

平成 14 年度修士論文要旨

Maternal Love in “The Complaint of a Forsaken Indian Woman”

Hiromi Nishida

Of nineteen poems that William Wordsworth composed in *Lyrical Ballads* (1797) there are five ballad-style poems, four of which include the topic of maternal love. This love consists of the narcissism that appears when a mother brings up her infant, and the dominant and possessive desire for him that appears as she comes to love him. Observing, in my thesis, literally and linguistically, I see that “The Complaint of a Forsaken Indian Woman” has the latter characteristic. But here’s a question: why did Wordsworth take up the subject of motherhood? It was, at that time, a rather elevated matter for him to approach, when he had planned to expend the sales of *Lyrical Ballads* on travelling in Germany with his sister Dorothy and Samuel Taylor Coleridge, to find and express subjects with which everyone can sympathise, by using not poetic diction but the language of the middle and lower classes. “The Complaint of a Forsaken Indian Woman” and the poem written in *Journal* (1800) have in common the fact that the woman in question was forsaken by her tribe because of her illness, but a point of difference is that the affection toward her infant is little described in the latter poem. I speculate that Wordsworth added in the former poem the conduct of a female Indian in whom he was very interested on reading *A Journey from Prince of Wales’s Fort in Hudson’s Bay to the Northern Ocean* by Samuel Hearne. Among the causes of taking up such a passionate subject are, many scholars point out, Wordsworth’s relationship with Annette Vallon and their daughter Caroline, and the childhood which Wordsworth spent with his mother, but, we should not discuss maternal love without considering the situation in the 1790s in England, when many poor females prostituted themselves and many children were deserted.

A Study of *Sense and Sensibility*

—Women’s Choice—

Mami Inoue

I describe in this paper the human nature and social thinking about money and marriage of women who lived in the upper middle classes from the late 18th century to the early 19th century.

In the first part of my work, I compare Elinor, a woman who thinks human nature important, with Lucy, a woman who takes money seriously, in their thinking about the man they both want to marry, Edward. And I write about the differences between them. In the second part, I describe a problem over the difference in their monetary status. Moreover, I comment on the behaviours both of Elinor and Lucy when Edward loses his fortune. Finally, I mention their right to property and their duties to the gentlemen in the upper middle classes. And they are also influenced by money or their intended marriage partner’s fortune.

In conclusion, I should note that women’s choices at that time were only marriage or to become a governess. In this age women could not have active participation in society, because of the concept that it was shameful for women in the upper classes to work.

Therefore, they needed to find a marriage partner with a fortune to make themselves secure. At first sight, Lucy’s behaviour seems to be rough and cruel but I think no one can blame her for her attitude. Lucy’s acting was satirized by Jane Austen, however, I think the author realized that this is the reality for women who have little choice over their future life.

A Study of *A Room with a View*

—Lucy Honeychurch's emotional development—

Kazuko Maeda

This thesis describes Lucy Honeychurch, a main character in *A Room with a View*, written by E. M. Foster in 1908. This work describes the heroine Lucy's emotional development through various human relations.

Lucy was born in the middle class and brought up in comfort. She visited Italy with her aunt. In Italy, she met George Emerson who was a liberal and the Italians revealed their character to her. She saw that they were straightforward themselves. When she returned to England, she felt the society that she had grown up in was conventional, hypocritical and dull. So she gradually developed a strong aversion to conventional people and society. Then she broke off her engagement with Cecil Vyse, who was cultured and had a good social standing. Until she finally chose George as her husband, she lied to him, Cecil and her family about her behaviour and her feelings without accepting her true passion.

In this thesis, from the standpoint of Lucy's lies, I study the state of her mind. In the first chapter, I have tried to understand why Lucy needed to tell lies. In the second chapter, I have attempted to analyze what kind of society she belonged to. In the third chapter, I have examined what society she knew in Italy. Finally, I have reached the conclusion that she lied after having broken her engagement, because she had tried to maintain her social position. The society she belonged to was conventional, unsociable to the other classes and they did not admit new ideas at all. On the other hand, in Italy, she felt they were straightforward among themselves, and they tried to build human relations on an equal footing with each other. She was affected by their way of life, so she tried to build up her own opinions and behaviour.

Lewis Carroll's Wordplay

In Alice's Adventures in Wonderland and Through the Looking Glass

Kaori Nakajima

We have looked into Lewis Carroll's play on words in *Alice's Adventures in Wonderland* and *Through the Looking Glass*. We have described his wordplay in four chapters . . . the phonological, semantic, and syntactic aspects and the aspect of expression, respectively. No wordplay proves effective unless we can recognize it and fully appreciate the author's intention, and at times some wordplays seem to require more or less explanation. In the case of the two works examined, we have here, we have dealt with a salient and complicated kind of nonsense, intended for the British contemporary readers. So it is necessary to know a great many things underlying his expressions if we want to appreciate their full wit and flavor.

In the Victorian age, people lived under the constraint of various rules and morals. Needless to say, a number of rules are indispensable to make the world go round smoothly. But Carroll regarded them as so cumbersome that he intended to set this readers free from these constraints by means of his characters in two works, hinting at his cynical outlook of the age. This is an instance of his irony put into the mouth of Humpty Dumpty in *Through the Looking Glass*, 'When I use a word, it means just what I choose it to mean—neither or less . . . The question is which is to be master—that's all.' To put it another way, the question is whether we use a word or we are used by a word. The former way of thinking ignores the fact that a speaker and a listener cooperate with each other, which is apt to lead to a breakdown of communication. Smooth communication is not necessarily equal to conventional language. What is important is that many characters and episodes in these two works are the outcome of puns and other linguistic jokes.