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ディケンズとドストエフスキー：
『我らが共通の友』『白痴』における愛ゆえの殺人の結末

北海道大学 大学院
及川 陽子

<引用>

作品からの引用は以下の版により、発表中の日本語訳は、間二郎訳『我らが共通の友』（ちくま、1997）及び木村浩訳『白痴』（新潮、1970）を参考にした。

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1. What Rogozhin learns he must fear is that perhaps the Prince' spity is stronger than his love of [Nastasya]. It terrifies and enrages Rogozhin that he might lose [Nastasya's] love to the innocence of the Prince.
(Slattery 75)
2. The two eyes of the morning---the selfsame eyes---suddenly encountered his own. The man hiding in the recess was also able to take a step outside. ...
Rogozhin's eyes glittered and a manic smile distorted his features. His right hand rose and something flashed in it; the prince did not think of stopping him. All he remembered was apparently shouting:
' Parfion, I don't believe it! (TI, 246; pt. 2-5)
3. "Then," said he, suddenly changing his tone and turning to her, and bringing his clenched hand down upon the stone with a force that laid the knuckles raw and bleeding:" then I hope that I may never kill him!"
(OMF, 398; bk. 2, ch. 15)
4. Looking like the hunted and not the hunter, baffled, worn, with the exhaustion of deferred hope and consuming hate and anger in his face, white-lipped, wild-eyed, draggle-haired, seamed with jealousy

and anger, ... (OMF, 544; bk. 3, ch.10)

5. The story of Bradley Headstone shows a man of strong repressed emotions destroyed when these feelings rise from his inner depths. (Miller 177)
6. He had glimpsed among the crowd, somewhere to one side---he could not have put his finger on exactly where or at what point---but not far from where he sat, a certain face, pale, with dark curly hair and a familiar, very familiar, smile and glance. It flickered and was gone. (TI, 365; pt. 3-2)
7. In this pivotal role, Myshkin actualizes the novel' s governing idea, embodied in the well-interested yet hardly benign prince, whose presence and contradictory behavior fires Rogozhin' s perverse imagination to distraction and murder. (Danow 68)
(下線は発表者による)

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