

# Summaries

## **The Works of Genkuro Yazaki and their Characteristics: Based on a Research of Digitised Materials**

**Shoki Kobayashi**

Genkuro Yazaki (1921–1967) is known for his translations of many works of children’s and Nordic literature written in various European languages. As a linguist, he also wrote many works on language for general readers. He is said to have published around 100 translations and books in his short career. This study reviewed his work using various databases of digitised material and researched not only his major works, but also his smaller one, such as articles or translations he published in newspapers and magazines. Through this research, 113 of main works and 149 of other smaller works were identified and characterised.

## **The Diary of Sazanami Iwaya, from January 1 to April 30, 1906: 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 January 1 to April 30 in 1906, 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 Study of B. H. Chamberlain's *A Romanized Japanese Reader*: Its Influence on *The Matsuyama Mirror* and *The Hare of Inaba* of the Japanese Fairy Tale Series

Rumi Ozaki

*A Romanized Japanese Reader* (1886) was edited and published by B. H. Chamberlain as a textbook for Japanese language learners. It contains various kinds of Japanese anecdotes and stories written in Romanized Japanese, with English translations and notes. Chamberlain had read a wide range of Japanese books for his own language study from which he chose the stories that comprised the Reader. Included in the Reader are the stories of “The Matsuyama Mirror” and “The White Hare of Inaba”, which later became the source material for *The Matsuyama Mirror* and *The Hare of Inaba* of the Japanese Fairy Tale Series by Takejiro Hasegawa.

## Foreign Picture Books Published under the Bidding System during the Postwar Occupation Period: How Various Efforts of “Picture Translation” Worked

Sachiko Ikoma

The institutional background of the GHQ-led bidding system during the postwar occupation period was investigated, and the methods of “picture translation” used in 12 picture books were compared between the original and translated versions of the books. This study revealed that under the bidding system which required “complete and accurate translations,” publishers and translators searched for ways to faithfully translate the originals and attempted various ways of “picture translation” in Japanese publications. Their efforts to respect the originals brought about a model for picture book translation that was later followed by picture book series such as Iwanami Children's Books. This period can be regarded as the pioneering period of setting the new model of picture book translation.

## Marionette Show as Early Television Theory: Youkiza and *TV Tensuke Manyuki*

Kohei Kikuchi

This paper first traces the activities of Youkiza up to its television appearances. Next, it reviews the situation of early television when Youkiza became the only TV Company, focusing on the marionette play *TV Tensuke Manyuki*. It then analyzes the setting in which the main character, Tensuke, a disciple of the Tengu, communicates freely with the Tengu using a TV on his back. Finally, based on the discussion up to this point, the paper clarifies why Youkiza decided to terminate its exclusive contract with NHK in 1962.

## How “Growth” Is Depicted in the Petty Bourgeois Series

Ai Adachi

The purpose of this paper is to discuss the portrayal of growth within the Petty Bourgeois series by Honobu Yonezawa. First, we examine the significance of the terms “Detective” and “Petty Bourgeois” within the context of this series. Additionally, we emphasize the fundamental distinction between the “Petty Bourgeois” and “Detective” worlds, underpinned by the criterion of irrational “air.” It is crucial to recognize that these two worlds do not align. We conclude that the protagonist’s growth hinges on his ability to understand and embrace his identity as a “Detective,” ultimately enabling him to confront his inner self and grow.

## “Transparent Threads” Require for “Hospitality”: An Analysis of *Sukitōtta Ito wo Nobashite* as YA Literature in the 1990s.

Natsumi Kobayashi

This paper analyzes KUSANO Taki's *Sukitōtta Ito wo Nobashite* to show the age-extensive image of YA attempted by Japanese YA literature in the 1990s. This literary work pictures the teenage protagonist overlapped with women in their 20s, echoing their distress in human relations. Their actions always fail and relations keep getting broken, yet the broken ones remain as transparent threads between them. Those threads require for “hospitality” mentioned by Derrida that might call others in relations troublesome. If the hospitality is required between a teenager and a young adult in his/her/their 20s, an age-extensive YA image would also be required.

## The Tapestry of Light and Shadow: *The Tale of Despereaux: Being the Story of a Mouse, a Princess, Some Soup, and a Spool of Thread*

Izumi Abe

*The Tale of Despereaux: being the story of a mouse, a princess, some soup, and a spool of thread* was written by Kate DiCamillo (1964-) in 2003. In this paper, we examine how the two pairs of main characters are portrayed: Despereaux and Roscuro, and Princess Pea and Miggery. At first glance, they may appear to be flat characters from fairy tales, but, in fact, they are round characters with deep inner lives. By analyzing them in detail, we will reveal the profound implications of the story and make clear what the story truly wants to tell us.

## A Study of the Characteristics of the Italian Version of the Crepe Book *MOMOTARO*

Maria Elena Tisi / Yuko Matsumura

This study is focused on the Italian version of the crepe book *MOMOTARO* (1898) and its relationship with the versions into other languages of the same book.

Our results show that the Italian version is a translation very close related to the French version, but there are many differences between the French and English versions.

Up until now, every translation into the different languages has been considered as a retranslation from the English version, but in the future it will be necessary to compare the texts of every different translation and examine the characteristics and influence of each of them.