

「消しがたく書かれている」——『荒涼館』における書くことの書かれ方

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序： *Great Expectations* での Pip の書くことの始まりと Compeyson の偽筆の能力

1. *Great Expectations* の中で、Pip が Jo に宛てて石版に手紙を書く一節。

With an alphabet on the hearth at my feet for reference, I contrived in an hour or two to print and smear this epistle:

“MI DEER JO i OPE U R KRWRITE WELL i OPE i SHAL SONB HABELL 4 2 TEEEDGE U JO AN THEN WE SHORL B SO GLODD AN WEN i M PRENGTD 2 U JO WOT LARX AN BLEVE ME INF XN PIP.” (*Great Expectations*, Ch. 7, 45; 引用中の下線は鵜飼による。以下同様)

2. Pip を襲った時 Orlick は Compeyson の一味が 50 の筆跡を使い分けることを言う。

Some of 'em writes my letters when I wants 'em wrote --- do you mind? --- writes my letters, wolf! They writes fifty hands; they're not like sneaking you, as writes but one. (*Great Expectations*, Ch. 53, 427)

3. Orlick は Magwitch を狙っている一味が 50 の筆跡を使い分けることを再度言う。

P'raps it's them that writes fifty hands, and that's not like sneaking you as writes but one. 'Ware Compeyson, Magwitch, and the gallows!' (*Great Expectations*, Ch. 53, 428)

I：「書くこと」のイメージ概観——書類の横溢、「インクの雨のついた荒野」など

4. 大法官裁判所では訴訟の当事者が全てを書類で知っているようにされること。

All through the deplorable cause, everything that everybody in it, except one man, knows already, is referred to that only one man who don't know it, to find out --- all through the deplorable cause, everybody must have copies, over and over again, of everything that has accumulated about it in the way of cartloads of papers (or must pay for them without having them, which is the usual course, for nobody wants them); and must go down the middle and up again, through such an infernal country-dance of costs and fees and nonsense and corruption, as was never dreamed of in the wildest visions of a Witch's Sabbath. (Ch 8, 118)

5. Guppy は初めて登場する場面で、インクの染みを付けていることを描写される。

A young man who had inked himself by accident, addressed me from the pavement, and said 'I am from Kenge and Carboy's, miss, of Lincoln's Inn.' (Ch. 3, 42)

6. これほどインクにまみれている人もいないと Esther が思うほどの Caddy の様子。

I suppose nobody ever was in such a state of ink. (Ch.4, 53)

7. 顔についたインクを酢で落とそうとしている Caddy。

She would not sit down, but stood by the fire, dipping her inky middle finger in the egg-cup, which contained vinegar, and smearing it over the ink stains on her face; frowning, the whole time, and looking very gloomy. (Ch. 4, 60)

8. 死んだ Nemo の部屋の机とテーブルの様子。「インクの雨のついた荒野」という描写。

In the corner by the chimney, stand a deal table and a broken desk: a wilderness marked with a rain of ink. (Ch. 10, 164)

9. 作品冒頭の段落。馬は目隠し皮まで泥が跳ねているという描写。

Dogs, indistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. (Ch. 1, 13)

II : 文字の世界から隔絶された Jo、声の世界から隔絶された Caddy の娘 Esther

10. 字が読めず、文字を使う人々の生活と知識から隔絶されている Jo の立場の奇妙さ。

It must be a strange state to be like Jo! To shuffle through the streets, unfamiliar with the shapes, and in utter darkness as to the meaning, of those mysterious symbols, so abundant over the shops, and at the corners of streets, and on the doors, and in the windows! To see people read, and to see people write, and to see the postmen deliver letters, and not, to have the least idea of all that language --- to be, to every scrap of it, stone blind and dumb! It must be very puzzling to see the good company going to the churches on Sundays, with their books in their hands, and to think (for perhaps Jo *does* think, at odd times) what does it all mean, and if it means anything to anybody, how comes it that it means nothing to me? (Ch. 16, 257)

11. George の射撃場へ連れられてきた時、ドアの読めない字を見つめて立っている Jo。

‘And that’s the lad, sir, is it’ he[George] inquires, looking along the entry to where Jo stands staring up at the great letters on the whitewashed front, which have no meaning in his eyes. (Ch.47, 722)

12. Woodcourt に許しを求める遺言状を大きな字で書いて欲しいと Snagsby に言う Jo。

Jo laughs with pleasure. ‘Wot I was a thinkin on then, Mr Snagsby, wos, that wen I was moved on as fur as ever I could go and couldn’t be moved no furder, whether you might be so good p’raps, as to write out, wery large so that any one could see it anywheres, as that I wos wery truly hearty sorry that I done it and that I never went fur to do it; and that though I didn’t know nothink at all, I knowd as Mr Woodcot once cried over it and wos allus grieved over it, and that I hoped as he’d be able to forgiv me in his mind. If the writin could be made to say it wery large, he might.’ (Ch. 47, 731)

13. Caddy の娘の顔には、彼女がインクにまみれていた時代を思い出させる薄黒い部分がある。

It had curious little dark veins in its face, and curious little dark marks under its eyes, like

faint remembrances of poor Caddy's inky days; and altogether, to those who were not used to it, it was quite a piteous little sight. (Ch.50, 768)

14. Caddy の娘 Esther は父 Prince がヴァイオリンを弾いて驚かせようとしても反応しない。

This would put Prince in such good spirits, that he would sometimes take the kit from his pocket and play a chord or two to astonish the baby --- which I never knew it to do in the least degree, for my tiny namesake never notice it at all. (Ch.50, 772)

15. Caddy は聾啞である娘の苦しみを和らげるよう、deaf and dumb arts を学び、力を尽くす。

I had almost forgotten Caddy's poor little girl. She is not such a mite now; but she is deaf and dumb. I believe there never was a better mother than Caddy, who learns, in her scanty intervals of leisure, innumerable deaf and dumb arts, to soften the affliction of her child. (Ch. 67, 987)

16. Richard の希望が虚勢であるというコメントが顔に「消しがたく書かれている」という表現。

But the commentary upon it[his hopefulness] now indelibly written in his handsome face, made it far more distressing than it used to be; I say indelibly; for I felt persuaded that if the fatal cause could have been for ever terminated, according to his brightest visions, in that same hour, the traces of the premature anxiety, self-reproach, and disappointment it had occasioned him, would have remained upon his features to the hour of his death. (Ch.51, 785)

17. 妻を許すことを Volumnia に伝えようとする Sir Leicester の努力が表情に「書かれている」。

The effort by which he does so, is written in the anxious and laboring expression of his face. (Ch. 58, 894)

18. 顔を見て分かっていたと言う Esther に、「顔を読む」という表現を使う Jarndyce。

I kissed him, and dried my eyes. 'I know now!' said I. 'I have seen this in your face a long while.'

'No; have you really, my dear?' said he. 'What a Dame Durden it is to read a face!' (Ch 64. 962)

19. Caddy は理不尽な Turveydrop の搾取のもとにあっても自分は幸運だと Esther 的に感謝。

In short,' said Caddy, cheerily, 'and not to prose, I am a very fortunate girl, and ought to be very grateful. (Ch. 38, 614)

III : "Esther Summerson Not Wholly Rehabilitated"

20. 作中の自分の言葉について narrative や say という発話に関わる語を使う Esther。

I proceed to other passages of my narrative. From the goodness of all about me, I derived such consolation as I can never think of unmoved. I have already said so much of myself,

and so much still remains, that I will not dwell upon my sorrow. (Ch. 60, 916)

21. Esther は story という語も自分の作中の言葉について使う。

And now I come to a part of my story, touching myself very nearly indeed, and for which I was quite unprepared when the circumstance occurred. (Ch. 61, 935)

22. Esther は作中の自分の言葉について write や pen という語も使う。不特定の読者も意識。

The few words that I have to add to what I have written, are soon penned; then I, and the unknown friend to whom I write, will part for ever. Not without much dear remembrance on my side. Not without some, I hope, on his or hers. (Ch. 67, 985)

23. Esther は「昔よりもかわいくなっていることを知らないの」と Woodcourt に言われる。

‘I have been thinking, that I thought it was impossible that you would have loved me any better, even if I had retained them[old looks]’

‘Such as they were?’ said Allan, laughing.

‘Such as they were, of course.’

‘My dear Dame Durden,’ said Allan, drawing my arm through his, ‘do you ever look in the glass?’

‘You know I do; you see me do it.’

‘And don’t you know that you are prettier than you ever were?’ (Ch. 67, 989)

24. 前項のやりとりは、一晩か二晩前のことであったこと。

A night or two ago, after bustling about preparing for my darling and my guardian and little Richard, who are coming tomorrow, I was sitting out in the porch of all places, that dearly memorable porch, when Allan came home. (Ch. 67, 989)

25. Esther は「これらのページの私の分け前」を書く、と言う。作品全体の存在を知っている？

I have a great deal of difficulty in beginning to write my portion of these pages, for I know I am not clever. (Ch. 3, 27)

26. Lady Dedlock は Jarndyce が美しい被後見人に恋心を抱く可能性を言う。

‘You will lose the disinterested part of your Don Quixote character,’ said Lady Dedlock to Mr Jarndyce, over her shoulder again, ‘if you only redress the wrongs of beauty like this. (Ch.18, 297)

27. Jarndyce は Esther が非常に若かった時に、彼女との結婚の夢を抱いたことを言う。

Whether, under different circumstances, I might ever have renewed the old dream I sometimes dreamed when you were very young, of making you my wife one day, I need not ask myself. (Ch.64, 964)

28. Jarndyce は Woodcourt の母に、Esther が Woodcourt への愛を犠牲にすると言う。

I am further very sure that my ward loves your son, but will sacrifice her love to a sense of duty and affection, and will sacrifice it so completely, so entirely, so religiously, that you should never suspect it, though you watched her night and day. (Ch.64, 965)

29. Jarndyce は Esther が Woodcourt への愛を犠牲にすることを true legitimacy と表現。

Come you, and see my child from hour to hour; set what you see, against her pedigree, which is this, and this” --- for I scorned to mince it --- “and tell me what is the true legitimacy, when you shall have quite made up your mind on that subject.” (Ch. 64, 965)

30. Virginia Blain は Esther が父への義務と家父長制のために sexuality を犠牲にすると捉える。

Esther’s battle to establish a respectable identity ought properly to be seen in the context of a battle against unspoken imputations against her sexual purity. This, surely, underlies the otherwise inexplicable cat-and-mouse game Jarndyce plays at the end of the novel, with the object of proving to the sceptical world (represented by Mrs Woodcourt) Esther’s ‘true legitimacy’ (ch. 64, p. 753), viz. her ability to sacrifice her own sexuality (likened with her mother) to a sense of duty to her ‘father’. Her ‘father’, in this instance, is Jarndyce himself, but the wider implications of her duty extend to the whole patriarchal system. (242)

31. Esther の回想録の締めくくり。even supposing とだけ書いて、後を書かない。

I did not know that[‘you are prettier than you ever were’]; I am not certain that I know it now. But I know that my dearest little pets are very pretty, and that my darling is very beautiful, and that my husband is very handsome, and that my guardian has the brightest and most benevolent face that ever was seen; and that they can very well do without much beauty in me --- even supposing ---. (Ch. 67, 989)

結び：たとえ「消しがたく書かれて」いても——炎による反逆の可能性

32. 組み込まれている物から分離されたいと、病の最中にうなされる Pip。

That I had a fever and was avoided, that I suffered greatly, that I often lost my reason, that the time seemed interminable, that I confounded impossible existences with my own identity; that I was a brick in the house-wall, and yet entreating to be released from the giddy place where the builders had set me; that I was a steel beam of a vast engine, clashing and whirling over a gulf, and yet that I implored in my own person to have the engine stopped, and my part in it hammered off; that I passed through these phases of disease, I know of my own remembrance, and did in some sort know at the time. (*Great Expectations*, Ch. 57, 462)

33. 病の最中、燃える首飾りのような物のビーズ玉の一つになっている悪夢にうなされる Esther。

Dare I hint at that worse time when, strung together somewhere in great black space, there was a flaming necklace, or ring, or starry circle of some kind, of which *I* was one of

the beads! And when my only prayer was to be taken off from the rest, and when it was such inexplicable agony and misery to be a part of the dreadful thing? (Ch. 35, 556)

34. Flite 嬢は大法官の妻が宝石商への支払いを拒まれると書類を火に投げ込んでしまう、と言う。

‘My love,’ Miss Flite suggested, advancing her lips to my ear, with her most mysterious look, ‘in *my* opinion --- don’t mention this to our diminutive friend --- she’s the Lord Chancellor’s wife. He’s married, you know. And I understand she leads him a terrible life. Throws his lordship’s papers into the fire, my dear, if he won’t pay the jeweller!’ (Ch. 35, 565)

35. Smallweed が Krook の店から見つけた遺言状にも、火に投げられたような焦げ跡がある。

Little by little, he[Smallweed] very slowly took from a breast-pocket a stained discoloured paper, which was much singed upon the outside, and a little burnt at the edge, as if it had long ago been thrown upon a fire; and hastily snatched off again. (Ch. 62, 947)

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