

ISSN 1347-6440

英語英文学叢誌

第 53 号

早稲田大学英語英文学会

2023

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(表紙題字：原 子朗)

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学会活動報告

早稲田大学英語英文学会の主な活動（2023年度）

1. 英語で仕事をしてみないか！ セミナー

英語を使って仕事をしている卒業生による講演

「事件解決の一翼を担う警視庁通訳人—自らの英語力を“誰か”のために」(p.8にポスター掲載)

講演者：大坂 卓哉 さん（警視庁 通訳センター 通訳第一係）

日時：2023年7月13日（木）17:00～18:40

場所：16号館 608 教室

[2022年度情報（参考）]

「航空機を安全に目的地へ ～英語が活躍する航空の世界～」

講演者：菊池 美帆 さん（航空管制官）

日時：2022年7月14日（木）16:30～18:00

場所：16号館 406 教室

2. 留学ガイダンス

早稲田大学留学センター、教育学部事務、英語英文学会による合同ガイダンス

「2023年度留学ガイダンス」(p.9にポスター掲載)

日時：2023年10月5日（木）12:30～13:00

場所：16号館 107 教室

[2022年度情報（参考）]

「2022年度留学ガイダンス」

日時：2022年10月4日（火）12:20～12:50

場所：16号館 105 教室

3. 早稲田大学英語英文学会 合同大会

早稲田大学英文学会（文学学術院）と合同での研究発表会、及び講演

「2023 年度合同大会」（学部生の部募集あり）

日時：2023 年 12 月 2 日（土）

場所：16 号館、および 14 号館

講演情報：

「翻訳の忠実性と透明性のはざままで」

講演者：鴻巣 友季子 氏（翻訳家・文芸評論家）

[2022 年度情報（参考）]

「2022 年度合同大会」（学部生の部募集あり）

日時：2022 年 12 月 3 日（土）

場所：16 号館、および 14 号館

講演情報：

「コロナ禍における第一言語獲得研究」

講演者：折田 奈甫 氏（早稲田大学理工学術院 准教授）

菅原 彩加 氏（早稲田大学理工学術院 准教授）



Metropolitan Police Department

英語で仕事をして見ないか！セミナー 2023

事件解決の一翼を担う 警視庁通訳人

—— 自らの英語力を“誰か”のために

7/THU
13

講演者：大坂卓哉さん
2018 年度英語英文学科卒業生

17:00~18:40
16 号館 608 教室

主催：早稲田大学教育学部英語英文学科・早稲田大学英語英文学会
お問い合わせ：eigoebun-joshu@list.waseda.jp

英語英文学科生対象 留学ガイダンス



2023年10月5日(木)
12:30~13:00
16号館107教室

ご説明します！

単位振替制度
ゼミ登録手続き
海外インターン情報 etc.

主催：早稲田大学教育学部英語英文学科、早稲田大学英語英文学会
協力：早稲田大学留学センター、早稲田大学教育学部事務所、
ライトハウス・キャリアエンカレッジ株式会社

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論文

英文学

Affective Disconnection in E.M. Forster's *A Passage to India*: Olfactory and Tactile Senses

Takeo TAGUCHI

Introduction

As is shown in the epigram “Only connect...,” in *Howards End*, E.M. Forster repeatedly includes the theme of “connection” with others in his novels. For Forster, connection was his earnest wish because he believed that it would resolve the fragmentation of human relationships that modernity had been ruining.¹ In *A Passage to India* (hereafter *Passage*) in 1924, he sought a connection between the Indian and British people.

Literary scholars have focused on how and why characters fail to connect in *Passage*, mainly using modernity and post-colonial approaches.² At present, previous studies do not sufficiently mention the role of affect, associating it with connection in *Passage*. However, affect is effective for analyzing connections owing to its dynamic power of movement. Therefore, this study examines connection in *Passage* by focusing on olfactory and tactile affects, which have received attention as alternatives to optical senses in the age of modernity.

1. Affect Theory: Olfactory and Tactile Senses

Studies on affect have increased in interdisciplinary fields since the mid-1990s. This study introduces influential previous studies on affect theory and then presents the definition and characteristics of affect.

In *Affect Imagery Consciousness*, Silvan Tomkins's pioneering study attempts to separate emotion from affect. Emotion can be categorized by language, whereas affect cannot be defined by verbal expressions and always moves between categories. Unlike emotions which we can reflect, affect cannot be contemplated; therefore, it is irrational and antirational. Following this idea of affect, Eve K. Sedgwick's *Touching Feeling*, criticizing “strong” theories and paranoid reading in which post-structuralist's customary thoughts adhere

rigidly to reveal hidden power and violence, looks for the possibility of “weak” theories. Sedgwick proposes restorative reading, enabling one to capture affect “beside” binary oppositions that the strong theory cannot capture.

In *What is Philosophy?*, Gilles Deleuze and Félix Guattari recognize affect as “becoming” between a human and a non-human, stating a characteristic of affect which enables a human and non-human to be connected via their body. One human body and another go through a process in which they separate their own traits from each other, deform their bodies, and become adjacent to one another. The perpetual process of encountering and interacting with each other is performed among a human, another human, an animal, an object, and so forth; affect travels from one body to another, continuously moving “in-between” and “beside” bodies, therefore intersubjectively connecting those bodies. Following Deleuze and Guattari’s concept of affect, Brian Massumi, deepening it based on biological approaches, develops affect theory in cultural studies, especially analysis of affect in virtual media.

After reviewing the history of affect, Mellissa Gregg and Gregory J. Seigworth’s *The Affect Theory Reader* (2010) defines affect by focusing on its dynamics from the perspective of interdisciplinary fields.

Affect arises in the midst of *in-between-ness*: in the capacities to act and be acted upon. Affect is an impingement or extrusion of a momentary or sometimes more sustained state of relation as well as the passage (and the duration of passage) of forces or *intensities*. That is, *affect is found in those intensities that pass body to body* (human, nonhuman, part-body, and otherwise), in those resonances that circulate about, between, and sometimes stick to bodies and worlds, and in the very passages or variations between these intensities and resonances themselves. (1; emphasis added)

Here, affect continuously moves between bodies. Therefore, the bodies are open to other bodies, and the bodies are connected. Affect’s dynamism also drives bodies to connect with surrounding objects and constructs rhizomic networks

among bodies. The dynamic power of affect enables those who share it to connect with other individuals, non-human objects, and communities beyond time and space.³

Next, affect of olfactory and tactile senses are highlighted. According to Hans J. Rindisbacher's *The Smell of Books*, olfactory perception has been marginalized an "anti-rational" sense. Aristotle recognizes it as a "lower" sense incapable of perceiving Idea, in contrast to the optical perception privileged in ancient Greece.⁴ Olfactory perception began to be linked to the past and memory at the beginning of 20th century. Sigmund Freud points out the retrospectivity of smell because Freud associates olfactory sense with an infantile stage, since a baby relies on olfactory perception when crawling. Walter Benjamin's view is useful in considering the relationship between smells and memory. Benjamin claims that the limitation of optical perception is due to its reflective characteristic in "The Work of Art in the Age of Its Technical Reproducibility." "[The] tasks which face the human apparatus of perception at historical turning points cannot be performed solely by optical means – that is, by way of contemplation" (40). Instead, he focuses on the perception of "lower" senses, for they are not contemplative but faint and immediate to show the past image. Benjamin also remarks that "[the] true image of the past flits by. The past can be seized only as an image that flashes up at the moment of its recognizability, and is never seen again" ("On the Concept of History," 390). To capture the past image, Benjamin pays attention to olfaction among "lower" senses, in "On Some Motifs in Baudelaire" as follows:

The scent is the inaccessible refuge of *memoire involontaire*. It is unlikely to associate itself with a visual image; out of all possible sensual impressions, it will ally itself only with the same scent. If the recognition of a scent can provide greater consolation than any other memory, this may be because it deeply anesthetizes the sense of time. A scent may drown entire years in the remembered odor it evokes. (335)

After Benjamin mentions Marcel Proust's episode of the madeleine, in contrast to the optical senses, he gives authority to olfaction because it enables one to seize and recall one's past memory as the narrator of Proust's works.

Furthermore, in *Affective Mapping*, Jonathan Flatley successfully connects affect with Benjamin's idea of the past to collectiveness by relating it to the madeleine episode. In particular, Flatley emphasizes the tradition that affects the perceiver's memory as follows:

We can see that there is nothing inevitable about this situation, Benjamin asserts, by recalling, for example, that *in the past, rituals, traditions, and festivals could work like collective, planned tastes of the madeleine, allowing one reliable access to experience and memory.* (68; emphasis added)

Tradition functions as a reservoir of involuntary memory. The reservoir fills the affect of daily experiences, enabling those who share affect to achieve collective connections by touching on the traditions of the recalled past. Therefore, smell recalls the perceivers' past, makes them experience tradition, and enables them to collectively connect with each other.

In addition to the olfactory affect, the tactile affect should be mentioned because it is closely related to intimacy in the modern age. In ancient Greece, Aristotle first recognizes the tactile sense as essential for survival because of its bodily and immediate traits. Unlike the optical sense, Aristotle categorizes tactile sense as a "lower" sense that is not essential for art and intellectuality. Consequently, it is tied to irrationality and animality. In the modern age, Sigmund Freud associates the tactile sense with humans' desire to return to primitive states in which one is free from repression and enjoys bodily, animalistic, and thus libidinal pleasure. Combining Aristotle's view of touch and Freud's argument, Mineo Takamura argues that for modern artists, "touch functions as a reminder of immediacy, conveying the values of unity, intertwinement, and intimacy found in the physical, organic, and primitive reality" (5). In summary, tactile affect evokes animalistic and immediate intuition to strengthen

intimacy, thereby enabling people to be connected.

2. Aziz's Power of Affective Connection in the Mosque

In this section, I discuss Aziz's affective power of connection due to olfactory perception. The sweet smells of flora have the power to recall Aziz's memories, especially the traditional Persian poetry of the Mughal Empire. When the "trees smelt sweet" in Hamidullah's garden, Aziz first finds that "scraps of Persian poetry came into his head." After that, he stops by a mosque where "flowers smelt delicious in the station-master's garden." Perceiving the sweet smell, Aziz again recollects "a Persian inscription" of "the quatrain on the tomb of a Deccan king," where "The Rose will blossom and the Spring will bloom." Here, Aziz's imagination enables him to travel retrospectively to the era of the Deccan kingdom, one of the kingdoms in the Mughal Empire, in a spring filled with the sweet smell of roses. It then imaginarily brings him to the Mughal Empire and enables his individual experience to connect with collective experiences.

In this phase, such affective and traditional experiences make Aziz susceptible and open to connecting with others, including things:

[Aziz] repeated the phrase with tears in his eyes, and as he did so, *one of the pillars of the mosque seemed to quiver*. It swayed in the gloom and was detached. Belief in the ghosts ran in his blood, but he sat firm. *Another pillar moved, a third*, and then an Englishwoman stepped out into the moonlight. (14; emphasis added)

The "tears in his eyes" indicate his emotional rise, so his high affective intensity. Furthermore, his strong affect drives him to distort reality and enables him to connect with an illusionary space, in which the pillars quiver and move in response to his affective rise. Aziz's affect connects him with space, and Mrs. Moore suddenly enters this place at this moment. In this affective space, Aziz encounters Mrs. Moore and is deeply attracted to her. After this event, though she is an Anglo-Saxon, he recognizes Mrs. Moore as "an Oriental" whose

power of feeling realize mutual understanding beyond reason, as Foster says in his “Notes on the English Character.” Aziz blindly believes and trusts her throughout the novel. Mrs. Moore also insists Aziz’s innocence in the trial of the Marabar Caves incident with absolute certainty from the “idea more than the words,” the reason beyond rationality. Their mutual trust does not seem understandable, but the affective connection in the Mosque makes it possible.

3. Affective Disconnection in the Caves

Moving from the Mosque to Caves, Forster describes the impossibility of the connection between the Indians and the British, focusing on Mrs. Moore and Adela’s affective reactions.

Many critics argue that Mrs. Moore is to experience the echo in Marabar Caves, but before that, tactile and olfactory affects are combined, then the hybridized affect makes her more susceptible to fear of the echo. During the expedition to the Marabar Caves, Mrs. Moore enters a cave with Aziz and Adela, and then she enters the following situation just before the echo:

Crammed with villagers and servants, the circular chamber began to *smell*. [Mrs. Moore] lost Aziz and Adela in the dark, *didn’t know who touched her*, couldn’t breathe, and *some vile naked thing struck her face and settled on her mouth like a pad*. She tried to regain the entrance tunnel, but an influx of villagers swept her back. She hit her head. For an instant she went mad, hitting and gasping like a fanatic. For not only did *the crush understandable and stench alarm her*; there was also a terrifying echo. (109; emphasis added)

Mrs. Moore first perceives the smell of the villagers and servants. The hot climate in the chamber causes them to emit strong odors of sweat, which immediately and intuitively show the corporal, animalistic, and sexual traits of Indians in the lower castes. As Janice Carlisle argues, olfaction is closely tied to emotion, instinct, physicality, sexuality, and even animality, based on

the psychophysiology of the Victorian era. Therefore, smell works as a sense of difference, as “foreigner and countryman, sane and insane, young and old, gentle and common are differentiated from each other through the perception of odors.” (28)

When exposed to the odor of Indian sweat, Mrs. Moore is affected by the tactile senses with somatic and sexual traits. Crammed by the Indian villagers, she is touched by an unidentified Indian. Sequentially, “some vile naked thing struck her face and settled on her mouth like a pad.” This scene appears to be obscene and indicates that she believes she has been sexually assaulted by them through animalistic and sexual desires.

Therefore, the two senses of smell and touch synergistically affect Mrs. Moore, making her terrified and oversensitive to others' feelings. Just after this, “boum,” an auditory affect beyond human reason, terrifies her. In *The Location of Culture*, Homi Bhabha interprets this echo as colonial nonsense, which disturbs binary relations, denies interpretation, and does not make sense. However, the auditory affect comes after the somatic and uncomfortable affect due to olfaction and tactility. As it were, Indian “flush” follows “boum.” The echo is so closely tied with the body, one “feels” nonsense but cannot “think” it. As stated above, Aziz and Mrs. Moore are connected in the Mosque through affect but are dissolved by another in the cave, which is synergistically intensified by the olfactory, tactile, and auditory senses.

As Mrs. Moore shows her feelings of rejecting the Indians' bodily affect, the echo awakens Adela to feel it as well. Only after Adela experiences the echo and is stuck by the cactus spines in her skin, her once-obtuse body becomes sensitive to bodily affect. Just after the case of the Marabar incident, she goes out from the court and “a mass of Indians” comes close to her. Then, she feels the “disquieting” smell of Indians:

Turning from them, she was drawn into a mass of Indians of the shop-keeping class and carried by them towards the public exit of the court. The faint, indescribable smell of the bazaars invaded her, sweeter than a

London slum, yet more disquieting: a tuft of scented cotton wool, wedged in an old man's ear, fragments of pan between his black teeth, odorous powders, oils — the Scented East of tradition, but blended with human sweat as if a great king had been entangled in ignominy and could not free himself, or as if the heat of the sun had boiled and fried all the glories of the earth into a single mess. (169; emphasis added)

Pushed out of court by a mass of Indians, she was affected by the smell of the bazaars. It at first retrospectively brings her back to “a London slum,” reminding her of the uncomfortable odors of the East End in London filled with combined stinks of poverty, filthy, smog, and the Thames. After referring to the darkness of England, smell drives her to re-experience the shared trauma of the English people.

Then, the stink recalling the memory of a London slum is blended with the odors of the Other. It is noticeable that the corporal language of the old man in “the shopkeeping class” devastates the sweet smell of “the Scented East of tradition” that Orientalist discourses have constructed. The “old man’s ear” ruins the scent of “a tuft of scented cotton wool;” the blackness of “his black teeth” comes from “fragments of pan,” and his “human sweat” is mixed up with fragrances of “odorous powders” and “oils.” The physicality of the old man, associated with poverty and uncleanness, appeals to Adela’s bodily senses and powerfully spoils the sweetness of the Indian scent tradition. Therefore, by causing English trauma and then blending it with the disillusion of the traditional Indian smell, the olfactory affect represents Adela’s rejection and disconnection from India. Similarly, the bodily affect strengthens the echo, as in the case of Mrs. Moore, whereas the echo awakens Adela’s body. The echo and the Indian body are not separable but mutually complementary.

4. Future Connection in the Temple

Although affect in the Marabar Caves proves that connection is not achieved, in the Temple, we can see the possibility of connection in the future from affec-

tive intercourse between Aziz and Ralph Moore, who is Mrs. Moore's son and belongs to the future generation of English. Their tactile intercourse implies a future connection between the Indians and the British. When Aziz encounters him at Mau in the Temple two years later, a bee attacks Ralph and provides him with a painful tactile affect. Aziz asks Ralph to treat the bee-stings but Ralph at first refuses his tactile treatment because "[Aziz's] hands are unkind." Nevertheless, after the religious procession of Hindus by Aziz and Ralph, they reconcile as follows:

"I must go back now, good night," said Aziz, and *held out his hand*, completely forgetting that they were not friends, and focusing his heart on *something more distant than the caves, something beautiful. His hand was taken*, and then he remembered how detestable he had been, and said gently, "Don't you think me unkind any more?"

"No."

"How can you tell, you strange fellow?"

"Not difficult, the one thing I always know."

"Can you always tell whether a stranger is your friend?"

"Yes."

"Then you are *an Oriental*." (227; emphasis added)

As soon as Ralph takes Aziz's hand, the tactile affect makes them transcend time and space by sharing "something more distant than the caves, something beautiful." Their tactile perception brings them to a beautiful scene in the Mughal Empire, where roses give off a sweet smell and bulbuls sing. In that traditional space, Ralph is now able to feel that Aziz is no longer an "unkind" stranger and Aziz calls the young Britisher an "Oriental" as well as her mother. In this way, they can realize their connection by interacting not by words, but by affect. It is also notable that the tactile contact is a handshake. Merleau-Ponty's phenomenological image of handshaking blurs the boundaries between the subject and the object, thus destabilizing the power relationship between them

and that between England and India in a figurative sense.

Conclusion

In conclusion, as Adela and Mrs. Moore's affective rejection shows, it is impossible for the British and Indian to be connected in *Passage*. Nevertheless, the novel implies a future connection by describing the intimacy caused by the affect between Aziz and Ralph. When arguing for disconnection in the novel, critics overemphasize the echo in the Marabar Caves that affects Mrs. Moore and Adela. This trend appears to encourage critics to focus on the tragic parts of the novel, but I would like to emphasize that affect enables us to pay more attention to the celebratory vision of connection in the Temple.

Passage also illustrates Forster's strategy against the linear plot of literary realism. *Passage* is first "seemingly" a realism novel. As the affect of lower senses brings the past to the present again and again, it disturbs linear senses of time, then dissolves this seemingly-ness. "Lower" senses, therefore, work as Forster's counter-realism strategy. This anti-realist trait is unique because of Forster's adoption of the realist tradition. So-called "high-modernists" works of Virginia Woolf or James Joyce, especially their novels since 1920s, abandoned the tradition of realism to seek their own experimental ways of narrative forms based on their senses of temporality and spatiality. Forster adopts traditional traits of realism. This difference allows Forster to retain his own approach to narrative.

Notes

- 1 Connection is Forster's earnest desire to improve England. In "What I Believe," Forster emphasizes "personal relationships" to solve the fragmentation of human relationships due to modernity. He states that personal relationships are "something comparatively solid in a world full of violence and cruelty," (65) establishing "a little order into the contemporary chaos" (66). He, then, appreciates a "variety" of personal relationships as a virtue of democracy, as "[democracy] does start from the assumption

that the individual is important, and that all types are needed to make a civilization" (67). Forster believes that connecting a variety of personal relationships can help save Western civilization. In his novels, Paul Peppis argues, Forster represents national allegories to "redress England's maladies by connecting – in love, marriage, blood – different national types" (48). Forster attempts to describe the connection between characters to find a possibility for the better condition of England through trial and error. Although novels from outside England appear to have no relation to England, the foreign setting emphasizes the vices and virtues of England and its people. Furthermore, Forster seeks virtues that Englanders do not have from non-English people in a foreign setting. To illustrate, in "Notes on the English Character," Forster evaluates the Orientals' power of feeling in order to improve "undeveloped hearts" of "the Englishman" who "can't feel" due to public school education (272).

- 2 Previous studies have analyzed how Forster's antipathy toward modernity disturbs the forms of the novel in terms of temporality and spatiality. This echo in the Marabar Caves distorts traditional forms of realism. Although readers and critics have paid attention to the realist characteristics of *Passage*, Malcolm Bradbury, in *The Modern British Novel* (1993), reveals Forster's modernist forms. Through rhythms, such as the echo that repeatedly appears in the novel, Forster, as well as other modernists such as T. S. Eliot, Virginia Woolf, and James Joyce, represents his concern for desolating Western civilization after the Great War. In particular, the echo comprehensively and symbolically shows disconnection, fear of wars, the collapse of morality, anxiety over sexuality, and antipathy toward modernity. Bradbury mentions that the sound effects of the novel make forms, but Peter Childs focuses on the repetition of themes symbolized by the echo of *Modernism* in 2000. As the echo repeatedly appears, the symbol reminds readers of "dark, empty, oppressive and mysterious India" and "spiritual nullity, sexual fear and human inconsequence in the universe," and Western "skepticism over knowledge, God, identity, morality, civilization and

communication seems to undermine the imperial, masculine and Victorian certainties of the previous century” (194–5). In 2002, in *E.M. Forster’s Modernism*, David Medalie discusses how modernism, which combines realism with symbolism, stems from the gap between Forster’s first visit to India in 1911 and his second visit in 1921. Forster wrote the draft after his first visit. Therefore, his style was relatively realistic. During his second visit, Forster revised the manuscript because of his Indo-British political concerns after the Amritsar massacre. The gap between the two visits increases the impossibility of a connection. In 2004, in *A Shrinking Island*, focusing on Woolf, Eliot, and Forster, Jed Esty argues that the modernists’ “Englishness,” which used to be less visible in their earlier works, reappears in their later works, following the “shrinking” of the British Empire. Their metropolitan perception, seen in their earlier works, conflicts with the pastoral ideals evoked by the shrinking British Empire. These conflicts leave traces in space, based on Fredric Jameson’s spatial language. Esty interprets spatial infinity in the Marabar Caves as a trace of Forster’s nostalgia. Therefore, connecting modernity with post-colonial approaches, Esty concludes that Forster’s nostalgia ruins the connection in the novel.

Outstanding post-colonial studies are as follows: In *Orientalism* in 1978, Edward Said shows the cause of disconnection between nations due to Forster’s fantasy of the Orient, which prevents him from describing the reality of India and Indians, but encourages him to write about Orientals understandable for Westerners. For instance, Forster described Aziz as a Muslim, but not a Hindu, in order for Muslims to be relatively familiar with Westerners. Forster depicts the disconnection between Aziz and Fielding to indicate the gap between unreal Indians and England.

In 1992, Sara Suleri’s *The Rhetoric of English India* interprets the echo in the Marabar Caves as a metaphor of fear, anxiety, and trauma of the British colonizers in her deconstructive reading. Unlike Said, whose reading relies on the binary opposition between the West and East, Suleri deconstructs the duality between the West/East, England/India, coloniz-

ers/colonized people, and the significantly heterosexual/homosexual in the colonial encounter. Forster's homoerotic desire blurs the boundaries between the heterosexual/homosexual, colonizer/colonized, West/East, and middle (upper) class/lower class. His desire highlights the love between Aziz and Fielding and the existence of "the punkah wallah" who has homoerotic physical perfection despite his social position in the untouchable class. These contradictions confuse readers' imperial gazes and appear as allegories, especially the echo in the cave.

- 3 Focusing on the dynamic power of affect, literary critics have argued about the connections between literary works and authors, characters, and readers. For example, Bruce R. Smith in *Phenomenal Shakespeare* (2010) refers to affective connections that transcend time, focusing on Shakespeare's reading experience, his contemporaries, and recent readers. As for studies on modernist literature, in *Affective Mapping* (2008), Jonathan Flatley argues that Henry James leaves ambiguity about the ghost in *The Turn of the Screw* on purpose, because ambiguity provides readers with poses to objectively reconsider their feelings about the ghost. James then invites readers to "read into" what he intends in the text and himself in the context of homosexuality.
- 4 Since Western culture has focused less on smell, there are few comprehensive literary criticisms from the perspective of smell. Janice Carlisle's *Common Scents* in 2004 focuses on the smell of Others in Victorian novels. By analyzing the smell representations of Trollope, Gaskell, Eliot, Thackeray, and Dickens, Carlisle reveals that olfactory perception separates class, gender, and race in England. In *The Power of Smell in American Literature* (2017), associating smell with affect and abjection, Daniela Babilon analyzes the political subversion of racial, class, gender, and sexual minorities in American literature from the early Puritan era to the twenty-first century.

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書評

Joan Tronto, *Moral Boundaries* (Routledge, 1993)

関野 佳苗

ケアという行為に付随する価値、つまり「気づかいや責任感、養育、思いやり、そして他者のニーズに答えること」(Tront 3)は伝統的に女性と結びつけられてきた道徳的価値であり、同時に政治的領域から除外されてきた価値でもある。本書はこのような道徳と政治のあいだにある「境界 (boundaries)」を再考し、より良い社会の構築のために「ケアすること (caring)」を人間生活の中心に据えて思考することを提案する。

すでに本書の出版から30年が経ち、発達心理学の観点からケアの倫理を最初に提唱したキャロル・ギリガン (Carol Gilligan) 以後のケアの倫理の論者として、本書の著者であるジョアン・トロントの体系的な理解が進んでいる。そのなかで、本書に対してはパラダイム・シフトを提案しながらも具体的なケーススタディがなされていないことが指摘されているが (Hankicsky 27)、女性の道徳性の批判的な問い直しから出発し、ケアの倫理を政治的理論の中心とすることを主張したインパクトはいまだ衰えていない。

政治学においてケアの倫理を論じた先駆的人物として知られるジョアン・トロントによる本書は3部構成になっている。第1部においてトロントは、「女性のほうが男性よりも道徳的である」という「女性の道徳性 (women's morality)」を政治的主張の土台とする20世紀の政治運動がさほど実を結ばず、それらの運動が想定している「女性」という枠組みが問題含みであると指摘する。続けて、こうした「女性の道徳性」の主張から脱却しながらも、伝統的に女性と結びつけられてきた価値を含む「ケアの倫理」を志向すべきだと議論する。

第2部ではスコットランド啓蒙主義の思想家を取り上げながら道徳の問題を女性の領域と見なす短絡的な図式を問い直し、現代において道徳的なものと政治的なものを区別する「道徳的境界 (moral boundaries)」が18世紀に構築されたものであることを明らかにする。さらには、ギリガンをジェンダーの観点から議論する妥当性を分析し、彼女の功績

を評価しつつもギリガンが提示するケアの倫理の限界も指摘している。

第3部では、第2部で問い直した道德のオルタナティブとして「ケア」という概念を導入する。トロントはケアを、人間を相互依存的な存在として捉えることと定義し、本概念を政治的理論の中心とすることを提案する。そうすることで、道德と政治の間にひかれている境界を再編し、より公平で人道的な社会へ進んでいくことができると主張する。

2018年には本書の出版25周年を記念し、政治学や社会政策学を専門とする研究者とトロントを招いたシンポジウムが開催されている。発表者たちはそれぞれの学術分野においてケアの倫理を政治的理論の中心と据えるための取り組みを論じ、改めてトロントの功績を評価した。トロントもその応答のなかで、本書が提示した道德と政治を区別する「境界」という空間的なメタファーが、個別の状況が変化したとしても現代の政治的状況に説明を加える方法としていまだに有効であると述べている (Kaufman-Osborn 21)。

出版当時、女性的な要素の再評価を目指すようなカルチュラル・フェミニズムの産物であると誤解されたことについて、トロントはケアの倫理が「相関する力 (relational power)」について考えることだという点が見過ごされたからだと語る (Kaufman-Osborn 22)。本書は文学研究書ではないが、ケアの倫理を探求することが相互に関係する力関係を理解し思考していくものであるという本書の知見を、文学批評に導入することは可能である。なぜならば、文学批評もまた文学テキスト内の登場人物のあいだに存在し、ときに新しく生じる権力関係を読み解いていく研究分野でもあるからだ。近年の文学批評におけるケアの倫理の探求の高まりにおいて、本書の重要性はさらに増しているといえるだろう。

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早稲田大学英文学会（文学学術院）・
英語英文学会（教育・総合科学学術院）
2022年度合同大会
（2022年12月3日（土）早稲田大学早稲田キャンパス16号館）
研究発表会（13時00分～15時15分）研究発表要旨

Affective Disconnection in E.M. Forster's *A Passage to India*: Smell and Touch

早稲田大学 本庄高等学院 非常勤講師 田口 嵩人

As is shown in the epigram “Only connect...,” in *Howards End* (1910), E.M. Forster (1879-1970) repeatedly deals with the theme of “connection with others” in his novels. In *A Passage to India* (1924), Forster searches connection between British and Indian people, among the English in India, and among Indians, mainly Muslims and Hindus. Previous studies have explained how and why the connection failed, mainly based on modernity and post-colonial perspectives. These studies have a trend to argue the impossibility of connection in *Passage* in their own approaches, but they tend to pay less attention to Forster’s positive views on the achievement of connection, despite Forster’s ambiguous attitudes in his novels.

This research, therefore, focuses on affect of “lower” senses, olfactory and tactile perception, to discuss the mechanism of connection/disconnection in *Passage*. This is because affect has a dynamic power to intersubjectively connect an individual with others, so it is effective to examine whether dynamics of affect can establish intersubjective connection among Forster’s characters. Here, Walter Benjamin’s view of “lower” senses is useful because they enable one to perceive the past images without going through languages in the age of modernity. Among the traits of smell and touch, retrospectivity is effective to argue whether connection is accomplished. Affect of “lower” senses reminds perceivers of the past images of tradition, enabling them to share

tradition, and finally intersubjectively connecting them with each other.

Olfactory and tactile affect once establish superficial and temporal connection between Indian and British people, and among British people in Mosque part in *Passage*. In Caves part, smell and touch impactfully show the impossibility of connection between Indian and British, also explaining the discord between Muslims and Hindus. Tactile affect in Temple part finally indicates the future hope of connection between Indians and English people.

ヴァージニア・ウルフにおける女性的なもの： エクリチュール・フェミニン再考

東京大学 人文社会系研究科 修士3年 松本 夏織

1929年の著作『自分ひとりの部屋』(*A Room of One's Own*)において、英国作家ヴァージニア・ウルフ (Virginia Woolf, 1882-1941) は、男性が発明した現行の文体は女性が使うには不向きであるため、女性作家は「女性のための文体」を模索する必要があると記した。この問題意識は、1970年代にエレヌ・シクスー (Hélène Cixous)、ジュリア・クリステヴァ (Julia Kristeva)、リュス・イリガライ (Luce Irigaray) など「フレンチ・フェミニスト」らによって展開されたエクリチュール・フェミニン (*écriture féminine*) の思想実践と通底している。

一方、フランス思想を理論構築の礎としたジュディス・バトラー (Judith Butler) は、「女性とは何か」を境界づける言語や法を問題化し、より包括的な連帯の政治への道を照らしたが、その際に展開した「フレンチ・フェミニズム＝本質主義」という図式が、エクリチュール・フェミニン理論の単純化とともに広く定着してしまったように思われる。『自分ひとりの部屋』は性に囚われることなく「ひとりの人間」として生きる世界を提案すると同時に、女性であるがゆえに受ける性差別の存在を指摘する一見両義的なテキストであるが、バトラーへの応答なしに、エクリチュール・フェミニンをウルフ分析に援用することは、ウルフのフェミニズム思想を男女二元論や本質主義の枠組みへと追いや

かねない。

以上を背景に本発表は、性差をすり抜けるエクリチュール・フェミニンの解釈枠組みを提示し、ウルフの文体・フェミニズム思想を性別二元論に寄らない「非—男性」の観点から包括的に捉え直すことを目的とする。そのために、イリガライの論考を導きの糸に、バトラーの「女」の解体・再構築論からエクリチュール・フェミニンを批判的に再読し、バトラーと「フレンチ・フェミニズム」の対立的視点から統合的視点への転換を示す。この分析を通して刷新された視座から、「女性の文体」を起点に生じたウルフの問いを見てゆきたい。

A Review of Concepts of Language Assessment Literacy (LAL) and the Development of a LAL Profiling Instrument for Teachers in Japan

教育学研究科 修士1年 溝口 龍平

Language assessment literacy (LAL) is generally defined as essential knowledge, skills, and principles that stakeholders should possess to work on assessment practices (Davies, 2008). Over the last two decades, various studies targeting language teachers have been conducted around the world, exploring teachers' LAL levels, assessment training needs, and factors related to LAL development. Vogt and Tsagari (2014) and Tsagari and Vogt (2017) investigated language teachers' experiences and needs of LAL training in seven European countries. The authors found the general lack of LAL training, indicating that the assessment practice has hardly improved because teachers' insufficient LAL forces them to assess learners as the teachers themselves had been assessed. In addition, these previous studies have indicated that the LAL training experience and needs differ across different contexts, necessitating the localized descriptions of LAL. In Japan, the core curriculum (MEXT, 2017) describes assessment as one of the competencies that pre-service teachers should develop. To foster teachers' LAL, effective assessment training should be conducted

(Deluca, Chaves, Bellara & Cao, 2013) according to their training needs. With this background, the current study aims to identify hypothetical and contextual dimensions of LAL of Japanese EFL teachers.

This mixed-method study comprises two parts, a quantitative questionnaire survey and qualitative follow-up interviews. First, the result from a localized questionnaire modified from the Language Assessment Literacy Survey (Kremmel & Harding, 2020) will identify Japanese teachers' LAL needs based on an exploratory factor analysis. Second, follow-up interviews with some in-service teachers will be conducted to identify more detailed LAL needs and interpretations of the items in the questionnaire. In this presentation, I will introduce the historical development of LAL concepts and the process of developing the questionnaire in Japan based on the result of a semi-structured interview with three in-service teachers.

Analysis of Tasks in Japanese Junior High School English Textbooks: How Much Do the New Textbooks Encourage Students' Communication?

教育学研究科 修士2年 堀尾 葵

From the revision of the Course of Study in 1998, Communicative Language Teaching has been the main focus in teaching English in Japanese schools (Hama, 2017). In addition, the revision in 2018 highlighted that students are required to think by themselves and to express their thoughts and opinions in English (MEXT, 2017). Although the importance of presenting thoughts and communicating in English is discussed recently, not all classrooms seem to succeed in taking the CLT approach (Hama, 2017). However, regardless of success in the CLT approach, most classes and teachers use textbooks. If teachers are able to use textbooks which include effective tasks to encourage students' communication, there will be less gap in the quality of the English classes students will receive, throughout the country. Here in this study, tasks

which interaction is necessary is investigated to see how well they actually promote authentic meaningful communication between students, using the 4 criteria which Ellis and Shintani have developed (Ellis, 2003; Ellis & Shintani, 2014). The analysis targets are tasks in junior high school English textbooks from 4 publishers, first published in 2016 and in 2021 which are approved by the Ministry of Education in Japan. As the result of coding based on the criteria, “having a gap” was the criteria which was most met for tasks in both textbooks. Criteria of “having focus on meaning,” “requiring students to use their own resource,” and “having outcome other than the use of language” were all met with a low percentage among the target tasks, however, the new textbooks published in 2021 included about twice as much tasks which met the 3 criteria compared with those published in 2016.

Examining the Effects of Integrated Practices of Explicit English Phonetic Instruction and Communicative Tasks for Japanese University Students: The Research Design

教育学研究科 博士1年 工藤 秀平

In recent years, second language (L2) pronunciation instruction has emphasized understandable pronunciation rather than native-like pronunciation as a realistic goal for adult L2 learners to achieve successful communication, more and more attention being paid to L2 speech comprehensibility (Levis, 2005; Derwing & Munro, 2009). Some previous studies have substantiated that explicit L2 pronunciation instruction (e.g., segmental or suprasegmental features) can be effective for improvement in learner’s L2 speech comprehensibility (Thomson & Derwing, 2015). However, few studies have addressed the integrated instruction of these two features (e.g., Gordon & Darcy, 2019) and further empirical evidence is required in this area. Therefore, the purpose of this study is to discuss an appropriate research design that I plan to conduct next year to examine the effectiveness of explicit

L2 pronunciation instruction including both segmental and suprasegmental features. In this study, the author is planning to adopt a pre-post experimental design with an experimental and control group to investigate the effects of the phonetic instruction. The experimental group will receive thirty-minutes English pronunciation instruction and engage in communicative tasks to practice weekly target items in each session, once a week for a total of 10 weeks while the control group will do vocabulary instruction the same number of times. The contents and procedure of the phonetic instruction is based on “A Communicative Framework for Teaching Pronunciation” (Celce-Murcia et al., 2010), a teaching method that integrates explicit pronunciation instruction and communicative activity practice. Other tentative, more detailed research methods will be discussed in presentation.

学部生の部

欧州スーパーリーグ構想の失敗から見えるイングランドの
サッカークラブとファンとの文化的つながり

教育学部 英語英文学科 4年 古仲 匠磨

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—メアリ・ウルストンクラフトの書簡体文学 |

早稲田大学 英語英文学叢誌 第54号 投稿規程

- (1) 執筆資格 当学会会員であること。論文は未発表のものであること。
(2) 締 切 2024年10月10日(厳守)
(3) 内 容 論文または書評。ともに、英語教育、英語学、言語学、英米文学に関するものに限る。

(4) 書式と枚数

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6. その他、書式の細部に関してはAPAまたはMLAの最新版に従うものとする。

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- (5) 審 査 論文・書評ともに、原則として編集委員より委託された担当分野の教員2名が審査し、可否を通知する(投稿原稿は返却しない)。なお、再審査は1回までとする。

- (6) 著作権 本誌に掲載された論文・書評の著作権は著作者に帰属する。ただし、第41号より、著作者は当該論文・書評を早稲田大学図書館の運営する「早稲田大学リポジトリ」で保存、およびWeb上で公開することに関し、その許諾を早稲田大学英語英文学会に委ねるものとする。

論文・書評執筆者紹介（掲載順）

田口 高人 一橋大学言語社会研究科博士後期課程在籍

関野 佳苗 岩手大学人文社会科学部講師

【編集後記】『英語英文学叢誌』第53号をお届けいたします。本号より電子媒体のみでの発行となり、ホームページ上で公開する形となりました。

2023年度は、合同大会後の懇親会を含め、すべての学会関連イベントがコロナ禍以前と同様の形式で開催されました。「英語で仕事をしてみないか！セミナー」では、警視庁通訳センターでご活躍中の大坂様をお招きし、貴重なご講演をいただきました。また、「留学ガイダンス」には多数の学生が参加し、コロナ禍で海外渡航が制限されていた時期を経て、多くの学生が留学に対する高い関心を持っていることを実感する機会となりました。

早稲田大学英文学会・英語英文学会合同大会では、計15本の研究発表が行われ、盛会のうちに終了いたしました。さらに、講演会にはエミリー・ブロンテの『嵐が丘』（新潮社、2003年）やマーガレット・ミッチェルの『風と共に去りぬ』（新潮社、2015年）の翻訳をはじめ、翻訳家・文芸批評家として著名な鴻巣友季子先生をお迎えし、翻訳の難しさや面白さについて大変興味深いご講演をいただきました。

最後になりましたが、本号では、編集規定に基づく厳正な審査を経た英文学の研究論文1本と書評1本を掲載しております。『英語英文学叢誌』が皆様にとって有意義な学術交流の場であり続けるよう、今後ともご支援とご投稿を賜りますようお願い申し上げます。また、非常にタイトなスケジュールの中、前号に引き続き本誌の刊行をサポートしてくださった株式会社ワードオン武内様に、この場を借りて御礼申し上げます。

12月5日（KN）

編集委員：虹林、守屋、肥田、星、川崎、工藤

英語英文学叢誌 第53号

2025年1月27日 発行

編集・発行 早稲田大学英語英文学会
代表者 バックハウス ベート
発行所 早稲田大学英語英文学会
東京都新宿区西早稲田1-6-1
電話 03(3204)8958
制作 (株)ワードオン

ESSAYS ON ENGLISH LANGUAGE AND LITERATURE

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The English Language and Literature Society of Waseda University

2023