

文学カフェ鼎談——ディケンズと共振（シンクロ）する作家たち

コンラッド『密偵』に見るディケンズ的都市と群衆の系譜

関西学院大学 伊藤 正範

■『密偵』(The Secret Agent, 1907) あらすじ

某国（ロシア）大使館のスパイを務めるヴァーロックは、妻ウィニーと彼女の弟で発達障害を抱えるスティーヴィー、そして姉弟の母親とともにソーホーでいかかわしい店を営むかたわら、アナキストグループとの交わりを持っていた。大使館の一等書記官ヴラディミールにグリニッジ天文台爆破を命じられた彼は、プロフェッサーから時限爆弾を入手し、スティーヴィーを現場までの運搬役に仕立てるが、爆弾は未然に爆発してしまい目論みは失敗に終わる。捜査に携わるヒート警部の訪問を受けたウィニーは、最愛の弟が夫の手によって無残な死を遂げたことを知ると、帰宅した彼を刺し殺し、アナキストのオシポンとフランスに逃亡しようとする。が、ウィニーの狂気に恐怖を覚えたオシポンは彼女を捨てて逃げ去り、一人残された彼女は海峡横断船の甲板から夜の海へと姿を消すのであった。（このプロットは、現実にフランス人アナキストが謎の自爆死を遂げた1894年のグリニッジ天文台爆破未遂事件に着想を得ている。）

I. ディケンズ読者としてのジョウゼフ・コンラッド

1. 少年コンラッドのディケンズとの出会い

He [Trollope] is one of the English novelists whose works I read for the first time in English. With men of European reputation, with **Dickens** and Walter Scott and Thackeray, it was otherwise. My first introduction to English imaginative literature was “Nicholas Nickleby.” It is extraordinary how well Mrs. Nickleby could chatter disconnectedly in Polish and the sinister Ralph rage in that language. As to the Crummles family and the family of the learned Squeers it seemed as natural to them as their native speech. It was, I have no doubt, an excellent translation. This must have been in the year '70. (*Personal Record* 71)

❖ 最初に読んだイギリス文学が『ニコラス・ニクルビー』のポーランド語訳。

I had also other acquaintances of quite a different sort. One of them, Madame Delestang, an imperious, handsome lady in a statuesque style, would carry me off now and then on the front seat of her carriage to the Prado, at the hour of fashionable airing. She belonged to one of the old aristocratic families in the south. In her haughty weariness she used to make me think of **Lady Dedlock in Dickens's “Bleak House,”** a work of the master for which I have such an admiration, or rather such an intense and unreasoning affection, dating from the days of my childhood, that its very weaknesses are more precious to me than the strength of other men's work. I have read it innumerable times, both in Polish and in English; I have read it only the other day, and, by a not very surprising inversion, the Lady Dedlock of the book reminded me strongly of the “belle Madame Delestang.” (*Personal Record* 110)

❖ 『荒涼館』も英語とポーランド語の両方で数え切れないほど読んだ。子供時代からの賞賛と愛の対象。

2. ロンドンに初めて足を踏み入れた若き日のコンラッド

For this was the station at which, thirty-seven years before, I arrived on **my first visit to London.** Not the same building, but the same spot. At **nineteen years of age,** after a period of probation and training I had imposed upon myself as ordinary seaman on board a North-Sea coaster, I had come up from Lowestoft—my first long railway journey in England—to “sign on” for an Antipodean voyage in a deep-water ship. Straight from a railway carriage I had walked into the great city with something of the feeling of a traveller penetrating into a vast and unexplored wilderness. No explorer could have been more lonely. I did not know a single soul of **all these millions that all around me** peopled the mysterious distances of the streets. (*Notes on Life and Letters* 121)

❖ 19歳（実際は20歳）のコンラッドが、新聞の求職広告に載っていた船会社を目指して「何百万人」もの人々がひしめく「荒野」ロンドンを進んでいく。

Another document, a cutting from a newspaper, containing **the address of an obscure shipping agent**, was in my pocket. And I needed not to take it out. That address was as if graven deep in my brain. I muttered its words to myself as I walked on, navigating the sea of London by the **chart concealed in the palm of my hand; for I had vowed to myself not to inquire my way from anyone.** . . . But I walked on to my destination without hesitation or mistake, showing there, for the first time, some of that faculty to absorb and make my own the imaged topography of a chart, which in later years was to help me in regions of intricate navigation to keep the ships entrusted to me off the ground. The place I was bound to was not easy to find. It was one of those courts hidden away from the charted and navigable streets, lost among the thick growth of houses like a dark pool in the depths of a forest, approached by an inconspicuous archway as if by secret path; **a Dickensian nook of London**, that **wonder city**, the growth of which bears no sign of intelligent design, but many traces of freakishly sombre phantasy the Great Master [Dickens] knew so well how to bring out by the magic of his understanding love. And the **office** I entered was **Dickensian** too. The dust of the Waterloo year lay on the panes and frames of its windows; early Georgian grime clung to its sombre wainscoting.

It was one o'clock in the afternoon, but the day was gloomy. By the light of a single gas-jet depending from the smoked ceiling I saw **an elderly man**, in a long coat of black broadcloth. He had a grey beard, a big nose, thick lips, and heavy shoulders. His curly white hair and the general character of his head recalled vaguely a burly apostle in the barocco style of Italian art. Standing up at a tall, shabby, slanting desk, his silver-rimmed spectacles pushed up high on his forehead, he was eating **a mutton-chop**, which had been just brought to him from **some Dickensian eating-house** round the corner. (*Notes on Life and Letters* 121-22)

- ❖ 住所はポケットの切り抜きに書かれているが、すでに頭に刻み込まれている。誰にも道を訊かず、手に隠した地図のみを頼りに、ついに「ディケンズ的な片隅」にある目的地までたどり着く。

II. 気まぐれな都市の群衆

3. 街角で「崩れ落ちた馬のドラマ」を楽しむ群衆——『密偵』

He [Stevie] forgot his messages; he was easily diverted from the straight path of duty by the attractions of stray cats and dogs, which he followed down narrow alleys into unsavoury courts; by the comedies of the streets, which he contemplated open mouthed, to the detriment of his employer's interests; or by **the dramas of fallen horses**, whose pathos and violence induced him sometimes to shriek piercingly in a crowd, which disliked to be disturbed by sounds of distress in its quiet enjoyment of the national spectacle. (13)

- ❖ ヴァーロックの妻ウィニーの弟スティーヴィーは発達障害を抱えるが、弱者が虐げられる光景に人並みならぬ怒りと哀れみを覚える。だが路上の「国民的見世物」を楽しむ群衆は、彼の悲痛な叫びによって心を揺り動かされることはない。

4. グリニッジ天文台事件を報じる新聞を買い求める群衆／無関心な群衆——『密偵』

In front of the great doorway a dismal row of **newspaper sellers** standing clear of the pavement dealt out their wares from the gutter. It was a raw, gloomy day of the early spring; and the grimy sky, the mud of the streets, the rags of the dirty men, harmonised excellently with the eruption of the damp, rubbishy sheets of paper soiled with printers' ink. The posters, maculated with filth, garnished like tapestry the sweep of the curbstone. The trade in afternoon papers was brisk, yet, in comparison with the swift, constant march of foot traffic, the effect was of indifference, of a disregarded distribution. (65)

- ❖ グリニッジ天文台で起こった爆弾事件（実はヴァーロックがスティーヴィーを使って起こした偽のアナーキスト事件）を報じる夕刊紙が、往来の激しい通りで売られている。売れてはいるが、行き交う群衆の規模を考えると、それほど関心を引いているわけではない。

5. 群衆によるオリヴァーの追跡——『オリヴァー・トゥイスト』（*Oliver Twist*, 1839）

'Stop thief! Stop thief!' The cry is taken up by **a hundred voices**, and **the crowd** accumulate at every turning. Away they fly, splashing through the mud, and rattling along the pavements; up go the windows; out run the people; onward bear the **mob**; a whole audience desert Punch in the very thickest of the plot; and, joining the rushing throng, swell the shout: and lend fresh vigour to the cry, 'Stop thief! Stop thief!' (74)

- ❖ 「泥棒を止める！」の叫び声に呼応して膨れ上がっていく群衆。「パンチ&ジュディー」を見ていた観衆も、芝居そっちのけで追跡に加わる。

6. 退屈する群衆／好奇心にかられる群衆——『ニコラス・ニクルビー』 (*Nicholas Nickleby*, 1838-39)

Meanwhile, and pending the arrangement of the proceedings, and a fair division of the speechifying, **the public** in the large room were eyeing, by turns, the empty platform, and the ladies in the Music Gallery. In these amusements the greater portion of them had been occupied for a couple of hours before, and as the most agreeable diversions pall upon the taste on a too protracted enjoyment of them, the sterner spirits now began to hammer the floor with their boot-heels, and to express their dissatisfaction by various hoots and cries. These vocal exertions, emanating from the people who had been there longest, naturally proceeded from those who were nearest to the platform and furthest from the **policemen** in attendance, who having no great mind to fight their way through the crowd, but entertaining nevertheless a praiseworthy desire to do something to quell the disturbance, immediately began to drag forth, by the coat tails and collars, all the quiet people near the door; at the same time dealing out various smart and tingling blows with their truncheons, after the manner of that ingenious actor, Mr. Punch: whose brilliant example, both in the fashion of his weapons and their use, this branch of the executive occasionally follows. (12-13)

- ❖ 会合の始まりを待ちながら退屈している観衆が口々に不満をやじる。この「群衆」に警官たちは何の対処もできない。

There, at the **very core of London**, in the **heart of its business and animation**, in the midst of a **whirl of noise and motion**: stemming as it were the giant currents of life that flow ceaselessly on from different quarters, and meet beneath its walls: stands **Newgate**; and in that **crowded street** on which it frowns so darkly—within a few feet of the squalid tottering houses—upon the very spot on which the vendors of soup and fish and damaged fruit are now plying their trades—**scores of human beings**, amidst a roar of sounds to which even the tumult of a great city is as nothing, four, six, or eight strong men at a time, have been hurried violently and swiftly from the world, when the scene has been rendered frightful with excess of human life; when **curious eyes** have glared from casement and house-top, and wall and pillar; and when, in the mass of white and upturned faces, the dying wretch, in his all-comprehensive look of agony, has met not one—not one—that bore the impress of pity or compassion. (29-30)

- ❖ ロンドンのビジネスと活気のある中心にあるニューゲート監獄。「好奇の目」で処刑を見守る無数の人々。罪人に同情を寄せる者は一人もいない。

7. ギュスターヴ・ル・ボンの『群衆心理』 (*Gustave Le Bon, Psychologie des foules*, 1895)

※引用は英語版 *The Crowd: A Study of the Popular Mind* (1896) より

Scarcely a century ago the traditional policy of European states and the rivalries of sovereigns were the principal factors that shaped events. The opinion of the masses scarcely counted, and most frequently indeed did not count at all. **To-day** it is the traditions which used to obtain in politics, and the individual tendencies and rivalries of rulers which do not count; while, on the contrary, **the voice of the masses has become preponderant**. It is this voice that dictates their conduct to kings, whose endeavour is to take note of its utterances. The destinies of nations are elaborated at present in the heart of the masses, and no longer in the councils of princes. (xv-xvi)

- ❖ 近年における群衆の力の増大。国の行く先を決めるのはもはや王族などの為政者ではなく群衆の声。

When studying the fundamental characteristics of a **crowd** we stated that it is guided almost exclusively by unconscious motives. Its acts are far more under the influence of the spinal cord than of the brain. In this respect a crowd is closely akin to quite **primitive beings**. The acts performed may be perfect so far as their execution is concerned, but as they are not directed by the brain, the individual conducts himself according as the exciting causes to which he is submitted may happen to decide. A crowd is at the mercy of all external exciting causes, and reflects their incessant variations. It is the **slave of the impulses** which it receives. (18)

- ❖ 群衆は無意識の動機づけによって導かれる。脳というよりは脊髄の影響下にあるゆえに原始的な存在。刺激性のある外的要因によって左右され、ゆえに絶え間ない変動性を有する。

As to the press, which formerly directed opinion, it has had, like governments, to humble itself before the power of crowds. It wields, no doubt, a considerable influence, but only because it is exclusively the reflection of the opinions of crowds and of their incessant variations. Become a

mere agency for the supply of information, the press has renounced all endeavour to enforce an idea or a doctrine. It follows all the changes of public thought, obliged to do so by the necessities of competition under pain of losing its readers. (159)

- ❖ 新聞ですらもはや群衆の力の前にひれ伏し、その変転する意見を反映するだけのものに成り下がっている。

III. 群衆の中の異端者たち

8. 群衆の中を歩くプロフェッサー —— 『密偵』

Lost in the **crowd, miserable and undersized**, he meditated confidently on his **power**, keeping his hand in the left pocket of his trousers, grasping lightly the **india-rubber ball**, the supreme guarantee of his sinister freedom; but after a while he became **disagreeably affected** by the sight of the roadway thronged with vehicles and of the pavement **crowded with men and women**. He was in a long, straight street, peopled by **a mere fraction of an immense multitude**; but all round him, on and on, even to the limits of the horizon hidden by the enormous piles of bricks, he felt the mass of mankind **mighty** in its numbers. They swarmed numerous like locusts, industrious like ants, thoughtless like a natural force, pushing on blind and orderly and absorbed, **impervious to sentiment, to logic, to terror** too perhaps. (40)

- ❖ 背が低くみすばらしい容姿のプロフェッサー。ポケットの中で起爆装置を握りながら自分の「力」に自信を抱いているが、同時に路上に群衆がひしめく光景に「不愉快な気持ちに」なる。人々の数の力が強大であり、恐怖ですら群衆を動かすことができないという感覚に苛まれる。

But rolling to the feast on the top of the omnibus the Professor lost his high spirits. The contemplation of the **multitudes** thronging the pavements extinguished his assurance under a load of **doubt and uneasiness** which he could only shake off after a period of seclusion in the room with the large cupboard closed by an enormous padlock. (227)

- ❖ 群衆に思いを馳せ、疑念と不安に苛まれるプロフェッサー。

9. ロンドンの夏目漱石 —— 『倫敦塔』 (1905)

二年の留学中ただ一度倫敦塔を見物した事がある。その後再び行こうと思った日もあるがやめにした。人から誘われた事もあるが断った。一度で得た記憶を二返目に打壊わすのは惜い、三たび目に拭い去るのは尤も残念だ。「塔」の見物は一度に限ると思う。

行ったのは着後間もないうちの事である。その頃は方角もよく分らんし、地理などは固より知らん。まるで御殿場の兎が急に日本橋の真中へ抛り出されたような心持ちであった。表へ出れば**人の波**にさらわれるかと思ひ、家に帰れば汽車が自分の部屋に衝突しはせぬかと疑ひ、朝夕安き心はなかった。この響き、この**群集**の中に二年住んでいたらわが神経の繊維も遂には鍋の中の麩海苔の如くべとべとになるだろうと**マクス・ノルダウの『退化論』**を今更の如く大真理と思う折さえあった。

しかも余は他の日本人の如く紹介状を持って世話になりに行く宛もなく、また在留の旧知とては無論ない身の上であるから、恐々ながら**一枚の地図**を案内として毎日見物のためもしくは用達のため出あるかねばならなかった。無論汽車へは乗らない、馬車へも乗れない、滅多な交通機関を利用しようとする、どこへ連れて行かれるか分らない。この広い倫敦を蜘蛛手十字に往来する汽車も馬車も電気鉄道も鋼条鉄道も余には何らの便宜をも与える事が出来なかった。余はやむをえないから四ツ角へ出る度に地図を披いて通行人に押し返されながら足の向く方角を定める。地図で知れぬ時は人に聞く、人に聞いて知れぬ時は**巡査**を探す、**巡査**でゆかぬ時はまた外の人に尋ねる、何人でも合点の行く人に出逢うまでは捕えては聞き呼び掛ては聞く。かくして漸くわが指定の地に至るのである。(『倫敦塔』6-7)

- ❖ ロンドン塔を見物に出かける漱石。街角の群衆に翻弄されながら、地図を片手に進んでいく。

10. 英会話学習に執着する東欧の貴族 —— 『ドラキュラ』 (Bram Stoker, *Dracula*, 1897)

‘... Through them [English books] I have come to know your great England; and to know her is to **love her**. I long to go through the **crowded streets of your mighty London**, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is. But alas! as yet I only know **your tongue [English]** through **books**. To you, my friend, I look that I know it to speak.’

‘But, Count,’ I said, ‘you know and speak English thoroughly!’ He bowed gravely.

'I thank you, my friend, for your all too flattering estimate, but yet I fear that I am but a little way on the road I would travel. True, I know the grammar and the words, but yet I know not how to speak them.'

'Indeed,' I said, 'you speak excellently.'

'Not so,' he answered. 'Well, I know that, did I move and speak in your London, none there are who would not know me for a stranger. That is not enough for me. Here I am noble; I am *boyar*. The common people know me, and I am master. But a stranger in a strange land, he is no one; men know him not—and to know not is to care not for. I am content if I am like the rest, so that no man stops if he sees me, or pauses in his speaking if he hears my words, to say, "Ha, ha! a stranger!" I have been so long master that I would be master still—or at least that none other should be master of me. You come to me not alone as agent of my friend Peter Hawkins, of Exeter, to tell me all about my new estate in London. You shall, I trust, rest here with me a while, so that by our talking I may learn the English intonation; and I would that you tell me when I make error, even of the smallest, in my speaking. . . .' (22-23)

- ❖ 本を通して偉大なるイギリスを知り、愛するに至った。強大なロンドンの群衆ひしめく通りを歩いてみたい。ロンドンで自分が話すのを聞いた人々に「外国人」と思われたい。そのために正確な英語発音を身につけたい。

11. 「外国人」としてのコンラッド

I've been so cried up of late as a sort of freak, **an amazing bloody foreigner writing in English** (every blessed review of S.A. [*The Secret Agent*] had it so—and even yours) that anything I say will be discounted on that ground by the public—that is if **the public, that mysterious beast**, takes any notice whatever—which I doubt. ("To Edward Garnett" 488)

- ❖ 『密偵』出版後の書簡にて「英語で書く外国人」と見なされ続けること、そのせいで自分の発言が大衆から軽視されることへの不満を述べる。

12. コンラッドが示す英語への愛

We were then very near her [an English ship] and, on a sudden impulse, I volunteered to pull bow in the dinghy which shoved off at once to put the pilot on board while our boat, fanned by the faint air which had attended us all through the night, went on gliding gently past the black, glistening length of the ship. A few strokes brought us alongside, and it was then that, for the very first time in my life, I heard myself addressed in English—the speech of my secret choice, of my future, of long friendships, of the deepest affections, of hours of toil and hours of ease, and of solitary hours, too, of books read, of thoughts pursued, of remembered emotions—of my very dreams! And if (after being thus fashioned by it in that part of me which cannot decay) I dare not claim it aloud as my own, then, at any rate, **the speech of my children.** (*Personal Record* 119)

- ❖ 初めて英語で話しかけられた体験。未来においてその英語を選び取り、深く愛し続けてきた。自分自身のものとは言えないとしても、「私の子供たちの話し言葉」。

■ Works Cited

- Conrad, Joseph. *The Secret Agent*. Cambridge UP, 1990. Edited by Bruce Harkness and S. W. Reid.
— *Notes on Life and Letters*. Edited by J. H. Stape, Cambridge UP, 2004.
— *A Personal Record*. Edited by Zdzisław Najder and J. H. Stape, Cambridge UP, 2008.
Dickens, Charles. *Nicholas Nickleby*. Edited by Paul Schlicke, Oxford UP, 1998.
— *Bleak House*. Edited by Stephen Gill, Oxford UP, 1998.
— *Oliver Twist*. Edited by Kathleen Tillotson, Oxford UP, 2008.
— *The Old Curiosity Shop*. Edited by Elizabeth M. Brennan, Oxford UP, 2008.
Le Bon, Gustave. *The Crowd: A Study of the Popular Mind*. Macmillan, 1896.
Lombroso, Cesare. *Criminal Man: According to the Classification of Cesare Lombroso*. Translated by Gina Lombroso Ferrero, G. P. Putnam's Sons, 1911.
Najder, Zdzisław, editor. *Conrad under Familial Eyes*. Cambridge UP, 1983.
Stoker, Bram. *Dracula*. Edited by Roger Luckhurst, Oxford UP, 2011.
夏目漱石. 倫敦塔・幻影の盾. 岩波書店, 1990.

▪ Appendix A: Interview with Conrad

“Dickens,” he said, “still keeps up his popularity. I fancy he has left his mark, not because he is a caricaturist (as many people say), but because of his extreme simplicity, and his vividness of expression. His is not high art, but it conveys an exceedingly fine sense of humanity. I fancy that Dickens will never cease to be one of the masters: he is inimitable, and much more accessible to the general mind than Thackeray. He did not give a new form to English, but he used it as it had never been used before, and his very defects help to make up his greatness.” (*Western Mail*, 1 Jan 1897; cited from Najder 177)

▪ Appendix B: The Professor’s degeneration

With his big florid face held between his hands he continued to stare hard, while **the dingy little man** in spectacles coolly took a drink of beer and stood the glass mug back on the table. His flat, **large ears** departed widely from the sides of his skull, which looked frail enough for Ossipon to crush between thumb and forefinger; **the dome of the forehead** seemed to rest on the rim of the spectacles; the flat cheeks, of a greasy, unhealthy complexion, were merely smudged by the miserable poverty of a thin dark whisker. The **lamentable inferiority of the whole physique** was made ludicrous by the supremely self-confident bearing of the individual. (*Secret Agent* 52)

▪ Appendix C: Dracula’s degeneration

I had an opportunity of observing him, and found him of a very marked **physiognomy**.

His face was strong — a very strong — **aquiline**, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. (Stoker 17)

▪ Appendix D: Cesare Lombroso’s degeneration theory

The Ear. The external ear is often of large size; occasionally also it is smaller than the ears of normal individuals. Twenty-eight per cent. of criminals have handle-shaped ears standing out from the face as in the chimpanzee. . . . (Lombroso 14)

The Nose. This is frequently twisted, up-turned or of a flattened, negroid character in thieves; in murderers, on the contrary, it is often **aquiline** like the beak of a bird of prey. (15)

Physical Characteristics. These, too, are in complete contrast to those of the born criminal. The countenance is frequently handsome, with **lofty forehead**, serene and gentle expression, and the beard is abundant. (118)