

『大いなる遺産』における語り手ピップの換喩の使用と彼の誤読

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ロマン・ヤーコブソン (Roman Jakobson, 1896-1982) は失語症患者の言語使用を基に隠喩と換喩の説明を試みたが、チャールズ・ディケンズ (Charles Dickens, 1812-70) の『大いなる遺産』 (*Great Expectations*, 1860-1) 第 16 章にヤーコブソンを先取りしたかのような場面がある。後頭部を殴打されたことで言葉の自由を失ったジョー夫人は、オーリックを呼び出すために「T」のように見えるものを石板に書く。これはジョー夫人が鍛冶職人のオーリックとハンマーを結びつけたことによる。このオーリックをハンマーにという置き換えは換喩の典型であるが、『大いなる遺産』にはこれ以外にも換喩が多く使われている。本発表では『大いなる遺産』における換喩の用いられ方を考察するとともに、換喩が単なるレトリックに留まらず、物語の進展においても意味を持っているということを語り手ピップによる換喩の使用と誤用、その誤用を導くピップの誤読に着目して論じる。

・ディケンズ、ヤーコブソンを先取り

1. [Mrs Joe's] condition actually resembles very strikingly some of aphasic conditions described by Jakobson (Conner 124)

・「言語記号が絵画記号に取って代わられる」(ヤーコブソン 31) ことの一例

2. Again and again and again, my sister had traced upon the slate, a character that looked like a curious T, and then with the utmost eagerness had called our attention to it as something she particularly wanted. I had in vain tried everything producible that began with a T, from tar to toast and tub. At length it had come into my head that the sign looked like a hammer, and on my lustily calling that word in my sister's ear, she had begun to hammer on the table and had expressed a qualified assent. Thereupon, I had brought in all our hammers, one after another, but without avail. ...

When my sister found that Biddy was very quick to understand her, this mysterious sign reappeared on the slate. Biddy looked thoughtfully at it, heard my explanation, looked thoughtfully at my sister, looked thoughtfully at Joe (who was always represented on the slate by his initial letter), and ran into the forge, followed by Joe and me.

“Why, of course!” cried Biddy, with an exultant face. “Don't you see? It's him!”

Orlick, without a doubt! She had lost his name, and could only signify him by his hammer.

(Dickens 123-4 下線部は発表者、以下同)

・パン=膏薬

3. Then she took some butter (not too much) on a knife and spread it on the loaf, in an apothecary kind of way, as if she were making a plaster,—using both sides of the knife with a slapping dexterity, and trimming and moulding the butter off round the crust. Then, she gave the knife a final smart wipe on the edge of the plaster, and then sawed a very thick round off the loaf: which she finally, before separating from the loaf, hewed into two halves, of which Joe got one, and I the other. (Dickens 10)

・ピップはこのパンを翌日脱獄囚のマグウィッチに与えるために足元に隠す → パン=足枷

4. I tried it with the load upon my leg (and that made me think afresh of the man with the load on his leg), and found the tendency of exercise to bring the bread and butter out at my ankle, quite unmanageable.

(Dickens 13)

5. References to chains and leg-irons continue to appear in the text The leg-iron is of course a metonymy in itself, standing for Magwitch by synecdoche, but it begins to move on into other metonymies—the bread and butter, the table-leg, the handcuffs. (Connor 120)

・ウィミックの口=ポスト

6. His mouth was such a post-office of a mouth that he had a mechanical appearance of smiling. (Dickens 172)

7. Wemmick was at his desk, lurching—and crunching—on a dry hard biscuit: piece of which he threw from time to time into his slit of a mouth, as if he were posting them. (Dickens 199)

8. Mr. Wemmick had put all his biscuit into the post (Dickens 199)

9. Wemmick is a human postbox, a channel of communication between worlds: between the criminal and the respectable, the public and the private, and even the author and the hero. (Easley 192)

10. Wemmick walked among the prisoners, much as a gardener might walk among his plants. ... Equally, Wemmick with his post-office in an immovable state, looked at them while in conference, as if he were taking particular notice of the advance they had made, since last observed, towards coming out in full blow at their trial. (Dickens 260-1)

・エステラ=星、光、蝋燭

11. The star imagery of Estella's name situates her as a glittering goal, an unattainable prize for the young Pip. (Waters 159)

12. Her name of course means a Star, and she was first seen by Pip as a star, carrying a candle in the darkness and going off with it, leaving him in the dark alone. (Leavis 301)

13. Estella never fails to appear without a candle. To Pip, Estella becomes a glittering star whose cold distance only enhances its desirability. (McWilliams 258)

・エステラ自身も自らを蝋燭に喩える

14. Moths, and all sorts of ugly creatures ... hovers about a lighted candle. Can the candle help it? (Dickens 310)

・「紳士」が意味するもの

15. [It] is a principle of his that no man who was not a true gentleman at heart, ever was, since the world began, a true gentleman in manner. (Dickens 181)

16. Pip (and Dickens) separate the word 'gentleman' into its classless elements, the gentle man who, living by the Christian ideals of love and forgiveness, is the one type of gentlemanliness which the novel at the end unequivocally affirms. (Gilmour 143)

17. O God bless this gentle Christian man! (Dickens 463)

ジョー = 'the novel's most complete incarnation of the gentleman' (Mcbratney 534)

・換喩と誤読、誤読による換喩の誤用はこの小説の根幹をなす

18. In this book, [Pip] serves as the hero of mis-reading. (Baumgarten 61)

19. The manifest theme of *Great Expectations*, reading is at the center of Pip's personal difficulties. We will come to realize that the code of reading has the capacity to distort the world. (Baumgarten 62)

・ピップが「読む」行為からこの小説が始まる。

20. Pip introduces himself to us in the act of trying to read. (Byrd 259)

21. From the start of the novel Pip is associated with words, and in particular with reading. (Ousby 784)

・ピップ、墓石を典拠に顔を見たことのない両親のイメージを練り上げていく

22. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man with curly black hair. From the character and turn of the inscription, "Also Georgiana Wife of the Above," I drew a childish conclusion that my mother was freckled and sickly. (Dickens 3)

23. This initial act of identification is metonymic in that Pip links two parts of a context: his father and his father's tombstone. However, this is not a 'realistic' metonymy but an 'unrealistic' derivation (Selden 65)

・ピップ、周囲の事物を「A=B」と定義していく

24. My first most vivid and broad impression of the identity of things seems to me to have been gained on a

memorable raw afternoon towards evening. At such a time I found out for certain, that this black place overgrown with nettles was the churchyard; and Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; ... and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river, and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip. (Dickens 3-4)

・ピップ、マグウィッチどちらも “shiver”

25. Pip and Magwitch have something in common when they meet: they are both escapees. And Pip is a "small bundle of shivers growing afraid," while Magwitch is a frightened man "who limped and shivered."
(Westburg 124-5)

26. [Th]e whole strategy of the opening sequence is to establish an identity between the young boy ... and the shivering, fearful convict. (Cheadle 154)

・ピップ、ジョーのジェスチャーを読み取れない → 誤読の一例

27. While Mrs. Joe sat with her head bending over her needlework, I put my mouth into the forms of saying to Joe, “What’s a convict?” Joe put *his* mouth into the forms of returning such a highly elaborate answer, that I could make out nothing of it but the single word “Pip.” (Dickens 13-4)
これ以外にも ‘hulks’ を ‘sulks’ と勘違いする

・ミス・ハヴィシャムが遺産の贈り主だと勘違いすることはピップが犯した最大の誤読

28. “This is a gay figure, Pip,” said she, making her crutch stick play round me, as if she, the fairy godmother who had changed me, were bestowing the finishing gift. (Dickens 157)

29. She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together. (Dickens 231)

30. [N]othing can undo the effects of his suppositions about Miss Havisham's being a fairy godmother.
(Hynes 268)

31. [I]t is, as we know, a fiction that Pip constructs with the aid of a heavy reliance on circumstances rather than on concrete evidence ... (Hara 604)

32. The world of Miss Havisham is for Pip the world of fairy tales and fantasy as opposed to reality.
(Ginsburg 116)

→ ミス・ハヴィシャム = the fairy godmother = my patroness (Dickens 226)

・ジョーとビディ、正しく読むことができるという点でピップと対照的

33. “MI DEER JO i OPE U R KRWRITE WELL i OPE i SHAL SON B HABELL 4 2 TEEDGE U JO AN THEN WE SHORL B SO GLODD AN WEN i M PRENGTD 2 U JO WOT LARX AN BLEVE ME INF XN PIP.”
(Dickens 45)

34. “Why, here’s a J,” said Joe, “and a O equal to anythink! Here’s a J and a O, Pip, and a J-O, Joe” (Dickens 45)
ジョーの読み方は不完全ではあるが間違っていない

35. Bidy, who was Pip's first teacher and always ahead of him in his lessons, must tell Pip what he cannot read for himself (Schor 169)

36. “Because, if it is to spite her,” Bidy pursued, “I should think — but you know best — that might be better and more independently done by caring nothing for her words. And if it is to gain her over, I should think — but you know best — she was not worth gaining over.” (Dickens 129)

・ビディは「正しい」

37. Bidley's is the voice of the moral guide, the teacher she has always been to Pip, the voice of reason and common sense. Her judgment of Estella is absolutely and impeccably right. (Hara 608)
38. 'she was right' (Dickens 128) 'all that Bidley said seemed right' (Dickens 130) 'I believe her to be right' (Dickens 131) 'Bidley was quite right' (Dickens 285)

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