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瀧川 宏樹（大阪工業大学 特任講師）

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Dickens and the Imagined Child

はじめに

本書の contents

1. Introduction (Peter Merchant and Catherine Waters)
- Part 1 THE DICKENSIAN CHILD
2. Dickens and the Knowing Child (Rosemarie Bodenheimer)
3. Who Stole the Child?: Missing Babies and Blank Identities in Early Dickens (Galina Benziman)
4. “No magic dwelling-place in magic story”: Time, Memory and the Enchanted Children of *Dombey and Son* (Carolyn W. de la L. Oulton)
5. “In a state of bondage”: The Children of *Bleak House* (Jennifer Gribble)
- Part 2 CHILDHOOD AND MEMORY
6. The Adult Narrator’s Memory of Childhood in David’s, Esther’s and Pip’s Autobiographies (Maria Teresa Chialant)
7. A Medway Childhood: The Dickensian “arrière-pays”? (Jane Avner)
8. “Ten thousand million delights”: Charles Dickens and the Childhood Wonder of the Pantomime Clown (Jonathan Buckmaster)
9. “A kind of odour of Salem House”: *David Copperfield* and Thomas Anstey Guthrie (Peter Merchant)
- Part 3 CHILDREN, READING AND WRITING
10. Savage Stories: Charles Dickens, “The Noble Savage” and the Childhood Imagination (Laura Peters)
11. Child Readers in Dickens’s Novels (Wu Di)
12. Playful “Assumption”: Dickens’s Early Performative Creativity and its Influence on His Sons’ Family Newspaper, the *Gad’s Hill Gazette* (Christine Alexander)

Ch. 1. Introduction (Peter Merchant and Catherine Waters)

引用① As our title suggests, the collection explores the function of the child and childhood within Dickens's imagination as well as the cultural resonance of his engagement with this topic. (6)

引用② The essays that follow, exploring the multiple impingements of the imagined child upon Dicken's life and work, make it their business to reflect upon the full range of possible responses. (8)

Ch. 2. Dickens and the Knowing Child (Rosemarie Bodenheimer)

引用③ ... the Dickensian child has to play at being a child—has to pretend or appear to be a child—so as not to threaten common notions of childhood innocence and dependency. A corollary theme follows from this observation: the Dickensian child does not grow up in the ordinary sense. Instead of developing, it changes places; it moves on. (13)

引用④ When Bumble comes to transfer him from Mrs Mann's baby farm to the workhouse, "Oliver was about to say that he would go along with anybody with great readiness," until he sees Mrs Mann shaking her fist at him. He knows what he must say: "Will *she* go with me?" inquired poor Oliver." When Bumble assures him that she might still come to visit him, "This was no very great consolation to the child; but, young as he was, he had sense enough to make a feint of feeling great regret at going away." Oliver can, readily enough, summon up the expected tears by thinking about the blows Mrs Mann has inflicted on him. (16-17)

Ch. 8. “Ten thousand million delights”: Charles Dickens and the Childhood Wonder of the Pantomime Clown (Jonathan Buckmaster)

引用③ Most crucially for my purposes here, Dickens uses his Introduction to speak directly to the reader and share his own experiences of the pantomime, and presents his own manifesto on the conception of the clown as a touchstone of childish wonder. (113)

引用④ For example, the boy Dickens speculated as to “whether [Clown’s] appetite for sausages and such like wares were always the same, and if so, at whose expense [he and his fellows] were maintained” and “whether [Clown] were ever taken up for pilfering other people’s goods, or were forgiven by everybody for it was only done in fun.” (113)

引用⑤ The child-spectator, here configured as the Romantic *tabula rasa*, can draw in a variety of sense impressions; he can enjoy the “smell of saw-dust, and orange-peel,” feel “the thrill of ecstasy” as he “[beholds] the monster ... converted into Clown,” and hear (or even contribute to) “the roar of laughter” as Clown mocks the showman. (114)

引用⑥ But in this essay I will show how Dickens clearly refuses to temper his childhood enthusiasm in this way, and gleefully continues to populate his fiction with the figures of pantomime, who represent to him a genuine locus for childhood exhilaration and deight. (115)

引用⑦ Having introduced us to Grimwig through this arrangement of pantomimic signifiers, Dickens develops this further by presenting Grimwig’s clownish proclivity for extreme consumption. Grimwig comically threatens to eat his own head if he is ever proved wrong on no fewer than six occasions, and in a variety of formulations. On another occasion he notes that “I had serious thoughts of eating my head to-night,” and when he accuses Oliver, he extends his diet to include the boy’s head too; “If that’s not the boy, sir, who had the orange, and threw this bit of peel upon the staircase, I’ll eat my head, and his too.” (118)

Ch. 11. Child Readers in Dickens's Novels (Wu Di)

引用⑧ They [The characters' acts of reading] also provide us with evidence of the acuity of Dickens's understanding of the emotional responses of child readers and the bonds formed through readerly sympathy. (169)

引用⑨ Whatever I had within me that was romantic and dreamy, was encouraged by so much story-telling in the dark; and in that respect the pursuit may not have been very profitable to me. But the being cherished as a kind of plaything in my room, and the consciousness that this accomplishment of mine was bruited about among the boys, and attracted a good deal of notice to me though I was the youngest there, stimulated me to exertion. (175)[論文内での DCからの引用]

引用はすべて、Peter Merchant and Catherine Waters eds., *Dickens and the Imagined Child* (Ashgate, 2015)より。引用の下線部はすべて発表者による。その他(イタリック体等)は原文のまま。

各論文内での作品の引用テキストは以下である。

Ch. 2 *Oliver Twist*, ed. Philip Horne (Harmondsworth: Penguin, 2003).

Ch. 8 *Memoirs of Joseph Grimaldi* (London: Richard Bentley, 1838).

Ch. 11 *David Copperfield*, ed. Jeremy Tambling (London: Penguin Books, 2004).

Ch. 8(pp.121-122) より ↓ →



Hablot K. Browne ("Phiz"), "Mr Bob Sawyer's Mode of Travelling" (1837), *Pickwick Papers*



"Mr. Grimaldi as a Clown." Engraving. Published by Dyer. Stone Collection. ©Victorian and Albert Museum, London.