

2010年10月23日(土)

ディケンズ・フェロウシップ秋季総会

研究発表第1部(14:50-15:30)

ディケンズ作品における中国

東京大学大学院総合文化研究科

地域文化研究専攻修士課程2年

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発表内容

1. 問題の設定

ディケンズにおいて中国は関心の外にあったのか？

ディケンズ作品における中国イメージの展開：

不可視の存在から可視的な存在へ

「進歩の国イギリス」と「停滞の国中国」の境界の揺らぎ

中国のイメージが、イギリスの内部に投影され出現

2. ディケンズとその周囲における中国言説

a) ディケンズによる中国への言及

二つの記事における言及

“The Chinese Junk” (1848)

“The Great Exhibition and the Little One”(1851)

中国とイギリス：「停滞」と「進歩」の二項対立

墮落した未来のイギリスと現在の中国像の重なり

引用 ディケンズと中国帆船

The shortest road to the Celestial Empire is by the Blackwall railway. You may take a ticket, through and back, for a matter of eighteenpence. With every carriage that is cast

off on the road - at Stepney, Limehouse, Poplar, West India Docks - thousands of miles of space are cast off too. The flying dream of tiles and chimney-pots, backs of squalid houses, frowzy pieces of waste ground, narrow courts and streets, swamps, ditches, masts of ships, gardens of dock-weed, and unwholesome little bowers of scarlet beans, whirls away in half a score of minutes. Nothing is left but China. ("The Chinese Junk"; 403)

* 下線部による強調は発表者による。以下同じ。

引用 中国帆船が示唆する中国のイメージ

Thousands of years have passed away, since the first Chinese junk was constructed on this model; and the last Chinese junk that was ever launched, was none the better for that waste and desert of time. ("The Chinese Junk"; 403)

引用 イギリスと中国の対比

Reader, in the comparison between the Great and Little Exhibition, you have the comparison between Stoppage and Progress, between the exclusive principle and all other principles, between good old times and the bad new times, between perfect Toryism and imperfect advancement. ("The Great Exhibition and the Little One"; 329)

b) 『家庭の言葉』における中国言説

"An Opium Factory"(1852)

"The Chinese Adam"(1855)

"Canton City"(1857)

"Opium"(1857)

"Canton-English"(1857)

c) 長男 Charles Culliford Boz の中国滞在(1860)

引用 息子の中国滞在

Charley was heard of yesterday - from Shanghai - going to Japan - intending to meet his brother Walter at Calcutta - and having an idea of beguiling the time between-whiles by asking to be taken as an amateur with the English Chinese forces. (*The Letters of Charles Dickens* vol.9; 310)

3. 『ドンビー父子』における中国イメージ

ウォルターとフローレンスにとっての転回点 = 中国

イギリスにおける社会規範や拘束から二人を解放し、新しい生活を営む場を提供

二人の帰国が意味するもの

4. 『リトル・ドリット』における中国イメージ

クレナムが目にするイギリス：「停滞」に支配されるイギリス社会

これまで中国に与えられたイメージが、逆にイギリスへと投影

中国という存在の可視化（イメージの次元）

迂遠省とバーナクル一族：進歩の抑圧と変化への嫌悪

ロンドンの風景：沈滞の空気

マードルによる投機熱の感染：感染症の蔓延 - 疫病の蔓延する東洋

引用 発明家ドイスが政府から受ける弾圧

“This Doyce,” said Mr. Meagles, “is a smith and engineer. He is not in a large way, but he is well known as a very ingenious man. A dozen years ago, he perfects an invention (involving a very curious secret process) of great importance to his country and his fellow creatures. I won’t say how much money it cost him, or how many years of his life he had been about it, but he brought it to perfection a dozen years ago. Wasn’t it a dozen?” said Mr. Meagles, addressing Doyce. “He is the most exasperating man in the world; he never complains!”

“Yes. Rather better than twelve years ago.”

“Rather better?” said Mr. Meagles, “you mean rather worse. Well, Mr. Clennam. He addresses himself to the Government. The moment he addresses himself to the Government, he becomes a public offender! Sir.” (*Little Dorrit*, 113-14)

引用 停滞のイメージに覆われるロンドン

In every thoroughfare, up almost every alley, and down almost every turning, some doleful bell was throbbing, jerking, tolling, as if the Plague were in the city and the dead-carts were going round. Everything was bolted and barred that could by possibility furnish relief to an overworked people. No pictures, no unfamiliar animals, no rare plants or flowers, no natural or artificial wonders of the ancient world - all *taboo* with that enlightened strictness, that the ugly South sea gods in the British Museum might have supposed themselves at home again. Nothing to see but streets, streets, streets. (*Little Dorrit*, 29)

引用 感染の地である東洋

“For no very strong reason I must say. But as we come from the East, and as the East is the country of the plague - ” (*Little Dorrit*, 15)

引用 投機熱の伝染と東洋

Relieved by having got to this, Mr. Pancks took as long a pull as his lungs would permit at his Eastern pipe, and looked sagaciously and steadily at Clennam while inhaling and exhaling too.

In those moments, Mr. Pancks began to give out the dangerous infection with which he was laden... (*Little Dorrit*, 565)

5. 『エドウィン・ドロッドの謎』における中国イメージ

消費物としての中国：中国接触の拡大

イギリス内部における中国の出現：中国の可視化（物理的な次元）

混合・同化の可能性 中国化するイギリス人

崩壊したヒエラルキーの再構築

意識的に中国を自らの内部に取り込むことで、新しい力を得る

引用 サブシー氏と中国

“If I have not gone to foreign countries, young man, foreign countries have come to me. They have come to me in the way of business, and I have improved upon my opportunities. Put it that I take an inventory, or make a catalogue.... I see cups and saucers of Chinese make, equally strangers to me personally: I put my finger on them, then and there, and I say, ‘Pekin, Nankin, and Canton.’...” (*The Mystery of Edwin Drood*, 25-26)

引用 環境の持つ影響力：ネヴィル・ランドレスの事例

“And to finish with, sir: I have been brought up among abject and servile dependants, of an inferior race, and I may easily have contracted some affinity with them. Sometimes, I don’t know but that it may be a drop of what is tigerish in their blood.” (*The Mystery of Edwin Drood* 49)

引用 イギリス人女性の中国人化

He notices that the woman has opium-smoked herself into a strange likeness of the Chinaman. His form of cheek, eye, and temple, and his color, are repeated in her. (*The Mystery of Edwin Drood*; 2)

引用 皆の「母」としてのアヘン窟の女主人

“Well, there’s land customers, and there’s water customers. I’m a mother of both. Different from Jack Chinaman t’other side of court. He ain’t a father to neither....” (*The*

Mystery of Edwin Drood; 204-5)

引用 女主人とジャスパー

He says this with a savage air, and a spring or start at her. Quite unmoved, she retouches or replenishes the contents of the bowl with her little spatula. Seeing intent upon the occupation, he sinks into his former attitude. (*The Mystery of Edwin Drood*; 206-7)

引用 女主人の影響力

She seems to know what the influence of her perfect quietude will be; if so, she has not miscalculated it, for he subsides again. (*The Mystery of Edwin Drood*; 207)

6. 結論

不可視の存在であった中国が、可視化されていくプロセス

『ドンビー父子』: 具体的なイメージを持たず、間接的に言及されるだけだった中国

『リトル・ドリット』: 「無変化」や「感染」といったイメージの次元

『エドウィン・ドルードの謎』: アヘンや身体的特徴といった物質的な次元

「イギリス/中国」の境が揺れ動き、消失していくプロセス

「停滞」の対極である「進歩」の側に位置していたイギリス

商業活動の失敗、政治の腐敗、一部の血族集団による支配

中国の側へ

ヒエラルキーの再構築

その一部を吸収・改変し、自らを変質させる

中国の浸食に対抗し、失われた境界を再確定しようとする試み

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