

Ormondにおける隠蔽と解放

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Concealment and Liberation in *Ormond*

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Many critics have pointed out that *Ormond* has many flaws--especially plot inconsistencies and ambiguities. It is true that we might be able to regard this novel as "the Fruits of Improvisation," but Brown created some of them intentionally and, to some degree, systematically, which we know by the use of the word "concealment."

Brown uses the word not only in this work but also in his letter to his friend and in his fictional letter to a girl friend, so that we can suggest that the word has something to do with his motive for writing.

The purpose of this study is to explain the workings of "concealment" in *Ormond*, to reveal what is concealed, and to explore the source of Brown's use of concealment and his motive for writing.

After examining the three murders, the views on marriage, and the opposing elements in *Ormond*, I will conclude that Brown wrote the story of the liberation of Constantia the heroine, who is confined to the role of "the comforter," in the disguise of a sentimental love romance and a Gothic tale. I will suggest that Brown's hidden desire for homosexual love lies behind the concealment.