

Great Expectations における時の流れ

はじめに

1. 止められた時間
2. 時を逃すピップ
3. 許容される時の流れ

結論

1. Something clicked in his throat, as if he had works in him like a clock, and was going to strike. (*GE* 19)

2. The watch-maker, always poring over a little desk with a magnifying glass at his eye, and always inspected by a group in smock-frocks poring over him through the glass of his shop-window, seemed to be about the only person in the High-Street whose trade engaged his attention. (*GE* 54)

3. It was when I stood before her, avoiding her eyes, that I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine. (*GE* 58)

4. It was then I began to understand that everything in the room had stopped, like the watch and the clock, a long time ago. I noticed that Miss Havisham put down the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again, and saw that the shoe upon it, once white, now yellow, had never been worn. I glanced down at the foot from which the shoe was absent, and saw that the silk stocking on it, once white, now yellow, had been trodden ragged. Without this arrest of everything, this standing still of all the pale decayed objects, not even the withered bridal dress on the collapsed form could have looked so like grave-clothes, or the long veil so like a shroud. (*GE* 60)

5. On the broad landing between Miss Havisham's own room and that other room in which the long table was laid out, I saw a garden-chair—a light chair on wheels, that you pushed from behind. It had been placed there since my last visit, and I entered, that same day, on a regular occupation of pushing Miss Havisham in this chair (when she was tired of walking

with her hand upon my shoulder) round her own room, and across the landing, and round the other room. Over and over and over again, we would make these journeys, and sometimes they would last as long as three hours at a stretch. I insensibly fell into a general mention of these journeys as numerous, because it was at once settled that I should return every alternate day at noon for these purposes, and because I am now going to sum up a period of at least eight or ten months. (*GE* 94-95)

6. 'You are growing tall, Pip!'

I thought it best to hint, through the medium of a meditative look, that this might be occasioned by circumstances over which I had no control. (*GE* 98)

7. 'And last of all, Pip—and this I want to say very serious to you, old chap—I see so much in my poor mother, of a woman drudging and slaving and breaking her honest heart and never getting no peace in her mortal days, that I'm dead afraid of going wrong in the way of not doing what's right by a woman, and I'd far rather of the two go wrong the t'other way, and be a little ill-convenienced myself. I wish it was only me that got put out, Pip; I wish there warn't no Tickler for you, old chap; I wish I could take it all on myself; but this is the up-and-down-and-straight on it, Pip, and I hope you'll overlook short-comings.' (*GE* 49-50)

8. At other times, I thought, What if the young man who was with so much difficulty restrained from imbruing his hands in me, should yield to a constitutional impatience, or should mistake the time, and should think himself accredited to my heart and liver to-night, instead of to-morrow! (*GE* 13)

9. Whenever I fell asleep, I awoke with the notion I had had in the sluice-house, that a long time had elapsed and the opportunity to save him was gone. (*GE* 433)

10. I was better after I had cried than before,—more sorry, more aware of my own ingratitude, more gentle. If I had cried before, I should have had Joe with me then. (*GE* 160)

11. We changed again, and yet again, and it was now too late and too far to go back, and I went on. And the mists had all solemnly risen now, and the world lay spread before me. (*GE* 160)

12. I read with my watch upon the table, purposing to close my book at eleven o'clock. As I shut it, Saint Paul's, and all the many church-clocks in the City—some leading, some accompanying, some following—struck that hour. The sound was curiously flawed by the wind; and I was listening, and thinking how the wind assailed and tore it, when I heard a footstep on the stair. (*GE* 314)

13. I had scant luggage to take with me to London, for little of the little I possessed was adapted to my new station. But, I began packing that same afternoon, and wildly packed up things that I knew I should want next morning, in a fiction that there was not a moment to be lost. (*GE* 156)

14. And now, those six days which were to have run out so slowly, had run out fast and were gone, and to-morrow looked me in the face more steadily than I could look at it. (*GE* 158)

15. We went to Gerrard-Street, all three together, in a hackney-coach: and as soon as we got there, dinner was served. Although I should not have thought of making, in that place, the most distant reference by so much as a look to Wemmick's Walworth sentiments, yet I should have had no objection to catching his eye now and then in a friendly way. But it was not to be done. He turned his eyes on Mr. Jaggers when ever he raised them from the table, and was as dry and distant to me as if there were twin Wemmicks, and this was the wrong one. (*GE* 388-89)

16. 'At nine o'clock every night, Greenwich time,' said Wemmick, 'the gun fires. There he is, you see! And when you hear him go, I think you'll say he's a Stinger.' (*GE* 206)

17. 'My son, sir,' said the old man, after securing the drawbridge, 'rather had it in his mind that you might happen to drop in, and he left word that he would soon be home from his afternoon walk. He is very regular in his walks, is my son. Very regular in everything, is my son.' (*GE* 292-93)

18. It was worth any money to see Wemmick waving a salute to me from the other side of the moat, when we might have shaken hands across it with the greatest ease. The Aged was so delighted to work the drawbridge, that I made no offer to assist him, but stood quiet until Wemmick had come across, and had presented me to Miss Skiffins: a lady by whom he was accompanied. (*GE* 294)

19. Then, he conducted me to a bower about a dozen yards off, but which was approached by such ingenious twists of path that it took quite a long time to get at; and in this retreat our glasses were already set forth. Our punch was cooling in an ornamental lake, on whose margin the bower was raised. (*GE* 207)

20. As Wemmick and Miss Skiffins sat side by side, and as I sat in a shadowy corner, I observed a slow and gradual elongation of Mr. Wemmick's mouth, powerfully suggestive of his slowly and gradually stealing his arm round Miss Skiffins's waist. In course of time I saw his hand appear on the other side of Miss Skiffins; but at that moment Miss Skiffins neatly stopped him with the green glove, unwound his arm again as if it were an article of dress,

and with the greatest deliberation laid it on the table before her. Miss Skiffins's composure while she did this was one of the most remarkable sights I have ever seen, and if I could have thought the act consistent with abstraction of mind, I should have deemed that Miss Skiffins performed it mechanically. (*GE* 297-98)

21. 'I haven't begun insuring yet,' he replied. 'I am looking about me.' Somehow, that pursuit seemed more in keeping with Barnard's Inn. I said (in a tone of conviction), 'Ah-h!' (*GE* 184)

22. 'Do me the favour,' said Eugene, getting out of his chair with much gravity, 'to come and inspect that feature of our establishment which you rashly disparage.' With that, taking up a candle, he conducted his chum into the fourth room of the set of chambers—a little narrow room—which was very completely and neatly fitted as a kitchen. 'See!' said Eugene, miniature flour-barrel, rolling-pin, spice-box, shelf of brown jars, chopping-board, coffee-mill, dresser elegantly furnished with crockery, saucepans and pans, roasting jack, a charming kettle, an armoury of dish-covers. The moral influence of these objects, in forming the domestic virtues, may have an immense influence upon me; not upon you, for you are a hopeless case, but upon me. In fact, I have an idea that I feel the domestic virtues already forming. Do me the favour to step into my bedroom. Secretaire, you see, and abstruse set of solid mahogany pigeon-holes, one for every letter of the alphabet. To what use do I devote them? I receive a bill—say from Jones. I docket it neatly at the secretaire, Jones, and I put it into pigeonhole J. It's the next thing to a receipt and is quite as satisfactory to me. And I very much wish, Mortimer,' sitting on his bed, with the air of a philosopher lecturing a disciple, 'that my example might induce you to cultivate habits of punctuality and method; and, by means of the moral influences with which I have surrounded you, to encourage the formation of the domestic virtues.' (*OMF* 281)

Works Cited

- Buckley, Jerome H. *The Triumph of Time: A Study of the Victorian Concepts of Time, History, Progress, and Decadence.* Harvard UP, 1966.
- Dickens, Charles. *Great Expectations.* 1860-61. Ed. Charlotte Mitchell. Penguin, 2003.
- . *Our Mutual Friend.* 1864-65. Ed. Adrian Poole. Penguin, 1997.
- Forster, John. *The Life of Charles Dickens.* Cecil Palmer, 1928.
- Franklin, Stephen L. "Dickens and Time – The Clock without Hands." *Dickens Studies Annual* 4 (1975): 1-35.
- John, Juliet. *Dickens's Villains: Melodrama, Character, Popular Culture.* Oxford UP, 2001.
- Louittit, Chris. *Dickens's Secular Gospel: Work, Gender, and Personality.* Routledge, 2009.
- Trotter, David. "Dickens's Idle Men." *Dickens Refigured: Bodies, Desires and Other Histories.* Ed. John, Schad. Manchester UP, 1996, 200-17.
- Wilson, Angus. *The World of Charles Dickens.* Secker and Warburg, 1970.