加えられている。真に読み物としても、面白い。以下、章ごとの本書の内容と構成を紹介しておく。

- Chapter 1 : Introduction ※達意の英文でイディオム研究に取り組む氏の趣意と姿勢が、下記のごとく述べられている。

Without knowing such idioms as to hear a tingle in the ear, at a complete loss for words, and to take the first thing which comes to hand, etc., it is obviously impossible to hear a speech or to read a book, or even to translate Japanese into English. When we translate Japanese into English, we are often confused as to how to say it in English, and whether or not this English is correct, so we look into dictionaries. But unfortunately, we see that the idioms and words in dictionaries are not the equivalent of the Japanese.

As a result, we have the translate it into our own English which remains awkward and stilted. ※文中の下線の the は、to の間違いかと思われる（評者）。

- Chapter 2 : Idioms Concerning Human Body, Health, Etc. 身体、健康問題など
- Chapter 3 : Idioms Concerning Music, School, Sports. Etc. 音楽、ダンス、学校、スポーツなど
- Chapter 4 : Idioms Concerning Animals, Plants, Etc. 動物、植物など
- Chapter 5 : Idioms Involving the Word 'Way' 「道」「通」など
- Chapter 6 : Idioms Concerning Number and Time 数及び時間に関するもの

- Chapter 7 : The Others その他
- Appendixes

以上のそれぞれの章の中から、英文と日本文から見ても、面白いと思われるイディオムを数例取り上げておこう。

【Chapter 2】

- The Mother superior seemed to lose herself in thoughts of the past. *The Painted Veil*, p. 166. (修道院長は過去についての想いにふけているようだった)
- I always get a big hand like that when I go off. *The Princess and the Pirate*, p. 23. (俺は退場するときは、あのようになかなか拍手喝采だ)

【Chapter 3】

- Run away … bring me back the world. *Wuthering Heights*, p. 12. (家出して、出世して帰ってきてね)
- Never! I swear on a stack of Bibles. *Detective Story*, p. 23. (決して、心から本当に誓うよ)

【Chapter 4】

- However, union negotiators will carry a much bigger stick. *Newsweek*, Dec. 5, '55, p. 11. (更に強い幅を利かせる)

なお、本書には「本書の歩み—新島先生からの師恩」と題して、献辞が載せられ、恩師新島先生への篠田氏の敬意と感謝の念が述べられている。卒論を提出し終わり、その後の個人面接があった際、新島先生から、「君は凄いな。よくやったね」と労いの言葉を受けたとのことである。その後、篠田氏はミシガン大学で学び、日本語と英語の発想法に基づく、日英米のコミュニケーションの研究を深めていくこととなり、英語テクニカルコミュニケーション研究分野の第一人者と育っていく。その萌芽が、この卒論 *A Study of Idioms in Current English* にあると言えるだろう。

本書では最後に、References が付されているが、評者が氏と同じく大学時代、卒業論文を手掛けていた 1956 (昭和 32 年) 年当時を振り返っ

てみても、氏の卒業論文が実に丹念に、広範囲の文献を調べて、それらを引用していたかが分かり、氏のその後の旺盛な研究の源泉が、ここにあったことを知ることができたことは評者にとっても望外な喜びでもあり収穫でもあったことをここに付記しておきたい。

早稲田大学英文学会（文学学術院）・
英語英文学会（教育・総合科学学術院）

2024 年度合同大会

（2024 年 11 月 30 日（土） 早稲田大学早稲田キャンパス 16 号館）
研究発表会（13 時 00 分～15 時 15 分）研究発表要旨

The Impact of Oral Reading on English Pronunciation: A Study on Rhythm, Intonation, and Comprehensibility

教育学研究科 博士 1 年 和泉 太輔

In English education, pronunciation is a critical component; however, challenges in its instruction remain unresolved. Issues such as limited instructional time, insufficient teacher expertise, and inadequate teaching materials continue to hinder effective pronunciation instruction (Darcy, 2018; Levis & Echelberger, 2022). Furthermore, research has yet to reach a consensus on the most effective approaches to pronunciation practice (Brinton et al., 2022).

For effective communication, learners must focus on communicative goals from the early stages of pronunciation practice (Levis, 2018). To enhance communication, learners need to improve their comprehensibility—how easily their speech is understood. Comprehensibility is closely tied to prosodic features, particularly rhythm and intonation (Isaacs & Trofimovich, 2012; Levis, 2018).

Given the constraints of instructional time, it is crucial to emphasize pronunciation training that focuses on prosody while maintaining a communicative focus. This study aims to contribute to this discussion by addressing the following research questions: (1) How does an extensive read-aloud task impact learners' comprehensibility? (2) Which prosodic features are enhanced through this practice?

Twenty Japanese high school students (CEFR B1, ages 16–17) will participate in this two-week study. An experimental group of 10 students will practice a five-minute read-aloud task daily, either in or outside of school. They will

read a constructive speech for debate, simulating a debate setting. Pre- and post-tests will involve both read-aloud tasks and one-minute speech tasks, with native speakers rating their speech on three aspects—comprehensibility, rhythm, and intonation—using a 9-point Likert scale.

A repeated measures ANOVA will be conducted to assess the effects over time. The findings and implications of this study will be presented at the conference.

Reference

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学部生の部

Visual Elements in Japanese EFL Textbooks: A Multimodal Analysis

教育学部 英語英文学科 4年 原 真歩

This study explores the role of visual elements in government-authorized English textbooks in Japan, focusing on their functions and how they interact with students' first (L1) and second language (L2) acquisition. Analysing textbooks from the *Here We Go!* (光村図書) series for three grade levels—grade five of elementary school as well as first and third year of junior high school—the research examines how visual elements play a vital part in the language learning process. The analysis is conducted from five perspectives: (1) whether the visuals directly or indirectly imply the textual explanation, (2) whether they complement or supplement the text, (3) the accompanying languages of the images, (4) whether the visuals are drawings or photographs, and (5) the use of animate objects to convey concepts. The findings reveal that these textbooks are not only designed to support efficient L2 acquisition but also serve as inclusive learning materials for students with diverse backgrounds, including those with intellectual disabilities and non-native speakers of Japanese.

21 世紀イギリスのコミュニティ図書館

教育学部 英語英文学科 4年 山崎 穂香

行政に代わって民間団体により運営される、コミュニティ図書館をテーマに「現代の英国におけるコミュニティ図書館の特徴と課題は何か」という問いを立て、以下の通り、3章構成で卒業論文を執筆している。

第1章では、コミュニティ図書館について議論する上で必要となる、

図書館の起源・基本的役割についてリサーチした。古来より図書館に近い機能を持った場所は存在していたが、1848年にボストンで世界初の図書館法が採択された。そしてイングランド・ウェールズでは、1850年に公共図書館法が制定された。情報と文献への普遍的な無料アクセスを実現するという目標のもと、地方での公共図書館の設立が計画された。後にこれらの法律をもとに世界各地でも、図書館法が制定されたと言われている。

第2章では、1850年から現代に至るまでのイギリス公共図書館の歴史とともに、2010年頃から増加したコミュニティ図書館について論じた。英国でコミュニティ図書館が急増した理由は、ネオリベラリズムにある。サッチャー政権の教育・文化改革や、メージャー政権による地方予算の削減、そして2008年の金融危機は、多数の公共図書館を閉鎖へと追い込んだ。この期間に、コミュニティ・ライブラリアンシップと呼ばれる、住民（特にマイノリティ）のニーズに沿ってサービスを改革する運動が誘発された。その結果、2013年時点でコミュニティ図書館は英国全体の95%に達した。コミュニティ図書館には、資料提供やレファレンスサービス等の基本的なサービスに加え、アクティビティやセミナー等のより幅広いニーズに応えたサービスを取り入れやすいという利点がある。しかし一方で、国として一貫した図書館サービスが提供しづらくなることや、専門性を持った図書館員の減少、貧しい地域の図書館の維持が困難だといった欠点も指摘されている。

第3章では、ロンドン・カムデン自治区にある5館のコミュニティ図書館を取り上げ、その実際と課題について論じた。同じ区内でも、イベントを豊富に展開する高級住宅地の図書館もあれば、孤独や貧困に苦しむ青少年支援にフォーカスした福祉的なサービスを提供する所もあり、図書館によって異なる性格と役割を持っていることが分かった。図書館の多様化は必ずしも悪い変化ではないが、貧困地域の図書館が赤字を報告する傾向にある点や、図書館の蔵書数やサービスの内容に差がある点が懸念されている。本来、情報と文献への普遍的な無料アクセスが目標とされていたが、今や経済格差が図書館に表れている状況だ。

本発表では執筆中の卒業論文をもとに、特に第2章のイギリスにおけ

る図書館の歴史、及びコミュニティ図書館の特徴と課題について報告する。これにより、コミュニティ図書館の現状について、住民の要求に合ったサービスを提供できる点は良いが、経営が不安定で存続が危ぶまれる図書館があることは課題であり、改善の必要があるのではないかとということを示唆したい。

From Solitude to Solidarity: An Intertextual Author in *Moon Palace*

教育学部 英語英文学科 5年 千葉 亮輔

Paul Auster is a writer who pays attention to the interrelation between one book and another as he said in the interview that “One book gives birth to another one.” Daniel Quinn, a writer-character in *The New York Trilogy* (1987), directs his interest as a writer towards the interrelation between books. Auster also explores the concept of solitude since his first prose work *The Invention of Solitude* (1982). Black, *The New York Trilogy*’s another writer-character, embodies solitude by secluding himself in the room.

This study reads *Moon Palace* (1989) in comparison to *The New York Trilogy* from the perspectives of intertextuality and solitude/solidarity. The orphaned protagonist Marco Stanley Fogg is not only the first-person narrator but also can be interpreted as the author of *Moon Palace*. He is told by his Uncle Victor that “Every man is the author of his own life” (*Moon Palace*, 7). In light of his analogy of one’s life to one book, the book *Moon Palace* can also be interpreted as Fogg’s life itself. Then is it possible to apply the concept of intertextuality into his life story? Or, does the meaning of his life story arise from its relation to other life stories rather than from itself? Kanae Uchiyama regards Fogg as the passive subject, expressing “the subject has its origin not in itself but in the other.” Building on her readings, this study explores the aforementioned question, arguing that *Moon Palace*, or Fogg’s life story, has its meaning not in itself but in relation to his father’s and grandfather’s life stories. Writers in *The New York*

Trilogy, with the motif of the locked room in which they write, embody solitude. However, my reading of *Moon Palace* attempts to reconstruct the image of a writer in solitude into that of writers in solidarity.

早稲田大学 英語英文学叢誌 第56号 投稿規程

- (1) 執筆資格 当学会会員であること。論文は未発表のものであること。
(2) 締 切 2026年10月10日(厳守)
(3) 内 容 論文または書評。ともに、英語教育、英語学、言語学、英米文学に関するものに限る。

(4) 書式と枚数

英文の場合：

- ・A4判のダブルスペースとし、論文は20枚以内、書評は3枚以内とする。
- ・余白は上下左右1インチ、あるいは25mmとする。
- ・フォントタイプはTimes New Roman、フォントサイズは12ptとする。

和文の場合：

- ・A4判(1枚32文字×31行)とし、論文は14枚以内、書評は2枚以内の横書きとする。
- ・余白は上下左右1インチ、あるいは25mmとする。
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1. 注や参考文献リスト等は規定枚数に含まれる。
2. 和文で投稿する場合は、英文タイトルと氏名のローマ字表記も明記すること。
3. 注は原稿末尾にまとめ、()、○、ピリオドがついていないアラビア数字とする。
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5. 外国人の人名、書名等は著名なものを除き、初出の箇所では原語表記する。
6. その他、書式の細部に関してはAPAまたはMLAの最新版に従うものとする。

- ・上記の書式・枚数に従わない場合は審査の対象とならない。
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- (5) 審 査 論文・書評ともに、原則として編集委員より委託された担当分野の教員2名が審査し、可否を通知する(投稿原稿は返却しない)。なお、再審査は1回までとする。

- (6) 著作権 本誌に掲載された論文・書評の著作権は著作者に帰属する。ただし、第41号より、著作者は当該論文・書評を早稲田大学図書館の運営する「早稲田大学リポジトリ」で保存、およびWeb上で公開することに関し、その許諾を早稲田大学英語英文学会に委ねるものとする。

論文・書評執筆者紹介（掲載順）

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【編集後記】『英語英文学叢誌』第55号をお届けいたします。本号は2024年度をもってご退職され、早稲田大学英語英文学学会の名誉会員となられた木村晶子先生のご退職記念号となります。エリザベス・ギヤスケルをはじめとするヴィクトリア朝文学の研究を牽引してこられた木村先生のご業績に満腔の敬意を表するとともに、英語英文学科への長年にわたる多大なるご尽力に心より感謝申し上げます。木村先生の今後のご健勝とご多幸をお祈りいたします。

本号には厳正な審査を経て採択された英米文学および応用言語学に関する研究論文4本を掲載しております。本誌の刊行にご協力をいただきました株式会社ワードオンの武内様に改めて御礼申し上げます。

2025年度からは、早稲田大学英文学会（文学学術院）と早稲田大学英語英文学会（教育・総合科学学術院）の合同大会が休止されることになりましたが、学会メーリングリストでの会員の新书推荐や、オンラインでの総会の開催など新しい形での活動を展開しました。今後も本学会が有意義な学術交流の場を提供できるよう努めて参りますので、引き続きご指導ご鞭撻のほどよろしくお願い申し上げます。

1月30日（MT）

編集委員：筒井、木村（大）、工藤

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No. 55

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