

David Copperfield における「女性語」について

吉 田 孝 夫

On 'Women's Language' in *David Copperfield*

Takao YOSHIDA

感情的色彩の濃厚な形容詞にはこれを用いる話者の人柄、気性、気分が端的に現出する。小さいものを象徴する母音の〔i〕⁽¹⁾を持つ 'little' は 'small' では表現できない感情的な意味合い (emotional implications) を包含する (COD)。この語は特に Dora が David (the hero of the story) や Miss Betsey (an austere but kind-hearted lady; the great-aunt of David) のようにごくうちとけた親しい相手に対して、自分のことを蔑んだり拗たりして言及する際に多用されている⁽²⁾。就中、'silly little' には自らを "child-wife" (ch.44) と称する Dora の子供っぽい気質と戯れの調子 (playful tone) が露呈し、彼女の愛用語、ひいては個人語 (idiolect) とまでなっている。

- 1) "...—I am always a silly *little* thing, you know;..." (ch.48)
- 2) "I know I am a silly *little* thing!" (ch.52)
- 3) "Sometimes I think—you know I always was a silly *little* thing!..." (ch.53)
- 4) "I was such a silly *little* creature!" (*Ibid.*)
- 5) "Oh, because I am such a *little* goose, ..." (ch.44)
- 6) "If you meant to reason with such a poor *little* thing as I am, you ought to have told me so, you cruel boy!" (*Ibid.*)
- 7) "You know what a *little* thing I am, and what I wanted you to call me from the first." (ch.48)

以上は、'little' が 'thing' (=person), 'creature', 'goose' (=simpleton) の「人」を形容

する例であるが、Dora の 'little' の愛好は「動物」、'little Jip' (Dora の愛犬) (ch.48), 「物」、'a beautiful *little* barrel of them' (=oysters) (ch.44) の形容に及び、さらには 'a *tiny morsel* wrong' (ch.48), 'what a poor *little mite* of a fellow!' (ch.52) の使用にまで及ぶ。

又、Dora のことを 'the pretty *little* angel' (Peggotty, ch.37), '*Little Blossom*' (Miss Betsey, ch.44) と言及したり、彼女への呼掛けに '*Little One*' (Miss Betsey, ch.48), '*Little Vanity*' (David, ch.44) を用いる。次のように David の目を通して観察される Dora の所作にも 'little' が見うけられる。

"No, please don't bring her!" said Dora, giving me a horrified *little* kiss, and folding her hands." (ch.41)

"I could not imagine why Dora had been making tempting *little* faces at me, as if she wanted to kiss me." (ch.44)

かように Dickens は Dora の 'little' の使用に意識的であり、彼女の性格描写に見事に成功している⁽⁴⁾。

Miss Betsey がほんの赤ん坊 (a mere baby) と主張する Clara Copperfield (David's mother; afterwards marries Mr. Murdstone/ 以下 Clara と略す) は無邪気な情愛の深い女性である⁽⁵⁾。

Miss Betsey は彼女のことを 'the soft *little* creature' (ch.14), 'the poor soft *little* thing' (*Ibid.*) と述べ、彼女の頭の形容にも 'little' を用いている ('her soft *little* head')(ch.19)。

又、彼女に大変 献身的で情に厚い David の育児婦、Peggotty は彼女の愚かな心配事を次

のように窘める。

"Why, what's put that in your silly *little* head?" (ch.8)

cf. For Peggotty had been used of old to talk to my mother sometimes, like a child. (ch.8)

Dora はおとぎの国からさまよい出てきた妖精 (a fairy) のごとき存在で、肉の買い方、家計簿のつけ方、生活設計等の家事の現実には全く無頓着で他愛ない。したがって Dora の目には差し迫った日常生活の厳然たる事実もことごとく愚かしくばかけて映るのである。David も Dora に日常の現実になんとも関心を払うように努めさせるが結局、徒労に帰す。Dora のこのような非現実的な浮世離れた茶化しの戯れの調子は彼女が David に対して用いる 'silly', 'ridiculous', 'foolish' に顕現する。

- 1) "Why, the butcher would know how to sell it, and what need I (原文, イタリック) know? Oh, you *silly* Boy!" (ch.41)
- 2) "I don't mean, you *silly* fellow, that you should use the name (i.e. "child-wife") instead of Dora." (ch.44)
- 3) "Oh! How *ridiculous*!" ('we must work to live' の David の言に対して) (ch.37)
- 4) "I declare I'll make Jip bite you! if you are so *ridiculous*." (*Ibid.*)
- 5) "Are you happy now, you *foolish* boy? and sure you don't repent?" (ch.43)
- 6) "Oh what a *foolish* fellow you were, Doady, when I gave you one (lock)!" (ch.53)

cf. "What a *stupid* he (=Traddles) must be!" (ch.41)

Dora が自分自身や David と自分のことを言及する際にもその形容に 'stupid', 'silly' を用いている。

- 1) "And you really miss me, Doady? Even poor, giddy, *stupid* me?" (ch.53)
- 2) "..., let us go and see those places where we were such a *silly* couple, shall we?" (*Ibid.*)

さらに Dora は 既述の語のほかにも 'absurd',

'nonsensical' を用いており、これらは彼女の大きな愛用語となっている。

- 1) "..., but I am a little tired, and it made me *silly* for a moment—I am always a *silly* little thing, you know; but it made me more *silly*—to talk about Jip." (ch.48)
- 2) "Will you mind it, if I say something very, very *silly*?" (ch.44)
- 3) "How can you ask me anything so *foolish*?" (ch.37)
- 4) "It's so *stupid* at home, and Miss Murdstone is so *absurd*!" (ch.26)
- 5) "It (=to get up at five o'clock) 's so *nonsensical*!" (ch.37)

cf. "She talks such *nonsense* about its being necessary for the day to be aired." (ch.26)

Clara が Peggotty に対して用いる 'absurd', 'nonsensical', 'stupid', 'ridiculous' にも戯れと愛情のこもった穏やかな叱責の調子が感じられる。このようにこれらの語が直接に用いられるのは、ごく親しい相手に対してである。又、5), 6) のように第3者を記述する際の形容にも用いられている。

- 1) "How *absurd* you are, Peggotty!" (ch.8)
- 2) "Good gracious me, Peggotty, what a *nonsensical* woman you are!..." (*Ibid.*)
- 3) "What are you doing, you *stupid* creature?" (*Ibid.*)
- 4) "Then, why don't you tell him so, you *ridiculous* thing?" (*Ibid.*)
- 5) "What *ridiculous* men!" (ch.2)
- 6) "What *foolish* impudent creatures!" (*Ibid.*)

cf. "I am so *stupid* in these things." (Miss Dartle (Mrs. Steerforth's companion), ch.20)

'naughty' は本来、子供が wayward, disobedient, given to doing wrong の意味で用いられるが、戯れに大人に対する穏やかな叱責や非難にも用いられる。⁽⁷⁾

Dora は愛犬, Jip に話しかける癖があり、⁽⁸⁾ 戯れの調子で呼びかけたりする。

"Jip, you *naughty* boy, come here!" (ch.33)

DoraはこのJipに対する戯れの調子をそのまま、Davidに移行しているように思われる。Doraの用いる'naughty'にはどうしようもない幼児や子供のいたずらをえみを湛えて諫めている母親の口調にも似たものが感じられる。

- 1) "Now don't get up at five o'clock, you *naughty* boy." (ch.37)
- 2) "No, no! please! don't be a *naughty* Blue Beard!" (ch.44)

温室のDoraの日には日常の現実や人の言行がことごとく酷で恐しく映る。このようなDoraの心情と、傷つきやすい過敏な気質は彼女が多用する'shocking', 'dreadful', 'cruel'に反映している。

- 1) "Oh what a *shocking* boy!" (ch.48)
- 2) "You can't believe how ill-tempered and *shocking* she is, Julia." (ch.33)
- 3) "Oh, but that's so *shocking*!" (ch.37)
- 4) "Oh, don't be *dreadful*!" (*Ibid.*)
- 5) "Oh, what a *dreadful* opinion to have of me!" (ch.48)
- 6) "It's so very *dreadful*!" (ch.37) cf. 'it's so *dreadfully* cross!' (ch.48) / 'a *dreadfully* scolding letter from me' (ch.52)
- 7) "If you meant to reason with such a poor little thing as I am, you ought to have told me so, you *cruel* boy!" (ch.44)
- 8) "Oh, you *cruel, cruel* boy, to say I am a disagreeable wife!" (*Ibid.*)
- 9) "Oh, you *cruel* fellow, to compare your affectionate wife to a transported page!" (ch.48)
- 10) "I am sure I am very affectionate, you oughtn't to be *cruel* to me, Doady!" (ch.41)

ClaraはPeggottyに立腹し、非難する時に'cruel'を用いている。

- 1) "How can you go on as if it was all settled and arranged, Peggotty, when I tell you over and over again, you *cruel* thing, that beyond the commonest ci-

vilities nothing has passed!" (ch.2)

2) "This is your doing, Peggotty, you *cruel* thing!" (ch.4)

cf. "—I am afraid I may be *cruelly* prejudiced—" (Agnes (daughter and housekeeper of Mr. Wickfield), ch.35)

'dear'を花のような「物」の形容に用いるのは女性の好むところである。⁽⁹⁾

"What *dear* flowers!" (Dora, ch.33)

'cross' (*adj.*)も女性の好む表現である。⁽¹⁰⁾

'Now you're going to be *cross*!' (Dora, ch.41) / 'now you are going to be *cross*!' (*Id.*, ch.48) / 'you really are a *cross* old thing' (*Id.*, ch.52) / 'it's so dreadfully *cross*!' (*Id.*, ch.48) / 'that *cross* Miss Murdstone' (*Id.*, ch.33) / 'I know what you mean, you *cross* thing' (Clara, ch.8) / 'I am a *cross* cranky old woman' (Peggotty, ch.8) / 'on her stupid, *cross*, old, Peggotty's arm' (*Id.*, ch.4) / 'I'm often *cross* to you' (Emily (the niece and adopted daughter of Mr. Peggotty (fisherman)), ch.22)

cf. "You an't *cross*, I suppose, Peggotty, are you?" (David (little boy), ch.2)

女性の強い感情の発露は誇張的表現を生み、必然的に強意語 (intensives) の使用を促す。これらの強意の副詞には'I am *perfectly* honest and outspoken' (Mrs. Markleham (Mrs. Strong's mother), ch.16) / 'the fringe is *perfectly* mangy' (Clara, ch.2) / 'whose appearance is *perfectly* scandalous and disgraceful' (Miss Murdstone (Mr. Murdstone's sister), ch.14) / 'you must *perfectly* recollect' (Mrs. Markleham, ch.19) / 'you *absolutely* are one of the most ridiculous persons in the world' (*Id.*, ch.19) / 'our reception was *decidedly* cool' (Mrs. Micawber, ch.17) / 'her soft little head would have been *completely* turned' (Miss Betsey, ch.19) / 'they are *exactly* alike' (Clara, ch.8) / 'If I ain't *azactly* (=exactly) as intimate with you' (Peggotty, ch.4) / 'They are

utterly dissimilar' (Miss Murdstone, ch.8)/ 'they are *wonderfully* alike' (Clara, ch.8)/ 'I am *dreadfully* angry' (*Id.*, ch.2)/ 'How *exquisitely* polite! *Overpoweringly*, really!' (ironically) (Miss Murdstone, ch.14)/ 'Barkis is *uncommonly* fond of you' (Miss Betsey, ch.35)/ 'My disposition is *eminently* practical' (Mrs. Micawber, ch.57)/ 'that's *quite* delightful!' (Miss Dartle, ch.20) 等が挙げられるが、女性には特別に強意語の使用が必要と感ぜられない時でも強意語を頻用する傾向がある。これは女性語の大きな特徴で、Clara の言語にこの傾向を顕著に観察する。'very' の頻用は彼女の癖 (mannerism) となっており、彼女の人のよいやさしい気質が自とあらわれでている。

- 1) "And I hope I should have improved, being *very* anxious to learn, and he *very* patient to teach, if the great misfortune of his death—" (ch.1)
- 2) "Mr. Copperfield was *very* kind to me, and took a great deal of notice of me, and paid me a good deal of attention, and at last proposed to me." cf. 'a great deal of', 'a good deal of' (*Ibid.*)
- 3) "I am *very* sorry, Edward. I mean to be *very* good, but I am so uncomfortable." (ch.4)
- 4) "I say it's *very* hard I should be made so now, and it is—*very* hard—isn't it?" (*Ibid.*)
- 5) "Oh, it's *very* well to say you wonder, Edward! and it's *very* well for you to talk about firmness, but you wouldn't like it yourself." (*Ibid.*)
- 6) "And he takes, he takes great pains with me; and I ought to be *very* thankful to him, and *very* submissive to him even in my thoughts;..." (ch.8)

cf. "David Copperfield, I want to speak to you *very* particularly."

(Mrs. Creakle (schoolmaster's wife), ch.9)

・ 確言 (affirmation) も女性によってよくなされる。最も多用されるものに 'I am sure' (Mrs. Markleham, ch.19/ Mrs. Heep (a very 'umble widow), ch.17/ Miss Mowcher (a fashionable hairdresser), ch.22/ Dora, ch.26) があるが、Clara の場合のように affirmation の意味が薄らいで習慣的に用いられることがある。

- 1) "And *I am sure* we never had a word of diffirence respecting it,..." (ch.1)
- 2) "*I am sure* I am not ungrateful." (ch.4)
- 3) "*I am sure* I managed very well before we were married." (*Ibid.*)
- 4) "*I am sure* I don't want anybody to go." (*Ibid.*)
- 5) "I thought you were pleased, once, with my being a little inexperienced and girlish, Edward—I *am sure* you said so—..." (*Ibid.*)

cf. "I beg your pardon, my dear Jane, but are you quite sure—I *am certain* you'll excuse me, my dear Jane—that you understand Davy?" (ch.8)

very や *very much* の意味で用いられ、強勢のおかれる 'so' は特に女性に愛用されるために「女性の 'so'」(feminine 'so') とまで呼ばれている。しかし男性の登場人物によってかなり用いられているところを観察すると、この強意語が男女間の垣根を越えて口語的表現 (colloquial expression) として徐々に世間に広まりつつあることが分る。

'I'm *so* glad they're bright' (Dora, ch.44)/ 'I am *so* glad, yet *so* sorry!' (*Id.*, ch.53)/ 'I shall make myself *so* disagreeable' (*Id.*, ch.52)/ 'if you are *so* ridiculous' (*Id.*, ch.37)/ 'You'll be *so* glad to hear' (*Id.*, ch.33)/ 'though my dear boy is *so* lonely by himself' (*Id.*, ch.53)/ 'my bad boy will look *so* miserable' (*Id.*, ch.52)/ 'You would like it *so* much!' (*Id.*, ch.26)/ 'I am *so* frightened!' (*Id.*, ch.41)/ 'Because it frightens me *so* (=so much)!' (*Id.*, ch.37)/ 'They

make my head ache so' (*Id.*, ch.44) / 'I am so sorry' (*Clara*, ch.4) / 'you are so severe' (*Id.*, ch.4) / 'I am so grieved' (*Id.*, ch.4) / 'So loving, so confiding, and so young!' (*Agnes*, ch.60) / 'without being so very sudden with a timid, loving, inexperienced girl' (*Id.*, ch.39) / 'so pleasantly' (*Id.*, ch.35) / 'so soon' (*Id.*, ch.39) / 'I feel so very strongly' (*Mrs. Markleham*, ch.16) / 'tell the pretty little angel that I should so have liked to see her, only for a minute!' (*Peggotty*, ch.37)

一方、男性の用例に、'I am so glad to be here' (*David*, ch.16) / 'You are so good, and so sweet-tempered' (*Id.*, ch.19) / 'I want to talk to you so much!' (*Id.*, ch.35) / 'I have missed you so much' (*Id.*, ch.39) / 'He's so bold!' (*Mr. Peggotty*, ch.10) / 'She's so faithful and tender-hearted' (*Dr. Strong* (master of a school at Canterbury), ch.16) / 'we are so very humble' (*Uriah* (a clerk in the office of Mr. Wickfield), ch.17) / 'It is so true! Umble as I am, I know it is so (原文イタリック) true!' (*Id.*, ch.16)

'The sense of the dear!', 'the imbecility of the whole set of 'em!' のように感嘆文が縮まってできた簡潔な言い回しは女性に好まれる。普通の感嘆文にくらべてより直接的で瞬間的であり、感情的である。

1) "The sense of the dear!" cf. 'How wise you are, my dear!' (⁽¹¹⁾*Peggotty*, ch.10)

2) "Yah, the imbecility of the whole set of 'em!" cf. 'how imbecile the whole set of 'em are!' (⁽¹²⁾*Miss Betsey*, ch.13)

名詞にも感情的な語が愛用される。

'creature' は person の意味で用いられ、感情的色彩が濃厚で、修飾をうける形容詞の種類によって、それぞれに異なった微妙な意味を有する。⁽¹³⁾

'I was such a silly little creature!' (*Dora*, ch.53) / 'I am a weak, light, girlish creature' (*Clara*, ch.8) / 'Peggotty, you savage crea-

ture!' (*Id.*, ch.4) / 'What are you doing, you stupid creature!' (*Ibid.*) / 'you unkind creature' (*Ibid.*) / 'When I call you a ridiculous creature' (*Id.*, ch.8) / 'You are jealous of Miss Murdstone as it is possible for a ridiculous creature to be' (*Ibid.*)

/'I am a poor creature without news' (*Mrs. Markleham*, ch.45) / 'when you were a little creature' (*Id.*, ch.16) / 'You are the best of creatures' (*Id.*, ch.45) / 'a tiresome creature' (i.e. Miss Murdstone) (*Dora*, ch.26) / 'any sweet creature' (i.e. Clara) (*Peggotty*, ch.33) / 'a good plain creature' (i.e. Mr. Barkis) (*Id.*, ch.10) / 'the soft little creature' (i.e. Clara) (*Miss Betsey*, ch.14) / 'foolish, impudent creatures' (=men) (*Id.*, ch.2) / 'a good creature' (i.e. Dick's sister) (*Id.*, ch.14) / 'the most amenable and friendly creature' (i.e. Dick) in existence' (*Ibid.*) / 'the most ridiculous creature' (i.e. Peggotty) that ever was born' (*Id.*, ch.35) / 'two young creatures' (i.e. David & Dora) (*Ibid.*) / 'a very pretty and a very affectionate creature' (i.e. Dora) (*Id.*, ch.44)

同様に person の意味で 'thing' が用いられる。この語は殆んどの場合、憐憫、愛憐、非難、軽蔑等を示す感情的色彩濃厚な形容詞の修飾をうけ、特に、女性（または子供）に対して用い⁽¹⁴⁾られる。

'such a poor little thing as I am' (*Dora*, ch.44) / 'You know what a little thing I am' (*Id.*, ch.48) / 'I am always a silly little thing' (*Ibid.*) / 'I am a silly little thing' (*Id.*, ch.52) / 'I always was a silly little thing' (*Ibid.*)

/'I am a very helpless and defenceless little thing' (*Miss Mowcher*, ch.32) / 'I am a sharp little thing' (*Ibid.*) / 'a little thing like me' (*Ibid.*) / 'you jealous thing!' (*Clara*, ch.8) / 'you bold-faced thing!' (*Miss Betsey*, ch.14) / 'you hard-hearted thing!' (*Dora*, ch.48) / 'you really are a cross old thing' (*Id.*, ch.52) / 'You'll wish you had

gone, like a good *thing*, for ever and ever so long, if you don't go' (*Ibid.*)/'How can you be such a silly *thing* as to sit there, telling such stories?' (*Id.*, ch.37)/'Papa calls her my confidential friend, but I am sure she is no such *thing*—is she, Jip?' (*Id.*, ch.26)/'When I call you a ridiculous creature, or a vexatious *thing*' (Clara, ch.8)/'the poor soft little *thing*' (i.e. Clara) (Miss Betsey, ch.14)/'the little *thing*' (i.e. Dora) (*Id.*, ch.35)/'such a vexatious *thing*' (i.e. Miss Murdstone) (Dora, ch.26)/a sulky, gloomy, old *thing* like Miss Murdstone' (*Ibid.*)/'the most disagreeable *thing* (i.e. Miss Murdstone) I ever saw' (*Id.*, ch.33)/'a scolding old *thing*' (i.e. Miss Betsey) (*Id.*, ch.37)/'a naughty, mischief-making old *thing*' (i.e. Miss Betsey) (*Id.*, ch.41)/'that naughty *thing*' (i.e. Annie) (Mrs. Markleham, ch.16)/'a *thing* of light, and airiness, and joy' (i.e. Dora) (Miss Mills (the bosom friend of Dora), ch.37)

cf. 'a timid little *thing*' (i.e. Dora) (David, ch.39)/'a most extraordinary affectionate little *thing*' (i.e. Emily) (Mr. Omer (a draper, tailor, undertaker etc.), ch.30)

'wretch', 'spirit', 'mortal' も女性が好んで用いる。いずれも軽ろやかな調子の感情語で、戯れの響きがある。

'a pleasant *wretch*' (i.e. Mithers (client of Miss Mowcher's)) (Miss Mowcher, ch.22)/'you two *wretches*' (i.e. David & Steerforth) (*Ibid.*)/'you fairy *spirit*' (i.e. Emily) (Miss Dartle, ch.50)/'the most ridiculous of *mortals*' (i.e. Peggotty) (Miss Betsey, ch.35)

女性語が穏かでやわらかく響く要因の一つに話者の心情をこまやかに相手に伝える法助動詞 (modal auxiliary)⁽¹⁵⁾ の使用が挙げられる。'would', 'could', 'might' を例にとってみよう。

1) "Mama, *would* he be unhappy without

me?" (Mrs. Strong, ch.16)

2) "It *would* be a very good match for you; *wouldn't* it?" (Clara, ch.8)

3) "It *would* be so unkind to Jip!" (Dora, ch.48)

4) "We *wouldn't* mind then, when there come stormy weather." (Emily, ch.3)

5) "Pray let us be friends. I *couldn't* live under coldness or unkindness." (Clara, ch.14)

6) "There, Peggotty, don't let us fall out with one another, for I *couldn't* bear it." (*Id.*, ch.8)

7) "Besides, I *couldn't* be such friends with any other dog but Jip." (Dora, ch.48)

8) "Papa *couldn't* spare me to go anywhere else." (Agnes, ch.16)

9) "I don't know what I *might* be fit for, now, as a servant to a stranger." (Peggotty, ch.10)

10) "Don't tell Peggotty; she *might* be angry with them." (Clara, ch.2)

諸話者の感情を示す 'should' は特に Clara によって多用されている。

1) "I *should* be quite broken-hearted if you thought of leaving—..." (ch.4)

2) "I *should* be very miserable and unhappy if anybody was to go." (*Ibid.*)

3) "If he was to make so bold as say a word to me, I *should* slap his face." (*Ibid.*)

4) "What *should* I ever do without you!" (ch.8)

5) "I *shouldn't* be surprised if you did." (*Ibid.*)

6) "Why *should* she be inclined to forgive him now?" (ch.4)

幼児語, *story* (=lie) (Dora, ch.48), *story-teller* (=liar) (*Ibid.*), 縮小詞 (diminutive), *Trot* (=Trotwood) (Miss Betsey, ch.43) の使用や, 語尾への 'y' の添加, *Davy* (=David) (Clara, ch.2) (Peggotty, ch.3), *Doody* (a

corruption of David) (Dora, ch.44), 'that's a *deary* dear' (Mrs. Gummidge (the widow of Mr. Peggotty's partner), ch.51) は女性の好むところであり、これらの語には戯れの調子⁽¹⁶⁾と愛情がこめられている。語尾への 'y' の添加は親しい相手に対しては男性によってでも行われる ('Mas'r *Davy*' (=Master David), Mr. Peggotty, ch.55)。

同語反復は 幼児語 同様に 女性語 の 特徴である。この用例は男性の言語に見当らないわけではないが、⁽¹⁷⁾感情的表現を愛好する女性の言語にはるかに多く観察され、特に感情の高まりの際に同語反復の傾向が著しい。

名詞: 'Now, *ducky, ducky, ducky*, come to Mrs. Bond and be killed' (Miss Mowcher, ch.22)

形容詞: 'a *clever, clever* man' (Miss Betsey, ch.44) / 'the *long, long* list of inquiries' (*Id.*, ch.47) / '*dear, dear* uncle' (Emily, ch.50) / '*Dear, dear* lady' (*Ibid.*) / '*Many, many, many*, happy returns' (Mrs. Markleham, ch.16)

副詞: 'something *very, very* silly' (Dora, ch.44) / 'I want *very, very* much to see her' (*Id.*, ch.53) / 'I was *very* happy, *very*' (*Ibid.*) / 'for *ever* and *ever* so long' (*Id.*, ch.52) / 'Oh, *pray, pray*, Edward, don't accuse me of being ungrateful' (Clara, ch.4)

間投詞: '*Oh! oh! oh!* They were afraid of my finding out the truth' (Miss Mowcher, ch.32) / '*Oh, oh, oh!* too late!' (*Ibid.*) / 'I want to feel more, what a blessed thing it is to be the wife of a good man, and to lead a peaceful life. *Oh me, oh me!* Oh *my heart, my heart!*' (Emily, ch.22) / '*Oh me, oh me!* What, what, shall I do!' (*Id.*, ch.50) / '*Oh dear me, dear me*, do you think it will do me any good?' (Clara, ch.1)

paternal 'we' (親心の 'we') は親が子供に対し、又教師や医者が生徒や患者に対して用いる語法で、you の代わりに we を用い、相手⁽¹⁸⁾を自分と同体⁽¹⁸⁾に考えた親心を示すものである。

温厚な医者⁽¹⁹⁾の Chillip は Miss Betsey に出産の間近い Clara の様子を次のように報告する。

"Well, ma'am, *we* are—*we* are progressing slowly, ma'am." (ch.1)

この 'we' を饒舌の調髪師, Miss Mowcher が戯れに David に対して用いる。

"Oh, my goodness, how polite *we* are!" (ch.22)

cf. "Just half a minute, my young friend, and *we'll* give you a polishing that shall keep your curls on for the next ten years!" (to Steerforth, *Ibid.*)

頭韻 (alliteration) 又は脚韻 (rhyme) を踏んだ言い回しも女性語の特徴の一つで、⁽¹⁹⁾感情的色彩の濃厚な表現法である。

1) の 'lone lorn' は個性の著しい言葉であり、この言葉を耳にすれば、身寄りが無いからといって愚痴ばかりこぼしている未亡人, Mrs. Gummidge の姿が自と浮んでくる。又、6) の 'topsy-turvy', 'higgledy-piggledy' (*colloq.* in utter confusion) (*POD*) のようにすっかり慣用化し、感情的色彩と個性を失ったものもある。

1) "I'm a *lone lorn* creetur' myself, and everythink that reminds me of creeturs that ain't lone and lorn, goes contrairy with me." (Mrs. Gummidge, ch.10)

2) "A *fine firm* fellow, with a will of your own." (Miss Betsey, ch.19)

3) "I'll stay with you till I am a *cross cranky* old woman." (Peggotty, ch.8)

4) "I have been a *grumpy, frumpy*, wayward sort of a woman, a good many years." (Miss Betsey, ch.44)

5) "This is my *grumpy, frumpy* story..." (*Ibid.*)

6) "Prince Alphabet turned *topsy-turvy*, I (原文, イタリック) call him, for his name's got all the letters in it, *higgledy-piggledy*." (Miss Mowcher, ch.22)

女性の言語の基調は子供っぽい戯れ (childish playfulness) と軽ろやかさ (lightness) にあり, その典型を“child-wife”と自称する白痴美人 (feather-brained beauty)⁽²²⁾, Dora と Miss Betsey が a mere baby と称する David の母親, Clara の言語に観察する。

女性でも大変聡明 (“too clever”) (ch.42) で, 理知的で Dora と対照的な Agnes, 銜学的表現を好む夫, Mr. Micawber の言語的影響を相当強くうけ上品ぶったきまり文句を愛用したり, ラテン語を引用したり (ch.11), 書物や地方新聞の論説のように話す形式ばって固苦しい Mrs. Micawber, Mr. Murdstone の妹で金属のように冷酷で残忍な Miss Murdstone のような人物の言語は感情的色彩に乏しく女性語本来の感じが窺えない。

一方, David の学友, Steerforth から ‘you girl’, ‘Miss Traddles’, ‘Polly’ (ch.7) と呼掛けられる Traddles, 大変物腰がやわらかくやさしい口調で話をする医師の Chillip, ‘umble’ なる語を絶えず口にし極度に自分を卑下して蛇のように身をくねらせながら話をする法律事務所書記 Uriah のような男性の言語にはどことなく女性的なところが感じられる。

このように彼等の用いる言語が本来の女性語 (又は男性語) らしく響かないことがあるが, これは Dickens の描出する人物の個性が生きていて躍動し, 彼等の性質, 気性が如実に彼等の言語に反映し, 個性的な表現をとっているためである。

C. Dickens (1812—70) の *David Copperfield* (1849—50) に登場する女性の話し言葉の考察からヴィクトリア朝社会 (1837—1901) における女性語の特質の一面をながめることが出来よう。

(付 記)

テキストは研究社英米文学双書 *David Copperfield* (山本忠雄註訳) と *David Copperfield* (The New Oxford Illustrated Dickens) に拠る。

注

- (1) T. Yamamoto, *Growth & System of the Language of Dickens* (Osaka, 1950), p. 26.
池田義一郎, 『表現と伝達のための言語学概説』(篠崎書林, 1971), p. 94.
- (2) cf. Little: A. *adj.* I. 3. (OED) Used to convey an implication of endearment or depreciation, or of tender feeling on the part of the speaker. Also coupled with an epithet expressing such feelings, e. g. *pretty, sweet little*.
- (3) cf. “O, I am such a *mite of a thing*, and you are so womanly and handsome.” (Rosa, *The Mystery of Edwin Drood*, ch. 7)
- (4) cf. “I am thankful for myself, at any rate, that I can find my *tiny way* through the world, without being beholden to any one.” (Miss Mowcher (a porsy dwarf), ch. 32)
- (5) G. A. Pierce, *The Dickens Dictionary* (Kraus Reprint, New York, 1965), p. 318.
- (6) A. J. Philip, *A Dickens Dictionary* (Ruth Franklin, New York, 1970), p. 272.
- (7) *Naughty: adj.* 2. b. (OED)
- (8) e. g. 1) “But I haven’t got any strength at all. Have I, Jip?” (ch. 37)
2) “You are not so old, Jip, are you, that you’ll leave your mistress yet?” (ch. 48)
- (9) cf. T. Yamamoto, *op. cit.*, pp. 32—33.
- (10) T. Yamamoto, *op. cit.*, p. 34.
- (11) 山本忠雄註訳, *David Copperfield* (研究社) (vol. I), Notes, p. 61.
- (12) 山本忠雄註訳, 前掲書 (vol. I), Notes, p. 83.
- (13) *Creature: (POD)* esp. in emotional use with epithet, as *dear, exquisite, simple, impudent, good, artless, disgusting, poor, c.*
- (14) *Thing: sb.* 10 (OED)
- (15) Poutsma (*A Grammar of Late Modern English*, ch. XLV. § 12), Curme (*Syntax*, p. 393) などの用語。
- (16) cf. G. L. Brook, *The Language of Dickens* (Andre Deutsch, London, 1970), pp. 63—64.
- (17) e. g. ‘Oh, Dora, *dearest, dearest*’ (David, ch. 53) / ‘my *dear, dear Copperfield*’ (Traddles (a schoolmate and friend of David), ch. 59) / ‘the *dreary, dreary road*’ (Mr. Wickfield (a lawyer), ch. 39)
- (18) T. Otsuka, *Sanseido’s Dictionary of English*

Grammar (Sanseido, 1962), p. 673.

- (19) cf. O. Jespersen, *Language: Its Nature, Development and Origin* (The Norton Library, New York, 1964), p. 249.
- (20) cf. Mrs. Gummidge makes frequent use of 'lone lorn' as in 'I am a lone lorn creetur' (DC 3). It seems a set phrase meaning a widow. ...T. Yamamoto, *op. cit.*, p. 33.
- (21) the fifth citation in *OED*
- (22) A. O. J. Cockshut, *The Imagination of Charles Dickens* (Methuen, London, 1965), p. 122.
- (23) 拙論, *David Copperfield* における登場人物の「話し言葉」—健康と挨拶に関して— (英文学試験, 第5号, 1972), pp. 7—8. を参照。
- (24) *Polly*: (*OED*) Diminutive of *Poll*: as female name.