

『オリヴァー・トウイス

2015年10月10日 (土)
ディケンズ・フェロウシップ

ト』を訳してみても分かったこと



*Oliver*を訳してみても分かったこと

一時の文体論で指摘されたほどではないが、思ったよりは自由間接話法（Free Indirect Speech [Style, Discourse]; 描出話法 [represented speech] ）が使われている。

ディケンズ文体の研究者の指摘

- 「この語法は「体験話法」(erlebte Rede) 又は「描出話法」(represented speech) と呼ばれ、英文学では18世紀の終にはじめて現われたもので、Jane Austenに次いでDickensが多く用いている。」

(山本忠雄『David Copperfield』、山本忠雄他、1960)

Jane Austen, *Pride and Prejudice* (1813)

Her astonishment, as she reflected on what had passed, was increased by every review of it. That she should receive an offer of marriage from Mr Darcy! that he should have been in love with her for so many months! so much in love as to wish to marry her in spite of all the objections which had made him prevent his friend's marrying her sister, and which must appear at least with equal force in his own case, was almost incredible! it was gratifying to have inspired unconsciously so strong an affection.

18世紀中期にも自由間接話法あり？

■ ‘What does my broader definition of FID imply? In particular, what follows from defining FID as any words plausibly identifiable as quotation that are not explicitly attributed as quotation?’

■ Samuel Richardson, *Sir Charles Grandison* (1753-54)からの用例

What did I mean? [FID of whole sentences, rendering ‘What do you mean?’]

(Neumann, 1992)

山本忠雄が分析している箇所

Dora would not allow me, for a long time, to remove the handkerchief. She sat sobbing and murmuring behind it, that, if I was uneasy, why had I ever been married? Why hadn't I said, even the day before we went to church, that I knew I should be uneasy, and I would rather not? If I couldn't bear her, why didn't I send her away to her aunts at Putney, or to Julia Mills in India? Julia would be glad to see her, and would not call her a transported page; Julia never had called her anything of the sort. ...

私の疑問

- それほどディケンズに描出話法（自由間接話法）が現われるなら、より典型的な用例が見つかってもいいのではないか？
- Banfield (1983)においても、描出話法の例としてオーステインからの引用はあるがディケンズからの引用がないのはなぜか？
- ディケンズが描出話法を多く用いているとの印象はどこから来るのか？
- 『オリヴァー・トウィスト』ではどうか？

Chapter XXXIII

How often did Oliver start from his bed that night, and stealing out, with noiseless footsteps, to the staircase, listen for the slightest sound from the sick chamber! How often did a tremble shake his frame, and cold drops of terror start upon his brow, when a sudden trampling of feet caused him to hear that something too dreadful to think of, had even then occurred! And what had been the fervency of all the prayers he had even uttered, compared with those he poured forth, now, in the agony and passion of his supplication for the life and health of the gentle creature, who was tottering on the deep grave's verge!

Chapter XLI

They only proposed remaining in London three days, prior to departing for some weeks to a distant part of the coast. It was now midnight of the first day. What course of action could she determine upon, which could be adopted in eight-and-forty hours? Or how could she postpone the journey without exciting suspicion?

Chapter L

They had sat thus, some time, when suddenly was heard a hurried knocking at the door below.

‘Young Bates,’ said Kags, looking angrily round, to check the fear he felt himself.

The knocking came again. No, it wasn’t he. He never knocked like that.

私の仮説

- 自由間接話法は潜在的に多声性を有する文体である。だから、声に出すと不自然に響く。
- ディケンズの語り手の声は基本的には一声である。
- ところが、その語り手が見事な声色を操っているいろいろな声を出し、ありとあらゆることを語ることで、同時に多くの声が響いているように聞こえる。

(斎藤兆史「声に出して読むディケンズ」、海老根・高橋編著、2014)

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