

# Conrad and Japan: Cross-cultural Encounters

アブストラクト集  
Abstracts

日本コンラッド協会第4回全国大会  
2019年11月10日(日) 9:00-18:00  
佛教大学二条キャンパス (京都市中京区) N-202

The 4th Conference of  
The Joseph Conrad Society of Japan  
10 November 2019  
Bukkyo University, Nijo Campus, Kyoto

主催 日本コンラッド協会 <http://conrad-soc-japan.org>



コンラッドと日本

文化の邂逅



# 日本コンラッド協会第4回全国大会 Programme

※各表の右欄の文字は発表言語 ( **J** : Japanese, **E** : English )

8:30- 受付 Registration (Room N-202)

9:20-9:30 開会の辞 Opening

榎田一路 Kazumichi Enokida, President (会長、広島大学)

9:30-10:30 **Session 1 日本語による研究発表 Papers in Japanese**

Chair: 田中賢司 Kenji Tanaka (海技大学校)

井上真理 Mari Inoue	『ノストローモ』における銀の意味について <i>Nostramo and Silver</i>	<b>J</b>
安藤 優 Yu Ando	<i>Victory</i> における語り手の detachment The Detachment of the Narrator in Joseph Conrad's <i>Victory</i>	<b>J</b>

10:30-11:00 休憩 Break

11:00-12:00 **Session 2 特別発表 Special Features**

Chair: 岩清水由美子 Yumiko Iwashimizu (長崎県立大学)

Hugh Epstein	“Compunctious as to the Use”: <i>Nostramo and the Canoeist of the Orinoco</i>	<b>E</b>
Keith Carabine	Reflections on Ellipses . . . and Aposiopesis . . . in Conrad's fiction. . . .	<b>E</b>

12:00-13:20 昼食 Lunch

13:20-14:20 **Session 3 コンラッドと文化の邂逅**

**Conrad and Cross-cultural Encounters**

Chair: 設楽靖子 Yasuko Shidara (東京女子医科大学)

社本雅信 Masanobu Shamoto	<i>Heart of Darkness, Blood River</i> and Japan	<b>E</b>
山本 卓 Taku Yamamoto	The Pacific Imagination and the Narrative of Romance: Louis Becke, Joseph Conrad, and Robert Louis Stevenson	<b>E</b>

14:20-14:40 休憩 Break

14:40-16:10 **Session 4 コンラッドと日本 Conrad and Japan**

Chair: 山本 薫 Kaoru Yamamoto (滋賀県立大学)

Mark D. Larabee	Conrad and Bushidō	<b>E</b>
奥田洋子 Yoko Okuda	“The Warrior's Soul” and <i>The Tale of the Heike</i>	<b>E</b>
Hunt Hawkins	Joseph Conrad and Polish Japanism	<b>E</b>

16:10-16:30 休憩 Break

16:30-18:00 **講演 Lecture** Chair: 榎田一路 Kazumichi Enokida

講師: 原 英一 (東北大学名誉教授) Eiichi Hara (Professor Emeritus, Tohoku University)	<b>J</b>
演題: 文明と闇 —メレディス、コンラッドからハン・ガン、村田沙耶香まで— Civilisation and Darkness: From Meredith and Conrad to Han Kang and Sayaka Murata	

18:00-18:10 閉会の辞 Closing

社本雅信 Masanobu Shamoto, Advisor (顧問、電気通信大学名誉教授)

18:30-20:30 懇親会 Dinner カフェレストラン あむりた (佛教大学二条キャンパス)

Cafe Restaurant *Amrita* (Bukkyo University Nijo Campus)

【大会参加費 Conference Fees】

懇親会ご出席の方: 5,000 円

懇親会ご欠席の方: 1,000 円

(いずれも昼食込み)

当日受付でお支払いください。

Registration and dinner: 5,000 yen

Registration only: 1,000 yen

(Including lunch)

Payment should be made on-site.

【佛教大学二条キャンパス Access】

〒604-8418

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JR 二条駅から徒歩 1 分



大会当日はキャンパス正面玄関が施錠されており、南側の側面玄関からご入場ください。1 階で会場へのアクセスに必要なカードキーをお渡しします。

Please enter the campus building through the side entrance in the south, since the main entrance is closed on the conference day. A key card to the venue will be provided on the ground floor.

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井上真理 Mari Inoue (東京理科大学非常勤講師)

『ノストローモ』における銀の意味について

*Nostramo and Silver*

『ノストローモ』における銀山は 1880~90 年代の帝国主義的な金融資本の象徴と読まれており、ここ数年ではパナマ運河を意味するという説も定着しつつある。しかし、19 世紀末の銀といえば、作品中のコスタグアナでこそ絶対的な価値を持っているものの、当時の世界経済情勢からすれば、material interests すなわち物質的富の象徴とは必ずしも言えなくなっていた。むしろ、作品世界の背景をなしているイギリス・フランス・アメリカなどの資本進出国において、銀は価値の安定しない古い産品／貨幣という認識であった。とくに金銀複本位制のインドという大きな植民地を抱えるイギリスにおいて銀の問題は深刻であったことが知られている。コンラッドがあえて銀を物質信仰の対象として選んだ背景には、このような没落・停滞するラテンアメリカへの先進国の視線も反映されていたのではないか。本発表では、『ノストローモ』における銀の意味をこのような文脈から再考したい。

The silver mine in *Nostramo* has been read as a symbol of financial imperialism of the late 1880s to 90s, and in the last few years a new interpretation that it refers to the Panama Canal has begun to take root. However, silver at the end of the 19th century, although it is the most valuable thing in Costaguana, could not really be said to be a symbol of 'material interests', or material wealth in terms of the world economy in those days. In countries that were expanding their capital abroad, including Britain, France, and the U.S., all of which are seen in the background of *Nostramo*, silver was rather an outdated product/metallic currency as its value was becoming more and more unstable. And it is known that the silver problem was far more serious in Britain whose biggest colony, India went on bimetallism. In Conrad's choice of silver as the object of material worship, the point of view of developed countries that Latin America had now become a ruined and sluggish world may have been reflected. This presentation will reconsider the significance of silver in *Nostramo* in this context.



安藤 優 Yu Ando (京都大学大学院生)

## *Victory*における語り手の detachment

### The Detachment of the Narrator in Joseph Conrad's *Victory*

本発表では、Joseph Conrad の *Victory* における語り手の detachment について考察する。この作品の Part I は一人称の語り手によって語られているが、Part II 以降、語り手は一人称代名詞を用いなくなり、あたかも客観的な全知の語り手として語るようになる。このような語りのモードの移行を、Daphna Erdinast=Vulcan や Michael Greaney は、主人公 Axel Heyst の懐疑主義的な厭世思想の反映あるいは反復として説明している。しかしながら、このような説明は、Part II 以降の語りにおける客観性を理解するのに有益である一方で、語りのモードが物語の途中で変わるという奇妙な事態を語り手の主体的なふるまいとして理解することを難しくしている。そこで本発表は、そもそも Part II 以降の語りが本当に全知の客観的な語りへと変化しているかどうかを検討し、語りのモードの移行それじたいを Heyst と同じように detachment と commitment のあいだで揺らぐ語り手のふるまいとして理解することを目指す。

My paper will investigate the detachment of the narrator in Joseph Conrad's *Victory*. While only the first part of the novel is the first-person narrative, the rest of the novel presents the third-person omniscient account that accords a more lucid image of the psychological make-up of the characters. According to Daphna Erdinast-Vulcan and Michael Greaney, this shift from the limited first-person narrative to the omniscient third-person narrative reflects or replicates the detachment of the protagonist, Axel Heyst. Although this interpretation is useful in understanding the objectivity of the omniscient narrative, it is also reductive. Such a reading makes it difficult to understand the transition between the narrative modes as the narrator's subjective insertion of distance. Therefore, this paper intends to question the omniscience of the third-person narrative of *Victory* and construe the transition from first to third person not a reflection of Heyst's aloofness but as proof of the narrator's wavering between commitment and detachment.

**E**

Hugh Epstein (Advisor to the Joseph Conrad Society of Japan)

**“Compunctious as to the Use”:  
*Nostramo* and the Canoeist of the Orinoco**

This paper will present the encounter between Conrad and the journalist and Colombian diplomat Santiago Pérez Triana, and explore its effects upon Conrad’s greatest novel, *Nostramo*. Starting with the novel, the paper will keep its focus primarily on similarities and differences in the writing of *Nostramo* and the exuberant, rich romanticism of *Down the Orinoco in a Canoe* (1902), Pérez Triana’s highly engaging description of his escape by river and through forests from Colombia. Conrad read Triana’s autobiographical account in 1903, the same year in which he was introduced to him in person by Cunninghame Graham. Conrad wrote to Graham later, ‘I am compunctious as to the use I’ve made of the impression produced upon me by the Exim Sr Don Perez Triana’s personality’ (*CL* 3:176). What was that ‘use’? That is what this illustrated paper, with some close reading of both writers, will seek to show.

The encounter between the correct Polish *szlachcic*, who had retired into the pose of an English gentleman of the Kent countryside via the exactions of twenty years of maritime voyaging, with the polemical, ebullient Colombian, was certainly ‘cross-cultural’. In the 1980s both Cedric Watts and Eloise Knapp Hay found much to say about it that continues to have weight. I approach that encounter from a slightly different perspective and with the invitation to re-consider Conrad’s ‘use’ also prompted by the challenge of Juan Gabriel Vásquez’s novel, *The Secret History of Costaguana* (2007). Triana’s considerable presence in opposing the U.S. role in the secession of Panama from Colombia and its ensuing control of the Canal, vociferously expressed at exactly the time when Conrad was writing about Sulaco’s secession from Costaguana, its mine controlled by U.S. capital, makes for a fascinating ‘encounter’ on both a literary and a personal level. Having spent the past year working on the sources of *Nostramo* for the forthcoming Cambridge Edition of the novel, I hope in this paper to share some enjoyment in writing that is literary travel guide, social and political comment, and philosophical by turns, that Conrad himself enjoyed while wrestling with his own eclectic mixture in his great novel.

**E**

Keith Carabine (University of Kent Emeritus Research Fellow)

**Reflections on Ellipses . . .and Aposiopesis . . .  
in Conrad's fiction. . . .**

According to the OED the word ellipsis derives from the Greek verb *ellepein*, to 'come short' and was first used in Euclidian geometry and subsequently in astronomy. In grammar at the beginning of the 17<sup>th</sup> century the figure of ellipsis described 'The omission of one or more words from a sentence, which would be needed to complete the grammatical construction or fully to express the sense. An ellipsist is 'One addicted to the use of the figure *ellipsis* in argument or discourse'. Aposiopesis derives from the Greek verb 'to keep silent' and came to mean 'a sudden breaking off of speech'; and by the end of the 16<sup>th</sup> century it was used to describe 'A rhetorical artifice in which the speaker comes to a sudden halt, as if unwilling to proceed'. Crucially, both these figures, whether used in speech or writing leave something to be inferred or understood by the listener or reader. These black dots are called 'point de suspension' by the French and they perform all the usual (often technical) functions of the dash in English literature. Conrad used the dash, but he was, I think it is right to claim, the first English writer to use the three black dots systematically . . . in his fiction. As Henry James wrote over 150 years ago in an essay called 'The Novels of George Eliot': 'In every novel the work is divided between the writer and the reader very much as he makes his characters. When he makes him ill, that is indifferent, he does not work: the writer does it all. When he makes him well, that is makes him interested, then the reader does half the labour.' All of us gathered here today are familiar with and have encouraged our students to consider the effects Conrad achieves and the tasks he sets his readers through his radical manipulations of chronology, perspective, point of view, unreliable narrators, through his 'grouping', 'delayed decoding', 'covert narratives' etc. I hope to show through attention to particular sequences from a range of texts how Conrad uses ellipses and aposiopesis to ensure that 'the reader collaborates with the author' (*CL2* 394) in the composition of their meaning.

**E**

社本雅信 Masanobu Shamoto (日本コンラッド協会顧問、電気通信大学名誉教授)

*Heart of Darkness, Blood River and Japan*

*Heart of Darkness* deals with the Congo in European colonialism. The Belgians, under the rule of Leopold II, assumed control over the Congo. They exploited its resources and its inhabitants for material gain.

*Blood River* written by Tim Butcher, an English journalist, is a nice travelogue for Conrad's readers. It is basically a book of travels down the Congo River, but contains various topics as well—the country's geography, history, folklore, customs and manners, the way local people feel, think and act in daily life.

The Democratic Republic of the Congo (DRC) abounds in natural resources, benefiting all countries of the world. The eastern part of the DRC is said to have 80 % of the estimated amount of coltan in the world. Coltan is indispensable to the production of electronic devices such as mobile phones, PC computers, televisions, playstations and so forth. The southern part of the DRC has cobalt deposits. Cobalt is used within lithium-ion batteries which provide energy to mobile phones, pacemakers and EVs. The DRC accounts for more than half of the world's cobalt supply. The DRC accounts for more than half of the world's cobalt supply. Most of the diamonds in the DRC come from the Kasai province in the west. It is estimated that over 30 % of the global diamond reserves are located in the DRC.

Everyone may imagine that with such mineral wealth, the country would be prosperous and its people would be enjoying a stable life. The reality is, however, contrary to what one imagines. The DRC is still what it was 100 years ago when Joseph Conrad described it in his *Heart of Darkness*.

Are we allowed to remain indifferent to the sufferings of the Congo just because it is a distant country from Japan? Should we not tackle the country's problems seriously instead of being accustomed to the comforts and conveniences provided by various electronic devices?



山本 卓 Taku Yamamoto (金沢大学)

## The Pacific Imagination and the Narrative of Romance: Louis Becke, Joseph Conrad, and Robert Louis Stevenson

For many Conradian scholars, Louis Becke may be no more than one of Conrad's contemporaries, now almost forgotten and rarely mentioned in the critical discussion. However, when we take into account Robert Louis Stevenson, whom Fredric Jameson referred to in the Conrad chapter of *Political Unconscious* (1981) and Linda Dryden et al placed as Conrad's counterpart in *Robert Louis Stevenson and Joseph Conrad* (2009), Louis Becke appears to have more significance within the literary context which bridges the two canonical authors. In fact, Stevenson's South Sea stories were often cited in the criticism of Becke's first book, *By Reef and Palm* (1894); the title of the second, *Ebbing of the Tide* (1895), no doubt reminded readers of Stevenson's dark romance, *The Ebb Tide*, published in the previous year. Also, early reviewers of Conrad's works often drew comparisons with Becke, and, as Ann Bradshaw suggests, Conrad borrowed many narrative elements from Becke. What attracts our attention is the fact that Louis Becke's popularity was very short-lived: after a blissful decade in Europe, Becke gave up living there and returned to Sydney, while Joseph Conrad was being favorably recognized in the literary scene. Such short-lived popularity may be considered typical in the life of a popular fiction writer, but, at the same time, brings up an intriguing question regarding the boundary which divides Becke and Stevenson, who saw himself as a "penny dreadful" writer, or Conrad, whose stories were sometimes categorized as the sea yarn. My presentation will focus on how the Pacific featured within the late-nineteenth century popular imagination and its representations from those who "experienced" it, to explore its location in the contemporary European psyche.



Mark D. Larabee (US Naval Academy)

## Conrad and Bushidō

In early twentieth-century Britain and Japan, a mythologized past exerted a strong appeal, as people in both countries grappled with profound technological, political, and spiritual changes. In *Bushidō: The Soul of Japan* (1900), Nitobe Inazō constructed an idealized description of Japan for a Western audience, at a time when Japan was still emerging onto the international stage and was forming a sense of national identity relative to the West. His book was reissued in 1905 after the Battle of Tsu-Shima and became an international bestseller. Meanwhile, Conrad was writing *The Mirror of the Sea* (1904-05), which features Conrad's similar mythologizing of the English past. However, despite multiple important connections between Britain and Japan in that period, scholars have not yet considered the relations between these two works. This paper will explore the echoes and overlaps between *Bushidō* and *The Mirror of the Sea* as literary responses to modernity. I will discuss their linked historical contexts, their origins in concerns about materialism, and their selective interpretations of the past. I will focus on how both authors employ symbolism, narrative techniques, and stylized imagery, as I show previously neglected parallels between the books. I will argue that these books articulate strikingly similar ethical systems through their ideals and literary features. Ultimately, this paper will demonstrate the importance of literary myths to national identities and international relations in the modern world, while revealing overlooked ties between Japanese and Western cultures.

奥田洋子 Yoko Okuda (跡見学園女子大学)

### “The Warrior’s Soul” and *The Tale of the Heike*

Cross-cultural encounters may occur between two literary works as wide apart in both time and place as Conrad’s “The Warrior’s Soul” and *The Tale of the Heike*. “The Warrior’s Soul” was written in England in 1916 and *The Tale of the Heike*, or *Heike Monogatari*, was compiled in Japan prior to 1330.

The latter is a twelve-volume Japanese classic, which is an epic account of the struggle between the Taira clan and the Minamoto clan. As to “The Warrior’s Soul,” one critic says that it lacks “impulse and execution,” and another calls it “an unjustly neglected tale.” Why does “The Humane Tomassov” suddenly shoot De Castel? This paper seeks to shed a light on this enigma by comparing the episode with a similar episode in *The Tale of the Heike*. “The Warrior’s Soul” is narrated entirely by an aged Russian officer, who was once Tomassov’s comrade-in-arms. At the end of the story, the narrator tells the reader that he heard the report of the pistol, and saw Tomassov kneeling at the foot of the body of De Castel. However, he is not able to tell the reader what that signifies, so the reader is left feeling rather frustrated. Meanwhile, there is an episode in *The Tale of the Heike* in which a humane warrior, like Tomassov, suddenly kills an enemy against his will. One significant difference between the two episodes is that the latter is narrated by an omniscient narrator, so he tells the reader the emotional change the humane warrior undergoes at the last minute. This episode provides a clue to the interpretation of the narrative technique of “The Warrior’s Soul,” and explains why Tomassov, like the warrior in *The Tale of the Heike*, undergoes a change of heart. The result of the analysis reveals that “The Warrior’s Soul,” far from being an inferior short story, is one of the best stories of the later period, depicting the dynamics of empathy.

**E**

Hunt Hawkins (Professor Emeritus, University of South Florida)

**Joseph Conrad and Polish Japonism**

At the end of the 19<sup>th</sup> century and beginning of the 20<sup>th</sup>, Polish art was greatly influenced by Japan. A Modernist movement called *Młoda Polska* or Young Poland sprang up in Krakow including such painters as Olga Boznanska, Julian Falat, Jan Stanislawski, Wojciech Weiss, Ferdynand Ruszczyc, Leon Wyczolkowski, and most prominently Stanislaw Wyspianski. They encountered Japanese art in exhibitions in Paris and Munich, but mainly in the large collection in Krakow amassed by Feliks Jasienski. The features absorbed by Polish painters from Japanese art, especially the woodblock prints of Katsushika Hokusai and Utagawa Hiroshige, were flat surfaces with unrounded figures and relative lack of depth, tight frames cutting off parts of figures, decentered organization, grilles, and especially the effort to capture a scene as viewed in the moment from a particular vantage point at a particular time under particular conditions. Joseph Conrad incorporated many of these features in his writing, translating them into literary terms. The flat surfaces of the paintings correspond to Conrad's removal of most of the backstory of his characters in "Heart of Darkness," for example the Manager and even Kurtz. The tight frames correspond to Conrad's cutting off or omission of important information, for example the exact nature of Kurtz's crimes. Decentered organization corresponds to a lack of linearity, forcing equal attention to all parts. And most importantly, the presentation through a particular vantage point corresponds to Conrad's shift from Victorian third-person omniscient narratives to first-person stories told in the moment by individuals such as Marlow who are unable fully to comprehend their situations, which are viewed through the grilles of hazes, fogs, breakdowns in communication, and universal uncertainty. However, like Japanese depictions of Mount Fugi and Wyspianski's of Kosciuszko's Mound, Conrad does suggest a timeless ideal in his presentation of the peak of Higueroa in *Nostramo*.