Summaries

The Ambiguity of Definition: Manga Turning into Illustrated Stories under the Government Control for Children’s Reading Materials

MIYAMOTO, Hirohito

The purpose of this paper is to clarify how comics for children were transformed under the government control for children’s reading materials from 1938 onwards. In this paper, first of all, after clarifying the position of comics for children in publication for children at this time, we will clarify the following transformation of expression. Changes such as more realistic pictures, fewer onomatopoeia writing in the screen, no longer speech bubbles, and frame borders disappear little by little. The use of the designation “manga(comics)” itself was suppressed, and the designation “emonogatari(picture story)” came to be used.

The Diary of Sazanami Iwaya, from July 1 to September 30, 1904: 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 July 1 to September 30 in 1904, with annotations for understanding the situations. That year, the Russo-Japanese War had broken out, and Sazanami wrote a series of historical stories about the war for children. Besides his works of writing, various meetings he attended and various persons visiting his house were also recorded in his diary.
Swedish Folktale “Lasse, My Servant”: Process from the Swedish Original to Japanese Translation

MATSUMURA, Yuko

Many folktales have been translated into Japanese, but there are many cases where the original text is not specified. In this research, I tried to identify the original text of the Japanese translation of Swedish folktale, “Lasse, My Servant”. As a result, it became clear that “Lasse, MyServant” was translated from the Djurklou’s folktale collections and Djurklou’s manuscripts.

Djurklou’s folktale collections and manuscripts are important for history of Swedish folktale studies. But there is a problem that its significance and background are not sufficiently introduced to Japanese readers because the original text is not specified.

A Work of Takeo Takei during the World War II: The Motif and the Expression in Aka-noppo Ao-noppo

ENDO, Chieko

This paper focuses on Takeo Takei’s cartoon Aka-noppo Ao-noppo (1934).
In this cartoon, Takei was critical about the aggressive nature of the war and tried to nurture peace with the help of culture. But he agreed with the assimilation policy of the Japanese government at that time despite his previous writing Legend of Flowers (1926) in which he had indirectly denied the theory of the common ancestry of Japan and Korea that had justified colonialism.
Takei revised Aka-noppo Ao-noppo repeatedly and finally he abandoned it as an anachronism. It was Takei’s way of taking the responsibility of his fault.
Survival Possibilities Opening out beyond Oppositional Strategy: Differences between Three Self-Positionings in Arie Nashiya’s *Three Stars*

KOYABASHI, Natsumi

This study reveals the differences between the three self-positionings that the three characters, Misaki, Yayoi, and Kirara, take in Arie Nashiya’s novel, *Three Stars* (2007). Misaki’s self-positioning is subsumed into existent social structure for self-protection, abandoning the problem of externalization. Yayoi takes an oppositional survival strategy to overcome this problem; however, her position remains negative. The position that Kirara finally takes eliminates this problem through the hearing of externalized voices relating power politics, thereby opening another possibility to survive. This self-positioning gives another perspective to R. S. Trites’s discussion of Young Adult literature in *Disturbing the Universe* (2000).

On the Views of Age, “Child” and “Grown-up” in *The Chronicles of Narnia*: From the First Volume to the Third Volume

HANDA, Ryouta

This paper attempts to analyze the views of age, “child” and “grown-up” presented in the first three works of *The Chronicles of Narnia*, that is, *The Lion, the Witch and the Wardrobe* (1950), *Prince Caspian: The Return to Narnia* (1951) and *The Voyage of the Dawn Treader* (1952), and consequently reveals that there is discord in the views of age in this series. While C. S. Lewis (1898-1963), the author of this series, depends on the established views of age, he attempts to subvert them. It can be said that this discord is the feature of this series.
Existences between Man and Animals: Mrs. Tiggy-Winkle and Lucie in The Tale of Mrs. Tiggy-Winkle

WAKAYA, Sonoko

This paper reveals that Mrs. Tiggy-winkle, a talking animal, and Lucie, a girl, in The Tale of Mrs. Tiggy-Winkle, which is one of British children’s fictions depicting the interaction between talking animals and children, have both “animal-ity” and “humanity”, and what kind of relationship they build. Mrs. Tiggy-winkle is an animal with “humanity”, and Lucie is a human who is linked with animals. They share the same language and build an interactive relationship. Their separation is caused by Mrs. Tiggy-winkle’s losing her “humanity”, Lucie’s regaining her “humanity”, and their getting close to the boundary between man and animals.

Etat et tendances actuels de la littérature pour adolescents en France

ITO, Keisuke