ISSN：1346-0676

The Japan Branch Bulletin

The Dickens Fellowship

XLI

ディケンズ・フェロウシップ日本支部
年報　第41号

ディケンズ・フェロウシップ日本支部

年　　報

第 41 号

The Japan Branch Bulletin

The Dickens Fellowship

XLI

2018

The Japan Branch Bulletin
of the Dickens Fellowship

No. 41

ISSN: 1346-0676

Edited by Yasuhiko Matsumoto

Editorial Board

Ryota Kanayama　Yasuhiko Matsumoto　Takashi Nakamura
Fumie Tamai　Nobumitsu Ukai

Published annually by the Japan Branch of the Dickens Fellowship
Department of English Studies,
Kobe City University of Foreign Studies
9-1, Gakuen Higashimachi, Nishi-ku, Kobe 651-2187, Japan
http : / / www.dickens.jp/

©2018 The Japan Branch of the Dickens Fellowship

支部長就任にあたって……………………………………………………新野　緑　1

"Unintelligible" Asians and Animals: A Comparison of Thomas De Quincey's *Confessions of an English Opium-Eater* (1821) and Charles Dickens's *The Mystery of Edwin Drood* (1870)……………Arisa Nakagoe　3
善意の視点
——『リトル・ドリット』とユーレイニア・ホーム——………小西　千鶴　19
"Voluntary Ignorance" in the "Age of Seriousness": Representation of London in *Elia* and *Sketches by Boz* ………… Kotaro Murakami　34

Michael Rosen, *What's So Special about Dickens?* ……………………………村上幸大郎　50
Rosemary Ashton, *One Hot Summer: Dickens, Darwin, Disraeli, and the Great Stink of 1858*………………加藤　匠　55
Jonathan Farina, *Everyday Words and the Character of Prose in Nineteenth-Century Britain*……………………………………………矢次　綾　61
Jen Cadwallader and Laurence W. Mazzeno, *Teaching Victorian Literature in the Twenty-First Century: A Guide to Pedagogy* ………………………木島菜菜子　66
John Plotz, *Semi-Detached: The Aesthetics of Virtual Experience since Dickens*……………………………………渡部　智也　72
Eike Kronshage, *Vision and Character: Physiognomics and the English Realist Novel.*…………………………甲斐　清高　77
チャールズ・ディケンズ (著), 佐々木徹 (訳)『荒涼館』1〜4…………井原慶一郎　82
Florence S. Boos, *Memoirs of Victorian Working-Class Women: The Hard Way Up*…………………………………………………谷　綾子　88

2017 ……………………………………………………………… 93
2018 ……………………………………………………………… 102
ディケンズ・フェロウシップ日本支部規約……………………………………… 108
『年報』への投稿について ……………………………………………… 110

ディケンズ・フェロウシップ会員の執筆業績 (2017〜2018)……………………… 111

お問い合わせ先…………………………………………………………… 113
役員一覧…………………………………………………………………… 113

編集後記…………………………………………………………………… 114

CONTENTS

Editorial

Greeting from the New President ········· Midori Niino 1

Articles

"Unintelligible" Asians and Animals: A Comparison of Thomas De Quincey's *Confessions of an English Opium-Eater* (1821) and Charles Dickens's *The Mystery of Edwin Drood* (1870) ········· Arisa Nakagoe 3

Well-meaning Attempt: *Little Dorrit* and Urania Home ········· Chitsuru Konishi 19

"Voluntary Ignorance" in the "Age of Seriousness": Representation of London in *Elia* and *Sketches by Boz* ········· Kotaro Murakami 34

Reviews

Michael Rosen, *What's so Special about Dickens?* ········· Kotaro Murakami 50

Rosemary Ashton, *One Hot Summer: Dickens, Darwin, Disraeli, and the Great Stink of 1858* ········· Takumi Kato 55

Jonathan Farina, *Everyday Words and the Character of Prose in Nineteenth-Century Britain* ········· Aya Yatsugi 61

Jen Cadwallader and Lawrence W. Mazzeno, *Teaching Victorian Literature in the Twenty-First Century: A Guide to Pedagogy* ········· Nanako Konoshima 66

John Plotz, *Semi-Detached: The Asthetics of Virtural Experiences since Dickens* ········· Tomoya Watanabe 72

Eike Kronshage, *Vision and Character: Physiognomics and the English Realist Novel* ········· Kiyotaka Kai 77

Charles Dickens, trans. Toru Sasaki, *Bleak House* ········· Keiichiro Ihara 82

Florence Boos, *Memoirs of Victorian Working Women: The Hard Way Up* ········· Ayako Tani 88

Annual General Meeting of the Japan Branch 2017 ········· 93

The Japan Branch Spring Conference 2018 ········· 102

Rules, Japan Branch of the Dickens Fellowship ········· 108

Publications by Members of the Japan Branch, 2017-2018 ········· 111

2017 2018

2017

日時：2017 年 10 月 7 日（土）
会場：会場：東京大学 駒場 I キャンパス 18 号館ホール

プログラム

（13 : 00–13 : 30）
（13 : 45–14 : 15）
第 1 部　研究発表（14 : 20–15 : 00）
司会：　新井潤美（上智大学）
講師：　川崎明子（駒澤大学）『二都物語』における気絶 ―― 死の共有
第 2 部　シンポジウム（15 : 15–17 : 45）ディケンズとギッシング
―― 隠れた類似点と相違点
司会・講師：松岡光治（名古屋大学）
講師：小宮彩加（明治大学）
講師：玉井史絵（同志社大学）
講師：金山亮太（立命館大学）
講師：三宅敦子（西南学院大学）
（18 : 00–20 : 00）
会場：ルヴェソンヴェール駒場（東京大学駒場ファカルティハウス 1 階）

2017

日時：2018 年 6 月 16 日（土）
会場：同志社大学 今出川キャンパス 良心館 101

プログラム

（14 : 00-14 : 30）文京キャンパス
（14 : 35-14 : 40）新野　緑（ディケンズ・フェロウシップ日本支部長）
第 1 部　研究発表（14 : 40-15 : 20）
司会：矢次　綾（松山大学）
杉田貴瑞（早稲田大学）『ドンビー父子商会』における喜劇的人物の役割
第 2 部　ミニレクチャー（15 : 30-16 : 10）
司会：田中孝信（大阪市立大学）
大塚正民（弁護士）スターン対マーシャル事件：
ジャーンダイス対ジャーンダイス事件の「アメリカ版」
第 3 部　講演（16 : 30-17 : 30）
司会：中村　隆（山形大学）
講師：佐々木徹（京都大学）『荒涼館』の気になるディテイル
（18 : 00-20 : 00）
会場：french restaurant will（同志社大学 室町キャンパス 寒梅館 7 階）

Editorial

Greeting from the New President

Midori NIINO, President of the Japan Branch

私がフェロウシップに入会したのは 1984 年の 6 月，宮崎孝一先生が支部長を，副支部長を米田一彦先生，小池滋先生のお二人が務めておられた時期です．入会希望を提出すると，財務理事の高見幸郎先生から，達筆のお手紙と前年度の第 6 号『会報』がすぐに送られてきて，当会が「学会」や「協会」を名乗らないのは，学問的な研究に劣らぬ会員間の親密な「ヒューマン・リレィションシップ」の構築を目指しているからだという会の趣旨説明に続いて，「この会を仲立ちとして，ディケンズ愛好者の間に親しい友達を作ってください．先輩だの後輩だの，偉い先生だの何もありません」という言葉が添えられていました．

じっさい，入会当初の記憶をたどってみても，講演や研究発表，シンポジウムはもとより，研究会での質疑応答から懇親会で交わされる何気ない会話に至るまで，フェロウシップの集まりには，互いに切磋琢磨するような鋭い学問的意識に裏打ちされながらも，同じディケンズ愛好家同士としてのざっくばらんで打ち解けた雰囲気が常に充ち満ちていたと思います．博士課程に進学したばかりの者にとっても，そこは不思議に居心地の良い自由で刺激的な空間で，その雰囲気に押されて，元来人見知りな私さえ，様々な年代やバックグラウンドを持つ先生方と親しく知り合い，今に至るまで豊かな交わりを持つことができたことを，本当に有り難く思っています．

あれから 30 年以上の歳月が過ぎましたが，こうしたディケンズ・フェロウシップの精神は，代々の支部長を中心に，会員の皆さんが大切に引き継いでこられたものです．この度，佐々木徹先生から支部長の任を託されるに当たって，今更ながらに，この素晴らしい伝統を維持し，会の発展に貢献してこられた数多くの先生方の献身的なご努力に感謝の思いを強くいたしました．

この間，文学研究の方法は目まぐるしく移り変わり，大学における英語教育，文学教育の位置づけも大きく変化してきています．しかしどのような状況に置かれても，同じ作家を愛する者同士が，その作家や時代の持つ計り知れない魅力について，自由に語り合える雰囲気は守っていきたいと思っています．もちろんフェロウシップの精神は会員の心の中に息づくものですから，会の成立や発展には，会員の方々の積極的な参加は不可欠です．幸い日本支部には今も昔も，研究においても人格的にも個性豊かな会員が数多くいらっしゃいます．その会員一人一人の個性や力を最大限に発揮していただくための橋渡しの役割を，これから副支部長の松本靖彦先生や理事の先生方のお力添えを得ながら，果たして行ければと願っています．ディケンズ・フェロウシップ日本支部のますますの発展のために，皆さまのご協力を心からお願い申し上げます．

“Unintelligible” Asians and Animals:
A Comparison of Thomas De Quincey’s *Confessions of an English Opium-Eater* (1821) and Charles Dickens’s *The Mystery of Edwin Drood* (1870)

Arisa Nakagoe

Introduction

In Edgar Allan Poe’s “The Murders in the Rue Morgue” (1841), an unintelligible cry is heard on the street on the night two ladies are killed. As the detective Dupin notes, the peculiarity of this shriek is that “while an Italian, an Englishman, a Spaniard, a Hollander, and a Frenchman attempted to describe it, each one spoke of it as that of a foreigner. [. . .] how strangely unusual must that voice have really been, about which such testimony as this could have been elicited!—in whose tones, even, denizens of the five great divisions of Europe could recognise nothing familiar!” (Poe 254–55). The readers eventually find out that the culprit, perhaps one of the most famous out of whole history of detective fiction, was a Bornese Ourang-Outang.

One might pause to wonder why Dupin didn’t consider the possibility of the owner of the voice being an Asian or an African. In fact he did, but he (or Poe) quickly dismissed it; “You will say that it might have been the voice of an Asiatic—of an African. Neither Asiatics nor Africans abound in Paris” (Poe 255).[1] On the other hand, the frequency of Asian characters in British narratives increased broadly in proportion to the pace of globalization in the 19th century, and the consequent cross-cultural encounters between Asian countries and the hegemonic British Empire. The foreign was closely associated with unintelligible speech, and language has often been thought of as the key difference between human beings and animals.[2]

This paper examines imagery of Asians and animals in two 19th century British narratives: Thomas De Quincey’s *Confessions of an English Opium-Eater* (1821) and

Charles Dickens's *The Mystery of Edwin Drood* (1870). Dickens clearly knew *Confessions of an English Opium-Eater* as well as a broad range of De Quincey's journalism, though it is not my intention to scrutinize the connection between Dickens and De Quincey on personal levels.[3] Although they belong to different time periods, both texts are discourses engaged in a common transaction with an Asian-grown addictive product: opium. This commodity, which had been integrated in British material culture by the early 19th century, is connected to the growing consumption and internalization of Asia, helping to shape a hybrid British identity. The aim of this paper is to shed light on the representation of Asians, namely the Malay and the Chinese from *Confessions of an English Opium-Eater* and the Chinaman and the Lascar from *The Mystery of Edwin Drood*. Their animalistic qualities, characterized by the unintelligibility of their languages, not only derive from prejudices on the British side, but also in turn are actually mirroring presences of the British characters in the same text, that is to say reflections of the Opium-Eater and John Jasper themselves. Simultaneously, the paper will explore the double-layered structure of attraction and repulsion that De Quincey and Dickens both expressed towards the Orient in their respective writings. Moreover, although the two narratives, distant in time from each other by approximately half a century and vastly different in style, introduce a variety of Asian countries and peoples in relation to opium consumption, there is one particular nation towards which they share a similar sense of strong anxiety: China.

The Malay and the Chinese from *Confessions of an English Opium-Eater* (1821)

An episode from Thomas De Quincey's autobiographical work, *Confessions of an English Opium-Eater,* presents a fictional Malay man who visits the narrator (the Opium-Eater) and suddenly knocks on his door.[4] Their encounter concludes with the narrator giving some opium to the Malay as a gift. The readers are later informed that the same Malay appeared in his sleep and occasionally plunged him into a nightmare. Nigel Leask writes that "The Malay Dream" is "a wonderful example of the exotic, composite Orient of the Romantic imagination, an Orient invested with an uncanny power to disturb" (Leask 4). This is powerfully exemplified in the following passage:

> The servant who opened the door to him was a young girl [. . .] and as it turned out that his attainments in English were exactly of the same extent as hers in the Malay, there seemed to be an impassable gulf fixed between all communication of ideas, if

> either party had happened to possess any. [. . .] My knowledge of the Oriental tongues is not remarkably extensive, being indeed confined to two words—the Arabic word for barley and the Turkish for opium (madjoon), which I have learned from *Anastasius*; [. . .] I addressed him in some lines from the Iliad, considering that, of such languages as I possessed, Greek, in point of longitude, came geographically nearest to an Oriental one. He worshipped me in a most devout manner, and replied in what I suppose was Malay. (De Quincey 55–56)

It is the unintelligibility of each other's language which first interferes with mutual interaction between the British servant girl and the Malay man, and similarly between the Malay man and the Opium-Eater. What is significant about this passage is the absurdity of the miscommunication which denotes some important points about conceptualizing the Oriental Other. Firstly, the geographical metaphor of the "impassable gulf" represents the fact that the island of Britain and the peninsula of Malay are many oceans away in reality. And obviously, quoting some lines from the lofty literature of Greece would not assist the helpless Malay in a practical way. However, the classical allusion implies the limits of the narrator's imagination or the extent of his capacity to understand cultural Others. Or, it may be also suggesting that non-Western culture must be filtered through Greece, represented here by Thomas Hope's *Anastasius; or, Memoirs of a Greek Written at the Close of the Eighteenth Century* (1819), before coming into his waking consciousness. However, even so, what the two words "the Arabic word for barley and the Turkish for opium" suggest is the Englishman's interest in sheer consumption of the Orient.

It can be also noticed that such impossibility of linguistic communication or elicitation of inner character leads to the superficial description which animalizes the Malay.

> [H]e had placed himself nearer to the girl than she seemed to relish, though her native spirit of mountain intrepidity contended with the feeling of simple awe which her countenance expressed as she gazed upon the tiger-cat before her. And a more striking picture there could not be imagined than the beautiful English face of the girl [. . .] contrasted with the sallow and bilious skin of the Malay, enamelled or veneered with mahogany by marine air, his small, fierce, restless eyes, thin lips, slavish gestures and adorations. Half-hidden by the ferocious-looking Malay was a little child from a neighbouring cottage who had crept in after him, and was now in the act of reverting its head and gazing upwards at the turban and the fiery eyes beneath it,

> whilst with one hand he caught at the dress of the young woman for protection. (De Quincey 56)

Here, the Malay is called "the tiger-cat".[5] The reaction of the little child towards the "ferocious-looking" Malay resembles that of someone who has witnessed a beast and is afraid of its jumping towards her. In other sentences too, the description is mainly focused on the Malay's physical appearance and movements, as if to sketch a rare animal. The emphasis is especially on the texture of his "sallow and bilious skin", and this is symbolic because animal hides were highly-valued Oriental commodities too. Rare, exotic and perhaps precious, animals were frequent gifts between European monarchs. Later, the narrator even calls the Malay "the poor creature" (De Quincey 57), rather than treating him as an equal human being.

The following is the concluding paragraph of the encounter with the Malay. After experiencing the language barrier, the animalization of the Other through the process of projecting the Self comes to light.

> On his departure I presented him with a piece of opium. To him, as an Orientalist, I concluded that opium must be familiar; and the expression of his face convinced me that it was. Nevertheless, I was struck with some little consternation when I saw him suddenly raise his hand to his mouth, and, to use the schoolboy phrase, bolt the whole, divided into three pieces, at one mouthful. The quantity was enough to kill three dragoons and their horses, and I felt some alarm for the poor creature; but what could be done? I had given him the opium in compassion for his solitary life, on recollecting that if he had travelled on foot from London it must be nearly three weeks since he could have exchanged a thought with any human being. (De Quincey 57)

The Opium-Eater's decision to offer the Malay opium as a gift is merely based on his own assumption; it is what he would want for a present, rather than what the Malay would be likely to ask for. For a helpless stranger, it would be probably more welcome if the narrator had chosen to bestow food and water on him. Here, the narrator is projecting himself onto the Other by supposing that the Malay is leading a "solitary life" and therefore in need of "compassion". Or, looking at it in another way, it can also be interpreted as a reversal of expectation in their roles; this time, it is not the Orient that supplies the opium to the narrator, it is him who passes the opium to the Oriental,

mirroring the actions of British commerce in Asia.

The dose of opium that the narrator gave the Malay was lethal if taken in a gulp ("The quantity was enough to kill three dragoons and their horses"[6]). This particular commodity permeated Britain and was consumed by people of various social classes. Both medical and recreational usages of opium are witnessed in numerous fictional works throughout the 19th century.[7] Some examples other than *Confessions of an English Opium-Eater* are Anne Brontë's *The Tenant of Wildfell Hall* (1848) and George Eliot's *Middlemarch* (1871), in which opium or laudanum appears as an important domestic medicine. Contrastingly, Elizabeth Gaskell's *Mary Barton* (1848) marks the utilization of opium as a way to overcome the hunger and pains of life for the working class. From the above examples in which laudanum or opium is not explicitly associated with the Orient, it can be observed that, although the narrator of *Confessions of an English Opium-Eater* emphasizes the Oriental characteristic of opium, it was not completely Othered as an exotic import, as it had been in its initial introduction in the 17th century; by the 18th and 19th century, it had also blended into British culture to some extent. Its duality occurs on two levels — as both medication and addiction and as both foreign and domestic. As Nigel Leask states, "opium (like the term consumption, with its double meaning) becomes a metaphor for imperialism as both a cure for national torpor, a stimulant, and a compulsive narcotic, a wasting away" (Leask 9).

Even many months later, the Malay comes to haunt the Opium-Eater in his sleep (De Quincey 72–74); his "transport[ation]" suggests ecstasy, also a kind of Arabian Nights fantasy, and the narrator becomes "compelled to forego England" as if he is in a kind of internalized exile. On the other hand, there is a sense of mixed attraction as well as repulsion on the side of the narrator. The visions of the Asian empire "give a further sublimity to the feelings associated with all Oriental names or images" (De Quincey 72). The mechanism here is that attraction precedes repulsion, initial intoxication eventually producing a powerfully ambivalent sense of the Romantic sublime: "I stood loathing and fascinated" (De Quincey 73). Many of the paragraphs in this journal entry are dedicated to the description of the exotic scenery, which makes them evidence of the narrator's inner attraction to those places and his willingness to share this with his readers. The narrator even mixes eroticism with exotic fear when talking about Egypt: "I kissed, cancerous kisses, by crocodiles; and laid, confounded with all unutterable slimy things, amongst reeds and Nilotic mud" (De Quincey 73).

However, it is notable that the fear of the Other is essentially greater when he comes upon the Chinese. Of course, other Asian places like Malaya or Turkey appear in the

narrative too; and Daniel O'Quinn also acknowledges that "[i]t is symptomatic in that every time a figure relating to China is introduced it is immediately linked to or substituted by a figure of Egypt or India" (O'Quinn 164). However, although it cannot be denied that China, though given some general Oriental valence as well, in *Confessions of an English Opium-Eater* seems less interchangeable than other Oriental places. The supplementation of China with other Asian regions "can be read as a sign of textual discomfort surrounding all things Chinese" (O'Quinn 164).

> The Malay has been a fearful enemy for months. I have been every night, through his means, transported into Asiatic scenes. [. . .] I have often thought that if I were compelled to forego England, and to live in China, and among Chinese manners and modes of life and scenery, I should go mad. The causes of my horror lie deep, and some of them must be common to others. [. . .] In China, over and above what it has in common with the rest of southern Asia, I am terrified by the modes of life, by the manners, and the barrier of utter abhorrence and want of sympathy placed between us by feelings deeper than I can analyse. I could sooner live with lunatics or brute animals. (De Quincey 72)

As seen in the above excerpt, China is the most fearful region of all and the Chinese are beyond even the category of the insane or bestial. The narrator blatantly confesses that if he were to live among the Chinese he "could sooner live with lunatics or brute animals", and such "horror" is identified with Romantic "sublimity".

O'Quinn argues that, while in the Malay scene "the absolute other is transformed into the self-consolidating other by a two-fold process of consolidation: first, the non-human effects the consolidation of community, and second, the non-human is animalized in order to consolidate the self" (O'Quinn 150), he states that "[i]n the Opium-eater's preference of animals to the Chinese one can discern two levels of otherness: the alterity of animality to humanity and the alterity of the Chinese to the English." (O'Quinn 163). Here, by the term "non-human" he means the Malay or the foreign, and by "the consolidation of community" he implies the strengthened national identity of the British members in the narrative. "In this arrangement," he continues, "it is easier for the Opium-eater to live with animals because their alterity simply consolidates his humanity" (O'Quinn 163). So, it is more psychologically convenient for the Opium-Eater to identify himself as human than to disrupt his identity by mingling with the Chinese ("non-human") because he "finds himself to be continuous" (O'Quinn 163) with them.

Then, the question remains, what is so particularly destabilizing about the Chinese? What makes China different from other Asian places? On one hand, in relation to the opium trade, it seems even ironic to treat China as the most fearful source of cultural contamination. It was actually Britain which exported opium to China via India in the triangular trade to finance its purchase of tea from China. However, although *Confessions of an English Opium-Eater* was written well before the outbreak of the Opium War (1839–42), it is possible to interpret the narrative as a marker of an earlier guilty conscience on the British side, which may have led to the anxiety about retaliatory counter-invasion.

Furthermore, looking more broadly, the ambivalent and hybrid role of China has been significant in the long tradition of British imperial imaginaries. As pointed out by scholars such as Raymond Dawson (1967) and David Porter (2014), China has long acted as an antithesis to Britain, becoming transformed in the British imagination from an idealized utopia in the 17th and the 18th century to an abjectly backward nation in the 19th century. However, such images of China also become a foil for the construction of individual and collective self, as Elizabeth Chang has argued (2010). In fact, in the case of De Quincey, it is not only in his work of literature he expresses his anxiety towards China and Chinese; around the time of the two Opium Wars, he published a series of hostile and radical articles about China in magazines[8]. However, Chris Murray argues that "de Quincey's accounts of Chinese victimhood form an unwitting portrait of *himself*" (Murray 331) and that such articles are composed "with the hope that Britain would control, Anglicize, and surpass China" (Murray 331) so that "the Oriental aspects of *himself* that de Quincey despises might survive unchallenged" (Murray 331) (Italics mine). But here, I would like to put an emphasis on the fact that China did not come under colonial rule by Britain (excluding Hong Kong) and in the past had previously spurned diplomatic overtures from the British. In 1793, around thirty years prior to *Confessions of an English Opium-Eater*, Qiang Long Emperor of the Chinese Empire rejected Lord Macartney's request for a trading deal, resulting in the famous refusal of the latter to perform the ceremonial kowtow. The image of China as a potentially resisting and rebellious force against Britain may have played a substantial role in the literary imagination over the next century.

And in Charles Dickens's work, which I will discuss below, though he is writing after Britain's victory over the two Opium Wars and also after the catastrophic civil war of the Taiping Rebellion (1851–64) which weakened China at least as much, the greatest fear is aroused by China as well.

The Chinaman and the Lascar from *The Mystery of Edwin Drood* (1870)

In *The Mystery of Edwin Drood,*[9] the first chapter showcases a secluded opium den in London's East End which John Jasper, a confirmed addict and the antagonist in the novel, visits frequently; actually, Robert Tracy argues that Dickens turned to De Quincey's *Confessions of an English Opium-Eater* for information about opium experience.[10] Here, the two foreigners that appear in the setting are Jack the Chinaman and the Lascar (nationality unspecified, but probably Indian or South East Asian), and there is also an English woman (also known as Princess Puffer) who runs the place.

Before analyzing the text of *Edwin Drood*, in order to highlight its distinctiveness, another depiction of direct opium consumption by Dickensian characters should be introduced. That is Book Two Chapter Three "The Whelp" of *Hard Times* (1854). It is when the villain James Harthouse offers Tom a cigar, possibly with opium in it, to get information about Louisa's marriage out of him, seeking the chance to seduce her.

> Tom took his cigar out of his mouth, to shut up his eye (which had grown rather unmanageable) with the greater expression, and to tap his nose several times with his finger. '[. . .] Oh no!' [. . .] These were the last words spoken by the whelp, before a giddy drowsiness came upon him, followed by complete oblivion. He was roused from the latter state by an uneasy dream of being stirred up with a boot [. . .] (Dickens, *Hard* 129–30)

Here, while conforming to the literary convention of cigar associated with seduction (Grylls 22), Dickens's description of Tom's opium consumption instigated by Harthouse is merely diagnostic, producing unmanageable movement of eyelids, drowsiness and oblivion. Dickens does not mark any insane or ferocious activities caused by opium, nor does he delve into any vision Tom had during the opium usage in this 1850s narrative. There is no oriental connotation either; in *Hard Times*, it is simply stated that in Coketown the laboring people "took opium" "when they didn't get drunk" (Dickens, *Hard* 27).

The visionary and violent depiction of opium abuse in the 1870 novel is a blend of what Dickens had gone through in the 1860s: the publication of an article on an opium den "Lazurus, the Lotus-Eating" (1866) by a journalist Joseph Charles Parkinson in Dickens's *All the Year Round*, which features an Orientalized British woman (Mrs. Abdallah),[11] a Lascar and a Chinaman with a nickname Jack: Dickens's own usage of laudanum in 1868 when trying to overcome physical unwell triggered by the American tour, writing "Last

night here I took some laudanum, and it is the only thing that has done me good" in his letter to Mamie (Mary Dickens) on 29th March 1868, and also to Georgina Hogarth, "Last night I got a good night's rest under the influence of Laudanum but it hangs about me very heavily today" on 12th May 1870[12]: and Dickens's friend Wilkie Collins's opium addiction and his novel *The Moonstone* (1868) in which addiction functions as a mystery device.[13] It is also known that Dickens visited a similar opium den in preparation to write *Edwin Drood*.[14]

Edwin Drood is distinctive for the way it is set primarily in rural Cloisterham rather than in London, a more typical setting for Dickens's works. As for the name of the town, Tracy suggests that Dickens probably "recalled De Quincey's novel *Klosterheim: or, the Masque* (1832), which also features a large and mysterious Gothic building" (Tracy 205).

> An ancient English Cathedral Tower? How can the ancient English Cathedral tower be here! The well-known massive gray square tower of its old Cathedral? How can that be here! There is no spike of rusty iron in the air, between the eye and it, from any point of the real prospect. What is the spike that intervenes, and who has set it up? Maybe it is set up by the Sultan's orders for the impaling of a horde of Turkish robbers, one by one. It is so, for cymbals clash, and the Sultan goes by to his palace in long procession. Ten thousand scimitars flash in the sunlight, and thrice ten thousand dancing-girls strew flowers. Then, follow white elephants caparisoned in countless gorgeous colours, and infinite in number and attendants. (Dickens, *Edwin* 1)

The above opening of Chapter One focuses on the depiction of Cloisterham through Jasper's dream in which the image of the Orient is mingled with the cathedral town. The English Cloisterham and the opium den are "mirroring each other's gloomy, surreal atmosphere" (Thurin 109), which significantly contributes to the overall sense of hybridity of the novel, including less major characters other than Jasper such as Neville (an orphan from Ceylon), Helena (Neville's sister) and Tartar (a retired naval officer).

However, though Thurin's statement is true to some extent, there is another side to the depiction of the Cathedral town; the above opening passage is somewhat an attractive picture of the Orient, with music, dances, flowers and colours. But then the next scene installs a disturbing and grim atmosphere of the Oriental opium den, creating a rather evident contrast with the extravagant opening. This rapid wave of brightness and darkness here, which displays the ambivalent attitude on the narrator's side, may be

reflecting how Dickens benefited from opium usage himself though feeling after-effects, and the fact that he was actually attracted to the opium den enough to go there himself though with the precaution of a police escort.

The following excerpt shows Jasper after consuming opium, wandering around the den trying to understand what others are dreaming about;

> ‘What visions can she have?’ the waking man [Jasper] muses, as he turns her face towards him, and stands looking down at it. ‘[. . .] What can she rise to, under any quantity of opium, higher than that!—Eh?’
> He bends down his ear, to listen to her mutterings.
> ‘Unintelligible!’ [. . .]
> Then he [Jasper] comes back, pounces on the Chinaman, and seizing him with both hands by the throat, turns him violently on the bed. The Chinaman clutches the aggressive hands, resists, gasps, and protests.
> ‘What do you say?’
> A watchful pause.
> ‘Unintelligible!’
> Slowly loosening his grasp as he listens to the incoherent jargon with an attentive frown, he turns to the Lascar and fairly drags him forth upon the floor. (Dickens, *Edwin* 2–3)

Here, exasperated at his own failure of comprehension, Jasper reprimands the Chinaman and the Indian for their ‘unintelligible’ languages and ‘incoherent jargon’. Of course, Princess Puffer’s mutterings are similarly opaque, but readers can later heed her actual speech, recorded in comparatively intelligible sentences in the same chapter — for example, from “‘Another?’ says this woman, in a querulous, rattling whisper. ‘Have another?’” (Dickens, *Edwin* 1). It should be also emphasized that this Orientalized woman under Asiatic influence speaks long sentences in broken grammar and sometimes pronounces the words strangely, as recorded in the text in solecism, for example, “Oh me, Oh me, my lungs is weak, my lungs is bad! [. . .] I see ye coming-to, and I ses to my poor self” (Dickens, *Edwin* 2), making it harder for the listeners or the readers to process her language. But, Princess Puffer’s case is a relatively minor instance of communication difficulty; more obviously, readers can never witness the Chinaman nor the Lascar speaking coherent English words. Like the Malay in *Confessions of an English Opium-Eater*, the Oriental characters are deprived of language — a fundamental factor for what

differentiates humans from animals.

The Chinaman and the Lascar are drawn not through their words but their actions, which often resemble that of animals. For instance, when the narrator states "Said Chinaman convulsively wrestles with one of his many Gods or Devils, perhaps, and snarls horribly. The Lascar laughs and dribbles at the mouth" (Dickens, *Edwin* 2), their voices are described as merely "snarls" and "laughs", accompanied by "dribbles at the mouth" in the case of the Lascar. Although not specified like the Malay's "tiger-cat" reference in *Confessions of an English Opium-Eater*, the depictions in this scene especially match that of similar carnivorous animals rather than human beings ("Snarl: intr. Of dogs, etc.: To make an angry sound accompanied by showing the teeth." From *Oxford English Dictionary*).

Another unmissable aspect of the discourse is violence — stereotypically attributed to animalistic behavior — on the part of the foreigners, whose actions are mirrored by the British characters as well. "As he falls, the Lascar starts into a half-risen attitude, glares with his eyes, lashes about him fiercely with his arms, and draws a phantom knife. It then becomes apparent that the woman has taken possession of this knife, for safety's sake; for, she too starting up, and restraining and expostulating with him, the knife is visible in her dress, not in his, when they drowsily drop back, side by side." (Dickens, *Edwin* 3) Here, not only does it emphasize the Lascar's "glare" and fierceness, his "half-risen attitude" but also Princess Puffer's "starting up" forms a parallel to their actions. Moreover, the symbol of threat, the knife, is passed over to her from him. In addition, in the previously quoted paragraph, "[Jasper] pounces on the Chinaman, and seizing him with both hands by the throat, turns him violently on the bed" (Dickens, *Edwin* 2) which can be seen as a copy of the Chinaman's previous convulsive "wrestle" (Dickens, *Edwin* 2). In detail, the verb "pounce" suggests an act of a predator animal or a bird ("Pounce: trans. Of an animal, bird, etc.: to seize (prey) with claws or talons; to swoop down on and grab." From *Oxford English Dictionary*). Also, his persistent advances towards Rosa Bud which are to be featured several times in later chapters — "I would pursue you to the death" (Dickens, *Edwin* 175) — represent a predatory act of bestial hunting.

Thus, the forms of behavior of the Chinaman and the Lascar are passed on to the two British characters in the den; however, although they are classified as Britons, their identities are mixed with stronger influence from the Chinaman than the Lascar. As for Princess Puffer, Susan Schoenbauer Thurin suggests that the opium den scene may be read as an allegory of cultural contamination by the East (or China especially), for "the woman has opium-smoked herself into a strange likeness of the Chinaman. His form of cheek,

eye, and temple, and his colour, are repeated in her" (Dickens, *Edwin* 2). O'Kane Mara, in addition, looks at her "consumption" (both ingestion and chronic respiratory illness) and argues that she is the very "body politics of England" that has consumed the Orient and taken in its cultural infections (O'Kane Mara 238).

As for Jasper's case, some critics such as Charles Forsyte (1980) and Felix Aylmer (1965) even suggest one of his parents to be an Oriental. When the narrator first introduces his appearance, it is described in the following way: "Mr. Jasper is a dark man of some six-and-twenty, with thick, lustrous, well-arranged black hair and whiskers. He looks older than he is, as dark men often do" (Dickens, *Edwin* 6). This highlights Jasper's possibly Asiatic features such as the colour of his hair and the shade of his skin. Furthermore, John Jasper shares the same nickname as "Jack Chinaman" (Dickens, *Edwin* 1), which is also "Jack". Upon their first greeting in the novel, Edwin Drood exclaims to him "My dear Jack! So glad to see you!" (Dickens, *Edwin* 6). Moreover, it should also be noted that, on a meta-level, the character of John Jasper shares the double-edged features of how the Orient is treated in the narrative as well. That is to say, the villain must evoke both attraction and repulsion on the readers' side, or else the narrative might turn out tiresome to read. John Jasper, while depicted as an abominable antagonist, triggers interest, curiosity, and attraction.

Then, why is the emphasis so focused on China, while there are many other Oriental places named in the opening paragraph of the novel? O'Kane Mara does pay attention to the Sultan and Turkish references scattered in the description of Cloisterham in Jasper's fantasy too (O'Kane Mara 236) and China may be one of such tokens. Of course, some reasons I have already stated in the discussion of *Confessions of an English Opium-Eater* would be relevant to this question, but events have moved on from the 1820s. Two major wars had been fought subsequent to the confiscation and disposal of the illegal contraband carried out by a Chinese official Lin Zexu in 1839. But, when many other Asian countries have succumbed to the rule of Western powers, even after the Taiping Rebellion, China persistently remained non-colonized (or semi-colonized, but not at all completely) by the West and their own dynasty continued.

In the context of *The Mystery of Edwin Drood*, the nationality of characters in the opium den seems to match with the members of the triangular trade concerning opium which took place among Britain, China and India, if we supposed that the Lascar is an Indian. Historically, it is not only China that comes within the context of opium trade; however, in Dickens's works, China and opium are the most closely associated, often with dark and negative resonances.

As Jeremy Tambling observes, "the anger, anxiety and disturbed tone that constructs Dickens's sense of China" ("Part One" 30) can be found in relation to opium in a lot of his works, perhaps most famously in *Bleak House* (1854), where the mystery man Nemo dies of opium overdose in his filthy room. Concerning *Little Dorrit* (1857), Wenying Xu argues that the Clennam family could have dealt with the Chinese opium trade and that the silence concerning the business marks can be read as an internalization of guilt on British side (Xu 57–58). As for *The Mystery of Edwin Drood*, Thurin remarks that "the added references to a Chinese competitor and exchanges between the Chinese and English patrons of the den convey a critical view of England's dealing with China" (Thurin 109). Therefore it is the Chinaman, much more than the Lascar, who is blamed for having introduced cultural contamination in the narrative. But "it must be acknowledged that the image of China in Dickens's work often adverts to stereotypes but that they typically serve as vehicles for satirizing British subjects" (Thurin 110) in contrast to his harsh judgment of China in his non-fictional articles such as "The Chinese Junk" (1848)[15] and "The Great Exhibition and the Little One" (1851),[16] which differs from De Quincey's antagonistic stance towards China in his political journalism with unwitting self-reflection.

Conclusion

As discussed above, this paper examined the associated imagery of Asians and animals in Thomas De Quincey's *Confessions of an English Opium-Eater* and Charles Dickens's *The Mystery of Edwin Drood*. The greatest barrier that divides the Self (the British) and the Other (the Asians) in both texts is the unintelligibility of language, which leads to the narrator's superficial characterization of the latter's appearances and manners in a way one depicts some animals. However, it can be argued that although the projection or reflection of the Self onto the Others is prominent in both texts, the hybridity of the identity of both parties suggests that there may not be much of a difference between the two sides in actuality. What connects them all is the transaction of opium, an Asian commodity which had been absorbed into British domestic culture. Nonetheless, the fear aroused by the Orient is still present, and in both the two narratives quite far apart from each other in time and style, the cultural imaginary depicting China remains broadly consistent throughout the century (pre- and post-Opium War); China comes up as the most destabilising entity, inducing a pervasive sense of guilt and anxiety, unstable Self, and a fearful anticipation of possible counter-invasion. However, in both texts, it must be noted that structurally there lies a psychological attraction and repulsion towards the Orient.

And there is a significant difference in treatment of these texts from critical perspectives; while psychoanalytic reading of de Quincey is preferred by Barrell, Leask, O’Quinn, and other critics, readings of Dickens and China by Thurin, Tambling and others tend to opt for broader historical contexts rather than interior trauma. In other words, De Quincey and Dickens can be broadly located within the same cultural imaginary, but they are on the different sides of the divide of the Opium War in terms of critical analysis.

Before concluding this paper, I would like to glance over the long span trajectory of Oriental representation in British literature. While Asiatic characters such as the Malay and the Chinese are portrayed as temporal visitors from the periphery or existence in the narrator’s dream in *Confessions of an English Opium-Eater*, the Chinaman and the Lascar in *The Mystery of Edwin Drood* are treated as actual inhabitants of the centre, London, which may be well reflecting the situation of late 19th-century society that witnessed an influx of immigrants, especially from China and India. So, the distance between the peripheral Asiatic beings and the centre (Britain, or more particularly London) has come closer in literary imagination. But then, what is to happen afterwards? A glimpse of famous literary works in the earlier stage of the 20th century such as Sax Rohmer’s *The Mystery of Dr. Fu-Manchu* (1913) and Agatha Christie’s *The Big Four* (1927), which both features Chinese masterminds, could offer some hint. The fact that these come under the mystery genre is of some significance (even the Malay episode in *Confessions of an English Opium-Eater* may be read like an unexplained thriller), which, of course, is shaped by contemporary social factors including the expansion of the metropolis and the growing diversity and anonymity of urban experience. It could be said that the portrayals of Asia and especially China are subject to gradual evolution over these decades, becoming transformed from a danger understood as unintelligible and secluded in Opium dens, to a threatening intelligence stretching across metropolitan and global networks in later literary imaginations, which, of course, requires further investigation.

Notes

1 As a historical point, French colonization of Algeria began in 1830 so there would have been numerous Africans in Paris in 1841 in reality.

2 In this paper, “animal” equals “animal other than human beings” for a matter of convenience.

3 See Tracy 204–05 for this discussion.

4 De Quincey published a revised version of *Confessions of an English Opium-Eater* in 1856; however, since there is not much difference in the episodes investigated in this paper, the 1822 version is used here. See Jack.

5 John Barrell partly focuses on the “tiger-cat” in his argument, also studying a note to the late

revision of *Confessions of an English Opium-Eater*: "There is a linkage, I am suggesting, between these various texts, constituted by the Malay and the lethal gift of opium, [. . .] and the desire to procure the death of a dog or tiger-cat in order to prevent those animals from inflicting death on a child" (76)

6 The number "three" increases to "six" in 1856 version.

7 See Milligan for more discussion.

8 For De Quincey's articles on China, refer to his writings such as "War with China, and the Opium Question" (1840), "The Opium Question and China" (1840), and "On the China and the Opium Question" (1840) in *Blackwood's Magazine* 47.

9 Though many critics agree that the culprit is probably Jasper, this paper will refrain from making any assumptions.

10 See Tracy.

11 The text is available online at Dickens Journals Online 〈www.djo.org.uk/〉

12 See Dickens, *Letters*.

13 See Koike 164–221 for a discussion on opium usage in their novels.

14 "On one evening, protected by the detective police, [Dickens] took Fields, Eytinge, and Dolby through the lowest criminal dives of the Ratcliffe Highway, the haunts of sailors, Lascars, and Chinese, and into one of the opium dens where they swathe hideous old woman who was to serve as a model for the Princess Puffer in *The Mystery of Edwin Drood*." (Johnson 1113)

15 See Dickens's "The Chinese Junk" in *The Examiner* 24 June 1848.

16 See Dickens's "The Great Exhibition and the Little One" in *Household Words* 3. 67 (1851).

Bibliography

Aylmer, Felix. *The Drood Case*. New York: Barnes, 1965.

Barrell, John. *The Infection of Thomas De Quincey: a Psychopathology of Imperialism*. New Haven: Yale UP, 1991.

Chang, Elizabeth Hope. *Britain's Chinese Eye Literature, Empire, and Aesthetics in Nineteenth-century Britain*. Stanford: Stanford UP, 2010.

Chandler, James. "The Opium Connection: Thomas De Quincey, Charles Dickens, and D. W. Griffith." *Studies in English Literature 1500–1900*. 56. 4 (2016): 895–924.

Dawson, Raymond Stanley. *The Chinese Chameleon: An Analysis of European Conceptions of Chinese Civilization.* Oxford University Press, 1967.

De Quincey, Thomas. *Confessions of an English Opium-Eater and Other Writings.* Ed. Robert Morrison. Oxford: Oxford UP, 2013.

Dickens, Charles. *Hard Times*. Ed. Paul Schlicke. Oxford: Oxford UP, 2008.

———. *The Letters of Charles Dickens*. Ed. Graham Storey. Vol. 12. Oxford: Clarendon, 2002.

———. *The Mystery of Edwin Drood*. Ed. Margaret Cardwell. Oxford: Oxford UP, 2009.

Forsyte, Charles. *The Decoding of Edwin Drood*. New York: Scribner's, 1980.

Foxcroft, Louise, et al. *The Making of Addiction: The 'Use and Abuse' of Opium in Nineteenth-Century Britain*. London: Routledge, 2016.

Grylls, D. "Smoke Signals: The Sexual Semiotics of Smoking in Victorian Fiction." *English*. *English* 55. 211 (2006): 15–35.

Jack, Ian. "De Quincey Revises His Confession." *PMLA* 72. 1 (1957): 122–46.

Johnson, Edgar. *Charles Dickens: His Tragedy and Triumph*. *Triumph*. 2 vols. New York: Simon, 1952.

Leask, Nigel. *British Romantic Writers and the East: Anxieties of Empire*. Cambridge: Cambridge UP, 1992.

Milligan, Barry. *Pleasures and Pains: Opium and the Orient in Nineteenth-century British Culture*. Charlottesville: U of Virginia, 2003.

Murray, Chris. “Greeks on de Quincey’s Chinese stage: Orientalism, Opium Warfare, and the ‘Theory of Greek Tragedy.’” *Classical Receptions Journal* 7. 3 (2014): 314–32.

O’Kane Mara, Miriam. “Sucking the Empire Dry: Colonial Critique in *The Mystery of Edwin Drood*.” *Dickens Studies Annual* 32 (2002): 233–46.

O’Quinn, Daniel. “Murder, Hospitality, Philosophy: De Quincey and the Complicitous Grounds of National Identity.” *Studies in Romanticism* 38. 2 (1999): 135–70.

Parkinson, Joseph Charles. “Lazarus, Lotus-Eating.” *All the Year Round* 15. 368 (1866): 421–25.

Poe, Edgar Allan. “The Murders in the Rue Morgue.” *The Selected Writings of Edgar Allan Poe: Authoritative Texts Backgrounds and Contexts Criticism*. Ed. G. R. Thompson. New York: Norton, 2004. 239–65.

Porter, David. *The Chinese Taste in Eighteenth-Century England*. Cambridge: Cambridge UP, 2014.

Simpson, J. A., and E. S. C. Weiner. *The Oxford English Dictionary.* Oxford: Clarendon, 1989.

Tambling, Jeremy. “Opium, Wholesale, Resale, and for Export: On Dickens and China, Part One.” *Dickens Quarterly* 21. 1 (2004): 28–43.

————. “Opium, Wholesale, Resale, and for Export: On Dickens and China, Part Two.” *Dickens Quarterly* 21. 2 (2004): 104–13.

Thurin, Susan Schoenbauer. “China in Dickens.” *Dickens Quarterly* 8. 3 (1991): 99–111.

Tracy, Robert. “Opium Is the True Hero of the Tale”: De Quincey, Dickens, and *The Mystery of Edwin Drood*.” *Dickens Studies Annual: Essays on Victorian Fiction*. 40. 1 (2009): 199–214.

Xu, Wenying. “The Opium Trade and “Little Dorrit”: A Case of Reading Silences.” *Victorian Literature and Culture* 25. 1 (1997): 53–66.

Koike, Shigeru. “The Mystery of *The Mystery of Edwin Drood*.” Tokyo: Shobunsha, 1983. 164–221.