博士（文　学）　Edouard Vlassov

学 位 論 文 題 名

Romannyi khronotop Bakhtina i ego rol' v protsesse vizualizatsii verbal'nogo teksta: Roman F.M.Dostoevskogo "Idiot" i odnoimennyi fil'm Akiry Kurosavy

（バフチンの 〈小説の時空間〉 と言語テクストの視覚化の過程における
その役割──ドストエフスキーの長編小説 『白痴』 と
黒沢明監督の映画 『白痴』）

学位論文内容の要旨

ABSTRACT

The present work is based on Mikhail Bakhtin's literary theory and on one particular notion in this theory—the chronotope. Chapter 1 "Bakhtin's notion of the chronotope" is devoted to the analysis of the term. Bakhtin introduces the notion of the chronotope as an integral whole of time and space in a narrative. According to Bakhtin, each type of space acquires a specific unique type of time that governs it. Bakhtin states that any narrative verbal text needs to be fully apprehended and visually reconstructed in the reader's imagination. In every case, the verbal material presented to the reader is less than the reconstructed visual material. The text gives an informational minimum—the rest of the picture is to be reconstructed by the readers themselves. In this context, the notion of the chronotope plays a very important role. Every chronotope is based on a certain visual image, which allows readers to visualize the scene from the verbal text. Also, every chronotope becomes an esthetic and ideological item.

Chapter 2 "Specific structural features of spatial and temporal relations in Dostoevsky" presents a discussion of the basic principles of Dostoevsky's poetics, in particular the system of the chronotopes employed by Dostoevsky in his novels. The chapter follows the origins of Bakhtin's ideas of ideologically charged "voices" in the novel and traces them to the early 20th century literary critics Voloshin and Annensky, whose names as predecessors of Bakhtin, have been ignored by modern scholars. The fundamentals of spatial and temporal organization of Dostoevsky's novels control the visualization of the verbal text.

Specifically, the work treats the conflict between the socially marked chronotope of metropolitan parlors and salons and the ideologically charged chronotopes of the public

square and of thresholds and stairs. Chapter 3 "Specific features of the chronotope structure of *The Idiot*" contains a step-by-step analysis of main episodes of *The Idiot* (1868) in their relations with particular literary traditions. Following Bakhtin, one can claim that *The Idiot* is the novel where the chivalric, or Gothic, chronotope dominates. The Gothic chronotope (of the chivalric romance and of the Romantic novel) presupposes a certain distance between the characters' real historical environment and their major places of spiritual existence. Nominally, the events in *The Idiot* take place in St. Petersburg of the 1860s. However, the main characters of the novel live in the different spatial and ideological world of chivalry and the Gothic. The tension between the so-called "realistic" historical environment and characters' distance from it suggest the non-realistic nature of the narrative. The text should be viewed not from the point of view of the traditional "naturalistic" critics but rather from the point of view of the non-temporal and non-geographical theory of "eternal values." The nature of *The Idiot* permits treating it as not merely a Russian novel documenting high metropolitan society in the 1860s. One can therefore claim that the forms in which one visualizes the novel do not need specific Russian features.

As a basic example, Akira Kurosawa's screen version of *The Idiot* (1951) is taken into consideration in Chapter 4 "The structure of the film chronotope in Akira Kurosawa's screen version of *The Idiot*." The present work establishes the common chronotopic mentality of Dostoevsky and Kurosawa. This ideological and poetical unity allows one to treat Kurosawa's film as the most true screen version of the novel, in spite of the fact that Kurosawa transposes the events into post-war Hokkaido and makes all the characters Japanese. Special attention is paid for the spatial organization of the film. The chapter contains an analysis of the principles of environment formation in the film. In particular, the discussion treats Rogozhin's and Nastasia Filippovna's houses as enchanted castles of the chivalric and/or Romantic traditions.

The main task of the present work is to prove the possibility of visually reconstructing chronotopes in different historical, national and geographical environments without changing one particular ideological message. One and the same message of the "eternal internal conflicts" of the human being lies at the ideological and esthetic base of Dostoevsky's novel and Kurosawa's film.

学位論文審査の要旨

主 査　　教 授　　安 藤　　　厚

副 査　　教 授　　栗生澤 猛 夫

副 査　　助教授　　望 月 恒 子

副 査　　助教授　　瀬名波 栄 潤

副 査　　教 授　　ロバート・ベルクナプ（コロンビア大学）

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COMMITTEE REPORT

The Committee held four meetings, discussed the dissertation, heard the author's defense, and concluded that Edouard Vlassov's dissertation satisfies the requirements for the Doctoral Degree.

The dissertation displays intelligent and accurate reading of difficult critical, literary, and cinematographic materials. Bakhtin himself wrote one of the most valuable books about Dostoevsky, but Vlassov is dealing with concepts that Bakhtin developed fully only after writing the first, key version of his Dostoevsky book. In his First Chapter, Vlassov reviews the meaning and implications of the word *Chronotope* as Bakhtin uses it to link different places to different kinds of time, cyclical, linear, static, interrupted, etc., which educated readers have already learned to link with certain kinds of literature. His Second Chapter presents the ideas of Voloshin, Annensky, and Bakhtin himself about Dostoevsky's texts, expanding on the idea that the *Chronotope* helps us to visualize a world only adumbrated in the actual words of any text.

In the long Third Chapter, Vlassov carries his readers step by step through the novel,

using the Bakhtinian idea of the *Chronotope* to characterize the different scenes as belonging to particular literary traditions. In this central chapter of the dissertation, the freshest and probably the most convincing insight produced by this methodology was the characterization of Nastasia Filippovna's house as an enchanted castle where every sort of thing may happen. Vlassov makes the strangeness of the events in this house and in Rogozhin's belong to a medieval literary tradition that was revived in the "Gothic" novels in late 18th and early 19th century England and Europe. There the supernatural was an accepted part of the literary tradition, but in a St. Petersburg drawing room novel, it is not. Vlassov is at his best when he describes how Dostoevsky adapted these very different literary traditions to one another.

The final chapter carries the reader through Kurosawa's visualization of the novel, making the paradoxical point that the changes Kurosawa makes reinforce the central meanings of the novel. Vlassov believes a film director must revisualize the scenes adumbrated in the text, and is therefore the best example of a reader. Vlassov's concern with Kurosawa's close-up views of the faces and "perpendicular" arrangement of the characters on the screen particularly impressed the committee, as did the sense that the carnival on ice, which is not in Dostoevsky's text at all, strengthened the Dostoevskian quality of Kurosawa's visualization of the novel.

The dissertation is not perfect. Too much of it summarizes individual texts, so that Vlassov's genuinely interesting observations are sometimes drowned out by the voices of Bakhtin, Kurosawa, and Dostoevsky. But the basic concept of the dissertation is sound: the amplification of what Bakhtin actually wrote about Dostoevsky by applying his techniques of analysis to a whole novel is an original approach, and the juxtaposition of a novel to a film in the context of Bakhtinian visualization makes sense and deserves to be carried through systematically, as Vlassov has done it. The scholarship seems bibliographically sound, although the number of potentially relevant books and articles in the many relevant languages makes complete coverage impossible. The dissertation as a whole shows a broadly informed and highly intelligent mind at work.

We therefore recommend acceptance of this dissertation in fulfillment of the dissertation requirements for the Degree of Doctor of Philosophy in Russian Literature at Hokkaido University.

27 April 2000

Chairman, Examining committee   Atsushi Ando

Committee Member   Takeo Kuryuzawa

     Tsuneko Mochizuki

     Eijun Senaha

     Robert L. Belknap (Columbia University)