

合評 Robert L. Patten *Charles Dickens and "Boz": The Birth of Industrial-Age Author*
『破滅の町』からの脱出—*Silas Marner* と *The Old Curiosity Shop* における二人の子供たち

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引用 1

Dickens は Boz という匿名で初期作品を投稿していた。

しかし Boz という名前は独り歩きを始め(1836年)やがて Dickens の control を越えます
Writing under a pseudonym could allow an author to create an alter ego, a persona whose character, personality, opinions, gender, and age might be constructed. (Patten, 73)

引用 2

Plagiarism による Identity の危機

The Latin word *plagiarius* means “one who abducts the child or slave of another.” (Patten, 171)

引用 3

物語は報酬のために語られる

Stories are told not according to any fixed “truth” or even in accord with traditional narratives, “the old story,” but for payment or regard. (Patten, 166)

引用 4

資本主義と都市化に伴うアイデンティティ喪失の危機

Simply put, urban life upsets the stability and reliability of bodily and behavioral markers of identity. A stolen child can be recast as another’s. . . (Patten, 168)

It is the new utilitarian law of capitalism, which Fagin, the nighttime, nightmare capitalist, fully understands. . . (Patten, 166)

引用 5

Dickens の作品の子供像は、子供は生まれながらの純真さ(purity)と無垢さ(innocence)を持っているという Wordsworth に代表される子供の観方を踏襲している
. . . childhood [is] viewed as a condition of innate depravity and childhood as a period of natural innocence and purity. (Schlicke, 90)

引用 6

*The Old Curiosity Shop*における Nell が貨幣経済の価値観に汚染されていない無垢な存在として描かれている一方で、祖父の方は金銭に心奪われ、本来守りたい対象であったはずの Nell を忘れて、ギャンブルに自己をすり減らしている様子が描かれている。

‘I am no gambler,’ cried the old man fiercely. ‘I call Heaven to witness that I never played for gain of mine, or love of play; that at every piece I staked, I whispered to myself that orphan’s name and called on Heaven to bless the venture, which it never did. . .Whom did it prosper? Who were those with whom I played? Men who lived by plunder, profligacy, and riot, squandering their gold in doing ill and propagating vice and evil. My winnings would have been from them, my winning would have been bestowed to the last farthing on a young child whose life they would have sweetened and made happy.’ (*The Old Curiosity Shop*, 74)

引用 7

老人の自己喪失

. . .but he seemed unable to contemplate their real position more distinctly, and was still the listless, passionless creature, that suffering of mind and body had left him. (*The Old Curiosity*, 91)

引用 8

Silas の非人間化

So, year after year, Silas Marner had lived in this solitude, his guineas rising in the iron pot, and his life narrowing and hardening itself more and more into a mere pulsation of desire and satisfaction that had no relation to any other being. . .Strangely Marner’s face and figure shrank and bent themselves into a constant mechanical relation to the objects of his life, so that he produced the same sort of impression as a handle or a crooked tube, which has no meaning standing apart. (*Silas Marner*, 20)

引用 9

『破滅の町』からの脱出

子どもの存在を通して人間性を取り戻していく Silas

. . .the child created fresh and fresh links between his life and the lives from which he had hitherto shrunk continually into narrower isolation. Unlike the gold which needed nothing, and must be worshipped in close-locked solitude. . .Eppie was a creature of endless claims and ever-growing desires, seeking and loving sunshine, and living

sounds, and living movements; (*Silas Marner*, 125)

In old days there were angels who came and took men by the hand and led them away from the city of destruction. We see no white-winged angels now. But yet men are led away from threatening destruction: a hand is put into theirs, which leads them forth gently towards a calm and bright land, so that they look no more backward; and the hand may be a little child's. (*Silas Marner* 131, emphasis added)

引用 10

Silas の自我の再統一

過去と現在が断片的な点ではなく線としてつなぐことができるようになった様子が描かれている。自我の再統一。

. . . as, with reawaking sensibilities, memory also reawakened, he had begun to ponder over the elements of his old faith, and blend them with his new impressions, till he recovered a consciousness of unity between his past and present. The sense of presiding goodness and the human trust which come with all pure peace and joy, had given him a dim impression that there had been some error, some mistake, which had thrown that dark shadow over the days of his best years. (*Silas Marner*, 142-43)

引用 11

The Old Curiosity Shop の老人もまた Nell によって『破滅の町』から脱出する

The old man rose from his bed, his forehead bedewed with the cold sweat of fear, and, bending before the child as if she had been an angel messenger sent to lead him where she would, made ready to follow her. She took him by the hand and led him on. (*The Old Curiosity Shop*, 314)

引用 12

老人は Nell のおかげで人間性を一部ではあるが取り戻す

Never, no, never once, in one unguarded moment from that time to the end, did any care for himself, any thought of his own comfort, any selfish consideration or regard distract his thoughts from the gentle object of his love. (*The Old Curiosity Shop*, 402)

引用 13

Eppie の前に実の父親 Godfrey 現れる。

Thought had been very busy in Eppie as she listened to the contest between her old long-loved father and this new unfamiliar father who had suddenly come to fill the place

of that black featureless shadow which had held the ring and placed it on her mother's finger. Her imagination had darted backward in conjectures, and forward in previsions, of what revealed fatherhood implied; and there were words in Godfrey's last speech which helped to make the previsions especially definite. (*Silas Marner*, 170-71)

引用 14

時の概念がなくなる老人。Nell も過去を夢と言い、自己と切り離して考えている
 'too pale – too pale. She is not like what she was.' 'When?' asked the child. 'Ha!' said the old man, 'to be sure – when? How many weeks ago? Could I count them on my fingers? Let them rest though; they're better gone.' 'Much better, dear,' replied the child. 'We will forget them; or, if we ever call them to mind, it shall be only as some uneasy dream that has passed away.' (*The Old Curiosity Shop*, 399)

引用 15

Nell's response to the sexuality of Quilp grows into a pattern of flight. (Steig, 168)

引用 16

墓堀りとネルの会話、庭師と墓堀りの仕事は似ている
 '... I am a gardener. I dig a ground, and plant things that are to live and grow. . . .
 'There are flowers and shrubs to speak to your other work,' said the child. 'Oh, yes. And tall trees. But they are not separated from the sexton's labours as you think.' . . . 'Indeed they often help it. For say that I planted such a tree for such a man. There it stands to remind me that he died.' (*The Old Curiosity Shop*, 388)

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