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「Thomas Hardy と 〈教養〉 小説」

[引用]

- ① By the time of Hardy's *Jude the Obscure*, the *Bildungsroman*...has become virtually impossible.... Hardy makes something powerful out of the *Bildung* materials once again, but only by resisting the conventions that gave to Jane and David their happy and compromised endings. By the end of the nineteenth century, ...[t]he Victorian *Bildung* had in effect run its course.... (Levine 97-98、下線は発表者によるもの)
- ② ...there is Hardy's last full novel, *Jude the Obscure* (1896), which might be taken as the last of the Victorian *Bildung*, and a kind of reversal of and elegy for the form and its essentially optimistic implications. It is a kind of anti-*Bildung* in which the usual narrative of childish romantic ambition is reversed. ...Class, power, sexuality, all leave Jude defeated, and the happy *Bildung* ending leaves Jude isolated, dying, his life a failure, and his *Bildung* having brought him less than nothing. (Levine 88、下線は発表者によるもの)
- ③ **Bildungsroman.** This term, from German, applies to novels dealing with the youth and moral growth of a hero(ine), usually identifiable with the novelist. The genre was inspired by Goethe's *Wilhelm Meister* (1786-1830), a novel in which the hero's main aspiration was his own self-fulfillment, or *Bildung*. *Entwicklungsroman* (development novel) is an alternative label. In England, the *Bildungsroman* was in vogue during the 1840s and 1850s. Famous examples are Thackeray's *Pendennis*; Dickens's *David Copperfield*; George Eliot's *Mill On The Floss*; Amelia Edwards's *Barbara's History*; J.A. Froude's *Nemesis Of Faith*. A remark by the hero of the last that "I have nothing but myself to write about" could serve as a motto for the whole genre. As developed by the English novelists, the *Bildungsroman* habitually displayed an ironic attitude towards the innocent foibles of youth and a strong emphasis on moral education through ordeal. (Sutherland 63、強調は原典によるもの、下線と波線は発表者によるもの)
- ④ It may seem something of a paradox to assert that the novels which most conduce to moral profit are likely to be among those written without a moral purpose. But the truth of the statement may be realized if we consider that the didactic novel is so generally devoid of *vraisemblance* as to teach nothing but the impossibility of tampering with natural truth to advance dogmatic opinions. Those, on the other hand, which impress the reader with the inevitableness of character and environment in working out destiny, whether that destiny be just or unjust, enviable or cruel, must have a sound effect, if not what is called a good effect, upon a healthy mind. ("The Profitable Reading of Fiction", *Thomas Hardy's Personal Writings* 118、下線は発表者によるもの)

- ⑤ Nevertheless, though the novel was intended to be neither didactic nor aggressive, but in the scenic parts to be representative simply, and in the contemplative to be oftener charged with impressions than with convictions, there have been objectors both to the matter and to the rendering. (“*Tess*: Preface to the Fifth and Later Editions”, *Thomas Hardy’s Personal Writings* 26-27)
- ⑥ Like former productions of this pen, *Jude the Obscure* is simply an endeavor to give shape and coherence to a series of seemings, or personal impressions.... (“*Jude*: Preface to the First Edition”, *Thomas Hardy’s Personal Writings* 32-33)
- ⑦ ...the sentiments in the following pages have been stated truly to be mere impressions of the moment, and not convictions or arguments. That these impressions have been condemned as “pessimistic”—as if that were a very wicked adjective—shows a curious muddle-mindedness. (“General Preface to the Novels and Poems”, *Thomas Hardy’s Personal Writings* 49、下線は発表者によるもの)

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