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Oliver Twist における「眠り」について

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1. Introduction

2. Oliver's Progress and Sleep

- (1) (マン夫人の家を離れ、救貧院へ) For the combination of both these blessings in the one simple process of picking oakum, Oliver bowed low by the direction of the beadle, and was then hurried away to a large ward: where, on a rough, hard bed, he sobbed himself to sleep. What a noble illustration of the tender laws of England! They let the paupers go to sleep! (11-12)
- (2) (救貧院からサウベリー氏の店へ)[...] your bed's under the counter. You don't mind sleeping among the coffins, I suppose? But it doesn't much matter whether you do or don't, for you can't sleep anywhere else. Come; don't keep me here all night!' (30)
- (3) (サウベリー氏の家を飛び出て、ロンドンへ向かう途上) Oliver walked twenty miles that day [...] Being very tired with his walk, however, he soon fell asleep and forgot his troubles. (51)
- (4) (ドジャーに連れられフェイギンのアジトへ) One young gentleman was very anxious to hang up his cap for him; and another was so obliging as to put his hands in his pockets, in order that, as he was very tired, he might not have the trouble of emptying them, when he went to bed [...] Immediately afterwards he felt himself gently lifted on to one of the sacks; and then he sunk into a deep sleep. (58)
- (5) (ブラウンロー氏の家にて) The darkness and the deep stillness of the room were very solemn; as they brought into the boy's mind the thought that death had been hovering there, for many days and nights, and might yet fill it with the gloom and dread of his awful presence, he turned his face upon the pillow, and fervently prayed to Heaven.

Gradually, he fell into that deep tranquil sleep which ease from recent suffering alone imparts; that calm and peaceful rest which it is pain to wake from [. . .] .

It had been bright day, for hours, when Oliver opened his eyes; he felt cheerful and happy. The crisis of the disease was safely past. He belonged to the world again.(78-79)

(6) (再び捕まりフェイギンのアジトへ) Master Bates [. . .] led Oliver into an adjacent kitchen, where there were two or three of the beds on which he had slept before [. . .] But he was sick and weary; and he soon fell sound asleep. (117)

(7) (フェイギンのアジトからサイクスの家へ) Weary with watching and anxiety, he [Oliver] at length fell asleep. (148)

(8) (強盗に失敗し、メイリー夫人の家へ) Stepping before them [Rose and Mrs Maylie], he [Mr Losberne] looked into the room. Motioning them to advance, he closed the door when they had entered; and gently drew back the curtains of the bed. Upon it, in lieu of the dogged, black-visaged ruffian they had expected to behold, there lay a mere child: worn with pain and exhaustion, and sunk into a deep sleep [. . .]. (209)

(9) I wished to show, in little Oliver, the principle of Good surviving through every adverse circumstance, and triumphing at last (Prefaces, xxxviii)

(10) This is not to suggest that such chapters or passages are uniquely determined by Dickens's experience of Mary Hogarth's death [. . .] but rather that certain aspects of Dickens's creative imagination were thereby strengthened or aroused. That is why there now develops in *Oliver Twist* a constant sense of the need for sleep, for forgetfulness, for that blessed slumber "which ease from recent suffering alone imparts" [. . .]. (Ackroyd, 243)

(11) It is not mere repose from action that is capable of recruiting the wasted powers, or restoring the nervous energy. Along with this is required that oblivion of feeling and imagination which is essential to, and which in a great measure constitutes, sleep. (Macnish, 12)

3. Sleep and Sleeplessness of Sikes

- (12) Mr William Sikes, awakening from a nap, drowsily growled forth an inquiry what time of night it was. (277)
- (13) [. . .] I'll lie down and have a snooze while she's gone (283)
Mr Sikes, meanwhile, flinging himself on the bed, and composing himself to sleep away the time until the young lady's return. (283)
[. . .] he uttered a growl of satisfaction, and replacing his head upon the pillow, resumed the slumbers which her arrival had interrupted. (286)
- (14) Sikes, locking her hand in his, fell back upon the pillow [. . .] after dozing again, and again, for two or three minutes, and [. . .] was suddenly stricken, as it were, while in the very attitude of rising, into a deep and heavy sleep. (288)
- (15) [. . .] he [Sikes] laid himself down under a hedge, and slept. Soon he was up again, and away [. . .]. (349-50)
- (16) [Sikes] had almost dropped asleep, when he was half wakened by the noisy entrance of a newcomer. (351)
- (17) Let no man talk of murderers escaping justice, and hint that Providence must sleep. There were twenty score of violent deaths in one long minute of that agony of fear. (353)

4. Fagin's Sleeplessness

- (18) It was nearly two hours before day-break; that time which in the autumn of the year, may be truly called the dead of night; when the streets are silent and deserted; when even sounds appear to slumber, and profligacy and riot have staggered home to dream; it was at this still and silent hour, that Fagin sat watching in his old lair, with face so distorted and pale, and eyes so red and bloodshot, that he looked less like a man, than like some hideous phantom, moist from the grave, and worried by an evil spirit. (342)

(19) 'A gentleman and a lady that she had gone to of her own accord before, who asked her to give up all her pals, and Monks first, which she did – and to describe him, which she did – and to tell her what house it was that we meet at, and go to, which she did – and where it could be best watched from, which she did – and what time the people went there, which she did. She did all this. She told it all every word without a threat, without a murmur – she did – did she not?' cried Fagin, half mad with fury. (345-46)

(20) 'Outside, outside,' replied Fagin, pushing the boy before him towards the door, and looking vacantly over his head. 'Say I've gone to sleep – they'll believe *you*. You can get me out, if you take me so. Now then, now then!' (394)

5. Conclusion

*All references to *Oliver Twist*, which appear parenthetically, are to Everyman Paperback Edition (London: J. M. Dent, 1994) edited by Steven Connor.

**All underlines are mine.

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