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Julietの自立と家父長制の批判

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第39回シェイクスピア学会

於：神戸松蔭女子学院大学

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1. 問題の所在

(1) Moreover, it is she, and not Romeo, who is most outspoken about the sexual nature of their bond. . . . Juliet's choice is a measure of her maturity and self-knowledge. . . . Juliet's choices, of life with Romeo rather than with father or mother, death with Romeo rather than the convent without him, provide a paradigm of the Shakespearean pattern of achieved womanhood, as it will be manifested in the major tragedies and the romances.

(Garber, 39-40.)

(2) In the ambiance of the feud, marriage subverts patriarchal loyalty, not only because Romeo and Juliet are children of enemy houses, but also because marriage weakens the fathers' hold over their sons and the ties between men as comrades in violence. *Romeo and Juliet* plays out a conflict between manhood as violence on behalf of the fathers and manhood as separation from the fathers and sexual union with women. (Kahn, 83.)

2. 冒頭におけるJulietの状態、今後の自立への萌芽

(3) PARIS But now, my lord, what say you to my suit?

CAPULET But saying o'er what I have said before:

My child is yet a stranger in the world,

She hath not seen the change of fourteen years;

Let two more summers wither in their *pride*

Ere we may think her ripe to be a bride. (emphasis added) (1.2.6-

11)

(4) When we first meet Juliet, however, her adolescence has not yet begun.

The starting point for her development, I have suggested, is marked by the first words she addresses to her mother: "Madam, I am here, what is your will?"
(Dalsimer, 87)

She is introduced as a girl, content within her parents' household. . . . Juliet first appears onstage in response to her mother's summons, conveyed by her Nurse, and the words she addresses to her mother are those of an obedient child: "Madam, I am here. What is your will?" Her question is a significant one, marking the starting point for the psychological development I shall trace through the course of the play.
(Dalsimer, 78)

(5)JULIET I 'll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly. (1.3.98-100)

(6)NURSE For even the day before she broke her brow,
And then my husband--God be with his soul,
A was a merry man--took up the child.
'Yea', quoth he, 'dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit,
Wilt thou not, Jule?' And by my holidam,
The pretty wretch left crying and said 'Ay'.
To see now how a jest shall come about! (1.3.40-47)

(7)NURSE 'Yea', quoth my husband,'fall'st upon thy face?
Thou wilt fall backward when thou comest to age,
Wilt thou not, Jule?' It *stinted* and *said* 'Ay'.

JULIET And *stint* thou too, I pray thee, Nurse, say I.
(emphasis added) (1.3.57-60)

(8)CAPULET Earth hath swallowed all my hopes but she;
She's the hopeful lady of my earth.
But woo her, gentle Paris, get her heart,
My will to her consent is but a part;

And she agreed, within her scope of choice
Lies my consent and fair according voice. (1.2.14-19)

3. 家父長制から見たCapulet家の状況---Capulet家におけるJulietの立場

(9)CAPULET'S WIFE What say you, can you love the gentleman?
This night you shall behold him at our feast;
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content;
And what obscured in this fair volume lies,
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him only lacks a cover.
The fish lives in the sea, and 'tis much pride
For fair without the fair within to hide.
That book in many's eyes doth share the glory
That in gold clasps locks in the golden story.
So shall you share all that he doth possess,
By having him, making yourself no less. (3.1.81-96)

(10)PARIS Come you to make confession to this father?

JULIET To answer that, I should confess to you.

PARIS Do not deny to him that you love me.

JULIET I will confess to you that I love him.

PARIS So will ye, I am sure, that you love me.

JULIET If I do so, it will be of more price,
Being spoke behind your back, than to your face.

PARIS Poor soul, thy face is much abused with tears.
(4.1.22-29)

(11)Until the final scene in the tomb, when he challenges Romeo and is killed by him, Paris remains a constant presence whose conventional suit, that which the parents approve, is contrasted with the secret passion of Romeo and

Juliet. The language spoken by the two young men is used to control and direct our sympathies. Paris is given language that is stiff and formal, setting him at a distance. When Juliet is found seemingly dead, his speech:

Beguil'd, divorced, wronged, spited, slain.
Most detestable Death, by thee beguil'd,
By cruel, cruel thee quite overthrown.
Oh love! Oh life! Not life, but love in death!

is indistinguishable in style from that of her father, which continues directly from it and mirrors its structure precisely:

Despis'd, distressed, hated, martyr'd, kill'd.
Uncomfortable time, why cam'st thou now
To murder, murder our solemnity?
O child, O child! My soul and not my child,
Dead art thou.

(4.4.81-89)

Compare with these speeches Romeo's terse and powerful response on being told that Juliet is dead;"Is it e'en so? Then I defy you stars!"

(Dalsimer, 81-82)

4. 強い意志を持った女性へと変化していく Julietと家父長制の対立

(12)JULIET Now by Saint Peter's Church, and Peter too,
He shall not make me there a joyful bride! (3.5.116-17)

(13)JULIET Give me, give me! O, tell not me of fear!
(4.1.121)

(14)JULIET I'll call them back again to comfort me.
Nurse!---What should she do here?---
My dismal scene I needs must act alone.
Come, vial. What if this mixture do not work at all?
Shall I be married then tomorrow morning?
No, no! This shall forbid it---Lie thou there.---
She lays down a knife (4.3.17-22)

(15)JULIET I wonder at this haste, that I must wed
Ere he that should be husband comes to woo. (3.5.118-19)

(16)The father's role was to facilitate, not to impose. . . . Their success turned on 'good will' and 'good liking', and the maid herself had to be courted and won. . . . The young man's responsibility was to make visits, offer gifts, and to bring his prospective bride to agreement. . . . The woman's role was passive, but not entirely powerless. (Cressy, 254)

(17)CAPULET O son, the night before thy wedding-day
Hath Death lain with thy wife. There she lies,
Flower as she was, deflow'ed by him.
Death is my son-in-law, Death is my heir;
My daughter he hath wedded. I will die
And leave him all life living, all is Death's. (4.4.61-66)

(18)CAPULET Come, brother Montague, give me thy hand.
This is my daughter's dowry, for now no more
Can I bestow on her. That's all I have.

MONTAGUE But I will give them more; I will erect
Her statue of pure gold,
That while Verona by that name is known,
There shall no statue of such price be set
As that of Romeo's loved Juliet.

CAPULET As rich shall Romeo by his lady lie,
Poor sacrifices to our enmity! (5.3.206-215)

(19)On the stage Romeo condemns his own effeminacy at Mercutio's death (3.1.113-15), as Friar Laurence will condemn it later (3.3.108-12, 125-6,142-3), but he will act until his suicide with the emotion and impulsiveness Friar Laurence assigns to women; Juliet accepts the sleeping potion and in the end kills herself with manly resolve, admitting 'no inconstant toy nor womanish

fear' (4.1.119). The intensity of the passion which recasts gender roles changes Romeo and Juliet in other ways.

(Levenson, 27-28)

**Romeo and Juliet*からの引用は、William Shakespeare, *Romeo and Juliet*, ed. Jill L. Levenson (Oxford: Oxford UP, 2000)による。

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