

Women in Love の物語構造

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Narrative Structure of *Women in Love*

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概 要

Franz K. Stanzel は、小説のジャンル特性である「語りの媒介性」をその物語理論の中核として、作者と語り手とを峻別する。本稿においては、彼が小説の物語構造の基準を成すと考える 3 つの「典型的な物語り状況」に従って、*Women in Love* の物語構造を解明する。

テーマとプロットの展開からも、物語構造からも、特に重要と思われる第 1 章、第 14 章、第 30 章の物語り状況を考察した結果、「局外の語り手による物語り状況」を作る語り手及び作中人物の対話場面と、「作中人物に反映する物語り状況」を生み出す描出話法、両者の広範囲な分布が見られた。しかも、それぞれの物語り状況が交錯し混然となった物語構造を示しており、最も虚構的な現実“the presentation of various phases of the characters' consciousness”を志向する小説 *Women in Love* にふさわしい構造と考えられる。

Abstract

Franz K. Stanzel regards “Mittelbarkeit” (the medium being in the story) as the most important idea in his theory of the novel, and so separates definitely the narrator who is given the personal independency from the writer of the novel.

In this thesis, we're going to clarify the narrative structure of D. H. Lawrence's *Women in Love* by means of Stanzel's “Die typischen Erzählsituationen” (the typical narrative situations) which consist of the standard of the novel's narrative structure.

As the result of studying Chapter 1, 14, 30, each of which seems to play an important part in the development of the plot as well as the theme, we can point out that there is a wide distribution of dialogue scenes and the scenes reflected by represented speech throughout three chapters. It may be concluded that a lot of dialogue scenes indicate the narrator's withdrawal in the fiction world. Besides, we, readers, are able to see directly through the character's consciousness reflected by means of represented speech without the medium being.

This narrative structure, in which the narrative situation produced by the narrator and characters and one reflected by the characters themselves are mingled each other, shows effectively "the presentation of various phases of the characters' consciousness" in *Women in Love*.

1 「典型的物語り状況」について

「物語の真実は芸術的言語によってのみ語られる」¹と言ったのは、D. H. Lawrenceであった。主要作中人物のモデルが歴然としている *Women in Love* (1921)²を読む時、J. M. Murry³でなくとも、Lawrenceの私生活や、当時の交遊を作中人物に重ねて私小説のように錯覚する読者は少くない。しかし、「批評家のあるべき任務は、物語を創造した作家からその物語を救出することである。」⁴というLawrence自身の勧めに従って、本稿では、作者と作品を峻別する「語りの媒介性」⁵という作品内在論的概念から、*Women in Love*の物語構造のプロフィールを把握したい。そこから、この小説が「人間の意識の領域」を言語化した作品であることを実証する手がかりを得ようと思う。それでは、作品分析に入る前に、「語りの媒介性」について概略しておく。

人格を与えられた「語り手」の存在が、劇文学から小説が分離する際のジャンル特性として認められたように、小説とは、「何者かによって語られた話である。」というのが、「語りの媒介性」の前提である。「物語構造」理論をドイツのV. Kayser⁶から受け継ぎ、さらに発展させたF. K. Stanzelは、典型的な物語り状況⁷を次のように分類する。

1. 「私」の語る物語り状況
2. 局外の「全知の語り手」による物語り状況
3. 作中人物に反映する物語り状況

その特色はそれぞれ次のように説明される。

1. 媒介者（一人称の語り手）が小説の登場人物の一員であり、作中人物と語り手の世界は完全に一致している。
2. いわゆる三人称小説において、人格化された語り手が作中人物の住む世界の圏外に位置する。対象は一定の距離をおいて眺められる。
3. 作中人物の意識を通して物語の現実が映し出される。読者は語り手のように「物語り」しないが、知覚したり、感じたりする映し手の目をもって、他の人物を直接眺めるかのような錯覚をもつ。

「語りの媒介性」とは、以上の基本的要素から構成される複合概念であるが、個々の作品の物語り状況は、どの要素が優勢を占めるかということが識別の目安となる。

以上の物語り状況の分類に従って、*Women in Love*から、第1章‘Sisters’、第14章‘Water Party’、第30章‘Snowed up’を選び、その物語構造の特徴を考察する。

2 第1章 'Sisters' の物語構造

第1章 'Sisters' は物語構造からみて、非常に示唆に富んでいる。量的には Stanzel の分類による(2)(3)いずれが優位を占めるとは言い難いのであるが、以下に引用するように幕明けにこれまでの小説とは違った特徴がみられる。

Ursula and Gudrun Brangwen sat one morning in the window-bay of their father's house in Beldover, working and talking. Ursula was stitching a piece of brightly-coloured embroidery, and Gudrun was drawing upon a board which she held on her knee. They were mostly silent, talking as their thoughts strayed through their minds.

'Ursula,' said Gudrun, 'don't you *really want* to get married?' Ursula laid her embroidery in her lap and looked up. Her face was calm and considerate.

'I don't know,' she replied. 'It depends how you mean.'

Gudrun was slightly taken aback. She watched her sister for some moments.

'Well,' she said, ironically, 'it usually means one thing! But don't you think, anyhow, you'd be-' she darkened slightly- 'in a better position than you are in now.'

A shadow came over Ursula's face.

'I might' she said. 'But I'm not sure.'

Again Gudrun paused, slightly irritated. She wanted to be quite definite.

'You don't think one needs the *experience* of having been married?' she asked.

'Do you think it need *be* an experience?' replied Ursula.

'Bound to be, in some way or other,' said Gudrun, coolly. 'Possibly undesirable, but bound to be an experience of some sort.'

'Not really,' said Ursula. 'More likely to be the end of experience.'

Gudrun sat very still, to attend to this. (p.7)

「全知の語り手」とは、「評価し、感じ、見る者」であるが、*Women in Love* の幕明けで、語り手は6行 (Penguin版による) で情景描写をやめて、Ursula と Gudrun の姉妹の対話にその地位を譲り、伝達部及び時折、顔をのぞかせる存在となる。これまでの小説 *Sons and Lovers* では3ページ弱、*The Rainbow* では15ページにわたって、語り手による物語りで始まることと比較して、*Women in Love* 冒頭部の対話の量の少なさは注目に値する。なぜなら「語り手の後退」という物語構造の特徴を冒頭部から読者に認識させるからである。「読者の想像力は物語りの初めの部分に照準があわされ、その印象は物語りが進行するかなり長い間持続する」⁸ばかりでなく、31章から成るこの小説は第9章と第17章を除いて、おびただしい量の対話が分布されているのである。対話場面においては、語り手は伝達部に顔をのぞかせ、自分の判断や評価を表現する。また、対話と対話の間にコメントを加えたり、情景描写をはさんだりする。けれども、読者にとっては、直接話法で語られる登場人物の生の声の方が意識にとどまりがちであり、語り手が君臨する物語りや間接話法で伝えられる登場人物の言葉よりも、かなり語り手は後退すると言えよう。このような物語構造からみた語り手の後退という特徴は、第1章後半部の結婚式の場面では、描出話法が支配的になることによって、さらに印象づけられる。

Gritch 家の結婚式を見に出かけた Ursula と Gudrun は、少し離れた木の陰から、集まって

くる人々を眺めている。この場面は、語り手が Ursula と Gudrun と同じ視点にしながら三人称で語り始める。1 ページ余り、Gudrun の視点にあわせて語り手が物語り、時折、Gudrun の直接話法による独白が挿入されるが、これは内的独白ではなく、あくまで語り手が介在する。次に Ursula に視点をあわせて、描出話法を混じえながら、語り手が Hermione を紹介する。そのことによって、読者は次の描出話法による Hermione の内省を受け容れる心の準備をすることが出来ると言えよう。以下は、Hermione の心の動き、克藤をありありと伝える描出話法によって生み出された「登場人物に反映された物語り状況」の例である。

(1) If only Birkin would form a close and abiding connexion with her, she would be safe during this fretful voyage of life. He could make her sound and triumphant, triumphant over the very angels of heaven. If only he would do it! But she was tortured with fear, with misgivings. She made herself beautiful, she strove so hard to come to that degree of beauty and advantage, when he should be convinced. But always there was a deficiency.

(2) He was perverse too. He fought her off, he always fought her off. The more she strove to bring him to her, the more he battled her back. And they had been lovers now, for years. Oh, it was so wearying, so aching; she was so tired. But still she believed in herself. She knew he was trying to leave her. She knew he was trying to break away from her finally, to be free. But still she believed in her strength to keep him, she believed in her own higher knowledge. His own knowledge was high, she was the central touchstone of truth. She only needed his conjunction with her.

(3) And this, this conjunction with her, which was his highest fulfilment also, with the perverseness of a wilful child he wanted to deny. With the wilfulness of an obstinate child, he wanted to break the holy connexion that was between them.

(4) He would be at this wedding; he was to be groom's man. He would be in the church, waiting. He would know when she came. She shuddered with nervous apprehension and desire as she went through the church-door. He would be there, surely he would see how beautiful her dress was, surely he would see how she had made herself beautiful for him. He would understand, he would be able to see how she was made for him, the first, how she was, for him, the highest. Surely at last he would be able to accept his highest fate, he would not deny her.

(5) In a little convulsion of too-tired yearning, she entered the church and looked slowly along her cheeks for him, her slender body convulsed with agitation. As best man, he would be standing beside the altar. She looked slowly, deferring in her certainty.

(6) And then, he was not there. A terrible storm came over her, as if she were drowning. She was possessed by a devastating hopelessness. And she approached mechanically to the altar. Never had she known such a pang of utter and final hopelessness. It was beyond death, so utterly null, desert. (pp.18-19)

(1) If only の反復、代名詞 this, 感嘆符! (2) 感嘆詞 Oh, 程度を示す形容詞 so (3) 代名詞 this の反復——これらの描出話法の指標から、読者は次第に Hermione の心の中をのぞきこむことになる。(4)(5) He would ~ の10回に及ぶ反復、主観的判断を示す副詞 surely の反復が、Hermione の心の内側にある Rupert Birkin への期待の激しさ、必要度の強さを vivid に伝える。

次の引用2例は、Ursula の心の動きを伝える描出話法例である。

(1) And no bridegroom had arrived! It was intolerable for her. Ursula, her heart strained with anxiety, was watching the hill beyond; the white, descending road, that should give sight of him. There was a carriage. It was running. It had just come into sight. Yes, it was he. Ursula turned towards the bride and the people, and, from her place of vantage, gave an inarticulate cry. She wanted to warn that he was coming. But her cry was inarticulate and inaudible, and she flushed deeply, between her desire and her wincing confusion. (p.120)

(2) Outside, Gudrun and Ursula listened for their father's playing the organ. He would enjoy playing a wedding march. Now the married pair were coming! The bells were ringing, making the air shake. Ursula wondered if the trees and the flowers could feel the vibration, and what they thought of it, this strange motion in the air. (p.24)

(1)の And no bridegroom had arrived! Yes, it was he. が Ursula の気づかひや安堵した気持を伝える。(2)の He would enjoy... Now the married pair were coming! も Gudrun と Ursula に立脚点のある描出話法例であり、彼女達の心に反映された語りが結婚式の楽しい奮闘気をかもし出す効果を与えていると言えよう。

第1章には、この外にもたとえば Ursula の家族に対する感情、Gudrun の炭坑町への嫌悪感が述べられる時にも描出話法が表れるのである。その場合にも、またこの結婚式の場合にも、描出話法が用いられることで、読者の意識の中では、語り手が後退し、作中人物の心理に反映した物語状況が徐々に定着していくことになる。しかしながら、物語構造全体から見れば、描出話法が圧倒的に多いいわゆる「意識の流れ」的な語りの状況とは言えない。全治の語り手は始めから終わりまで完全に作中人物と重なり合うというわけではないからである。むしろ「語り手による物語り状況」と「作中人物に反映された物語り状況」とが混然となる物語り構造は小説全般にみられる物語構造の特徴とも言えるのである。この語り手と作中人物が混然となる例は、後にみる第30章 '*Snowed up*' で特に顕著となる。

3 第14章 '*Water Party*' の物語構造

第1章冒頭のトピックであった「結婚」がこの小説のテーマであることは、これまでの特に Birkin と Ursula の対話から読者には了解されているのであるが、この章で、それが通常の結婚ではなく、人間と人間の根本的な結合——Birkin のことばを借りれば、“the silver river of life” をめざす '*beyond love*' の状態での結合——を意味することが明らかにされる。また、湖上のパーティの最中 Gerald の妹 Diana が溺死する事故は、プロットに緊張を与えるばかりでなく、Gerald と Gudrun の意識の深奥にある「死」——これも Birkin のことばで言うと、“the dark river of dissolution” の行く手にある “universal nothingness”——を照らし出す点で、テーマと深く関わりあっている。ちょうど小説の中間に位置する第14章は、このようにテーマとプロットのいずれの展開からも、小説の要となる重要な章である。そして、この物語構造もテーマやプロットにふさわしい状況を示しているようにみえる。

31章から成る *Women in Love* には、第9章 '*Coal Dust*' と第17章 '*Industrial Magnet*' を除いて、

短い物語単位ごとに、おびただしい量の対話が分布している。Stanzel の調査によると、「*Sons and Lover*」における対話の割合は、中間の幾章かではほとんど50%に達するが、序章と終章で若干減少する。*The Rainbow* では15%にすぎないが、*Women in Love* では再び40%に上昇する。¹¹ 語り手が作中人物に語りの進行役を譲る「対話場面」については、既に第一章で指摘した通りであり、第14章もその例外ではない。ここでは、対話場面が興味深い構造的特徴をみせていることと、テーマと関わる形式であることを指摘したい。

(1) 'Look at the young couple in front,' said Gudrun calmly. Ursula looked at her mother and father, and was suddenly seized with uncontrollable laughter. The two girls stood in the road and laughed till the tears ran down their faces, as they caught sight again of the shy, unworldly couple of their parents going on ahead.

'We are roaring at you, mother,' called Ursula, helplessly following after her parents.

Mrs Brangwen turned round with a slightly puzzled exasperated look. 'Oh indeed!' she said. 'What is there so very funny about me, I should like to know?'

She could not understand that there could be anything amiss with her appearance. She had a perfect calm sufficiency, an easy indifference to any criticism whatsoever, as if she were beyond it. Her clothes were always rather odd, and as a rule slip-shod, yet she wore them with a perfect ease and satisfaction. Whatever she had on, so long as she was barely tidy, she was right, beyond remark; such an aristocrat she was by instinct.

'You look so stately, like a country Baroness,' said Ursula, laughing with a little tenderness at her mother's naive puzzled air.

'just like a country Baroness!' chimed in Gudrun. Now the mother's natural hauteur became self-conscious, and the girls shrieked again.

'Go home, you pair of idiots, great giggling idiots!' cried the father inflamed with irritation.

'Mm-m-er!' boomed Ursula, pulling a face at his crossness.

The yellow lights danced in his eyes, he leaned forward in real rage.

'Don't be so silly as to take any notice of the great gabies,' said Mrs Brangwen, turning on her way.

'I'll see if I'm going to be followed by a pair of giggling, yelling jackanapes-' he cried vengefully.

The girls stood still, laughing helplessly at his fury, upon the path beside the hedge.

'Why you're as silly as they are, to take any notice,' said Mrs Brangwen also becoming angry now he was really enraged.

'There are some people coming, father,' cried Ursula, with mocking warning. He glanced round quickly, and went on to join his wife, walking stiff with rage. And the girls followed. weak with laughter. (pp.174-175)

引用(1)は、炭坑主 Critch 家が催す湖上のパーティに招待されて出かけていく Brangwen 一家の対話場面の一部である。Brangwen 夫妻と娘達との間にある価値観の gap を、語り手は巧みに作中人物に語らせながらも、絶えず顔をのぞかせて注釈を加えている。ここでは、語り手と作中人物のことが絶えず交錯し、どちらが優勢かは判断し難い。このような対話と語り手による物語りが混合する状況は、この章ばかりでなく小説の外の場面でも散見できるのである。

(2) The waiters from on board ran out to the boat-house with baskets, the captain lounged on the little bridge. Seeing all safe, Gerald came to Gudrun and Ursula.

'You wouldn't care to go on board for the next trip, and have tea there?' he asked.

'No, thanks,' said Gudrun coldly.

'You don't care for the water?'

'For the water? Yes, I like it very much.'

He looked at her, his eyes searching.

'You don't care for going on a launch, then?'

She was slow in answering, and then she spoke slowly.

'No, she said. 'I can't say that I do.' Her colour was high, she seemed angry about something.

'*Un peu trop do monde,*' said Ursula, explaining.

'Eh? *Trop de monde!*' He laughed shortly. 'Yes, there's a fair number of em.'

Gudrun turned on him brilliantly.

'Have you ever been from Westminster Bridge to Richmond on one of the Thames steamers?' she cried.

'No,' he said. 'I can't sav I have.'

'Well, it's one of the most *vile* experiences I've ever had.' She spoke rapidly and excitedly, the colour high in her cheeks. 'There was absolutely nowhere to sit down, nowhere, a man just above sang "Rocked in the Cradle of the Deep" the *whole* way; he was blind and he had a small organ, one of those portable organs, and he expected money; so you can imagine what *that* was like; there came a constant smell of luncheon from below, and puffs of hot oily machinery; the journey took hours and hours and hours; and for miles, literally for miles., dreadful boys ran with us on the shore, in that *awful* Thames mud, going in *up to the waist*—they had their trousers turned back, and they went up to their hips in that indescribable Thames mud, their faces always turned to us, and screaming, exactly like carrion creatures, screaming "Ere y'are sir, 'ere y'are sir, 'ere y'are sir", exactly like some foul carrion objects, perfectly obscene; and paterfamilias on board, laughing when the boys went right down in that awful mud, occasionally throwing them a ha' penny. And if you'd seen the intent look on the faces of these boys, and the way they darted in the filth when a coin was flung—really, no vulture or jackal could dream of approaching them, for foulness. I *never* would go on a pleasure boat again—never.'

Gerald watched her all the time she spoke, his eyes glittering with faint rousedness. It was not so much what she said; it was she herself who roused him, roused him with a small, vivid pricking. (pp.179–180)

引用(2)は、Gerald が Ursula と Gudrun を船にさそう場面である。対話はこのあとも続くのであるが、対話の優勢はこれだけで十分理解できよう。特に最後の直接話法は、Gudrun の独壇場であり、人間や社会階層がもつ既成概念に過敏な彼女の屈折した感情が現れている。しかし物語り構造の視点からもう少し視野を広げると、数ページにわたって続く対話場面に語り手が姿を現し、場景描写をすることで、弛緩しがちな対話による物語り状況に適度の緊張を与えているのである。

次の引用(3)は、*Women in Love* のテーマに関わる key scene からの抜粋である。

(3) They found Birkin and Ursula sitting together by the boats, talking and laughing. Birkin had been teasing Ursula.

'Do you smell this little marsh? he said, sniffing the air. He was very sensitive to scents, and quick in understanding them.

'It seethes and seethes, a river of darkness.' he said, 'putting forth little and snakes, and the *ignis fatuus*, and rolling all the time onward. That's what we never take into account—that it rolls onwards.'

'What does?'

'The other river, the black river. We always consider the silver river of life, rolling on and quickening all the world to a brightness, on and on to heaven, flowing into a bright eternal sea, a heaven of angels thronging. But the other is our real reality—'

'But what other? I don't see any other,' said Ursula.

'It is your reality, nevertheless, he said; that dark river of dissolution. You see it rolls in us just as the other rolls—the black river of corruption. And our flowers are of this—our sea-born Aphrodite, all our white phosphorescent flowers of sensuous perfection, all our reality nowadays.'

'You mean that Aphrodite is really deathly?' asked Ursula.

'I mean she is the flowering mystery of the death-process, yes,' he replied. 'When the stream of synthetic creation lapses, we find ourselves part of the inverse process, the blood of destructive creation. Aphrodite is born in the first spasm of universal dissolution—then the snakes and swans and lotus-marsh-flowers—and Gudrun and Gerald—born in the process of destructive creation.'

'And you and me—?' she asked.

'Probably,' he replied. 'In part, certainly. Whether we are that, *in toto*, I don't yet know.'

'You mean we are flowers of dissolution—*fleurs du mal*? I don't feel as if I were' she protested.

He was silent for a time.

'I don't feel as if we were, *altogether,*' he replied. 'Some people are pure flowers of dark corruption—lilies. But there ought to be some roses, warm and flamy. You know Herakleitos says "a dry soul is best". I know so well what that means. Do you?'

'I'm not sure,' Ursula replied. 'But what if people are all flowers of dissolution—when they're flowers at all—what difference does it make?'

'No difference—and all the difference. Dissolution rolls on, just as production does,' he said. 'It is a progressive process—and it ends in universal nothing—the end of the world, if you like, But why isn't the end of the world as good as the beginning?'

'I suppose it isn't,' said Ursula, rather angry.

'Oh yes, ultimately,' he said. 'It means a new cycle of creation after—but not for us. If it is the end, then we are of the end—*fleurs du mal*, if you like. If we are *fleurs du mal*, we are not roses of happiness, and there you are.'

'But I think I am,' said Ursula. 'I think I am a rose of happiness.' (pp.192–193)

この Birkin によって述べられる「銀色の生命の河」'the silver river of life' と「黒い崩壊の河」'the black river of corruption' は、物語のテーマ「結婚」の意味を解き明かす key word である。語り手は、どうしても語らねばならないこの2つの概念を、Birkin と Ursula の対話にゆだねて自分は身を潜めてしまう。しかも、この場面での対話は、第11章 'An Island' における「愛

はある種の人間関係にすぎず、愛は最も偉大であるなどとは大嘘だ——」(p.141) 第13章 'Mino' における「男と女の間にみられる究極的な結合は、愛ではなく、創造の法則であって、ひとつの星が他の星とバランスを維持するように、人は他との結縁にわが身をあずけることによっではじめて、自由になれる」(pp.169-170)¹²といった一連の Birkin と Ursula との対話の中での発話を前提として読まれなければならない。そうでなければ、この対話場面での、「ぼくたちは銀色をした生命の河のことはいつも考えているんだ。それは光明をめがけ、天をめざして、たえず流れつづけながら、世界に生气を与え、天使の群れにとりかこまれて最後には輝かしい永遠の海に流れ入るんだ。」ということばも、空疎な戯言としか受け取られないであろう。事実、小説の中では Birkin に理解を示しつつある Ursula でさえ彼の考え方や憤りに似た感情を覚えるのである。このように難解な「結婚」の意味——それは従来の意味における性質のものでなく、人間の意識の深いところに潜む根源的な生命の河へ到達するプロセスである——を、全治の語り手が直接読者に説得することをしないで、作中人物に語らせ、小説の世界に読者をより近づけようとする。しかも、これまでの対話場面と関連づけて、弁証法的に発展させていくという構造的な特徴をもつ点で、テーマの展開にふさわしい形式と考えられるのである。

次に、「作中人物に反映した物語り状況」を生み出す描出話法が、Gudrun の意識を照らし出す場合に用いられていることも見逃してはなるまい。

(4) Then he clambered into the boat. Oh, and the beauty of the subjection of his loins, white and dimly luminous as he climbed over the side of the boat, made her want to die, to die. The beauty of his dim and luminous loins as he climbed into the boat, his back rounded and soft—ah, this was too much for her, too final a vision. She know it, and it was fatal. The terrible hopelessness of fate, and of beauty, such beauty! (p.203)

引用(4)における感嘆詞 Oh, 代名詞 this, 程度の形容詞 such, 感嘆符!, to die の反復が外的指標であるこの描出話法は、Diana を救おうとして湖にもぐりこんでいった Gerald が力を使い果たしてボートにもどってきた様子を、Gudrun は 'fatal beauty' だと自覚する場面で用いられている。

それらは、彼女がこれまで Gerald に対して抱いた共犯者的な潜在感情が、「死が内包している美」に根ざしていたことを表面化する点で重要である。

以上みてきたように、'Water Party' の物語り構造は、「語り手による物語り状況」には語り手自身と作中人物による対話がめまぐるしく交錯し、「作中人物に反映する物語り状況」を中心とした意識描写も入り混じり複雑な様相を呈している。異なった形式によって次々と語られていく間に、読者はさらに水や月という象徴的陰喩にも影響を受けて、物語りの過中に組み入れられていく。そして、いずれの物語り状況にあっても、その語りの意図が "the representation of states of consciousness"¹³ であることに気づくであろう。そういう意味で、この章は「D. H. Lawrence は、*Women in Love* で語りの媒介性のなかに潜在する諸々の形式の力を、その相

対化の効果ともどもに、巧みに表現のプロセスの中に取り組むことができたのであった」という Stanzel のことばを幾分実証できる物語り構造をみせていると言えよう。

4 第30章 'Snowed Up' の物語構造

Women in Love のクライマックスであるこの章において、「全治の語り手による語り」と「作中人物に反映された語り」が混然となる状況がますます明確になってくる。

Birkin と Ursula が去ったあと、雪と氷に閉ざされたアルプスの山中で Gerald と Gudrun が迎える破局に、芸術家 Loerke がからんで語りは息づまるような緊迫した様相を帯びてくる。この章の意図は作中人物の意識の底に沈んでいた内部崩壊、焦燥、懐疑、絶望といった諸々の状況を暴き出すことにあり、その語りの状況は、語り手による外的な視点からの語りに耐えきれなくなったかのように、内的視点からの「作中人物に反映する」描出語法を駆使した物語り状況へと移っていく。そのような第30章の至るところで出会う「語り手による物語り状況」と「作中人物に反映された物語り状況」とが混然融合した例を以下に引用する。

(1) 自己満足感を失っていく Gerald

A strange rent had been torn in him; like a victim that is torn open and given to the heavens, so he had been torn apart and given to Gudrun. How should he close again? This wound, this strange, infinitely—sensitive opening of his soul, where he was exposed, like an open flower, to all the universe, and in which he was given to his complement, the other, the unknown, this wound, this disclosure, this unfolding of his own covering, leaving him incomplete, limited, unfinished, like an open flower under the sky, this was his cruellest joy. Why then should he forgo it? Why should he close up and become impervious, immune, like a partial thing in a sheath, when he had broken forth, like a seed that has germinated, to issue forth in being, embracing the unrealized heavens.

He would keep the unfinished bliss of his own yearning even though the torture she inflicted upon him. A strange obstinacy possessed him. He would not go away from her whatever she said or did. (pp.501—502) (下線描出語法, 以下同じ)

(2) 沈んでいく夕陽に恍惚となる Gudrun に対する Gerald の焦燥感

To her it was so beautiful, it was delirium, she wanted to gather the glowing, eternal peaks to her breast, and die. He saw them, saw they were beautiful. But there arose no clamour in his breast, only a bitterness that was visionary in itself. He wished the peaks were grey and unbeautiful, so that she should not get her support from them. Why did she betray the two of them so terribly, in embracing the glow of the evening? Why did she leave him standing there, with the icewind blowing though his heart, like death, to gratify herself among the rosy snow-tips?

'What does the twilight matter?' he said. 'Why do you grovel before it? Is it so important to you?'

She winced in violation and in fury. (pp.502—503)

(3) Loerke の内省に写された女性観

How should Gerald hope to satisfy a woman of Gudrun's calibre? Did he think that pride or masterful will or physical strength would help him? Loerke know a secret beyond these things. The greatest power is the one that is subtle and adjusts itself, not one which blindly attacks. And he, Loerke, had understanding where Gerald was a calf. He, Loerke, could penetrate into depths far out of Gerald's knowledge. Gerald was left behind like a postulant in the ante-room of this temple of mysteries, this woman. But he, Loerke, could he not penetrate into the inner darkness, find the spriti of the woman in its inner recess, and wrestle with it there, the central serpent that is coiled at the core of life?

What was it, after all, that a woman wanted? Was it mere social effect, fulfilment of ambition in the social world, in the community of mankind? Was it even a union in love and goodness? Did she want 'goodness'? Who but a fool would accept this of Gudrun? This was but the street view of her wants. Cross the threshold, and you found her completely, completely cynical about the social world at its advantages. Once inside the house of the soul, and there was a pungent atmosphere of corrosion, an inflamed darkness of sensation, and a vivid, subtle, critical consciousness. that saw the world distorted, horrific.

What then, what next? Was it sheer blind force of passion that would satisfy her now? Not this, but the subtle thrills of extreme sensation in reduction. It was an unbroken will reacting against her unbroken will in a myriad subtle thrills of reduction, the last subtle activities of analysis and breaking down, carried out in the darkness of her, whilst the outside from, the individual, was utterly unchanged, even sentimental in its poses. (pp.507-508)

(4) 機械の完全な部分品となった日常, 仕事, そして Gerald の本質と機械の相似性を自覚する Gudrun の恐怖

The thought of the mechanical succession of day following day, day following day, *ad infinitum*, was one of the things that made her heart palpitate with a real approach of madness. The terrible bondage of this tick-tack of time, this twitching of the hands of the clock, this eternal repetition of hours and days—oh God, it was too awful to contemplate. And there was no escape from it, no escape.

She almost wished Gerald were with her to save her from the terror of her own thoughts. Oh, how she suffered, lying there alone, confronted by the terrible clock, with its eternal tick-tack. All life, all life resolved itself into this : tick-tack, tick-tack, tick-tack; then the striking of the hour; then the tick-tack, tick-tack, and the twitching of the clock -fingers.

Gerald could not save her from it. He, his body, his motion, his life—it was the same ticking, the same twitching across the dial, a horrible mechanical twitching forward over the face of the hours. What were his kisses, his embraces. She could hear their tick-tack, tick-tack.

Ha-ha—she laughed to herself, so frightened that she was trying to laugh it off—ha ha, how maddening it was, to be sure, to be sure!

Oh, why wasn't somebody kind to her? Why wasn't there somebody who would take her in their arms, and hold her to their breast, and give her rest, pure, deep, healing rest. Oh, why wasn't there somebody to take her in arms and fold her safe and perfect, for sleep. She wanted so much this perfect enfolded sleep. She lay always so unsheathed in sleep. She would lie a always unsheathed in sleep, unrelieved, unsaved. Oh, how could she bear it, this endless unrelief, this eternal unrelief.

Gerald! Could he fold her in his arms and sheathe her in sleep? Ha! He needed putting to sleep himself—poor Gerald. That was all he needed. What did he do, he made the burden for her greater, the burden of her sleep was the more intolerable, when he was there. He was an added weariness upon her unripening nights, her unfruitful slumbers. Perhaps he got some repose from her. Perhaps he did. Perhaps this was what he was always dogging her for, like a child that is famished, crying for the breast. Perhaps this was the secret of his passion, his for ever unquenched desire for her—that he needed her to put him to sleep, to give him repose.

What then! Was she his mother? Had she asked for a child, whom she must nurse through the nights, for her lover. She despised him, she despised him, she hardened her heart. An infant crying in the night, this Don Juan.

Ooh, but how she hated the infant crying in the night. She would murder it gladly. She would stifle it and bury it, as Hetty Sorrell did. No doubt Hetty Sorrell's infant cried in the night—no doubt Arthur Donnithorne's infant would. Ha—the Arthur Donnithornes, the Gerald's of this would. So manly by day, yet all the while, such a crying of infants in the night. Let them turn into mechanisms, let them. Let them become instruments, pure machines, pure wills, that work like clock-work, in perpetual repetition. Let them be this, let them be taken up entirely in their work, let them be perfect parts of a great machine, having a slumber of constant repetition. Let Gerald manage his firm. There he would be satisfied, as satisfied as a wheel-barrow that goes backwards and forwards along a plank all day—she had seen it. (pp.522—523)

(5) 雪のスロープを歩き続け、死にゆく Gerald の内省

He slithered down a sheer snow slope. That frightened him. He had no alpenstock, nothing. But having come safely to rest, he began to walk on in the illuminated darkness. It was as cold as sleep. He was between two ridges in a hollow. So he swerved. Should he climb the other ridge or wander along the hollow? How frail the thread of his being was stretched! He would perhaps climb the ridge. The snow was firm and simple. He went along. There was something standing out of the snow. He approached with dimmest curiosity.

Yet why be afraid? It was bound to happen. To be murdered! He looked round in terror at the snow, the rocking, pale, shadowy slopes of the upper world. He was bound to be murdered, he could see it. This was the moment when the death was uplifted, and there was no escape.

Lord Jesus, was it then bound to be—Lord Jesus! He could feel the blow descending, he knew he was murdered. Vaguely wandering forward, his hands lifted as if to feel what would happen, he was waiting for the moment when he would stop, then it would cease. It was not over yet. (pp.532—533)

以上の引用からも推測出来るのであるが、この章はすべて 'Water party' で示唆された「崩壊の黒い河」が内包する腐敗、渇き、虚無、焦燥、瞬間的な恍惚感、野望、労働や芸術の機械化、人間の機械化などを、Gerald と Gudrun が認識していくプロセス、いわば死にゆくプロセスを物語ることに費やされている。そのような作中人物の内面の世界を語る場合の手法として、読者に作中人物の心の中に起きる様々な変化を眼前に写し出す、直接性に富む描出話法が最も適

していることは言うまでもない。しかし第30章では外的視点と内的視点とが絶えず移動する結果、両者が混然融合する物語り状況は、その外の固定化された視点からの語りの状況よりも、はるかに流動性に富み、読者の想像力により自由な活動空間を与えると考えられるのである。

結 び

これまで、F. Stanzel の「語りの媒介性」を構成する典型的な物語り状況のうち、「全治の語り手による物語り状況」の一部を成す対話場面と、「作中人物に反映された物語り状況」を作り出す描出話法とを中心に考察してきた。

全治の語り手とは、小説世界の局外に位置し、「報告し、記録し、知らせ、伝達し、文通し、文書によるレポートをし、証人を呼び出し、己れ自身の語りに言及し、読者に語りかけ、物語の中身について注釈をする」存在である。もし、*Women in love* がこのように全知全能の語り手の立脚点からのみ語られていたとすれば、読者にはたとえその語りに image や symbol に満ちた神秘的な要素を感じられたとしても、一方では独断的な小説として拒否されたかも知れない。

語り手が読者に伝えたい、現代人にとっては痛烈な批判であろう「黒い崩壊の河」の意味も、それを克服する道である「生の哲学」も、作中人物の対話にその語りの一部をまかせたことが、物語世界と読者との距離を縮める効果があったと考えられる。

物語構造のもう一つの特徴である描出話法の広範囲な分布は、'a new state of consciousness from dissolution to a life in equilibrium' の言語化を可能にしていることを示している。これまで指摘してきたように、描出話法が生み出す「作中人物に反映された語りの状況」は、小説のテーマ「生命回復へ向かう創造の過程」の途中で、一種の溶解作用を体験する際に生ずる「動揺・克藤・憤り・苦悩・焦燥・期待・失望」など意識の多様な面にスポットライトをあてて、小説という虚構の世界の中で、最も虚構的な現実広がる空間に、読者を媒体者を介することなく関与させることが出来たのである¹⁴。

さらに、これまでの考察から明らかのように、*Women in love* の物語構造には、語りの立脚点が移動する傾向が強くみられ、それぞれの物語り状況が互いに他を溶かしこむ様相をみせている。この事実が、*Women in love* の独自性——「人間の意識の領域」の言語化とどのように関わっているかを解明するには、より多くの検証を必要とするであろう。

注

1. "Art speech is the only truth!" の訳. D. H. Lawrence, *Studies in Classic American Literature* (Heinemann: London, 1964) p.2.
2. 本稿では、D. H. Lawrence, *Women in love* (Penguin Books) から引用する。本文には頁数を記入する。
3. Lawrence と個人的交遊があった Murry 夫妻であるが、J. M. Murry は *Women in love* を Ultraphallic consumption の実現を望んだ小説であると論じ、(*Women in love in D. H. Lawrence: Son of Women*, pp.106-122), ロレンス個人の経験を小説化しただけである (*Love, Freedom and Society*, pp.57-58)

- と *Women in love* を評価していない。Murry に反論して、F. R. Leavis は *Women in love* を art であるとして高く評価した。(D. H. Lawrence, *Novelist*, pp.146-196) が、その論証は乏しいと思われる。
4. "Never trust the artist. Trust the tale. The proper function of a critic is to save the tale from the artist who created it." の訳。前述 *Studies in Classic American Literature*, p.2.
 5. Franz K. Stanzel, *Theorie des Erzählens* の Mittelbarkeit の訳。(UTB, Vandenberg). 前田彰一訳「物語の構造」(岩波書店)がある。
 6. Wolfgang Kayser の理論的結晶 *Das Sprachliche Kunstwerk, Eine Einführung in die Literaturwissenschaft* (Francke Verlag) に詳しい。Kayser は(局外の)語り手と作者を峻別し、語り手を解釈上の補助手段に利用する道を開いた。この小説理論が定着したのは1950年代である。柴田斎訳「言語芸術作品」(法政大学出版)がある。
 7. F. K. Stanzel の用語 'Die typischen Erzählsituationen' の訳。
 8. 前述「物語の構造」p.153.
 9. 英語で represented speech (描出話法)、フランス語で le style indirect libre (自由間接話法)、ドイツ語では erlebte Rede (体験話法) と呼ばれる。represented speech は Otto Jespersen の用語。(The *Philosophy of Grammar*, pp.290-300) で、文法的には直接話法と間接話法の間中に位置する話法であるが、特に人間の内面が小説の関心事になった現代小説によく用いられる文体上の手法として考えられている。しかし、我が国における描出話法研究の専門書は少ない。
 10. G. Hough は *Women in love* のテーマを結婚であるとして、論を展開している。(The *Dark Sun*, pp.72-90) それは、*The Rainbow* では許容されていた制度化された結婚を疑問視し、男と女という相対する存在が個有性を失わずして、平衡を保ったまま到達するのである、とみている。
 11. 前述「物語の構造」p.52.
 12. Birkin が「愛」ということばから、古い意味での男と女の結びつき、エゴイズムの同居した結びつきを排除しようとして、非人間の世界での究極的な出会いを方向づけようとしているのに対して、Ursula は「愛はすべて」であり、「自由」であるという立場から脱しきれない状態が、外の場面でも多くみられる。
 13. Harry T. Moore and Warren Roberts, *D. H. Lawrence and his World* (Thames and Hudson, London) p.54. からの引用。

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4. Graham Hough, *The Dark Sun* (Gerald Duckworth & Co. Ltd., London 1965)
5. F. R. Leavis, *D. H. Lawrence Novelist* (Chatto & Windus, London 1957)
6. F. K. Stanzel・前田彰一訳「物語構造」(岩波書店)
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8. 大塚・中島監「新英語学辞典」(研究社)
9. 中川ゆきこ「自由間接話法——英語の小説にみる形態と機能」(あぼろん社)
10. D. H. ロレンス研究会編「ロレンス研究——恋する女たち——」(朝日出版社)