

2007年6月9日

ディケンズ・フェロウシップ日本支部春季大会（於東京理科大学）

ディケンズの速記と人物造形

松本靖彦（東京理科大学准教授）

*引用 以外のディケンズの作品からの引用はすべて The Oxford Illustrated Dickens 版による。

「ちょっとしたしるし」：速記的人物描写

引用

Before he took to the career of a writer, he was parliamentary reporter for a newspaper. In this capacity he became proficient in the art of summary, in compressing long-winded discussions; as shorthand writer he conveyed a word by a stroke, a whole sentence by a few curves and dashes. So in later days as an author he invented a kind of shorthand to reality, consisting of little signs instead of lengthy descriptions, an essence of observation distilled from the innumerable happenings of life. (Zweig 76)

引用

The glare and hurry of broad noon are not adapted to idle pursuits like mine; a glimpse of passing faces caught by the light of a street lamp, or a shop window, is often better for my purpose than their full revelation in the daylight . . . (OCS 1)

引用

It was very odd, to see what old letters Charley's young hand had made; they, so wrinkled, and shrivelled, and tottering; it, so plump and round. (BH 427)

引用

I can faintly remember learning the alphabet at her knee. To this day, when I look upon the fat black letters in the primer, the puzzling novelty of their shapes, and the easy good-nature of O and Q and S, seem to present themselves again before me as they used to do. (DC 53)

A was an Archer: アルファベットから人物へ

引用

What fat black letters to begin with! "A was an archer, and shot at a frog." Of course he was. He was an apple-pie also, and there he is! He was a good many things in his time, was A, and so were most of his friends, except X, who had so little versatility, that I never knew him to get beyond Xerxes or Xantippe—like Y, who was always confined to a Yacht or a Yew Tree; and Z condemned forever to be a Zebra or a Zany. (Dickens, *Christmas* 235)

「ちょっとしたしるし」からイメージ、人物像へ：速記術

引用

I bought an approved scheme of the noble art and mystery of stenography [. . .] and plunged into a sea of perplexity that brought me, in a few weeks, to the confines of distraction. The changes that were rung upon dots, which in such a position meant such a thing, and in such another position something else, entirely different; the wonderful vagaries that were played by circles; the unaccountable consequences that resulted from marks like flies' legs; the tremendous effects of a curve in a wrong place; not only troubled my waking hours, but reappeared before me in my sleep. When I had groped my way, blindly, through these difficulties, and had mastered the alphabet, which was an Egyptian Temple in itself, there then appeared a procession of new horrors, called arbitrary characters; the most despotic characters I have ever known; who insisted, for instance, that a thing like the beginning of a cobweb, meant expectation, and that a pen and ink sky-rocket stood for disadvantageous. (*DC* 545)

引用

The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, '*Also Georgiana Wife of the Above,*' I drew a childish conclusion that my mother was freckled and sickly. (*GE* 1)

引用

In his epistolary communication, as in his dialogues and discourses on the great question to which it related, Mr. Dorrit surrounded the subject with flourishes, as writing-masters embellish copy-books and ciphering-books: where the titles of the elementary rules of arithmetic diverge into swans, eagles, griffins, and other calligraphic recreations, and where the capital letters go out of their minds and bodies into ecstasies of pen and ink. (*LD* 600)

「細部」、「断片」とヴィクトリア朝の想像力

引用

as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst. (Ruskin *Stones of Venice*)

引用

Ex ungue leonem—as the whole beast may be conjured up from a single claw, or as an archaeologist reconstructs a vanished civilization from a few potsherds, so Boz can tell a man and all his life from even so small and peripheral a part of him as his door knocker. (Miller 100) [emphasis in the original]

参考文献

- Axon, William. E. A. *Charles Dickens and Shorthand*. Manchester, 1892.
- Bagehot, Walter. "Charles Dickens." *National Review*. 7 (1858): 458-86. Rpt. in Hollington, *Critical Assessments* 1: 179-80.
- Baumgarten, Murray. "Calligraphy and Code: Writing in *Great Expectations*." *Dickens Studies Annual* 11 (1983): 61-72.
- Carlton, William J. *Charles Dickens, Shorthand Writer*. 1926. Ed. Norman Page. London: Routledge, 1999. Vol. 3 of *Charles Dickens: Family History*. 5 vols. 1999.
- Conrad, Peter. *The Victorian Treasure-House*. London: Collins, 1973.
- コンラッド、ピーター 『ヴィクトリア朝の宝部屋』加藤光也訳、1997。
- Curtis, Gerard. *Visual Words: Art and the Material Book in Victorian England*. Aldershot: Ashgate, 2002.
- Dickens, Charles. *A Christmas Carol and Other Christmas Writings*. London: Penguin, 2003.
- . *Selected Journalism 1850-1870*. Ed. David Pascoe. London: Penguin, 1997.
- ディケンズ、チャールズ 『荒涼館 2』青木雄造・小池滋訳、ちくま文庫、1989。
- 『デイヴィッド・コパフィールド』石塚裕子訳、岩波文庫、2002-03。
- 『大いなる遺産』日高八郎訳、中央公論社、1993。
- 『ハード・タイムズ』山村元彦・竹村義和・田中孝信共訳、英宝社、2000。
- 『リトル・ドリット 3』小池滋訳、ちくま文庫、1991。
- 『骨董屋 上』北川悌二訳、ちくま文庫、1989。
- Drucker, Johanna. *The Alphabetical Labyrinth: The Letters in History and Imagination*. New York: Thames, 1995.
- Flint, Kate. *Dickens*. Brighton: Harvester, 1986.
- Forster, John. *The Life of Charles Dickens*. Ed. J. W. Ley. London, 1872-74. Palmer, 1928.
- フォスター、ジョン 『チャールズ・ディケンズの生涯 上巻』宮崎孝一監訳、研有社、1985。
- Hollington, Michael. "Boz's Gothic Gargoyles." *Dickens Quarterly* 16 (1999): 160-77.
- , ed. *Charles Dickens: Critical Assessments*. 4 vols. Mountfield: Helm Information, 1995.
- Horne, R.H. "Charles Dickens." *A New Spirit of the Age*. Vol. 1. London, 1844. Rpt. in Hollington, *Critical Assessments* 1: 94-101.
- Hutter, Albert D. "Dismemberment and Articulation in *Our Mutual Friend*." *Dickens Studies Annual* 11 (1983): 135-75.

- Kitton, F.G. *Dickens and His Illustrators*. London, 1899.
- Kreilkamp, Ivan. "Speech on Paper: Charles Dickens, Victorian Phonography, and the Reform of Writing." Price and Thurschwell 13-31.
- 松村昌家 『ディケンズの小説とその時代』 研究社、1989。
- Miller, J. Hillis. "The Fiction of Realism: *Sketches by Boz*, *Oliver Twist*, and Cruikshank's Illustrations." *Dickens Centennial Essays*. Eds. Ada Nisbet and Blake Nevius. Berkeley: U of California P, 1971. 85-153.
- Marcus, Steven. "Language into Structure: Pickwick Revisited." *Daedalus* 101 (1972): 183-202.
- オーウェル、ジョージ 『オーウェル評論集』 小野寺健編訳、岩波文庫、1982。
- Paroissien, David. "Characterization." *Oxford Reader's Companion to Dickens*. Ed. Paul Schlicke. 1999. Oxford: Oxford UP, 2000.
- Price, Leah. "Stenographic Masculinity." Price and Thurschwell 32-47.
- Price, Leah, and Pamela Thurschwell, eds. *Literary Secretaries / Secretarial Culture*. Aldershot: Ashgate, 2005.
- Pykett, Lyn. *Charles Dickens* Basingstoke: Palgrave, 2002.
- Rosenberg, Brian. "Vision into Language: The Style of Dickens's Characterization." *Dickens Quarterly*. 2 (1985): 115-24.
- Ruskin, John. *Stones of Venice*. Project Gutenberg. 7 June 2007
<<http://www.gutenberg.org/dirs/etext06/8stvn10.txt>>.
- Slater, Michael. *An Intelligent Person's Guide to Dickens*. 1991. London: Duckworth, 2001.
- スレーター、マイケル 『ディケンズの遺産』
- Tracy, Robert. "Reading Dickens' Writing." *Dickens Studies Annual* 11 (1983): 37-59.
- Wilson, Angus. "Charles Dickens: A Haunting." *Critical Quarterly*. 2 (1960): 101-08. Rpt. in Ford and Lane 374-85.
- . *The World of Charles Dickens*. 1970. New York: Viking, 1972.
- Zweig, Stefan. *Three Masters*. Trans. Eden and Cedar Paul. London: Allen, 1930.
- ツヴァイク、シュテファン 『三人の巨匠』 柴田翔他訳、みすず書房、1961。