

2021 年 10 月 2 日（土）

ディケンズ・フェロウシップ日本支部

令和 3 年度秋季総会 発表 2

紳士の「簡単な条件」ーディケンズの作品における主人公の名づけ

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発表の流れ

1. はじめに
2. 名づけという行為の主体としてのピップ
3. 名づけの機能とピップの無意識
4. 二人目のピップの登場
5. 結論

(すべての下線部は発表者による、イタリックは原文による)

引用 1-1 作者ディケンズによるキャラクターの名づけ

He [Dickens] knew by now that it was going to be a narrative couched in the first person, and he knew that it was to become the saga of a young man's life; . . . But the names were now the important things. Without the names, he had no characters and no real story. Without the names, he could not begin. (Ackroyd 557)

引用 1-2 キャラクターが複数の名前を持つという小説の特徴

That a character bears many names suggests that an individual's history requires a set of names, or a series of renamings that signal the different stages of a life story or fictional plot. . . . The name in fiction, then, does not fix identity and hold it still. Quite the contrary, the name is a significant variable throughout the text, perpetually rewritten and recharged with varying meanings.

(Ragussis 10)

引用 2-1 『大いなる遺産』冒頭

My father's family name being Pirrip, and my christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip. (Great 3)

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引用 2-2 『デイヴィッド・コパフィールド』冒頭

Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show. *(David 1)*

引用 2-3 名づけによる所有

And it is especially within the domain of the family that we see the way in which the procedures of personal naming charge the child with an extraordinary weight of meaning. We begin to realize that what is at stake in the naming process is no less than an act of possession.

(Ragussis 7)

引用 2-4 ベッツィー・トロットウッドの目的

From the moment of this girl's birth, child, I intend to be her friend. I intend to be her godmother, and I beg you'll call her Betsey Trotwood Copperfield. There must be no mistakes in life with this Betsey Trotwood. . . . She must be well brought up, and well guarded from reposing any foolish confidences where they are not deserved. I must make that my care.

(David 7)

引用 2-5 ピップという名前への認識

'What is it you call him?'

'Pip,' said Joe.

'Christened Pip?'

'No, not christened Pip.'

'Surname Pip?'

'No,' said Joe, 'it is a kind of a family name what he gave himself when a infant and is called by.'

(Great 69)

引用 3-1 ピップが紳士になるために課された「簡単な条件」

'I [Jaggers] address the rest of what I have to say, to you. You are to understand, first, that it is the request of the person from whom I take my instructions, that you always bear the name of Pip. You will have no objection, I dare say, to your great expectations being encumbered with that easy condition.'

My [Pip's] heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer I had no objection. *(Great 125)*

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引用 3-2 ヘンデルという呼称

‘I [Herbert] don’t take to Philip,’ said he, smiling ‘for it sounds like a moral boy out of the spelling-book . . . I tell you what I should like. We are so harmonious, and you have been a blacksmith—would you mind it?’

‘I [Pip] shouldn’t mind anything that you propose,’ I answered, ‘but I don’t understand you.’

‘Would you mind Handel for a familiar name? There’s a charming piece of music by Handel, called the Harmonious Blacksmith.’

‘I should like it very much.’

(*Great* 163)

引用 4-1 第二のピップに対するピップの反応

‘Biddy,’ said I [Pip], When I talked with her after dinner, as her little girl lay sleeping in her lap, ‘you must give Pip [Biddy’s son] to me, one of these days; or lend him, at all events.’

(*Great* 439)

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