1. What Rogozhin learns he must fear is that perhaps the Prince’s pity is stronger than his love of [Nastasya]. It terrifies and enrages Rogozhin that he might lose [Nastasya’s] love to the innocence of the Prince. (Slattery 75)

2. The two eyes of the morning— the selfsame eyes— suddenly encountered his own. The man hiding in the recess was also able to take a step outside. . . .

Rogozhin’s eyes glittered and a manic smile distorted his features. His right hand rose and something flashed in it; the prince did not think of stopping him. All he remembered was apparently shouting: ‘Parfyon, I don’t believe it!’ (TI, 246; pt. 2-5)

3. “Then,” said he, suddenly changing his tone and turning to her, and bringing his clenched hand down upon the stone with a force that laid the knuckles raw and bleeding: “then I hope that I may never kill him!” (OMF, 398; bk. 2, ch. 15)

4. Looking like the hunted and not the hunter, baffled, worn, with the exhaustion of deferred hope and consuming hate and anger in his face, white-lipped, wild-eyed, draggle-haired, seamed with jealousy
and anger. . . (OMF, 544; bk. 3, ch.10)

5. The story of Bradley Headstone shows a man of strong repressed emotions destroyed when these feelings rise from his inner depths. (Miller 177)

6. He had glimpsed among the crowd, somewhere to one side—he could not have put his finger on exactly where or at what point—but not far from where he sat, a certain face, pale, with dark curly hair and a familiar, very familiar, smile and glance. It flickered and was gone. (TI, 365; pt. 3-2)

7. In this pivotal role, Myshkin actualizes the novel’s governing idea, embodied in the well-interested yet hardly benign prince, whose presence and contradictory behavior fires Rogozhin’s perverse imagination to distraction and murder. (Danow 68)

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