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**1920年代の新たな女性としてのマーガレット・ミッチェルと**

**『風と共に去りぬ』をめぐる南部の女性たち**

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**概要**

**本発表の主題について**

**「サザン・ベル」とスカーレットとメラニー**

**1920年代と女性地位向上とフラッパーそしてミッチェル**

**フラッパーとしてのミッチェルとゼルダ**

**はじめに**

本発表において、『風と共に去りぬ』(*Gone with the Wind*, 1936)の作者であるマーガレット・ミッチェル(Margaret Mitchell, 1900-1948)の生き方や思想を中心に、主人公のスカーレット・オハラ（Katie Scarlett O'Hara）のキャラクターの描かれ方について，作者との関係性を分析する。また、執筆当時の1920年代における女性の地位向上志向が作品に与えた影響についても考察していく。さらに、フラッパー全盛時代にミッチェルが若い頃を過ごしたことから、フラッパーという要素も彼女の作品に大きな影響があると考え、分析していく。そして、「サザン・ベル（南部女性の典型）」や同時代で同じ南部女性であるフラッパーの女王ゼルダ・フィッツジェラルド(Zelda Fitzgerald, 1896-1940）がミッチェルの生き方や思考へ与えた影響は大きいと考えた上でその関係性について分析する。その上でサザン・ベルとしてのミッチェルの生き方や、ゼルダとミッチェルとの比較を行う。その比較をもとに、1920年代のミッチェルの姿やこの時代に生み出された南北戦争時代の南部女性像がどのようなものであったかを明らかにする。

**1.「サザン・ベル」とスカーレット**

１）「サザン・ベル」とは

①The southern belle as a character in fiction described her cloak of gentility and purity to reveal depravity, destructiveness, rebellion, or neurosis. （Seidel xii）

②The traditional southern assumptions about the men and women –and indeed many of the other components of the southern milieu –are familiar to a broad range of readers: the colonel with his mint juleps, the white-columned verandas peopled with belles in flouncing ruffled gowns, the slim, aristocratic young swains proposing marriage on bended knee, the mammy, the faithful black retainer.(Seidel xii)

③Moreover, the seeming disparity between nineteenth-century belles, such as Bagby’s, and twentieth-century belles, such as Temple Drake, evaporates because modern authors show that traditional personality traits can manifest themselves in two clusters that are apparently opposed but are really equal parts of the self-image that belle’s milieu has encouraged her to adopt. (Seidel xiii)

④The belle is the young, unmarried daughter of a landed (and thus aristocratic) family, who lives on a great plantation. She is marriageable age, ready to be courted. Although she may be only sixteen or seventeen, she is regarded as being at the zenith of her life. The first fictional belle, Bel Tracy, is motherless and has a father who dotes on her. She is exuberant, a bit vain, and rather naïve. She is talented as a horsewoman and skilled in music. Proud of her aristocratic heritage, she has one flaw, “a vein of romance in her composition”; she desires not just a man but a “gallant cavalier,” perhaps from the novels of Sir Walter Scott. The Southern belle, however, is usually not orphaned (although she often has lost her mother), remains in the plantation setting, may be temporarily attracted to the unsuitable seducers and sometimes rejects the sensible in favor of the easy, the vain, the rich. (Seidel 3,4)

⑤“By the 1920s, writers were accustomed to the belle as a symbol for the South but had begun to use the character not to praise the South but to criticize and, at times, condemn. Writers focused on one or two aspects of the belle’s traditional upbringing that shaped her personality and prevented from adjusting to modern life. Because these authors emphasized depth, not breadth, each of them featured the belle as a character only in one or two novels. Yet all of them perceived that the belle plays a crucial role in the mythology of the South; by placing her not in a nineteenth century setting but in their own time, they could examine the forces of change released by World War Ⅰ-the new morality of the Jazz Age, the disillusionment with southern myths, and the materialism of the postwar year. “(Seidel, 26)

⑥I don’t mean that I wrote a sweet, sentimental novel of the Thomas Nelson Page type. My central woman character does practically everything that a lady of the old school should not do…. For when I look back on the survivors of those hard days of war and reconstruction they all impressed me as a remarkably tough bunch of people…. So I thought I’d write about the young days of these old Ladies and the things that had happened to them that made them tough and fearless and outspoken－and very gentle.（Harwell 5-6）

２）ミッチェルの分身スカーレット

・男性に囲まれる（惹かれる）姿

①“Mitchell was always happy in the company of boys and men, and her early training in listening to Civil War exploits made her good company for male family friends, colleagues on the Atlanta Journal, and social contacts. “

(Brown and Wiley 70-71)

②“Scarlet O’Hara was not beautiful, but men seldom realized it when caught by her charm as the Tarleton twins were.“ (Mitchell 5)

・母親の病死

①“her mother had fall in ill with Spanish influenza, which was sweeping the globe. Mitchell immediately took a train to Atlanta but arrived too late; her brother met her at the station with the news that their mother died. After the funeral, she finished the freshman year at Smith, then returned home to keep house for her father and brother. She never resumed her formal education” (Brown and Wiley 6-7)

**2. 1920年代と女性地位向上とミッチェル**

１）新聞記者として才能があったミッチェル

①“One thing I liked about her was always ready to take on any story. And she wrote like a man. …Her stories did not require much editing. They ran as she wrote them.”　(Allen xii)

２）ミッチェルの女性地位向上への思い

①The daughter of an active feminist who took her to a woman’s suffrage rally addressed by the renewed Carrie Chapman Catt, president of the National American Woman Suffrage Association, Peggy was raised both to behave decorously and fit into the social role of a Southern belle, and also to question male dominance and female subordination. Although she never discusses feminism in her (published) letters, and it seems to have been a subject she shied away from publicly, women’s rights must have been on the agenda among her working women friends and the sophisticated social world of Atlanta in which she moved. (Brown and Wiley 70-71)

**3. フラッパーとしてのミッチェルとゼルダ**

１）フラッパーとは

①While the double standard remained intact, a number of the　fundamental changes in the attitude toward female sexuality did occur in the 1920s. Most significant was the idea that women by their very nature with sexual and that they should show their sexuality by looking "sexy." A new, consciously "sexy" look in women's clothes he become popular, I want to be the new way for women to behave. Women who adopted the new style were called flappers. They wore their skirts short and their arms bare, applied bright red lipstick and tweezed their eyebrows. Their bodies were slim. (Hymowitz and Weissman 291-292)

②フラッパーの台頭

Shortly after the closing of World War I, the word came to designate young women in their teens and twenties who subscribed to the libertine principles that writers like F. Scott Fitzgerald and actresses like Clara Bow popularized in print and on the silver screen. An early reference in *Webster’s Collegiate Dictionary* defined the flapper as “A young girl, esp. one somewhat daring in conduct, speech and dress,” a designation that at least one eighteen-year-old woman in 1922 seemed ready to embrace. (Zeitz 5-6)

２）フラッパーの女王ゼルダの誕生

①Zelda must bear some responsibility. Her childhood escapades caused such intense gossip in Montgomery that myths about her wilderness started early. Later she made it easy for mythmakers to prioritize her role as flamboyant flapper rather than hard working artist. With her help, at least early years, mythmakers invented and reinvented Zelda Fitzgerald as American Dream Girl, Romantic Cultural Icon. Golden Girl of Roaring Twenties and must often as a Southern Belle, relabeled the First American Flapper by her husband Scott Fitzgerald, the quintessential novelist of the Jazz Age, which he named. (Cline 1)

３）フラッパーとしてゼルダを真似ていたミッチェルの20代

①“She was a belle in the style of Zelda Sayre Fitzgerald -- a "baby-faced little vamp," beautiful, witty and contentious in a society in which beauty and wealth were valued in women and wit and defiance feared. Like Zelda, she suffered from the limits imposed by that society and from her own perception of her role in it, enforced from birth in her very flesh (her mother was a great believer in beatings, and the hairbrush and “slipper" loomed large in her childhood).(Ellen Douglas, *New York Times*. October 27. 1991)

４）物書きとしての才能

ミッチェル：新聞記者

ゼルダ：作家，画家，バレエダンサー）

⇒自分の望むことを主張し、記者，そして作家として望むように生きる。女性はこうあるべきという固定概念を崩し、結婚後も男性と同等に生きる。男性にも劣らないその才能と行動力。

**４. 結論**

　以上の具体例から、『風と共に去りぬ』という作品が「サザン・ベル」と「フラッパー」の要素が交差する作品であるということを確かめることができました。ハンドアウト内**1. 「サザン・ベル」とスカーレット**の項目で示したように、作品内におけるスカーレットの描かれ方から作者の思想と同時代の女性の在り方、また**3. フラッパーとしてのミッチェルとゼルダ**の項目では作者のフラッパー的な生き方とゼルダ・フィッツジェラルドの影響に着目して、考察を進めてきた。このように分析していくと，「サザン・ベル」と「フラッパー」といった時代を超えた様々な文化が交錯する場所として、『風と共に去りぬ』という作品をハイブリッドな女性像を表象している作品であると改めて解釈し直すことができるのではないだろうか。そして，それら「サザン・ベル」や「フラッパー」と言った女性像と作者であるミッチェル，またミッチェルが若い頃にモデルとしていたゼルダには男性に負けず劣らず活躍することのできる強い女性であるという共通項があることが明らかになった。

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