

上智大学英文学会

第43回大会プログラム

と き 2018年10月27日 (土)

ところ 上智大学6号館302、304教室

I 13:30 総会

開会の辞

会長・上智大学文学部英文学科教授 池田 真

活動報告・会計報告

事務局

II 研究発表

13:40 Reconsideration of “Ondoku (音読)” in English Education in
Japan: In Search of Learning Communities

上智大学大学院博士前期課程1年 大村 道彦

司会 上智大学文学部英文学科准教授 Pinner, Richard

14:10 Beauty and Becoming Gods: Mutual Responsibility for the
Salvation of Others in *Till We Have Faces*

上智大学大学院博士前期課程2年 高田 ひかり

司会 上智大学非常勤講師 下川 舞子

III 14:40 ポスターセッション

IV シンポジウム

15:10 「ピーターラビット」絵本の新しさ

白百合女子大学人間総合学部児童文化学科教授 白井 澄子

15:40 Stylistic Choices in Children’s Literature as an Aid to
Understanding and Vocabulary Acquisition

上智大学文学部英文学科教授 Cheetham, Dominic

V 17:00 閉会の辞

大会準備委員長 Cheetham, Dominic

VI 17:30 懇親会

上智大学教職員食堂 (2号館5階)

会費：4,000円 (大学院生・学部生は2,000円)

〈研究発表〉

Reconsideration of “Ondoku (音読)” in English Education in Japan: In Search of Learning Communities

大学院博士前期課程 1 年 大村 道彦

"Ondoku" is a Japanese word for reading texts aloud. It had been one of the most common ways of learning in Japan until several decades ago. However today, "ondoku" is considered as a monotonous and boring method and is very unpopular. This presentation is intended to cast a positive light on "ondoku" in the context of English education in Japan and sort out the current confusion in this area.

It has been nearly 150 years since Japan started the education of English language, but Japanese people do not seem to have formed a clear image of its educational principles yet. While the traditional methods are being forgotten, Western educational theories are rapidly implemented. Majority of the foreign teachers and their supporters are promoting their approaches in Japan without considering the ways in which people form their identity and establish their ways of life. My hypothesis is that the solution cannot be found within the field of language teaching because the issue is deeply related to the identity of Japanese people.

"Ondoku" can be traced back to the tradition of "sodoku (素読)." "Sodoku" is the technique Japanese people invented in order to read and translate, and to understand classical Chinese texts. The custom of "sodoku" was widely practiced among priest, aristocrats, samurai, commoners and even among children. Moreover, there used to be the learning communities in each regional schools, such as Terakoya (寺子屋), where teachers, younger and older classmates got together and practiced "sodoku" in unison.

Examining the ethos that supported "sodoku," we can see that the method was very compatible with Japanese people in terms of their identity and their ways of life. These Japanese ideas are completely different from those of Western individualism. Nowadays, along with the globalization, Western educational theories instilled in Japan expect students to act as individuals. Students are confused which identity they should follow. How Japanese people maintain their identity and their ways of life should be taken into consideration.

Viewing the process of learning in a Japanese cultural context will cast a new light upon the tradition of "sodoku." At the same time, the reconstruction of the communities in which Japanese people learn something together for a greater cause is much needed. These are more important than offering the language education to prepare students for the future.

Beauty and Becoming Gods:
Mutual Responsibility for the Salvation of Others in *Till We Have Faces*
大学院博士課程前期 2 年 高田 ひかり

C. S. Lewis (Clive Staples Lewis, 1898-1963), the author of *the Chronicles of Narnia* series, published his last work of fiction *Till We Have Faces* in 1956. It is a reworking of the famous story of Cupid and Psyche from *The Golden Ass* by Apuleius, the Roman writer, and was very unpopular among readers and critics at first because it was not as compact or clear as his former works. Even though many critics now argue that the novel is one of his best works, little study has been made on Lewis' understanding of human relationships expressed in it. In several works including *Till We Have Faces*, Lewis describes human salvation as "becoming gods/ goddesses". Humanity transformed into deity might sound bold, but it has its place in Christian theology, and is called "theosis" or "deification". In Christian tradition, deification means humanity receiving infinite beauty and immortality by participating in the Divine Nature, which is a central theme of *Till We Have Faces*. In this presentation, I would like to reinterpret the problem of beauty in the novel from the aspect of deification.

Even though the problem of beauty is one of the most crucial issues in *Till We Have Faces*, very little studies discuss it, as Carla A. Arnell points out in her paper. Arnell pays attention to beauty and discusses deeply what kind of a role beauty has in the novel. She explains that beauty prompts a sense of justice and distinguishes "beauty" from "sublime" defining the former as an inferior to the latter. Thus, Arnell concludes that Psyche's beauty is "personal, familiar, and seemingly finite beauty" and it is "susceptible to egoistic domination" of Orual while the sublime of "the god" is "impersonal, alien" and draws Orual "out of preoccupation with self and finite beauty".

However, Arnell fails to comprehend the full meaning of beauty in the novel. By analysing the text closely, I am going to show that in *Till We Have Faces* Psyche's beauty is not depicted as inferior to the beauty of "the god". Rather, Psyche's beauty is transformed as she approaches "the god". And Orual's longing for Psyche's beauty is also depicted positively, as something that is transformed into the longing for the ultimate beauty of "the god". I will also argue that these depictions of beauty that Arnell fails to acknowledge are based on Lewis' thought, which considers human salvation as deification and also values other's possibility of being deified as the base of the human relationships.

〈ポスターセッション〉

There will be display boards showing text / pictures on various topics in children's literature. Each display will be supervised by students. There will be displays on libraries, picturebooks (with books there to look at), multiple translation (with many copies of *Alice* to look at), poetry in children's literature (with variety of examples to look at), a display of minority translations of children's literature, and an introduction to the effects of illustration. Maybe you can also find a display to show the range of children's literature. If you don't know much about children's literature, you can get a little firsthand experience and meet some of the powerful concepts which shape the files.



〈シンポジウム〉

「ピーターラビット」絵本の新しさ

白百合女子大学人間総合学部児童文化学科教授

白井 澄子

ピーターラビットの絵本シリーズ第一作目にあたる『ピーターラビットのおはなし』(*The Tale of Peter Rabbit*)が出版されたのは1902年。出版から100年以上たった今でも、子どもから大人まで多くのファンを魅了し続けている。きょうは子ども向けの絵本という点に注目して、ビアトリクス・ポターが生み出した小さな絵本に込められた偉大な力について考えてみたい。

物語は、いたずら子ウサギのピーターがお母さんの言いつけを守らず、隣のマクレガーさんの畑に入って野菜を食べてしまったことで、マクレガーさんにつかまりそうになり、命からがら逃げおおせるという、ごくシンプルなものである。いったい、この絵本にどんな新しさが潜んでいるのだろう。

イギリスで本格的に子ども向けの絵本が作られるようになったのは19世紀後半である。だが、そのほとんどが昔話など既成のお話に絵をつけたものだった。しかし、ポターは自分で独創的な物語を作り、絵をつけた。それが『ピーターラビットのおはなし』である。作品には、その後の絵本や幼児向け物語の発達に欠かせない要素がたくさん含まれている——たとえば、主人公のピーターはいたずらっ子のように幼い読者の心をつかみ、ストーリーは起承転結がはっきりしてサスペンスがある。ポターは、彼女が愛した湖水地方に生息しているウサギやリスなどの動物を物語に登場させたが、その描き方にも新しさがある。さらに19世紀には教訓的な物語が多く書かれたが、『ピーターラビット』は面白くてユーモア(時にブラック!)があるのである。

現代の子どもたちは、カラフルで楽しい絵本に囲まれて育ち、私たちもそれを当然のことに考えているが、絵と文がうまく絡み合った現代の絵本が生まれたのは、「ピーターラビット」絵本の登場があつてのことだと言っても過言ではない。

Stylistic Choices in Children's Literature as an Aid to Understanding and Vocabulary Acquisition

上智大学文学部英文学科教授 Cheetham, Dominic

Children's literature, especially for younger readers, needs to be easier to understand than adult literature. This is usually assumed to result from the use of easier vocabulary and grammar in children's stories. However, corpus analysis of children's novels has shown that the frequencies of rare and difficult words in children's novels are often equal to those found in adult literature. In this presentation I look at some of the stylistic techniques commonly found in children's literature which help readers both understand and learn the less common vocabulary.