

## ‘She-tragedy’における〈憐れみ〉の感情

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本講義では、王政復古期（1660-1700年頃）の終わり頃、1690年代のイギリス演劇において流行したサブ・ジャンルである‘she-tragedy’（女の悲劇：女性主人公が望まぬ形で性的規範を犯してしまい苦境に立ち、最終的に死を選ぶ悲劇）における感情表現の検討を行った。

まず、Charles Gildonによる演技論 *The Life of Betterton* を手掛かりに、王政復古期から18世紀にかけて、感情を「見える化」する演技法が採用されていたことを確認した。また、俳優による感情の発露は、観客の感情を動かし、俳優と観客を含む劇場全体で「感動体験」を共有するためのものであったことも指摘した。（下記2-1～2-4を参照。以下、番号をふった引用は、当日配布したハンドアウトからの抜粋である。引用中の下線はすべて福士による。）

### 2-1. 感情を「見える化」する演技法

To this I may add, that the Head ought always to be turn'd on the same side, to which the *Actions* of the rest of the Body are directed, except when they are employ'd to express our Aversion to Things, we refuse ; or on Things we detest and abhor : For these Things we reject with the *Right Hand*, at the same time turning the Head away to the *Left*. (Gildon 59)

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2-2. 「内面」に適した「外部」があるという考え方

Every Passion or Emotion of the Mind has from Nature its proper and peculiar Countenance, Sound and Gesture ; and the whole Body of Man, all his Looks, and every Sound of his Voice, like Strings on an Instrument, receive their Sounds from the various Impulse of the Passions. (Gildon 43)

2-3. 「感情の場」としての劇場

The Stage ought to be the Seat of Passion in its various kinds, and therefore the Actor ought to be thoroughly acquainted with the whole Nature of the Affections, and Habits of the Mind, or else he will never be able to express them justly in his Looks and Gestures, as well as in the Tone of his Voice, and manner of Utterance. (Gildon 40)

2-4. 観客の感情を動かすために

But to make these Motions of the Face and Hands easily understood, that is, useful in the moving of the Passions of the Auditors, or rather Spectators, they must be properly adapted to the thing you speak of, your Thoughts and Design ; and always resembling the *Passion* you would express or excite. (Gildon 53)

次に、王政復古初期の英雄悲劇 *The Indian Queen* (1664) を題材に、王政復古悲劇に典型的な、二つの感情に引き裂かれる登場人物たちを検討した。*The Indian Queen* では、she-tragedy には顕著に見られる、ある情念の共有を通じて観客に何かしらの道徳を共有させようとする狙いが感じられないことを指摘した（以下の 3-1, 3-2, 3-4 参照）。

3-1. 二つの感情に引き裂かれる : Zempoalla

MONTEZMA. First tell me, how you dared to force from me  
The fairest spoils of my own victory ?

ZEMPOALLA. Kill him—hold, must he die ?—why let him die ;  
Whence shou’d proceed this strange diversity  
In my resolves ?—  
Does he command in chains? what wou’d he do  
Proud slave, if he were free, and I were so ?  
But is he bound ye Gods, or am I free ?  
’Tis love, ’tis love, that thus disorders me :  
How pride and love tear my divided soul!  
For each too narrow, yet both claim it whole :  
Love, as the younger, must be forced away.— (3.1.29-40)

3-2. 愛と名誉に引き裂かれる : Acacis

ZEMPOALLA. Prudence permits not pity should be shown  
To those, that raised the war to shake my throne.

ACACIS. As you are wise, permit me to be just ;  
What prudence will not venture, honour must ;  
We owe our conquest to the stranger’s sword,  
Tis just his prisoners be to him restored.

I love Orazia ; but a nobler way,  
Than for my love my honour to betray.

ZEMPOALLA. Honour is but an itch of youthful blood,  
Of doing acts extravagantly good ;

We call that virtue, which is only heat  
That reigns in youth, till age finds out the cheat. (3.1.81-99)

3-4. 名誉ある死を選び、憐れみを喚起する Acacis

ACASIS. You are my mother, and my tongue is tied  
So much by duty, that I dare not chide.—  
Divine Orazia !  
Can you have so much mercy to forgive ?  
I do not ask it with design to live,  
But in my death to have my torments cease :  
Death is not death, when it can bring no peace.

ORAZIA. I both forgive, and pity ; —

ACACIS. O, say no more, lest words less kind destroy  
What these have raised in me of peace and joy :  
You said, you did both pity and forgive ;  
You would do neither, should Acacis live.  
By death alone the certain way appears,  
Thus to hope mercy, and deserve your tears. [*Stabs himself.*

...

ACACIS. Orazia,—

ZEMPOALLA. Fond child! why dost thou call upon her name?

I am thy mother.

ACACIS. No, you are my shame.

That blood is shed that you had title in,  
And with your title may it end your sin !—

…

MONTEZMA. Into my eyes sorrow begins to creep ;

When hands are tied, it is no shame to weep. (5.1.130-61)

最後に、she-tragedy において「憐れみ pity」の感情の追求が行われていることを検討した。まず、She-tragedy のひとつ Nicholas Rowe の *The Fair Penitent* のプロローグから、観客が憐れみを見せられる共感の対象に変化が起きてきたことを確認し (4-1), 1680 年代以降、女性観客の増加に伴って演劇に変化が起きていたことを指摘した。また、she-tragedy の重要な要素である、観客の憐憫を引き出す俳優 Elizabeth Barry の存在も確認した (4-2, 4-5)。次いで Barry のあたり役の一つとなった、Thomas Southerne, *The Fatal Marriage* の Isabella の台詞を検討し、女性観客への道徳的な呼びかけがあることを指摘した (5-2)。She-tragedy に共通の最大の見せ場である、「不適切なセクシュアリティのために女性主人公が苦境に立たされる」場面を最後に検討し、女性観客の憐れみの涙を狙う手法を確認した (5-4, 5-5)。「女性の苦境」を売り物にする方法には、現代のフェミニスト的な視点からは疑問が残るかもしれないが、当時の特に女性観客が she-tragedy を好んだこと、また、劇場は観客が他の観客に見られる場でもあったことを考慮すると (5-7), 18 世紀以降流行するセンチメンタリズム言説と she-tragedy には深い親和性があったのではないかと問題提起し、この点の調査を今後の課題とした。

4-1. 共感できないものには憐れみを見せられない

Long has the Fate of Kings and Empires been

The common Bus'ness of the Tragick Scene,

‘She-tragedy’における〈憐れみ〉の感情

As if Misfortune made the Throne her Seat,  
And none cou’d be unhappy but the Great.

...

Stories like these with Wonder we may hear,  
But far remote, and in a higher Sphere,  
We ne’er can pity what we ne’er can share.  
Like distant Battles of the Pole and Swede,  
Which frugal Citizens o’er Coffee read,  
Careless for who shall fail or who succeed.  
Therefore an humbler Theme our Author chose,

A melancholy Tale of private Woes :

No Princes here lost Royalty bemoan,

But you shall meet with Sorrows like your own ; (*The Fair Penitent*, Prologue  
1-18)

4-2. Elizabeth Barry が繋ぐヒロインの系譜

All the Parts being Admirably done, especially the Part of *Monimia* : This, and *Belvidera* in *Venice preserv’d, or A Plot Discover’d* ; together with *Isabella*, in *The Fatal Marriage* : These three Parts, gain’d her the Name of Famous *Mrs. Barry*, both at Court and City ; for when ever She Acted any of those three Parts, she forc’d Tears from the Eyes of her Auditory, especially those who have any Sense of Pity for the Distress’t. (Downes 79)

4-5. Southerne の証言

*I could not, if I would, conceal what I owe Mrs. Barry ; and I should despair of*

*ever being able to pay her, if I did not imagine that I have been a little accessory to the great Applause, that every body gives her, in saying she out-plays her self; if she does that, I think we may all agree never to expect, or desire any Actor to go beyond that Commendation; I made the Play for her part, and her part has made the Play for me; … (Dedication to *The Fatal Marriage* 30-36)*

5-2. すべての女への警告

ISABELLA. There, there began my woes.

Let Women all take warning of my Fate,  
Never resolve, or think they can be safe ;  
Within the reach, and Tongues of tempting Men.  
O ! had I never seen my *Biron*'s face,  
Had he not tempted me, I had not fall'n,  
But still continu'd innocent ; and free  
Of a bad World, which only he had pow'r  
To reconcile, and make me try agen. (1.3.212-20)

5-4. 再婚後、死んだはずの夫が生還してしまった！

ISABELLA. I'll but say my Prayers, and follow you —

My Prayers ! no, I must never Pray again.  
Prayers have their Blessings to reward our Hopes ;  
But I have nothing left to hope for more.  
What Heaven cou'd give, I have enjoy'd ; but now  
The baseful Planet rises on my fate,  
And what's to come, is a long line of woe ;

Yet I may shorten it —

I promis’d him to follow — him !

Is he without a name ? Biron, my Husband :

To follow him to Bed — my Husband! ha!

What then is Villeroy ? but yesterday

That very Bed receiv’d him for its Lord ;

Yet a warm witness of my broken vows,

To send another to usurp his room.

O Biron ! had’st thou come but one day sooner,

I wou’d have follow’d thee through beggary ;

Through all the chances of this very Life,

Wandred the many ways of wretchedness

With thee, to find a hospitable grave.

For that’s the only bed, that’s left me now. [Weeping.

— What’s to be done — for something must be done.

Two Husbands ! yet not one ! by both enjoy’d,

And yet a Wife to neither ! (4.3.126-150)

5-5. 喚起を狙う感情 = pity

ISABELLA. Oh ! There’s a Fatal Story to be told ;

Be deaf to that, as Heaven has been to me!

And rot the Tongue that shall reveal my Shame

When thou [Biron] shalt hear how much thou hast been wrong’d,

How wilt thou Curse thy fond believing Heart,

Tear me from the warm bosom of thy Love,



And throw me like a pois'nous Weed away.  
Can I bear that? Bear to be curst and torn,  
And thrown out from thy Family and Name,  
Like a Disease? Can I bear this from thee?  
I never can; No, all things have their end.  
When I am dead, forgive, and pity me. [Exit. (4.3.260-70)]

5-7. 「交流の劇場」: 見るだけでなく, 見られる場でもある

LADY BRUTE. Why then, I confess that I love to sit in the forefront of a box; for if one sits behind, there's two acts gone perhaps before one's found out. And when I am there, if I perceive the men whispering and looking upon me, you must know I cannot for my life forbear thinking they talk to my advantage; and that sets a thousand little tickling vanities on foot —

BELLINDA. Just my case for all the world; but go on.

LADY BRUTE. I watch with impatience for the next jest in the play, that I may laugh and show my white teeth. If the poet has been dull and the jest be long a-coming, I pretend to whisper one to my friend, and from thence fall into a little short discourse in which I take occasion to show my face in all humours: brisk, pleased, serious, melancholy, languishing. (*Provoked Wife*, 3.3.52-64)

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