

## ディケンズの作品における登場人物のしぐさ

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ディケンズ文学の特徴の1つに作中人物のユーモラスなしぐさがある。彼等はディケンズに似て精神的に動き回り、その動作も多様である。剽軽なディケンズの想像から生み出された登場人物の動作はおどけたものが多く、ディケンズ流の反復のパターンによって強調された。しぐさで際立つのは脇役の場合で、主人公〔女主人公〕の場合にはそれが殆んど見られない。自分の癖を知ることが困難であるように、作家の分身でもある主人公〔女主人公〕の癖を描くのは難しいのだろうか。本文引用の作品は *Little Dorrit* (以下、LDとする)、*The Mystery of Edwin Drood* (以下、MEDとする)、*The Chimes* (以下、Cとする)、*The Haunted Man* (以下、HMとする) で、テキストは *The New Oxford Illustrated Dickens* に拠る。

Casby に雇われて家賃の取り立てに精を出す Pancks (LD) は頻繁に爪をかむので、爪が殆んど残っていない。Pancks が残った僅かな爪の牧草を食べている、と彼を羊か山羊にみたてたユーモラスな描写がある。

..., he (= Clennam) found Pancks at full speed, *cropping such scanty pasturage of nails* as he could find, and snorting at intervals. ( I, ch.13)

彼は人から聞いた話を記憶に刻み、記憶の間隙を埋める手段が手許にあるうちに、丹念に復習しているかのように10本の指の爪を全部かんでいる。

After that, he stood a little while looking at Clennam, and *biting his ten nails* all round; evidently while he fixed in his mind what he

had been told, and went over it carefully before the means of supplying a gap in his memory should be no longer at hand. (I, ch. 23)

Pancks を蒸気船になぞらえ、パンクス丸はタグボートとして主人の Casby を引っ張る。'in the wake of that dingy little craft' (I, ch. 13), 'steamed out of his little dock' (*Ibid.*), 'puffing away' (*Ibid.*), 'get under weigh' (*Ibid.*), 'got under steam' 「蒸気を上げる」 (I, ch. 23), 'towed him in' (*Ibid.*), 'took him in tow' (*Ibid.*), 'with a puff of encouragement' ( I, ch. 24), 'puffed downstairs' ( I, ch. 32), 'steamed off' ( I, ch. 35), 'steamed away' ( II, ch. 9), 'steamed out' ( II, ch. 30) のように船の用語が多い。Pancks の頭髪は針金のように固く、フォークかヘアピンのように逆立っている (I, ch. 13)。気を許すと針金のような髪がばね仕掛けではね上ったり (I, ch. 23)、熟考していると髪が立ち、針ネズミのような格好になる (II, ch. 13)。天候が暑い時には、帽子をぬいで、髪の大乱軍を解放してやる。

Mr. Pancks was the third, and carried his hat under his arm for the liberation of *his restive hair*; the weather being extremely hot. (II, ch. 30)

苦悩の Pancks は指を頭髪に入れると強く引っ張る。抜けた髪をはげしい憎悪の目で見てからポケットにしまいこむ。

Mr. Pancks took hold of *his tough hair* again, and gave it such a wrench that he pulled out *several prongs of it*. After looking at these with an eye of wild hatred, he put them

in his pocket. (II, ch. 26)

Grewgious(MED)はことがうまく運びそうにない時、まるで水に飛びこんだ後に水を押し出しているかのように、つるつるの頭をうしろから前にかけてなでつける。

Mr. Grewgious, with a sense of not having managed his opening point quite as neatly as he might have desired, *smoothed his head* from back to front as if he had just dived, and were pressing the water out—this smoothing action, however superfluous, was habitual with him—... (ch. 9)

Grewgious は何かにつけ、ことあるごとに、すべすべした手で頭〔顔〕をなでる。

Mr. Grewgious pulled off his hat to *smooth his head*, and, having *smoothed it*, nodded it contentedly, and put his hat on again. (*Ibid.*)

‘O, really,’ said Mr. Grewgious, *smoothing down his head*; ‘that’s very affable.’ (ch. 11)

Mr. Grewgious often *smoothed his head* while it (=the interview) was in progress,... (ch. 20)

‘There!’ cried Mr. Grewgious, *smoothing his head* triumphantly, ‘now we have all got the idea.’ (ch. 21)

..., Mr. Grewgious, as he turned his seat round towards the fire too, and *smoothed his head and face*, might have been seen looking at his visitor between his smoothing fingers. (ch. 11)

Mr. Grewgious *smoothed his head and face*, and stood looking at the fire. (ch. 15)

He stopped and said, *wiping his face*: ‘I beg your pardon, my dear, but you will be glad to know I feel better. (ch. 20)

Grewgious の手が目からはじまって鼻、あごへと及ぶことがある。

“Marriage.” Hem!’ Mr. Grewgious *carried his smoothing hand down over his eyes and nose, and even chin*, before drawing his chair a little nearer, and speaking a little more confidentially: (ch. 9)

Meagles も額からあごにかけて顔をなでる (LD, I, 27)。Flintwinch はあごをなでたり (*Id.*, I, 15, 30, II, 17, 30), 口をなでたりする

(*Id.*, I, 30, II, 23)。手であごをなでるのは一般にご満悦のしぐさとされている<sup>1)</sup>。

‘Mr. Tope,’ said the waiter brightening, as he *rubbed his chin with his hand*, ‘would be the likeliest party to inform in that line.’ (MED, 18)

偉大な金融業者の Merdle はイスから急に立ち上がる時に、両手でつかまえられただけの頭の毛をひねったので、それで身体を持ち上げるかのように見えた (LD, I, 33)。額に手をやるのが彼の癖である。

By this time the visitor (= Merdle) was seated, and was *passing his great hand over his exhausted forehead*. (II, ch. 16)

Mr. Merdle... — moistened his lips, *passed his hand over his forehead* again,... (*Ibid.*)

(LD, II, 24)でも同じ動作がくり返される。

マーシャルシー監獄の父である William Dorrit は自分の額をたたいて記憶が怪しくなったことを示す。

The Father of the Marshalsea *tapped his forehead*. (‘Memory weak.’) (LD, I, 31)

Denham は考えこむように額をこすり (HM, 2), Redlaw は不安な気持ちにおそわれて額をこする (*Ibid.*)。Will Fern は Trotty から市参事会員、Cute の冷酷な政策や人柄を聞くと、しわのよった額に手を当てる (C, 2)。気持ちを取り乱した Rosa は両手をこめかみに当てる。

Rosa *puts her hands to her temples*, and, pushing back her hair, looks wildly and abhorrently at him, as though she were trying to piece together what it is his deep purpose to present to her only in fragments. (MED, 19)

女中の Tattycoram は手をのどに押し当てて哀願する。

‘I won’t! Miss Wade,’ said the girl, with her bosom swelling high, and speaking *with her hand held to her throat*, ‘take me away!’ (LD, I, 27)

Baptist の友人は Baptist にこれ以上ものを言わせないように、彼の顎の下に手をやり、固く口を閉ざしてしまう。

‘Altro, altro! Not Ri—’ Before John Baptist

could finish the name, his comrade had *got his hand under his chin* and fiercely shut up his mouth. (LD, I, 11)

冷酷非情な市参事会員、CuteはTrottyの娘の顎の下を動物か何かのように戯れてなでる。

'Your daughter, eh?' said the Alderman, *chucking her familiarly under the chin.* (C, 1)

雷のような声を出す Honeythunderは、話をする時よく首をふる (MED, 17)。Casbyは両手のつるつるした親指をひねり回す癖があるが (LD, I, 23, II, 9), 気楽に人望を得るためには、口をふさいで頭の禿げた部分をよくみがいて、髪の毛に手をつけないでおくことを発見する (Id, I, 13)。手を帽子にふれて敬意を示す (Fern, C, 2), (Chivery, LD, I, 31)。監獄の門番, Chiveryは鍵を帽子にやったり (Id, I, 19), 沈黙の合図に鍵を唇に当てる (Id, I, 22)。首席司祭は上機嫌の時には帽子をあみだにする (MED, 2)。Doyceも帽子をあみだにしたり (LD, I, 16, II, 22), 職工のようにハンカチを帽子の中に入れる癖がある (Id, I, 10, 26)。彼はまたメガネケースを手にし、これをひっくり返す。

He had a *spectacle-case* in his hand, which he *turned over and over* while he was thus in question, with a certain free use of the thumb that is never seen but in a hand accustomed to tools. (I, ch. 10)

'Don't stand there, Doyce, *turning your spectacle-case over and over,*' cried Mr. Meagles, 'but tell Mr. Clennam what you confessed to me.' (Ibid.)

With that he *put up his spectacle-case,* and said to Arthur, 'If I don't complain, Mr. Clennam, I can feel gratitude;...' (Ibid.)

Barnacle 青年の鼻は低くて貧弱なので、鼻メガネがいつもずり落ちる。このためメガネを片目に押しつけておかななくてはいけない。

'Look here. Upon my soul you mustn't come into the place saying you want to know, you know,' remonstrated Barnacle Junior, turning about and putting up the *eye-glass.* (LD, I, 10)

Barnacle Junior stared at him until his *eye-*

*glass* fell out, and then put it in again and stared at him until it fell out again. (Ibid.)

FioraはClennamにさかんに過ぎし昔のウインクをしてみせる (LD, I, 13)。General夫人はDorritの話の最中や、自分の名前が出されると目を閉じる (Id, II, 5)。彼女は'passion'「激情」という激しいことばを口にするのをはばかりかのように目を閉じる。

'When free from the trammels of passion,' Mrs. General *closed her eyes* at the word, as if she could not utter it, and see anybody;... (II, ch. 15)

Jasperは不審そうな面持ちで眉毛を上げる (MED, 2)。Rosa (MED)の表情豊かな可愛い眉毛にさかんにスポットが当てられる。

Rosa's expressive little *eyebrows* asked him what he meant? (ch. 20)

Rosa's *eyebrows* resumed their inquisitive and perplexed expression. (Ibid.)

'Not a bad one, sir?' said Rosa, innocently, with her *eyebrows* again in action. (Ibid.)

'Will you please tell me,' said Rosa, taking the paper with a prettily knitted *brow*, but not opening it... (ch. 9)

木賃宿の給仕、Deputy (MED)は別名を'Winks'と言う。その名の由来は、しょっちゅうたたき起されるため、片方の目をつぶらないうちに、もう一方の目がたたき起されるからである (ch. 23)。彼の奇癖に投石があり、人間、家具、窓、馬、犬、猫、鳥、鶏、豚と彼が石をぶつけなかったものはない。少年たちが彼を目がけて石を投げつけると、彼は石を投げ返す (ch. 5)。お酒の大好きな石工のDurdlesは、飲みすぎて夜家の帰りが遅くなった時には、Deputyに半ペニー与えて石をぶつけさせて家に送り帰すように依頼している。

Deputy, with another sharp whistle, at once expressing his relief, and his commencement of a milder *stoning* of Mr. Durdles, begins *stoning* that respectable gentleman home, as if he were a reluctant ox. (ch. 12)

Deputyは石を投げつける生きものがあたりに見当たらないと、墓地の柵の間から墓石に石をぶつけるという冒瀆的なことをして喜ぶ。背の

高い墓石が人間に似ていて、石が当たった時に痛いとかんでいるような気がするからである (ch. 23)。墓地のそばで羊が草を食べている。彼は羊に向かって投石しており、1本の脚をびっこにしている。他の3本もびっこにしてやり、倒してやろうという、慈愛深いスポーツマンらしい目的を持って投石に興じる。

He was getting very cold indeed when he came upon a fragment of burial-ground in which an unhappy sheep was grazing. Unhappy, because a hideous small boy was *stoning* it through the railings, and had already lamed it in one leg, and was much excited by the benevolent sportsmanlike purpose of breaking its other three legs, and bringing it down. (ch. 18)

Merdle (LD) はいつもしっかり両手首を握り合っている、腕のない人間のようなのである。この様子を、生まれながらに腕と脚がなくて、見世物小屋の人気者、Biffin嬢 (1784-1850)<sup>2)</sup> の双生児の兄弟のようだとか、両袖に互いに手錠をかける、のようにおもしろく形容する。

When Mr. Sparkler was admitted to this closing audience, Mr. Merdle came creeping in with not much more appearance of arms in his sleeves than if he had been *the twin brother of Miss Biffin*, and insisted on escorting Mr. Dorrit down-stairs. (II, ch. 18)

'N—no,' returned Mr. Merdle, who was by this time *taking himself into custody under both coat-sleeves*. 'No, I am not a calling man.' (II, ch. 24)

Merdle夫人はメガネをかけたり、はずしたり、メガネごしに相手を冷やかに眺める癖があるが (I, ch. 20)、左手の小指を曲げるのも彼女の癖である。これは彼女の手が左右不揃いで、左の方が白くふっくらしているからである。

'Ah!' Mrs. Merdle *curled the little finger of her left hand* as who should say, 'I have caught you.' (I, ch. 20)

'Society,' said Mrs. Merdle, *with another curve of her little finger*, 'is so difficult to explain to young persons (indeed is so difficult to explain to most persons), that I am glad to

hear that.' (*Ibid*)

イタリア人の Baptist (LD) は右の人差し指をうしろの方へ振って断固たる否定を示す。首と右の人差し指を一緒に振ることもある (II, ch. 22)。

John Baptist answered *with that peculiar back-handed shake of the right forefinger* which is the most expressive negative in the Italian language. (I, ch. 1)

John Baptist, staring at him with eyes opened to their utmost width, *made a number of those national, backhanded shakes of the right forefinger* in the air, as if he were resolved on negating beforehand everything that the other could possibly advance, during the whole term of his life. (I, ch. 11)

'Ah! Altro, Altro!' cried the poor little man, in a faintly incredulous tone; and as they took him up, hung out his right hand to *give the forefinger a back-handed shake* in the air. (I, ch. 13)

'Come into the happy little cottage, Padrona,' returned Mr. Baptist, imparting great stealthiness to his flurried *backhanded shake of his right forefinger*. 'Come there!' (II, ch. 13)

Baptistは準備したお金を Pancks に手渡すにあたり、右手の指をシリングの数だけ突き出し、半端の6ペンスの分を宙に十字を描いて見せる。

He had his money ready, folded in a scrap of paper, and laughingly handed it in; then with a free action, threw out as many fingers of his right hand as there were shillings, and made a cut crosswise in the air for an odd sixpence. (I, ch. 25)

William Dorrit (LD)の優柔不断な手〔指〕がしばしばくちびるに行く。

He was a shy, retiring man; well-looking, though in an effeminate style; with a mild voice, curling hair, and *irresolute hands*—rings upon the fingers in those days—which nervously *wandered to his trembling lip* a hundred times, in the first half-hour of his acquaintance with the jail. (I, ch. 6)

...; and the turnkey noticed that *his hands went often to his trembling lips* again, as they had used to do when he first came in. (*Ibid.*)

'Perhaps.' The *irresolute fingers went to the trembling lip.* (*Ibid.*)

'Two,' said the debtor, *lifting his irresolute hand to his lip* again, and turning into the prison. (*Ibid.*)

The *irresolute fingers fluttered* more and more ineffectually *about the trembling lip* on every such occasion, and the sharpest practitioners gave him up as a hopeless job. (*Ibid.*)

Dorrit の優柔不断な態度が 'irresolutely' を用いて表現される。

The debtor *irresolutely* thought of it for a minute, and said, 'Perhaps you wouldn't object to really being her godfather?' (I, ch. 7)

Sparkler はシャツのカラーをまるで脈を計っているかのようにさわる動作を何度もくり返す (*LD*, I, 33)。Grewgious は「この点はよし」と言いながら右の親指で左の親指をつつく (*MED*, 21)。Crisparkle は血行をよくするために鏡に向ってボクシングをする (*MED*, 6)。やせてゆううつそうな顔をした中年紳士、Filer は、いつもズボンのポケットに両手を突っこんでいるので、そこが大きくなって形がくずれている (*C*, 1)。チョッキのポケットに両手を突っこむのは悦に入った時のしぐさとされる (*HM*, 2)。Pancks は人差し指を立てて、警告を発する (*LD*, I, 23)。指をパチンと鳴すのは軽蔑的なしぐさであるが (*Edwin*, *MED*, 8)、Blandois はこの動作を頻繁に行なう (*LD*, II, 27, 30)。

'On the contrary, sir!' that gentleman protested, *snapping his fingers.* (I, ch. 30)

..., Mr. Blandois *snapped his finger and thumb with one loud contemptuous snap.* (II, ch. 10)

苦境におちいった場合には、頭を両手で抱えこむ (*HM*, 2)。考えこんだり、いらだって落ち着かない時には手がよく動く。Tetterby 夫人 (*HM*)は指にはめた結婚指輪をくるくる回す。

Mrs. Tetterby, ... thoughtfully *turning her wedding-ring round and round upon her finger*,... (ch. 2)

Mrs. Tetterby paused, and again *turned her wedding-ring round and round upon her finger.* (*Ibid.*)

the *wedding-ring went round* again, and Mrs. Tetterby shook her downcast head as she turned it. (*Ibid.*)

The wife was standing in the same place, *twisting her ring round and round upon her finger.* (*Ibid.*)

John 青年 (*LD*) は手に持った大きな帽子を、回転ねずみ捕りのように回す。

'Thank you, sir, I am sure — Miss;' here Young John *turned the great hat round and round* upon his left-hand, like a slowly twirling mouse-cage; 'Miss Amy quite well, sir?' (I, ch. 18)

'No, sir, he comes on later in the afternoon.' Another *twirl of the great hat*, and then Young John said, rising, 'I am afraid I must wish you good day, sir.' (*Ibid.*)

Rosa (*MED*) はいらいらした手で服の折り目をいじる。

Rosa felt what his next memorandum would prove to be, and was blushing and *folding a crease in her dress* with one embarrassed hand, long before he found it. (ch. 9)

'I—I should like to settle them with Eddy first, if you please,' said Rosa, *plaiting the crease in her dress.* (*Ibid.*)

Dorrit は話をする時に、両手をひっくり返したり、バルブ (弁) のように両手を開いたり閉じたりする (*LD*, I, 19)。手を組み合わせて (clasp one's hands)、不安ないらだちを示す (*Grewgious*, *MED*, 16)、(*Trotty*, *C*, 1)、(*Amy Dorrit*, *LD*, I, 31)、(*Mrs. Flintwinch*, *LD*, I, 29)、(*Rosa*, *MED*, 13, 19)。Minnie は両手を組み合わせて、信頼のこもった目で Clennam を見上げ (*LD*, I, 28)、青年は真剣な面持ちで話をする時、両手を握りしめる (*HM*, 2)。Sir Joseph は Trotty に、胸に手をおいて真実を語ることができるか、と迫る (*C*, 2)。Fern は自分の胸をたたいて激しい憤りや悲しみを表わす (*Id.*, 3)。手をこすったり (*Meagles*, *LD*, I, 16)、手をたたいたり (*Milly*, *HM*, 3)、自分の身体を

だきしめる (*LD*, I, 32) のは、うれしいしぐさである。日本では人差し指で自分の鼻を指し、「私のことですか」と尋ねるが、英語圏では胸を指す (*Jasper*, *MED*, 9)、(*Milly*, *HM*, 2)。Redlaw が唇に手を当てて、Milly が黙って財布を受けとってくれようにな彼女の手の中にすべりこませたり (*HM*, 1)、相手のお詫びに対して、Clennam が手を振って気かけないようにする (*LD*, II, 27) しぐさは日本と同じである。ピクトリア朝のしきたり・習慣を見てみよう。「尼僧院」の女子寄宿学院の Rosa を婚約者の Edwin Drood が訪ねる。密室の 2 人をこの学院の校長である Twinkleton 女史がご自身かあるいは代理の Tisher 夫人を使って、3 分おきに姿を見せ、何か必要なものを探すふりをする (*MED*, 3)。Tickit 夫人 (*LD*) はハネムーンに向かう Minnie [Pet] の馬車にめがけて、幸多かれ、と靴を投げつける。

And so, with last sobs and last loving words, and a last look to Clennam of confidence in his promise, Pet fell back in the carriage, and her husband waved his hand, and they were away for Dover. Though not until the faithful Mrs. Tickit, in her silk gown and jet black curls, had rushed out from some hiding-place, and *thrown both her shoes* after the carriage; an apparition which occasioned great surprise to the distinguished company at the windows. (I, ch. 34)

おもしろい乾杯のしかたがある。自分の大コップの上端を相手のコップの底にカチンと当て、自分のコップの底を相手のコップの上端にカチンと当ててから、お互いの友情に乾杯する。

The bumpers filled, Mr. Blandois, with a roystering gaiety, clinked the top of his glass against the bottom of Mr. Flintwinch's, and the bottom of his glass against the top of Mr. Flintwinch's, and drank to the intimate acquaintance he foresaw. (*LD*, I, 30)

ディケンズは登場人物の表情を強調拡大する。Clennam 夫人は古代エジプト彫刻さながらで、何ものにも動じない (*LD*, I, 15)。ゆすりで人殺しの Blandois [Rigaud] (*LD*) の口ひげは不気味にも鼻の下にずり上がり、鼻が口ひげ

の上にはずり落ちる。

When Monsieur Rigaud laughed, a change took place in his face, that was more remarkable than prepossessing. *His moustache went up under his nose, and his nose came down over his moustache*, in a very sinister and cruel manner. (I, ch. 1)

Then, as he paused in his drink to contemplate his fellow-prisoner, *his moustache went up, and his nose came down*. (*Ibid.*)

The visitor saluted him with another parting snap, and *his nose came down over his moustache and his moustache went up under his nose*, in an ominous and ugly smile. (II, ch. 10)

(I, chs. 11, 29, 30)、(II, chs. 7, 30) でも Blandois のグロテスクな鼻と口ひげに焦点が当てられる。彼はしばしば手を口ひげにやる (I, chs. 11, 30)、(II, chs. 6, 28)。Blandois は鼻を前進させ口ひげを退却させながら Flintwinch にほほえみかける。

Mr. Blandois shook his right forefinger towards the sick room, and his left forefinger towards the portrait, and then putting his arms akimbo, and striding his legs wide apart, stood smiling down at Mr. Flintwinch *with the advancing nose and the the retreating moustache*. (I, ch. 30)

ディケンズの登場人物の中には、ある特定のものを肌身離さず持っている者がいて、その所持品で所有主が分かる場合がある。Flintwinch 夫人はエプロンをかけていて、恐しい思いをすると、エプロンを頭からかぶる (*LD*, II, 17, 23)。Billickin 夫人はショールにくるまらないで外出することはできない (*MED*, 22)。Maggy はなじみのバスケットを持ち (*LD*, I, 14, 22, II, 29)、Amy Dorrit は針仕事に精を出す (*Id.*, I, 32, II, 19, 29)。General 夫人は、しわ 1 つない、ぴったりした手袋をいつもはめている (*Id.*, II, 5, 14, 15, 19)。William Dorrit は黒いピロードの帽子をかぶり (*Id.*, I, 19, 20)、弟の Frederick はクラリネットをもの悲しげに吹く (*Id.*, I, 20, II, 5)。豊かな胸 (bosom) の Merdle 夫人 (*Id.*, I, 20, 21, 33, II, 7, 12, 25) の夫は社交界 (society) で頭が一杯である (I, 21,

33)。全身が墓石や記念碑の色をした石工の Durdles はポケットに2フィートの折り尺を入れている (*MED*, 4)。Chivery 青年は傷心のたびごとに自分の墓碑銘を書く (*LD*, I, 31, 36, II, 27)。黒と金の豪華なスペイン扇を持った Fanny はからかい気味に妹、Amy の鼻を軽くたたたく (*Id.*, 6, 7, 24)。Gowan 夫人 (*LD*) は大きな緑の扇で顔を炉の火から守ったり、口びるや顎をふれたりする。

Mrs. Gowan, tapping the sticks of *her* closed *fan* (a large green one, which she used as a handscreen) upon her little table. (I, ch. 26)

'Every nerve,' repeated Mrs. Gowan, looking at him in calm obstinacy, with *her green fan* between her face and the fire. (*Ibid.*)

Mrs. Gowan shut up *her great green fan*, tapped him on the arm with it, and tapped her smiling lips. (*Ibid.*)

Mrs. Gowan, furling *her green fan* for the moment, and tapping her chin with it... (I, ch. 33)

'Oh, my dearest Meagles!' returned that lady, tapping him on the arm with the *green fan* and then adroitly interposing it between a yawn and the company, ... (II, ch. 8)

#### 注

- 1) Tetterby は物思い沈んで顎をさする (*HM*, 3)
- 2) ディケンズ『リトル・ドリット』II (小池滋訳) (世界文学全集, 集英社版, 1980), p.401.