

「本当にタイム・トラベルしたい？」

——ディケンズと現代イギリス作家たち——

“Would you actually *like* to time-travel?”

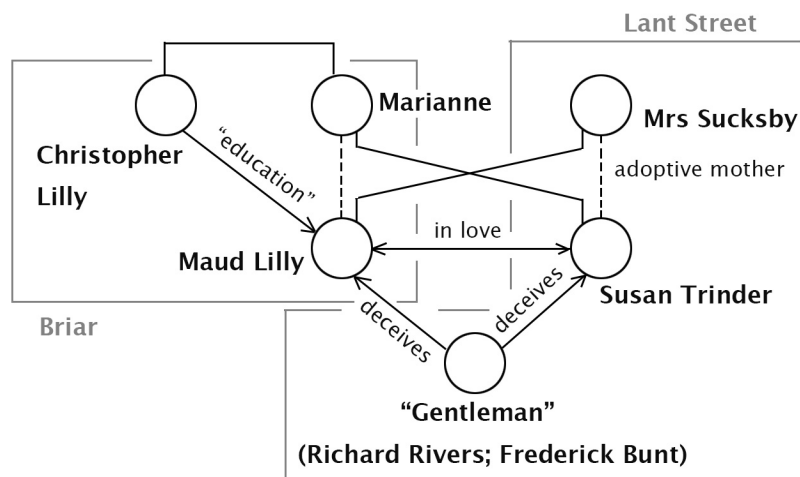
Dickens and Contemporary British Novelists

板倉 巖一郎（関西大学）

Gen'ichiro Itakura (Kansai University)

gitakura@kansai-u.ac.jp

Sarah Waters, *Fingersmith* (2002)



引用 1

Being used to the noise, I lay awake. I lay and thought again of cruel Bill Sykes; and of Nancy, dead at his feet. From some house nearby there sounded a man’s voice, cursing. Then a church bell struck the hour--the chimes came queerly across the windy streets. I wondered if Flora’s slapped cheek still hurt her. (Waters, *Fingersmith* 6)

引用 2

My name, in those days, was Susan Trinder. People called me Sue. I know the year I was born in, but for many years I did not know the date, and took my birthday at Christmas. I believe I am an orphan. My mother I know is dead. But I never saw her, she was nothing to me. I was Mrs Sucksby’s child, if I was anyone’s; and for father I had Mr Ibbs, who kept the locksmith’s shop, at Lant Street, in the Borough, near to the Thames.

This is the first time I remember thinking about the world and my place in it. (Waters, *Fingersmith* 3)

引用 3

“Don’t pity me,” she said, “because of *him*. He’s dead. But I am still what he had made me. I shall always be that. Half of the books are spoiled, or sold. But I am here. And look. You must know everything. Look how I get my living.”

She picked up a paper from the desk--the paper that I had seen her write on. The ink was still damp. “I asked a friend of my uncle’s, once,” she said, “if I might write for him. He sent me to a home for distressed gentlewomen.” She smiled, unhappily. “They say that ladies don’t such things. But I am not a lady . . .”

I looked at her, not understanding. I looked at the paper in her hand. Then my heart missed its beat.

“You are writing books, like his!” I said. She nodded, not speaking. (Waters, *Fingersmith* 546; underline added)

引用 4

“What?” said Estella, preserving her attitude of indifference as she learned against the chimney-piece and only moving her eyes; “do you reproach me for being cold? You?”

“Are you not?”

“You should know,” said Estella. “I am what you had made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me.” (Dickens, *Great Expectations* 277; underline added)

引用 5

I should have been glad to see him do it. I was not. Instead, I imagined the rub of his whiskers upon her palm. I thought of her smooth white fingers, her soft white nails.--I had cut them, that morning. I had dressed her and brushed her hair. I had been keeping her, neat and in her looks--all for the sake of this moment. All for him. Now, against the dark of his jacket and hair, she seemed so neat--so slight, so pale--I thought she might break. I thought he might swallow her up, or bruise her. (Waters, *Fingersmith* 118)

引用 6

Great Expectations has some interesting analogies to the lesbian pulp fiction of the 1950s, whose stock plot revolved around a possessive and embittered woman who hates men and seduces a beautiful and less experienced woman. In lesbian pulps, a hypervirile man wrests the younger woman from the older one, who jealously resists his attempts to seduce his lover. In *Great Expectations*, by contrast, Miss Havisham actively invites Pip to love Estella, Pip seeks to ingratiate himself with both women, and his love for Estella never definitively triumphs. (Marcus 169)

引用 7

“Did I never give her, love!” cried Miss Havisham, turning wildly to me. “Did I never give her a burning love, inseparable from jealousy at all times, and from sharp pain, while she speaks thus to me! Let her call me mad, let her call me mad!” (Dickens, *Great Expectations* 278; underline added)

引用 8

But, just as Wydenbruck in *Woman Astride** exposes the limits of her literary model even as she invokes it, so Meagher* also revises *Well** that she revisits: specifically, as we shall now see, she replaces that novel's tragic conclusion(s) with her own, utopian, lesbian denouement. (Waters, *Wolfskins and Togas* 158)

注:

Woman Astride: Nora Wydenbruck (1894-1959)によるJudith von Loëの伝記小説(1934)だが、男装して過ごしたスウェーデン女王 Christina (1626-89)の人生を一部モデルにしている

Meagher: ここでは Maude Meagher (1895-1977)のアマゾン神話を題材にしたレズビアン歴史小説 *The Green Scamander* (1933)を指している

Well: Radcliffe Hall (1880-1943)によるレズビアン小説の古典 *The Well of Loneliness* (1928)のことで、主人公 Stephen Gordon (男性名であるが女性)は、最終的に心を痛めながらも愛する女性 Mary Llewellyn をカナダ人男性 Martin Hallam に譲る

Ali Smith, *Autumn* (2016)

引用 9

She'd brought the chair from the corridor. She'd shut the door to the room. She'd opened the book she bought today. She'd started to read, from the beginning, quite quietly, out loud. *It was the best of times, it was the worst of the times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us.* The words had acted like a charm. They'd released it all, in seconds. They'd made everything happening stand just far enough away.

It was nothing less than magic.

Who needs a passport? (Smith, *Autumn* 201-202)

引用 10

What's the point of art, of any art, if it doesn't let us see with a little bit of objectivity where we are? All the way through this book I've used the step-back motion, which I've borrowed from Dickens--the way that famous first paragraph of *A Tale of Two Cities* creates space by being its own opposite--to allow readers the space we need to see what space we're in. (Begley 2017)

引用 11

Would you actually *like* to time-travel? she said. If you could, I mean, and time travel was a real thing.

Very much indeed, Daniel said.

Why? Elisabeth said.

Time travel is real, Daniel said. We do it all the time. Moment to moment, minute to minute. (Smith, *Autumn* 175)

引用 12

Elisabeth wrote in pencil on a page of her foolscap pad: *art like this examines and makes possible a reassessment of the outer appearances of things by transforming them into something other than themselves. An image of an image means the image can be seen with new objectivity, with liberation from the original.*

Dissertation blah. (Smith, *Autumn* 226)

引用 13

But you can't write any of that in a dissertation.

She looked back at what she'd actually written down. *Art like this examines and makes possible a reassessment of the outer appearance of things.*

She laughed.

She took her pencil, rubbed out the capital A with the rubber on its tip, made it the lower case word *art*, then added a completely new word right at the front of the sentence so the sentence began

Arty art (Smith, *Autumn* 228-229)

引用 14

Long ago, when he had been famous among his earliest competitors as a youth of great promise, he had followed his father to the grave. His mother had died, years before. These solemn words, which had been read at his father's grave, arose in his mind as he went down the dark streets, among the heavy shadows, with the moon and the clouds sailing on high above him. "I am the resurrection and the life, saith the Lord: he that believeth in me, though he were dead, yet shall he live: and whosoever liveth and believeth in me, shall never die."

In a city dominated by the axe, alone at night, with natural sorrow rising in him for the sixty-three who had been that day put to death, and for to-morrow's victims then awaiting their doom in the prisons, and still of to-morrow's and to-morrow's, the chain of association that brought the words home, like a rusty old ship's anchor from the deep, might have been easily found. He did not seek it, but repeated them and went on. (Dickens, *A Tale of Two Cities* 301)

Sarah Waters: Biography

- 1966 Born in Neyland, Pembrokeshire, Wales
- 1984-87 BA (Honours) in English and American Literature at the University of Kent
- 1987-88 MA in Contemporary Literary Theory at Lancaster University
- 1992-95 PhD in English Literature at Queen Mary, University of London
- 1994 “‘A Girton Girl on a Throne’: Queen Christina and Versions of Lesbianism”, *Feminist Review*, no. 46, pp. 41-60
- 1995 “‘The Most Famous Fairy in History’: Antinous and Homosexual Fantasy”, *Journal of the History of Sexuality*, vol. 6, no. 2, pp. 194-230
- “Wolfskins and Togas: Lesbian and Gay Historical Fictions, 1870 to the Present” (PhD thesis)
- 1996 “Wolfskins and Togas: Maude Meagher’s *The Green Scamander* and the Lesbian Historical Novel”, *Women: A Cultural Studies Review*, vol. 7, no. 1, pp. 176-188
- 1996-99 Associate Lecturer at the Open University
- 1998 *Tipping the Velvet* (winner of the Betty Trask Award, the John Llewellyn Rhys Prize et al. in 1999)
- 1999 *Affinity* (winner of the Somerset Maugham Award for Lesbian and Gay Fiction et al. in 2000; 邦訳『半身』)
- 2000 “Making Up Lost Time: Contemporary Lesbian Writing and the Invention of History” (with Laura Doan), *Territories of Desire in Queer Culture: Refiguring Contemporary Boundaries*, edited by David Alderson and Linda R. Anderson, Manchester UP, pp. 12-28
- 2002 *Fingersmith* (winner of the British Book Awards Author of the Year; shortlisted for the Man Booker Prize and the Orange Prize for Fiction; 邦訳『荊の城』)
- Tipping Velvet* adapted into a three-part miniseries for the BBC
- 2005 *Fingersmith* adapted into a three-part miniseries for the BBC
- 2006 *The Night Watch* (shortlisted for the Man Booker Prize and the Orange Prize for Fiction; 邦訳『夜愁』)
- 2008 *Affinity* adapted for ITV
- 2009 *The Little Stranger* (shortlisted for the Man Booker Prize; 邦訳『エアーズ家の没落』)
- 2011 *The Night Watch* adapted for the BBC
- 2014 *The Paying Guests* (邦訳『黄昏の彼女たち』)
- 2016 *Fingersmith* adapted for cinema by Park Chan-wook (박찬욱) (*The Handmaiden*; 아가씨; 邦題『お嬢さん』)
- 2018 *The Little Stranger* adapted for cinema by Lenny Abrahamson

Ali Smith: Biography

- 1962 Born in Inverness, Scotland
- 1980–85 BA (Senior Honours) in English Literature and Language at the University of Aberdeen
- 1984 Bobby Aitken Memorial Prize for Poetry at the University of Aberdeen
- 1985–90 MA and PhD at Newnham College, University of Cambridge
- 1990–92 Lecturer at the University of Strathclyde
- 1992–02 Reviewer for *Sctosman*
- 1995 ***Free Love and Other Stories*** (winner of Saltire First Book Award)
- 1997 ***Like***
- 2001 Lecturer at the University of East Anglia
- Hotel World*** (winner of Encore Award et al.; shortlisted for the Man Booker Prize and the Orange Prize for Fiction; 邦訳『ホテル・ワールド』)
- 2005 ***The Accidental*** (winner of the Whitbread Novel of the Year Award; shortlisted for the Man Booker Prize, the Orange Prize for Fiction et al.)
- 2007 ***Girl Meets Boy*** (winner of Sundial Scottish Arts Council Novel of the Year)
- Fellow of the Royal Society of Literature
- Hotel Word* adapted for the stage
- 2011 ***There But for the*** (winner of Hawthornden Prize et al. in 2012)
- 2012 ***Artful*** (series of lectures in Comparative European Literature at St Anne's College, University of Oxford)
- 2014 ***How to Be Both*** (winner of Goldsmiths Prize and Costa Book Award; shortlisted for the Man Booker Prize; 邦訳『両方になる』)
- 2016 ***Autumn*** (shortlisted for the Man Booker Prize; 邦訳『秋』)
- 2017 ***Winter***
- 2019 ***Spring***
- 2020 ***Summer***

Works Cited

- Begley, Adam. "Ali Smith: The Art of Fiction No. 236." *Paris Review*, no. 221, 2017, URL: <https://www.theparisreview.org/interviews/6949/the-art-of-fiction-no-236-ali-smith>
- Dickens, Charles. *Great Expectations*. Oxford UP, 2008.
- . *Oliver Twist*. Oxford UP, 2008.
- . *A Tale of Two Cities*. Oxford UP, 2008.
- Eagleton, Robert. *Contemporary Fiction: A Very Short Introduction*. Oxford UP, 2013.
- Hall, Radcliffe. *The Well of Loneliness*. Virago, 1982.
- Heilman, Ann, and Mark Llewellyn. *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999–2009*. Palgrave, 2010.
- Marcus, Sharon. *Between Women: Friendship, Desire, and Marriage in Victorian England*. Princeton UP, 2007.
- Primorac, Antonija. *Neo-Victorianism on Screen: Postfeminism and Contemporary Adaptations of Victorian Women*. Palgrave, 2018.
- Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. Columbia UP, 1985.
- Smith, Ali. *Artful*. Penguin, 2014.
- . *Autumn*. Penguin, 2017.
- Waters, Sarah. *Fingersmith*. Virago, 2002.
- . *Wolfskin and Togas: Lesbian and Gay Fictions, 1870 to the Present*. 1995. Queen Mary and Westfield College, University of London, PhD dissertation.
- 佐々木徹「ウィルキー・コリンズのレズビアン再生——サラ・ウォーターズ『荊の城』」『英語青年』151巻11号, 2006年, pp. 656–657.