

論文要旨 (外国語)

The Hemispheric Genealogies of the Literary Imagination of the United States

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This dissertation deals with the various forms of double or twins that appeared in literary writings and cultural scenes from the Revolutionary Era until the late nineteenth century in the United States. The overriding images of these sets of doubles or twins are black and white, and they are often related to each other in terms of inversion or reversion. The iconic image of the inverted twin is a topsy-turvy doll with a black face on one end and a white face on the other. For whom and for what purpose the doll was designed is uncertain but it is said that it originated in antebellum southern plantation nurseries. Recent studies of folk dolls have revealed that the same type of two-faced doll is ubiquitous in the circum-Caribbean region. With black and white bodies bound together, the topsy-turvy doll is a powerful metaphor for the racially-segregated but interconnected society of the antebellum United States. By contextualizing those racial imaginaries that the doll mediates in the discourse of slavery and the hemispheric histories of European colonization of the Americas, this study seeks to address the “topsy-turvy” characters or concepts detectable in literary and cultural documents as a core figuration of the literary imagination of the United States. This study concludes that such literary imagination arises from a white obsession with black presence and is related to the preservation of America’s racial purity and the construction of its whiteness.

Images of doubles or twins in the literary imagination emerge out of the nation’s historical and spatial engagement with the complex cultures and politics of the Americas. As a part of the American hemisphere*, the United States has shared with Caribbean nations slavery, emancipation, and diasporan memories from the late-fifteenth-century Age of Exploration and, to a greater degree, those generated during the subsequent centuries of European colonization. By tracing hemispherically shared experiences, this study aims to describe literary and cultural geographies that connect the United States with the Caribbean and also to re-frame the disciplinary boundaries of the scholarship attached to American literature that tends to reproduce the exceptionalism of the United States and its privileged place in the American hemisphere.

Part I explores the impact the slave uprisings in Saint-Domingue (present-day Haiti) exerted over the post-Revolutionary United States in the narratives by Leonora Sansay and

Charles Brockden Brown. Drawing on Moreau de Saint-Méry's racial classification and his complex terminology of mixed people, the chapters in Part I clarify how the United States has developed a biracial society, which sees race in terms of black or white rather than the racially-hierarchical society of the Caribbean colonies. The dichotomous idea of race and the rigid color line based on visibility have infused the literary imagination with the recurrent doubles in black and white chiaroscuro.

Part II discusses the reverberations brought about by mesmerism in various arenas of the antebellum society of the United States, such as its effects on burgeoning middle-class households, abolitionist platforms, and feminist communities. This is investigated through readings of mid-nineteenth-century narratives by Edgar Allan Poe, Nathaniel Hawthorne, and Margaret Fuller among others. Introduced via the French West Indies to the Eastern seaboard of North America, mesmerism excavated the often-subversive desires and undercurrents of the antebellum mind. The chapters in Part II illustrate how mesmerism, often associated with slavery, became a pertinent tool, both literal and discursive, to negotiate race and gender differences between the powerful and the powerless.

Part III focuses on the phase of expansionism and imperialism of the United States. By analyzing novels and travelogues written by Frances Calderón de la Barca, Nathaniel Hawthorne, Mary Gardner Lowell, and Mary and Sophia Peabody, the chapters in Part III discuss how contemporary literary texts resonated with the nation's imperialist enterprises in the Caribbean region, especially Mexico and Cuba.

Employing an approach grounded in postcolonial literary criticism, this study demonstrates how individually different but conceptually similar sets of doubles have continued to inhabit the literary imagination of the United States from the late eighteenth century onward. By looking into the intricately-intertwined cultural histories in the Americas so as to explicate the previously unexplored literary relationships between the United States and the Caribbean region, this study attempts to move beyond a nation-based literary inquiry and to illustrate not exceptionalism or specialness of the United States, but rather its "creoleness" which can be teased out of the shared histories and geographies of slavery and colonization in the American hemisphere.

*Sharing the interests of hemispheric American studies and trans-American studies, this study considers the term "America" as a signifier of the Western Hemisphere, not equating the term with the United States, and uses the plural form "the Americas" as a referent to the nations and

regions in the entire hemisphere.