「アリス」における英語遊び その 6 つ

<table>
<thead>
<tr>
<th>項目</th>
<th>内容</th>
</tr>
</thead>
<tbody>
<tr>
<td>著者</td>
<td>小木野 一</td>
</tr>
<tr>
<td>雑誌名</td>
<td>筑紫女学園大学・短期大学部人間文化研究所年報</td>
</tr>
<tr>
<td>号</td>
<td>☐</td>
</tr>
<tr>
<td>ページ</td>
<td>☐</td>
</tr>
<tr>
<td>発行年</td>
<td>2009</td>
</tr>
<tr>
<td>コメント</td>
<td>筑紫女学園大学・短期大学部人間文化研究所年報</td>
</tr>
</tbody>
</table>

URL: http://id.nii.ac.jp/1219/00000396/
「アリス」における英語遊び  －その6－

小木野  －

Plays on the English Language in Alice  Part  

Hajime OGINO

5  ノンセンス遊び

イギリス文学におけるノンセンスの三大古典の一つといわれる「アリス」 [高橋 1984: 106] は、アリス姉妹によってノンセンスいっぱいの物語をするように書かれたルイス・キャロルが、その才能を駆使して依頼に応えた結果生まれた作品であり、ノンセンスこそ「アリス」の生命線である。したがってノンセンスのない「アリス」の物語はありえないのである。そのノンセンスを作り出すためにルイス・キャロルのしかけて、アリスは日常的世界から非日常的世界へと降りたのである [新倉 1990: 124] つまりノンセンスを生み出すために、ルイス・キャロルはアリスが避難から落っこち、また鏡を通じてという通過儀式を設定したのである。アリスが入り込んだ非日常的世界ではそれぞれがなった後も不思议のないノンセンスな世界が作り出されたのである。

そもそもノンセンスとはなにか。おもしろいことには、英語の nonsense に対して、日本語では「ナンセンス」と「ノンセンス」という二つの語があてがわれている。「ナンセンス」と「ノンセンス」はそれぞれ異なる語義が与えられている場合と同じと考えられている場合がある。「アリス」研究者の多くは「ノンセンス」を使っているが、ここで両者を異なる語義をもつもののと考えて、比較することにより、ノンセンスの意味を明らかにする。まず、「ナンセンス」は、「国語大辞典」 [小学館 1981] では、「□ 意味をなさない事柄、また意味を持たないさま。無意味、□ 实際にはありそうもない、通常の論理を踏みはずした事柄、またそのさま」という語義が与えられている。それに対して、「ノンセンス」は「□まじめな□ 意味」 [センス□] に対応するものとして「無意味」 [ノンセンス□] といわれる。それは「没意味」をさすのではなく、むしろ前者の普通の意味をからか、はぐらかすという点で「ノンセンス」なのである [新倉 1990: 5 □ ノン
センスはまったく勝手に言葉のたがをはずして、チグハグなずれや歪みを生み出す（新倉 354）：
5  ❧ ノンセンスとは日常的意味の空無から新しい別の意味を出現させるのである（高橋 354：355）。
ノンセンスはテラヴラとは異なり、意味がないようで意味がある状態である。さらに専門的にいえば、ノンセンスは「コード化された無義的言葉」（ラング ）ではなく、つまりそれから逸脱しようとする個的なはぐらかしのパロールである（新倉 354：6 ）。
その基本的な原理は、「アリス」の登場人物たちは、I say what I mean, I mean what I say といって、互いに相手をやじるために脈絡を欠いた会話をして、お互いに nonsense とやり合うのである。

ルイス・キャロルが作り出したノンセンスには三つ、つまりノンセンス言葉、ノンセンス論理、ノンセンス出来事がある。ノンセンス言葉は、通常の言語の基準かいまけなにも意味しない逸脱であるが、文法的には完璧な形式をもつものである。ノンセンス論理は、まさに通常の論理ではありえない言い草であるが、「アリス」的世界の言い方からすればちゃんと成立している論理である。
ルイス・キャロルが作り出したノンセンス出来事もこの世界の基準から見ればただらめであるように思われるが、逆にみれば、つまり鏡を通して見えるちゃんと成立することが理解できるものである。ここではそれを場面化と呼んでいる宗宮にならって、ノンセンス場面ということにする（宗宮 354：355）。
それでは以下に、三つのノンセンスを挙げていくことにする。

5 0 1 ノンセンス言葉

 interviewed Then the Queen left off, quite out of breath, and said to Alice, ‘have you seen the Mock Turtle yet? ’
‘No,’ said Alice. ‘I don’t even know what a Mock Turtle is.’
‘It’s the thing Mock Turtle Soup is made from,’ said the Queen.
‘I never saw one, or heard of one.’ said Alice. □AAW □□□□

Turtle Soup は英語として通常の複合語であるが、Mock Turtle Soup はルイス・キャロルの造語である。（稲木・沖田 354：354）

‘I couldn’t afford to learn it,’ said the Mock Turtle with a sigh. ‘I only took the regular course.’
‘What was that? ’ inquired Alice.

‘Reeling and Writhing, of course, to begin with,’ the Mock Turtle replied; ‘and then the
different branches of Arithmetic - Ambition, Distraction, Uglification, and Derision.’

‘I never heard of “Uglification,”’ Alice ventured to say, ‘What is it? ’

The Gryphon lifted up both its paws in surprise. ‘What! Never heard of uglifying!‘ he exclaimed. ‘You know what to beautify is, I suppose? ’ □AAW □□□□□

Reeling, Writhing, Ambition, Distraction, Uglification, Derision は海の学校の科目名であるが、とくに Uglification は beautify： beautification = uglify： X という類推からルイス・キャロルが造った派生語である。
‘Well, there was Mystery,’ the Mock Turtle replied, counting off the subjects on his flappers, ‘– Mystery, ancient and modern, with Seagraphy: then Drawling – the Drawling master was an old conger-eel, that used to come once a week: he taught us Drawling, Stretching, and Fainting in Coils.’

‘What was that like?’ said Alice.

‘Well, I can’t show it you myself.’ the Mock Turtle said: ‘I’m too stiff and the Gryphon never learnt it.’

‘Hadn’t time.’ said the Gryphon: ‘I went to the Classical master, though. he was an old crab, he was.’

‘I never went to him,’ the Mock Turtle said with a sigh: ‘he taught Laughing and Grief, they used to say.’

Mystery, Seagraphy, Stretching, Fainting in Coils, Laughing, Grief も海の学校の科目であるが、Seagraphy は Geography からの類推によりルイス・キャロルの造語による混成語である。

JABBERWOCKY

‘Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

ジャバーウオッキー詩の第一節のみを引用したが、これはあまりにもよく知られたノンセンスの代表ともいえるものである。全体は英語の文法的形式を満しているが、それぞれの単語はまだ英語の語彙として認知されていない。

‘They gave it me,’ Humpty Dumpty continued thoughtfully, as he crossed one knee over the other and clasped his hands round it, ‘they gave it me – for an un-birthday present.’

‘I beg your pardon?’ Alice said with a puzzled air.

‘I’m not offended,’ said Humpty Dumpty.

‘I mean, what is an un-birthday present?’

‘A present given when it isn’t your birthday, of course.’

un-birthday も辞書にもまだ認知されていないルイス・キャロルの造語であるが、英語の語として十分に考えられるものである。

‘I don’t know what you mean by “glory,”’ Alice said.

Humpty Dumpty smiled contemptuously. ‘Of course you don’t – till I tell you. I mean “there’s a nice knocking-down argument for you!”’

‘But “glory” doesn’t mean “a nice knocking-down argument,”’ Alice objected.
アリスがいうように、我々の辞書ではglory には a nice knocking-down argument という意味はない。

‘Would you tell me, please,’ said Alice, ‘what that means?’

‘Now you talk like a reasonable child,’ said Humpty Dumpty, looking very much pleased.

‘I mean by “impenetrability” that we've had enough of that subject, and it would be just as well if you'd mention what you mean to stop to do next, as I suppose you don't mean to stop here all the rest of your life,’

ハンプティ ダンプティのいう impenetrability の意味はやはりこの世界の辞書の意味とは異なる。

5 2 ノンセンス論理

Presently she began again. ‘I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downwards!

The Antipathies, I think—’

地球の裏側の人々は逆さに歩いているというのは、7歳のアリスの論理からすればあり得ることである。Antipathies(嫌いうち) は、もちろん Antipodes(対立地) のアリスの勘違いである。

‘...Let me see: four times five is twelve, and four times six is thirteen, and four times seven is—oh dear! I shall never get to twenty at that rate! However, the Multiplication Table doesn't signify: let's try Geography. London is the capital of Paris, and Paris is the capital of Rome, and Rome—no, that's all wrong, I'm certain ...’

アリスがまだ7歳の少女であることが示すために間違った知識をいわせている。

‘What I was going to say,’ said the Dodo in an offended tone, ‘was, that the best thing to get us dry would be a Caucus-race.’

‘What is a Caucus-race?’ said Alice; not that she wanted much to know, but the Dodo had paused as if it thought that somebody ought to speak, and no one else seemed inclined to say anything.

First it marked out a race-course, in a sort of circle, ‘the exact shape doesn’t matter,’ it said, and then all the party were placed along the course, here and there. There was no ‘One, two, three, and away,’ but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over!’

始まりも終わりもないので走るコーラスレース。ドドドの説明に近いようにいつ始まりいつ終わるのか、だれも勝つかだれ方が負けるのかまことにノンセンスの競争である。しかし濡れた身体を乾かすには絶好かもしれない。

This time Alice waited patiently until it chose to speak again. In a minute or two the
Caterpillar took the hookah out of its mouth and yawned once or twice, and shook itself. Then it got down off the mushroom, and crawled away into the grass, merely remarking as it went, ‘One side will make you grow taller, and the other side will make you grow shorter.’

‘One side of what? The other side of what?’ thought Alice to herself.  

また円の話しであるが、丸いかのこにはアリスが考えているように、辺はなく左も右もない変な話である。

‘Well, I’ve seen a cat without a grin,’ thought Alice; ‘but a grin without a cat! It’s the most curious thing I ever saw in all my life!’  

猫がいなくなったのに、その笑い顔だけが残るということは論理的には考えられない。しかし残像としては起こりうる現象である。稲木・沖田：宗宮 関於：−−−−−くわしくは、マーチン・ガードナー注 石川訳：参照

The table was a large one, but there were all crowded together at one corner of it: ‘No room! No room!’ They cried out when they saw Alice coming. ‘There’s plenty of room!’ said Alice indignantly, and sat down in a large arm-chair at one end of the table.

‘Have some wine,’ the March Hare said in an encouraging tone.

Alice looked all round the table, but there was nothing on it but tea.

‘I don’t see any wine,’ she remarked.  

皆が座っているそのテーブルのコーナーのところだけを見るとみんながくつつきあって座っていて、確かにアリスの座る余地はないが、大きなテーブルだからまだ他のところは空いていてアリスが座る余地がある。論理的に成立しているようである。次のところもワインがないのにワインを勧めているが、これは論理学でいう空集合であり、‘ないこと’も集合の論理的概念からすれば成立している。

The Hatter opened his eyes very wide on hearing this; but all he said was this, ‘Why is a raven like a writing-desk?’  

raven  ワタリガラス と writing-desk 書き物机 はどう考えても共通点はないが、質問には答えがあるというのが前提であるので、この辻の公案のような質問にこれまで多くの挑戦がなされている。ルイス・キャロル自身も答えを出している。

‘なぜならば、鴉 からす のなき声はひどく単調で、いつこうに変わりえませんが、それでも二いろか三いろのなき方はできます。そして鴉はどっちが前やろうしろやら、見分け難いほど全身まっ黒ですが、神さまはうしろにつけるべきものを前ににするようなヘマはなさいません。ちゃんとあるべき所にあるべきものがあります。くちばしのある方が前です。’  

‘It can produce a few notes’ は鴉の場合は二いろか三いろの違うなき声を出すという意味で、  

机の場合は原稿の二つや三つは産みだすの意。Tho they notes are very flat’ は鴉の場合はな き声がひどく単調で変化に乏しいのが意、機の場合はたとえばひどく退屈な、まずい原稿ではあっ
てもの意。'it is never put with the wrong end in front' は鴨の場合は前にあるべきものは前にある。つまりくちばしのある方が前で、机の場合は抽出しのある方が前である [キユウ: 石川]

The March Hare took the watch and looked at it gloomily: then he dipped it into his cup of tea, and looked at it again: but he could think of nothing better to say than his first remark, 'It was the best butter, you know.'

Alice had been looking over his shoulder with some curiosity. 'What a funny watch!' she remarked. 'It tells the day of the month, and doesn't tell what o'clock it is!'

'Why should it?' muttered the Hatter. 'Does your watch tell you what year it is?'

'Of course not,' Alice replied very readily: 'but that's because it stays the same year for such a long time together.'

'Which is just the case with mine,' said the Hatter. ダAAW ダAAW

三月ウサギは、紅茶の中に、バターの代わりに時計を浸してしまった。多分時計は止まったものと考えられる。だからその時計は刻々と変わる時間は教えてくれない。しかし時計は止まっていても、年月を知していても年月はしばらく変わらないので、三月ウサギの言うように止まっている時計でも年月はわかるし、一日に二度正確な時間を指している。これも滑稽とはいえ、論理的には成立している。

'Ve haven't anything yet,' Alice replied in an offended tone. 'so I can't take more.'

'You mean you can't take less,' said the Hatter: 'it's very easy to take more than nothing.' ダAAW ダAAW

nothing [無] より多く飲むということは通常はありえない。しかしこれも論理の世界ではゼロよりも多い more [プラス] と少ない less [マイナス] が可能である。less と more の掛け合いがなされている。[稲木・沖田: ごと ごと : ごと]

'Down with the Queen!' shouted the Queen, stamping on the ground as she spoke;

'Either you or your head must be off, and that in about half no time! Take your choice!' ダAAW ダAAW

これもゼロ時間の半分というのは通常の世界ではありえないが、数学上はゼロも数の一つである。

[稲木・沖田: ごと]

'And how many hours a day did you do lessons?' said Alice, in a hurry to change the subject.

'Ten hours the first day,' said the Mock Turtle: 'nine the next, and so on.'

'What a curious plan!' exclaimed Alice.

'That's the reason they're called lessons,' the Gryphon remarked: 'because they lessen from day to day.' ダAAW ダAAW

海の中の学校の授業時間は第一日目は[時間]時間で、二日目は[時間]時間というように減っていく。地上の世界の授業では逆に増えていくのが、通常の状態であるが、計算上では、だんだんにプラスさ
れることも、逆にだんだんにマイナスになることも可能である。同音異義の lesson と lessen をかけ合わせている。

‘No, no!’ said the Queen. ‘Sentence first – verdict afterwards.’
‘Stuff and nonsense!’ said Alice loudly. ‘The idea of having the sentence first!’

裁判では、アリスのいうように評決 が先に行われて、その後に刑の宣告 がなされるのであって、ノンセンスであるが、鏡の国では逆もありうる。

‘You can’t possibly do that,’ said the Rose: ‘I should advise you to walk the other way.’

This sounded nonsense to Alice, so she said nothing, but set off at once towards the Red Queen.

鏡の国では逆に歩くことが、正常な歩き方になる。

‘When you say “hill,” ‘ the Queen interrupted, ‘I could show you hills, in comparison with which you’d call that a valley.’

‘No, I shouldn’t,’ said Alice, surprised into contradicting her at last: ‘a hill can’t be a valley, you know. That would be nonsense –’

アリスがいっているように、谷 は丘 になりえない。ノンセンスである。 稲木・沖田  "The most curious part of the thing was, that the trees and the other things round them never changed their places at all: however fast they went, they never seemed to pass anything. ‘I wonder if all the things move along with us?’ thought poor puzzled Alice. And the Queen seemed to guess her thoughts, for she cried, ‘Faster! Don’t try to talk!’

Alice looked round her in great surprise. ‘Why, I do believe we’ve been under this tree the whole time! Everything’s just as it was!’

‘Of course it is,’ said the Queen: ‘what would you have it?’

‘Well, in our country,’ said Alice, still panting a little, ‘you’d generally get to somewhere else—if you ran very fast for a long time, as we’ve been doing.’

‘A slow sort of country!’ said the Queen. ‘Now, here, you see, it takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!’

早く走って行けば、周りの景色は変わってしまうのが普通であるのに、不思議の国では、走っても走っても、周りの景色は変わらない。また同じ場所にいようと思ったら、できる限り走る必要があるとはいえ、もはや不思議の国のありかたである。

Alice thought to herself, ‘Then there’s no use in speaking.’ The voices didn’t join in this
time, as she hadn’t spoken, but, to her great surprise, they all thought in chorus I hope you understand what thinking in chorus means— for I must confess that I don’t ‘Better say nothing at all. Language is worth a thousand pounds a word!’

声は一緒に出すことができても、みんなが一斉に同じように考えることはできない。

‘Where I am now, of course,’ said Alice.

‘Not you!’ Tweedledee retorted contemptuously, ‘You’d be nowhere. Why, you’re only a sort of thing in his dream!’

‘If that there King was to wake,’ added Tweedleum, ‘you’d go out—bang!—just like a candle!’

夢の中にだけ存在するということは、夢が覚めると、もうそくのように消えてしまう。

‘...Do you think it’s going to rain?’

Tweedleum spread a large umbrella over himself and his brother, and looked up into it.

‘No, I don’t think it is,’ he said: ‘at least—not under here. Nohow.’

‘But it may rain outside?’

雨は傘の中には降らないが、傘の外に降るのはあたり前であるが、それをわざわざ作り出して成立させていることがむしろノンセンスである。

‘That’s the effect of living backwards,’ the Queen said kindly: ‘it always makes one a little giddy at first—’

‘Living backwards!’ Alice repeated in great astonishment. ‘I never heard of such a thing!’

‘—but there’s one great advantage in it, that one’s memory works both ways.’

‘I’m sure mine only works one way,’ Alice remarked. ‘I can’t remember things before they happen.’

‘It’s a poor sort of memory that only works backwards,’ the Queen remarked.

後ろ向きに生きることはこの世ではできないが、鏡の国では正常になる。また記憶は過去に関するものだけであるが、鏡の国では未来のことも記憶できる。

‘...He’s in prison now, being punished; and the trial doesn’t even begin till next Wednesday: and of course the crime comes last of all.’

罪と裁判が逆転して起こることは、なんでもありえる鏡の国では可能である。

‘...‘My finger’s bleeding! Oh, oh, oh, oh!’

‘What is the matter?’ she said, as soon as there was a chance of making herself heard.

‘Have you pricked your finger?’

‘I haven’t pricked it yet,’ the Queen said, ‘but I soon shall — oh, oh, oh!’
‘Fivepence farthing for one – two pence for two,’ the Sheep replied.

‘Then two are cheaper than one?’ Alice said in a surprised tone, taking out her purse.

Alice was surprised to see that the Sheep had given her more money.

‘Why do you sit here all alone?’ said Alice, not wishing to begin an argument.

‘Why, because there’s nobody with me!’ cried Humpty Dumpty. ‘Did you think I didn’t know the answer to that? Ask another.’

Who is that woman? She looks like a queen.

‘Let’s hear it,’ said Humpty Dumpty. ‘I can explain all the poems that ever were invented – and a good many that haven’t invented just yet.’

If we don’t know you again if we did meet,’ Humpty Dumpty replied in a discontented tone, giving her one of his fingers to shake; ‘you’re so exactly like other people.’

Meeting someone new, Alice thought, must be a strange experience.

‘That’s just what I complain of,’ said Humpty Dumpty. ‘Your face is the same as everybody has – the two eyes, so – ’ ... ‘nose in the middle, mouth under. It’s always the same. Now if you had the two eyes on the same side of the nose, for instance – or the mouth at the top – that would be some help.’

A woman’s face might be different if her eyes were on the side of her nose.

‘You don’t know how to manage Looking-glass cakes,’ the Unicorn remarked. ‘Hand it round first, and cut it afterwards.’

Cutting a cake, Alice thought, must be a difficult task.

□ I wonder, now, what the Rules of Battle are, she said to herself, as she watched the fight, timidly peeping out from her own hiding place: □ one Rule seems to be, that if one knight hits the other, he knocks him off his horse, and if he misses, he tumbles off himself – and another Rule seems to be that they hold their clubs with their arms, as if they were Punch and Judy – what a noise they make when they tumble! Just like a whole set of fire-irons falling into the fender! And how quite the horses are! They let them get on and off them just as if they were tables! □

Another Rule of Battle, that Alice had not noticed, seemed to be that they always fell off on their heads, and the battle ended with their both falling off in this way, side by side; when they got up again, they shook hands, and then the Red Knight...
mounted and galloped off.

He was dressed in tin armour, which seemed to fit him very badly, and he had a queer-shaped little deal box fastened across his shoulders, upside-down, and with the lid hanging open. Alice looked at it with great curiosity.

‘I see you’re admiring my little box,’ the Knight said in a friendly tone. ‘It’s my own invention - to keep clothes and sandwiches in. You see I carry it up-side down, so that the rain can’t get in.’

‘But the things can get out,’ Alice gently remarked. ‘Do you know the lid’s open?’

‘I don’t know it,’ the Knight said, a shade of vexation passing over his face. ...

箱を逆さに下げていれば、確かにふたは開いていても雨は降り込まない。しかし箱を逆さまにしてふたが開いていれば、食べ物や衣服を入れれば、アリスのいっているように落ちてしまう。

‘Have you invented a plan for keeping the hair from being blown off?’ Alice enquired.

‘Not yet,’ said the Knight. ‘But I’ve got a plan for keeping it from falling off.’

‘I should like to hear it, very much.’

‘First, you take an upright stick,’ said the Knight. ‘Then you make your hair creep up it, like a fruit-tree. Now the reason hair falls off is because it hangs down – things never fall upwards, you know. It’s a plan of my own invention. You may try it if you like.’

髮が抜け落ちないようにするためには、それをまっすぐに立てた棒に絡ませておけばよいのは確かである。しかも垂れ下がっておれば、落ちるという理由も理解できる。なぜならものは上向きには落ちないものだからである。白の騎士のいう論理は成立している。それだけになおノンセンスが生み出される。

‘Well, just then I was inventing a new way of getting over a gate – would you like to hear it?’

‘Very much indeed,’ Alice said politely.

‘I’ll tell you how I came to think of it,’ said the Knight. ‘You see, I said to myself, “The only difficulty is with the feet: the head is high enough already.” Now, first I put my head on the top of the gate – then the head’s high enough - then I stand on my
head - then the feet are high enough, you see - then I’m over, you see.’

The Knight looked down proudly at his helmet, which hung from the saddle. ‘Yes,’ he said, ‘but I’ve invented a better one than that - like a sugar-loaf. When I used to wear it, it fell off the horse, it always touched the ground directly. So I had a very little way to fall, you see. - But there was the danger of falling into it, to be sure. That happened to me once - and the worst of it was, before I could get out again, the other White Knight came and put it on. He thought it was his own helmet.’

‘She can’t do Addition,’ the Red Queen interrupted. ‘Can you do Subtraction? Take nine from eight.’

‘Nine from eight I can’t, you know,’ Alice replied very readily; ‘but - ’

8から9を引くということは、算数しか知らない小学生のアリスには無理である。しかし数学では計算できる。

The Red Queen said, ‘There’s a poor thin way of doing things. Now here, we mostly have days and nights two or three at a time, and sometimes in the winter we take as many as five nights together - for warmth, you know.’

‘Are five nights warmer than one night, then?’ Alice ventured to ask.

‘Five times as warm, of course.’

‘But they should be five times as cold, by the same rule - ’

‘Just so?’ cried the Red Queen. ‘Five times as warm, and five times as cold - just as I’m five times as rich as you are, and five times as clever!’

Alice sighed and gave it up. ‘It’s exactly like a riddle with no answer!’ she thought.

暖をとるために「鏡の国」では一日に昼と夜が何度もある。アリスの計算方式が通じない鏡の国の世界である。しかもその計算方式がだんだんとエスカレートする。
5 3 ノンセンス場面

And so it was indeed: she was now only ten inches high, and her face brightened up at the thought that she was now the right size for going through the little door into that lovely garden.

これからアリスの身長が縮んだり、伸びたりする。

And she went on planning to herself how she would manage it. ‘They must go by the carrier,’ she thought; ‘and how funny it’ll seem, sending presents to one’s own feet! And how odd the directions will look!

Oh, dear what nonsense I’m talking!’

Just then her head struck against the roof of the hall: in fact she was now more than nine feet high, and she at once took up the little golden key and hurried off to the garden door.

今度はアリスの身長が伸びて、9フィート以上になって、頭と足が遠くなって、足にプレゼントを贈るには配達人が必要になった。

...But she went on all the same, shedding gallons of tears, until there was a large pool all round her, about four inches deep and reaching half down the hall.

身長が伸びたアリスが流した涙が4インチの深さの水たまりになった。

‘I wish I hadn’t cried so much!’ said Alice, as she swam about, trying to find her way out.

‘I shall be punished for it now, I suppose, by being drowned in my own tears! That will be a queer thing, to be sure! However, everything is queer to-day.’

自分が流した涙に溺れるとは、アリスが言っているように変ってこりんである。

So she swallowed one of the cakes, and was delighted to find that she began shrinking directly. As soon as she was small enough to get through the door, she ran out of the house, and found quite a crowd of little animals and birds waiting outside.

ケーキを食べたアリスの身長が縮んだ。

‘There might be some sense in your knocking,’ the Footman went on without attending to her, ‘if we had the door between us. For instance, if you were inside, you might knocked, and I could let you out, you know.’

部屋の内側にいる人が、ドアをノックすることはない。

‘Once upon a time there were three little sisters,’ the Dormouse began in a great hurry; ‘and their names were Elsie, Lacie, and Trillie; and they live at the bottom of a well—’
井戸の底に住んでいる人はいない。

‘…you know you say things are “much of a muchness” – did you ever see such a thing as a drawing of a muchness?’

muchness たくさんを描くとはどんなことか。

A large rose-tree stood near the entrance of the garden: the roses growing on it were white, but there were three gardeners at it, busily painting them red. Alice thought this a very curious thing.

赤いバラを白のペイントで塗り替えている。トランプゲームには赤と白のカードが必要であるためか。

Alice thought she had never seen such a curious croquet-ground in all her life; it was all ridges and furrows, the balls were live hedgehogs, the mallets live flamingoes, and the soldiers had to double themselves up and to stand on their hands and feet, to make the arches.

アリスが見たクローゲー場は、グランドは畦と畝、ボールは生きたハリネズミ、木槌は生きたフラミンゴ、アーチは兵士たちが四つん這いになって作っていた。

‘Of course,’ the Mock Turtle said: ‘advance twice, set to partners –’

‘– change lobsters, and retire in same order,’ continued the Gryphon.

‘Then, you know,’ the Mock Turtle went on, ‘you throw the –’

‘The lobsters!’ shouted the Gryphon, with a bound into the air.

‘– as far out to sea as you can –’

ダンスの相手ロブスターを海の中に放り込むとはなんと乱暴なダンスだろう。

‘Boots and shoes under the sea,’ the Gryphon went on in a deep voice, ‘are done with whiting. Now you know.’

‘And what are they made of?’ Alice asked in a tone of great curiosity.

‘Soles and eels, of course,’ the Gryphon replied rather impatiently: ‘any shrimp could have told you that.’

海の底では、靴を磨くのに、ヒラメとうなぎから作った白粉を使う。

‘What are tarts made of?’

‘Pepper, mostly’, said the cook.

‘Treacle,’ said the Sleepy voice behind her.

タルトが胡椒とか水あめで作られている。

At this moment the King, who had been for some time busily writing in his note-book, called out ‘Silence!’ and read out from his book, ‘Rule Forty-two. All persons more than a mile high to leave the court.’

身長が1マイル以上の人は法廷を去らなければならないという規則。
‘Let’s pretend the glass had got all soft like gauze, so that we can get through. Why, it’s turning into a sort of mist now, I declare! It’ll be easy enough to get through –’ She was up on the chimney-piece while she said this, though she hardly knew how she got there. And certainly the glass was beginning to melt away, just like a bright silvery mist.

Alice’s thoughts conveyed, looking through the mirror, that she had never seen such a beautiful thing before. And, if she wasn’t sure how she had come to be there, she was sure that the door had melted away in the air, and that her own shadow had been the door-handle. ‘And still it was all a dream,’ she said, and sat down in the empty place, ‘and I have nothing to eat or drink; and if I do fall asleep, I shall be sure to fall down the rabbit-hole: this is to be theanniversary of the thing!’

and for some time she stood silent, watching one of them that was bustling about among the flowers, poking its proboscis into them, ‘just as if it was a regular bee,’ thought Alice.

However, this was anything but a regular bee; in fact, it was an elephant – as Alice soon found out, though the idea quite took her breath away at first. ... みんなが持っていた切符は人と同じくらいの大きさで、車中いっぱいにあふれるようであった。

All this time Tweedledum was trying his best to fold up his umbrella, with himself in it: which was such an extraordinary thing to do, that it quite took off Alice’s attention from the angry brother. But he couldn’t quite succeed, and it ended in his rolling over, bundled up in the umbrella, with only his head out; and there he lay, opening and shutting his mouth and his large eyes – ‘looking more like a fish than anything else,’ Alice thought.

トゥイードルディーは自分が傘の中に入ったままたたもうしたが、うまれいかなかった。

So the two brothers went off hand-in-hand into the wood, and returned in a minute with their arms full of things – such as bolsters, blankets, hearth-rugs, tablecloths, dish-covers and coal-scuttles. ‘I hope you’re a good hand at pinning and tying strings?’ Tweedledum remarked. ‘Every one of these things has got to go on, somehow or other.’

兄弟は森から身につけるがらを抱えて戻ってきた。

The shop seemed to be full of all manner of curious things - but the oddest part of it all was, that whenever she looked hard at any shelf, to make out exactly what it had on it, that particular shelf was always quite empty: though the others round it were crowded as full as they could hold.

店の棚はいろんなものであふれているが、アリスが目をこらして見つめる棚だけがなんにもっ
‘Yes, a little—but not on land—and not with needles–’ Alice was beginning to say, when suddenly the needles turned into oars in her hands, and she found they were in a little boat, gliding along between banks: so there was nothing for it but to do the best.

针が突然ボートのオールに変わった。

So she went on, wondering more and more at every step, as everything turned into a tree the moment she came up to it, and she quite expected the egg to do the same.

However, the egg only got larger and larger, and more and more human: when she had come within a few yards of it, she saw that it had eyes and a nose and mouth; and that it was HYMPHY DUMPHY himself.

なにもかにもが木に変わって、卵は人間の顔をしたハンプティダンプティになった。

‘I don’t think it ever happened before, that anyone had to take care of two Queens asleep at once! No, no in all the History of England—it couldn’t, you know, because there never was more than one Queen at a time. Do wake up, you heavy things!’ she went on in an impatient tone; but there was no answer but a gentle snoring.

アリスがいいうように、一つの国には女王さまは一人であるが、チェス盤ではそれぞれ一人ずつ赤と白の二人の女王さまがいる。

And then as Alice afterwards described it, all sort of things happened in a moment. The candles all grew up to the ceiling, looking something like a bed of rushes with fire-work at the top. As to the bottles, they each took a pair of plates, which they hastily fitted on as wings, and so, with forks for legs, went fluttering about in all directions: ‘and very like birds they look,’ Alice thought to herself, as well as she could in the dreadful confusion that was beginning.

At this moment she heard a hoarse laugh at her side, and turned to see what was the matter with the White Queen; but, instead of the Queens, there was the leg of mutton sitting in the chair. ‘Here I am!’ cried a voice from the soup-tureen, and Alice turned again, just in time to see the Queen’s broad good-natured face grinning at her for a moment over the edge of the tureen, before she disappeared into the soup.

There was not a moment to be lost. Already several of the guests were lying down in the dishes, and the soup ladle was walking up the table towards Alice’s chair, and beckoning to her impatiently to get out of its way.
参考書目

荒木一雄・宇賀治正明 『英語史 A ～英語学体系』 大修館書店
Carroll, Lewis 『Alice’s Adventures in Wonderland and Through the Looking Glass』 Puffin Books.
Chomsky, Noam 『Syntactic Structures』 Mouton & Co.
Gardner, Martin 『The Annotated Alice』 Clarkson N. Potter, Inc.

稲木昭子・沖田知子 『アリスの英語 ★ 不思議の国のたんぽぽ』 研究社
稲木昭子・沖田知子 『アリスの英語 ★ 鏡の国のたんぽぽ』 研究社
稲木昭子・沖田知子 『ルイス・キャロルの言語世界』 ルイス・キャロル小事典 定松正織 研究社

ジョン・フィッシャー 『高山宏訳 アリス大魔術館』 河出書房新社

大森英蔵 『ナンセンス その詩と真実』 別冊現代詩手帖第二号 二三社

レヴィ・H E 出淵博訳 『不思議の国再訪』 別冊現代詩手帖第二号 二三社

ルイス・キャロル著 マーチン・ガードナー訳 石川澄子訳 『不思議の国のアリス』 東京図書

ルイス・キャロル著 マーチン・ガードナー訳 石川宏訳 『鏡の国のアリス』 東京図書

中尾俊夫・寺島謙子 『説明英語史入門』 大修館書店

新倉俊一 『英語のノンセンス』 大修館書店

定松正 『ルイス・キャロル小事典』 研究社出版

宗宮喜代 『ルイス・キャロルの意味論』 大修館書店

高橋康也 『不思議の鏡の国のアリス』 別冊現代詩手帖第二号 二三社

高橋康也 『ノンセンス大全』 晶文社

高橋康也 『アリスの国の言葉たち』 新書館

種村弘之 『遊戲の規則』 別冊現代詩手帖第二号 二三社

チェスタートン、G K 『ノンセンス護衛』 別冊現代詩手帖第二号 二三社