

Dickens and the Anatomy of Evil

Sesquicentennial Essays

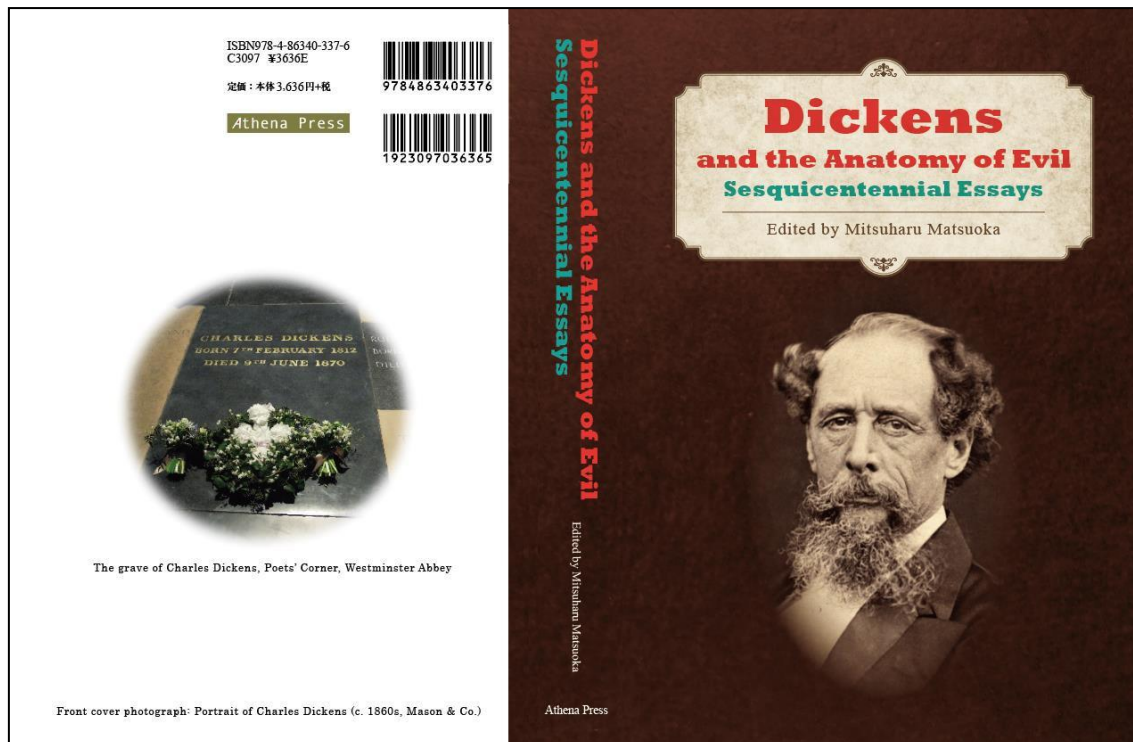
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Notes on Contributors

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Akiko KIMURA is Professor of English at Waseda University, Japan. She is the editor of *The Life and Works of Mary Shelley* (2009) and is one of the translators of *The Works of Elizabeth Gaskell* by the Gaskell Society of Japan. She has published articles and book chapters on Gaskell, Jane Austen, Charlotte Brontë, and George Gissing. Her most recent research topic is the tradition of “female gothic” in English women novelists.

Keiko KIRIYAMA acquired her PhD from Osaka University, and is now Associate Professor in the Faculty of Letters at Doshisha University, Japan. Her recent article “A Tender Light on the Stage: An Analysis of Dancing in *Bleak House* and *Little Dorrit*” has been published in *The Dickensian* (vol. 116, pt. 3, 2020) which is based on her lecture in the Dickens Fellowship Conference in Eastbourne in 2019. She has also brought out some articles on Gaskell, Wilde, and Corelli.

Nanako KONOSHIMA is Lecturer at Kyoto Notre Dame University, Japan. She received her PhD from Kyoto University. Her publications include “Dickens and Genre Painting: Influence from Ostade and Sir David Wilkie” (*Dickens in Japan: Bicentenary Essays*, 2013) and “Storm and Sunset: Turnerian Seascapes in *David Copperfield*” (*The Dickensian*, vol. 113, pt. 2, 2017).

Yasuhiko MATSUMOTO is Professor of English at Tokyo University of Science, Japan. He received his PhD from Nagoya University. His publications include “Authorship and Expectations: Comparing Dickens and Twain in Terms of Copyright” (*Journal of Mark Twain Studies* 15, 2015) and “Advertisement and Consumer (Commodity) Culture in *Our Mutual Friend* and *In the Year of Jubilee* (*Dickens and Gissing: Subterranean Similarities and Differences*, 2018).

Mitsuharu MATSUOKA is Professor of English at Nagoya University, Japan. He is editor of *George Gissing: Society and Culture in the Late Victorian Era* (2007), *Violence and Its Variations in the Works of Dickens* (2012), *Evil and Its Variations in the Works of Elizabeth Gaskell* (2015), and *Dickens and Gissing* (2018). His websites include “The Dickens Page” and “A Hyper-Concordance to the Works of Charles Dickens” <<http://victorian-studies.net/concordance/dickens/>>.

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Paul SCHLICKE was lecturer, later Senior Lecturer, at the University of Aberdeen from 1971 until he retired in 2010. He is author of *Dickens and Popular Entertainment* (1985), *Simply Dickens* (2016), and of numerous articles, reviews, and editions, primarily on Dickens. He is editor of the *Oxford Reader’s Companion to Dickens* (1999). He is past President of the Dickens Society (1984) and of the Dickens Fellowship (2003-05). His Oxford edition of *Sketches by Boz* was published in 2020.

Fumie TAMAI received her PhD from the University of Leeds, and is currently Professor in the Faculty of Global Communications at Doshisha University, Japan. Her publications include “Violence in the Age of Democracy and Imperialism in *The Mystery of Edwin Drood*” (*Dickens in Japan*, 2013), “A Handkerchief or a Child?: *Nicholas Nickleby* and the Problem of Copyright” (*The Japan Branch Bulletin of the Dickens Fellowship* 39, 2016), and other articles on Dickens, Gaskell, and Gissing.

Manami TAMURA is Professor of English in the College of Economics at Nihon University, Japan. Her publications include “Mission: The Female Calling and a Writer’s Vocation” (*Society and Culture in the Times of Elizabeth Gaskell*, 2010), “Charity/Philanthropy in *Bleak House*” (*The Japan Branch Bulletin of the Dickens Fellowship* 33, 2010), and “*The Life of Charlotte Brontë: Life Writing and Ill Will*” (*Evil and Its Variation in the Works of Elizabeth Gaskell*, 2015).

Mizuki TSUTSUI is currently a PhD student at Kobe University, Japan, and a research fellow (DC2) of Japan Society for the Promotion of Science. His publications include “Disguise and Deception in *Barnaby Rudge*” (*Dickens Studies Annual*, 51.1, 2020), “Historical Novel as Resurrection: Representation of the Past in *A Tale of Two Cities*” (*The Japan Branch Bulletin of the Dickens Fellowship* 43, 2020), and “The Absent Reader in *David Copperfield*” (*The Dickensian*, forthcoming in 2021).

Tomoya WATANABE is Associate Professor of English at Fukuoka University, Japan. He received his PhD from Kyoto University. His publications include “Dickens and Sleep-waking” (*Dickens in Japan: Bicentenary Essays*, 2013), “Dreams in *Little Dorrit*” (*Albion* 60, 2014), and “How ‘terrible’ is Jasper?: A Study of *The Mystery of Edwin Drood*” (*The Mystery of Words: Aporia in English and American Literature and Culture*, 2017).

Mark WEEKS is Associate Professor of English at Nagoya University, Japan. He received a PhD from the University of Western Australia. His research since has focused on the operations of humor in literature and the broader culture with a special emphasis upon the causes, effects, and cultural functions of the laughter response. Among his publications are articles in the *Journal of Modern Literature*, *The Journal of Nietzsche Studies*, *Humor*, and *The European Journal of Humour Research*.

Aya YATSUGI is Professor of English at Matsuyama University, Japan. Her publications include “Gaskell’s Historical Novels: Reactions to the Period” (*The Gaskell Society Journal* 24, 2010), “Dickens’s Women Characters: Subversive Responses to the Difficulties in Marriage” (*Dickens in Japan*, 2013), “Sleeping Beauty and the Evil Influences of Fairy Tales in *Cousin Phillis*” (*Evil and Its Variations in the Works of Elizabeth Gaskell*, 2015), and *Dickens and History* (2019).

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Preface

Acknowledgements

Notes on Contributors

Introduction: Dickens and Evil (Paul SCHLICKE)

1. *Sketches by Boz*: Boz's Curiosity and Compassion for the Miseries (Kotaro MURAKAMI)

語り手ボズが社会悪を一掃するロンドンの「改良」にアンビヴァレントな感情を抱いていることを考察。

2. Exploding "Dark Shadows": Coded Territories and Laughing Nomadic Bodies in *The Pickwick Papers* (Mark WEEKS)

喜劇的息抜きの域を超えた陽気な笑いのエネルギーは放浪の欲望が社会的なコードの体系を突き崩すためのダイナミズムとなっていることを論証。

3. *Oliver Twist*: The Complicity between Good and Evil (Mio HATADA)

作者が意図した善悪の対立構造ではなく、善に内在する悪の可能性や善悪の境界の曖昧性を分析。

4. *Nicholas Nickleby*: Dickens's Anti-Melodramatic Strategy (Mizuki TSUTSUI)

メロドラマの特徴である図式化された二元論的な善悪の原理を否定する要素について分析。

5. *The Old Curiosity Shop*: The Beginning of the End of the Folkloric Time (Ryota KANAYAMA)

主人公とその元従僕の再会を阻む役割を悪役が果たすことで、伝統的民話のパターンが更新されることを論証。

6. Innocent Evil in *Barnaby Rudge*: A Nightmare Abounding with Monsters (Yasuki KIHARA)

バーナビーとヒューを中心に、彼らの存在理由を群衆の暴力という文脈の中に捉え、彼らの「無垢の悪」を論証。

7. *American Notes*: Social Evil and Carceral Landscape (Nanako KONOSHIMA)

閉塞感をもたらす本書の風景描写が、アメリカに内在する悪の比喩であることを論じ、またのちの創作に与えた影響を考察。

8. "Ravin' Mad with Conscious Willany": Would-be Patricide in *Martin Chuzzlewit* (Tomoya WATANABE)

ジョーナス・チャズルウィットの父殺しとディケンズの父への複雑な感情の関係を分析。

9. *Christmas Books*: The Arithmetic of Economy and the Antidote for Evil (Hiroshi ENOMOTO)

ディケンズ自身が過去と対峙した時の自由放任主義経済の問題に対する人間的な情緒の回復の重要性を分析。

10. *Pictures from Italy*: Darkness in the Sunny Land (Manami TAMURA)

陽光溢れるイタリアの「闇」の描写と、光と闇が表裏一体である様を分析・考察。

11. Mythological Imagination in *Dombey and Son*: Florence Dombey's Initiation and Revealed Evil Nature (Aya YATSUGI)

作者の無意識的な想像力の源の一つとしての神話に着目しながら、ヒロイン、フローレンスに内在する悪の存在について吟味。

12. *David Copperfield: Evil Veiled in Haze in the Distance* (Keiko INOKUMA)

作品構想段階でニューゲイト・ノヴェル形式が検討されていたことから、主人公の語りの裏に潜む「悪」を分析。

13. “I Can’t Help Writing It”: Maladies of the Penny Post in *Bleak House* (Mitsuharu MATSUOKA)

1840年の1ペニー郵便制の弊害として生じた犯罪行為とストレスに伴う強迫観念としての「書く」行為を分析。

14. *The Dandy-Devil: An Analysis of James Harthouse in Hard Times* (Keiko KIRIYAMA)

洒落者ハートハウスの外見や態度を分析することにより、悪魔として表象された19世紀ダンディー像を照射。

15. “Foreigners Are Always Immoral”: Rigaud and Cavalletto in *Little Dorrit* (Arisa NAKAGOE)

リゴーとカバレットという対照的な外国人表象を世界主義や多言語主義という観点から分析。

16. *Cannibalistic Martyrdom in A Tale of Two Cities: The Ambiguous Duality of Sydney Carton's Death* (Masayo HASEGAWA)

主人公の自己犠牲的な崇高な死には、比喩的に、他者を食うというカニバリズム的側面があることを論証。

17. “Bemoaning the Present Evil Period”: The Uneasy Relationship between Sympathy and Social Reform in *The Uncommercial Traveller* (Fumie TAMAI)

共感に基づく社会改革の理想において、包摂される人々と「悪」とみなされ排除される人々との境界線の揺らぎについて考察。

18. *Great Expectations: The Chain of Evil and Consolation* (Sari NISHIGAKI)

コンピソンから始まった「悪の連鎖」が、ピップによる「慰め」を通じて解消される過程について論証。

19. *Our Mutual Friend: Evil and the Fantastic* (Akiko KIMURA)

欺瞞と偽装に満ちたこの作品の悪の多様な表象と、お伽話・神話等の「ファンタジーモード」の語りを分析。

20. *Perverved Virtue?: Jasper’s Evilness in The Mystery of Edwin Drood Readdressed* (Yasuhiko MATSUMOTO)

ヴィクトリア朝人にとって美德と言ってよいジャスパーの性向が彼の悪を真に恐ろしいものにしてしている可能性を考察。