

第6回全国大会アブストラクト
—研究発表3点・朗読・講演—

[研究発表]

『相続者たち』(1901)と“one of them”

—コンラッドとフォードの共著作品における特定箇所における著者推定と文学的解釈への
応用

The Inheritors (1901) and “one of them”:

Authorship Attribution of Specific Passages and its Application to Literary Interpretation

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コンラッドとフォードの共著作品は、個々の作品群に比べ高い評価を得ていないが、20世紀イギリスを代表する二人の小説家の共同作業の成果として重要な意味を持っている。二人の最初の共作である *The Inheritors* (1901)は、大部分がフォードによって書かれ、コンラッドが各場面の最後の仕上げを行ったと考えられている。その一方で、各著者の執筆箇所を正確に識別できていない現状は、テキストの厳密な批評解釈を妨げるものとなっている。

本発表はデジタルヒューマニティーズの観点から、こうした粒度の粗さに起因する課題に対応し、具体性のある読解分析を展開することを目指す。著者推定の手順は、先に両著者の共著作品を分析した Rybicki *et al.* (2014)をベースとしつつ、学習データの拡大とステップサイズの再調整、高精度の分類学習モデル (Support Vector Machine) の新規採用によりこのアプローチを改良し、単語やフレーズのレベルで著者交代点の特定を図る。

得られた知見をもとに、コンラッド／フォードの個々の作品との比較研究を進める。特に本作の特徴である4次元からの来訪者という「他者 them」の描写と、その実験性、創造的効果に焦点を当てる。

Conrad and Ford's co-authored works, while not as individually impressive, are of great importance as they provide the sole evidence of a series of discussions and experiments conducted by two prominent 20th-century English novelists. *The Inheritors* (1901), their first joint work, is believed to be mostly written by Ford, with Conrad providing “a final tap” to each scene. However, the current lack of precise identification of each author's contribution precludes a rigorous critical interpretation of the text.

This presentation tackles these challenges using digital humanities tools and methods, aiming to formulate a tangible approach to literary interpretation. We adopt an author estimation method based

on Rybicki et al.'s work (2014), enhancing it by expanding the training data, readjusting the step size, and employing a highly accurate classification model (Support Vector Machine) to identify author changeover points at word and phrase levels.

Based on our findings, we proceed with a comparative study of each of Conrad/Ford's individual works, with a particular focus on the depiction of "them," the visitors from the fourth dimension in *The Inheritors*, as well as its experimental nature and creative effects.

コンラッドにおける言葉と意味 Words and Meanings in Joseph Conrad

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イアン・ハッキングの『言語はなぜ哲学の問題になるのか』は、19世紀末葉から20世紀中葉までを言語哲学における「意味の全盛期」と位置付けている。それは単に狭い意味での言語哲学のみならず、精神分析や解釈学を含め、「言葉」と「意味」の一致を問題にした二元論的な言語理解の時代である。他方で、フランク・カーモードが『ロマン派のイメージ』で論じたように、文学的モダニズムは、近代的な二元論的言語理解に対抗する、表現するものと表現されるものを有機的に統一したイメージそのものとしての詩的言語を称揚してきた。そして、このような言語の一元論的理解はウォルター・ペイターを通じてジョゼフ・コンラッドへと流れ込んでいる。本発表では、『闇の奥』や『ナーシサス号の黒人』への序文を取り上げ、前述の通り一元論的理解に傾きつつも、同時にこれらの一元論/二元論的理解のどちらからも距離を取るコンラッドの素振りを確認したい。

This paper aims to examine Conrad's perspective on language by investigating two modern linguistic and poetic theories: the monism and dualism of language. In *Why Does Language Matter to Philosophy?*, Ian Hacking portrays the late 19th century to the middle of the 20th century as the "the heyday of meaning" in the philosophy of language. During this period, Western philosophy, along with psychoanalysis and hermeneutics, speculated about the nature of language, examining the duality of words and meanings and their correspondence. On the other hand, as Frank Kermode's *Romantic Image* shows, literary modernism often celebrated the monism of language in the battle against the scientific understanding of words that is inherent in linguistic dualism, and emphasized the romantic image of unity between symbols and their meanings. The influence of this linguistic monism is sensed in Conrad especially when he draws on Walter Pater's theory of art in the preface to *The Nigger of the Narcissus*. However, upon analyzing certain passages in *Heart of Darkness* and

the preface, we can discern Conrad's interesting behavior of distancing himself from both monism and dualism of language, and this distancing is perhaps leading him into the alternative realm of signification.

The British World of Mistrusts through Joseph Conrad and Lao She

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The two modernist writers studied in this paper, Joseph Conrad (1857-1924) and Lao She (1899-1966), were novelists who succeed very well in turning the peripheral lives of their protagonists into spotlights of the reader. Instead of portraying those who live at the edges of the society from a safe distance, both writers transformed their own experience as ethnic minorities abroad into autobiographical elements in their works, through which the conflicts between foreign sojourners and the inhabitants of the host country are presented.

In Conrad's short story "Amy Foster" (1901) and Lao She's novel *Mr Ma and Son* (1929), the depictions of foreign sojourners in Britain during the prime of imperialism reflect the frustration of breaking befallen stereotypes under arrogant xenophobia. In "Amy Foster", Yanko Gooral arrives Colebrook after a shipwreck incident. Instead of showing sympathy towards his identity as a castaway, townsfolk in this Christian community could only perceive him with mistrust and suspicion. His acts of assimilation, which include marrying a local inhabitant and forming a family, fail to change people's prejudiced perception. In *Mr Ma and Son*, Ma Tse-jen and his son Ma Wei come to London for the succession of heritance from the former's late brother. While their arrival is marked by the endeavor of the Reverend Ely, the role of monetary benefits overrides Christian hospitality. Their efforts in befitting unfamiliar etiquettes alter the biases of a few people, but the Chinese identity evades their chance of having interracial marriages.

This paper serves to explore how Conrad and Lao She's portrayals of the British nationals in their confrontation with foreign occupants arise mistrust due to stereotypical judgement. Their depiction on the hypocritical nature of Christian deeds provides anti-imperialist insights on the role of religion in accomplishing the Empire's project of territorial expansion.

[朗読]

Readings from Conrad

Hugh Epstein

The Secretary, Joseph Conrad Society (UK)

This session offers readings, spoken out loud, of passages from five of Conrad's novels. I take my cue from Conrad's famous letter to Hugh Clifford, British Resident in the State of Pahang, Malaya, in October 1899: 'words, groups of words, words standing alone, are symbols of life, have the power in their sound or their aspect to present the very thing you wish to hold up before the mental vision of your readers.' These readings will present the sound of words, their 'aspect' – the shapes of sentences and their cadences – to be followed, I hope, by discussion as to the ways in which they create our mental vision(s). Conrad goes on, 'The things "as they are" exist in words; therefore words should be handled with care lest the picture, the image of truth abiding in facts should become distorted – or blurred.' Words contain and release a multitude of meanings: we need to handle them with care in our reading too to find in them an image of truth.

I have chosen these particular passages in the hope that my affection for them coincides with something that other readers find to be important to the works from which they have been drawn; in consequence of which we will be able to explore the individual voice of each of these works, guided always by Conrad's words: 'the unwearied self-forgetful attention to every phase of the living universe reflected in our consciousness may be our appointed task on this earth' (*A Personal Record*).

Passages

1. *Lord Jim* Ch. IX: 'He shivered a little' to the end of the chapter. (Dent/World's Classics 110-111).
[Jim's jump; perhaps the 'primal scene' of Conrad's fiction]
2. *The Secret Agent* Ch. VIII: 'Stevie was staring at the horse ... because he was reasonable.' (Dent/World's Classics 165-168).
[The cab ride; Conrad's England]
3. *Under Western Eyes* Part I Ch. II: 'Haldin had a subdued, heartbroken attitude ... And now to work.'" (Dent/World's Classics 62-64).

[The departure of Haldin from Razumov's room. Betrayal]

4. *Nostromo* Part Third Ch. XI: 'Mrs Gould leaned back' to the end of the chapter. (Dent/World's Classics 520-522).

[Mrs Gould in the garden]

5. *The Shadow-Line* Ch. V: 'The fundamental defects of his face ... the planes of the unstirring sails.' (Dent/World's Classics 99-101).

['worthy of my undying regard']

[追記]このセッションでは、まず Hugh Epstein 先生に *Lord Jim* からの抜粋を朗読していただいた後、短く Q&A ないし discussion の時間を取り、続いて、次の作品について同様のパターンで進め、最後は *The Shadow-Line* という予定です。参加登録者には、事前に、朗読部分の原文抜粋を提供します。 —設楽靖子、川上純子、筒井遥

[Addendum] This one-hour session will begin with Dr Hugh Epstein's reading of the extract from *Lord Jim*, to be followed by Q&A and some discussion; this pattern will be probably repeated until the last piece, that is, *The Shadow-Line*. Texts for Dr Epstein's five readings will be provided for the participants in advance.

—Yasuko Shidara, Junko Kawakami, and Haruka Tsustui

[講演]

記号論（資本）的流通と不可視（聴）なものの物質性 —『ノストローモ』とポスト印象主義をめぐって—

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ジョウゼフ・コンラッドのモダニズム性を再考するために、この作家と印象主義との関係を論じることは、例えばフレドリック・ジェイムソンの議論を代表として、主要な論点であるが、この文脈でポスト印象主義という視点が採用されることは頻繁ではない。本講演は、この空白を埋めるべく、ポスト印象主義を提唱したロジャー・フライの美学理論とコンラッドの言語を比較

してみたい。この議論が目指すのは、両者の伝記的水準での交渉の欠如といった事実を超えた類似性を示すことであり、そこに浮上するのは金本位制が金融システムとして揺らぐ中で「価値」の絶対（内在、超越論）性とその記号論的相対性との相克がモダニスト的な美学として言語化される次第と詳細である。それは知覚を超えた領野の物質化とその価値を相対化する空間的な関係性の対立／併存という形式となるだろう。あるいはそれを近代における「質」の「数量化」への抵抗と呼ぶこともできる。

**Capitalist (Semiotic) Circulation and the Materiality of the Invisible/Inaudible:
Nostramo and Post-Impressionism**

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It has become almost a critical commonplace to explore the relationship between Joseph Conrad and Impressionism, aiming to reevaluate his work within the context of Modernism, as argued by Fredric Jameson, for example. Meanwhile, a critical examination of Post-Impressionism, which, in my view, offers more insightful perspectives on the subject, has been less frequent in this context. The term 'Post-Impressionism' was coined by Roger Fry, whose art theory surprisingly aligns with Conrad's modernist aesthetics, despite the absence of any direct biographical connection. Taking a comparative approach to their languages reveals how psychological anxieties surrounding the institutional and financial instability of the gold standard at the turn of the 19th and 20th centuries manifested themselves as a simultaneity and contradiction of absolute (innate or transcendental) 'values' and their semiotic or capitalist relativity. This characteristic underscores their modernist aesthetics, where we can also discern a contrast between the materialization of elements beyond human perception (invisibility or inaudibility) and the spatial relativization of their values. These aspects can be seen as symptoms of modernist aesthetic resistance to the quantification of 'quality' in the contemporary world.