

ポ어의エコクリティシズム批評の到来と展開——

ゴシックネイチャー、ポストネイチャー、ポストヒューマン

はじめに——

- 一 エコクリティシズムによるポー論の到来
- 二 ゴシックネイチャーとポストネイチャー  
——黒猫はどこからやって来たか、ポーのキメラとは何か
- 三 「アッシャー館の崩壊」と宇宙対話譚四連作のエコ・キャタストフィ
- 四 ポストヒューマニズム諸理論
- 五 ポストヒューマンと言説の戦場としての“The Man That Was Used Up”

Text:

Poe, Edgar Allan. *The Annotated Poe*. Ed. Kevin Hayes. Cambridge: Belknap, 2015.

Original Text:

“[The Man that was Used Up](#)” *Burton's Gentleman's Magazine*, vol. V, no. 2, August 1839, pp. 66-70

*Collected Works of Edgar Allan Poe*. Ed. Thomas Ollive Mabbott. Vol. II. Cambridge: Belknap, 1978. Vol. III. *Tales and Sketches*. Cambridge: Belknap, 1978.

Pollin, Burton R., ed. *The Imaginary Voyages: Pym, Hans Pfaall, Julius Rodman. Collected Writings of Edgar Allan Poe*. Vol. I. Boston: Twayne, 1981.

引用

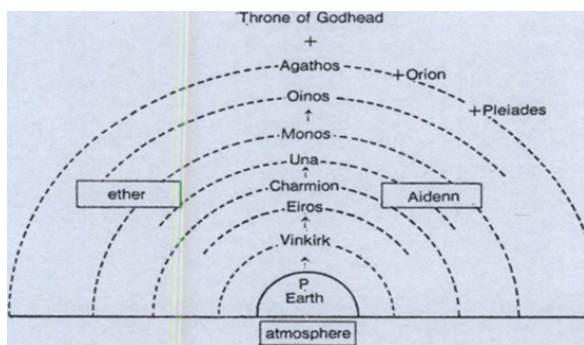
- 1) The cultural and academic debates about the status of the human subject in an increasingly technological world may seem to have cooled slightly since the *fin-de-siècle* ferment of the 1990s, a time when 1980s hypotheses about cyberspace, cyborgs, and non-human intelligence could seem to be increasingly on the verge of realization. (James Berkley 356)
- 2) 「使い果たされた男——先のブガビー族とキカプー族との激戦の物語」 (“The Man That Was Used Up: A Tale of the Late Bugaboo and Kickapoo Campaign,” 1839)  
Epigraph  
"Weep, weep, my eyes and float yourself in tears!  
The better half of my life has laid the other to rest."

ポ어의エコクリティシズム論

- 3) Estok, Simon C. “Theorizing in a Space of Ambivalent Openness: Ecocriticism and Ecophobia.” *ISLE* 16.2 (2009): 203-25.
- 4) Hillard, Tom. “Gothic Nature: Deep into That Darkness Peering.” *ISLE* 16.4 (2009): 685-95.

- 5) Smith, Andrew and William Hughes, eds. *EcoGothic*. Manchester: Manchester UP, 2013.
- 6) Taylor, Matthew A. "Edgar Allan Poe's (Meta)physics: A Pre-History of the Post-Human." *Nineteenth-Century Literature* 62.2 (2007): 193-221.
- 7) "The Nature of Fear: Edgar Allan Poe and Posthuman Ecology." *American Literature* 84.2 (2012): 353-380.
- 8) Sara L. Crosby. "Beyond Ecophilia: Edgar Allan Poe and the American Tradition of Ecohorror." *ISLE* 21 (3): 513- 25.
- 9) Our old familiar globe is suddenly melting, drying, acidifying, flooding, and burning in ways that no human has ever seen. We've created, in very short order, a new planet, still recognizable but fundamentally different. We may as well call it Eearth. That new planet is filled with new binds and traps. A changing world costs large sums to defend—think of the money that went to repair New Orleans, or the trillions it will take to transform our energy systems. (Bill McKibben *Eearth : Making the Life on a Tough New Planet*)
- 10) [H]uman identity is physical rather than spiritual, and the concept of posthumanity was born in the US under the influence of transatlantic culture in the field of medical, evolutionary and chemical science.....Nature and Art are up to the same thing.(Outka 31-48)

11)



『アルンハイムへの道』 p.233

ポーの宇宙対話譚「エイロスとチャーミオンの会話」“The Conversation of Eiros and Charmion,”1839)、 「モノスとユーナの対話」 (“The Colloquy of Monos and Una,” 1841)、 「催眠術の啓示」 (“Mesmeric Revelation,”1844)、 「言葉の力」 (“The Power of Words,”1845)

ポーの宇宙図と対話譚中の 8 体の天使たちの位置図

12) At the center of the posthuman philosophy lies a strong focus on the question of “what is man,” and “what is human beings.” The philosophical revision of humanity has been discussed

along with the loss of or changes in the concept of nature. For long, nature has been viewed in opposition to machine; however, in Poe's aesthetics nature is regarded as something that is very artistic, as "the machine thinking," and there is no conflict between nature and the machine, human and machine. In other words, postnature and posthuman are discussed as a paradigm set. (Herbrechter vii)

13) There was a large and exceedingly odd-looking bundle of something which lay close by my feet, on the floor, and, as I was not in the best humor in the world, I gave it a kick out of the way. "Hem! ahem! rather civil that, I should say!" said the bundle, in one of the smallest, the weakest, and altogether the funniest little voices, between a squeak and a whistle, that ever I heard in all the days of my existence. . (68)

14) "No — no — *no!*" said I, getting as close to the wall as possible, and holding up both hands in the way of expostulation; "don't know you — know you — know you — *don't* know you at all! *Where's* your master?" here I gave an impatient squint towards the negro, still keeping a tight eye upon the bundle. . (68)

15) "And a bloody action it *was*," continued the thing, as if in a soliloquy; "but then one musn't fight with the Bugaboos and Kickapoos, and think of coming off with a mere scratch. Pompey, I'll thank you now for that arm. Thomas (turning to me) is decidedly the best hand at a cork leg; he lives in Race street, No. 79 — stop, I'll give you his card; but if you should ever want an arm, my dear fellow, you must really let me recommend you to Bishop." Here Pompey screwed on an arm. (69)

16) If any person knew any thing about Brevet Brigadier General John A. B. C. Smith, that person, it was clear to me, was Miss Tabitha T. We telegraphed a few signals, and then commenced, *sotto voce*, a brisk *tête à tête*. (67)

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