**2021年3月13日（土）**

**英米文化学会　第163回例会**　Handout

**「時代の転換期における犠牲者―コンラッドの批判の眼―」**

**渡辺浩**

**この研究においては、ロシア人が主人公となっているコンラッド(Joseph Conrad, 1857-1924)の長編*Under Western Eyes*(1911) と短編"The Warrior's Soul"(1917)を中心に、その他反ロシア的な精神が描かれる作品を比較検討し、作品に込められた作家の意図を分析する。上記の2作品では、前者がロシア革命前の緊迫した社会情勢を、後者がナポレオン戦争を背景に描かれている。コンラッド作品に関しては、歴史上有名な人物が物語に登場することは皆無であるといえる。コンラッド自身、ナポレオン戦争自体に大きな関心を抱いていたようであるが、実際に作品でナポレオンを扱うことはなかった。多くの場合、登場するのは無名の市民や組織の一員であり、彼らが運命の流れに巻き込まれるパターンが確認できる。それぞれの作品の主人公ラズーモフ(Razumov)とトマソフ(Tomassov)とは時代の転換期における犠牲者として描かれている。そして、主義に殉じる生き方としての共通点が見いだせる。上記の点を踏まえて、主人公の犠牲者としての運命を分析し、作家の反ロシア的視点の考察を行う。**

1．

This reflection bears entirely upon the events of the tale; but being as a whole an attempt to render not so much the political state as the psychology of Russia itself, I venture to hope that it has not lost all its interest. I am encouraged in this flattering belief by noticing that in many articles on Russian affairs of the present day reference is made to certain sayings and opinions uttered in the pages that follow, in a manner testifying to the clearness of my vision and the correctness of my judgment. I need not say that in writing this novel I had no other object in view than to express imaginatively the general truth which underlies its action, together with my honest convictions as to the moral complexion of certain facts more or less known to the whole world. (ⅶ 下線筆者)

2．

Conrad’s last political novel was tribute to the father, but tribute also to the common humanity and capacity for suffering of the Russian people. In *Under Western Eyes*, as in *The Secret Agent*, Conrad’s last word on politics seems to be that political institutions form the national character of a people. Razumov is human, but subjected as he is to autocratic despotism on one side and to revolutionary despair on the other, his tragedy is, according to Conrad, peculiarly Russian. (312-13下線筆者)

3．

Under the sumptuous immensity of the sky, the snow covered the endless forests, the frozen rivers, the plains of an immense country, obliterating the landmarks, the accidents of the ground, levelling everything under its uniform whiteness, like a monstrous blank page awaiting the record of an inconceivable history. (33下線筆者)

4．

Now Razumov is indeed partly victimized by a ‘violent family quarrel’ which tears apart the source of his identity. All the other Russians in the novel more or less rely on the mystique of Holy Russia for their identity, but none so directly as Razumov and none as a would-be man of reason tragically seeking support for that ambition in a country and within an inherited psychology defined by mystical irrationality. (159下線筆者)

5．

As to Mr. Nicholas B., sub-lieutenant of 1808, lieutenant of 1813 in the French army, and for a short time *Officier d’Ordonnance* of Marshal Marmont; afterward captain in the 2nd Regiment of Mounted Rifles in the Polish army—such as it existed up to 1830 in the reduced kingdom established by the Congress of Vienna—I must say that from all that more distant past, known to me traditionally and a little *de visu*, and called out by the words of the man just gone away, he remains the most incomplete figure. (*PR*, 31)

6．

Tomassov used to shudder at the mere thought of the moral torture he had escaped; and he nursed in his heart a boundless gratitude to the two people who had saved him from that cruel ordeal. They were wonderful! For him love and friendship were but two aspects of exalted perfection. He had found these fine examples of it and he vowed them indeed a sort of cult. It affected his attitude towards Frenchmen in general, great patriot as he was. (“WS,” 16)

7．

This was the first occasion, then, that I and my comrades had a close view of Napoleon’s Grand Army. It was an amazing and terrible sight. I had heard of it from others; I

had seen the stragglers from it: small bands of marauders, parties of prisoners in the

distance. But this was the very column itself! A crawling, stumbling, starved, half-

demented mob. (“WS,” 3)

8．

Yes. He had done it. And what was it? One warrior’s soul paying its debt a hundredfold

to another warrior’s soul by releasing it from a fate worse than death—the loss of all faith

and courage. You may look on it in that way. I don’t know. And perhaps poor Tomassov

did not know himself. (“WS,” 26)

参考文献

Ash, Beth Sharon. *Writing In Between: Modernity and Psychosocial Dilemma in the Novels of Joseph Conrad.* London: Macmillan, 1999.

Baines, Jocelyn. *Joseph Conrad: A Critical Biography.* London: Weidenheld and Nicolson, 1960.

Batchelor, John. *The Life of Josph Conrad.* Oxford: Blackwell, 1994.

Bernstein, Stephen. “Conrad and Rousseau: A Note on Under Western Eyes.” *Journal of Modern Literature.* 19. (1994):161-63. Web. 1 December 2016.

Collits, Terry. *Postcolonial Conrad: Paradoxes of Empire.* 2005. Routledge Research in Postcolonial Literatures. 12. London: Routledge, 2006.

Conrad, Joseph. “An Anarchist: A Desperate Tale.” *A Set of Six.* The Medallion Edition of the Works of Joseph Conrad*.*Vol.11. London: Gresham , 1925.

---. “Autocracy and War.” The North American Review , Jul., 1905, Vol. 181, No. 584 (Jul., 1905), pp. 33-55.

---. “Heart of Darkness”. The Medallion Edition of the Works of Joseph Conrad. Vol. 6. London: Gresham, 1925.

---. “The Informer: An Ironic Tale.” *A Set of Six.* The Medallion Edition of the Works of Joseph Conrad. Vol. 6. London: Gresham, 1925.

---. *A* *Personal Record,* The Medallion Edition of the Works of Joseph Conrad. Vol.9. London: Gresham, 1925.

---. *The Secret Agent: A Simple Tale,* The Medallion Edition of the Works of Joseph Conrad. Vol.10. London: Gresham, 1925.

---. *Tales of Hearsay and Last Essays.* The Medallion Edition of the Works of Joseph Conrad.Vol.22. London: Gresham, 1925.

---. *Under Western Eyes,* The Medallion Edition of the Works of Joseph Conrad.Vol.12. London: Gresham, 1925.

Guerard, Albert J. *Conrad: The Novelist.* Cambridge: Harvard UP, 1958.

Hewitt, Douglas. *Conrad: A Reassessment.* Cambridge: Bowers and Bowers, 1952.

Hey, Eloise Knapp. *The Political Novels of Joseph Conrad.* Chicago: U of Chicago P, 1963.

Johnson, Bruce M. “*Under Western Eyes*: Politics as Symbol.” *Joseph Conrad: Critical Assessments.* Ed*.* Keith Carabine*.* Vol.3.　Mountfield: Helm Information, 1992. 156-69.

Kraus, Karl. “Connoisseurs of Terror and the Political Aesthetics of Anarchism: *Nostromo* and *A Set of Six.”*  *Conrad in the Twenty-First Century: Contemporary Approaches and Perspectives.* Ed. Carola M. Kaplan et al. New York: Routledge, 2005. 137-54.

Lisi, Leonardo F. Power, Truth and Play in Under Western Eyes. *Conradiana*. 42 (2010): 107-122.

Web. 11 October 2016.

Moser, Thomas. *Joseph Conrad:* *Achievement and Decline.* 1957. Hamden: Archon Books, 1966.

Najder, Zdzisław. *Joseph Conrad; A Life.* Trans. Halina Najder. New York: Camden House, 2007.

Ross, Stephen. *Conrad and Empire.* Columbia: U of Missouri P, 2004.

Winner, Anthony. *Culture and Irony: Studies in Joseph Conrad’s Major Novels*. Charlottesville: UP of Virginia, 1988.

アヴリッチ、ポール『ロシア民衆反乱史』白石治朗訳、東京：彩流社、2002年。

吉田徹夫『ジョセフ・コンラッドの世界―翼の折れた鳥』東京：開文社出版、2002年。

和田 春樹編『ロシア史 (新版 世界各国史)』東京：山川出版社、2002年。