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1980年以降のディケンズ批評：ポストコロニアル批評／帝国主義

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- I ヴィクトリア朝文学とポストコロニアル批評
- II ディケンズとポストコロニアル批評
- III その意義
- IV その問題点

1) [P]ostcolonial criticism can still be seen as a more or less distinct set of reading practices, if it is understood as preoccupied principally with analysis of cultural forms which mediated, challenge, or reflect upon the relations of domination and subordination—economic, cultural and political—between (and often within) nations, races, or cultures, which characteristically have their roots in the history of modern European colonialism and imperialism and which, equally characteristically, continue to be apparent in the present era of neo-colonialism. (Moore-Gilbert, 12)

2) I am not trying to say that the novel—or the culture in the broad sense—“caused” imperialism, but that the novel, as a cultural artefact of bourgeois society, and imperialism are unthinkable without each other. Of all the major literary forms, the novel is the most recent, its emergence the most datable, its occurrence the most Western, its normative pattern of social authority the most structured; imperialism and the novel fortified each other to such a degree that it is impossible, I would argue, to read one without in some way dealing with the other. (Said 70-71)

3) Empire is not simply expressed or reflected in the novel; in the period I discuss, it is rather processed and naturalized by it. This is not to suggest that the novel “caused” or was responsible for empire but that certain fictional practices—the ordering of empire in fiction—prepared for, or made possible a climate for receiving or accommodating, empire. (Perera 7)

4) Because of the paucity of textual evidence, it is necessary to enter into the realm of speculation in order to disclose anything further concerning the character of Magwitch, or to investigate Dickens’s attitude to Australia and to convicts during the period 1860-61. (Litvack 101)

5) If Magwitch’s arrival in the colony occurred in 1813 (a year when official statistics record that 199 men and 125 women were transported to New South Wales), it would have been during the tenure of the relatively liberal, pro-emancipist Lachlan Macquarie (Governor

from 1810 to 1821), a time of widening opportunity for transportees. Magwitch tells Pip that he had been working for a 'master' (as an assignee), had received his 'liberty' (or ticket-of-leave), and had gone to work for himself. His emancipation cannot be precisely dated, but according to Meckier's chronology it occurred at a time when tickets-of-leave were readily granted; in fact, as Shaw notes, Macquarie was criticised for being too generous: from 1810 to 1820 he granted parole to 2319 convicts—or one-fifth to one-quarter of the total who arrived during period. (Litvack 103)

6) Carker feels the earth tremble, sees the "red eyes bleared and dim" close in upon him: the engine beats him down and whirls him away, striking him limb from limb, and "licks his stream of life up with its fiery heat." He seems killed, however, as much by an improbable heat—a kind of grilling alive not in Calcutta but somewhere near the south coast of England—as he is by the train. The cold light of the morning is marked by a "red suffusion of the coming sun," he feels hot even though the air is chill and comfortless, and he beholds the un in all its dreadful glory before he is smashed to pieces. By virtue of a burning, explosive imagery that suggests the geography and population of colonized peoples whose labor has produced Dombey's wealth, the colonized destroy the grand vizier of a soon to be deposed mercantile potentate. (David 75)

7) The silence about China in *Little Dorrit*, systematically hidden and suppressed, acts as a crucial agent which holds together all the arrangement that we call this text. That is to say, the silence about China is a necessary condition for the possibility of the text's existence. (Xu 63)

8) There is . . . a predictability in some of the moves of this critical writing, whose effect confirms for the critic both the history he or she is looking for, and the reading of the reading of the historical present that is supposed to be the aim of a criticism centred of history. The deconstructive move itself, which finds the colonialist the haunted and demonic figure, ends up by re-centring the text it was supposed to take out of the metropolitan context. (Tambling 155-56)

9) To deconstruct the text, to examine the process of its production, to identify the myths of imperialism structuring it, to show how the oppositions on which it rests are generated by political needs at given moments in history, quickened the text to life in our world. (qtd. in Gandhi 65)

10) My reading of *Hard Times* is a reminder that any great novel speaks to readers coming to it in historical times and cultural contexts which may be very different from those which gave it its origins. Thus my efforts to 'Africanize' *Hard Times* will have served a purpose if it reminds us that Dickens's art is supple and multi-layered and his novels are dynamic, so that reading them is never a finished process and their meanings are constantly renewed

as the reader reappropriates them in terms of his or her own experience. Europe was the poorer of not seeking to learn from Africa and the values of *Ubuntu*. Africa will be the poorer if it turns to Europe and ignores its own ways of knowing. In Africa we should attend to Dickens's warning to the reader in the last paragraph of *Hard Times*:

Dear reader! It rests with you and me, whether, in our two fields of action, similar things should be or not. Let them be!

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