

Title	映画『フィオナの海』にみる〈海〉と〈妖精〉の語り口：異界交流、あるいはアイルランド美学の伝統
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SUMMARIES

Reading John Sayles's Film *The Secret of Roan Inish* in Terms of the Tradition of Irish Imagination: A Narrative on the Fairies Existing between Sea and Land, or the Dead and the Living.

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This paper discusses the content and artistic approach of the film *The Secret of Roan Inish* (USA, 1994) by American director and scriptwriter John Sayles (1950-). We will point out where the film differs from the original 1957 novella *The Secret of the Ron Mor Skerry* by a Canadian female writer Rosalie K. Fry. We will also refer to the importance of the production work of other crew members, in particular the Hollywood cinematographer Haskell Wexler (1922-) and the atmospheric role of the locations in North-West Ireland, the Irish 'genius loci'.

After analyzing the story of the fishing family of the heroine Fiona on Roan Inish ('island of the seals' in Gaelic), and the seals living between sea and land, we show how the world of *The Secret of Roan Inish* exemplifies Irish imaginative tradition—specifically, how the narrative about the intermarriage between a seal-fairy 'selkie' and a man suggests a kind of metamorphosis, the mode of elusive and 'de-centering' thinking in Irish culture. We discuss this notion in association with literature and the visual arts, for example with the colorful passages from an essay "By the Japanese Sea" (1894) by the Japan-naturalized writer and journalist Lafcadio Hearn (Yakumo KOIZUMI in Japanese, 1850-1904) and the design principle of the decorative holy books created in the medieval 'Celtic' world such as *The Book of Durrow* (c. 680) and *The Book of Kells* (8c. -9 c.AD).

We conclude that the principle of the Irish imagination is akin to the logic of movies. Finally, we will define the Irish imagination as an aesthetic counterpart of Biz-thinking—Art-thinking for the coming centuries.