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東京大学大学院・高村峰生
mineo.takamura@gmail.com

失われた手: The House of Mirth における読む行為と身体との接触

1. What is reading, in the last analysis, but an interchange of thought between writer and reader? If the book enters the reader's mind just as it left the writer's — without any of the additions and modifications inevitably produced by contact with a new body of thought — it has been read to no purpose. In such cases, of course, the reader is not always to blame. There are books that are always the same — incapable of modifying or of being modified — but these do not count as factors in literature. The value of books is proportionate to what may be called their plasticity — their quality of being all things to all men, of being diversely moulded by the impact of fresh forms of thought. Where, from one cause or the other, this reciprocal adaptability is lacking, there can be no real intercourse between book and reader. In this sense it may be said that there is no abstract standard of values in literature: the greatest books ever written are worth to each reader only what he can get out of them. (“The Vice of Reading” 99)

2. *Tableaux vivants* depend for their effect not only on the happy disposal of lights and the delusive interposition of layers of gauze, but on a corresponding adjustment of the mental vision. To unfurnished minds they remain, in spite of every enhancement of art, only a superior kind of wax-works; but to the responsive fancy they may give magic glimpses of the boundary world between fact and imagination. (131)

3. It was not the first time that Selden had heard Lily's beauty lightly remarked on, and hitherto the tone of the comments had imperceptibly coloured his view of her. But now it woke only a motion of indignant contempt. This was the world she lived in, these were the standards by which she was fated to be measured! Does one go to Caliban for a judgment on Miranda? (133)

4. In the long moment before the curtain fell, he had time to feel the whole tragedy of her life. It was as though her beauty, thus detached from all that cheapened and vulgarized it, had held out **suppliant hands** to him from the world in which he and she had once met for a moment, and where he felt an overmastering longing to be with her again.

He was roused by the pressure of **ecstatic fingers**. “Wasn't she too beautiful, Lawrence? Don't make you like her best in that simple dress? It makes her look like the real Lily—the Lily I know.” (133 emphasis mine)

5. Mrs. Peniston felt as if there had been a contagious illness in the house, and she was doomed to sit shivering among her contaminated furniture. (125)

6. Alone with her cousin's kiss, Gerty stared upon her thoughts. He had kissed her before—but not with another woman on his lips. (158)

7. If I were shabby no one would have me: a woman is asked out as much for her clothes as for herself. The clothes are the background, the frame, if you like: they don't make success, but they are a part of it. Who wants a dingy woman? We are expected to be pretty and well-dressed till we drop....” (13-14)

8. She knew that she hated dinginess as much as her mother had hated it, and to her last breath she meant to fight against it, dragging herself up again and again above its flood till she gained the bright pinnacles of success which presented such a slippery surface to her clutch. (40)

9. Dirt ... is never a unique, isolated event. Where there is dirt there is system. Dirt is the by-product of a systematic ordering and classification of matter, in so far as ordering involves rejecting inappropriate elements. This idea of dirt takes us straight into the field of symbolism and promises a link-up with more obviously symbolic systems of purity. (Douglas 35)

10. The word *contagion* means literally “to touch together,” and one of its earliest usages in the fourteenth century referred to the circulation of ideas and attitudes. It frequently connoted danger or corruption. Revolutionary ideas were contagious, as were heretical beliefs and practices. Folly and immorality were more often labeled contagious than were wisdom or virtue. The medical usage of the term was no more and no less metaphorical than its ideational counterpart. The circulation of disease and the circulation of ideas were material and experiential, even if not visible. Both displayed the power and danger of bodies in contact and demonstrated the simultaneous fragility and tenacity of social bonds. (Wald 12-13)

11. 私たちの世界が、もはや自らが<宇宙 = 秩序> になろうと欲するときではない
<自然> の次元を越えた<精神> になりえないのと同様に ということ
を僅かでも理解するならば、その世界にできることは自己のうちで不浄 = 非世界的
なるものの汚穢さに触れることだけであると思われる。(ナンシー 76)

[*l'abjection de l'immonde*]

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