

2012年度ディケンズ・フェロウシップ日本支部秋季総会シンポジウム

「ディケンズ伝のいま：二百年目の視点」

「The Visible Man — クレア・トマリンのディケンズ伝について」

日時：2012年10月20日（土）

会場：天理大学

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1. はじめに – Dickens's Dynamism

2. マイケル・スレイターの場合 – Dickens as a Writer

引用（1）

I have focused primarily upon his career as a writer and professional author, and have been particularly concerned to place his novels in the context of the truly prodigious amount of *other* writing that he was constantly producing alongside the serial writing of those books, and to explore the web of connections between them and it, as well as connections with his superlative letters and his personal life. (Slater xiv)

引用（2）

Tom

I am quite ashamed I have not returned your Leg but you shall have it by Harry to morrow. If you would like to purchase my Clavis you shall have it at a very *reduced price*. Cheaper in comparison than a Leg.

Yours & c

C. Dickens

PS. I suppose all this time you have had a *wooden leg*. I have weighed yours every Saturday night. (Slater 2)

3. トマリンの戦略 – Forster, the Visible Man

引用 (3)

Over their subsequent lifelong friendship Dickens sometimes mocked Forster and quarrelled furiously with him, but he was the only man to whom he confided his most private experiences and feelings, and he never ceased to trust him and rely on him. (Tomalin 80, 以下、引用中の下線部は全て発表者による)

引用 (4)

This was one of those life-changing friendships that arises when two young men – or women – meet and each suddenly realizes a perfect soulmate has been found. The world changes for both, they are amazed at their good fortune, greedy for one another's company, delighted by the wit, generosity, perception and brilliance that flashes between them. It is like falling in love – it is in fact a form of falling in love, without the overt sexual element. (Tomalin 83)

引用 (5)

“I feel your rich, deep appreciation of my intent and meaning more than the most glowing abstract praise that could possibly be lavished upon me. You know I have ever done so, for it was your feeling for me and mine for you that first brought us together, and I hope will keep us so, till death do us part. Your notices make me grateful but very proud; so have a care of them, or you will turn my head.” Everyone is grateful for a good review, but the tone of Dickens's thanks is more than grateful, with its allusion to the marriage vow. They had been getting to know each other for only a few weeks, and this reads like a love letter. (Tomalin 87)

引用 (6)

When Dickens returned from six months' absence in America, in July 1842, he drove to Lincoln's Inn and, finding no one at home, guessed where Forster might be dining, told his driver to take him there and sent in a message to say that “a

gentleman wanted to speak to Mr Forster.” [...] Guessing it was Dickens, Forster came flying out of the house without stopping to pick up his hat, got into the carriage, pulled up the window and began to cry. (Tomalin 88)

引用 (7)

When Dickens found his prose running into lines of blank verse as he struggled with his Christmas book, he told Forster, “I *cannot* help it when I am much in earnest,” and asked him to “knock out a word’s brains here and there,” which Forster duly did. (Tomalin 185)

引用 (8)

Dickens wanted to call [the new magazine] “Household Harmony.” [. . .] Forster suggested the words might raise a few eyebrows in view of the recent events in the Dickens household. Dickens accepted Forster’s judgement and gave in again. The magazine would be called *All the Year Round*, and Dickens would be its publisher, proprietor and editor. (Tomalin 304)

引用 (9)

Nothing needs to be added to this, but Bulwer, in a foolish moment, wanted Pip to be given a happy ending with Estella and suggested to Dickens that he should set aside his bleak final vision and write a cheerful one. Amazingly, Dickens accepted Bulwer’s advice and rewrote, adding a chapter with a conventional variant and publishing it. Forster was told too late to object, but he was not pleased and thought it marred the book. He wisely kept a copy of the original ending to be compared with the substitute, and published it in the third volume of his *Life of Dickens*. (Tomalin 315)

4. 結び – More than One Person

引用 (10)

An elderly charwoman employed about the place had shown so much sympathy in the family trouble, that Mrs. Hogarth specially told her of the approaching visit, and who it was that was coming to the sick-room. “Lawk ma’am!” she said. “Is the young gentleman upstairs the son of the man that put together *Dombey*?” Reassured upon this point, she [exclaimed] [. . .], “Lawk ma’am! I though that three or four men must have put together *Dombey*!” (Forster 1:523-24)

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