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シンポジウム「80年代以降のディケンズ批評」  
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Alexander Welsh のディケンズ批評

新野 緑

- (1) For one narrative Dickens adopted the method of his *Copperfield*—and in the widest sense, the plot—but in the process redressed himself as a woman. These days we would say that the author cross-dressed as Esther Summerson, his new narrator. (DR, xiv)
- (2) In this book I have treated the city of Dickens both as an historical reality and as a metaphor that provides a context for values and purposes expressed by the English novel. (CD, v)
- (3) Yet this degree of morbidity the novelist was ready to share with his public; the inspiration may have been private, but its expression was sanctioned by the folklore of the city and its association with death. (CD, 60)
- (4) As the historian Philippe Ariès has argued, the modern family does not have to be regarded as a vestigial institution struggling against the inroads of modern individualism but may be seen as a product of individualism itself, and a reaction to industrial and urban experience. (CD, 145)
- (5) The main error of reducing all the varieties of incestuous sentiment in Victorian fiction to repression, of seeing the triangular parlours of Victorian culture as evasions of sexuality, is that this negative explanation conceals from view the positive aim of such arrangements. The pressures on hearth and home are such that much more is longed for than sexual pleasure, much more is hoped for than domestic comfort. The heroines of hearth and home bear the modern burden of a relationship that has been construed in Christian times as incompatible with sex. (CD, 155)

- (6) This analysis encounters obvious difficulties. For one thing, it makes out Dickens' s position to be generally a Puritan one, and he himself might not accept that without a protest.(CD, vi)
- (7) Welsh' s thesis . . . is a valuable contribution toward our understanding of Victorian attitudes toward death and the home, and the role of women, and sheds insight on more than Dickens' novels alone. What it does obscure, however, is the development—often dramatic—of Dickens' attitudes and their fictional correlatives over his long and varied writing career. (Schwartzbach, 55)
- (8) This book can be thought of as an assault on Warren' s Blacking warehouse. . . . While I would not deny that the episode was traumatic in some sense, I am expressly denying that a trauma in childhood provides the best ground for biographical criticism. This book devoted to the time in early middle life when Dickens *recalled* his traumatic experience, to his sense of identity as a writer of literature, and to the three novels he produced in this period: *Martin Chuzzlewit*, *Dombey and Son*, and *David Copperfield*. (CC, vii)
- (9) The term “moratorium” is Erikson' s and is especially useful because, though a psychoanalyst, Erikson has turned from emphasis on early traumas to stress the crucial passing of every state in life and a person' s interaction with the particular customs of a society. A stage of life, whether of infancy or old age, is always “psychosocial,” therefore, and a so-called moratorium is common—for males at least—in the twenties. (CC, 10)
- (10) Among the community of the elect, some apparently have secret relations to the damned. This romantic consideration carries Dickens far along the road toward *The Interpretation of Dreams* and ideas of personality prevalent in the twentieth century. (CD, 136)
- (11) . . . it is almost as if the fortunate falls of *Chuzzlewit* and the tragic fall of *Dombey* were displaced by *Copperfield*' s interest in fallen women: if the fall of an ambitious man can be conveniently displaced as temptation in childhood, as in the Oedipus

complex, then a fall can be displaced onto women who are bought or seduced by men.  
(CC, 124)

(12) I prefer the idea of redressing because it preserves so many more of the root meanings of the verb, from the Latin *dirigere*, to direct.(DR, xiv)

(13) Rather, he imagines his protagonist's part so intensely—whatever the biases of his own time and person—that *she* projects her feelings upon other actors in the drama, that *she* expresses her wishes without knowing it; and once these wishes are fulfilled with Dickens's help, Summerson proves just as dangerous a young person to be acquainted with as was Copperfield himself.(DR, 35)

(14) I have long held that literature has to be appreciated historically and that literature indeed shapes as well as responds to the broader culture of which it is a part. But the idea that novels do just what the times require or language constrains them to do is a half-truth at best. If the idea were strictly true, it would be wholly uninteresting. It ignores that Dickens—in the present instance—wrote precisely those novels that others did not write and thus shortchanges his achievement—when it doesn't place him in the pillory outright. It distorts the way novels are ordinarily perceived, as productions of a particular author hoping for as many readers and rereaders as possible. For better or worse—that is, for pleasure and instruction or disgust and bafflement—*Bleak House* and *Hard Times* are Dickens's deliberately made stories as communicated in print. (DR, xiii-xiv)

(15) Obviously neither Miller regards seriously Summerson's narrative or the plot of the novel as it involves its protagonist. The latter Miller merely upstages the earlier; his reading is diachronic and his Foucauldian inspiration makes the system to which the novel is subject more ominous. Notoriously, *Bleak House*—and by extension any long Victorian novel—constitutes “a drill in the rhythms of bourgeois industrial culture.” Pity readers of the still longer novels of pre-industrial Europe and China.  
(DR, 140)

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