4. 「Spec Head Agreement and Question」


Symposia 第一部門「The ‘Displaced’ Hero in Old and Middle English Literature」

Symposia 第一部門「The ‘Displaced’ Hero in Old and Middle English Literature」

1. "The ‘Displaced’ Hero in Old and Middle English Literature": The symposium had three goals: (1) to identify the various types of displacement to which a hero is subject; (2) to examine the purposes behind such types of displacement; (3) and finally to describe changes in both the conception and perception of the hero in terms of the continuity of English literature. In presenting their arguments, participants referred to a wide range of Old and Middle English epic, romance, hagiographic, and narrative texts. Lively, thoughtful, and informed discussion, which I shall now attempt to summarize, ensued.

In response to a question from Miss C. Ishibashi, the participants generally agreed that displacement was not the reverse of the sublime. Replying to Mr. K. Kihara's question about causes of internalization in Western literature, participants noted that while internalization was not unique to Western cultures, it was much easier to identify the fact of internalization than to specify individual causes. Prof. Tripp answered Mr. J. O'Leary's question about whether internalization represented a growth in spiritual refinement or an impoverishment by stating that depending upon one's point of view, it could be seen as either or both. He also maintained, replying to Mr. C. Heywood's question about the appropriateness of opposing the traditional hero and the internalized hero, that while both could be regarded as "heroes," they represented different existential modes, the former religious and external, the latter psychological and internal. Prof. Fichte responded to Mr. J. Seland's query about the pattern of displacement, trial, and reunion in SGGK by arguing that Gawain is not fully reintegrated into the society and differs in this respect from other heroes. Mr. P. Milward noted similarities among late medieval romances, 15th century miracle plays, and Shakespeare's last romances, and Prof.
Fichte commented it was within the realm of possibility that Shakespeare had seen some of those plays in his youth and drawn inspiration from them. Finally, Mr. H. Harada suggested that Prof. Fichte could have expanded his frame of reference by including tales from other literary traditions and specifically cited the *Konjaku-Monogatari*. Prof. Fichte agreed that the patterns were indeed similar but stressed that his immediate concern was with "type" rather than with "archetype." (Gregory K. Jember)

2. "The Displacement of the Hero from Old English Literature": This paper argued that (1) a misrepresentation of the nature of medieval English Christianity, (2) anachronistic pacifism, (3) political feminism, and (4) in the case of *Beowulf* a faulty text have led to a confusion between a gradual "internalization" of heroism toward *psychomachia* and a general denigration of heroism.

The argument, based largely upon the figure of Beowulf but including other Old English heroic men and women, both secular and religious, followed three steps. It (1) presented a model of the traditional hero, based on Joseph Campbell's *The Hero with a Thousand Faces*, (2) applied the theory of the evolution of consciousness as developed by Owen Barfield in his *Saving the Appearances* to changes in this model, and (3) evaluated specific anti-heroic arguments.

This evaluation suggested (1) that Christian critics who oppose the saint-martyr to the hero have overlooked the blending of these two figures in the literature, (2) that pacifist critics have overlooked the tradition of the "Christian soldier," (3) that feminist critics have exaggerated the significance of "masculine" heroines, and (4) that a faulty text has led to the unjustified condemnation of Beowulf as a prideful "Germanic" king.

The presentation concluded with a general model for the gradual internalization of the hero from physical "warrior" to emotional "sufferer," suggesting that Old English heroes and heroines anticipate later Chaucerian and Shakespearean developments. (Raymond P. Tripp, Jr.)

3. "Separation and Restoration in the Romance and the Saint’s Life: *Sir Isumbras* and *The Life of St. Eustace*": Both *Sir Isumbras* and *The Life of St. Eustace* belong to a group of tales, the contents of which can be described as follows: A man departs from home with his family for some weighty reason, often religious itself or one resulting from religion. He loses his sons and his wife by accident or human violence or both. After various adventures and considerable suffering, the several members of the family are at last reunited.

My comparison of the two works demonstrated that they are related not only in plot, but also in structure. Both narratives feature the same sequence of events, consisting of separation or displacement, trial, and reunion or restoration. The development of the plot makes it clear that both St. Eustace and Sir Isumbras are meant to be exemplary figures. Their fate is related for edification; they are models for imitation which make manifest the power of God.

A closer look at the two works showed, however, that the movement of separation or