

学位論文内容の要旨

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論文題名 「クリスティナ・ロセッティ研究—ヴィクトリア朝女性詩人として—」

大学生の頃から取り組んできたヴィクトリア朝女性詩人クリスティナ・ロセッティの詩集『歌を歌おう(“Sing Song”)』は、素朴な表現と言葉遊びに満ちていて、児童文学への魅力的な橋渡しもしてくれた。その後ロセッティ研究を続ける中で、フェミニスト批評理論に基づく種々の解釈に出会い、特に彼女の代表作でもある『子鬼の市場(“Goblin Market”)』、『王子の行進(“The Prince’s Progress”)』『父親の子供に対する不当行為(“The Iniquity of the Fathers upon the Children”)』などの長編詩についてのフェミニズム的視点からの解釈に強い印象を受けた。これらの良く知られたロセッティ成熟期の長編詩については多様な側面からすでに色々論じられているが、彼女の初期の作品についてはあまり考察されておらず、この論文では先ず初期作品にロセッティ研究の上で重要な要素がうかがえることを論じた。つまり詩人の初期詩作品を研究することでその詩人の創作過程を明らかにすることができるのであり、これはロセッティの初期作品集『少女時代の作品集(“Juvenilia”)』にも当てはまる。この作品集は彼女の若い頃の読書体験や詩作習慣への貴重な洞察を与えてくれ、同時にこの詩人の思想や感情を簡明に表現する方法を示してくれる。また、この論文では前述した『子鬼の市場』『王子の行進』など詩人の成熟期の代表的物語詩については、フェミニスト批評的な視点から、また古典的な「妖精物語」の女性主人公との比較によって論じている。

イギリスでは19世紀ヴィクトリア朝から20世紀初頭にかけて「女権拡大運動(フェミニズム)」が社会的にも大きなうねりとなり、文学の世界でもブロンテ姉妹、エリザベス・ブラウニング、ジョージ・エリオット(女性作家のペンネーム)などが輩出したが、ロセッティもその一人であった。ロセッティは、その抒情詩、宗教詩、子供のための童謡詩、さらには代表的な長編詩を通して、女性詩人の立場から当時の女性の置かれた社会状況についての見解を表現しようとしたのだ。例えば代表作『子鬼の市場』では当時の社会状況に於ける女性の苦闘というテーマが、二人のヒロインの「姉妹関係(“sisterhood”)」という観点から描かれている。さらにはヴィクトリア朝時代における女性の自立という問題が長編詩では扱われていることを論じている。

以下、本論文における各章の要旨を簡単に述べておきたい。

「序論(Introduction)」

本論の研究目的と、ロセッティとその家族(兄も有名な詩人、姉は修道女に)の伝記的な側面を述べている。

「第1章 『少女時代の作品集』—『優しき愛は不滅』(“Juvenilia Poems”—’Sweet Love Shall Never Die’)」

若い頃のロセッティが意識的に模倣しようとした文学上の先達(伝統)とのかかわりを探るとともに、彼女のより深い創作の動機を探る。これら初期の詩を研究することで後の詩人の成熟期に於ける表現方法の萌芽もうかがえると論じている。

「第2章『歌を歌おう』—母の愛と理想家族のイメージ(“Sing Song”—Maternal Love and the Image of an Ideal Family)」

詩集『歌を歌おう』の詩は子供の心に訴える音やリズムを持つが、その内容は子に対する母親の愛をテーマに理想の家族像を描く詩が多いと論じている。

「第3章『子鬼の市場』—「手に手をつないで」(“Goblin Market”—‘Joining Hands to Little Hands’)」

ロセッティの傑作『子鬼の市場』では呪文のような繰り返しのリズムと豊かなイメージで、子鬼と姉妹の出会いとその呪術的世界からの「姉妹愛(sisterhood)」による救済を描いていると論じている。

「第4章『王子の行進』—「眠り」の意味(“The Prince's Progress”—the Meaning of “Sleep”)」

ロセッティのもう一つの傑作『王子の行進』と妖精物語の古典『眠り姫』における二人の王子を比較して、女性作家と男性作家による違いを指摘する。加えてヒロインの「眠り」の意味についてフェミニスト批評の視点から論じている。

「第5章「父親の子供に対する不当行為」—女らしさからフェミニズムへ(“The Iniquity of the Fathers upon the Children”—from Femininity to Feminism)」

ここではヴィクトリア朝の理想の家族愛と「姉妹関係(sisterhood)」というテーマをフェミニスト批評の視点で解釈し、一人の依存的な若い娘が自立した大人の女性に変容する過程を描いたものと論じている。

「結論(Conclusion)」

この論文ではロセッティをヴィクトリア朝の女性詩人として、またファンタジイの児童文学を描く女性作家として捉え、彼女の初期作品から成熟期の作品に至るまでその時代における女性の置かれた立場と役割を、女性の視線で描いた詩人としてフェミニズム的視点から論じている。

SUMMARY

TITLE: A Study of Christina Rossetti: As a Victorian Poetess

Writer: Shu-Hui LIN (淑蕙 林)

The Aim of the Research

As I was attracted by the rhyme and rhythm of verses, I chose Christina Rossetti's "Sing Song" not only as the subject of my graduation paper but also for amusing my daughter who was at the time only three. That was what started me on studying Rossetti's poems. "Sing Song" is filled with simple expressions and amusing wordplay which lead into the gaily fantastical realm of children's literature. In the further course of my research of Rossetti's work, I encountered the interpretation based on feminist theory, especially the various possible readings of longer poems such as "Goblin Market", "The Prince's Progress" and "The Iniquity of the Fathers upon the Children". Many aspects of these better known poems have been discussed from contrasting points of view for many years now. I followed previous scholars in my reading of these mature pieces, but I also found the important elements to consider in Rossetti's earlier poems. Studying earlier works may lead us to probe into an author's learning process. This is certainly true of Rossetti's "Juvenilia", as her brother William called her earliest poems, which give a valuable insight into her early reading and writing habits, and thus into the deceptively simple ways in which she expresses her thoughts and sensations. In my overall thesis, I focus on feminist viewpoints on Rossetti's poetry and especially on comparisons with female figures in fairy tales.

It was not until the eighteenth century that women's rights started to be seriously considered, and when this happened, it was in

particular connection with such issues of feminist movements, women's education, laws, women's welfare, women poets and writers, and so on. The social role of women was gradually gained more attention from the late eighteenth century on, and this change of attitude then grew into the issue of general concern in the middle of the nineteenth century.

Many "literary women" in the nineteenth and early twentieth centuries, most notably Elizabeth Barrett Browning, George Eliot, and Virginia Woolf, were sharply sensitive to the unfair treatment of women in the social system as they found it, and protested against the problems that they felt were most vital to contemporary readers.

Christina Rossetti is representative of her time. It was part of her intention to express views on her social surroundings by means of her talent in lyric poetry, religious verses and nursery rhymes for children. In view of this general aspect of her work, I will consider her attitudes not only focusing on the best known poems such as the "Sing Song" collection, "Goblin Market", "The Prince's Progress" and "The Iniquity of the Fathers upon the Children", but also paying due attention to the learning process already evident in her "Juvenilia".

As one literary genre I will concentrate on is fairy tales, which I will regard especially from the viewpoint of feminist criticism. Another clearly related genre is nursery rhymes, as represented by the fantastical "Sing-Song" collection. In her more ambitious poems "Goblin Market", "The Prince's Progress" and "The Iniquity of the Fathers upon the Children", Rossetti then calls on her readers to consider life in a fuller social context. The social issue of women's struggle is raised in "Goblin Market", in which more emphasis is put on the ethic of sisterhood than is ever the case in fairy tales. More

generally still, in her major poems, Rossetti considers the transformations in women's social situations alongside the larger issue of women's independence in the Victorian period, while treating other more specialized themes, too. As already argued above, however, I also think it important to look into her earlier poems, the so-called "Juvenilia", as demonstrating the learning process she passed through from childhood to maturity.

Here is a more detailed preview of the contents of the chapters to follow.

Introduction

I introduce my purpose of this research. And I make a brief explanation of the biography of Christina Rossetti's family members.

Chapter One: "Juvenilia Poems"— "Sweet Love Shall Never Die".

I explore not only the literary heritage that Rossetti consciously imitated, but also something of her deeper and less conscious motivations. Although less importance is usually attached to these early poems, I do not approve of this view, I think it is interesting to probe in the earliest poems for the earliest signs of Rossetti's later mature modes of expression.

Chapter Two: "Sing Song"—Maternal Love and the Image of an Ideal Family.

Rossetti applies her imaginative capabilities to a wholehearted appeal to the minds of children. Words such as "ding a ding" and "ding a dong" are full of vocal fun and the child comes to enjoy the rhythmical play of repeating them aloud while altering the voice to strengthen or weaken the sound. But apart from an attraction for children, "Sing

Song” also reveals an imaginary and poetical world that preoccupies the writer herself. Here, I will analyze the rhymes amusing qualities and Rossetti’s fantastic imagination.

Chapter 3: “Goblin Market”: “Joining Hands to Little Hands”

In this chapter I come to grips with “Goblin Market”, which is generally acknowledged as the masterpiece of Rossetti’s poetry. The poem excites a strong curiosity. Incantatory and amusing repetitions of words arrest readers’ attention and allure readers into trying to discover what the mysterious context is about. Are these word games just attractive as displays of rhythmical incandescence, or is something else also implied? In all of her works Christina Rossetti devotes her rich imagination to the creation of a fantastic parallel world, but she displays this skill to its fullest in “Goblin Market”.

Chapter Four: “The Prince’s Progress”—The Meaning of “Sleep”

Here, I focus on two types of Princesses, as found in “The Sleeping Beauty in the Wood” and “The Prince’s Progress”. By comparing the two, we can see the difference in view between a female writer’s perspective and the more traditional male one. Additionally I consider the meaning of “sleep” in fairy tales in general, and attempt to extract a lesson for the new way of life which was becoming required of a Victorian woman.

In Chapter Five: “The Iniquity of the Fathers upon the Children”:

From Femininity to Feminism

In this chapter, I read one of Rossetti’s longer poems from two comparative viewpoints representing, on the one side, the ideals of physical and ideal family love among Victorians and, on the other, a feminist view of sisterhood. More particularly, I try to explore how a

young girl, in the course of her growth process, learns to overcome the conflicts inherent in traditional social convention and to live independently. In other words, the aim here is to examine how a girl transforms from a dependent being into an independent woman.

Conclusion

In this thesis, I have tried to read Rossetti as a poetess and as a woman writer of children's literature in the Victorian age. And I have discussed her works from a point of view of feminist criticism in order to arrive at a view of women's roles in that society.