

Summaries

The Diary of Sazanami Iwaya, from January 1 to April 30, 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 January 1 to April 30 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 Study on the Development of Translating Picture Books: The Uniqueness of Natsuya Mitsuyoshi's Picture Book Translation

Sachiko Ikoma

The purpose of this paper is to investigate the text direction and the way to print pictures in translated picture books, and to trace their development from the end of World War II to the publication of "Iwanami Children's Books". There were three layouts in translating picture books from foreign languages to Japanese: "vertical writing" layout, "horizontal writing" layout, and "reverse plate in vertical writing" layout. Most of the translated picture books had "vertical writing" layout, while a few books had "horizontal writing" layout. It was Natsuya Mitsuyoshi that rearranged foreign picture books in the "vertical writing" layout, and moreover adopted "reverse plate" in them.

Kamishibai in the Proletarian Movement in the Early 1930s

Yasuou Asaoka

In the history of Japanese Kamishibai, the 1930s is the epoch of its rapid growth; the development of street kamishibai led to the occurrence of educational kamishibai. In this paper, I attempt to clarify how kamishibai was recognized and played in the early 1930s' Proletarian movement, which led to the establishment of Special Interest Group on Children's Problems that published a kamishibai called "A Guide for Life" (*Jinsei Annnai*), using primary materials.

Kingdoms in Disney's Animated Films: With a Focus on Arendelle in *Frozen*

Hiroe Suzuki

The Disney movie *Frozen* (2013) has stronger political dynamics and a far more elaborate strategy to sustain its nation, Arendelle, when compared with other movies that have tried to sustain conventional kingdoms, the prosperity of which depends only on the protagonists' heterosexual marriage. Anna associates with a blue-collar worker, and the indigenous people (Trolls) are with them. The subjectivity of Elsa, the queen, is supported by Olaf and Marshmallow, both of whom were brought into being without fertilization. Arendelle is then set in a more open matrix, becomes tolerant of diversity, and is expected to endure.

A Study of Takeo Takei's Theory of Illustration in the Beginnings of "Dou-Ga"

Chieko Endo

This paper analyses Takeo Takei's "Various Thoughts on Illustrations and Cuts" (1929) in order to elucidate his principle of drawing illustrations, by comparing it with the works of Kenkichi Tomimoto and Tatsukichi Fujii, who connected daily life with their arts. Takei put emphasis on different "interpretations" of a literary text, made by illustrators, regarding them as the pursuit of originality. In addition, Takei became familiar with the contemporary aesthetics of daily life, such as handicraft designing, which he made use of when illustrating storybooks for ordinary people.

Descriptions of the Process of Reading Picture Books (No. 2): *Amefuri* and *Frogs Merry*

Yoshie Takahara

In this paper, I attempt to describe the process of reading picture books, for example Wakiko Sato's *Amefuri* (*Grandma Baba Wants Sunshine!*) (1987), and *Frogs Merry* (1964), written and illustrated by Juliet Kepes and translated by Momoko Ishii. Furthermore, I consider the process of reading picture books in the light of those descriptions. The analysis suggests that people blend in well with others, and build close relationships with nature through picture books.

Aspects of the ‘Child’ in *The Hunted* : The Relations between the ‘Child’ and the ‘Images of the ‘Child’

Ryouta Handa

This paper discusses the relations between the ‘child’ and the ‘images of the ‘child’’, considering the situations of the ‘child(ren)’ in *The Hunted* (2005) by Alex Shearer (1949-), and attempts to show the reversed order of the ‘child’ and the ‘images of the ‘child’’. The work is a good example to consider such subjects because of its unique situations; the declining birthrate and ‘PP’. PPs are the people who have had an operation to keep their faces and bodies of ‘children’ for the rest of their lives.

The Difference between Animals and Men in Mowgli Stories: A Study of Names Which They Call Mowgli

Sonoko Wakaya

This paper explores the difference between animals and men in Mowgli stories by examining how animals and men call Mowgli. First, I show characters of both animals and men from the text. Second, I explore both relationships between animals of the jungle and Mowgli, and men of the village and Mowgli, focusing on how they call Mowgli. Through the analysis, it is revealed why the animals and villagers have different attitudes toward Mowgli. It is because the animals tend to accept animals with various characteristics but the men of the village do not allow the duality of Mowgli.

Laughter in *Harry Potter* Series: In the Case of Fred and George

Hiroe Miike

This paper focuses on laughter Fred and George bring to other characters in *Harry Potter* series. Fred and George make fun of someone and make other characters laugh. They lead people to share a laugh with someone and provide a relaxing atmosphere. In contrast, Voldemort wants people to cause internal discord and be isolated because this makes it easier for him to control the magic world. However, the laughter of Fred and George encourages people to build trust and unity. This laughter gives assistance to people when facing the most dreadful enemy.

A Study on the Making of Wartime Picture Story Shows for Children: Using the Picture Story Show “Darumasen” as an Example

Akie Takatsuka

During the Asia-Pacific War, picture story shows were used to promote national policies. These shows were created to encourage people to fight and raise their morale, although they were not always based on the war. In addition, under the name of national policy, these shows meddled in various aspects of people's lives such as courage, child rearing methods, food, and work attitude. This paper clarifies the process of producing picture story shows for children with implications of national policy, using the picture story show “Darumasen” as an example.

Critique et contrôle contre la littérature pour adolescents française: Analyse du contexte de la discussion sur l' (auto) censure

Keisuke Ito

Cet article présente la loi du 16 juillet 1949 sur les publications destinées à la jeunesse et deux discussions autour de la littérature de jeunesse et pour adolescents.

Créée initialement pour contrôler les comics américains, cette loi est citée depuis 30 ans par certains critiques de la littérature de jeunesse et pour adolescents, notamment dans *Écrits pour nuire* (1985) de Marie-Claude Monchaux, selon laquelle ce genre est « dangereuse » pour les enfants-lecteurs, ainsi que la société française.

Cet exposé nous montre l'itinéraire des spécialistes de cette domaine qui commencent à discuter l' (auto) censure, notre prochain objet d'étude.