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to Arms (Hemingway, 1929) and The Killers (1926) and A Farewell to Arms (Hemingway, 1929) which appeared in The Saturday Evening Post. The Saturday Evening Post was a prominent magazine during the time the book was published, and its publication helped to establish Hemingway as a prominent author.

William Faulkner (1897–1962) is best known for his novels that explore the effects of the Civil War on the American South. His works, such as The Wild Palms (1931), are known for their complex characters and their exploration of the human condition.

— From a critical analysis of "To Arms" by Ernest Hemingway —
WILDBOURNE & CHARLOTTE & FRIEND

A PLEASURE TO ARMS & HAMPS

In Our Time (1992)

The Wild Palms & Hemingway

In Our Time (1999)

The Wild Palms & Hemingway
ミングウェイとファーガソン
Catherineが戦場を巡って、湖の美しいスイスの山中で、私たちは考えたときを楽しみに過ごした。

二八

まず、二つの小説が展開している舞台であるが、A Farewell to Armsは、第一次世界大戦の背景として、イタリア戦線に傷病兵連携車勤務の就任として活躍するFrederic Henryというアメリカ人を中心に、イタリア戦線、サン・アントニオというようによメルガスと荀っているのか考え合わせられるのであるが、これはThe Wild Palmsの主人公Fredericは、あえて自分の境涯を、観と戦士思想を体を持ちくずしている。いわゆるexpatiateなのである。彼がまたまた貧乏な賃金を利用して赴いた場所は、友人の司祭が是非行くようにと薦めてくれた彼の友人道が鉄のように凍ってつき、空気はあくまで乾燥していて冷たく、さらさら乾いた雪の積もった中に氷の足跡がついていって、good huntingの出来——Abruzzi Cafe and nights when the room whirled and needed to look at the wall to make it stop nights in bed, when you knew that that was all there was, and the strange excitement of walking and not knowing who it was with you...
Frederic and Rinaldi. Catherine Barkley was not alone. She was joined by Somme Wilbourne and Charlotte Flint. Together they formed the monastic life. "the one bag in a corner of a barracks-like room furnished with steel army cots."
then for the third time in their lives she saw her cry. She sat there, her face harsh and wrinkle and savage beneath the springing tears like sweet.

(Faulkner)

I held her close against me and could feel her heart beating and her lips opened and her head went back against my hand and then she was crying on my shoulder. (Hemingway)
To get what you want as decently as you can, then keep it. Keep
charlotte’s desperate desire except when the hair to wake him up from sleep.

She came and put her arms around him, holding her body against him hard, not in carees.
each time I read the word "Martha" in the text, I was thinking, "Catherine, Martha." Yet, in those moments, I felt something akin to the word "Oh!" I did with these thoughts. I feel as though I wanted to write down what I was feeling. I am loving these thoughts, as well. I love these thoughts and you are so lovely and so wonderful, and it does such things to me to be

Robert Jordan & Martha, For Whom the Bell Tolls
in a dreamy and goalless state, passive and almost unresentful in the world of solitude and peace..."
I love water. There's where to die. Not in the hot air, above the hot train. I'm afraid of the rain because sometimes I see me dead in it.

Wibounou et Charlotte et Catherine et l'oiseau qui chante.

Terence Shy (1919) と Paul Bowles (1910) と The Sheik
They have the cathedral, "Catherine said."

"I don't know. Everybody ought to have some place to go."

"It might be the theme any good."

"I wish they had some place to go."

"Nobody is like us," Catherine said. She did not mean it happily.

"They're like us," I said.

"They're like us," I said.
Children and parents are always opposed to the idea of having a baby. It's a natural thing; everybody has babies. Catherine O’Hara isn't a war baby, she's just a war child. "We have the child, only we both know we can't have it.

We can't afford to have it. And they hurt too bad. Harry. (—Willowton)"

Charlotte O’Hara's eyes become pools, "We have the child, only we both know we can't have it. But babies, it's a natural thing. Everybody has babies. People have babies all the time. Everything."

"I didn't make any difference. "I'm not going to start crying about it. That's not my goal."

"They have the cathedral. "You're just a war child. You're not going to have a baby and be happy."

"I did everything. I took everything."

"""
A Farewell to Arms

The Wild Palms of Paradise

» We'll be fine afterwards. Just like we were before. "I'm really not angry. Things. It's just to let the air in."

— Ernest Hemingway & Hills Like White Elephants

Charlotte G. Wilbourne
A Farewell to Arms  ゆめの光の下に

It was like saying good-bye to a statue. After a while I went out and left the hospital and walked back to the hotel in the rain.
人間の虚無を取扱いながら、それに取組む作家の態度で非常に高らかあることに気付くのである。Faulknerは

九五〇年十二月、ノーベル文学賞をうけて世の、いわゆるStockholm speechにおいて、人間の不滅性を強調した音

う人間の魂を永劫の未来へと伝えていく因子としてのgeneric functionに信頼をおくからにはかならないと思われ

る。彼は女性をもろもろの緒縄の根源として白眼鏡する稀代的misanthropyであるが、それは逆説的に言って、女

のいう面に定著する根本には余りにも女性を神聖視する心がひそんでいるからだともと言える。それは彼が女性の

養で呼んだり、或は「若きを抱いた母親」の姿が、道徳をなけれども節度も欠けない翼のgeschlechtの側を結びつ

るでそれが本能の源に触れるとする迷える小羊を救済として送られた「聖母子像」の象徴でもいいうふうに、不自

然なほどしばしば顔を出す事実によっても十分に錯乱されることであると思われる。男女の恋愛交渉は、古今東西を問

わせ結局のところ、FREDERICとCATHERINEの恋愛とは性格的に全く異ったもの、つまり恋（愛）はあらたに

は該当のところ、The Wild Palmsは、夫に対する妻の愛情と子供に対する

ヘミングウェイとチャールトン

四川
母の愛情より逃れて、宮能のみの婚婦の性追求めのうちに、
妊娠という生理的変化に陥り、遂に堕胎によって完全に女
の本性を否定した所の宿命的な罪の世界を描き出し、そしてそのうわの魔性にひきずられて、宮能の泥沼に落込
み、しかも人倫である父性への足を踏みにたどる虚無の苦悩にじっと耐えながら、なお浮漂の間に身を滅ぼしていかねばならない
男の虚無の世界を描り下ろし、その救いなき虚無の苦悩にじっと耐えながら、黙々と、厳粛に生を続けていかねばならない
のうちに、無窮へと連なる人間の将来を見しようとするとのである。そこで、
はしたためた人間の死へと繋がる絶望感はほとや影をひそめ、生へと行くにつく期を待る人間の虚無へと人間の肯定面を主張
する魂の呼びがあるのである。Hemingwayの文学、このA Farewell to Armsの底流となっているLost Gen-
erationの風潮より観察し、ぜんじ人間肯定への移行していくのであるが、そこでいう過程は、使命達成への英雄的行
為に虚無の突破口を見出したFor Whom the Bell Tollsの経験、最近のThe Old Man and the Seaの結末、
The Old Man and the Seaの結末、the tall convict、The Old Man and the Seaの結末によって
で、人間の空虚の使命を達成したのであるのに、却って更に十年の刑期が加算されるという結末と相違しきるものがあ
おり、さらに大海を徳パガの氾濫したミシシッピ河に対するキューバ湾頭という背景的類似と、従来にも等しい行
動の結果として齢らされた試練に英雄的にお耐えしていく不屈の精神のうちに、
今度は反対にFaulknerを意識しながら
Dust, p. 88
Faulkner: op. cit., p. 88
Hemingway: op. cit., p. 110
Faulkner: op. cit., p. 50
Faulkner: op. cit., p. 33
AFarouche, Sept. 22, 1934, p. 5.
Hemingway said, "The man and the sea."
Faulkner: *The Wild Palms*, op. cit., p. 299


Faulkner: op. cit., p. 324

Faulkner: A Clean, Well-Lighted Place (Winner Take Nothing), p. 43

Hemingway: *A Farewell to Arms*, op. cit., p. 124

Hemingway: *Hills Like White Elephants* (Men Without Women), London, Jonathan Cape, 1925, pp. 75

Hemingway: *Hills Like White Elephants*, pp. 158-159

Hemingway: op. cit., pp. 119-120

Hemingway: op. cit., p. 143

Hemingway: op. cit., p. 144

Hemingway: op. cit., p. 218

Hemingway: op. cit., p. 147

Hemingway: op. cit., p. 20