

探偵小説としての『エドウィン・ドルードの謎』に対する不満

As for Edwin Drood, which is supposed to have been prompted by Dickens' desire to outglitter *The Moon stone*, there is puzzle enough; but several authorities have pointed out the absence of a determinable detective. (while another school of thought holds out for Datchery.). . . So far as we are concerned in the present volume, it must remain only a potential detective story. (Haycraft 43-44)

遊民 = 探偵としてのディケンズ（1846年8月の手紙より）

It seems as if they [streets] supplied something to my brain, which it cannot bear, when busy, to lose. For a week or a fortnight I can write prodigiously in a retired place (as at Broadstairs), and a day in London sets me up again and starts me. But the toil and labour of writing, day after day, without that magic lantern, is IMMENSE! . . . I only mention it as a curious fact, which I have never had an opportunity of finding out before. My figures seem disposed to stagnate without crowds about them. (*The Letters* 612-13.)

語り手ハンフリー親方の視線

Although I am an Old man, night is generally my time for walking. . . . I have fallen insensibly into this habit, both because it favours my infirmity, and because it affords me greater opportunity of speculating on the characters and occupations of those who fill the streets. The glare and hurry of broad noon are not adapted to idle pursuits like mine; a glimpse of passing faces caught by the light of a street lamp, or a shop window, is often better for my purpose than their full revelation in the daylight. (*OC* Ch. 1: 1)

犯罪者の隠れ蓑として機能する群衆

「高度に大衆化された住民のなかで」と一七九八年にパリのある秘密警察員は書いている、「身持ちを正しく維持することは、ほとんど不可能である。そこではあらゆる個人は、ほかのすべてのひとにとっていわば未知のひとだから誰にたいしても顔を赤らめる必要がない。」ここでは大衆が、非社会的人間を迫害の手からまもる避難所として、出現している。危険な諸側面のうちでもっとも早期に名乗りでてきたのがこの側面であり、それは探偵小説の原点である（ベンヤミン 179）。

ジャスパーの二面性

'How does our service sound to you?'

'Beautiful! Quite celestial!'

'It often sounds to me quite devilish. I am so weary of it. The echoes of my own voice among the arches seem to mock me with my daily drudging round. No wretched monk who droned his life away in that gloomy place, before me, can have been more tired of it than I am. He could take for relief (and did take) to carving demons out of the stalls and seats and desks. What shall I do? Must I take to carving them out of my heart?' (*ED* Ch. 1: 15)

ダチェリーの変装（カツラ）

All this time Mr Datchery had walked with his hat under his arm, and his white hair streaming. He had an odd momentary appearance upon him of having forgotten his hat, when Mr Sapsea now touched it; and he clapped his hand up to his head as if with some vague expectation of finding another hat upon it. (*ED* Ch. 18:: 195)

ダチェリーが経済的に裕福な独身者として描かれている点

Being buttoned up in a tightish blue surtout, with a buff waistcoat and gray trousers, he had something of a military air; but he announced himself at the Crozier (the orthodox hotel, where he put up with a portmanteau) as an idle dog who lived upon his means; and he farther announced that he had a mind to take a lodging in the picturesque old city for a month or two, with a view of settling down there altogether. (ED Ch. 18: 189)

Said Mr Datchery to himself that night, as he looked at his white hair in the gas-lighted looking-glass over the coffee-room chimneypiece at the Crozier, and shook it out: 'For a single buffer, of an easy temper, living idly on his means, I have had a rather busy afternoon!' (ED Ch.18: 197)

遊惰が公認される探偵

こうして遊民が知らず知らず一種の探偵になることは、かれにとって、社会的にまことに都合がよい。遊惰が公認されるからである。かれの怠惰は外見だけのものであって、その背後には、悪者を見のがさぬ観察者の油断なさがある、というわけだ。(ベンヤミン 179)

最終章における復活のイメージ(エドウィンの蘇り?)

A brilliant morning shines on the old city. Its antiquities and ruins are surpassingly beautiful, with a lusty ivy gleaming in the sun, and the rich trees waving in the balmy air. Changes of glorious light from moving boughs, songs of bird, scents from gardens, woods, and fields – or, rather, from the one great garden of the whole cultivated island in its yielding time preach the Resurrection and the Life. The cold stone tombs of centuries ago grow warm; and flecks of brightness dart into the sternest marble corners of the building, fluttering there like wings. (ED Ch. 23: 255)

ジャスパーに対するダチェリーの反応

'Lookie yonder. You see that there winder and door?'

'That's Tope's?'

'Yer lie; it ain't. That's Jarsper's.'

'Indeed?' said Mr Datchery, with a second look of some interest. (ED Ch. 18: 191)

語り手の戦略

The poor dear gentleman [Mr Jasper] was very solitary and very sad, Mrs Tope said, but she had no doubt he would 'speak for her.' Perhaps Mr Datchery had heard something of what had occurred there last winter?

Mr Datchery had as confused a knowledge of the event in question, on trying to recall it, as he well could have. He begged Mrs Tope's pardon when she found it incumbent on her to correct him in every detail of his summary of the facts, but pleaded that he was merely a single buffer getting through life upon his means as idly as he could, and that so many people were so constantly making away with so many other people, as to render it difficult for a buffer of an easy temper to preserve the circumstances of the several cases unmixed in his mind. (ED Ch. 18: 192-93)

プロッホの探偵小説論

十八世紀半ばまでは、そもそも状況証拠調べはなかったし、あったとしてもじっくり検討されたものではなかった。ただ数人の目撃者、とりわけ証明の女王と呼ばれた自白だけ

で十分に立証能力があつて、それ以外には必要なかった。・・・啓蒙主義は人間的理由から、また論理的理由から、これに対して意義を申し立てた。そして、それ以来、情況証拠が必要になり、提出されなくてはならなくなった。(プロッホ 42-43)

犯罪立証に対するサブシー氏の見解

'Would His Honour allow me to inquire whether there are strong suspicions of any one?'

'More than suspicions, sir,' returned Mr Sapsea; 'all but certainties.'

'Only think now!' cried Mr Datchery.

'But proof, sir, proof must be built up stone by stone,' said the Mayor. 'As I say, the end crowns the work. It is not enough that Justice should be morally certain; she must be immorally certain legally, that is.'

(ED Ch. 18: 195)

ジョン・フォースターの証言

The Story, I learnt immediately afterward, was to be that of the murder of a nephew by his uncle; the originality of which as to consist in the review of the murderer's career by himself at the close, when its temptations were to be dwelt upon as if, not he the culprit, but some other man, were the tempted. The last chapters were to be written in the condemned cell, to which his wickedness, all elaborately elicited from him as if told of another, had brought him. (Forster 425-26)

テキストに存在する唯一のジャスパーの告白

'I have made my confession that my love is mad. It is so mad, that had the ties between me and my dear lost boy been one silken thread less strong, I might have swept even him from your side when you favoured him.' (ED Ch. 19: 202)

主席司祭の危惧

'Well, well,' says the Dean, with a sprightly air of breaking up the little conference, 'I hope Mr Jasper's heart may not be too much set upon his nephew. Our affections, however laudable, in this transitory world, should never master us; we should guide them, guide them.' (ED Ch. 2: 9)

参考文献

- Brooks, Peter. "Repetition, Repression, and Return: *Great Expectations* and the Study of Plot." *Great Expectations*. ed. Janice Carlisle. Boston : Bedford and st. Martin, 1996. 98-109.
- Conner, Steven. "Dead? Or Alive?: Edwin Drood and the Work of Mourning." *Dickensian* 430 (1993): 85-102.
- Dickens, Charles. "Hunted Down." *Master Humphrey's Clock and Other Stories*. Everyman Dickens. London: Dent, 1997. 179-200.
- . *The Old Curiosity Shop*. Everyman Dickens. London: Dent, 1995.
- . *The Mystery of Edwin Drood*. Everyman Dickens. London: Dent, 1996.
- Doyle, Arthur Conan. *The Adventures of Sherlock Holmes*. Oxford: Oxford UP, 1998.
- Forster, John. *The Life of Charles Dickens*. Vol. 3. London: Chapman and Hall, 1874.
- Forsythe, Charles. "How Did Drood Die?" *Dickensian* 84 (1988): 80-95.
- Haycraft, Howard. *Murder for Pleasure: The Life and Times of the Detective Story*. New York: Carroll & Graf, 1984.

- Karbacz, Elsie., and Robert Raven. "The Many Mysteries of *Edwin Drood*." *Dickensian* 432 (1994): 5-18.
- Lukacher., Ned. "Dialectical Images: Benjamin/Dickens/Freud." *Dickens Critical Assessments IV*. 204-53.
- Miller, D. A. *The Novel and the Police*. Berkely: U of California P, 1988.
- Poe, Edgar Allan. "The Man of the Crowd." *Selected Tales*. Oxford World's Classics. Oxford: Oxford UP, 1998. 84-91.
- Schaumburger, Nancy E. "The 'gritty Stages' of Life: Psychological Time in *The Mystery of Edwin Drood*." *Dickensian* 422 (1990) : 158-63.
- Tillotson, Kathleen. ed. *The Letters of Charles Dickens*. The Pilgrim Edition. vol. 4 (1844-1846). Oxford: Clarendon, 1977.
- ヴィドック, E. H. 『ヴィドック回想録』. 三宅一郎訳. 東京: 作品社, 1988.
- フロイト, ジークムント. 「無気味なもの」. 『フロイト著作集3』. 高橋義孝他訳. 東京: 人文書院, 1973. 327-57.
- プロッホ, エルンスト. 「探偵小説の哲学的考察」. 『異化』. 船戸満之他訳. 東京: 白水社, 1997. 41-64.
- ベンヤミン, ヴァルター. 「ボードレールにおける第二帝政期のパリ」. 『ボードレール 他五編』. 野村修訳. 東京: 岩波書店, 1994. 133-276.
- 小池滋. 「『エドウィン・ドルードの謎』の謎」. 『ディケンズとともに』. 東京: 晶文社, 1983. 164-221.
- (すが) 秀美. 『探偵のクリティック 昭和文学の臨界』. 東京: 思想社, 1988.