

論文の英文要旨

論文題目 両利きの抵抗——ジョアン・カブラル・ジ・メロ・ネトの作品における人間的な詩の実践とノルデステの統合(The resistance of the ambidexterity: a practice of humane poetry and the integration of Nordeste in the literary works of João Cabral de Melo Neto)

氏 名 宮入 亮

The objective of this thesis is to interpret to what questions the literary works of João Cabral de Melo Neto and Nordeste (the Brazilian Northeast in English) are related. Even though Nordeste was not approached in the early period of his works, the technique established in this period would be related to questions of Nordeste later. Therefore, in the first and second chapters, it is revealed how Cabral dealt with questions on poetry itself. From the third chapter to the fifth, it is revealed how questions on poetry and questions on Nordeste are related mutually in Cabral's works.

In the first chapter, it is mentioned how the basis of Cabral for poetry creation was limited in his earliest works such as *Pedra do sono* (*Stone of sleep*), *Três mal-amados* (*Three men of one-sided love*) and *O engenheiro* (*The engineer*). While his first book *Pedra do sono* contains poems exposing an interiority and an oneiric world without restrictions, this method for poetry is relativized in his first play or poem in prose *Três Mal-amados*. The method for poetry constructing a world perceptible with body, which is contrasted with the method in *Pedra do sono*, starts appearing in *Três mal-amados* and becomes privileged in *O engenheiro*.

In the second chapter, it is interpreted how Cabral's method for poetry is established in his monumental work *Psicologia da composição* (*Psychology of composition*) consisted of three poems: *Fábula de Anfion* (*Fable of Anfion*), *Psicologia da composição* and *Antiode*

(Anti-ode). This collected works correspond to the phase just before Cabral take up Nordeste in his poetry and criticize the problem in poetry itself more strategically than *O engenheiro*. In these works, the mystification is questioned as an obstacle to receive literary works, and each Cabral's work "humanizes" poetry, poet, and poem in the sense of resolving specific problems only by humans. In opposition to this problem of mystification, the collected works also called "Triptych of the negative poetics" establishes the "humanization" of poetry.

In the third chapter, it is examined how Cabral's works and Nordeste are related. Nordeste is characterized by the contrasting geographical spaces: sertão, dry hinterland and zona da mata, humid area of sugarcane field. These spaces also characterize Cabral's poetry. The poverty in these geographical spaces had been approached by other authors in 1930s before Cabral wrote it in his poetry. In 1940s appeared the poets which pursued only poetry, not minding problems in Brazil, and Cabral was considered as one of the poets of this generation. Nevertheless, he criticized the attitude of these poets and decided to pursue both the question on poetry itself and the social problems in Nordeste such as poverty. Confronting the question whether he pursues the poetry itself or committed himself to the resolution of social problems, he does not choose the one only and relates both. Moreover, the contrasting geographical spaces define Cabral's poetry both in the content and in the form: dry sertão defines the form of the poetry resisting against lyricism, and, on the other hand, humid sugarcane field is principally connected to the content such as poverty causing social divide and Cabral's personal experiences in his infancy and childhood. Thus, it can be stated Cabral was attempting to synthesize the contrasting geographical spaces of Nordeste and both the question on poetry and the poverty.

In the fourth chapter, it is observed how the question on poetry and the poverty are dealt with in Cabral's most famous works which, published in different years but collected in the author's complete work, are also called "Triptych of the Capibaribe River": *O cão sem plumas* (*The dog without feathers*), *O rio* (*The river*) and *Morte e vida severina* (*Death and life of Severino*). The first is a symbolic poem, the second is based on more direct style, and the third centers the protagonist Severino who represents the poor. All of these works represent in common the poverty of Nordeste. These works reveal that literature or culture can promote poverty by indifference, concealment, and mystification. To resolve this problem the importance of humanization of poetry and poverty is emphasized by these works. In addition, these three poems are collected in the complete works to 1956 named *Duas águas* (*Divided water*). In this book *O cão sem plumas* is classified as "poem for reading", and *O rio* and *Morte e vida severina* as "poem for listening". Even though the relation between the three works and the complete works of 1956 including the criteria above is discussed by researchers and critics, it tends to be evaluated in a general sense of literary reception. However, this

relation also can be interpreted as attempt to realize the integration of divided Nordeste.

In the fifth chapter, it is revealed how two works *The Country of the Houyhnhnms* (*The Country of the Houyhnhnms*) and *Auto do frade* (*Play of the friar*) can be interpreted as an attempt to criticize the poverty of Nordeste more comprehensively than “Triptych of the Capibaribe River”. *The Country of the Houyhnhnms*, a poem collected in the book published in 1966 *Educação pela pedra* (*Education by the stone*), is based on the final chapter of Swift’s *Gulliver’s travel* and compared to the situation of Nordeste. As with the original text, Yahoos are the subject to dominate and Houyhnhnms stand on the status of dominator in Cabral’s *The Country of the Houyhnhnms*. This unequal relation of both implies that of Nordeste between the rich and the poor. As both Yahoos and Houyhnhnms interfere the integration of Nordeste, Cabral does not criticize either, but the relation of both. This poem reveals that this attitude of standing on neither side should be taken to speak of this relation. *Auto do frade*, which is the play written in 1984, deals with the history of Nordeste. The protagonist is Frei Caneca (Friar Caneca) who, resisting the domination of the empire of Brazil, led the union of the states in Nordeste called Confederação do Equador (Confederation of the Equator) in the early 19th century when Brazil just had become an independent nation. In this play of Cabral, he deals with the day of Caneca’s execution. This work represents, through the execution, the problem that the dominant and the dominated do not necessarily act in the proper way, therefore it interferes the integration of Nordeste. Compared to the cultural situation, this problem also reveals that not only writers but also readers are responsible for not realizing the proper literary reception. These works can be considered as a criticism to the relation itself of the people of Nordeste and indicate there is problems not only in the rulers but also in the ruled. In literary reception as well as in Nordeste, the impediment of the integration is caused by the fixation of rule and obedience. Cabral’s works emphasize this relation itself can be changed by humans without mystification.

As a conclusion, it can be stated both the question on poetry and the question on Nordeste are dealt with as the questions mutually related in Cabral’s literary works. Thus, his poetic creation critically approaching both can be called as the resistance of the ambidexterity. To resolve these questions, a practice of humane poetry and the integration of Nordeste are aimed. As both questions are mutually related, these two attempts to resolve them also are interrelated. In other words, the practice of humane poetry is linked to the integration of Nordeste and this integration develops this practice to a greater extent.