

言語社会研究科 博士論文要旨

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Raymond Williams, Doris Lessing, and John Fowles
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This dissertation consists of these chapters and sections as follows:

Introduction

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1. A Theoretical Outline of the Ethics of the Novel
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Conclusion

Chapter 1 attempts to elucidate the relationship between Lawrence and the New Left writers with a special focus on Williams, who fully appreciates the theoretical possibilities of Lawrence's insight into various issues caused by capitalist modernity and also into the problem of history. The critique of value is firstly discussed in reference to Marx's argument about the form of value. The critique of value leads to a reconsideration of the act of evaluation, which is the very basis of reading literary works and of criticism. Both Lawrence and Williams foreground the problem of evaluation in terms of their responses to, and their experience of, the situation of modernity. Evaluation is concerned with the problem of relation or relatedness, and evaluating the historical condition of modernity leads to the theme of repetition. New Left writers evaluate the present crisis and find the situation closely related to one experienced and described by Lawrence; thus, they think of Lawrence as their precursor, and follow the trace of the precursor's experience and works in order to be agents for the "long revolution" in which Lawrence fills a monumental position.

Chapter 2 focuses on Lawrence's metaphysic, which is the centre of the theoretical possibilities that the writers "after D. H. Lawrence" find in his fictional writings, as well as in various essays. Lawrence's metaphysic manifests itself as his unique dualisms and the deconstruction of them. Chapter 2 examines the dualism and its deconstruction as embodied in "The Prussian Officer," and also discusses the theme of violence in this story in relation to the dualism of life and death. Taking into consideration contemporary intertextuality, Lawrence's dualism resonates with Freud's speculative conception of life instinct and death instinct and with their deconstructive vicissitudes. Lawrence's critique of violence drove him to write his most problematic novel, *The Plumed Serpent*. This novel addresses the fundamental problems of violence and human relationships in confrontation with the eruption of violence in the form of the First World War, the Anglo-Irish War, the political turmoil in Mexico, and the rise of fascism in Italy and Germany. Lawrence's metaphysic, as is embodied in the works which this chapter examines, has great influence upon New Left writers, who seek for, to use Stuart Hall's words, "new ways of looking at, new ways of speaking together about" various issues.

Chapter 3 focuses on the references and allusions to Lawrence and his works in Fowles's 1977 novel *Daniel Martin*, and attempts to throw new light on Lawrence's writings as well as on Fowles's novel. In this novel, the references to Lawrence are related to the problem of representation and historicity. Lawrence examines not only the linguistic or semiotic aspect of representation but also its political aspect. Since the linguistic or semiotic aspect is concerned with the arbitrariness of the connection between a sign and the signified, the context of the connection assumes significance when meaning is drawn out of the connection. Historicity is part and parcel of the context. Lawrence critically

regards representation that is unaware of its arbitrariness and its context. His insight into representation is shared with Fowles, and impels the latter to articulate what constitutes the context but is difficult to be described per se; it is “feeling,” which is also one of the most important keywords in Williams’s works. Although the relation or even the intertextual relation between Fowles and Williams has rarely been mentioned, the link between them will thus be made evident in the course of our argument.

Chapters 4, 5, and 6 deal with the works of the writers “after D. H. Lawrence,” namely, Williams, Lessing, and Fowles, respectively. Chapter 4 elucidates the importance of literary criticism inherited from the tradition of practical criticism for the formation and development of Williams’s wide-range views on culture and society. His first published book, *Reading and Criticism*, has great significance in reference to the provenance of Williams’s method of cultural materialism as well as to literary criticism, and yet little attention has been paid to this small but seminal work. By fundamentally reconsidering the way to read literary works, Williams tries to surpass the limits of the literary criticism of his previous generation, such as Leavis and Eliot. Williams’s thorough, close reading brings into sharp relief the interrelation of the act of reading with the understanding and creation of culture. In the time of the democratization of literature, Williams’s literary criticism presents a way of expanding the scope of culture to the extent that “culture is ordinary.”

Chapter 5 deals with her most famous metafictional novel, published in 1962. As Margaret Drabble points out, “Lessing’s oeuvre takes over where Lawrence’s left off,” and “She owes a great deal [. . .] to Lawrence” (xii). Lessing was a great admirer of Lawrence and inherited a lot from him. Moreover, she was an important element in the rise of the New Left (she was a member of the editorial board of the *New Left Review* and a friend of E. P. Thompson). Her commitment to the Left in the 1950s is reflected in *The Golden Notebook*. Chapter 5, then, attempts to show how the form of the novel embodies its protagonist’s relation and commitment to the reality of the times as praxis. Attention is given to both the fragmented state of the text and the conflict between fragmentation and integrity from which the protagonist as a novelist suffers throughout the novel. Through her literary praxis, the protagonist acknowledges that language does not merely reflect reality but also creates it, and that the relations between subjects, objects, and the world constitute a text. Lessing attempts to give the ideological “feel” of those years, and thus the theme of “feeling” is foregrounded as in the case of Williams’s “structure of feeling” or the “feeling” expressed in *Daniel Martin*.

Chapter 6 revisits Fowles’s novel to elucidate how Fowles’s critical insight into language, as will have been partly observed in Chapter 3, embodies itself in the form of metafiction by way of the allegorical figuration of ghosts woven into the allegorical narrative about reading and writing. In this self-reflexive novel, Daniel attempts to write an autobiographical novel; to write about himself is to read, interpret, and (re)create his own life. His critical consciousness of language and his struggle with writing a novel are thus linked with Williams’s formulation that reading is creating. This elaborate metafiction is therefore an embodiment of the praxis of radically reconsidering the relationships between reading and writing subject, the world, and language. This reconsideration leads those with a critical consciousness of

language to reconsider what the reading and writing subject is. Faced with the difficulty and impossibility of representation due to the slippery and arbitrary nature of language, the subject ought to undertake the ethical task of reading and writing even though the conventional image of self is shattered in such a severe “study of relationships,” and the subject is made to acknowledge that the subject him/herself is no other than an embodiment of the “relationships” connected to other subjects and the world by the medium of language.