Symposia 第二部門 “Anglo-American Poetry in the Twentieth Century”（司会・講師・Steve Clark、講師・John Hatcher、Peter Robinson、飯野友幸、中尾まさみ）

The introduction to the session will raise firstly the issue of the relationship of literary canons to narratives of national identity, in both British and American contexts, and then consider how the very concept of an ‘Anglo-American’ special relationship in either politics or culture has always been vexed and contentious. It necessarily involves both symbiotic and adversarial elements: American literature evolves out of British literature, but only becomes authentically American by severing that genealogy. Instances can be cited of reciprocal influence—1910s Thomas - Frost; 1940s Levertov - Black Mountain school; 1960s Hughes - Plath; 1970s Forrest - Thomson - LANGUAGE writing—but generally the balance of literary power has reflected the more general transfer of political and economic hegemony over the century from British empire to the United States. It will conclude by assessing whether positing a specific category of Anglo-American poetry remains viable in an increasingly globalized twenty-first century cultural marketplace. （Steve Clark）

2. Stevens, Pound, Eliot, Binyon

In this paper I explored the relationships between the late Victorian British poet Laurence Binyon and three great American modernists: Wallace Stevens, Ezra Pound and T.S. Eliot. My aim was to explore a non-Yeatsian perspective on intergenerational (late Victorian/Edwardian vs. modernist) as well as transatlantic dialogue during successive phases in the evolution of Anglo-American modernism. I examined Stevens’s close reading of Binyon’s poetry in 1908-9 as part of his long apprenticeship in poetic craftsmanship, as well as the influence on Stevens of Binyon’s 1908 book Painting in the Far East. During the same period Stevens was reading Binyon in New York, Pound was befriending the man himself in London. Binyon’s allegiance to Romantic poetry puzzled Pound in the light of his involvement in fields that helped prepare the ground for the modernist revolution, especially the study of Asian art and thought. I explored Binyon’s important dialogue with Pound, which continued intermittently from 1909 to 1939, covering Asian art and thought, contemporary poetry and Dante. Finally, I traced the relationship between Binyon and Eliot from its frosty beginnings in 1919 to their friendship from 1930 to Binyon’s death in 1943, as they were drawn together by their passion for Dante and mutual respect for each other’s
mature poetry.

(John Hatcher)

3. Wallace Stevens and British Poetry in the 1950s

My paper explored an ambivalence in the reception of Stevens’s poetry in Britain during the 1950s, an ambivalence focused around the linguistic elaboration of the diction, its fictiveness, and its relation to what Stevens had called ‘our climate’, its Americanism. I noted in passing that this ambivalence was not unique to the British reviewers, since similar responses could be found in, for example, Robert Lowell’s criticism. This identified ambivalence was then further explored by looking at poems written by Charles Tomlinson and Roy Fisher under the influence of Stevens’s music during the decade. These poems incorporated into the aestheticised diction a vein of violent vocabulary which appeared to associate the fictive with aggression and oppression. I speculated that this development was connected to the experience of war, and, specifically, of the totalitarian aestheticisation of politics during the 1930s and 1940s. The final part of my paper was a consideration of Stevens’s poem ‘Description without Place’, written at the close of World War Two when America was becoming aware of the international role it would play in the following decades. I concluded with a few comments about Stevens’s assertions in aphorisms that American culture was a thing apart from its British sources, the role of abstraction in the exportation of American values, and, thus, some of the tacit and not so tacit political content in Stevens’s poetic mode.

(Peter Robinson)

4. Ancient Forms Revisited: W. H. Auden’s Influence on John Ashbery

When he started reading modern poetry in the early 1940s, John Ashbery “discovered” W. H. Auden, who would launch the younger poet’s career by choosing him for the prestigious Yale Younger Poet in 1955. By then Auden, to be sure, was also admired by Ashbery’s previous generation, the so-called mid-century American poets including John Berryman and Karl Shapiro. Berryman wrote in 1948: “By 1935—referring only, for the moment, to this country—the Auden climate had set in strongly.” More specifically, with modernist poets in mind, Shapiro called Auden “Poet who made poetry whole again” in his “At Auden’s Grave.” Yet Auden provided a radically different inspiration for Ashbery as well as other New York School of Poets. In an interview, Ashbery speaks of Auden: “There is perhaps a note of both childishness and sophistication which struck an answering chord in me.” Indeed, this odd mixture of qualities was what was distinctly lacking in the American poetry of the 1950s. I focus particularly on Ashbery’s adaptation of some ancient poetic forms such as canzone.

(飯野友幸)
5. America in Muldoon / Muldoon in America

Irish poets have offered a unique perspective on the Anglo-American relationship in the twentieth-century poetry scene. They have always been open to the winds blowing across the Atlantic, all the more because of their ambivalence towards British culture. Paul Muldoon was one of those who had been exposed to American films, music, and poetry since his childhood. The time Muldoon began publishing poems coincided with the beginning of Northern Irish “Troubles”. By consciously using motifs, settings, or even language drawn from American culture, Muldoon succeeded in liberating his poems from being read solely in Irish-British contexts.

Interestingly, when he moved to the U. S. in 1987, the resulting geographical distance from the complexities that had surrounded him in his native land seemed to cause Muldoon to become all the more conscious of the relationship between the poet and society. On the one hand, he began to publicly integrate himself in American society, by fostering a new generation of writers through his creative writing program at Princeton, or by actively collaborating with other artists. In his lectures given as Oxford Professor of Poetry, on the other, he playfully shuffles the names of poets from both sides of the Atlantic, demanding reconsideration of the bipolarity of the Anglo-American poetry scene. Muldoon sees the disturbance of the authorised map of English-language poetry as being central to his role as a transatlantic poet.

Symposia 第三部門「感覚・テクノロジー・モダニズム」（司会・講師・林 文代、講師・武藤浩史、田尻芳樹、堀 潤之）

近年、英米ではテクノロジーとモダニズムと感覚の関係に関する興味深い研究が多発表されている。こうした動向の概要を共感の問題を中心に紹介し、その事例としてペケットルのビデオ作品を上演・分析した田尻氏を皮切りに、30、40年代のラジオ番組を通じての紹介し、それらと当時のイギリスの社会的状況との関連を論じた武藤氏、モダニティの産物としての映画がゴダールの『映画史』へと繋がる過程をDVDの上映を交えながら展開した堀氏、フォーカナーの小説における映画的表象、電話的、グラモフォン的要素のあり方などについて分析した林の順に報告がなされた。多様で複雑な問題なので具体的な感覚的、聴覚的プレゼンテーションは大変効果的であったと思う。熱のこもった報告が続いたため質疑応答の時間がほとんど取れなかったのが残念だが、多くの聴衆が熱心に聞いて下さったことに心から感謝する。講師にとっても大変有意義で愉しい機会であったことも、あわせて記しておきたい。

1. 共感覚とモダニズム

まず、テクノロジー、身体（感覚）に着目する最近の新しいモダニズム研究の動向を