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## ディケンズの風景描写への情熱

### 『オリヴァー・トゥイスト』におけるロンドン描写

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本発表の構成

1. 街から人へ ディケンズの技法
2. 群衆となる人々

引用①先行研究のまとめ

○J. Hillis Miller: At the deepest imaginative level the London of *Oliver Twist* is no longer a realistic description of the unsanitary London of the thieves, but is the dream or poetic symbol of an infernal labyrinth. (Miller 58)

○Alexander Welsh: ディケンズ作品におけるロンドンを、科学による調査や問題解決を必要とする体系的な問題を抱える、十九世紀という時代の歴史の現実を描いたものであると論じている(Welsh v)。

引用②

As medium for the dialogue between city and self, Charles Dickens' style in *Oliver Twist*, *David Copperfield*, and *Great Expectations* embodies his changing conception of the "identity of things."...

Anticipating the Modernist view of such writers as William Carlos Williams, Charles Dickens forges the urban identity of city and self. (Craig 35)

引用③

It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary pens as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together

in a mass; the whistling of drovers, the barking dogs, the bellowing and plunging of the oxen, the bleating of sheep, the grunting and squeaking of pigs, the cries of hawkers, the shouts, oaths, and quarrelling on all sides; the ringing of bells and roar of voices, that issued from every public-house; the crowding, pushing, driving, beating, whooping and yelling; the hideous and discordant din that resounded from every corner of the market; and the unwashed, unshaven, squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng; rendered it a stunning and bewildering scene, which quite confounded the senses. (*Oliver Twist* 164)

引用④

They walked on, for some time, through the most crowded and densely inhabited part of the town; ... A great many of the tenements had shop-fronts; but these were fast closed, and mouldering away; only the upper rooms being inhabited. Some houses which had become insecure from age and decay, were prevented from falling into the street, by huge beams of wood reared against the walls, and firmly planted in the road; but even these crazy dens seemed to have been selected as the nightly haunts of some houseless wretches, for many of the rough boards which supplied the place of door and window, were wrenched from their positions, to afford an aperture wide enough for the passage of a human body. (*Oliver Twist* 37-8)

引用⑤

The appearance presented by the streets of London an hour before sunrise, on a summer's morning, is most striking even to the few whose unfortunate pursuits of pleasure, or scarcely less unfortunate pursuits of business, cause them to be well acquainted with the scene. There is an air of cold, solitary desolation about the noiseless streets which we are accustomed to see thronged at other times by a busy, eager crowd, and over the quiet, closely-shut buildings, which throughout the day are swarming with life and bustle, that is very impressive....

Another hour passes away, and the day begins in good earnest. The servant of all work, who, under the plea of sleeping very soundly, has utterly disregarded 'Missis's' ringing for half an hour previously, is warned by Master (whom Missis has sent up in his drapery to the landing-place for that purpose), that it's half-past six, whereupon she awakes all of a sudden, with well-feigned astonishment, and goes down-stairs very sulkily, wishing, while she strikes a light, that the principle of spontaneous combustion would extend itself to coals and kitchen range. (*Sketches by Boz* 47-9)

引用⑥

Perhaps, though, the opposition between descriptive stasis and narrative progression is exactly what the Sketches by Boz works to overcome. (Garcha 2)

引用⑦

住民自身の顔には、彼らが吸い込んだ毒々しい空気の恐ろしい影響が表れている。皮膚が羊皮紙のように白く、消化不良や血行障害や慢性中毒症の患者特有の皮膚の冷たさを示しているが、さもなければ、頬が肺結核患者のように紅潮し、眼は虚ろで、彼らが熱のせいで消耗し、身体機能全体が衰えていることを示している。顔色が土気色のものも何人かいて、目が落ちくぼみ、目の周りは黒く隈取られ、住まいを満たす空気中の硫化水素を血中に取り込んでいるのが分かる。(メイヒュー 六)

引用⑧

We are very fond of speculating as we walk through a street, on the character and pursuits of the people who inhabit it; and nothing so materially assists us in these speculations as the appearance of the house doors. (*Sketches by Boz* 38)

引用⑨

He [Boz] represents London through its people, rather through geographical descriptions, and notes the performances in Londoner's everyday life. (Wilkinson 2)

引用⑩

'Stop thief! Stop thief!' The cry is taken up by a hundred voices; and the crowd accumulate at every turning. Away they fly: splashing through the mud, and rattling along the pavements; up go the windows; out run the people; onward bear the mob; a whole audience desert Punch in the very thickest of the plot; and, joining the rushing throng, swell the shout: and lend fresh vigour to the cry, 'Stop thief! Stop thief!' (*Oliver Twist* 74)

引用⑪

There were lights gleaming below, voices in loud and earnest conversation, the tramp of hurried footsteps – endless they seemed in number – crossing the nearest bridge. (*Oliver Twist* 409)

引用⑫

Day was dawning when they [Oliver and Brownlow] again emerged. A great multitude had already assembled; the windows were filled with people, smoking and playing cards to beguile the time; the crowd were pushing, quarrelling, and joking. Everything told of life and animation, but one dark cluster of objects in the centre of all – the black stage, the cross-beam, the rope, and all the hideous apparatus of death. (*Oliver Twist* 436)

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