「白孔雀」覚え書  『ディオニソス的世界の没落』

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A Note on The White Peacock
—— The Fall of the Dionysiac World——

Takashi TOYOKUNI

Abstract

In spite of its imperfections as a true work of art, D. H. Lawrence’s first novel, The White Peacock, is typical of his later ones. For example, his beautiful and vivid description of nature, and his portrayal of the middle-aged gamekeeper Annable, who is the prototype of Merrors, the hero in Lady Chatterley’s Lover, and also, the man-woman relationship between an unconscious “animal man” and an acutely self-conscious “modern woman.” D. H. Lawrence also concerns himself with the conflict between culture and nature, and between the flesh and the spirit.

It is generally known that D. H. Lawrence was reading some of Friedrich Nietzsche’s works while writing his first novel. We can say therefore that Nietzschean theory influenced the theme and structure of this novel. This paper is an attempt to analyze The White Peacock from the viewpoint of Nietzsche’s theory of the Apollonian-Dionysiac duality in The Birth of Tragedy.

D.H.ロレンスの『白孔雀』はその芸術としての不完全さや弱点にもかかわらず、自然描写の生き生きとした美しさ、Lady Chatterley’s Loverの主要人物Merrorsの先ぶれとなる森番Annableの登場、無意識的「動物的男性」と自意識過剰な「現代女性」とのman-womanrelationship、自然と文明とか肉体と精神の対立といったロレンスの要素を豊かにもっている作品と考えられる。ロレンスがこの小説を書いていた時期には、彼がニーチェの著作を色々
In the same context Schopenhauer has described for us the tremendous awe which seizes man when he suddenly begins to doubt the cognitive modes of experience, in other words, when in a given instance the law of causation seems to suspend itself. If we add to this awe the glorious transport which arises in man, even from the very depths of nature, at the shattering of the *principium individuationis*, then we are in a position to apprehend the essence of Dionysiac rapture, whose closest analogy is furnished by physical intoxication. Dionysiac stirrings arise either through the influence of those narcotic potions of which all primitive races speak in their hymns, or through the powerful approach of spring, which penetrates with joy the whole frame of nature. So stirred, the individual forgets himself completely. (3)

Not only does the bond between man and man come to be forged once more by the magic of the Dionysiac rite, but nature itself, long alienated or subjugated, rises again to celebrate the reconciliation with her prodigal son, man. The earth
offers its gifts voluntarily, and the savage beasts of mountain and desert approach in peace. The chariot of Dionysos is bedecked with flowers and garlands; panthers and tigers stride beneath his yoke.\(^{(4)}\)

If this apotheosis of individuation is to be read in normative terms, we may infer that there is one norm only: the individual—or, more precisely, the observance of the limits of the individual: *sophrosyne*. As a moral deity Apollo demands self-control from his people and, in order to observe such self-control, a knowledge of self. And so we find that the esthetic necessity of beauty is accompanied by the imperatives, “Know thyself,” and “Nothing too much.”\(^{(69)}\)

以上がニーチェの芸術論の概括であるが、次に『白孔雀』をこのニーチェの二元論という観点から分析してゆくことにする。

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『白孔雀』は三部から成り立っている小説であるが、まず第一部での冒頭で主人公たちの住む Nethermere の自然が描写される。Nethermere という地名は Gajdusek によれば、“nether”は“below”または“under”の意味であり，“mere”は Old English で“small lake, pond, or pool”を意味しており、またフランス語の「母親」“mère”とも考えられる。\(^{(6)}\) だから、この名前は“mindless unconsciousness in the waters of Lethe”をあらわしており、また“under the mother”といった意味にも受けとることが可能である。

『白孔雀』は話者である Cyril が貯水池を立て見て見ているシーンで始まる。

(41)
I stood watching the shadowy fish slide through the gloom of the mill-pond. They were grey—the descendants of the silvery things that had darted away from the monks, in the young days when the valley was lusty. The whole place was gathered in the musing of old age. The thick-piled trees on the far shore were too dark and sober to dally with the sun; the weeds stood crowded and motionless. Not even a little wind flickered the willows of the islets. The water lay softly, intensely still. Only the thin stream falling through the millrace murmured to itself of the tumult of life which had once quickened the valley.

The darkness, this has nourished us. The darkness, this is a vast infinite, an origin, a Source. The Beginning, this is the great sphere of darkness, the womb wherein the universe is begotten.

Amongst the Slavs of Carinthia, on St. George's Day (the twenty-third of April), the young people deck with flowers and garlands a tree which has been felled on the eve of the festival. The tree is then carried in procession, accompanied with music and joyful acclamations, the chief figure in the procession being the Green George, a young fellow clad from head to foot in green birch branches. At the close of the ceremonies the Green George, that is an effigy of him, is thrown into the water. It is the aim of the lad who acts Green George to stop out of his leafy envelope and substitute the effigy so adroitly that no one shall perceive the change. In many places, however, the lad himself who plays the

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part of Green George is ducked in a river or pond, with the express intention of thus ensuring rain to make the fields and meadows green in summer.\(^9\)

この祭りでGreen Georgeが川や池に入るように、小説の中でもGeorgeがCyrilと水中を泳ぎたわむれる ritual的シーンがある。このエピソードについては後に詳細にわたってその意味を分析してみることにする。GajdusekのいうようにGeorgeは“Bacchus”であり“Pan figure”である。彼はCyrilとの会話にててくる“doss”という単語からも推測がつくように無意識的世界に住む男であり、衝動によって行動する「自然人」“natural man”である。

Cyrilと彼の妹LettieはGeorgeを教育して意識に目ざめさせようとする。彼のときましさに心ひかれるLettieは知的で自意識過剰の現代女性であり、アダムであるGeorgeに愛を抱くと同時にものたりなさも感じている。

'I'd rather “dance and sing” round “wrinkled care” than carefully shut the door on him, while I slept in the chimney seat—wouldn't you?' she asked.
He laughed, and began to consider what she meant before he replied.
'As you do,' she added.
'What?' he asked.
'Keep half your senses asleep—half alive.'
'Do I? ' he asked.
'Of course you do;—“bos—bovis ; an ox.” You are like a stalled ox, food and comfort, no more. Don’t you love comfort?' she smiled.
'Don’t you?' he replied, smiling shamefaced. (p.28)

上の引用はGeorgeとLettieの会話であるが、ここで注目すべきことは、彼女がGeorgeのことを“ox”と呼んでいることである。さらに33頁のCyrilとLettieの会話の中でもGeorgeは“your bull”とか“taurus”とか呼ばれている。牛はディオンニソスに関連のある動物でありGeorgeがディオンニソス的人間であることがはっきりする。

A feature in the mythical character of Dionysus, which at first sight appears inconsistent with his nature as a deity of vegetation, is that he was often conceived and represented in animal shape, especially in the form, or at least with the horns, of a bull. Thus he is spoken of as ‘cow-horn,’ ‘bull,’ ‘bull-shaped,’ ‘bull-faced,’ ‘bull-browed,’ ‘bull-horned,’ ‘horn-bearing,’ ‘two-horned,’ ‘horned.’ He was
believed to appear, at least occasionally, as a bull. (11)

The death of man who was our father changed our lives. It was not that we suffered a great grief; the chief trouble was the unanswered crying of failure. But we were changed in our feelings and in our relations; there was a new consciousness—a new carefulness. (p.59)

The death of the father, thus, is symbolic of the passing of an ethos in which man is in harmony with nature, in which joy and suffering are equally balanced and accepted—a medieval ethos, and Part I itself reflects this passing. It is not a sense of having lost but of losing that is pronounced. Thus although the end of the section is less carefree than the beginning, the entire section is the most natural and happy of the three. (13)

つまり、第一部はNethermereというディオニソス的世界を背景として神話的時間が支配しているということである。そして、このNethermereの土地にもっとも密着して生活しているのがディオニソスの人間であり、“the embodiment of natural force”(15)であるGeorgeである。

これに対してLettieやCyril、Cyrilの恋人でGeorgeの妹Emily、そして後にLettieと結婚するLeslie Tempestは知的で自意識をもち、アポロ的世
All of the characters in *The White Peacock* could, in fact, be grouped along a spectrum of darkness and light.

Tom Saxton
Annabel Renshaw
farmers George Lettie Leslie
Emily Beardsall Cyril

The important point to note about this spectrum is that it is a horizontal bar, not a scale of values arranged vertically. Tilting the bar so that the dark side appears to be on top is the commonest mistake in interpretations of *The White Peacock*.

The two characters at the center of the spectrum, George and Lettie, try in various ways to cross over to each other's side. 

Lettie は炭坑経営者である Leslie と婚約することになり、ディオニソス的世 界に入ることを拒否するのであるが、心の中ではディオニソス的人間 George を愛している。その意味で彼女は Ford のように暗と明、ディオニソス的世 界とアポロ的世 界の間を微妙にゆれ動いていることになるが、本来は意識的、知的世 界に住む女性である。彼女は絵画、音楽を好む現代女性で、いつも彼女を描写する場合は白という色が強調される。それは小説のタイトルの 白孔雀にも関係があり、Lettie のプライド、抽象的知識、女性のパニティとい ったものを意味していると考えられる。Lettie の夫となる Leslie は炭坑を 経営し、健康で平凡な現代的男性である。自然と対立する近代産業に従事し ていること、またある意味で幼児性をもった男性である点で、彼は *Women in Love* の主要人物 Gerald Crich の precursor ともいえる。Lettie の弟である Cyril も精神性や意識そのもののシンボルとも思われる人物であり "souly" とい う形容詞が彼を描写するのに用いられる。次の引用はそういった Cyril の肉体 から分離したかに思われる精神性を描いているのである。

I sat by my window and watched the low clouds reel and stagger past. It
seemed as if everything were being swept along—I myself seem to have lost my substance, to have become detached from concrete things and the firm trodden pavement of everyday life. Onward, always onward, not knowing where, nor why, the wind, the clouds, the rain and the birds and the leaves, everything whirling along—why?

(p. 102)

George 的妹で Cyril の恋人 Emily もひかえ目で自意識過剰な女性であり、「悲哀の才」“the gift of sorrow”をもっている(p. 87)。彼女はやがて Sons and Lovers の Mirriam として描かれることになる。

ディオニソスの人間である George はアポロ的世界に住む Lettie や Cyril に教育され、意識的、知的世界に目ざめてくる。彼も Lettie を愛し、Cyril と親しくすることで、ディオニソス的世界からアポロ的世界へと入って行こうとしているといえる。第八章“The Riot of Christmas”では Lettie が George に林ごを与えるシーンがある (p. 113)。George のセリフ “She is offering me the apple like Eve.”からも明白なように、この場面は聖書の失楽園の神話と解釈できるよう。イヴである Lettie がアダムである George に知恵の禁じられた木の実“forbidden apple”を与え、ディオニソス的「実存」の世界からアポロ的「仮象」の世界へと誘惑しようとするのである。George は後になって Leslie と婚約した Lettie に「君は僕をもて遊んだんだ。…君は僕の命を目ざめさせたんだ。」(pp. 138-139) という。したがって、George と Lettie のあいだには、誘惑される者と誘惑する者という関係が成り立つことになる。

同じ章で George が Lettie と疲れで倒れるまでダンスをするエピソードがある。これは生命力やバイタリティをもつ George のディオニソスを称えるオルギア的舞踏であり、セクシャルな意味と儀式的意味の両方をもっているが、ディオニソスの人間のアポロ的世界に対する反逆の行為ともいえるのではないだろうか。

He kicked off his slippers, regardless of the holes in his stockinged feet, and put away the chairs. He held out his arm to her—she came with a laugh, and away they went, dancing over the great flagged kitchen at an incredible speed. Her light flying steps followed his leaps; you could hear the quick light tap of her

(46)
toes more plainly than the thud of his stockinged feet. Emily and I joined in. Emily’s movements are naturally slow, but we danced at great speed. I was hot and perspiring, and she was panting, when I put her in a chair. But they whirled on in the dance, on and on till I was giddy, till the father, laughing, cried that they should stop. But George continued the dance; her hair was shaken loose, and fell in a great coil down her back; her feet began to drag; you could hear a light slur on the floor; she was panting—I could see her lips murmur to him, begging him to stop; he was laughing with open mouth, holding her tight; at last her feet trailed; he lifted her, clasping her tightly, and danced twice round the room with her thus. Then he fell with a crash on the sofa, pulling her beside him. His eyes glowed like coals; he was panting in sobs, and his hair was wet and glistening. She lay back on the sofa, with his arm still around her, not moving; she was quite overcome. Her hair was wild about her face. Emily was anxious; the father said, with a shade of inquietude:

‘You’ve overdone it—it is very foolish.’ (p. 115)

3

第二部で登場する森番 Annable はまさに “Dionysiac man” の典型ということができるよう。彼は「よき動物たれ。自分の動物的本能に忠実であれ。」というケンブリッジ大学出の知識人なのだが、文明をきらう「動物的男性」でありロレンスの代弁者の役割も荷っている。

The man laughed.

‘Duties of parents!—tell me, I’ve need of it. I’ve nine—that is eight, and one not far off. She breeds well, the owd lass—one every two years—nine in fourteen years—done well, hasn’t she?’

‘You’ve done pretty badly, I think.’

‘I—why? It’s natural! When a man’s more than nature he’s a devil. Be a good animal, says I, whether it’s man or woman. You, sir, a good natural male animal; the lady there—a female un—that’s proper—as long as yer enjoy it.’

‘And what then?’

‘Do as th’ animals do.’ (p. 156)

Annable はまったくの materialist であり理性や宗教を軽蔑している。彼が非難するのは近代文明における “Know thyself” な面、ニューチェのいうアポロ的なものである。ロレンス自身も近代社会におけるそういった自意識過剰や
自己認識を抽象的な知識であるとして一生拒否しつづけるのである。

But we must repeat: KNOWING and BEING are opposite, antagonistic states. The more you know, exactly, the less you are. The more you are, in being, the less you know. This is the great cross of man, his dualism. The blood-self, and nerve-brain self. (17)

Annable は人間の実在“being”が無視され知識“knowing”ばかりが重視される現代の風潮を非難するのである。Cyril は次第に Annable と親しくなってゆくが、それは Annable が彼の死んだ父親 Frank と類似点をもつ父親的存在であるからである。

'Be a good animal, true to your animal instinct,' was his motto. With all this, he was fundamentally very unhappy—and he made me also wretched. It was this power to communicate his unhappiness that made me somewhat dear to him, I think. He treated me as an affectionate father treats a delicate son; I noticed he liked to put his hand on my shoulder or my knee as we talked; yet withal, he asked me questions, and saved his thoughts to tell me, and believed in my knowledge like any acolyte. (p. 173)

“animal man”である Annable は小説の中で“Pan”とか“Pluto”とか“the Devil”とか呼ばれるが、彼は Proserpine という女性を妻としている。彼女の名前はギリシャ神話では Pluto の妻で地下世界の女王の名前である。したがって、Annable は神話的色彩を帯びた人物であり、ディオニソス的なものや異教的（反キリスト教的）なものもシンボルとも考えられる。

第二章“A Shadow in Spring”でAnnable と Cyril のかわず会話に出てくる“white peacock”がこの小説のタイトルになっているのは衆知のことであるが、これは Annable のかつての妻 Lady Crystabel のプライドやパニティや精神性の象徴である。それはまた Lettie や Emily や George の妻なる Meg などの女性にもあてはまることである。Lady Crystabel との生活を思い出した Annable は“At any rate, she got souly, and I was her animal—son animal—son boeuf.”（p. 177）という。AnnableがGeorgeと同じに「牛」と呼ばれるのは彼が“animal man”でディオニソス的人間であるからである。Annable
The proud fool! — look at it! Perched on an angel, too, as if it were a pedestal for vanity. That’s the soul of a woman—or it’s the devil.” (pp. 174–175)

He saw I had forgotten to continue my rubbing, and laughing he took hold of me and began to rub me briskly, as if I were a child, or rather, a woman he loved and did not fear. I left myself quite limply in his hands, and, to get a better grip of me, he put his arm round me and pressed me against him, and the sweetness of the touch of our naked bodies one against the other was superb. It satisfied in some measure the vague, indecipherable yearning of my soul; and it was the same with him. When he had rubbed me all warm, he let me go, and we looked at each other with eyes of still laughter, and our love was perfect for a moment, more perfect than any love I have known since, either for man or woman.

(p. 257)
The action is a creation myth for mankind generally and the artist specifically. George, who is the subject pursued by artist-Cyril, emerges from the fluid medium to stand dried as though he were a fixed statue; Cyril, who has watched the encounter of dog and man wrestling sexually on the shore, emerges from the water to be described as child being dried in George's hands. The drying of the child who has yielded up the fluid medium of the womb for the island identity of life in the air is implicit. George puts his arm “round” Cyril, and presses him against him, so that their naked bodies are against one another, and rubs him to make him warm, with the symbolism of the actions echoing the early encircling movement and the snuggling of the two male baby birds who were warm in their nest despite the cold world. These three images—the circling movement, the bestowing of warmth as a condition for infant survival, and the two just-born male birds—are associated with birth.

What is born is born of love. It is renewed life and spiritual rebirth, but it is also a work of art. (19)

The waters symbolize the universal sum of virtualities; they are *fons et origo*, “spring and origin,” the reservoir of all the possibilities of existence; they precede every form and *support* every creation. One of the paradigmatic images of creation is the island that suddenly manifests itself in the midst of the waves. On the other hand, immersion in water signifies regression to the preformal, reincorporation into the undifferentiated mode of pre-existence. Emersion repeats the cosmogonic act of formal manifestation; *immersion* is equivalent to a dissolution of forms. This is why the symbolism of the waters implies both death and rebirth. Contact with water always brings a regeneration—on the one hand because dissolution is followed by a new birth, on the other because immersion fertilizes and multiplies the potential of life. (20)

George と Cyril は水との接触により再生するのであり、このシーンは洗礼の儀式であるともいえよう。このエピソードを支配するのは直線的俗的時間
Lettie was wedded, as I had said, before Leslie lost all the wistful traces of his illness. They had been gone away to France five days before we recovered anything like the normal tone in the house. Then, though the routine was the same, everywhere was a sense of loss, and of change. The long voyage in the quiet home was over; we had crossed the bright sea of our youth, and already Lettie had landed and was travelling to a strange destination in a foreign land. It was time for us all to go, to leave the valley of Nethermere whose waters and whose woods were distilled in the essence of our veins. We were the children of the valley of Nethermere, a small nation with language and blood of our own, and to cast ourselves each one into separate exile was painful to us.

'I shall have to go now,' said George. 'It is my nature to linger an unconscionable time, yet I dread above all things this slow crumbling away from my foundations by which I free myself at last. I must wrench myself away now —'

(p. 273)
As she turned laughing to the two men, she let her cloak slide over her white shoulder and fall with silk splendour of a peacock’s gorgeous blue over the arm of the large settee. There she stood, with her white hand upon the peacock of her cloak, where it tumbled against her dull orange dress. She knew her own splendour, and she drew up her throat laughing and brilliant with triumph.

(p. 292)
When we went downstairs, the table was cleared, and Meg was bathing the dark baby. Thus she was perfect. She handled the bonny, naked child with beauty of gentleness. She kneeled over him nobly. Her arms and her bosom and her throat had a nobility of roundness and softness. She drooped her head with the grace of a Madonna, and her movements were lovely, accurate and exquisite, like an old song perfectly sung.

(p. 316)

What’s up with you?’ I asked.

‘I dunno,’ he answered. ‘I am like this sometimes, when there’s nothing I want to do, and nowhere I want to go, and nobody I want to be near. Then you feel so rottenly lonely, Cyril. You feel awful, like a vacuum, with a pressure on you, a sort of pressure of darkness, and you yourself—just nothing, a vacuum—that’s what it’s like—a little vacuum that’s not dark, all loose in the middle of a space of darkness, that’s pressing on you.’

(p. 328)
悲劇的認識であったのではなかろうか。

(昭和54年5月19日受理)

（註）

(3) Ibid., p. 22.
(4) Ibid., p. 23.
(5) Ibid., p. 34.
(10) Gajdusek, op. cit., p. 195.
(14) Ibid., 123.
(Spring 1970), 48.

(19) Ibid., 57.

