

「ディケンズ伝のいま——二百年目の視点」

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1. 伝記ジャンルと「物語化」の欲望

引用 1

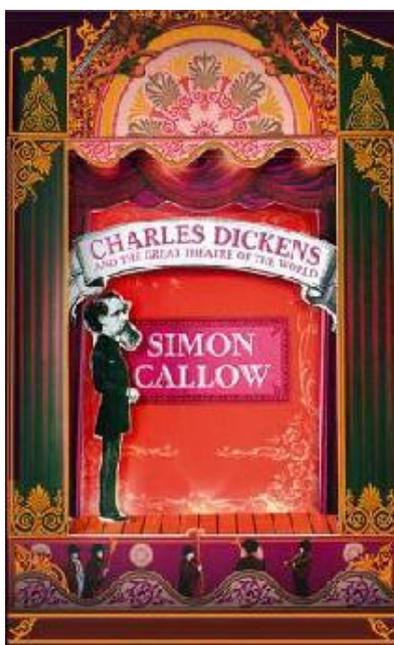
The life of almost any man possessing great gifts, would be a sad book to himself; (“Landor’s Life”, 47)

引用 2

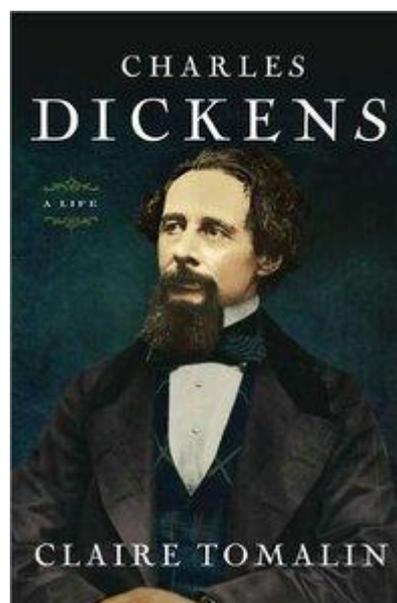
Forster’s *Life* “should not be called the Life of Dickens but the History of Dickens’ Relations to Mr. Forster,” (Percy Fitzgerald qtd. in Hamilton, 156)

2. 物語化の欲望に対する「自意識」 : Callow と Tomalin

Simon Callow ジャケット(表)



Claire Tomalin ジャケット



巻頭地図

巻頭登場人物リスト

「物語作家」としての逞しい想像力：ジョンの出生の秘密

引用 3

John Dickens may have been the son of the elderly butler, but it is also possible that he had a different father – perhaps John Crewe, exercising his *droit de seigneur*, cheering himself up for his wife’s infidelities, or another of the gentleman who were regular guests at the Crewe residences. Or he may have believed that he was. ... all suggest something of the kind, and harks back to the sort of behaviour he would have observed with dazzled eyes at Crewe Hall and in Mayfair. This was the style of Sheridan, and also Fox, who gambled away several fortunes and borrowed from all his friends without a thought of ever repaying any of them. (Tomalin, 5-6)

「全知の語り手」としての「物語構築」

引用 4 (若き日のディケンズと、まだ母親の胎内にいたエレンとを宿命的に結び付ける描き方)

After only eight instalments of *Nickleby* had appeared it began to be dramatized, and was played in theatres all over England. It reached the Theatre Royal in Newcastle in December 1838, as part of a benefit for Mrs Ternan, a well-known actress, then seven month pregnant with her third daughter, Ellen. (Tomalin, 95)

引用 5 (Eleanor Picken とのエピソード「のちのち、これこれとなるのでした」という語り口)

Whatever the reason for his change of attitude, she did not forget him, and eighteen years later she made one more attempt to speak to him, after a reading, described in Chapter 20. (Tomalin, 121)

引用 6 (Georgina Hogarth の導入「このときはまだ誰も知る由がなかったのです」という語り口)

No one could have guessed in 1842 the part she would play sixteen years later in the domestic life of her sister and brother-in-law. (Tomalin, 138)

3. Douglas Fairhurst の「脱物語」

3-1) 「終わり」なき伝記

ディケンズの晩年を完全にカット

引用 7

As these biographical sketches [in Samuel Smiles’s *Self-Help*] mount up, so each life falls into the same narrative groove, in which hard knocks are always overcome by hard work, and good fortune always comes to those who seek it out. And once this pattern is set, it can seem rather harder to escape success than achieve it. Because Smiles is interested in only in people whose lives have

happy endings, everything they do appears to be tugged on by a kind of comic fatality. Even their most embarrassing failures are subject to the gravitational pull of their later success. They are doomed to fame. (Fairhurst, 6)

引用 8

Indeed, one of the satisfactions of well-crafted fiction is that it creates a parallel world in which every detail, no matter how trivial or seemingly inconsequential, is part of a meaningful whole; every accidents turn out to be part of an overall design. (Fairhurst, 7)

3-2) 脱物語の実践

引用 9 靴墨工場の「ファイナル」な影響に関するチェスタトンの意見

There are two good reasons for thinking that his sense of hopelessness was very genuine. First of all, this starless outlook is common in the calamities of boyhood. The bitterness of boyish distress does not lie in the fact that they are large; it lies in the fact that we do not know they are small. About any early disaster there is a dreadful finality: a lost child can suffer like a lost soul. (Chesterton, 19)

引用 10 フェアハーストによる「脱物語」

Dickens's habit of making fleeting references to Warren's Blacking in his writing starts to look less like a form of repetition compulsion than a running gag or creative itch he enjoyed scratching, like the cameo appearances of Alfred Hitchcock in his own movies. (Fairhurst, 38)

図版：フォースターの『ディケンズ伝』扉絵に描かれる靴墨工場でのディケンズ



引用 11 マライア・ビードネルとの関係

Their relationship was an unhappily lopsided affair, involving as it did a young man who was desperate to fall in love and a slightly older woman who was unwilling to commit to anything more than a protracted flirtation. Biographers have usually taken Dickens at his word when he claimed that he had been “horribly earnest” and set himself to win her with “all the energy and determination of which I am the owner” ... , however, ... this relationship may have been as much indebted to fiction as it was to real life. (Fairhurst, 94)

3-3) 人間関係の矮小化

引用 12 *Sketches by Boz* 出版当時を扱うチャプター、ほとんど Dickens にフォーカスを絞らず、時代全体をマクロに見渡す語り口が、138 から 143 頁くらいまでずっと続く。

Writing on the state of London’s newspaper industry in 1829, the editor Gibbons Merle estimated that it employed approximately 1,100 people full-time, in addition to countless penny-a-liners waiting for scraps of work to be thrown their way. By 1834 the numbers had increased still further, as newspaper offices in the area that included Fleet Street and the Strand expanded to keep up with burgeoning literacy rates (by 1840 just over half the population could read) and a seemingly insatiable appetite for news. Journalists continued to occupy an ambivalent position: geographically central, but socially on the edge of things, they were professional outsiders who were still some way from shaking off their reputation as a swell mob whose good opinion could be bought for the price of a drink. (Fairhurst, 138)

3-4) 女性関係の欠如

Mary Hogarth の死

Catherine Dickens → Catherine Hogarth

3-5) 「研究者」・「教育者」としてのフェアハーストの語り口

引用 13 テクスト分析のようなくだり: デイケンズ作品における「傘」の表象とその後 (例: *Howards End*) への影響

In Dickens’s imaginative world, umbrellas are almost exclusively working-class or lower-middle-class accessories. (By the time E. M. Forster wrote *Howards End*, the thought had hardened into a truism: Forster’s plot turns on the umbrella lost at a classical-music concert by Leonard Bast, a clerk who is engaged in a dogged struggle to improve himself.) (Fairhurst, 117)

引用 14 ミルトンの引用とデイケンズとの relevance

One of the obvious advantages of poetry over prose is that the writer can control where each line

ends. The word “verse” comes from the Latin *vertere*, meaning “to turn,” and this provides a helpful way of thinking about some of the possible uses of line-endings, because although a poet can apply them as mechanically as the carriage return on a typewriter, they can also be used to think about other kinds of “turning.” The end of a line of poetry can depict a moment of genuine transformation; equally, it can represent a flicker of hesitation that does nothing to alter the direction of the sentence as it wraps around the line-break. This uncertainty can itself be a helpful imaginative resource. Milton, for example, often works the ethical drama of *Paradise Lost* into the hesitations and self-qualifications of his syntax, as when Eve promises to return from her gardening by noon and the narrator interrupts with a sudden note of doom:

O much deceiv'd, much failing, hapless Eve,
Of thy presum'd return! event perverse!
Thou never from that hour in Paradise
Found'st either sweet repast, or sound repose...

While this appears to start off as an absolute condemnation, “Of thy presume'd return” pulls us up short by revealing that we, too, were deceived in assuming that Eve is guilty of anything just yet. As the poem continues, of course, and Eve is tempted to eat the apple, we learn that her mistake about when she will return is a warning of the much larger error to come; but at this stage, Milton's syntactic delay breathes into the outcome an air of curiosity and speculation that the narrative itself has lost. His poem makes the past surprising again.

Writing in prose, Dickens did not have this particular resource to draw on, but his revisions show that he was similarly keen to entertain possible futures before committing to them. (Fairhurst, 280)

引用 15 文学史の授業のようなテキスト

Dickens was establishing his reputation as the start of a period in which the “individual” would come to be viewed as an increasingly complex entity—far more fragmented and mutable than that term (from the Latin *individuus*, meaning “indivisible” or “inseparable”) might suggest. Writers such as Thomas Carlyle had expressed firm confidence in the self's inalienable coherence, as demonstrated in the “ME” that allows Teufelsdröckh to withstand the “Everlasting No” at the crucial moment of *Sartor Resartus* (1833-1834). But as the century developed, the work of new disciplines such as psychology would show that the self behaved much more like a verb than a noun; it was an unfolding process, rather than a static object. Trying to define it was like putting one's finger on a blob of mercury; applying extra pressure only made it scatter in more directions. Both during Dickens's lifetime and afterwards, writers would adopt in various ways the notion that, as Arthur

Rimbaud famously claimed, “JE est un autre” (“I is an other”), but few would ignore it altogether. It extended from monstrous double-acts like Dr. Jekyll and Mr. Hyde, to Walt Whitman’s self-answering question in Leaves of Grass: “Do I contradict myself? / Very well, then, I contradict myself, / I am large—I contain multitudes,” a claim that demonstrated how subtly an idea can turn around the axis of a line of verse, given that “Very well, then” could represent either a shrug of acceptance or a defiant tilt of the chin. Nor was the capacious Whitman an isolated case when it came to promoting the idea that writers contained many different people within the same skin. As Oscar Wilde pointed out in The Picture of Dorian Gray, one of the great attractions of literature—for readers as well as writers—is that it provides “a method by which we can multiply our personalities”; and few periods were as attuned to the creative possibilities of this idea as the Victorian age, with its development of the multiplot novel, the dramatic monologue, and other literary forms that allowed writers to splinter into many alternative selves. Dickens was merely extending the same principle into his own life. (Fairhurst, 306–307)

4. 結び

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