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David Copperfield におけるステレオタイプの人物描写と語りに隠されたアイロニー

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発表の目的：ステレオタイプでありながら「深み」のある描写を、リアリズムとは異なるアプローチから解釈する。

1. 語り手の視点を相対化するアイロニー
2. David の感情を反映する誇張表現と、わざとらしさを表す誇張表現
3. 語り手が見えていない側面

結論：*David Copperfield* の人物描写における「深み」は、アイロニーによって語りの視点が二重になることによって生まれる。

1.

Dickens's people are nearly all flat (Pip and David Copperfield attempt roundness, but so diffidently that they seem more like bubbles than solids). Nearly every one can be summed up in a sentence, and yet there is this wonderful feeling of human depth. (Forster 76)

2.

[A] regular sound of hammering that kept a kind of tune: RAT—tat-tat, RAT—tat-tat, RAT—tat-tat, without any variation [H]e stopped and turned to me; “would you like to see your —” “No, father,” Minnie interposed. “I thought it might be agreeable, my dear,” said Mr. Omer I can't say how I knew it was my dear, dear mother's coffin that they went to look at. (112-14)

3.

For a considerable space, the narrative focus is removed from David, and we are allowed to bask in the comic grow... (Kincaid 176)

4.

David Copperfield is shaped to satisfy the hero's desire for happiness, but Dickens identified with David's disappointments—his unhappiness, and his profound nostalgia for happiness lost. (Federico 70)

5.

“I ne—ver—will—desert Mr. Micawber!”

Mr. Micawber was so deeply affected by this proof of her devotion (as to me, I was dissolved in tears), that he hung over her in a passionate manner imploring her to look up, and to be calm. (152)

6.

“Daisy, if anything should ever separate us, you must think of me at my best, old boy”

He was fast asleep; lying, easily, with his head upon his arm, as I had often seen him lie at school.... But he slept—let me think of him so again—as I had often seen him sleep at school; and thus, in this silent hour, I left him. (370)

7.

“Daisy, I believe you are in earnest, and are good. I wish we all were!” (272)

8.

If any one had told me, then, that all this was a brilliant game, played for the excitement of the moment, for the employment of high spirits, in the thoughtless love of superiority, in a mere wasteful careless course of winning what was worthless to him, and next minute thrown away—I say, if any one had told me such a lie that night, I wonder in what manner of receiving it my indignation would have found a vent! (265)

9.

“Oh, Doady, after more years, you never could have loved your child-wife better than you do; and after more years, she would so have tried and disappointed you, that you might not have been able to love her half so well! I know I was too young and foolish. It is much better as it is!” (647)

要旨： *David Copperfield* の人物描写に「深み」があるように見えるのは、語り手の視点の後ろに相対化された視点、アイロニーが隠されているからである。アイロニーによって生み出される描写の「奥行」は自然で多面的な描写のそれとは違って、あくまで「扁平」な描写を見つめる目線を相対化することによって生み出されているので、リアリズムかどうかという定義からは解釈できない深さなのである。

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