

令和 6 年 6 月 6 日現在

機関番号：14401

研究種目：基盤研究(C) (一般)

研究期間：2019～2023

課題番号：19K00473

研究課題名(和文) Rethinking political representation in the light of dramatic art under the French Revolution

研究課題名(英文) Rethinking political representation in the light of dramatic art under the French Revolution

研究代表者

アヴォカ エリック (Avocat, Eric)

大阪大学・大学院人文学研究科(人文学専攻、芸術学専攻、日本学専攻)・特任准教授

研究者番号：20612261

交付決定額(研究期間全体)：(直接経費) 2,700,000円

研究成果の概要(和文)：このプロジェクトは、フランス革命期の演劇が、この時期の主要な政治的出来事のひとつである、立法権を持ち政治討論の組織化を任務とする議会の結成を舞台上でどのように表現したかを扱うものである。この目標の下で行われた調査は、フランスと日本で発表された数多くの研究論文に結実した。パンデミック(世界的大流行)にもかかわらず、私はいくつかのハイレベルなシンポジウムに参加し、特に国際啓蒙学会議には2回連続で参加した。これらの学術的なイベントを通して、私はソルボンヌ大学(パリ)の研究者チームとの絆を深めた。また、鷲見教授(慶應義塾大学)と共同編集している共同著作の出版も、ほぼ最終段階に達した。

研究成果の学術的意義や社会的意義

This project is part of a global problematic at the heart of the tradition of western thought since ancient Greece: the relationship between theater and politics, the place of theater in democratic public space. A community of researchers in Japan is also committed to this collective inquiry.

研究成果の概要(英文)：This project was dealing with the way in which French theater of the revolutionary period (1789-1799) has represented on stage one of the major political events of the period, the formation of assemblies invested with legislative power and tasked with the organization of political debate. The inquiry carried out under this goal has resulted in numerous research papers, released in France and in Japan (and one to come soon in an Italian journal). In spite of the pandemic, I took part to a couple of high-level symposiums, in particular 2 consecutive editions of the International Congress of Enlightenment Studies (15th and 16th, in Edinburgh and Rome). Throughout those academic events, I strengthened my ties with a team of researchers of Sorbonne University (Paris). I also reached almost the final stage of the publication of a collective work which I am coediting with Prof. Sumi (Keio University), on the topic of family matters and public space from the 17th to the 20th Century.

研究分野：French Literature

キーワード：Theater Dramatic Art French Revolution Political Representation Oratory Political Assemblies Public Sphere

科研費による研究は、研究者の自覚と責任において実施するものです。そのため、研究の実施や研究成果の公表等については、国の要請等に基づくものではなく、その研究成果に関する見解や責任は、研究者個人に帰属します。

1 . 研究開始当初の背景

This project was at the crossroads of two fields endowed with a powerful research dynamic, but rarely linked together by the scholars working in each field.

- (1) Studies on the theater written and performed during the French Revolution have experienced a significant boom since the Bicentenary of 1789. The scientific impetus associated with the commemoration put an end to the eclipse that had long overshadowed a corpus that was nonetheless abundant, but generally perceived as too closely dependent on the context in which it appeared. The topical, or occasional, plays that made up its main component were written with the aim of weighing in on the political debates and oppositions of the moment, to exert an influence on the course of events: this function runs contradicts the usual criteria for enshrining works in the literary or artistic canon. Over the past forty years or so, theater historians have reconsidered and re-evaluated this corpus.
- (2) The art of oratory, political eloquence, and the history of parliamentary assemblies, have also attracted renewed interest from historians, political scientists and researchers in literature and linguistics. This approach to the political history of the French Revolution had been central until the end of the 19th century, but was then neglected when history established itself as a scientific discipline, focusing on new objects and methods, mainly of an economic and social nature. It was the linguistic turn of the 1970s that brought back the analysis of political discourse during the Revolution, its forms and its framework.
- (3) Paradoxically, however, while revolutionary theater has been examined from a political angle, through its themes and effects, there have been few studies of the way it took hold of the raw material of political life during the Revolution, i.e., the life of parliamentary assemblies.

2 . 研究の目的

It was this paradox that my project sought to elucidate and overcome, this gap that it set out to fill.

For that purpose, the main topic to investigate was the specific kind of public space shaped by theater. A closer look at its full aesthetic scope would yield a broader insight on one peculiar side of the connection between theatricality and political speech: given the fact that parliamentary debates have often been decisive in the course of events, they were consequently to play a central part while reflected in contemporary plays. But the most interesting question dealt perhaps with the dialectical connection and the potential strains which are likely to occur between the rules of dramaturgy and the rules of political deliberation.

My theoretical assumption consisted in leading a political and philosophical significance to the formal structures implemented to integrate the scenic protocol of political debates into the codes of dramatic art. I therefore aimed at dealing with 2 main points:

- (1) The relevant pattern which applies to this mechanism is the famous "*théâtre dans le théâtre*" (theater within the theater), highly valued and used in the baroque culture, and

pervaded both by Stoic philosophy and Christian vision, in terms of metaphysics and politics as well. I will try to figure out to which extent such a philosophical background may clarify the concept and ideal of a democratic public space put into question through those theater plays.

- (2) The dramatic genres also provide an accurate clue to the handling of the political and parliamentary scene on dramatic stage.

Tragedy bears, quite logically, the most adequate features to such a theme, because that genre is traditionally devoted to the depiction of statesmen and orators; and those plays are full of public discourses, solemn speech acts and civil conflicts. The Revolutionary decade shows an abundance of tragic plays elaborating on the famous models of oratory in the Ancient Athenian democracy and Roman Republic, but also drawing their examples from the modern experiences of political assemblies (in America and England), and from the very debates and events currently ongoing in the revolutionary assemblies.

But comedy did also play a specific part in this political theater. This fact was rather new in respect with the classical forms of comedy prevailing in 17th and 18th century France, which tended to avoid any political allusion. It's a kind of revival of a tradition which can be traced back to the IVth century B.C. and was embodied in democratic Athens by Aristophanes, who raised a hardly surprising curiosity throughout the revolutionary decade. In a very general way, one can notice the vitality of counter-revolutionary satire, through a set of sarcastic comedies, transferring to the revolutionary political field a well-known type of comedy, the so-called *comédie de mœurs* (comedy of manners). The new target aimed by the satires of that time was the emerging profession of representative of the people: the new political language, which was devised to fit the new conditions of eloquence, fell under the mockery usually applied to all social statuses.

3 . 研究の方法

The whole project required a close study of the hundreds of theater plays where public speaking apparatuses are enshrined within the dramatic stage, and a structural analysis of such a *mise en abyme*. But, besides that internal perspective on the subject matter, a very important inquiry had to be conducted on the abundant data provided by the newspapers of that time, and by the various accounts of theatrical performances written by all kinds of spectators, either famous or unknown, close to the stage (actors, playwrights) or belonging to the ordinary public, from all kind of social and political background (public servants in charge of censorship, members of municipal authorities responsible for handling performance venues, etc.).

The circumstances and opportunities of academic life, and the various encounters and collaborations I've forged with colleagues, have led me to gradually develop a problematic through specific contributions to various collective works on cross-disciplinary subjects. I give 4 main examples in the summary of my research results.

4 . 研究成果

(1) Identity

The general topic of the 15th international Congress of Enlightenment Studies (Edinburgh University, 2019), led me to examine la figure du représentant du peuple dans le théâtre révolutionnaire, au croisement des théories politiques de la représentation (représentation-mandat, représentation-identité), de l'anthropologie politique de la Révolution française (le "protagonisme", concept forgé par un historien, Haim Burstin, pour désigner un mode d'engagement politique), et des catégories propres à l'esthétique dramatique (le déguisement, l'acteur saisi par son rôle, la reconnaissance – *anagnorisis* – le théâtre du monde – *theatrum mundi*).

(2) Antiquity

The general topic of the 16th international Congress of Enlightenment Studies (Sapienza University, Rome, 2023), led me to examine the presence of Antiquity on the theatre stage during the French Revolution era. It turned out to be a powerful vector of political imaginery, as Greek and Roman topics resonated with the glorification of patriotic and republican heroism. They also bore a meaningful connection with the rise of parliamentary assemblies, an obvious highlight of that time, which the citizens were given an opportunity to understand and judge more acutely through the theater looking-glass.

(3) Emotions

For a collective book dealing with the emotions at play amidst the revolutionary events, I examined a set of books written at the end of the 19th century, which aimed at drawing a complete panorama of oratory and politics in the Revolution. This well-known historical compendium, *L'Eloquence parlementaire pendant la Révolution française* (Parliamentary eloquence during the French Revolution), by Alphonse Aulard (1881-1885), shows the part played by the spectacle of political discourse, oratorical emotions and aesthetic sentiment, in historical knowledge and civic awareness of that era.

(4) *Oikos* and *Polis*: Public and private spheres interlinked through family matters

I am coordinating, with Professor Sumi Yoichi (Keio University, Tokyo), a collective book entitled *Regards croisés sur la famille (17e-20e siècles)* (to be released during the current academic year). I wrote two of the book's nine chapters, tracking in the theater plays of the revolutionary eras a reflection of the major debates held in the parliamentary assemblies over family issues, such as the divorce and the recognition of adulterous children), alongside with a thoughtful insight of the metamorphosis of the public sphere and the rise of the parliamentary public space.

This project, which aims to shed light on one aspect of the history of French theater, is part of a global problematic that has been at the heart of the intellectual tradition of reflection on theater in the West since ancient Greece: the relationship between theater and politics, the place of theater as a social institution in the City and in democratic public space. It also aims to contribute to the elucidation of a central concept of western thought, representation, which presents a unique and fertile polysemy in the French language. All the reflections I have presented within this framework over the past 5 years have added a small stone to this great collective undertaking, which is also mobilizing a brilliant community of researchers in Japan, at Keio University, Meiji University and Waseda University (Tokyo), in particular. The

invitation to Japan, in November 2019, of Professors Pierre Frantz and Renaud Bret-Vitoz (Sorbonne University), in which I took part by organizing a half-day study session on their research at Osaka University, was a valuable opportunity to showcase this Franco-Japanese network.

In consideration of those ongoing fruitful cooperations, and of the essential issues involved in the project, not only regarding the academic "Republic of letters", but also regarding the general political interest, the inquiry shall be continued and deepened.

5. 主な発表論文等

〔雑誌論文〕 計7件（うち査読付論文 6件／うち国際共著 3件／うちオープンアクセス 5件）

1. 著者名 Eric Avocat	4. 巻 31
2. 論文標題 Comment bien trahir les images	5. 発行年 2023年
3. 雑誌名 日本フランス語フランス文学会、Cahier	6. 最初と最後の頁 13-14
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 無
オープンアクセス オープンアクセスとしている（また、その予定である）	国際共著 -
1. 著者名 Eric Avocat	4. 巻 62
2. 論文標題 Satire politique et genres dramatiques pendant la Revolution francaise - Comedie des moeurs parlementaires, comedie de moeurs parlementaire	5. 発行年 2023年
3. 雑誌名 大阪大学フランス語フランス文学会、Gallia	6. 最初と最後の頁 13-23
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
オープンアクセス オープンアクセスとしている（また、その予定である）	国際共著 -
1. 著者名 Eric Avocat	4. 巻 61
2. 論文標題 La representation politique et ses mysteres, dans le theatre de la Revolution francaise : Entre role dramatique traditionnel et role politique nouveau	5. 発行年 2022年
3. 雑誌名 Gallia	6. 最初と最後の頁 37-50
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
オープンアクセス オープンアクセスとしている（また、その予定である）	国際共著 -
1. 著者名 Eric Avocat	4. 巻 1
2. 論文標題 Un topos a revisiter dans les Mazarinades : la question des regimes politiques	5. 発行年 2021年
3. 雑誌名 L'exploration des Mazarinades (Tadako Ichimaru, dir.)	6. 最初と最後の頁 165-174
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
オープンアクセス オープンアクセスとしている（また、その予定である）	国際共著 該当する

1. 著者名 Eric Avocat	4. 巻 1
2. 論文標題 Parole representee, parole des representants. L' institution parlementaire, objet de spectacle ?	5. 発行年 2020年
3. 雑誌名 Actes du colloque "Revolution francaise et spectacles", Faculte des lettres de l'Universite Meiji	6. 最初と最後の頁 51-64
掲載論文のDOI (デジタルオブジェクト識別子) なし	査読の有無 有
オープンアクセス オープンアクセスではない、又はオープンアクセスが困難	国際共著 該当する

1. 著者名 Eric Avocat	4. 巻 2016
2. 論文標題 Un topos a revisiter dans les Mazarinades: la question des regimes politiques.	5. 発行年 2019年
3. 雑誌名 Recherches internationales sur les Mazarinades (Publications en ligne)	6. 最初と最後の頁 1-10
掲載論文のDOI (デジタルオブジェクト識別子) なし	査読の有無 有
オープンアクセス オープンアクセスではない、又はオープンアクセスが困難	国際共著 該当する

1. 著者名 Eric Avocat	4. 巻 63
2. 論文標題 "Comment en un plomb vil l'or pur s'est-il change?" Athalie contre la Constituante, parodie et transfert du sacre	5. 発行年 2024年
3. 雑誌名 大阪大学フランス語フランス文学会、Gallia	6. 最初と最後の頁 29-42
掲載論文のDOI (デジタルオブジェクト識別子) なし	査読の有無 有
オープンアクセス オープンアクセスとしている (また、その予定である)	国際共著 -

〔学会発表〕 計13件 (うち招待講演 9件 / うち国際学会 6件)

1. 発表者名 Eric Avocat
2. 発表標題 Enseigner (par) la litterature dans les cours de francais a l' universite
3. 学会等名 日本フランス語フランス文学会秋季大会
4. 発表年 2022年 ~ 2023年

1. 発表者名 Eric Avocat
2. 発表標題 Parliamentary eloquence during the French Revolution: reception, posterity, criticism (in French)
3. 学会等名 Ecole Normale Supérieure de Lyon (ENS-LSH, Lyon, France) (招待講演)
4. 発表年 2022年～2023年

1. 発表者名 Eric Avocat
2. 発表標題 Les armes de la parole. L'eloquence revolutionnaire au defi et au miroir de la violence
3. 学会等名 Eloquences revolutionnaires et traditions rhetoriques (招待講演) (国際学会)
4. 発表年 2021年～2022年

1. 発表者名 Eric Avocat
2. 発表標題 La Revolution francaise, source inepuisable pour l'imaginaire et la fiction
3. 学会等名 Colloque "Revolution francaise et litterature" (Maison franco-japonaise, Tokyo) (招待講演) (国際学会)
4. 発表年 2021年～2022年

1. 発表者名 Eric Avocat
2. 発表標題 Le "Theatre de la Revolution" de Romain Rolland
3. 学会等名 Colloque "Revolution francaise et litterature" (Maison franco-japonaise, Tokyo) (招待講演) (国際学会)
4. 発表年 2021年～2022年

1. 発表者名 Eric Avocat
2. 発表標題 Et tout le reste est littérature. Le travail de la langue, entre ce qu'elle doit être et ce qu'elle peut dire.
3. 学会等名 "La didactique de la littérature en licence", ワークショップ、日本フランス語フランス文学会(招待講演)(国際学会)
4. 発表年 2021年～2022年

1. 発表者名 Eric Avocat
2. 発表標題 Presentation du roman de Sorj Chalandon, "Enfant de salaud" (1)
3. 学会等名 Projet "Goncourt Japon"
4. 発表年 2021年～2022年

1. 発表者名 Eric Avocat
2. 発表標題 Presentation du roman de Sorj Chalandon, "Enfant de salaud" (2)
3. 学会等名 Projet "Goncourt Japon"
4. 発表年 2021年～2022年

1. 発表者名 Eric Avocat
2. 発表標題 Etre ou ne pas être en révolution : la représentation politique mise en question par le théâtre, dans Le Faux Député de Hyacinthe Dorvo et L'Homme d'Etat imaginaire de Cubières-Palmezeaux
3. 学会等名 15th Congress of the International Society for 18th Century Studies (招待講演)(国際学会)
4. 発表年 2019年～2020年

1. 発表者名 Eric Avocat
2. 発表標題 Parole representee, parole des representants: l'institution parlementaire, objet de spectacle?
3. 学会等名 Revolution francaise et spectacles, シンポジウム 明治大学(東京)(招待講演)
4. 発表年 2019年~2020年

1. 発表者名 Eric Avocat
2. 発表標題 Les scenes de la vie privee dans le theatre de la Revolution
3. 学会等名 La famille au 18e siecle シンポジウム慶應義塾大学(東京)(招待講演)
4. 発表年 2019年~2020年

1. 発表者名 Eric Avocat
2. 発表標題 La liberte des Anciens revisitee par le theatre revolutionnaire : un art democratique moderne?
3. 学会等名 16th Congress of the International Society for 18th Century Studies (招待講演)(国際学会)
4. 発表年 2023年~2024年

1. 発表者名 Eric Avocat
2. 発表標題 Le Prix Goncourt dans l'histoire de la France contemporaine
3. 学会等名 Le Choix du Goncourt du Japon - Symposium a l'Institut franco-japonais du Kansai
4. 発表年 2023年~2024年

〔図書〕 計7件

1. 著者名 三浦信孝	4. 発行年 2022年
2. 出版社 白水社	5. 総ページ数 47
3. 書名 作家たちのフランス革命	

1. 著者名 Renaud Bret-Vitoz, Sophie Marchand	4. 発行年 2022年
2. 出版社 Classiques Garnier	5. 総ページ数 9
3. 書名 Les Lumieres du theatre. Avec Pierre Frantz	

1. 著者名 Patrick Brasart, Helene Parent, Stephane Pujol	4. 発行年 2022年
2. 出版社 Classiques Garnier	5. 総ページ数 18
3. 書名 Eloquences revolutionnaires et traditions rhetoriques (XVIIIe et XIXe siecles)	

1. 著者名 Thibaut Julian, Vincenzo de Santis	4. 発行年 2019年
2. 出版社 Classiques Garnier	5. 総ページ数 15
3. 書名 Fievre et vie du theatre sous la Revolution et l'Empire	

1. 著者名 Xavier Bonnier, Arianne Ferry	4. 発行年 2019年
2. 出版社 Classiques Garnier	5. 総ページ数 18
3. 書名 Le retour du comparant. La metaphore a l'epreuve du temps litteraire	

1. 著者名 Yamajo Hirotsugu, et alii	4. 発行年 2020年
2. 出版社 朝日出版社	5. 総ページ数 13
3. 書名 Correspondances, 『コレスポンドランス』、北村卓教授、岩根久教授、和田章男教授退職記念論文集	

1. 著者名 Julie Brock	4. 発行年 2021年
2. 出版社 Editions Peter Lang	5. 総ページ数 9
3. 書名 Les chaines trajectives de la reception et de la creation	

〔産業財産権〕

〔その他〕

<p>Research map (Eric Avocat) https://researchmap.jp/Eric_Avocat?lang=en 大阪大学研究者総覧 Eric Avocat https://rd.iai.osaka-u.ac.jp/ja/d0578635e63d43e1.html Research map (Eric Avocat) https://researchmap.jp/Eric_Avocat?lang=ja 大阪大学研究者総覧 Eric Avocat https://rd.iai.osaka-u.ac.jp/ja/d0578635e63d43e1.html</p>

6. 研究組織

	氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
--	---------------------------	-----------------------	----

7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
---------	---------