

ディケンズフェロウシップ大会      6月12日    ハンドアウト  
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(1) 博士論文構成

第1章「シャーロット・ブロンテとチャールズ・ディケンズの隠された対抗意識 『ジェイン・エア』から『荒涼館』そして『ヴィレット』へ」

第2章「『荒涼館』における手紙と女性」

第3章「『荒涼館』と『ヴィレット』 - エスタとルーシーが語るトラウマの物語」

第4章「『白衣の女』における家父長制と女性 揺らぐ男女の境界線」

第5章「『ムーンストーン』における帝国と女性 人種意識、階級意識、ジェンダーの揺らぎ」

第6章「『レディ・オードリーの秘密』における女性嫌悪と家父長制」

(2) 引用

I have omitted to mention in its place, that there was some one else at the family dinner party. It was not a lady. It was a gentleman. It was a gentleman of a dark complexion – a young surgeon. (*Bleak House* 233)

To say anything on the subject, to hint at my discovery, had not suited my habits of thought, or assimilated with my system of feeling. On the contrary, I had preferred to keep the matter to myself. (*Villette* 175)

Then I put my hair aside, and looked at the reflection in the mirror, encouraged by seeing how placidly it looked at me. I was very much changed – O very, very, much. (*Bleak House* 559)

Entering by the carré, a piece of mirror-glass, set in an oaken cabinet, repeated my image. It said I was changed; my cheeks and lips were sodden-white, my eyes were glassy, and my eye-lids swollen and purple. (*Villette* 448)

Sir – I have something to own to you. A confession which means much misery, may sometimes be made in very few words. This confession can be made in three words. I love you. (*The Moonstone* 317)

His gipsy-complexion, his fleshless cheeks, his gaunt facial bones, his dreamy eyes, his extraordinary parti-coloured hair, the puzzling contradiction between his face and figure which made him look old and young both together...(*The Moonstone* 369)