

## 「戦争機械」としてのエイズ演劇 クィア理論による分析

Any important literary work is like the Trojan Horse at the time it is produced. Any work with a new form operates as a war machine, because its design and its goal is to pulverize the old forms and formal conventions. It is always produced in hostile territory. And the stranger it appears, nonconforming, unassimilable, the longer it will take for the Trojan Horse to be accepted. Eventually it is adopted, and even if slowly, it will eventually work like a mine. It will sap and blast out the ground where it was planted. (Monique Wittig, "The Trojan Horse")

[T]he paradise of the social contract exists only in literature, where the tropisms, by their violence, are able to counter any reduction of the 'I' to a common denominator, to tear open the closely woven material of the commonplaces, and to continually prevent their organization into a system of compulsory meaning.

( Monique Wittig, "The Sight of Action" )

### 論文概要

エイズ演劇にいたるまでのゲイ演劇の流れを代表的な作品を見ながら振り返り、ウィティッグの主張を踏まえ、「戦争機械」として働いていたことを明らかにする。そしてエイズの流行によりゲイ演劇の「戦争機械」としての役割はより大きな攻撃力を持った具体的な手段（アクティヴィズム）として働くことを迫られる。エイズ流行とアクティヴィズムの動きを振り返った上で、エイズ演劇を第1・第2世代に分けて考察し、「戦争機械」としてのエイズ演劇をクィア理論の文脈で論じる。

### 論文構成案

Introduction

#### 1. モニク・ウィティッグとクィア理論

#### 2. エイズ演劇以前のゲイ演劇の流れ

##### 1 - 1 カム・アウトしていない（していなかった）作家の作品

Tennessee Williams *Cat on a Hot Tin Roof*(1955), *Suddenly Last Summer* (1957)

William Inge *Tiny Closet*(1962), *Natural Affection*(1963)

Edward Albee *Zoo Story*(1959), *Who's Afraid of Virginia Woolf?*(1962), *Tiny*

*Alice*(1965)

1 - 2 カム・アウトした作家の作品

Landford Wilson *The Madness of Lady Bright*(1964)

Mark Crowley *The Boys in the Band*(1968)

Harvey Fierstein *Torch Song Trilogy*(1981)

3 . エイズ流行とアクティヴィズム

4 . 第一世代のエイズ演劇

Larry Kramer *The Normal Heart*(1985), *The Destiny of Me*(1992)

William M. Hoffman *As Is*(1985), Harvey Fierstein *Safe Sex*(1987)

5 . 第二世代のエイズ演劇

Tony Kushner *Angels in America*(1992)

Terrence McNally *Lips Together, Teeth Apart*(1991)

*Love! Valour! Compassion!*(1995)

Jonathan Larson *Rent*(1996)

Conclusion

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