

Summaries

The Diary of Sazanami Iwaya, from May 1 to August 31, 1905: Its Reprint and Annotations

Society for the Study of The Diary of Sazanami Iwaya

Sazanami Iwaya, the pioneer of Japanese children's literature, kept his diary almost every day from 1887 to 1933. We reprinted his diary written from May 1 to August 31 in 1905, with annotations for understanding the situations. Iwaya recorded in his diary, daily weather, daily affairs (including various persons and meetings related to his literary and dramatic activities), and the details of his income and expenses. His diary is a valuable historical source material to know about details of Japanese modern history as well as literature.

A Reading of 'prayers' in both *Jessica's First Prayer* and *Jessica's Mother*

Junko Nishimura

Jessica's First Prayer (1866), by Hesba Stretton, showcases her abilities to contrast and compare. When Jessica first prays, she asks that Daniel's charity be recompensed. Later when Jessica is ill, she asks to cancel her prayer to go to Heaven and to stay a while on earth. In the sequel, *Jessica's Mother*, Daniel suffers from his dealings with Jessica's drunken mother. Since he can't consult the minister who has suffered a stroke, Daniel must find a solution alone through prayer. While *Jessica's First Prayer* finds a good balance between this and the holy world, the sequel is critical of them.

The Background of the Publication of Japanese Fairy Tale Series by Kobunsha: The Collaboration of Takejiro Hasegawa, David Thompson, and Eitaku Kobayashi

Rumi Ozaki

Takejiro Hasegawa started to publish wood-block-illustrated crepe-paper books in the late 1880s. The first 4 volumes of Japanese Fairy Tale Series with illustrations by a skillful artist, Eitaku Kobayashi appeared in the fall of 1885. English text was prepared by Rev. David Thompson; who translated Japanese fairy tales introduced in Bakin's collection of literary essays, *Ensekizasshi* (1811), into English. At first, they were printed on ordinary Washi-paper, but about 2 years later, Takejiro started to use crepe paper. This challenge proved to be a success and it expanded his business into European markets.

The Reconsideration of *The Witch of the West is Dead* World: Focusing on *The Witch of The West is Dead* and Its Sequel Short Stories

Kuan-wen Liu

This paper focuses on Kaho Nashiki's novel, *The Witch of the West is Dead* (1994), and its sequel short stories. We try to reveal two perspectives of *The Witch of the West is Dead* World. One is to clarify the relationships across the 3 generations in *The Witch of the West is Dead*. The other one is to compare *The Witch of the West is Dead* with its sequel short stories. With textual analysis, this paper delves into *The Witch of the West is Dead* World to explore Nashiki's intention deeper than other previous studies.

The Relationship between Doctor Dolittle and His “Pets”: With a Focusing on *The Story of Doctor Dolittle*

Sonoko Wakaya

With the word “pet,” this paper explores the relationship between Dolittle and his “pets” in *Doctor Dolittle* series focusing on *The Story of Doctor Dolittle*. The first chapter analyzes the position of animals in the story and the second chapter analyzes that of Dolittle. The third chapter explores the relationship between Dolittle and his “pets”. In these books, Dolittle’s “pets” not only take care of him but also do cooking, cleaning and so on for Dolittle. This means that Dolittle and his “pets” are not in the general owner-pet relationship; their relationship is reversed.

A Study of *Harry Potter* Series in Terms of Names Which They Call and Refer to Voldemort

Hiroe Miike

This paper focuses on *Harry Potter* series in terms of the names by which people in the magic world call and refer to Voldemort. Most of them fear Voldemort and use You-Know-Who when talking about him. Using this name creates the mask of You-Know-Who to hide the dreadful enemy’s real figure and to ease fear of Voldemort. In contrast, Harry addresses Voldemort by the name “Tom Riddle” in the last battle. It is Voldemort’s real name. Calling the real name shows Harry’s feelings about facing the enemy’s real figure. This study reveals *Harry Potter* series’ message that characters and readers also should face their enemies.

The Hidden System of “the Images”: Analysis of Naoko Awa’s *Yukimado*

Yumeko Yamakoshi

This paper focuses on *Yukimado* (1973), and analyzes the suggestive things and “the Images”, related to the ending of the story. This article clarifies the fact that the system of “the Images” are comprised of symbolic meanings, which works as a certain system to let the character unfold the narrative unconsciously. The system of “the Images” constructed through the connection of the meanings of symbolized things, prepares the way and the place for the protagonist where one should meet the dead. Since this system works in his unconsciousness, he had a happy meeting without being drawn into the realm of the dead.

A Comparative Analysis of “Akairousoku to Ningyo” and “Syukudai Hikiuke Kabushikigaisya” Using the Concept of Construal

Tomoji Numoto

This paper mainly focuses on the literary criticism of Mimei Ogawa (1882-1961) –especially by Taruhi Furuta’s “*Sayonara Mimei*” (Furuta, 1959, 7-37), and reveals how the genre of Japanese Children’s Literature changed from Mimei’s “Douwa” to Furuta’s “Jidoubunngaku”. Using the concept of “construal” from cognitive linguistics to compare Mimei’s “Akairousoku to Ningyo” with Furuta’s “Syukudai Hikiuke Kabushikigaisya”, this paper makes it clear how the two genres differ in their descriptions of scenes.

Toward a Reconsideration on the Genre of Do-Ga Through the Changes of Shigeru Hatsuyama's Drawings and Autographe

Chieko Endo

This paper targets on Shigeru Hatsuyama's illustrations from 1915 to 1922, and examines the changes of pen names, autographes, and lines of drawings. In this period, he started to use his nickname "Shigeru Hatsuyama" as his pen name, and his drawing line changed from expressive lines with brush to fine outline of pen-and-ink drawing. Moreover, Hatsuyama's essay proves that his way of drawing illustrations had already been established before he made a success as a Do-Ga artist, before the formation of the genre of Do-Ga.