

A Christmas Carol における「光」と「闇」
Phantasmagoric illusion による「光」への誘導

関西学院大学大学院博士課程前期課程 2 年 福島佳子

発表の概要

1. Phantasmagoria とは
2. 前座(第一・第二)
3. 「陽」の幻影と「陰」の幻影
4. まとめ

1. Phantasmagoria とは

Phantasmagoria とは、1798 年にフランスで始まり、1801 年ロンドンで公開されて以降イギリス中で大流行となった光学的スペクタクル。幻燈機によって暗闇の中で「動く映像」を映し出した。映し出される題材は亡霊や骸骨。暗闇の中で亡霊を次第に大きくしていき、最後に骸骨を出して観客を怖がらせるという趣向が取られた。また亡霊の恐ろしさを引き立たせるために、スクリーンの代わりに煙幕を用いることによって幽霊が空中を漂っているように見せたり、亡霊の出現に雨や雷鳴、^{ちやうしやう}吊鐘などの^{いんうつ}陰鬱な「音」を伴うことによって亡霊の不気味さを際立たせた。しかし上演される演目は亡霊ものだけではなく、田園でのエロスの誕生やエロスの恋の物語なども上演された。こうした恐るべき見世物と世にも優美な光景とが次々に交代していくという手法が取られた。

2. 前座(第一・第二)

[引用 1]

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller than it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed. (9)

[引用 2]

Scrooge took his melancholy dinner in his usual melancholy tavern; and[...]went home to bed. He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms,[...]It was old enough now, and dreary enough, for nobody lived in it but Scrooge,[...] The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands. The fog and frost so hung about the black old gateway of the house,[...](14)

[引用 3]

[...] as he looked, he saw this bell begin to swing. It swung so softly in the outset that it scarcely made a sound; but soon it rang out loudly, and so did every bell in the house. [...]The bells ceased as they had begun, together. They were succeeded by a clanking noise, deep down below; as if some person were dragging a heavy chain over the casks in the wine-merchant's cellar.[...]The cellar-door flew open with a booming sound, and then he heard the noise much louder, on the floors below; then coming up the stairs; then coming straight towards his door. His colour changed[...]when, without a pause, it came on through the heavy door, and passed into the room before his eyes.(17)

[引用 4]

To sit, staring at those fixed glazed eyes, in silence for a moment, would play, Scrooge felt, the very deuce with him. [...] 'You see this toothpick?' said Scrooge, [...] for the reason just assigned; and wishing, though it were only for a second, to divert the vision's stony gaze from himself.(18)

[引用 5]

The apparition walked backward from him; and at every step it took the window raised itself a little, so that when the spectre reached it, it was wide open.[...]The spectre, [...] floated out upon the bleak, dark night. [...]The air was filled with phantoms, wandering hither and thither in restless haste, and moaning as they went.[...]Whether these creatures faded into mist, or mist enshrouded them, he could not tell. But they and their spirit voices faded together; and the night became as it had been when he walked home. (22)

3. 「陽」の幻影と「陰」の幻影

[引用 6]

When Scrooge awoke, it was so dark that, looking out of bed, he could scarcely distinguish the transparent window from the opaque walls of his chamber. [...]the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped. [...]he scrambled out of bed, and grouped his way to the window.[...]All he could make out was, that it was still very foggy and extremely cold, and that there was no noise of people[...]Scrooge went to bed again,[...]Scrooge lay in this state until the chimes had gone three quarters more,[...]it now did with a deep, dull, hollow, melancholy ONE. Light flashed up in the room upon the instant, and the curtains of his bed were drawn. [...]Not the curtains at his feet, nor the curtains at his back, but those to which his face was addressed.[...]Scrooge,[...]found himself face to face with the unearthly visitor who drew them[...] (23-24)

[引用 7]

They went, the Ghost and Scrooge, across the hall, to a door at the back of the house. It opened before them, and disclosed a long, bare, melancholy room, made barer still by lines of plain deal forms and desks. At one of these a lonely boy was reading near a feeble fire; and Scrooge sat down upon a form, and wept to see his poor forgotten

self as he used to be. (27)

[引用 8]

[...]when the Bell struck One, and no shape appeared, he was taken with a violent fit of trembling. [...]he lay upon his bed, the very core and centre of a blaze of ruddy light, which streamed upon it when the clock proclaimed the hour[...](38)

[引用 9]

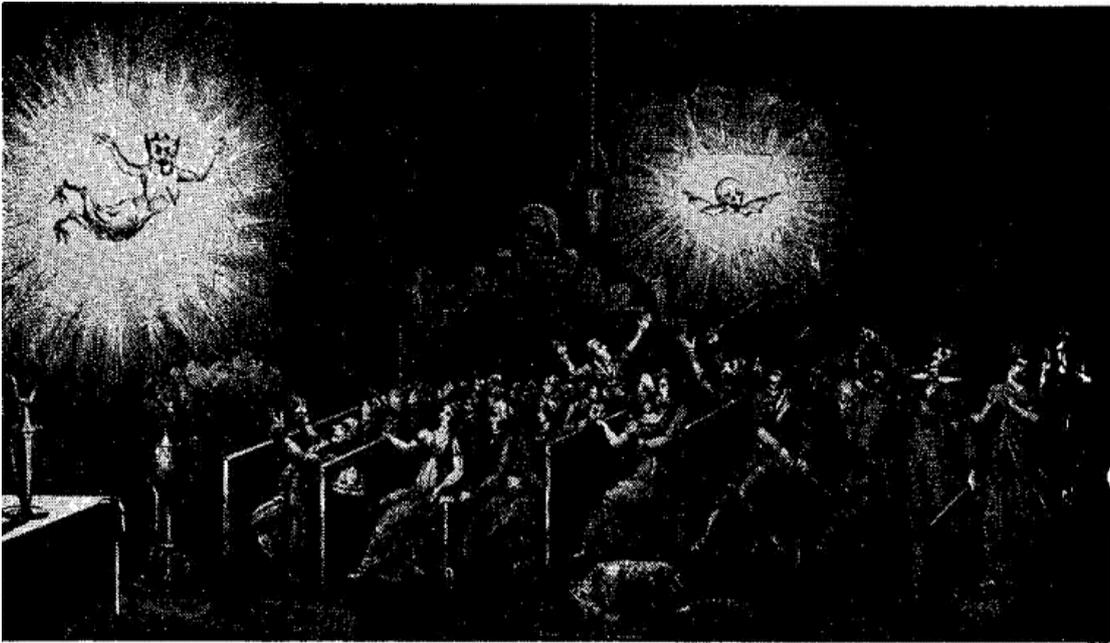
[...]without a word of warning from the Ghost, they stood upon a bleak and desert moor, where monstrous masses of rude stone were cast about, as though it were the burial-place of giants[...]and nothing grew but moss and furze, and coarse rank grass. Down in the west the setting sun had left a streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, and frowning lower, lower, lower yet, was lost in the thick gloom of darkest night. [...]A light shone from the window of a hut, and swiftly they advanced towards it. Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire. (49-50)

[引用 10]

The bell struck twelve. [...]As the last stroke ceased to vibrate, he remembered the prediction of old Jacob Marley, and lifting up his eyes, beheld a solemn Phantom, draped and hooded, coming, like a mist along the ground, towards him. The Phantom slowly, gravely, silently, approached. When it came near him, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery. It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded. (57-58)

[引用 11]

'I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!' In his agony, he caught the spectral hand. It sought to free itself, but he was strong in his entreaty, and detained it. The Spirit, stronger yet, repulsed him. Holding up his hands in a last prayer to have his fate reversed, he saw an alteration in the Phantom's hood and dress. It shrunk, collapsed, and dwindled down into a bedpost. (70)



(高山 235)



(Milner19)

Works Cited

- Altick, Richard D. *The Shows of London*. Cambridge and London: Belknap, 1978.
- Dickens, Charles. "A Christmas Carol." *Christmas Books*. Oxford: Oxford University Press, 1996. 7-76.
- Frost, Thomas. *The Lives of the Conjurors*. London: Tinsley Brothers, 1876.
- Iwamoto, Kenji (岩瀬憲児). 「魔術と幻燈: 十八世紀 十九世紀」『幻燈の世紀: 映画前夜の視覚文化史』東京: 森話社, 2002.
- Jaffe, Audrey. "Spectacular Sympathy: Visuality and Ideology in Charles Dickens's A Christmas Carol." *Victorian Literature and the Victorian Visual Imagination*. Ed. Carol T. Christ and John O. Jordan. Berkeley and Los Angeles: University of California Press, 1995. 327-44.
- Johnson, Edgar. *Charles Dickens: His Tragedy and Triumph*. 2 vols. New York: Simon and Schuster, 1952. Vol.1.
- Matsuoka, Mitsuharu (松岡光治). 「A Christmas Carol における光と闇の諸相」『英語英文学研究』第 35 巻(1990): 37-39.
- Milner, Max. *La Fantasmagorie: Essai sur l'optique fantastique*. Paris: Presses Universitaires de France, 1982. (マックス・ミルネール『ファンタスマゴリア: 光学と幻想文学』, 川口顕弘、篠田知和基、森永徹訳, 東京: あり)
- Petroski, Karen. "The Ghost of An Idea': Dickens's Uses of Phantasmagoria, 1842-44." *Dickens Quarterly* 16(1999): 71-93.
- Sadoul, Georges. *L'Invention du Cinéma 1832-1897*. Histoire Générale du Cinéma 1. Paris: Denoël, 1948. (ジョルジュ・サドール『映画の発明: 初期の見世物 1832-1897』世界映画全史 2, 村山匡一郎、出口丈人、小松弘訳, 東京: 国書刊行会, 1993.
- Takayama, Hiroshi (高山宏). 「光学の都の反光学: デイケンズとザ・ピクチュアレスク」『目の中の劇場: アリス狩り2』東京: 青土社, 1995.
- Warner, Marina. *Phantasmagoria: Spirit Visions, Metaphors, and Media into the Twenty-First Century*. Oxford: Oxford University Press, 2006.