

## It-Narratives とポストヒューマニズム

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### 1. マテリアル・エコクリティシズムによる It-Narratives への注目

They narrate their stories, and interestingly they do so not to human readers but to their fellow “things.” ... This is a palpable narrative instance of how matter and meaning can enter into a play of signification to produce intra-active relations between the human and the nonhuman, subject and object. (Iovino and Oppermann 82)

### 2. ポストヒューマニズムの定義

#### 2-1 Robert Pepperell (1995)

人間の終焉ではなく、人間中心主義の終焉、ヒューマニズムの終焉

Post-Humanism not about the ‘End of Man’ but about the end of a ‘man-centred’ universe or, put less phallogenically, a ‘human-centred’ universe.

Firstly, it is about end of ‘humanism’, the long held belief in the infallibility of human power and the arrogant belief in our superiority and uniqueness. (Pepperell 171)

#### 2-2 Neil Badmington (2004, 2005)

ヒューマニズムからの分断ではない

I want to borrow Lyotard’s borrowing, to carry it---along with the work of Derrida--to the space of posthumanism. Both thinkers, it seems to me, invite a careful (re)consideration of the signifier in question. From a perspective informed by their thought, the “post-” of posthumanism does not (and, moreover, cannot) mark or make an absolute break from the legacy of humanism. (Badmington, “Theorizing” 21)

ヒューマニズム内部での批判的実践

The writing of the posthumanist condition should not seek to fashion “scriptural tombs” for humanism, but must, rather, take the form of a critical practice that occurs inside humanism, consisting not of the wake but the working-through of humanist discourse. (Badmington, “Theorizing 22)

ヒューマニズムとは

As I understand it, humanism is a discourse which claims that the figure of “Man” (sic) naturally stands at the centre of things; is entirely distinct from animals, machines, and other nonhuman entities; is absolutely known and knowable to ‘himself’; is the origin of meaning and history; and shares with all other human beings a universal essence. Its absolutist assumptions, moreover, mean that anthropocentric discourse relies upon a set of binary oppositions, such as human/inhuman, self/other, nature/cultural, inside/outside, subject/object. us/them, here/there, active/passive, and wild/tame. (Badmington, “Mapping” 1345)

21世紀はヒューマニズムが不確定な時代、ポストヒューマニズムの終わりなき戦い

The posthuman and the postnatural press upon the present because the beginning of the 21st century is a moment at which humanism finds itself in a state of radical uncertainty.... Humanism cannot possibly survive such transformations, can it?

Yes and no. The uncertainty of the human, as Whatmore recognizes, exists alongside continued claims of

certainty. The binary oppositions of the past tremble but continue to inform everyday decisions, assumptions, and activities. Tradition does not necessarily fall into silence with its deconstruction; its sounds still ground, even if they at once find themselves in discordance with other voices than flow from the fractures of humanism. And it is precisely this contradictory condition, this strange way in which anthropocentric discourse both “holds sway” (Whatmore, 2002, page 117) and sways wildly from itself, with which a “critical posthumanism” (Didur, 2003) must now endlessly engage.... This is not the end. Not yet. (Badmington, “Mapping”1349)

### 2-3 Louise Westling (2006)

(1) テクノ／サイボーグ・ポストヒューマニズム

(2) アニモット・ポストヒューマニズム・・・エコクリティシズムに有効

Two main tendencies can be identified in the new posthuman discourse: (1) Techno or Cyborg Posthumanism, and (2) Animot Posthumanism (to borrow from Derrida).

(1) Techo-posthumanism is perhaps the best-known manifestation of the new movement. One of its earliest formulations was Donna Haraway’s controversial cyborg manifesto of 1985, and as we have seen, Lyotard raised his questions about the destabilization of the human a few years later. A flurry of new books naming the Posthuman as a phenomenon began to appear in 1999, with N. Katherine Hayles’s *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*, as perhaps the best known....

(2) The other approach to the question of the posthuman leads in a very different direction, and it is here that I think ecocriticism can find promising new theoretical possibilities, for it helps to define the human place within the ecosystem by interrogating or erasing the boundary that has been assumed to set our species apart from the rest of the living community” (Westling 29- 30).

### 2-4 Serpil Oppermann (2013)

非-人間中心的ヒューマニズム

But the new posthumanist understanding that reveals the vitality and agency of matter offers a way out by demonstrating how to adopt the cultural mind to its material and ecological body, which points to the emergence of a new posthuman form of humanism. Posthumanism, therefore, entails what Serenella Iovino has called a project of “non-anthropocentric humanism” with a “broader system of interconnections which include the non-human world” (12). Iovino argues that “embedding humanism in an ecological paradigm means in fact giving humans not simply the feeling of their intellectual independence from dogmas and authorities, but most of all awareness of their ecological inter-dependence in a context subsistent on the difference of its elements” (32-33). This approach expresses a posthuman, or in Iovino’s words, “a post-ideological” worldview (38), rather than prompting apocalyptic accounts of the end of humanity as some popular versions of posthumanism do.<sup>5</sup>

(Oppermann 25-26)

人間と非-人間の境界の交差、言説とマテリアリティの相互作用に注目

注5 The posthuman, as Katherine Hayles contends, must not be understand “as an apocalyptic break with the past” (134). Rather, posthumanism is a theoretical position in which the boundaries between the human and nonhuman natures are continually crossed, and in which the discursive constructions of nature and reality are seen

as interrelated with their materiality. As a critical approach, posthumanism is also seen as an interdisciplinary perspective informed by postmodernism, deconstruction, feminist and postcolonial studies, and science and technology studies. (See Jill Didur, Teresa Hefferman, Neil Badmington, and Bart Simon, in *Cultural Critiques* 53 [Winter 2003]). (Oppermann 33-34)

## 2-5 Pramod K. Nayar (2014)

ポップ・ポストヒューマニズム・・・トランスヒューマニズム

The first strand is the pop posthumanism of cinema and pop culture (Terminator, The Matrix, cyberpunk fiction). This strand, more a hagiography of techno-modifications of the human, argues that technological and biological modifications will improve the 'human'... This version of posthumanism is usually referred to as 'transhumanism'.

Transhumanism is accurately defined by Carol Wolfe as 'an intensification of humanism' (2010: xv). (Nayar 6)

クリティカル・ポストヒューマニズム・・・ヒューマニズムやトランスヒューマニズム批判

Critical posthumanism calls attention to the ways in which the machine and the organic body and the human and other life forms are now more or less seamlessly articulated, mutually dependent and co-evolving. It critiques the humanist and transhumanist centrality of reason and rationality (with its fantasies, sustainedly articulated in cyberpunk fiction and cinema, of disembodiment), and offers a more inclusive and therefore ethical understanding of life. (Nayar 8).

## 3. It-Narrativesの寓話性

### 3-1 モノや動物が語るふり

That a SILVER PENNY should be able to speak or write, would indeed be extraordinary; so that it is proper to observe, my young Reader, that you must suppose the SILVER PENNY's addressing you, is just in the same manner as when, in *Æsop's Fables*, you find Beasts, Birds, and Trees speak, which, you know, is impossible; but they make believe to speak, and by so doing, sometimes tell you things which may make a great impression on you. (*The Adventures of a Silver Penny* 18; original emphasis)

### 3-2 ネズミが語る話を口述筆記するふり

I was surprised to find that it did not run away, but suffered me to advance quite close, and then only retreated a little into the hole, saying in the same voice as before, Will you write my history? [...] I answered with the utmost composure, that I would write it willingly, if it would dictate to me, O! that I will do, replied the Mouse, if you will not hurt me. Not for the world, returned I: come, therefore, and sit upon my table, that I may hear more distinctly what you have to relate. [...]

But before I proceed to relate my new little companion's history, I must beg leave to assure my readers, that, in *earnest*, I never heard a Mouse speak in all my life, and only wrote the following narrative as being far more entertaining, and not less instructive than my own life would have been; and as it met with the high approbation of those for whom it was written, I have sent it to Mr. *Marshall*, for him to publish it if he pleases, for the equal amusement of his little customers. (Kilner 1: xi-xi)

#### 4. 寓話的意味と文字通りの意味、ヒューマニズム

... before Henry and Charlotte began to read these Histories, they were taught to consider them, not as containing the real conversations of Birds, (for that it is impossible we should ever understand,) but as a series of FABLE, intended to convey moral instruction applicable to themselves, at the same time that they excite compassion and tenderness for those interesting and delightful creatures, on which such wanton cruelties are frequently inflicted, and recommend universal Benevolence. (Trimmer, *Fabulous Histories* x-xi)

#### 5. マテリアル・エコクリティシズムの擬人化論

In the context of material ecocriticism, the humanization of things, places, natural elements, nonhuman animals, is not necessarily the sign of an anthropocentric and hierarchical vision but can be a narrative expedient intended to stress the agenic power of matter and the horizontality of its elements. If conceived in this critical perspective, anthropomorphizing representations can reveal similarities and symmetries between the human and the nonhuman. Thus, instead of stressing categorical divides, anthropomorphism potentially “works against anthropocentrism” (Bennett, *Vivrant* 120). (Iovino and Oppermann 82)

#### 6. ポストヒューマニズムの読みの試み①『ネズミの生涯と漫遊』(1783-84)

##### 6-1 他者の苦しみに対する共感

Then taking up the box in which was poor *Softdown* (and which I afterwards learned was called a *trap*) she carried it into the room: I crept softly after her, to see what would be the fate of my beloved brother. But what words can express my horror when I saw her holding it in one hand close to the candle whilst in the other she held the child, singing to her with the utmost composure, and bidding her to look at the *mouse! mouse!*

What were the actions or sensations of poor *Softdown* at that dreadful moment I know not, but my own anguish, which it is impossible to describe, was still augmented every moment by seeing her shake the trap almost topsy turvy, then blow through the trap at one end, at which times I saw the dear creature’s tail come out between the wires on the contrary side, as he was striving, I suppose [p.34] to retreat from her. At Length, after she had thus tortured him for some time, she set the trap on the table, so close to a large fire, that I am sure he must have been much incommoded by the heat, and began to undress her child. (Kilner 1: 32-35)

I had the inexpressible affliction of seeing the inhuman wretch hold him down upon the hearth, whilst, without remorse, he crushed him beneath his foot, and then carelessly kicked him into ashes, saying, There! the cat will smell it out when she comes up. My very blood runs cold within me at the recollection of seeing *Softdown*’s as it spirted from beneath the monster’s foot; whilst the craunch of his bones almost petrified me with horror. (Kilner 1: 37-38)

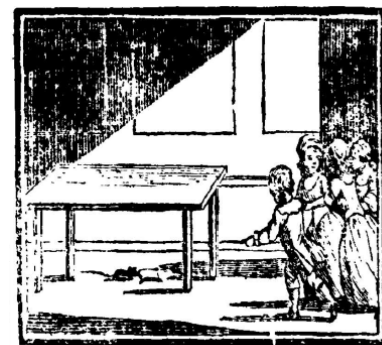
##### ヒューマニティの定義

HUMANITY, in its first and general Acceptation, is call’d by Holly Writers, *Good-will towards Men*; by Heathens, *Philanthropy*, or *Love of our fellow Creatures*. It sometimes takes the Name of *Good-Nature*, and *delights* in *Actions* that have an *obliging* Tendency in them: When strongly *impress’d* on the *Mind*, it assumes a *higher* and nobler Character, and is not satisfy’d with *good-natured* Actions alone, but *feels* the *Misery* of others with *inward Pain*. It is then deservedly named *Sensibility*, and is considerably increased in its intrinsick Worth: so far however

it is but general, and exerts itself equally in the Concern; of all Mankind, that is, it is INDIFFERENTLY moved, by *moving Circumstances*; it does not chuse *A. B's* particular Case to be moved at, in Preference of *C. D's*, but is equally touched by both. (*The Prompter*)

## 6-2 作者と動物の融合

And upon this subject the Author cannot help, in human form, (as well as in that of a mouse) observing how extremely ridiculous it is, for people to suffer themselves to be terrified upon every trifling occasion that happens; as if they had no more resolution than a mouse itself, which is liable to be destroyed every meal it makes. (Kilner 2: 54)



## 7. ポストヒューマニズムの読みの試み② 『ツバメ』 (1800)

(Kilner 2: 77)

### 7-1 動物の本当の特性

For the sake of miscellaneous instruction and entertainment, the author frequently attributes faculties to his animals which would be useless in their sphere, and which suppose cultivation: here, assuredly, physical veracity is violated: but fabulists are always to be tried by a code (of great latitude, indeed, but not without boundaries) by which they profess to govern themselves; and there can be no danger that fiction so palpable should be mistaken for truth: it is chiefly, however, by bringing animals forward in their real character, (a character possessed of certain portions of perception and memory, and the capacity of comparing ideas and acting in consequence) by becoming a voice to the dumb, that the author hopes to promote their benefit; and, by thus shutting up the openings to the persecuting temper, to serve mankind. (Kendall, *Swallow* xiii-xiv)

### 7-2 博物学に基づいた人間と動物の類似

Instinct is manifested in this case in a manner nearly analogous to reason, as it supposes, at least, the comparing together of tow ideas.--In this little race there is a diversity of manners, and a more varied and perfected instinct than in most other birds. (Kendall, *Swallow* 17-18)

...though man is unquestionably the chief of the animal creation, the other animals, according to the number of their instincts, or, which amounts to the same thing, according to the mental powers with which nature has endowed them, comparatively approach to or recede from the sagacity and genius of the human species. *The whole is a graduated scale of intelligence*. A philosopher should, therefore, contemplate and admire the whole; but should never be *surprised* at any partial exhibitions of the *general scene of intellect and animation*. (Kendall, *Swallow* 21)



### 7-3 読者の共感

By presenting animals in this manner, a principal difficulty is obviated: that of leading the mind to remember that, beings of different species have, in part, the same views and interests: when this is once established, Nature which, till then, was not permitted to act, will assist the moralist in claiming the sympathy of the heart:

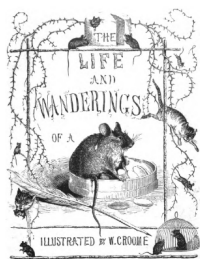
‘The scale to measure other’s wants by thine.’ (Kendall, *Swallow* xv-xvi)

#### 7-4 巣が壊されたとき

On discovering the broken walls, and the pillage that had been made, the little bird lost, for a moment, all sense and recollection. Darting away, he skimmed round the house, uttering shrill screams; and, returning to the ruined nest, dashed against the windows, and called for vengeance on the inhospitable roof. “Foolish bird,” cried he, “you deserve your fate! Have not repeated distresses already warned you of approaching man? Why have you not learned to prefer the bleak, storm-battered rock, the wild, windy summit of the barren mountain, to the treacherous, falsely-smiling neighbourhood of man?” Now, rushing violently away, he hastened to tell the mother of the calamity that had happened. In a minute, however, he began to think that he was dreaming, and hastened back to convince himself of the truth. He called aloud to his young ones; but there was no reply: he dashed against the walls; clung to the last, loved, relics of the demolished nest; called; supplicated the robber to restore him once again the objects of his care; conjured him by all that is tender, all that is generous, pious; by all the glory of giving, and the bliss of blessing; to let him see, only see, the helpless creatures of which he had been deprived! Then, he set out again to find their mother: he saw her glance along, laden with provision; but, afraid to tell the tale, and particularly ashamed of having abandoned his charge, (yet, how could he do otherwise?) he darted a contrary way, and hid himself while she passed. (Kendall, *Swallow* 23-25)

The mother, delighting herself with having collected a large and delicate booty, and anticipating the pleasure her arrival would diffuse, twittered gaily as she went... Alas! too easily she guesses the destruction that has taken place! She approaches, discovers all; and scarcely retaining the government of her wings, flutters away, and sinks upon a neighbouring thatch! (Kendall, *Swallow* 26-27)

#### 8. ポストヒューマニズムの児童書とは？



*The Life and Perambulations of a Mouse.* By a Lady.

Philadelphia: George S. Appleton, 1851.

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John Tenniel's Illustration of Alice with the Dodo from *Alice's Adventures in Wonderland*. London: Macmillan, 1865.



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