

論文の英文要旨

論文題目	A Poetics of <i>Seeing</i> — On Problems of Visuality in Baudelaire's <i>Petits poèmes en prose</i> —
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All fifty prose poems, which the nineteenth-century French poet Charles Baudelaire (1821-1867) composed in his last ten years, were posthumously published as a collection, under two different titles: *Petits poèmes en prose* (*Little prose poems*), or *Le Spleen de Paris* (*The Spleen of Paris*). Since the death of the poet left this collection unfinished, it shows some sort of inconsistency, which seems to still prevent many readers from reading it as a whole: it does, however, exist several principal themes for the comprised poems. Among those aspects of this last collection, the problem of visuality, one of the most important subjects for the late Baudelaire, will be mainly argued in this dissertation.

As the poet was one of eminent art critics of his time, it seems consequential either to treat the considerable influence of some plastic arts on his poems, or to discuss his inclination for particular visual images. But, here, the argument will proceed otherwise: with an attentive reading of several prose pieces, we first inquires how the visual elements are organized and presented *within* the texts. Therefore, our analysis will chiefly treat the narrator's act of *seeing*, or rather the aspect of his gaze. By examining the textual structure of those visual experiences, it seems possible to draw the singular idea of Baudelaire on poetry, which correlates to his late esthetic studies, as particular seen in *The Painter of Modern Life* (*Le Peintre de la vie moderne*, 1863).

First of all, "The Windows" (« Les Fenêtres »), the short poem in which, as a metapoem on the composing act of poetry, the subjectivity of the poet is brought into question, by foregrounding the correlation between the act of *seeing* the other and the narrative act, will be focused on the very first chapter, "Poem as a tableau." In most critical interpretations which have been done for this poem, it is always the egoistic character of the narrator (and the poet) that is emphasized. But the very problem in this text is the mechanism inherent in the act of a spectator who frames the image of others in order to appreciate it as a *tableau*. In the experience of *seeing* a tableau, there must be simultaneously an enlargement of the aspect of images and a self-recognition of the spectator. At this point, we can confirm the importance of the imaginary suggestion and

the instable positioning of the spectator that occur inevitably in the act of *seeing*.

The next chapter, "Arbitrariness of Gazes, Complication of Arts," analyzes "The Eyes of the Poor" (« Les Yeux des pauvres »), long prose poem which describes a typical sight of the modern city. In this text, we see how the gazes of the characters are in relation to the theme of communication. The narrator, reacting to the intensity of the poor people's gazes, tries to establish a sort of reflexive correspondence between them and himself. However, it is also possible to see some fissures in his narrative, and this failure of reciprocal communication is due to the arbitrariness of his own gaze.

Baudelaire's text presents this situation through a juxtaposition of various images which the narrator catches in this scene. Therefore, the poem forms itself a mechanism that calls on its reader not to read through a reflexive correspondence, but to fulfill a synthesizing work of fragmentary visual elements.

While the essential aspects of visuality in Baudelaire's prose poems are argued in these first two chapters, the experience of *seeing* will be discussed, through reading several poems which consist rather derivative subjects of his poetry, in the following two chapters.

In the third chapter, "Visual Fables of Representation Act", we treat three poems describing the relation of vision and *violence*: "The Desire to paint" (« Le Désir de peindre »), "Portraits of Mistresses" (« Portraits de maîtresses ») and "The Gallant Shooter" (« Le Galant tireur »). The disproportionate relation between the *looker* and the *looked*, which is repeated in these texts, brings in all cases a death of one side. It is consequently possible to consider the scenes as describing a series of death inherent in the act of *seeing*.

Nonetheless, the *death* is also a moment fundamentally immanent in the act of *representation*. By referring to Baudelaire's idea of *memory* which appears often in his critical writings (especially in *The Painter of Modern Life* and *Salon of 1859*), it will be clear that this theme of *death*, brought by the vision, can be read as fables of the fundamental mechanism of artistic acts.

In the last chapter, "Bystanders and their narrative acts," the analysis will be concerned with the position of the three narrators by telling the scenes of *children*, and also the effect of their presentation to the reader. Though both two bystanders of 'The Toy of the Poor' (« Le Joujou du pauvre ») and 'The Cake' (« Le Gâteau »), behaving as neutral donors, fulfill contrast giving, their donations cause respectively, despite their apparent neutrality, an effect from the narrators to the reader on textual level (invitation to do himself a donation in the former, transmission of a narrator's unpleasant feeling in the latter). These unintentional *correspondences* are also put en scène in 'The Vocations' (« Les Vocations ») with further complication.

Through the above readings, the importance and the range of visuality in Baudelaire's prose poems will be clearly defined.