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夜歩くディケンズとポー **Dickens the Nightwalker and Edgar Allan Poe**

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引用① ‘The Prisoners’ Van’ 雑誌掲載時の冒頭

We have a most extraordinary partiality for lounging about the streets. Whenever we have an hour or two to spare, there is nothing we enjoy more than a little amateur vagrancy—walking up one street and down another, and staring into shop windows, and gazing about as if, instead of being on intimate terms with every shop and house in Holborn, the Strand, Fleet Street and Cheapside, the whole were an unknown region to our wandering mind. We revel in a crowd of any kind . . . (Dickens, *Journalism* xvi-xvii)

引用②

Poe: ‘The Man of the Crowd’

Once more he strode forward with elastic tread. Suddenly a corner was turned, a blaze of light upon our sight, and we stood before one of the huge suburban temples of Intemperance—one of the palaces of the fiend, Gin. (Poe, *Complete* 481)

Dickens: ‘Gin Shops’

You turn the corner. What a change! All is light and brilliancy. The hum of many voices issues from that splendid gin shop which forms the commencement of the two streets opposite; and the gay building with the fantastically ornamented parapet, the illuminated clock, the plate glass windows surrounded by stucco rosettes, and its profusion of gaslights in richly gilt burners, is perfectly dazzling when contrasted with the darkness and dirt we have just left. (Dickens, *Journalism* 183) [下線は発表者]

引用③

Nevertheless, **it may be said that Mr Dickens’s genius is especially suited to the delineation of city life. London is like a newspaper. Every thing is there, and every thing is disconnected. There is every kind of person in some houses; but there is no more connection between the houses than between the neighbours in the lists of ‘births, marriages, and deaths.’ As we change from the broad leader to the squalid police-report, we pass a corner and we are in a changed world.** This is advantageous to Mr Dickens’s genius. His memory is full of instances of old buildings and curious people, and he does not care to piece them together. On the contrary, each scene, to his mind, is a separate alertness of observation that is observable in those who live by it. He describes London like a special correspondent for posterity. (Bagehot 176) [下線は発表者]

引用④

With a cigar in my mouth and a newspaper in my lap, (a)I had been amusing myself for the greater part of the afternoon, (b)now in poring over advertisements, (c)now in observing the promiscuous company in the room, (d)and now in peering through the smoky panes into the street. (Poe, *Complete* 475) [下線は発表者]

引用⑤

最も重大なのは、この語り手が文字どおり新聞や広告を読む延長線上で「客の群れ」や「街路」に目をやったことだ。ここでは、都市を眺めることと新聞・雑誌群^{ジャーナリズム}を読むこととの間に明確な一線を引くことができない。(巽 74)

引用⑥

マクガフィンというのは、スパイ映画なんかで、敵味方が入り乱れて奪い合う「マイクロフィルム」とか、「秘密の地図」の類です。それが何であるかはどうでもよろしい。とにかく、それをめぐってすべての登場人物の欲望が編制^{へんせい}されている。誰一人、その呪縛から逃れることができない。でも、実体が何だかわからない。そして、なんだかわからなくても、サスペンスの興趣は少しも減殺^{げんさい}されない。

マクガフィンには効果だけがあって実体がありません。 (内田 26-27) [下線は発表者]

引用⑦

Walking the streets under the pattering rain, Houselessness would walk and walk and walk, seeing nothing but the interminable tangle of streets ... Drip, drip, drip, from ledge and coping, splash from pipes and water-spouts, and by-and-by the houseless shadow would fall upon the stones that pave the way to Waterloo-bridge ... (Dickens, *Journalism* 74)

引用⑧

there arose confusedly and paradoxically within my mind, the ideas of vast mental power, of caution, of penuriousness, of avarice, of coolness, of malice, of blood-thirstiness, of triumph, of merriment, of excessive terror, of intense—of supreme despair. (Poe, *Complete* 478)



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