# アリスの不思議の国の鏡像表現について

<table>
<thead>
<tr>
<th>項目</th>
<th>内容</th>
</tr>
</thead>
<tbody>
<tr>
<td>著者</td>
<td>小木野 一</td>
</tr>
<tr>
<td>雑誌名</td>
<td>筑紫女学園大学紀要</td>
</tr>
<tr>
<td>巻</td>
<td>13</td>
</tr>
<tr>
<td>ページ</td>
<td>79-102</td>
</tr>
<tr>
<td>発行年</td>
<td>2001-01-01</td>
</tr>
<tr>
<td>URL</td>
<td><a href="http://id.nii.ac.jp/1219/00000833/">http://id.nii.ac.jp/1219/00000833/</a></td>
</tr>
</tbody>
</table>
アリスの不思議の国の鏡像表現について

小 木 野 一

On the Mirror-image Expressions in Alice’s Wonderland

Hajime OGINO

はじめに

人知れた言葉の魔術師ルイス・キャロルは少年の頃から手がけた「家庭通信」の発行に見られるように生来のまれに見る言語感覚とオックスフォード大学論理学・数学教授としての分析能力を駆使して、世界の文学に残る名作「不思議の国のアリスの冒険」（AAW と略）と「鏡を通して」（TLG と略）（両方を指して言う場合は「アリス」と略）を著わした。「アリス」は世界中の子供たちのみならず大人までも空想のおとぎの世界へと誘い込む。

ルイス・キャロルは「アリス」の中で言語記号を論理的記号として捉え、言語の壁を越えて、不思議の国の物語を創り出した。その面白さは、言語記号（英語）を自由に駆使した見事な「言葉遊び」によって創り出された非現実的論理（ノンセンス）にある。ことばは、本来「指示されるもの」と「指示するもの」は必然的な関係がない、つまり恣意的（無契約）であって、ことばの使用者が使おうと思えば、思いのままにいかようにも使うことができるのである。しかし通常は社会（言語）の慣習に縛られて、言語の枠から脱却することは難しい。しかしルイス・キャロルはその卓越した才能によって日常言語や社会の原理を逆用することによって、巧妙に計算された言葉の使用を実現している。ストーリーの継続性よりは言語遊戯を優先してノンセンスな不思議の世界を創り出しているのである。「アリス」はまさに「言葉の物語」である。
鏡像表現

「アリス」の中には非常に多くの言葉の「罠」が仕掛けられている。本論文
は、その中で鏡像表現 (mirror-image expression) と考えられる表現を取り上
げて、それが作品とどのように関わりを持っているかを究明する。鏡のモチー
フは、「アリス」の物語の構成や展開に見られるが、その代表が jabberwocky の
詩である。我々は自分では自分を直接見ることはできないので、自分を鏡に写
し出して自分の姿を見るのである。我々は鏡に写し出されている自分の姿を本
当の自分自身であると思っているが、実際は鏡には自分があなたを写っている
のである。すなわち自分と鏡に写っている自分は同一と考えられているが、
決してそうではないのである。そこには実像に対する虚像があるのである。ル
イス・キャロルが「アリス」の中で作り出した世界もまさに現実が変形 (transform)
された虚像なのである。しかもその鏡像—虚像 (nonsense) こそが、実
像 (sense) であるというのがルイス・キャロルなのである。

本論文では、6 つの鏡像表現を取り上げる。
1. 否定を表わす接頭辞 (negative prefix) un-

接頭辞 un- は名詞や形容詞に接続して否定 (反対) の意味を表わす。すなわち
プラスをマイナスに転化する。「アリス」では、否定接頭辞 un- を地口的に用い
て、相手をやり込めることがよく行なわれている。

(1) ‘That's very important,’ the King said, turning to the jury. They
were just beginning to write this down on their slates, when the White
Rabbit interrupted: ‘Unimportant, your Majesty means, of course,’ he
said in a very respectful tone, but frowning and making faces at him as
he spoke.

‘Unimportant, of course, I meant,’ the King hastily said, and went
on to himself in an undertone, ‘important—unimportant—unimpor-
tant—important—’ as if he were trying which word sounded best.
Some of the jury wrote it down ‘important,’ and some ‘unimportant.’ Alice could see this, as she was near enough to look over their slates; ‘but it doesn’t matter a bit,’ she thought to herself.

(AAW 152)

王様は、案件は important（重要である）と始めるが、白黒に、unimportant（重要でない）と否定されると、段々importantなのか unimportantなのかわかりなくなってしまう。肯定と否定ははっきりと区別できるとされているが、もともと表裏一体であり、視点を変えればどちらにも解されるのである。

(2) ‘They don’t keep their room so tidy as the other,’ Alice thought to herself, as she noticed several of the chessmen down in the hearth among the cinders:

(TLG 196)

It would have been all the better, as it seemed to Alice, if she had got some one else to dress her, she was so dreadfully untidy.

(TLG 252)

主人公アリスがよく使う tidy という言葉はアリスが育ったヴィクトリア朝時代の秩序主義を表している。それに対して否定辞を付けた untidy はその秩序主義に対する antithesis を表わしていると考えられる。tidy は AAW 53, 54, untidy は TLG 210, 243, 345 に使われている。

(3) ‘They gave it me,’ Humpty Dumpty continued thoughtfully, as he crossed one knee over the other and clasped his hands round it, ‘they gave it me—for an un-birthday present.’

‘I beg your pardon?’ Alice said with a puzzled air.

‘I’m not offended,’ said Humpty Dumpty.

‘I mean, what is an un-birthday present?’

‘A present given when it isn’t your birthday, of course,’

(TLG 273)

un-birthday の造語はまさにキャロルの言語感覚の白眉のものといえる。un-birthday はいまだに辞書には登録されていないものであるが、英語の形態論的
造語からすれば全く問題のないものである。un-は名詞に接続して反対語を創る。例 rest—unrest, balance—unbalance

(4) ...‘Of all the **unsatisfactory**—’ (she repeated this aloud, as it was a great comfort to have such a long word to say) ‘of all the **unsatisfactory** people I **ever** met—’ She never finished the sentence, for at this moment a heavy crash shook the forest from end to end.

(TLG 282—263)

その他上例のような用語アリングではないが、キャロルは否定辞un-を随所に用いている。uncivil (AAW 80), uncomfortable (AAW 54, 92, TLG 271, 295, 321), unjust (AAW 104), unfortunate (AAW 109), uncommon (AAW 136), unhappy (AAW 54, TLG 223), unhappiness (TLG 223), uninteresting (TLG 196), unpleasant (TLG 243), unfinished (TLG 255), unwillingly (AAW 101)

2．論理的否定表現（logical negation）

論理的否定は肯定文（プラス）に対する否定文（マイナス）である。「アリス」の中で、登場人物は相手の肯定文に対して否定文、否定文に対して肯定文を用いて相手の揚げ足としたりをしている。

(5) ‘Ugh!’ said the Lorry, with a shiver.

‘I beg your pardon!’ said the Mouse, frowning, but very politely:

‘Did you speak?’

‘**Not I!**’ said the Lorry hastily.

‘I thought **you did,**’ said the Mouse. （AAW 44）

(6) ‘I beg your pardon,’ said Alice very humbly: ‘**you had** got to the fifth bend, I think?’

‘**I had not!**’ cried the Mouse, sharply and very angrily,

（AAW 50）

(7) ‘What did you mean by that?’ said the Caterpillar sternly. ‘Explain yourself!’
‘I can’t explain myself, I’m afraid, sir,’ said Alice, ‘because I’m not
myself, you see.’

‘I don’t see,’ said the Caterpillar. (AAW 66)

(8) ‘Serpent!’ screamed the Pigeon.

‘I’m not a serpent!’ said Alice indignantly. ‘Let me alone!’ (AAW 74)

(9) ‘But I’m not a serpent, I tell you!’ said Alice. ‘I’m a—I’m a—’

Well, What are you?’ said the Pigeon. ‘I can see you’re trying to
invent something!’

‘I—I’m a little girl,’ said Alice, rather doubtfully, as she remember-
ed the number of changes she had gone through that day.

‘A likely story indeed!’ said the Pigeon in a tone of the deepest
contempt. ‘I’ve seen a good many little girls in my time, but never one
with such a neck as that! No! No! You’re a serpent; and there’s no
use denying it. I suppose you’ll be telling me next time that you never
tasted an egg!’

‘I have tasted eggs, certainly,’ said Alice, who was a very truthful
child; ‘but little girls eat eggs quite as much as serpents do, you know.’

(10) ‘You’re looking for eggs, I know that well enough; and what does
it matter to me whether you’re a little girl or a serpent?’

‘It matters a good deal to me,’ said Alice hastily; ‘but I’m not
looking for eggs, as it happens; and if I was, I shouldn’t want yours: I
don’t like them raw.’ (AAW 75-76)

(11) The table was a large one, but the three were all crowded together
at one corner of it: ‘No room! No room!’ they cried out when they saw
Alice coming. ‘There’s plenty of room!’ said Alice indignantly, and she
sat down in a large arm-chair at one end of the table. (AAW 92)
'Why with an M?' said Alice.

'Why not?' said the March Hare.

Alice was silent.  "(AAW 101)

(13) 'What for?' said the one who had spoken first.

'That's none of your business, Two!' said Seven.

'Yes it is his business!' said Five, 'and I'll tell him—it was for bringing the cook tulip-roots instead of onions.'  "(AAW 104)

(14) Will you, won't you, will you, won't you, will you join the dance?

Will you, won't you, will you, won't you, won't you join the dance?

"(AAW 132)

(15) 'I should like to have it explained,' said the Mock Turtle.

'She can't explain it,' said the Gryphon hastily. 'Go on with the next verse.'  "(AAW 137)

(16) 'Take off your hat,' the King said to the Hatter.

'It isn't mine,' said the Hatter.  "(AAW 143)

(17) 'I can't help it,' said Alice very meekly: 'I'm growing.'

'You've no right to grow here,' said the Dormouse.

'Don't talk nonsense,' said Alice more boldly: 'you know you're growing too.'  "(AAW 144)

(18) 'I'm a poor man,' the Hatter went on, 'and most things twinkled after that—only the March Hare said—'

'I didn't!' the March Hare interrupted in a great hurry.

'You did!' said the Hatter.

'I deny it!' said the March Hare.  "(AAW 146)

(19) 'But what did the Dormouse say?' one of the jury asked.

'That I can't remember,' said the Hatter.

'You must remember,' remarked the King, 'or I'll have you executed.'  "(AAW 146)
Everybody looked at Alice.

'I'm not a mile high,' said Alice.

'You are,' said the King.

'Nearly two miles high,' added the Queen. (AAW 152-153)

'That proved his guilt,' said the Queen.

'It proves nothing of the sort!' said Alice. 'Why, you don't even know what you're about!' (AAW 154)

'Hold your tongue!' said the Queen, turning purple.

'I won't!' said Alice. (AAW 157)

'Why, about you!' Tweedledee exclaimed, clapping his hands triumphantly. 'And if he left off dreaming about you, where do you suppose you'd be?'

'Where I am now, of course,' said Alice.

'Not you!' Tweedledee retorted contemptuously. 'You'd be nowhere. Why, you'd only a sort of thing in his dream!'

'If that there King was to wake,' added Tweedledee, 'you'd go out—bang!—just like a candle!'

'I shouldn't!' Alice exclaimed indignantly. (TLG 244)

'Well, it's no use your talking about waking him,' said Tweedledee, 'when you're only one of the things in his dream. You know very well you're not real.'

'I am real,' said Alice, and began to cry. (TLG 245)

'That would be all the better, wouldn't it?' the Queen said, as she bound the plaster round her finger with a bit of ribbon.

'Alice felt there was no denying that. Of course it would be all the better,' she said; 'but it wouldn't be all the better his being punished.' (TLG 255)

'I'm seven and a half exactly.'
'You needn't say "exactly,"' the Queen remarked: 'I can believe it without that. Now I'll give you something to believe. I'm just one hundred and one, five months and a day.'

'I can't believe that!' said Alice. (TLG 257)

(I) 'I don't quite know yet,' Alice said, very gently.

'I should like to look all round me first, if I might.'

'You may look in front of you, and on both sides, if you like,' said the Sheep: 'but you can't look all round you—unless you've got eyes at the back of your head.' (TLG 259-260)

(28) 'Why do you say "Feather" so often?' Alice asked at last, rather vexed. 'I'm not a bird!'

'You are,' said the Sheep: 'You're a little goose.' (TLG 262)

(29) 'I don't know what you mean by "glory,"' Alice said.

Humpty Dumpty smiled contemptuously, 'Oh course you don't—till I tell you. I meant "There're a nice knock-down argument for you!"'

But "glory" doesn't mean "a nice knock-down argument,"' Alice objected. (TLG 274)

(30) 'I was coming to that,' the King said, 'The song really is "A-sitting On A Gate": and the tune's my own invention.'

...

'But the tune isn't his own invention,' she said to herself: 'it's "I give thee all, I can no more."' She stood and listened very attentively, but no tears came into her eyes. (TLG 312-313)

(31) 'I'm sure I didn't mean—' Alice was beginning, but the Red Queen interrupted her impatiently.

'That's just what I complain of! You should have meant! What do you suppose is the use of a child without any meaning? ....'

(TLG 320)
3. 反転表現（reverse expression）

un-は動詞に接辞（接頭語）として接続して、もとの状態に返る（戻る）ことを表わす。すなわち鏡に写して反射させて反転させることになる。

(32) ‘A knot!’ said Alice, always ready to make herself useful, and looking anxiously about her, ‘Oh, do let me help to undo it!’

‘I shall do nothing of the sort,’ said the Mouse, getting up and walking away. ‘You insult me by talking such nonsense!’ (AAW 50)

undo = （結び目を）解く See also AAW 85, TLG 188, 256, 258.

(33) ... she took up the fan and a pair of the gloves, and was just going to leave the room, when her eyes fell upon a little bottle that stood near the looking-glass. There was no label this time with the word ‘DRINK ME,’ but nevertheless she uncorked it and put it to her lips.

(AAW 53)

uncork = （ボトルの）コルクを抜く

(34) ... For some minutes it (=the Caterpillar) puffed away without speaking, but at last it unfolded its arms, took the hookah out of his mouth again, and said, ‘So you think you’re changed, do you?’

...  

Alice folded her hands, and began:— (AAW 67)

unfold = （腕組みを）とく

(35) ‘Well, be off, then!’ said the Pigeon in a sulky tone, as it settled down again into its nest. Alice crouched down among the branches, and every now and then she had to stop and untwist it. (AAW 76)

untwist = （からんだ枝を）ほどく

(36) ... ‘Now, I'll manage better this time,’ she said to herself, and began by taking the little golden key, and unlocking the door that led into the garden...

(AAW 103)

unlock = （ドアの）鍵を開ける
‘Herald, read the accusation’ said the King.

On this the White Rabbit blew three blasts on the trumpet, and then
unrolled the parchment scroll, and read as follows:— (AAW 142)
unroll = (巻物を) ほどく  See also AAW 110–111.

‘Who is it directed to?’ said one of the jurymen.

‘It isn’t directed at all,’ said the White Rabbit: ‘in fact, there’s
nothing written on the outside.’ He unfolded the paper as he spoke, and
added ‘It isn’t a letter, after all: it’s a set of verses.’ (AAW 153)
unfold = (閉じた書類を) 開ける

... Here Alice wounded two or three turns of the worsted round the
kitten’s neck, just to see how it would look: this led to a scramble, in
which the ball rolled down upon the floor, and yards and yards of it got
unwound again. (TLG 189–190)
unwound = (巻いた毛糸が) ほどけた  See also TLG 190.

... ‘Then the things must have fallen out! And the box is no use
without them.’ He unfastened it as he spoke, and was just going to
throw it into the bushes, when a sudden thought seemed to strike him,
and he hung it carefully on a tree. ‘Can you guess why I did that?’ he
said to Alice. (TLG 303)
unfasten = (箱を) はずす

4. 対比表現 (contrastive expression)

ルイス・キャロルは対になる背反語を近接的に用いて、表現の綾を作り出
している。背反語は同一現象の表裏をなすものであり、鏡像表現と考えられる。

Suddenly she came upon a little three-legged table, all made of
solid glass; there was nothing on it except a tiny golden key, and Alice’s
first thought was that it might belong to one of the doors of the hall;
but, alas! either the locks were too large, or the key was too small, but
at any rate it would not open any of them. However, on the second time round, she came upon a **low** curtain she had not noticed before, and behind it was a little door about fifteen inches **high**; she tried the little golden key in the lock, and to her great delight it fitted!

Alice opened the door and found that it led into a **small** passage, not much **larger** than a rat-hole: she knelt down and looked along the passage into the loveliest garden you ever saw. How she longed to get out of that **dark** hall, and wander about among those beds of **bright** flowers and those cool fountains, but she could not even get her head through the doorway; ...

(AAW 27-28)

small vs large(r), low vs high, dark vs bright

(42) ... 'Well, I'll eat it,' said Alice, 'and if it makes me grow **larger**, I can reach the key; and if it makes me grow **smaller**, I can creep under the door; so either way I'll get into the garden, and I don't care which happens!'

(larger vs smaller)

(43) ... 'Let me think: was I the **same** when I got up this morning? I almost think I can remember feeling a little **different**. But if I'm not the **same**, the next question is, Who in the world am I? Ah, **that's** the great puzzle!'

(same vs different)

(44) So she called softly after it, 'Mouse dear! Do come back again, and we won't talk about cats or dogs either, if you don't **like** them!' When the Mouse heard this, it turned round and swam slowly back to her: ... 'Let us get to the shore, and then I'll tell you my history, and you'll understand why it is I **hate** cats and dogs.'

(like vs hate)

(45) 'As **wet** as ever,' said Alice in a melancholy tone: 'it doesn't seem
to **dry** me at all.’

wet vs dry

(46) The next thing was to eat the comfits: this caused some noise and confusion, as the **large** birds complained that they could not taste theirs, and the **small** ones choked and had to be patted on the back.

large vs small

(47) Luckily for Alice, the little magic bottle had now had its full effect, and she grew no larger: still it was very **uncomfortable**, and, as there seemed to be no sort of chance of her ever getting out of the room again, no wonder she felt **unhappy**.

‘It was much **pleasanter** at home,’ thought poor Alice, ‘when one wasn’t always growing **larger** and **smaller**, and being ordered about by mice and rabbits....’

uncomfortable, unhappy vs pleasant(er), larger vs smaller

(48) ‘If I eat one of these cakes,’ she thought, ‘it’s sure to make **some** change in my size: and as it can’t possibly make me **larger**, it must make me **smaller**, I suppose.’

larger vs smaller

(49) ... then the puppy began a series of short charges at the stick, running a very **little** way **forwards** each time and a **long** way **back**, and barking hoarsely all the while, till at last it sat down a good way off, panting, with its tongue hanging out of its mouth, and its great eyes half shut.

little vs long, forwards vs back

(50) ... For some minutes it puffed away without speaking, but at last it **unfolded** its arms, took the hookah out of its mouth again, and said, ‘So you think you’re changed, do you?’
'Repeat, "You are old, Father William," said the Caterpillar. Alice **folded** her hands, and began:—

'You are **old**, Father William,' the **young** man said,

'And your hair has become very white;
And yet you incessantly stand on your head—

Do you think, at your age, it is right?'  (AAW 67–68)

(... Then it got down off the mushroom, and crawled away into the grass, merely remarking as it went, 'One side will make you grow **taller**, and the other side will make you grow **shorter**.'  (AAW 72)

(... After a while she remembered that she still held the pieces of mushroom in her hands, and she set to work very carefully, nibbling first at one and then at the other, and growing sometimes **taller** and sometimes **shorter**, until she had succeeded in bringing herself down to her usual height.  (AAW 76)

(... So she set the little creature down, and felt quite relieved to see it trot away quietly into the wood. 'If it had grown up,' she said to herself, 'it would have made a dreadfully **ugly** child: but it makes rather a **handsome** pig, I think.'  ...  (AAW 87)

(... 'Did you say pig, or fig?' said the Cat.

'I said pig,' replied Alice; 'and I wish you wouldn't keep **appearing** and **vanishing** so suddenly: you make one quite giddy.'

'All right,' said the Cat; and this time it **vanished** quite slowly, **beginning** with the end of the tail, and **ending** with the grin, which
remained some time after the rest of it had gone. (AAW 90)
appearing vs vanishing, beginning vs ending

55 ‘Then it wasn’t very civil of you to offer it,’ said Alice angrily.
‘It wasn’t very civil of you to sit down without being invited,’ said the March Hare.

...  

‘You should learn not to make personal remarks,’ Alice said with some severity; ‘it’s very rude.’ (AAW 92–93)
civil vs rude

56 ‘I’ve had nothing yet,’ Alice replied in an offended tone, ‘so I can’t take more.’
‘You mean you can’t take less,’ said the Hatter: ‘it’s very easy to take more than nothing.’ (AAW 100)
more vs less

57 She had quite forgotten the Duchess by this time, and was a little startled when she heard her voice close to her ear. ‘You’re thinking about something, my dear, and that makes you forget to talk. I can’t tell you just now what the moral of that is, but I shall remember it in a bit.’ (AAW 117)
forget vs remember

58 So they sat down, and nobody spoke for some minutes. Alice thought to herself, ‘I don’t see how he can ever finish, if he doesn’t begin.’ But she waited patiently. (AAW 124)
finish vs begin

59 The Gryphon lifted up both its paws in surprise. ‘What! Never hear of uglifying!’ it exclaimed. ‘You know what to beautify is, I suppose?’
‘Yes,’ said Alice doubtfully: ‘it means—to—make—anything—prettier.’ (AAW 127)
uglify(ing) vs beautify

(60) Alice looked down at them, and considered a little before she gave her answer. ‘They’re done with blacking, I believe.’

‘Boots and shoes under the sea,’ the Gryphon went on in a deep voice, ‘are done with whiting. Now you know.’ (AAW 133–134)

blacking vs whiting

(61) ‘Stupid things!’ Alice began in a loud, indignant voice, but she stopped hastily, for the White Rabbit cried out, ‘Silence in the court!’ and the King put on his spectacles and looked anxiously round, to make out who was talking.

begin (began) vs stop(ped)

(62) The first witness was the Hatter. He came in with a teacup in one hand and a piece of bread-and-butter in the other. ‘I beg your pardon, your Majesty,’ he began, ‘for bringing these in: but I hadn’t quite finished my tea when I was sent for.’

‘You ought to have finished,’ said the King. ‘When did you begin?’

(begin (began) vs finish(ed)

(63) ‘You may go,’ said the King, and the Hatter hurriedly left the court, without even waiting to put his shoes on.

‘—and just take his head off outside,’ the Queen added to one of the officers: but the Hatter was out of sight before the officer could get to the door.

put~on vs take~off

(64) ‘Begin at the beginning,’ the King said gravely ‘and go on till you come to the end: then stop.’ (AAW 154)

begin vs stop, beginning vs end

(65) ... Here Alice wound two or three turns of the worsted round the
kitten’s neck just to see how it would look: this led to a scramble, in which the ball rolled down upon the floor, and yards and yards of it got **unwound** again.  

(TLG 189-190)

wind (wound) vs unwind (unwound)

66 ... ‘Her paw went into your eye? Well, that’s your fault, for keeping your eyes **open**—if you’d **shut** them tight up, it wouldn’t have happened. Now don’t make any more excuses, but listen. ...’  

(TLG 190)

open vs shut

67 *The sea was wet as wet could be,*

*The sands were dry as dry.*  

(TLG 238)

wet vs dry

68 Alice laid her hand upon his arm, and said in a soothing tone. ‘You needn’t be so angry about an **old** rattle.’

But it isn’t **old!**’ Tweedledum cried, in a greater fury than ever. ‘It’s **new**, I tell you—I bought it yesterday—my nice **new** RATTLE!’ and his voice rose to a perfect scream.  

(TLG 247)

old vs new

69 Alice could not help **laughing** at this, even in the midst of her tears. ‘Can you keep them from **crying** by considering this?’ she asked.  

(TLG 257)

laugh(ing) vs cry(ing)

70 ‘You may look **in front of** you, and on both sides, if you like,’ said the Sheep: ‘but you can’t look all round you—unless you’ve got eyes **at the back of** your head.’

...  

The shop seemed to be **full** of all manner of curious things—but the oddest part of it all was, that whenever she looked hard at any shelf, to make out exactly what it had on it, that particular shelf was always
quite empty: though the others round it were crowded as full as they could hold.

in front of vs at the back of, empty vs crowded, full

(71) ‘Of course it is. It’s called “wabe” you know, because it goes a long way before it, and a long way behind it—’

‘And a long way beyond it on each side,’ Alice added.

before vs behind

(72) ‘I love my love with an H,’ Alice couldn’t help beginning, because he is Happy. I hate him with an H, because he is Hideous. I fed him with—with—with Ham-sandwiches and Hay. His name is Haigha, and he lives—’

love vs hate

(73) ‘Quite right,’ said the King: ‘this young lady saw him too. So of course Nobody walks slower than you.’

‘I do my best,’ the Messenger said in a sulky tone. ‘I’m sure nobody walks much faster than I do!’

slower vs faster

(74) ‘The great art of riding,’ the Knight suddenly began in a loud voice, waving his right arm as he spoke, ‘is to keep—’ Here the sentence ended as suddenly as it had begun, as the Knight fell heavily on the top of his head exactly in the path where Alice was walking. ....

begin (began, begun) vs end(ed)

(75) ‘Five times as warm, of course.’

‘But they should be five times as cold, by the same rule—’

‘Just so!’ cried the Red Queen. ‘Five times as warm, and five times as cold, just as I’m five times as rich as you are, and five times as
clever!

warm vs cold

(76) Just then the door opened a little way, and a creature with a long beak put its head out for a moment and said ‘No admittance till the week after next!’ and shut the door again with a bang. (TLG 329)

open(ed) vs shut

(77) She took her off the table as she spoke, and shook her backwards and forwards with all her might.

The Red Queen made no resistance whatever; only her face grew very small, and her eyes got large and green: and still, as Alice went on shaking her, she kept on growing shorter—and fatter—and softer—and rounder—and— (TLG 341)

backwards vs forwards, small vs large

5. 逆転表現 (converse expression)

ルイス・キャロルは、「アリス」の中で登場人物に我々が現実に経験する事象や過程とは異なる逆（あべこべ）の経験をさせている。

(78) Presently she began again. ‘I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downwards! The Antipathies, I think—’

(AAW 26)

身体的部位の逆転

(79) ... then the puppy began a series of short charges at the stick, running a very little way forwards each time and a long way back, and barking hoarsely all the while, till at last it sat down a good way off, panting, with its tongue hanging out of its mouth, and its great eyes half shut. (AAW 63)

歩行進行の逆転
‘Ah, well! It means much the same thing,’ said the Duchess, digging her sharp little chin into Alice’s shoulder as she added, ‘and the moral of that is—“Take care of the sense, and the sounds will take care of themselves.”’

(AAW 119)

言語（音と意味）関係の逆転

‘No, no!’ said the Queen. ‘Sentence first—verdict afterwards.’

‘Stuff and nonsense!’ said Alice loudly. ‘The idea of having the sentence first!’

(AAW 157)

法秩序（判決の順序）の逆転

‘That’s the effect of living backwards,’ the Queen said kindly: ‘it always makes one a little giddy at first—’

‘Living backwards!’ Alice repeated in a great astonishment. ‘I never heard of such a thing!’

‘—but there’s one great advantage in it, that one’s memory works both ways.’

‘I’m sure mine only works one way,’ Alice remarked. ‘I can’t remember things before they happen.’

‘It’s a poor sort of memory that only works backwards,’ the Queen remarked.

‘What sort of things do you remember best?’ Alice ventured to ask.

‘Oh, things that happened the week next,’ the Queen replied in a careless tone.

(TLG 253–254)

時間関係の逆転

‘He’s in prison now, being punished; and the trial doesn’t even begin till next Wednesday: and of course the crime comes last of all.’

(TLG 255)

法秩序（判決の順序）の逆転

Alice was just beginning to say ‘There’s a mistake somewhere—’,
when the Queen began screaming so loud that she had to leave the sentence unfinished. ‘Oh, oh oh!’ shouted the Queen, shaking her hand about as if she wanted to shake it off. ‘My finger’s bleeding! Oh, oh, oh, oh!’

Her screams were so exactly like the whistle of a steam-engine, that Alice had to hold both her hands over her ears.

‘What is the matter?’ she said, as soon as there was a chance of making herself heard. ‘Have you pricked your finger?’

‘I haven’t pricked it yet,’ the Queen said, ‘but I soon shall—oh, oh, oh!’ (TLG 255–256)

因果関係（傷、出血、叫びの順序）の逆転

(85) ‘You don’t know how to manage Looking–glass cakes,’ the Unicorn remarked. ‘Hand it round first, and cut it afterwards.’ (TLG 296)

過程順番（切って手渡す順番）の逆転

(86) ... ‘Now, first I put my head on the top of the gate—then the head’s high enough—then I stand on my head—then the feet are high enough, you see—then I’m over, you see.’ (TLG 306)

身体の位置（足と頭の位置）の逆転

(87) ‘The cause of lightning,’ Alice said very decidedly, for she felt quite certain about this, ‘is the thunder—no, no!’ she hastily corrected herself. ‘I mean the other way.’

‘It’s too late to correct it,’ said the Red Queen: ‘when you’ve once said a thing, that fixes it, and you must take the consequences.’ (TLG 325)

因果関係（雷の雷鳴と光の順序）の逆転

6. 異対称表現（asymmetrical expression）

ルイス・キャロルは分析型の言語である語形変化の少ない英語の特徴をうまく
く利用して、文の語を入れ替えることによって、見かけは非常によく似ているが、実際は全く異なる別の文を作りだしている。つまり文構造とそれを構成する語はまったく同じであるが、それらを組み替えて（permutation）新しい文を作り出している。これはジェイクスピアにも見られる表現上の手法（chiasmus）であるが、論理学者としてのルイス・キャロルの得意とするものであり、まさに鏡像表現として出色のものである。

(88)  "... But do cats eat bats, I wondered?" And here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way, 'Do cats eat bats? Do cats eat bats?' and sometimes, 'Do bats eat cats?' for, you see, as she couldn't answer either question, it didn't much matter which way she put it. (AAW 26)

(89)  ... 'For the Duchess. An invitation from the Queen to play croquet.' The Frog-Footman repeated, in the same solemn tone, only changing the order of the words a little, 'From the Queen. An invitation from the Duchess to play croquet.' (AAW 78)

(90)  'Well, then,' the Cat went on, 'you see, a dog growls when it's angry, and wags its tail when it's pleased. Now I growl when I'm pleased, and wag my tail when I'm angry. Therefore I'm mad.' (AAW 88)

(91)  'Well! I've often seen a cat without a grin,' thought Alice; 'but a grin without a cat! It's the most curious thing I ever saw in all my life!' (AAW 90)

(92)  'Then you should say what you mean,' the March Hare went on.

'I do,' Alice hastily replied; 'at least—at least I mean what I say—that's the same thing, you know.'

'Not the same thing a bit!' said the Hatter. 'You might just as well say that "I see what I eat" is the same thing as "I eat what I see" !'

'You might just as well say,' added the March Hare, 'that "I like
what I get,” is the same thing as “I get what I like”!

‘You might just as well say,’ added the Dormouse, who seemed to be talking in his sleep, ‘that “I breathe when I sleep” is the same thing as “I sleep when I breathe”!’

(AAW 94)

93 She went on and on, a long way, but wherever the road divided there were sure to be two finger-posts pointing the same way, one marked ‘TO TWEEDLEDUM’S HOUSE,’ and the other ‘TO THE HOUSE OF TWEEDLEDEE.’

94 ‘Well, now that we have seen each other,’ said the Unicorn, ‘if you’ll believe in me, I’ll believe in you. Is that a bargain?’

(TLG 294)

95 ‘... And the other thing is a mouse-trap. I suppose the mice keep the bees out—or the bees keep the mice out, I don’t know which.’

(TLG 303)

96 ‘You let it alone,’ he panted out, as he hobbled back to his tree, ‘and it’ll let you alone, you know.’

(TLG 331)

97 ‘You look a little shy; let me introduce you to that leg of mutton,’ said the Red Queen. “Alice—Mutton; Mutton—Alice.”

(TLG 332—333)

98 But the Red Queen looked sulky, and growled ‘Pudding—Alice; Alice—Pudding. Remove the pudding!’ and the waiters took it away so quickly that Alice couldn’t return its bow.

(TLG 334)

99 ‘You see, Kitty, it must have been me or the Red King. He was part of my dream, of course—but then I was part of his dream, too! Was it the Red King, Kitty?’

ま と め

ルイス・キャロルは上に挙げたように、鏡に写し出せば正常な表現になるよ
うなあべこべの表現（mirror-image expressions）を好んで登場人物に言われている。その理由として次のことが考えられる。

(1) 英語という言語をよく知るために、抽象絵画のように英語をこわして（deform）新たな光を当てようとした。日常言語を論理的に使い、日常言語の変形、欠点、醜味性を捉えて、言語への知的挑戦を試みるために敢えて言語のルール違反をした。

(2) 当時のウィクトリア朝時代の道徳的、心理的抑圧に対する antithesis として敢えて社会的慣習を覆し、ルール違反をした。

(3) 言語的自由を獲得してアイデンティティ（identity）を探究しようとした。無秩序＝非現実的世界でのアイデンティティ探しによって、失われた自己を取り戻そうとした。非現実的世界に自己を写し、正常な自己を探そうとしたのである。

(4) マイナス（負）の世界をつくりだして現実の世界を変形させて写し出そうとした。現実（プラス）の世界と夢（マイナス）の世界を天秤にかけて平衡をとろうとしたのである。

「アリス」の不思議の国とは、論理が成立しているようで成立していない世界、論理が成立していないようで成立している世界、つまり論理が言葉を追っかけ、言葉が論理を追っかけている世界を作り出している。それをルイス・キャロル的にいえば次のようにいえる。

論理 一 言葉；言葉 一 論理

参考資料


参考書目


Fordyce, Rachel and Carla Marello (ed.) (1994). Semiotics and Linguistics in

稻木昭子・沖田知子（1991）。「アリスの英語—不思議の国のことば学一」，東京：研究社。

稻木昭子・沖田知子（1994）。「アリスの英語2—鏡の国のことば学一」，東京：研究社。

新倉俊一（1985）。「英語のノンセンス」，東京：大修館。

小木野一（1998）。「アリスの不思議の国の意味論の冒険—その1—」，筑紫女学園大学・短期大学国際文化研究所「論叢」第9号47頁－58頁。

定松正（編）（1994）。「ルイス・キャロル小事典」，東京：研究社。


高橋康也（1972）。「不思議の鏡のキャロル」，別冊現代詩手帖第二号，「ルイス・キャロル」16頁－39頁，東京：思潮社。

高橋康也（1981）。「アリスの国の言葉たち」，東京：新書館。