

# 脇役で読む『蠅の王』

——島は少年たちだけのものか？

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## 1. は じ め に

少年たちによる凄惨な殺戮を描いた『蠅の王』(*Lord of the Flies*, 1954)におけるジェンダーとセクシャリティについて詳細な議論がなされたことは、これまでほとんどなかったと言ってよいだろう。当該テキストが19世紀ヴィクトリア朝の少年向け冒険小説のパロディとして解釈され、第二次世界大戦から冷戦期までの核時代を背景とするディストピア小説として読まれるとき、物語における女性の不在に疑問の余地はなかったからである。ところが、近年『蠅の王』はある種の「男らしさ」(“masculinity”)を体現する物語として受容・消費されているようにも思われる。

2017年に「少女たちだけの島」へと舞台設定を置き換えた『蠅の王』の映画化構想がハリウッドの映画関係者から発表されたが(Fleming 2017)、メディアとSNS上の反応、とりわけロクサーヌ・ゲイ(Roxane Gay)らフェミニストたちの反応は、極めて否定的なものであった(Hatch 2017)。フェミニストたちによる諸々の批判は、端的に言えば「女たちは無人島に行っても(男たちのように)殺し合いをすることはない」というものであり、少年たちの暴力性はいわゆる「毒々しい男らしさ」(“toxic masculinity”)に起因するものであるがゆえに、女性には適応されないという主張である。そもそも『蠅の王』における「男らしさ」、ひいてはそ

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のジェンダーとセクシャリティについて、私たちはどのように考えればよいのだろうか。本講義では、脇役であるピギー (Piggy) とサイモン (Simon) が死に至るまでの過程を再読することで、少年たちの「男らしさ」がどのように形成されていくかを分析した。以下は、当日配布したハンドアウトからの抜粋である。(引用の下線は引用者によるものである。)

### 2. 脇役で読む『蠅の王』：サイモンとピギーの死

#### ①エンディングを読む

“It was like that at first,” said Ralph, “before things—” He stopped. “We were together then—” The officer nodded helpfully. “I know. Jolly good show. Like the Coral Island.”

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood—Simon was dead—and Jack had. . . . The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend called Piggy.

The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance. (248)

②サイモンの殺害

“Kill the beast! Cut his throat! Spill his blood! Do him in!”

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws. (188)

③サイモンの死

Along the shoreward edge of the shallows the advancing clearness was full of strange, moonbeam-bodied creatures with fiery eyes. Here and there a larger pebble clung to its own air and was covered with a coat of pearls. The tide swelled in over the rain-pitted sand and smoothed everything with a layer of silver. Now it touched the first of the stains that seeped from the broken body and the creatures made a moving patch of light as they gathered at the edge. The water rose farther and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder became sculptured marble. The strange attendant creatures, with their fiery eyes and trailing vapors, busied themselves round his head. The body lifted a fraction of an inch from the sand and a bubble of air escaped from the mouth with a wet plop. Then it turned gently in the water.

Somewhere over the darkened curve of the world the sun and moon were pulling, and the film of water on the earth planet was held, bulging slightly on

one side while the solid core turned. The great wave of the tide moved farther along the island and the water lifted. Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out toward the open sea. (190)

④サイモン殺害の〈否認〉

"It was an accident," said Piggy stubbornly, "and that's that."

He touched Ralph's bare shoulder and Ralph shuddered at the human contact.

"And look, Ralph"—Piggy glanced round quickly, then leaned close—"don't let on we was in that dance. Not to Samneric."

"But we were! All of us!" Piggy shook his head.

"Not us till last. They never noticed in the dark. Anyway you said I was only on the outside." "So was I," muttered Ralph, "I was on the outside too." Piggy nodded eagerly. "That's right. We was on the outside. We never done nothing, we never seen nothing." (194)

(…)

"Not us till last. They never noticed in the dark. Anyway you said I was only on the outside."

"So was I," muttered Ralph, "I was on the outside too." Piggy nodded eagerly. "That's right. We was on the outside. We never done nothing, we never seen nothing." (194)

⑤ピギーの殺害

The rock struck Piggy a glancing blow from chin to knee; the conch

exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. Then the sea breathed again in a long, slow sigh, the water boiled white and pink over the rock ; and when it went, sucking back again, the body of Piggy was gone.

⑥ピギーと呼ばれた少年

“Then,” went on Piggy, “that boy — I forget —”

“You’re talking too much,” said Jack Merridew. “Shut up, Fatty.”

Laughter arose.

“He’s not Fatty,” cried Ralph, “his real name’s Piggy!”

“Piggy!”

“Piggy!”

“Oh, Piggy!”

A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside : he went very pink, bowed his head and cleaned his glasses again. (16)

⑦ピギーと「豚」の同一視

“I don’t agree with all Jack said, but with some. ’Course there isn’t a beast in the forest. How could there be? What would a beast eat?”

“Pig.”

“We eat pig.”

“Piggy!”

“I got the conch!” said Piggy indignantly.” (104)

⑧〈アウトサイダー〉としてのピギー

Ralph turned and smiled involuntarily. Piggy was a bore ; his fat, his ass-mar and his matter-of-fact ideas were dull, but there was always a little pleasure to be got out of pulling his leg, even if one did it by accident.

Piggy saw the smile and misinterpreted it as friendliness. There had grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs, and a certain disinclination for manual labor. (81)

⑨〈男たち〉の共同体からの賞賛と承認

“I hit him,” said Ralph again, “and the spear stuck in a bit.”

He felt the need of witnesses.

(…)

“I hit him all right. The spear stuck in. I wounded him!”

He sunned himself in their new respect and felt that hunting was good after all. (140)

⑩ハンティングにおけるセクシャリティ (a)

A little apart from the rest, sunk in deep maternal bliss, lay the largest sow of the lot. She was black and pink ; and the great bladder of her belly was fringed with a row of piglets that slept or burrowed and squeaked. (166)

⑪ハンティングにおけるセクシャリティ (b)

They surrounded the covert but the sow got away with the sting of another spear in her flank. The trailing butts hindered her and the sharp, cross-cut points were a torment. She blundered into a tree, forcing a spear still deeper ; and after that any of the hunters could follow her easily by the drops of vivid blood. The afternoon wore on, hazy and dreadful with damp heat ; the sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood. (167)

⑫「男らしさ」(masculinity) と「サディズム」(sadism)

Roger found a lodgment for his point and began to push till he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a highpitched scream. Then Jack found the throat and the hot blood spouted over his hands. The sow collapsed under them and they were heavy and fulfilled upon her. The butterflies still danced, preoccupied in the center of the clearing.

Roger began to withdraw his spear and boys noticed it for the first time. Robert stabilized the thing in a phrase which was received uproariously.

“Right up her ass!”

“Did you hear?”

“Did you hear what he said?” (168)

⑬自然に対する暴力

The great rock loitered, poised on one toe, decided not to return, moved

through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest. Echoes and birds flew, white and pink dust floated, the forest further down shook as with the passage of an enraged monster : and then the island was still.

“Wacco!”

“Like a bomb!”

“Whee-aa-oo!” (37)

⑭長い〈傷跡〉

The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry ; and this cry was echoed by another. (1)

⑮ジェンダーの構築と〈排除〉のマトリクス

Indeed, the construction of gender operates through exclusionary means, such that the human is not only produced over and against the inhuman, but through a set of foreclosures, radical erasures, that are, strictly speaking, refused the possibility of cultural articulation. Hence, it is not enough to claim that human subjects are constructed, for the construction of the human is differential operation that produces more and the less “human,” inhuman, the humanly unthinkable. (Butler, *Body that Matter* : 8)



### 3. まとめに代えて

ラルフをはじめとする少年たちは、ハンティングに参加することによって、男たちの共同体からの賞賛と承認を求めている。この対局にいるのが、ハンティングに参加しないピギー、すなわち、男たちの共同体の外側にいる「アウトサイダー」としてのピギーである。ピギーは島からの救助を優先する合理的なキャラクターであるために、ハンティングによって救助が先送りされることを怖れている。ここでは予め与えられた「男らしさ」が問題になるのではなく、ハンティングによって男たちの共同体が生み出され、その共同体を維持するためにピギーの排除が必要になるのである。

女性不在の島にも拘わらず、ハンティングによって「男性らしさ」と受動的な「女性らしさ」が生み出されるとき、いわゆる「毒々しい男らしさ」とも言うべき暴力的なサディズムが少年たちのあいだに蔓延していく。ピギーが雌豚と同一視されて殺害される一連のプロセスは、結局のところ、ハンティングによって捏造された男たちの共同体から生じた「男性らしさ」の対極にある「女性らしさ」のイメージがピギーに付与され、それを排除する構造によるものである。だとすれば、この少年たちの共同体を維持するためには、絶えず自分たちに都合のよい受動的な「女性らしさ」を再生産し、排除することが要求されるため、ある種のキリスト的性質を有するサイモンの犠牲を以てしても、少年たちによる殺戮を阻止することはできない。以上の構造がある限り、ラルフが次のターゲットになるのも必然だと言えるだろう。18世紀以降の冒険小説にありがちな「野蛮人」として表象される他者が不在であったとしても、「排除のマトリクス」(Butler [2011]: 8) は作動し続ける。『蠅の王』には人種表象も女性表象も描かれないが、あたかも自家中毒のように、自ら排除すべき他者を生み出して

## 脇役で読む『蠅の王』

いく 20 世紀以降の暴力が寓意的に描かれているように思われるのである。

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脇役で読む『蠅の王』

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