

ISSN 0913—1701

弘前学院大学英米文学

第 40 号

弘前学院大学英語英米文学会

2016.3

弘前学院大学英米文学

第40号

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*Sophie's Choice*のエピグラフへの策謀—技法か冒瀆か

渡 邊 教 一

序

簡略に言えば、アウシュヴィッツ収容所でからくも生き残った一人のポーランド人女性 Sophie の良心の呵責への殉教が主要テーマと解される *Sophie's Choice* (1979) は、William Styron が著した 600 余ページに及ぶ生涯最後の長編物語である。

この『ソフィーの選択』という文学作品は、大まかに言えば、わずか 28 ページばかりの第 1 章が作品全体のテーマのすべてが凝縮された「序章」として位置づけられていると解され、第 2 章以降最終章までの約 600 ページは第 1 章のテーマを基軸としたいわば二番煎じ的、且つ、冗長な想像の遊びという構造になっていると言える。この点において、『ソフィーの選択』という作品はその仕組み上スタイロンの他の作品等には見られない唯一異端児的で、極めて文学的実験の色彩の濃い作品と言っていい。結局、この文学作品は当時のアメリカ大衆に受け入れられ、200 万部を突破する大ベストセラーの勢いを見せ、全米図書賞をさえ授与されるほど高く評価された。

しかし、実の所、この『ソフィーの選択』が真にそのように名誉ある評価に値する文学作品と言えるのかが微妙に疑問に思われる重大な検討すべき点が存在すると筆者は解釈したい。すなわち、その重大な問題点とは、この作品におけるスタイロンのある策謀を「文学的技巧」と解すべきなのか、あるいは道義上の「冒瀆」と解すべきなのかという点であり、これは正にスタイロンの作家としての「本質」を突き詰めることを意味する。

然らば、問題となるスタイロンのその策謀とは『ソフィーの選択』の冒頭にエピグラフとして掲げられた André Malraux の *LAZARE* からのフランス語の抜粋文のスタイロン自身の手による英語訳に仕掛けられていると考えられる。つまり、マルローのフランス語の抜粋文中の“s'oppose”というフランス語の動詞をなぜスタイロンはそれに対応する英語の動詞として“opposes”ではなく、あえて“confronts”を充当させているのかという点である。というのは、この場合、フランス語の動詞“s'oppose”の英語訳として“opposes”ではなく“confronts”を使うと、マルローのフランス語の抜粋文の正確な英語訳とは言えなくなり、ひいては本作品の全体的なテーマの中の一部を欠落させてしまうことになるからである。いったいなぜスタイロンはあえてこの

ような初歩的なミスとも解される不可解な英語訳を敢行したのであろうか。

本論においては、仮にこのようなスタイロンによるマルローのフランス語のエピグラフの明らかに誤訳と考えられる不可思議な英語訳をスタイロン自身が仕組んだ意図的な策謀だとしたならば、いったいその狙いとは何なのか。さらには、そのスタイロンの仕組んだ策謀が果たして文学的技法と言えるのか、あるいはマルローや一般読者に対する道義上の「冒瀆」に値するのか等々を見極めていきたい。

1. エピグラフに秘められた重層的意図

スタイロンは『ソフィーの選択』の巻頭にエピグラフとして、フランスの政治家、小説家であり、反ナチズムの代表的旗手であったアンドレ・マルローの主として第二次世界大戦についての回顧録『ラザロ』の中から次の如くごく短い一つの文を引用して掲げている。

*je cherche la région cruciale de l'âme, où le Mal absolu s'oppose à la fraternité.*¹ (italics in the original)

これは究極的にはマルローがそこに秘めたテーマが『ソフィーの選択』のテーマと同一であることを意味すると言える。それゆえ、『ソフィーの選択』のテーマを読み解くためにはまずマルローがこの抜粋文に埋蔵したテーマを読み解かなければならない。つまり、この抜粋文に埋蔵されたテーマを解明してはじめて『ソフィーの選択』のテーマの謎が真に解明できると言えよう。要は、マルローがこの抜粋文に埋め込んだ隠し絵を如何に掘り出し、読み解くかが鍵になると言える。

まず、このマルローのフランス語の抜粋文を如何に日本語に翻訳すべきか検討してみたい。この抜粋文を日本語に訳す時、最も肝腎なのは“s'oppose”というフランス語の動詞を如何に訳すべきかということである。なぜならば、フランス語の動詞“s'opposer”には(1)～に歯向うと(2)～と対立するという二通りの意味があるからである。となると、当然、このフランス語の抜粋文の日本語訳としては、(1)「私は絶対悪が友愛と対立する際、心の中の極めて重大な領域を探索する。」と(2)「私は絶対悪が友愛に歯向う際、心の中の極めて重大な領域を探索する。」の二通りの日本語訳が成立することになる。すなわち、結論として、「絶対悪が友愛と対立する際、心の中の極めて重大な領域の探索」とは人間の「呵責」の探索と解釈され、また一方の「絶

対悪が友愛に齒向う際、心の中の極めて重大な領域の探索」とは人間の「悪の根源」の探索にほかならないのではなからうか。とすれば、スタイロンが本作品『ソフィーの選択』のエピグラフとして掲げたこのマルローのフランス語の引用文にはマルローの人間の「呵責」と「悪の根源」という二重の探索の意図が秘められていると読み解けるのではなからうか。

2. エピグラフの不可解な英語訳

『ソフィーの選択』の冒頭には、上述した如く、二重の重層的テーマの探求が秘められていると読み解けるマルローの『ラザロ』から抜粋された原文がエピグラフとして付されていると同時に、そのマルローの引用された原文のスタイロン自身の手による英語訳が次の如く記されている。

I seek that essential region of the soul where absolute evil *confronts* brotherhood. (ii) (italics mine)

このスタイロンによるマルローの原文の英語訳において、最大の疑問点は原文中の“s’oppose”の英語訳として“confronts”を充当させている点にある。では、いったいなぜ“s’oppose”というフランス語の動詞の英語訳として“confronts”というスタイロンによる英語の動詞の採用が不適切と考えられるのかを探ってみたい。というのは、フランス語の動詞“s’opposer”には前述した通り、「～に齒向う」と「～に対立する」という二通りの意味があるのだが、英語の動詞“confront”には「～と対立する、～とわたり合う」という一つの意味しかなく、「～にたてつく、～に齒向う」という激しく反抗する意味合いはないからなのである。つまり、マルローのフランス語の原文中における“s’oppose”の最も正確な英語訳としては“opposes”という英語の動詞しか考えられないはずである。その証拠として、*OED*に依拠するならば、“confront”の定義は「～と対決する」、「～に直面する」という単に人間の内面的あがきのみを意味するとしているのに対し、一方、“oppose”の定義には「～と対立する」という“confront”と同様人間の内面的あがきを意味するのは無論のこと、「～を打倒する」、「～を破壊する」という物理的な力による戦いを意味するという二重の意味が含まれるとしている。

然るに、スタイロンはいったいなぜ“s’oppose”の英語訳として“opposes”ではなく“confronts”をあえて採用したのかという理由は全く不可解な謎と言える。

とはいうものの、筆者はここでこの謎を解明する鍵になると考えられる一つの仮説を提起しておきたい。すなわち、スタイロンがフランス語の動詞“s’oppose”の英語訳として“opposes”ではなく、あえて“confronts”を使った理由の一つとしては、スタイロンが一般読者に対してこのマルローの抜粋文には二重の命題の探求が秘められているという真の意味の理解を故意に阻もうと仕掛けたスタイロンの策謀の故と考えられはしないか。

3. 策謀の証

無論、スタイロンがマルローの『ラザロ』からエピグラフとして抜粋したフランス語の原文における“s’oppose”の英語訳としてはその意味合いの上“opposes”が最も適切であることを認識していたことは、『ソフィーの選択』が出版される2年前の1977年2月6日のインタビュー取材において次の通りに“s’oppose”の英語訳として“opposes”を使用していることから明白である。

For instance, my friend Fuentes, who knew Malraux very well, quoted something of Malraux’s which he typed out for me. I’m thinking of using it, it’s such a strong statement, as an epigraph for this book I’m writing now, which goes in translation: “I seek the crucial region of the soul where absolute evil *opposes* brotherhood.”² (italics mine)

従って、スタイロンはマルローの『ラザロ』からの抜粋文中の“s’oppose”の最も適切で、正確な英語訳は“opposes”と明確に認識しながらも、『ソフィーの選択』の出版時にはあえて確信犯的に“confronts”を使用したと言っている。

さらには、同時に、スタイロンは上述したのと同じインタビュー取材の中で、このマルローの『ラザロ』から抜粋されたエピグラフに埋め込まれたテーマは己の『ソフィーの選択』のテーマとぴったり一致すると断言しているのである。

It’s a very strong and moving statement and I find it very sympathetic to my own ambitions, to my own artistic desires, and it is *opposite* to the theme of the book I’m presently writing. So I’d like to use it as one of the epigraphs to the book. (232-233) (italics mine)

とするならば、確かにスタイロンはエピグラフにおいてあえて確信犯的に“s’oppose”の英語訳として“confronts”を使用しているが、果たしてスタイロンがエピグラフに埋蔵されている二重の命題の探求、つまり、「人間の呵責」の探求と「人間の悪の源泉」の探求を認識、理解しているのか否かを確認するためには『ソフィーの選択』に描出されているテーマの内容そのものを厳密に見定める必要があるであろう。

さて、既述した通り、もとより『ソフィーの選択』という文学作品は大局的に言えば、わずか28ページほどの第1章においてこそこの作品全体のテーマのすべてが凝縮され、完結していると考えられ、第2章以下最終章までの約600ページは第1章のテーマを基軸としたいわばほぼ二番煎じ的、且つ、龐大な想像の産物、遊びという構造になっていると筆者は解釈するものである。それゆえ、『ソフィーの選択』において、テーマのすべてが凝縮されていると解される「序章」としての第1章の内容そのものを究明することによって果たしてエピグラフと同一の二重のテーマがそこに見い出され得るか否かを以下に見極めていきたい。

『ソフィーの選択』のいわば「序章」と言える第1章の主人公は、次の如くに作者本人が認めている通り、ほぼ若き日の作者スタイロンその人と言って過言ではない。

Stingo is not just the product of my imagination. Like him I was a reader in a publishing house, McGraw-Hill, for a few months. It was a boring and mediocre job among very pompous people. Like him I stupidly refused the manuscript of *Kon-Tiki*, by Thor Heyerdahl, which became an enormous bestseller. And like him I was dismissed for my casual attitude... (244) (italics in the original)

要するに、この第1章は作者スタイロン本人の自伝的主人公StingoがニューヨークにあるMcGraw-Hillという大手出版社に入社してからわずか5カ月で上司との確執の末に解雇されるに至るまでの経過を冷静に、且つ、淡々と描いた半自伝的ストーリーの限定部分と言える。

実は、その第1章においてこそスタイロンはマルローの『ラザロ』から引用したエピグラフに秘められている「人間の悪の源泉とは何か」と「人間の呵責とは何か」という二重の命題に対する自らの独創的切り口の解答を明快に提示していると言っている。つまり、それら二通りのエピグラフに隠され

た命題に対するスタイロンの独自の切り口の解答の提示とは、具体的に言えば、若き主人公スティンゴが自ら嘲笑的に“Weasel”（「イタチ」）と秘かにあだ名をつけている職場の上司の編集長との確執を通して、そして、もう一つはスティンゴの職場の同僚で、父親ほどに年令の離れたFarrelという人間像を通してそれぞれ以下に読み解くことができると思われる。

さて、ニューヨークにある大手出版社の一つマグロー・ヒル出版社という文学的に光り輝く雰囲気には乏しい職場で作品編集の仕事に日々打ち込みながら、毎日ほぼ判を押す様な退屈で、うんざりした生活パターンを繰り返していた22才の新入社員スティンゴは、ある日、新しく着任した編集長「イタチ」と出会うことになった。この「イタチ」という新参者の上司とスティンゴは最初に一日会った瞬間から同じ南部出身にもかかわらず互いに本能的に虫の好かない関係になってしまう。「イタチ」という男は南部の文学青年にとっては尊崇と憧憬の的であったThomas Wolfeの最晩年の作品を編集構成した業績で有名な編集者であった。しかし、スティンゴにとって「イタチ」は自分の手がけてきた編集上の業績をおめでたいほどに自らを買いかぶり、近寄り難い雰囲気を漂わせ、何かと高慢な自我を振りかざす冷淡で、ユーモア感覚のまるで欠如した、感じの悪い人間に思われるのであった。特に、トマス・ウルフを同じ南部出身の天才小説家として尊敬し、こよなく憧れを抱き続けていたスティンゴにとって身を切られるほどに責めさいなまれたのはこの「イタチ」のあまりにも完璧な、耐え難いほどのトマス・ウルフと自らの同一化であった。

ある日、この様な「イタチ」とスティンゴの間の不穏な人間関係が続く中、ついにスティンゴが自ら職場を去る決意を固める契機となる問題が起こる。それは「イタチ」がスティンゴが職場で休憩の時に読むのを常としているニューヨークポスト紙は過激主義な新聞の故にマグロー・ヒル社の編集員がそのような新聞を読むのははなはだ好ましくないと独善的に決めつけ、スティンゴに対して別のもっと温和な新聞を読むようにと命令したのである。

‘I cannot dictate your newspaper-reading habits, nor do I want to,’ he said, ‘but it is not wise for a McGraw-Hill employee to be seen with a copy of the New York *Post*.’ He paused. ‘This is simply advice for your own good. Needless to say, you can read anything you care to, on your own time and in privacy. It just does not look...*seemly* for McGraw-Hill editors to be reading radical publications at the office.

(19) (italics in the original)

結局、ステインゴはこの傲慢で、独善的な上司「イタチ」の偏見に反発と憤怒を覚え、入社後わずか5ヶ月で自ら率先して解雇される道を選ぶのであった。

かくて、このような編集長「イタチ」とステインゴの確執において、「イタチ」のステインゴに対する傲慢で、独善的な偏見こそ「人間の悪の水源とは何か」というエピグラフに秘かに表明されている命題に対するスタイロン独特の解答の提案と断言できるのではないだろうか。

さて、次に、もう一つのエピグラフに埋め込められている命題、すなわち、「人間の呵責とは何か」に対するスタイロンの解答はファレルという50代半ばの父親ほどに年の離れた職場の同僚の人間像を通して読み解けると私は解釈する。

小説家志望に燃えているはるか息子ほどに年下の同僚ステインゴにまるで実の息子への父性愛の様な慈悲深い眼ざしを注いでいるファレルは、自分の脱線した人生と第二次大戦で壮絶に戦死した一人息子に対する深い悔恨と呵責を抱いていた。元来、強烈な小説家志望という野心があったはずなのだが、いつしか夢破れ、ずるずると他人の作品の原稿編集にもっぱら身をやつてきた己の人生を「脱線人生」と総括するファレルには己の人生に深い自責の念と呵責の苦悩があった。

...He paused, then said, 'Oh, but somehow I *got side-tracked*. I think it was the long years of editorial work, especially of a rather technical nature. I *got sidetracked* into dealing with other people's ideas and words rather than my own.[...] Anyway, I did not become a writer. I did not become a novelist or a poet, and as for essays, I wrote only one essay in my entire life.[...] A great melancholy appeared to overtake him, and his voice trailed off. 'I *got sidetracked* he murmured. (24) (italics mine)

さらに、ファレルには自ら志願して海兵隊に入隊した前途有望な、自慢の一人息子が日本軍との沖縄戦で壮絶なる戦死を遂げたことへの深い悲しみ、悔恨、呵責の苦悩も重なっていた。それら二重の呵責に苦悩するファレルは、上司との確執の末に反発と憤怒を感じて自ら職場を去りゆく若き同僚ス

ティンゴに惜別の辞として W.B.Yeats³ の詩を朗唱するのであった。

Everything that man esteems
Endures a moment or a day...
The herald's cry, the soldier's tread
Exhaust his glory and his might:
Whatever flames upon the night
Man's own resinous heart has fed.

Then he turned to me and said, 'Son, *write your guts out,*' And, weaving down the hallway, he was gone out of my life forever. (28)
(italics in the original)

人の尊ぶものはすべて、
一瞬か一日のいのちしかない……。
布告の声、兵士の足が、
人の栄光と人の力を押しつぶす。
夜に燃えるどんな炎も、
人が自らの心をけずって
燃やしたものだ

それから彼はぼくのほうに向きなおって、「息子よ、思いきり書いてくれ」と言った。そして、廊下を縫うように歩いてゆき、ぼくの人生から永遠に姿を消した。〔大浦暁生訳、『ソフィーの選択〔上〕』（東京：新潮社）、P.48.〕

ここに、人間の生は無常であるがゆえに、つまり、人間の野望は無常であるがゆえに、作家を目指す野心を大切に、そしてそれを最後まで貫徹し、己のような脱線人生を決して歩むなというファレルの別れゆくスティンゴへの深い人間愛に満ちた感動的な勇気づけの意図が読み取れる。と同時に、そこには、ファレルの人間としての神々しいまでの「崇高さ」、「気高さ」が読み取れると言える。

かくして、エピグラフに埋蔵された二つ目の命題「人間の呵責とは何か」に対するスタイロンが出した解答とは人間の「気高さ」、「崇高さ」と解釈で

きる。

つまるところ、上述してきた『ソフィーの選択』における第1章の内容の吟味を通し、エピグラフに秘められている命題と同一の二重の命題に対するスタイロンの解答がこの第1章の内容にしかと認められるのは明らかであり、ひいては、逆説的にいえば、それはスタイロンのエピグラフに対する策謀の証ともまた解釈できるのではなかろうか。

一方、約600ページに及ぶ第2章から最終章までの第1章の追求テーマを基調とした歴大な想像の産物の世界においては、エピグラフに秘められた二重の命題に対するスタイロンの解答が如何に提示されているかを以下に順次見極めていきたい。

さて、わずか5ヶ月でマッグロウーヒル社という大手出版社を解雇されたスティンゴは本格的に小説を書き始めることを目指し、ある下宿屋に住みつく。その下宿屋に住みついてまもなくNathanとソフィーという一組の男女とスティンゴは知り合いになり、次第に深く親しい間柄に発展していく。だが、ニューヨーク出身のユダヤ系アメリカ人で、スティンゴには天才的な知性派と思われるネイサンは南部出身のスティンゴとの他愛ない話し合いの中で、「黒ん坊にリンチを加える娯楽」の話でもしないかとか、スティンゴのことをぶしつけに「南部の貧乏白人」と呼ぶなどして、いかにもスティンゴに対して侮辱的な言葉を浴びせるのであった。

We could have talked about sports. I mean *Southern* sports, like lynching niggers-or *coons*, I think you call them down there. Or *culture*. We could have talked about Southern culture, and maybe could have sat around here at old Yetta's listening to hillbilly records. You know, Gene Autry, Roy Acuff and all those other standard bearers of classical Southern culture.' He had been scowling as he spoke, but now a smile parted his dark, troubled face and before I knew it he had reached out and clasped my unwilling hand in a firm handshake. 'Ah well, that's what could have been. Too bad. Old Nathan's got to hit the road. Maybe in another life, Cracker, we'll get together. So long, Cracker! See you in another life.' (56) (italics in the original)

この様なネイサンの南部に対する侮辱的言葉に対してスティンゴは大い

に怒りと反発を感じ、そのネイサンの南部への侮辱的思想を“self-righteous ignorance” (514), “intellectual arrogance” (514) と反論し、厳しくネイサンに謝罪を迫るのであった。実は、このネイサンの南部や南部人に対する根拠のない侮辱的偏見と言っている「独善的無知」、「知的傲慢さ」こそスタイロンのエピグラフの一つ目の命題である「人間の悪の根源とは何か」に対する解答の提示と解釈されるのではないか。

ところで、当初、スティンゴが天才的知識人と考えていたネイサンは、その実、精神異常者で、重い麻薬中毒にかかっているいわば生ける屍同然であることを彼は後に知ることになる。そのネイサンはアウシュヴィッツ収容所でかろうじて生き残り、命からがらはるかアメリカに海を渡って来たポーランド人で、キリスト教徒の女性ソフィーがある大学図書館で栄養失調のために突然意識を失って倒れたのを介抱したのが縁で、ソフィーと深い恋愛関係になり、二人は同棲同然の生活を送っていた。だが、そんな同棲同然の生活を送る中、時折、ネイサンは自らの精神異常の発作症状が起こるたびにソフィーを口汚くののしったり、荒々しく暴力を振ったりしていたのであったが、ついに、ネイサンの精神異常の発作症状が極度に悪化し、彼はソフィーとスティンゴを銃で射殺するとまでこの二人を脅迫するに至ったのである。ネイサンのソフィーと自分への射殺の脅しを知ったスティンゴはただならぬ恐怖を感じ、ソフィーと共に急ぎニューヨークから南部に向う汽車に飛び乗る。南部に向う逃避行のさ中に、スティンゴはソフィーに対し深い自らの熱愛を告白し、熱く求婚するのであった。最初、ソフィーは彼の求婚の申し出をある程度受け入れる反応を示していたのだが、途中下車した Washington のホテルで彼が眠っている間にソフィーは自分を殺害しようと待ちかまえているネイサンの元に急ぎ独り戻って行くのであった。それともしらずに、熟睡していたスティンゴは目をさまし、事の重大さを悟った時、すでに洗面台の鏡にはソフィーのスティンゴ宛てのメモがはさまれていた。

My dearest Stingo, your such a beautiful Lover I hate to leave and forgive me for not saying Good-Bye but I must go back to Nathan. Believe me you will find some wonderful Mademoiselle to make you happy on the Farm. I am so fond of you-you must not think bei this I am being cruel. But when I woke I was feeling so terrible and in Despair about Nathan, bei that I mean so filled with Gilt and thoughts of Death it was like Eis Ice flowing in my Blut. So I must be with

Nathan again for whatever that mean. I may not see you again but do believe me how much knowing you have meant to me. Your a great Lover Stingo. I feel so bad, I must go now. Forgive my poor english. I love Nathan but now feel this Hate of Life and God... (612)

このソフィーが残したメモからは、己にとって命の恩人であるネイサンをいかなる理由があろうとも見捨てることはできないと読み解けるソフィーの清廉で、神々しいまでの深い己の良心への殉教、つまり、ソフィーの崇高な呵責の念が読み取れる。従って、ここにこそ、エピグラフの二つ目の命題、「呵責とは何か」に対するスタイロンの解答の提示が見て取れる。それにしても、ネイサンとソフィーの運命の結末はあまりにもはかなく、空しいものであった。ステインゴはある不吉な予感を覚えながらソフィーの後を追っかけ、全力で至急ニューヨークの下宿屋に駆け戻るが、時すでに遅し、二人は服毒心中を図り、すでに息絶えていたのである。

かくして、結局の所、『ソフィーの選択』における第2章から最終章までの長大なスタイロンの想像の産物と言っていい物語の中にも第1章のものと同質のエピグラフに秘められた二つの命題に対するスタイロンの解答が読み取れたことは確かと思われ、このことによってスタイロンがエピグラフに仕掛けた策謀の証がより一層明白になったと言えるのではなかろうか。

4. 策謀の評価

結論を言えば、これまで考究してきた通り、『ソフィーの選択』の巻頭に掲げられたマルローの『ラザロ』から抜粋されたフランス語の原文の英訳文において、スタイロンがあえて確信犯的に原文の“s'oppose”の英訳としてこの際最も適切で、正確な英訳と思われる“opposes”を採用せず“confronts”を使用したのは、スタイロンが意図的に仕掛けた策謀によるものであることは明らかである。とするならば、果たしていったいなぜスタイロンはそのような策謀を画策したのであろうか。この重大な問題については、本論の途中で提起しておいた筆者の仮説のみでは十分に納得のゆく理由とは言い難いものであり、なおも依然として筆者にはその謎の解き明かしに苦しむところであり、それと同時に、スタイロンによるこの策謀をいったい如何に評価すべきかは極めて至難な判断を要する。

結局、あえて究極論を言うならば、このスタイロンの策謀を我々は一般読

者に向けてこの策謀を見抜けるか否かという問を突きつける文学実験としての「文学的技巧」とみなすべきか、それともマルローや一般読者を欺き、裏切る道義上の「冒瀆」とみなすべきかのいずれかに尽きるのである。

いずれにせよ、すでにスタイロン本人が世を去った今、かくなるスタイロンの策謀の評価をめぐっては永遠の謎と断じざるをえないが、本論においては、この策謀をスタイロンの作家としての生涯最後の「文学実験」と私は位置づけたい。

(Notes)

1. William Styron, *Sophie's Choice* (London: Vintage Books, 2004), p. i. 以下、同書からの引用はすべてこの版による。及びページ数は括弧に入れて本文中に明記する。
2. Edited by James L.W. West III, *Conversations with William Styron* (Jackson: UP of Mississippi, 1985), p.232. 以下、同書からの引用はすべてこの版による。及びページ数は括弧に入れて本文中に明記する。
3. W.B.Yeats, *The Collected Plays of W.B. Yeats* (London: Macmillan, 1966), p.594. を参照。

[本稿は、日本アメリカ文学会第51回全国大会（名古屋大学、2012年10月13日）での口頭発表原稿をもとに加筆訂正したものである。]

A Metamorphosis of the Reformation Context of Gold in John Lyly's *Midas*

Ayako Kawanami

I. Introduction

When it comes to the matter of literary qualities of Elizabethan England, we no doubt think of the Elizabethan versatile public dramas having a deep insight into human minds through a wide range of characters and themes. However there existed a different type of dramatic form before the shaping of the well-known popular Elizabethan drama of which representative playwright is Shakespeare. Such form of drama was called courtly play. It was intended for being presented in front of the Queen in order to express admiration for her peculiarities as the sovereign of the nation. The courtly drama was presented by boy actors, and its dramatic elements involved the masque, the tournament, debate style, courtly love, historical allusions, pastoral settings, and mythological episodes.

The name of John Lyly is most easily associated with “euphuism,” the literary style which Lyly established in his two influential fashionable prose romances, *Euphues: The Anatomy of Wit* (1578) and *Euphues and His England* (1580). Since he launched out into a new career with his promotion at court in sight in the 1580s, he in turn energetically produced the plays of praising the Queen for boy actors, especially the Children of Paul's: *Campaspe* and *Sapho and Phao* (1583–84), *Gallathea* (1585–88), *Endimion* (1588), *Midas* (1589), *Love's Metamorphosis* (1590), *Mother Bombie* (1590), and *The Woman in the Moon* (1595).

Among these eight plays, *Midas* is said to have marked a turning of Lyly's play writing career for good or bad. Among critics, in fact, *Midas* has had a low evaluation. In his detailed discussion on Lyly's plays in *The Court Comedies of John Lyly*, for one instance, Peter Saccio asserts, “I find *Midas* Lyly's only dull play”¹ for a lack of satisfactory consistence and unification in its plot.

¹ Peter Saccio, *The Court Comedies of John Lyly: A Study in Allegorical Dramaturgy*, Princeton, New Jersey: Princeton University Press, 1969, p.194.

Whereas based on the conventions of courtly drama like Lyly's other plays, *Midas* cannot certainly avoid being criticised for its lack of integrity at several dimensions of courtly drama. *Midas* is a play which has an obvious way of adopting Ovid's mythological episodes; the episode of a choice of gold by Midas, the king of Phrygia, as the gift from Bacchus in the former part of the play and the episode of Midas's preference of Pan to Apollo in the judgement of the musical competition in the latter part quite honestly follow the story of the book XI of Ovid's *Metamorphoses*. Yet it is difficult to find a persuasive connection between the two separate episodes. We can rather easily read a historical allusion to the conflict between Catholic Spain and Protestant England out of an implied rivalry relation of the greedy figure of gold-seeking Midas and the magnanimous figure of the king of Lesbos. Yet unlike his earlier comedies in which Lyly mentions Queen Elizabeth by identifying her with a character within a play, an identification of the king of Lesbos and the Queen and a consequent acclamation of her remains the level of a suggestion. This incomplete structure of this play might be due to a sober realisation of the difficulty of getting promotion on Lyly's part.²

In this paper, I would like to pursue the way in which a localised episode of greedy Midas with a specific historical allusion to the contemporary Reformation context has been transformed into a more universal view of the world which encompasses the whole play. A representation of the Reformation context at first has been made in a conventionally static way of showing the two opposed positions. In its process of transformation, however, dramatic conventions like the parallel between the main plot and the sub-plot of lower characters and the use of Ovid's stories work like a special charm. To pursue the transformation would lead to identify the uniqueness of Lyly's comedies and evaluate Lyly's influence on later writers of the Elizabethan period.

² For Lyly's career as a courtly player, see G. K. Hunter, *John Lyly: The Humanist as Courtier*, London: Routledge & Kegan Paul, 1962, esp. pp.36-88.

I. Spain versus England

In the Prologue to the play, Lyly writes in the following way:

Gentlemen, so nice is the world that for apparel there is no fashion, for music no instrument, for diet no delicate, for plays no invention but breedeth satiety before noon and contempt before night.

Come to the tailor. He is gone to the painter's to learn how more cunning may lurk in the making. Ask the musicians. They will say their heads ache with devising notes beyond E la. Enquire at ordinaries. There must be salads for the Italian, picktooths for the Spaniard, pots for the German, porridge for the Englishman. At our exercises, soldiers call for tragedies, their object is blood; courtiers for comedies, their subject is love; country-men for pastorals, shepherds are their saints. Traffic and travel hath woven the nature of all nations into ours, and made this land like arras, full of device, which was broadcloth, full of workmanship.

Time hath confounded our minds, our minds the matter, but all cometh to this pass: that what heretofore hath been served in several dishes for a feast is now minced in a charger for a gallimaufry. If we present a mingle-mangle, our fault is to be excused, because the whole world is become an hodgepodge.³

In the past, Lyly suggests, there used to be rigidly established ideas for each nationality or each occupation; the thrifty Italian had a strong taste for salads, the affected Spanish for toothpicks, the drunken German for tankards, and the plain English for simple stews like porridge; soldiers tended to like tragedies for bloody stories, courtiers did comedies dealing with love stories, and country-men did pastorals of which main characters are shepherds. As Lyly says that "Traffic and travel hath woven the nature of all nations into ours, and made this land like arras," nevertheless, such differences of liking between nationalities or occupations have now come to blur so conspicuously that not only the world's but also our (the Englishmen's) way of understanding things stands in variety: "a gallimaufry," "a mingle-mangle," and "an hodgepodge."

³ All the references to *Midas* are from The Revels Plays for John Lyly's *Galatea/Midas*, ed. by George K. Hunter and David Bevington, Manchester: Manchester University Press, 2000.

What is notable about this passage is that Lyly juxtaposes affectedness and haughtiness of the Spanish represented by their taste for “picktooths” with unaffectedness and plainness of the Englishmen represented by their taste for “porridge.” As we could note from what Lyly goes on to say, however, he is going to show the way a breakdown of the two extreme differences occurs as a social phenomenon in the contemporary society, and it is furthermore enhanced in the world of his poetry.

In the first place, we need to ascertain representations of antitheses between Spain and England throughout *Midas* in accordance with a contemporary political background of the religious movement of the Reformation. Critics have generally agreed that the figure of King Midas greedily seeking for gold is a reference to Philip II of Spain. In the section of ‘historical allegory’ in his introduction for the Revels Plays edition, for example, the editor David Bevington describes thus:

Midas, on the other hand, was performed in late 1589 and early 1590, after the deliverance of England from the Spanish Armada. Its satirical portrait of Philip would encounter no dissenting voice, and its generous treatment of King Midas at the end was sure to be taken as a flattering endorsement of the magnanimity of Queen Elizabeth (as sovereign, not as woman) in dealing with her enemies. In other ways, *Midas* unambiguously offers praise to England’s Queen as the archetypal opposite of Midas and of Philip; her wisdom, courage, and moderation are embodied by implication in Sophronia and in the wise perspective offered by this woman on the men’s world of violence and self-aggrandizement. *Midas* is thus an integral part of the ‘triumph of devotion’ to which a good deal of courtly entertainment in the 1580s addressed itself.⁴

Bevington points out that *Midas* among Lyly’s courtly comedies, was written with the most conscious mind about the contemporary political circumstances. They embody an uplifted atmosphere in which people praise Elizabeth for the defeating of the Catholic Spanish Armada of 1588.

Before considering the effects of this historical allegory in this play, let

⁴ John Lyly, *Galatea/Midas*, pp.132–133. See also his ‘Lyly’s *Endymion* and *Midas*: The Catholic Question in England,’ *Comparative Drama*, 32 (1998), pp.26–46.

us follow its plot with a special attention to the conflict between Spain and England. When Bacchus promises Midas to give whatever gift he wishes in the former part of the play, he asks for advice from three counsellors at his decision about the gift: Eristus insists on love, Martius power, and Mellacrites gold. Mellacrites emphasises that “[in] this word ‘gold’ are all the powers of the gods, the desires of men, the wonders of the world, the miracles of nature, the looseness of fortune, and triumphs of time. By gold may you shake the courts of other princes and have your own settled” (1.1. 49–53). Struck by these persuasive words of Mellacrites, Midas thus decides to choose gold:

Come, my lords, I will with gold pave my court and deck with gold my turrets. These petty islands near to Phrygia shall totter, and other kingdoms be turned topsy-turvy....Thus shall Midas be monarch of the world, the darer of fortunate, the commander of love.

(1.1. 122–127, 131–132)

By obtaining ‘gold’ as the gift from Bacchus, Midas hopes to be the “monarch of the world” through putting under his control other kingdoms, and especially “these petty islands near to Phrygia” which are, as we will later know, called Lesbos.

However, the gift turns out to be not as bountiful as expected, since anything Midas touches immediately turns into gold; for example, meat changes into gold as soon as he touches it. Thus he is tattered in pride and regrets having made such a ridiculous choice:

Have not I made the sea to groan under the number of my ships? And have they not perished, that there was not two left to make a number? Have I not thrust my subjects into a camp, like oxen into a cart, whom, having made slaves by unjust wars, I use now as slaves for all wars?... To what kingdoms have not I pretended claim, as though I had been by the gods created heir apparent to the world, making every trifle a title, and all the territories about me traitors to me? Why did I wish that all might be gold I touched, but that I thought all men’s hearts would be touched with gold, that what policy could not compass, nor prowess, gold might have commanded and conquered?

(3.1. 35–40, 45–52)

Midas furthermore almost admits the worthiness of his enemy, Lesbos's prince, rather than his own:

A bridge of gold did I mean to make in that island where all my navy could not breach. Those islands did I long to touch, that I might turn them to gold and myself to glory. But, unhappy Midas, who by the same means perisheth himself that he thought to conquer others, being now become a shame to the world, a scorn to that petty prince, and to thyself a consumption! A petty prince, Midas? No, a prince protected by the gods, by nature, by his own virtue, and his subjects' obedience.
(3.1. 52-61)

It is generally agreed that Midas's words "Have not I made the sea to groan under the number of my ships? And have they not perished, that there was not two left to make a number?" in the first of the above two quotations are a topical allusion to Spain's Philip's attempt of Armada and its subsequent failure.⁵ As G. K. Hunter has succinctly pointed out, on the other hand, "a petty prince" of Lesbos is a reference to Queen Elizabeth.⁶

Also in the second episode of the play in which Midas gets an ass's ears as a punishment for having made a mistaken judgement in preferring the jarring tune of Pan's pipe to the heavenly harmony of Apollo's lute in their singing competition, the existence of the prince of Lesbos continues to nag at Midas. When lowered to the level of a beast by having acquired an ass's ears and made to become "the mock of the world" (4.1. 193-194), to say nothing of the "monarch of the world" (4.1. 193), what Midas is anxious about above all else is a reaction of the people of Lesbos to his shameful figure: "What will they say in Lesbos if haply these news come to Lesbos?" (4.1. 187-188)

With a spread of the rumour of Midas's ears of an ass, in fact, the shepherd Driapon mocks Midas's tyrannical attitudes towards Lesbos as

⁵ Bevington notes that it is "an allusion to the Spanish Armada and its disastrous encounter with a storm off the British coast in 1588 (p.190). Bond comments that it is a "unmistakable allusion to the Armada" in *The Complete Works of John Lyly*, Vol. III, Oxford, The Clarendon Press, 1902, p.526.

⁶ "Lyly had already identified Elizabeth with Sapho, and Sapho appears in Ovid as the Queen of Lesbos. Here the ruler of Lesbos is Midas' enemy. Identification cannot be resisted when all the evidence points one way." See Hunter, *John Lyly*, p.180.

follows:

In his own country they stick not to call him tyrant, and elsewhere usurper. They flatly say that he eateth into other dominions as the sea doth into the land, not knowing that in swallowing a poor island as big as Lesbos, he may cast up three territories thrice as big as Phrygia, for what the sea winneth in the marsh, it loseth in the sand. (4.2. 12–18)

The opposition between Phrygia and Lesbos, reflecting the contemporary conflict of Spain and England, is notably represented by such antithetical words as 'golden' and 'petty', 'title' and 'trifle', and 'big' and 'poor'. As we have already witnessed an implied announcement in the prologue to this play, however, the antithetical couplings are coming to be the state of "a gallimaufry," "a mingle-mangle," and "an hodgepodge."

II. Gold and Trifle

Take a close at bantering talks about Midas's misfortunes by the servants in the sub plot. It can be then noticed that the play's focus has been gradually shifted from topical allusions to the conflict between Spain and England, or Philip II and Elizabeth, to more literary concerns about 'golden' and 'petty', or gold and trifle. In the conversation between Licio, the servant to Celia, and Petulus, the servant to Mellacrites, for instance, Licio unfolds his mistress's characteristics in the traditional form of 'blazon', that is, a contemporary literary convention of cataloguing out appealing points of ladies. Interestingly enough, Licio's descriptions about Celia stick to "the head and purtenance" (1.2. 24),⁷ regardless of the fact that the traditional way of 'blazon' covers from head to toe. This seemingly ridiculous and insignificant verbal art of Licio however makes it all the more plausible that their bantering conversation plays a role of parodying the main plot episode of Midas's greedy pursuit of gold in terms of coins as well as kingdoms; for Midas tries to win Celia, once he gets golden crowns on his head: "Chastity will grow cheap where gold is not thought dear. Celia, chaste Celia, shall yield" (1.2. 128–129).

⁷ According to Bevington's note, "appurtenances, things pertaining to the head: not the eyes, tongue, mouth, teeth, ears, nose, lips, and chin," but "the hoods, frontlets, etc."

Licio's descriptions about Celia's 'purtenances' go in this way:

Licio: The purtenances? It is impossible to reckon them up, much less to tell the nature of them. *Hoods, frontlets, wires, cauls, curling irons, periwigs, bodkins, fillets, hair-laces, ribbons, rolls, knotstrings, glasses, combs, caps, hats, coifs, kerchers, clothes, earrings, borders, crepines, shadows, spots, and so many other trifles* as both I want the words of art to name them, time to utter them, and wit to remember them. These be but a few notes.

Petulus: Notes, quoth you? I note one thing.

Licio: What is that ?

Petulus: That if every part require so much as the head, it will make the richest husband in the world ache at the heart.

(1.2. 78–89; emphasis is mine)

In parallel with this, it would be worthy of considering the following words of repentance on the part of Midas:

Miserable Midas, as unadvised in thy wish as in thy success unfortunatel
O unquenchable thirst of gold, which turneth men's heads to lead and makest them blockish, their hearts to iron and makest them covetous, their eyes to delight in the view and makest them blind in the use!..Or why did I covet to get so many *crowns*, having myself but *one head*?

(3.1. 3–8, 16–17; emphasis is mine)

In spite of his mind's apparent satisfaction with the gain of gold, a gift rich enough for him to dream of obtaining anything he wants, as Midas himself confesses, he has become poor and miserable. Even though he possesses many "crowns"-meaning coins and diadems at the same time-embellishing his "head," his head neither looks richly attired (only "lead") nor becomes richly talented (only "blockish"). On the other hand, Licio's remark shows that Celia's head stands in a stark contrast to Midas's. According to Licio, the items that decorate Celia's head are merely trivial; they are nothing but "trifles" like "hoods, frontlets, wires, cauls, curling irons, periwigs, bodkins, fillets, hair-laces, ribbons, rolls, knotstrings, glasses, combs, caps, hats, coifs, kerchers, clothes, earrings, borders, crepines, shadows, spots." Yet they are simultaneously so rich and diverse that even the richest husband would find it difficult to sufficiently provide them with

her (“it will make the richest husband in the world ache at the heart”). Furthermore, the term “trifle” does not merely have a material tone; but “trifle” also has the effect of making poetry fruitful by means of its rich connotation, as Licio says, “I want the words of art to name them, time to utter them, and wit to remember them.” “Trifle” is the term which is very conscious about verbal art.

III. The Rhetoric of “Trifle” and Ovid

Through the comparison between Midas’s concern about head and Licio’s with a special focus on the nuance of the term “trifle,” we can observe that the term “trifle” contains the meaning of “trifle yet rich” without weighing one against the other. The term has a rhetorical charm of melting a double meaning into one.

I consider that an insight into the rhetorical richness of the term “trifle” comes from Lyly’s profound understanding and interpretation of Ovid, who is always Lyly’s literary model, and also, in the case of *Midas*, provides the framework of its plot. The former half of the play is an adaptation of Ovid’s story of Bacchus’s offer of gold to Midas. Dreaming of gaining omnipotent power, Midas chooses to have gold. He greatly rejoices in his fatal gift. When he witnesses that the things he touches change into gold—a green twig, a stone, an apple, water, meat, and everything, however, he finds himself in a miserable state. In Ovid’s version, his situation is described as “mali divesque miserque” (mishap, rich and yet wretched).⁸

Yet Midas seems not yet to reach to the central core of Ovid’s message, or in another perspective, the true connotation of the term “trifle.” After regretting of having chosen the stupid gift of gold and being released from the resultant hellish anguish, Midas haunts in the woods and comes across a scene of a singing match between Pan and Apollo. He is asked to be a judge of the match, and accordingly gives a vote to the rustic song of Pan; “Ille perosus opes silvas et rura colebat Panaque montanis habitantem semper in antris, pingue sed ingenium mansit, nocituraque, ut ante, rursus erant domino stultae praecordia mentis” (But Midas, hating wealth, haunted the

⁸ Ovid, *Metamorphoses*, Vol. II, translated by Frank Justus Miller, London: William Heinemann, 1916, Loeb Classical Library, Book XI, l. 127.

woods and fields, worshipping Pan, who has his dwelling in the mountain caves. But stupid his wits still remained, and his foolish mind was destined again as once before to harm its master).⁹ Midas is then going to get an ass's ears as a punishment for choosing rustic Pan rather than heavenly Apollo.

Midas's two stories of the golden touch and an ass's ears are told in a successive way in Book XI of Ovid's *Metamorphoses*. At a first glance, they are nonchalantly put side by side without any firm connection; the two episodes shape one story by complementing each other, though. An enhanced message is to entertain two attitudes at once, not too rich neither too humble. Lyly clearly grasps this message in reading Ovid for building up his story of Midas. When he describes Midas's repentance about his second mistake, he augments Ovid's passage in order to make this message clearer:

Ah, foolish Midas, a just reward, for thy pride to wax poor, for thy
overweening to wax dull, for thy pride to wax humble, for thy cruelty
to say *sisque miser semper, nec sis miserabilis ullis*. (4.1. 198–201)

An unexpectedly wretched experience of gold makes Midas decide to be humble. But he never recognises the true meaning of being humble until he makes a second mistake. Only at this moment does he learn the way he behaves himself both proudly and humbly. And this spirit coincides with the connotation of the term "trifle" in the context of this play.

So far we have traced how the image of Midas's gold has been enriched in a verbal and poetical dimension. The image of gold loses its originally localised role of historical allusion when coupled with its antithetical term "trifle." Then "trifle" does its charm by exhibiting its rhetorical effects. It is Ovid's spirit that gives a crowning inspiration to the use of the rhetorical "trifle." Assumingly we are to appreciate the genuine connotation of Ovid's words "copia nulla"¹⁰ after an examination of a metamorphosis of the Reformation context of gold by way of the term "trifle" through an intervention of Ovid's spirit. We are also assuredly ready for understanding

⁹ Ovid, Book XI, ll. 146–149.

¹⁰ Ovid, Book XI, l. 129. These words are extracts from Ovid's original passage, "copia nulla famem relevat." Its translation is "No store of food can relieve his hunger." In my opinion, "copia nulla" is not effectively translated.

the connotation of Shakespeare's phrases "One face, one voice, one habit, and two persons! A natural perspective, that is, and is not!"¹¹

¹¹ William Shakespeare, *Twelfth Night*, ed. by J.M. Lothian and T.W. Craik, London and New York: Routledge, 1975, The Arden Shakespeare, V. I. 214–215.

The Ripple Effect of “The Reason I Jump” Around the World

Satoko Ota, Senior

1. Introduction

What sort of impression do you get from seeing or meeting autistic people? Have you ever imaged that your precious family has autistic people? Today, we cannot avert our eyes from autistic people any longer because their existence is an absolutely normal thing. Autism spectrum disorder (ASD) is an intricate developmental disability; signs typically appear during early childhood and affect a person’s ability to communicate, and interact with others. ASD is described by a certain set of behaviors and is a “spectrum condition” that affects individuals differently and to varying degrees. There is no known single cause of autism, but increased awareness and early diagnosis/intervention and access to appropriate services/supports lead to significantly improved outcomes. Some of the behaviors associated with autism include delayed learning of language; difficulty making eye contact or holding a conversation; difficulty with executive functioning, which relates to reasoning and planning; narrow, intense interests; poor motor skills and sensory sensitivities (Autism Society). Chapter 1 will explore what autism is and its types and behaviors.

Chapter 2 will discuss, Naoki Higashida, a young Japanese man who is profoundly autistic. When he was 13 he wrote a book, *Jiheisyō no boku ga tobihaneru riyū* [*The Reason I Jump*], attempting to explain what it is like to be an autistic child. He created this book by asking himself more than 50 questions, the sort he imagined other people might ask him. Or maybe he had been asked them, but could not previously reply. Chapter 2 will discuss how he wrote the book and how the book was received in Japan.

After being published in Japan, this book spread around the world. It was discovered by K. A. Yoshida, wife of the novelist David Mitchell. Mr. and Mrs. Mitchell have an autistic son, and this book was the first they had read that was actually any help to them and to him. They have translated it into English and had it published by Mitchell’s long-time publisher. Chapter

2 will explain why they decided to translate this book and how it spread around the world.

Chapter 3 will discuss what we know about autistic people in the West and Japan. What are their cultural differences? What are their different opportunities? Additionally, we should know about their learning styles, challenges, working, perceptions, and lifestyles with their families. This paper will help readers in relationships with autistic people. I think what is extremely powerful about Higashida's book is that much of it resonates not only with the autistic experience, but with the quandaries of being alive in general: communicating with others, the barrier between self and world, the struggle for free will in a body, mind, and world that seems beyond our control.

The reason why I write this paper, it is related to my future goal. My dream is to be a teacher in a special support school. Especially, I want to work with autistic people. For that purpose, I have to enter into the feelings of autistic people, I also have to search for a way of support for their future. In addition, I want to work that I can use my knowledge of autism in the near future. I think that to tell about *The Reason I Jump*, steps of some kind to understand autistic people. I also hope this paper will be a good opportunity for readers to know about autistic people and correct understanding to them. We all have equal rights in this world, so we do need perceive each other, have a spirit and attitude of tolerance to our differences. Higashida says, "So my big hope is that I can help a bit by explaining, in my own way, what's going on in the minds of people with autism. I also hope that, by reading this book, you might become a better friend of someone with autism." (*The Reason I Jump*, p.4)

2. What is Autism?

Autism is a complex developmental disability that typically appears during the first three years of life and affects a person's ability to communicate and interact with others (Autism Society). Autism is defined by a certain set of behaviors and is a "spectrum disorder" that affects individuals differently and to varying degrees. They have a lack of, or delay in spoken language, repetitive use of language and/or motor mannerisms,

e.g., hand-flapping, twirling objects, little or no eye contact, lack of interest in peer relationships, lack of spontaneous or make-believe play, persistent fixation on parts of objects, and so on. These are signs of Autism (Autism Society).

According to Autism Society, the characteristic behaviors of autism spectrum disorder may be apparent in infancy (18 to 24 months), but they usually become clearer during early childhood (24 months to 6 years). There is no known single cause for autism spectrum disorder, but it is generally accepted that it is caused by abnormalities in brain structure or function. Brain scans show differences in the shape and structure of the brains in children with autism compared to in neurotypical children. Researchers do not know the exact cause of autism but are investigating a number of theories, including the links among heredity, genetics and medical problems.

Autism Society says,

Asperger's syndrome, also known as Asperger's Disorder, was first described in the 1940s by Viennese Pediatrician Hans Asperger, who observed autism like behaviors and difficulties with social and communication skills in boys who had normed intelligence and language development. Many professionals felt Asperger's syndrome was simply a milder form of autism and used the term "high-functioning autism" to describe these individuals. Uta Frith, a professor at the Institute of Cognitive Neuroscience of University College London and editor of *Autism and Asperger Syndrome*, describes individuals with Asperger's as "having a dash of autism." Asperger's Disorder was added to the American Psychiatric Association's Diagnostic and Statistical Manual of Mental Disorders (DSM-IV) in 1994 as a separate disorder from autism. However, there are still many professionals who consider Asperger's Disorder a less severe form of autism. In 2013, the DSM-5 replaced Autistic Disorder, Asperger's Disorder and other pervasive developmental disorders with the umbrella diagnosis of autism spectrum disorder.

An autistic child doesn't want to be left on his own. However, being with other people can be exhausting because of the communication problems, the lack of understanding on both sides, and the anxiety they

feel because they don't want to give anyone any trouble. Anxiety, of course, they can't communicate. For a person with autism, life is complicated in ways we can scarcely imagine. Being touched by someone else can feel as though the toucher is exercising control over your body that you are in danger of losing who you are.

High-functioning autism and Asperger syndrome: what is the difference? High-functioning autism and Asperger syndrome are both part of the autism spectrum. The main difference between the two is thought to be in language development: people with Asperger syndrome, typically, will not have had delayed language development when they are younger. Either High-functioning autism or Asperger syndrome are liable to cause misunderstanding. Why is it cause? They are bad at understanding other people's feeling, expressing their own feeling. Then, they are isolated, they cannot do practical studied in the real world. On the other hand, their characteristic is fitted for a researcher, an engineer, a lawyer, they have limitless potential, I think.

In recent years the view that Asperger syndrome can only occur when there are additional difficulties with motor skills has become more prominent. Certainly Asperger himself was well aware of the prevalence of motor skill problems in the group of people he tried to describe. It seems likely that most children with Asperger syndrome experience poor coordination and difficulties with fine motor control. However, many children with high-functioning autism will also have difficulties in these areas.

Thus, characteristics of Autism are having trouble in creating human relationships and adapting to circumstances, they want to do things at their chosen attention, their method, their pace as top priority. These are their instinctive intentions. The stronger of their characteristics interfere with social participation. On the other hand, the weaker of their characteristics, do not necessarily have success with social participation because they are no good at change, feel fear easily, and misunderstand things easily. They also have chronic stress from their neighborhood environment, this is secondary barrier for them. To protect their secondary barrier, autistic people can participate well in society comparatively (Autism Society Japan).

In Japan, in an appropriate opinion, at least 10 percent of elementary

school students have some kind of developmental disorders, more than half of them have characteristics autism spectrum. Thus, this is not a rare case to recognize the existence of autistic people, we need to build well fitted support systems for them. Making an effort to protect their secondary barrier is an urgent issue to education, medical, health, labor. If our society can protect their secondary barrier, autistic people can participate well in social comparatively; however, it is a big hurdle for them to work, matching with a company. For autistic people can survive in this society, we must support to bring up their skills that knowing their own feeling, expressing their own feeling adequately, understanding a partner's feelings. It is necessary for them to construct human relationships in our society.

3. The Reason I Jump

3.1 Translation in the world

David Mitchell's wife was browsing Amazon Japan one night and came across the book. She ordered it, read it, and read out sections to him. Their own son has autism, but they did not feel served by the books they had found about autism in English. They were either academically slanted, or written by people with autism who are very high functioning (and therefore relatively sorted), or by therapy schools pushing a particular approach. This book was the first book they felt was really helpful: written by a boy, with autism, from the inside, explaining what it's like, and why kids with autism do what they do, and by extension, why their son was exhibiting the behaviors he was exhibiting. Without getting too emotional, it felt like their son talking to them for the first time (Asymptote).

It was so valuable and helpful to them. Initially they translated it, just to give to their son's teachers, because they wanted them to be reminded, if they didn't know it, of the gap between what appears to be going on in the head of a child with autism, impenetrable chaos, or not a lot, depending on very same head, enquiry, learning, analysis, frustration. However, then he mentioned their translation to his agent, who mentioned it discreetly to his publishers, and when they saw their manuscript they felt there could be a wide audience for *The Reason I Jump*. His hope was that it would help anyone who wants to understand an individual with autism better

than at present. The problem was that people who do not have autism know so little about life with autism, because this knowledge is so hard to communicate. If it wasn't so hard, it wouldn't be autism. *The Reason I Jump* is, for him, this knowledge or at least a damn good start. He hoped that parents, siblings, uncles, aunts, grandparents, and friends could read the book and become more knowledgeable, more useful, more cheered, more patient, and all-round- better interactors with autistic people. In July 2013, *The Reason I Jump* was published in the UK, there were 6000 advance orders before it went on sale. Then, in August, it was published in the U.S.A. and Canada, passing the 100,000 volume mark. In June 2014, it was published in Spain. Including Korea, Taiwan, Hong Kong, the book has translated and released in 22 countries, there was reader response to the book (Naoki Higashida Official Website).

3.2 The History of *The Reason I Jump*

According to Naoki Higashida's Official Website, Naoki Higashida, who still finds speech difficult, wrote his book after an inspired teacher taught him to write by way of spelling out Japanese words, character by character, on a 'cardboard keyboard'. A helper at his side transcribed the words into sentences, and the sentences into paragraphs. After months and years of practice, Naoki became able to use a regular keyboard without assistance, allowing him to write *The Reason I Jump* when he was 13 years old. The book was well received within the special zone of Japanese society. Changed isn't quite the right word, but Naoki's life has been directed into that of an autism advocate because of his writing, so maybe formed is a better description. He's a young man in his early twenties now and addresses teachers, writes regularly for *The Big Issue Japan*, and blogs. Japan needs advocates because there appears to be very little cross integration of special needs people with the rest of society and mainstream schools.

David Mitchell and his wife translated the book from Japanese to English, but in a sense even the original is a translation from Autism to Japanese as Naoki Higashida says, people with autism have no mother tongue. When David Mitchell came to Japan, he met Naoki Higashida. David asked him "What is happiness for you?" then Higashida answered

“My family keep smiling.” Family members hope their happiness, likewise, autistic people hope their family’s happiness.

3.3 From *The Reason I Jump*

In *The Reason I Jump*, Naoki Higashida answered 58 questions. He answered about five fields, language, relationships with other people, differences of feelings, interest things and activity. I think that these are clues to solving the mystery of autistic people. For example, these two questions and answers are from the language field,

Q2 Why do people with autism talk so loudly and weirdly?

People often tell me that when I’m talking to myself my voice is really loud, even though I still can’t say what I need to, and even though my voice at other times is way too soft. This is one of those things I can’t control. It really gets me down. (*The Reason I Jump*, p.8)

Q4 Why do you echo questions back at the asker?

Firing the question back is a way of sifting through our memories to pick up clues about what the questions is asking. We understand the question okay, but we can’t answer it until we fish out the right “memory picture” in our heads. ...I swear conversation is such hard work! To make myself understood, it’s like I have to speak in an unknown foreign language, every minute of every day. (*The Reason I Jump*, pp.12-13)

The next three questions and answers are about relationships with other people field,

Q11 Why don’t you make eye contact when you’re talking?

...To me, making eye contact with someone I’m talking to feels a bit creepy, so I tend to avoid it. ...What we’re actually looking at is the other person’s voice. Voices may not be visible things, but we’re trying to listen to the other person with all of our sense organs. (*The Reason I Jump*, p.25)

Q13 Do you prefer to be on your own?

...what we're anxious about is that we're causing trouble for the rest of you, or even getting on your nerves. This is why it's hard for us to stay around other people. This is why we often end up being left on our own. (*The Reason I Jump*, p.27)

Q24 Would you like to be "normal"?

...I used to think it'd be the best thing if I could just live my life like a normal person.

But now, even if somebody developed a medicine to cure autism, I might well choose to stay as I am. (*The Reason I Jump*, p.45)

The next question and answer is the most important and the most interesting for readers, as this book title,

Q25 What's the reason you jump?

But when I'm jumping, it's as if my feelings are going upward to the sky. Really, my urge to be swallowed up by the sky is enough to make my heart quiver. When I'm jumping, I can feel my body parts really well, too-my bounding legs and my clapping hands-and that makes me feel so, so good." (*The Reason I Jump*, p.47)

The next question is from the interesting things and activity field, autistic people often perform this action,

Q37 Why do you flap your fingers and hands in front of your face?

Flapping our fingers and hands in front of our faces allows the light to enter our eyes in a pleasant, filtered fashion. Light that reaches us like this feels soft and gentle, like moonlight. But "unfiltered" direct light sort of "needles" its way into the eyeballs of people with autism in sharp straight lines, so we see too many points of light. This actually makes our eyes hurt. (*The Reason I Jump*, p.69)

Readers of this book are able to hopes come true, they want to look in autistic people feelings, want to understand better, want to communicate with autistic people.

4. The Environment Surrounding Autistic People

When we tell about autism, we must consider not only autistic people but also the environment surrounding them, their parents, school, and teachers.

4.1 Parents' Role in the US and Japan

In the US, parents are request to be a specialist as a person who live with their children. According to Holloway and others,

In reality, advocacy often leads to conflict between a parent, who represents the needs and rights of an individual child, and a medical or education institution, which is protecting its own existence and the rights of all the children it serves. Thus, there is often a tension between acting in partnership with the institution and advocating for one's child when the institution is perceived as withholding needed resources.

In some cases, parents of children with disabilities are also expected to function as teachers or interventionists with their children. For instance, parents of children with disabilities might be asked by a therapist to identify and describe their children's behaviors in a clinically meaningful way as part of assessment procedures. Or, therapists may teach parents to carry out complex skills that they are in turn expected to teach to their children at home (e.g., to communicate with a nonverbal child using a picture exchange system).

On the other hand, in Japan, Holloway and others say,

As in the US, there has been a shift during the last three decades in how individuals with disabilities are cared for in Japan. In 1985, the Japanese government reversed a longstanding policy of institutionalizing children with severe disabilities to encouraging families to care for the child at home. However, few resources were provided to enable parents to provide adequate care for these children. And until very recently, the Japanese government has been hesitant to recognize the educational needs of children with less severe disabilities (e.g., learning disabilities) and so these

children were included in regular classrooms with no additional support.

It is quite difficult for Japanese parents to build well-balanced power relationship with a specialist, like a teacher. In addition to that, Japanese parents have a marked trend that a specialist ought to grasp accurately about their children.

Either in the US or in Japan it is reported, mothers who have a handicapped child continue to be under stress than mothers who have normal child. They have a feeling of alienation, have stress to communicate with a specialist or support staff. Especially, mothers who bring up autistic child, they have hardship that is difficult to care and education, this is a primary factor of their stress (Holloway and others). Furthermore, in many research findings, it is clear for such mothers to reduce their stress by their husband's support, especially in Japan, mother has low stress because her husband takes part in bringing up their child.

4.2 Autism in the West: The Westview School

Though, there are few private school for handicapped children in Japan. We need to know about The Westview School is a private school for high-functioning children with autism spectrum disorder from ages 2 to 15 years of age. Westview is unique in that it is the only school in the greater Houston, TX area—and in the USA—that specifically serves high-functioning children with autism spectrum disorder. According to Child Research Net, in 1981, Jane Stewart opened The Westview School in a single room in her home with a class of four developmentally-delayed children. Jane's genuine love and gift for educating children with special needs was apparent, and by the end of the first year, eight students were enrolled in the program.

The Westview School offers a challenging curriculum at all program levels and blends a number of methodologies to provide for the unique needs of each child. In addition to the academic curriculum, key areas of focus include language and communication, social relatedness, sensory integration, gross and fine motor ability, cognitive development and activities of daily living. Many people believe that putting children with

autism spectrum disorder in a traditional educational setting—around “typical” children—will help them develop social skills. However, children with autism spectrum disorder often do not learn appropriately or merely acquire knowledge through experience and observation. At the higher-functioning levels on the autism spectrum, children strongly desire to belong. Their differences make this belonging a tremendous challenge in the very unforgiving world of children. Living with autism spectrum disorder has been described as being dropped in a foreign land with no knowledge of the language or custom.

The Westview School offers a wide range of age-appropriate, extra-curricular activities (Child Research Net). While the options vary depending on the ages of the students, they offer tumbling and gymnastics, karate, soccer and basketball clubs, Boy Scouts and Girl Scouts, student council, robotics and social skills groups. For older students, they offer lock-ins, which are overnight sleep-overs at school that include pizza, junk food, movies and games. Their middle school students also have regular socials, where students from a nearby school come to their decorated gym for evenings filled with music, dancing, snacks and photos.

Furthermore, a characteristic of this school is seminar for parents. Parents of Westview offers network of support for family members. This school’s staff, specialists of autism in Houston, invited guest speaker based on theme take charge of this seminar. This school encourages each parent to take an active role in his or her child’s education and social development by participating in these activities (Child Research Net).

4.3 Autism in West: *Sesame Street*’s first Muppet with Autism

This is a new trend of autism, Sesame Street is expecting to help misunderstanding autism by introducing its first autistic Muppet, Julia. The storybooks, video and other visual media well assist autistic children and their families with daily tasks. Sherrie Westin, executive vice president of global impacts and philanthropy, said “Families with autistic children tend to gravitate toward digital content, which is why we created Julia digitally,” (TIME). She also said, “We want parents and children to understand that autism isn’t an uncomfortable topic” (TIME). In the storybooks, Julia is

explaining to her friends how she plays a little differently. For example, you see another child not making eye contact, with you, you may think that children does not want to play with you, however, that is not the case. Westin said “We want to create greater awareness and empathy” (TIME). In addition, the goal is to understand autism, reduce bullying, and show that autistic children are not really all that different. Dr. Jeanette Betancourt, senior vice president of U.S. social impact, said “Children with autism share in the joy of playing and loving and being friends and being part of a group” (TIME).

I have never watched Japanese animation that has autistic character. When I consider this actual example, it is strange that only perfect characters appear in Japanese animation. Though, at first blush the animation seemed natural, we notice the unnaturalness. Having correct understanding of autistic people as a child is related to clear up a misunderstanding for them, I think. We all have our own personality. It is stupid to judge other people by a part of their personality. We should notice complexity of our society, many people have distress exceed our expectations. By we notice that, we can respect each other.

4. 4 Autism in Japan: ROCKET Project

This is a new trend too, in Japan, there is the ROCKET (Room Of Children with Kokorozashi and Extraordinary Talents) Project. This project started in 2014, for children that they do not get used to their own school, most of them are non-attending students or are bullied at school. However they have their own outstanding talent, for example, one of them can produce a 3D image, and one of them can solve physics. Professor Nakamura, Tokyo University, started up this project to offer whereabouts for ROCKET project member with a forceful personality. They are selected from all over Japan, they are supported in their life and continuing education. Many students who have Asperger syndrome can participate in this project. They are covered in a rigidly uniform education, we must think about how to improve their talents. The learning styles of ROCKET project organize from six backbones: Technology, Beauty, Scientific thought, Communication, Presentation, and Business (ROCKET). Features

of ROCKET project class are no rule, no limit of time. Professor Nakamura sets a high value on the independence of members, at the same time, he hopes in order to take an objective view of themselves through this project.

In the one elementary student case, he is hypersensitive to sound, it is difficult for him to concentrate in his class, so he cannot go to school. Professor Nakamura recommend him to use a headphones daily, with this advice, he gradually can go to school, and can play with friends. He also got other advice from Professor Nakamura, that is to use an iPad when he takes notes on a class because it is difficult for him to take notes the same speed as other classmates; by this advice, he solved the problem of falling behind in his studies (NHK documentary).

In a school, especially Japan, children who have exceptional talent are exempted, then, they lose their confidence. We adults must show process for children come off without a feeling of anxiety. Actually, in ROCKET project, though children cause a panic, nobody blame it, so children can continue their work to the end. Professor Nakamura has studied way of support to children that interfere with their school life since eight years ago, in addition nowadays, he thinks that it is need to bend our eyes on not only to supply member's disorders but also member's unique talents. He also calls for to collaborate existing schools and ROCKET project have effects that explore the student's possibilities, he does not deny public education, wants to make a mechanism in present society. In addition, we need to apply ICT for their comfortable environment to study, it is helpful for them to get technology supports (NHK documentary).

4. 5 Autism in Japan: Present Circumstances of Special Support Education

Since 2007, special support education has been carried out completely in Japan. However, teachers in the classroom have been confused, when they come face to face with the harsh reality that the system of special support education has no prospect for completion.

According to Sugiyama, there are three main concerns. First, by spread concept of development disorder, teacher and school surprised that many students who look like they have development disorder exist in the normally classrooms. Schools and teachers have no idea about the ways of

a countermeasure. Second, parents also have been confused when schools point out that their child needs special support. However, parents cannot approve of child's hardship, so parents become angry at the school that lacks of teaching skills. Among of them forced the work onto the school or teachers of bringing up their children and the disciplining of children. In the last place, in a normal school, a class teacher who has a developmental disorder student, has no experience with special support education. The class teacher is forced to grope for a way to support the student. It is a serious problem for all the people, I think. In the West, about 70–80 percent of teachers who are involved with special support education possess an Advanced Teacher's Certificate for MA Graduates. After they get a teaching license, they go on to graduate school, they learn about special support education, then they become a teacher. Special support education is an important matter in Japan too, we must possess an Advanced Teacher's Certificate for MA Graduates as a matter of duty. The time that a review thoroughly of the system is coming already (Sugiyama).

In Aomori prefecture, there is no need for teachers to have a first-class license of special support education to take a teacher employment examination. Of course, in other prefectures, the license is an important matter. A few years ago, when I decided to become a teacher in a special support school, at the same time, I determined to get a license of special support education since I decided to try studying about that. The license is helpful for people who want to work in the school, so people should get it.

5. Conclusion

In conclusion, Chapter 1 explored what autism is and its types and behaviors. Autism is defined by a certain set of behaviors and is a "spectrum disorder" that affects individuals differently and varying degrees. These are signs of Autism that hand-flapping, twirling objects, little or no eye contact, lack of interest in peer relationships, lack of spontaneous or make-believe play, persistent fixation on parts of objects, and so on. In addition, I also explored Asperger's syndrome and high-functioning autism. High-functioning autism and Asperger syndrome are both part of the autism spectrum. The main difference between the two is thought to be

in language development. In addition, characteristics of Autism are having trouble in creating human relationships and adapting to circumstances, this is secondary barrier for them. I took up their hardship on work also. Chapter 2 discussed, Naoki Higashida, a young Japanese man who is profoundly autistic, who still finds speech difficult. When he was 13 he wrote a book, *The Reason I Jump*, after an inspired teacher taught him to write by way of spelling out Japanese words on a 'cardboard keyboard'. This book is attempting to explain what it is like to be an autistic child by 58 questions and answers. David Mitchell and his wife who have autistic son. This book was so valuable and helpful to them, so they translated it. After that, the book has translated and released in 22 countries, there was reader response to the book around the world. I told about contents of *The Reason I Jump*, questions and answers, I think that these are clues to solving the mystery of autistic people. Chapter 3 discussed what we need to know about the environment surrounding autistic people in the West and Japan. I told parents' role, and The Westview School is a private school for high-functioning children in Houston, TX., I took up about a challenging curriculum, seminar for parents. This school encourages each parent to take an active role in his or her child's education and social development. I also discussed new trends in the US and Japan. In US, Sesame Street is expecting to help misunderstanding autism by introducing its first autistic Muppet, Julia. This is an epochal event for us because I have never watched Japanese animation that has autistic character. In Japan, a big project is held, ROCKET Project. I discussed purposes and condition of this project. In the last, present circumstances of special support education in Japan I discussed, there are three main concerns. In addition, the problem that faces us at present, about a teaching license of special support education I took up.

I have a younger brother who has a congenital handicap, he is a wheelchair user. It is natural for our family, when he is facing a difficulty, we do not grudge cooperation because we are family. Though, it is easy for other people to understand that he has a handicap because he uses his own wheelchair, it is not easy for other people to understand that if a person has not only a mental disability but also autism. It is difficult for us to judge

in social life. When we spend time with autistic people, we first find out about their hardships. Of course, if we are not another person, we do not understand other people's thoughts wholly. However, if we can know their thoughts, and emotions by language, we can find them and also we can take action that brings about mutual understanding. Naoki Higashida and David Mitchell teach us about that certainly, I think. By translating into English, David contributes to *The Reason I jump* spreading around the world, it was a big step for the family that was having a hard time, reading the contents of the book.

These words are often used in Japan, "an able-bodied person" and "a disabled person". To begin with, that idea is wrong, we cannot decide which of the two things are better. In the future, we must recognize each other, we do not consider about a nationality, age, gender, disability. We need to respect each other, we have to depend on each other when we are in trouble, we still seem to be only part way toward building a welfare society in Japan. I have not given up solving this problem. In the near future, through my job as a teacher in a special support school, I want to make things better.

The 58th, the last question in *The Reason I Jump*, "What are your thoughts on autism itself?" Higashida answers,

...Autism has somehow arisen out of this. Although people with autism look like other people physically, we are in fact very different in many ways. We are more like travelers from the distant, distant past. And if, by our being here, we could help the people of the world remember what truly matters for the Earth, that would give us a quiet pleasure. (*The Reason I Jump*, p.111)

Either autistic people, the right must guarantee to set their own goal by themselves, to judge and cut their way through, to experience repeated setbacks, to enjoy gladness of their life. Further study about the process of their development, the way of support is needed, I hope these studies will develop gradually.

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2015–16 Study Abroad Scholarship Winning Essay

Airi Hiramatsu, Junior

Why study abroad is important?

I think that study abroad is important to Japanese people, so I explain that it is important from the three perspectives of Japanese, my personal point and literature.

First of all, there are two reasons why study abroad is important to Japanese. The first reason, many Japanese people study abroad in foreign countries now and they have each purpose, for example, language study, cooking and sports. However, they have a common purpose which is developing their levels. For example, language study is regarded a pronunciation as important, so it naturally makes us develop our levels by living there with native speakers. In other words, studying abroad develops our skills certainly and quickly.

The other reason, we can know our skills and difference between Japan and foreign country with our own bodies. For example, we can understand “Katakana-English” but foreigners may not be able to understand that. Other example, tipping is not customary in Japan. Therefore we can make sure of the difference of culture and our level with our own eyes. Moreover, we can correct the misunderstanding, I think.

Next, I explain why is important from my personal point. I have two reasons why study abroad is important. First, I want to use the experience of studying abroad to me for the future because I want to work as a front clerk in a hotel. At the present, Japanese tourist industry has been used not only Japanese but also foreigners. I think that I have to understand the foreign culture to communicate with customers from foreign countries because I may also lack sufficient background information to allow them to understand words and non-verbal communication in the correct way. For example, Japanese hotel is formal than American hotel, but in contrast, American hotel makes a good environment that customers talk to hotel

staff more easily. In fact, I heard that many customers often ask to hotel staff their question and request in American hotel than Japanese one. Therefore I want to go to study abroad and understand the difference between Japan and foreign countries in order to wait on customers that fit different countries in the future.

Second reason, I will be able to find a new me in feeling a new environment. It changed me greatly that I was moving in Hirosaki from Hokkaido. I could make many friends in moving. When I lived in Hokkaido, I had talked to my parents about all of my troubles, so I had never talked to friends them. That was why I could not make friends deeply. Then I thought that I want to change mine by moving alone. When I moved here, I did not know "Tsugaruben," so I could not understand it and talk with classmates and make friends, at first. Then I talked to my parents that I leave college and go back to Hokkaido, but my mother said "If you have a question, ask them boldly." Her answer made my trouble solved, and it is a chance to make friends. It is a funny story now to me. If I study abroad in America, I will take a big step. There is language barrier which is barrier to communication resulting from speaking different language. If I can break the barrier, I will get a consideration, a confidence and a new aim. I believe that I will be able to take a big step as a person by studying in America.

Finally, I explain from the point of literature. I refer to Northwestern University and first lady Michelle Obama. First, Northwestern University literature suggests that studying abroad make develop new perspectives on academic subjects and real-world issues. Study abroad lets you study a variety of subjects in more depth and from different cultural perspectives. Outside the classroom, your personal education is enhanced through daily interactions in the foreign culture with host families or housemates and others in the community.

Second, they suggest that you can achieve proficiency in a foreign language. While you can learn grammar and vocabulary at Northwestern, it is impossible to become truly proficient in a foreign language without using it in a real-world setting. An English speaking country is the ultimate "language classroom."

Third, the experience support personal growth. Study abroad is a

challenging adventure, academically and personally. Students who return from abroad consistently report that they developed a greater sense of independence and confidence in their capabilities.

Finally, develop valuable career skills. Students who study abroad often develop career skills that make them especially marketable.

Next, I refer to first lady Michelle Obama's speech.

The benefits of study abroad are almost endless. First of all, it's going to make you much more marketable here in the United States, because more and more companies are realizing that they need people with experiences around the world, who can speak different languages, who can transition easily into other cultures and people who bring to their jobs a sensibility and a sensitivity for other people. It will also make you more compassionate. We could always use more compassionate, young leaders out there in the world, people who are willing to step outside their comfort zones and be open to wiping away misconceptions. Especially for U.S. students, it's very hard to stay in your comfort zone when you're living in another country. When you're struggling with a language, new foods, learning directions, being forced to make friends and do things that you wouldn't normally do, that's going to set you up for a lifetime of value. It's going to make you a better parent. It's going to make you a better human being. —First Lady Michelle Obama

I found the answer why study abroad is important from both of the literatures. The answer is experience. The experience is helpful for me, Japanese and all over the world. In the other words, the experience helps for our future. There is the environment to use the experience which not only language study, but also the other fields. Globalization has been advancing lately, but Japan is poor at knowledge of overseas, I think. The Japanese language is minor, so we have to use English to have a relationship with the other countries around the world.

As you can see, study abroad is important for me, and I believe that the experience is helpful to my future.

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2015 卒業生 卒業論文/卒業レポート概要

堀 江 望 **アメリカの食文化についての考察**
 —肥満と電子レンジの関係から—

「和食」が2013年にユネスコの無形文化遺産に登録されるなど、いま日本の食文化が国際的なブームになっている。一方で、今日の日本では食の欧米化が進んでいるとよく言われる。確かに街中にはハンバーガーやドーナツ店などのファーストフード店が、日本中どこにでも目にすることができる。ここまで日本に浸透しているとすればそれらの発祥地であるアメリカでは一体どうだろうか。アメリカ人の間でもポピュラーなファーストフードと云ったら、間違いなくバーガーだろう。メンズ・ヘルス誌によれば、アメリカ人の一人当たりの年間消費量が150個という計算になる。それらが肥満を助長していることは言うまでもなく、アメリカの肥満の原因については、様々な文献・論文で論じられている。

本論文では、アメリカの食文化とアメリカ人の肥満について考察した。第1章では、データを示しながらアメリカ人の肥満の現状について述べた。第2章では、加工食品が肥満とどのような関係にあるかを述べた。そして第3章では、アメリカ人の肥満とアメリカでの電子レンジの普及の関係についてデータを挙げて示した。そして肥満の上昇率と電子レンジの普及がアメリカ人の肥満の増加した理由の1つとして結論づけた。

虻 川 湧 翔 **生き残り戦略の歴史で見るコカ・コーラがトップに**
 立つ理由

1886年、アトランタの薬剤師のジョン・ペンバートンによってコカ・コーラは作り出された。1892年、コカ・コーラの権利を買い取った薬剤師エイサ・キャンドラーという人物が、コカ・コーラを急激な成長へと導いた。キャンドラーは広告に多くの費用を投じたり、画期的な販売戦略を行った。キャンドラーはコカ・コーラという商品を守るため奮闘した。コカ・コーラの成長に大きく貢献した人物はもう一人いる。その名はロバート・ウッドラフ。ウッドラフは生産、販売などで様々な戦略をたてて活躍したが、最も大きな貢献は海外への進出である。

第1章ではコカ・コーラが誕生してからアメリカに浸透するまでについて、

第2章では様々な苦難に直面したコカ・コーラの生き残り戦略とロバート・ウッドラフの活躍について、第3章ではライバルであるペプシとの戦いとコカ・コーラが今でも売れ続けている理由とは何かについて考察した。

コカ・コーラ社は楽しいイメージや憩いや安心感という印象を様々な面で描き続けた。そのイメージ戦略によって、アメリカ国民をはじめとする世界中の多くの人々はコカ・コーラを求めるようになったのである。ペプシとのマーケティング争いでは最終的に両社のブランド力の差が大きく影響したことが推測できる。強固なブランド力を確立することで、競合他社からの追従を阻止できるため、最も効果の大きい「差別化戦略」といえるだろう。コカ・コーラ社に対抗するには、ブランド力を強化するために、味以外に何か強みとなる世界観を徹底的に人々の間で浸透させて、コカ・コーラ社との差別化を図ることが必要であると考え。コカ・コーラはこの先どのようにして生き残っていくのか。今後のコカ・コーラにも注目していきたい。

伊藤 京介

シャーロック・ホームズから見る格差社会

第一章では、作中の人種差別・階級社会について述べた。『ボヘミアの醜聞』では、ホームズがメイドのことを奴隷と表現する描写があるように、このシリーズにおける人種差別・階級差別は過激な描写があったりするものの、それはホームズもとい Doyle 自身の偏見ではなく少なくともイギリス内での常識に近い当たり前のものであった。

第二章では女性差別と社会進出について述べた。まずヴィクトリア時代が工業の発展により専業主婦という女性にとって新たな社会的立場が誕生した。一方で、成人男性の割合が減少し、多くの未婚の女性が増えた結果ガヴァネスと呼ばれる家庭教師の仕事をする女性が増加した。このシリーズでもガヴァネスと呼ばれる女性が多数登場している。彼女たちの多くは中級階級の出身者が多く、結婚前に家運が傾き、働かなければならない状況になった場合が多く、実態はメイドと大きく変わらず住み込みの雇われ人であった。

第三章では当時と現代の階級社会について比較した。ヴィクトリア時代ではお金の有無が階級に大きな影響を及ぼしていたが、現代ではその様は変わってきており、例としてサッカー選手として大成したデビッド・ベッカム選手は生まれが労働者階級であるが、大金を稼ぎ豪邸に住んでいるにもかかわらず階級は変わらず、使用する英語もコックニーと呼ばれる労働者階級の人達が使う英語のままのようだ。

Carson McCullersは50年という短い生涯の中で、*The Heart Is a Lonely Hunter*、*Reflections in a Golden Eye*といった作品を世に送り出し、その名を轟かせた。その作品に登場する人物たちは、それぞれが「孤独」を抱えており、その「孤独」が作品のテーマにもなっている。この論文では、McCullersの作品と彼女の実人生における孤独を見ていく。*The Heart Is a Lonely Hunter*における主人公が抱える孤独、またその主人公の死によって起こる周辺人物たちの絶望の中に、McCullersのキリスト教への反逆心を読み取ることができる。*Reflection in a Golden Eye*に登場する同性愛者は、McCullers自身が同性愛的思考を持っていたことを示すものであった。この二作品を比較すると、McCullersは作中における登場人物たちに、自分自身を投影し、思いを重ねているということが分かる。登場人物たちそれぞれがMcCullers自身と言っても過言ではない。彼女は孤独というテーマを通し、彼女自身が抱えていた思いを登場人物たちに重ねることにより、読み手に訴えていたのである。

The sense of innovation is originated in Britain, and then American pop art's inspiration has come from massive culture after the post war reconstruction.

In chapter I, I have discussed that the speed of changes of each era was so rapid as to create the "Swinging London." In chapter II, at first I have examined the British artist Richard Hamilton's pop art works. I have also seen that Andy Warhol played the connecting role as the center of existing circles of pop art in USA. Chapter III has focused on Paul Smith's witness of the end of pop art as a background of the beginning of the 70s culture scene especially through drugs in Richard's work.

Recently the fashion scene has been busy with the 70s style, but it will become the stable style in the future. All the time the 60s and the 70s has given stimulation to our minds. When it is one of the standards, something is going to change. The "Swinging London" was considered to be popular culture's revolution, but British pop art was art world's innovation. If one

category relates with the others in the circle, it happens to shape new ideas or categories. The circle has also contradictions because we are human beings. It is an amazing talent of human beings to create inexhaustible promises.

葛西 亜弓

動物を主人公にしたアニメ

～Tom & Jerry・Winnie-the-Pooh～

私の好きなアニメについて昔と現在を比較し、日本のアニメが外国の若者に与える影響について調べることとする。

「トムとジェリー」は、体が大きく凶暴だが、おちょこちょいでどこか憎めない部分のあるネコのトムと、体は小さいが頭脳明晰で追いかけてくるトムをこともなげにさらりとかわすネズミのジェリーのドタバタを、ナンセンスとユーモアたっぷりに描いたアニメ作品である。また、「クマのプーさん」は、1926年に発表されたA・A・ミルンの児童小説である。擬人化されたクマのぬいぐるみである「プー」と、森の仲間たちとの日常を10のエピソードによって描いている。

この二つは単純明快であるのに対し、最近のアニメは画像も細かくまた内容も複雑である。そして、今やアニメは実写化される時代になっている。アニメを見ない大人たちもドラマ形式になると見入ってしまう。また、大人たちだけでなく日本のアニメ文化は外国人の若者にも影響を与えている。日本のことをよく知らない外国人もアニメを通して日本に興味を持ち来日したりコスプレしたりしている。やはりアニメには、ストレスを忘れさせ現実逃避できるという利点がある。アニメをきっかけにして日本に興味を持ったら今度は一歩進んで日本の文化、伝統、歴史にも興味を広げて行ってほしいと思う。そして色々な交流ができれば相互理解が進むのではないかと考える。

北山 実紅

『英国王室と日本皇室の比較』

今日、イギリスの王室や日本の皇室の在り方は時代とともに変化している。本稿では英国王室と日本皇室の比較を通して、今後の王室や皇室の在り方、王族や皇族について考察する。

第1章では、両室の継承問題について述べる。英国王室と日本皇室では、継承に大きな違いがあり、それには国民性が関わっているのではないかとい

うことを考える。

第2章では、イギリスの故ダイアナ妃と日本の雅子さまについて述べる。2人は英国や日本において注目を集めるプリンセスであり、またそのことによって心的障害を患うプリンセスでもあった。本章では彼女らの特徴やメディアの虚偽報道について述べる。

第3章では、王室や皇室に対するメディアの在り方について述べる。イギリス王室の王族は尊厳性や孤高性を避けて、日本の比較にならぬほど国民に融けこんでいるということが人気の理由の一つであろう。日本皇室はその逆で、国民からひと際浮いた存在であると言える。

以上のことから、英国王室は開放的かつ国民に親しまれる存在であるが、日本皇室はやや閉鎖的で近付きがたい存在であるのではないだろうか。

工 藤 広 海 欧米のギャンブルと日本のギャンブル

日本には日本独自のギャンブルがあり、国民の間では「娯楽」として利用されていると同時に欧米には欧米独自のギャンブルが存在し国民に親しまれている。日本では存在するが欧米では普及されていないギャンブルがあると同時にその逆も存在する。本論では日本と欧米のギャンブルを種類・歴史・文化・人間性差異などの面で研究した上で日本独自で開発したギャンブルは欧米人には受け入れ難いものだと仮定し考察する。

第一章ではカジノの歴史・種類について考察している。第二章では日本の賭博・ギャンブルの歴史・種類について考察している。第三章では第一章、第二章を踏まえて欧米のカジノと日本のギャンブルを比較し、日本独自で開発したギャンブルは欧米人には受け入れ難いものだと推測し考察した。日本独自のギャンブルが受け入れ難い理由として、長時間待つことができないこと、騒音が気になる、仕組みが複雑などの性格上の問題とパチンコ玉・スロットコインの換金・換物の禁止という法律上の問題があるからである。よって、日本独自で開発したギャンブルは欧米人には受け入れ難い物だとわかる。

古 川 ありさ A Comparison of Ragtime and Noh

Japanese music and American music in the 1800s have totally different historical backgrounds. Ragtime and Noh began in the same age, but the instruments, roles, styles and historical background are different. Therefore

this paper explored how music styles changed and developed in each country. Ragtime was born from discrimination against black people, and it has a background connected with human rights. On the other hand, no one came to emigrate from other countries because Japan is an island, and Japan was a closed country, so Japanese culture was not mixed with cultures from western countries. That is why Japanese music was not born from human rights. However, Japan traded with Asian countries. Especially, Chinese culture had a great influence on Japanese culture such as clothes, Kanji, tea, Noh, and so on.

Through this paper, I learned how music styles changed and developed in Japan and the United States in the 1800s and after. Nowadays, a lot of things are shared all over the world such as clothes, music events, and so on. I think it is a good thing, but also we have to protect our own culture.

今 ちひろ **How Japanese People Feel about English?**

The first time Japanese people hear, "What time is it now?" it sounds like "stop fiddling and dug potatoes." Japanese people began using English in the Meiji period. The Convention of Kanagawa was signed, where isolationism in Japan was ended. Now a variety of culture come overseas from the West.

Chapter 1 discussed the beginning of English education in Japan and how study at school was important. Elementary school English education had positive effects on student's listening ability, so more students would become interested in English learning. Chapter 2 explained a survey about English education in Japanese schools. The student's real voices told the true information. The survey said that students study English to speak to foreigners more than other reasons, and they also study for tests, sightseeing, conversation, and other situations. Assistant Language Teachers help people learn English but students forget and cannot talk when they do not use it in their life. Students who want to say what they want to say study English mostly so they can speak with foreigners.

佐藤 壮太 キリスト教における死後の概念

人間が生きている中で、「死」というものは必ず訪れるものであり、その中で執り行われる「葬儀」はそれぞれの国や宗教といった文化に結びついている。当レポートでは、「通過儀礼」という概念を用いて、キリスト教における葬儀を考察した。何故、キリスト教で土葬が行われるかといった事柄から始まり、さらに、他の宗教、特に仏教における葬儀とキリスト教のそれを比較し、それぞれの特色を読み取っていく。キリスト教の葬儀において重要なのは、通過儀礼において、今まで属していた共同体と、それ以後に属することとなる共同体との境界を意味する「過渡儀礼」である。これは、キリスト教では、キリスト教には死者の復活という概念があり、「死」はある種の通過点である事を示している。この事を示す例として、キリスト教では土葬が行われる。これは、復活のために肉体が必要だからである。一方で、仏教における葬儀では、新たな共同体に組み込まれる「統合儀礼」が重要視される。これは、仏教における「死」は最終目標とも言える事象であるからである。例として、仏教では火葬が行われる。これは、仏教ではあの世とこの世を切り離すことが重要視されるので、魂を極楽浄土へ送る為である。

佐藤 広昭 『ハムレット』に見られる友情観

私は、ウィリアム・シェイクスピアの四大悲劇の一つである『ハムレット』に見られる友情観について調べるために主人公ハムレットの親友ホレイシヨウの存在について着目することにした。

そこで、第一章では、ホレイシヨウが有していた思考がプロテスタント的だったことが本文中でうかがえたため、ホレイシヨウのプロテスタント的要素について考察した。第二章では、そのホレイシヨウがなぜハムレットのために彼を信じ、最後まで動けたかについて考えるため、特に本文中でのハムレットとの会話の場面に着目した。第三章では、そのホレイシヨウの名前の意味やモデルについて注目し、それがきっかけで彼の存在について一つの矛盾に気づいた。

結論としては、カトリック寄りのモデルと本文中ではプロテスタントというどっちつかずのように矛盾を孕んだ存在としてのホレイシヨウの姿が見えてきた。そのようなホレイシヨウだからこそ、心に深い悩みを抱き葛藤しながら、復讐を果たすことを途中で揺らぎかけながらも果たすハムレットの腹

心の、心からの友としてなれたのではないかと考えた。

白 畑 早 紀

ヘミングウェイ作品における文体の分析と考察

アーネスト・ヘミングウェイは最も偉大なアメリカ作家の1人であり、第一次世界大戦後のアメリカに出現した「ロスト・ジェネレーション」の代表的作家である。彼の短編には簡潔な文体の作品が多く、これらはハードボイルドの原点とされている。本論では、ヘミングウェイの代表的な作品の分析を通し、作品の魅力を考察した。

第1章では『陽はまた昇る』について述べた。これはヘミングウェイの最初の長編小説であり、短いセンテンスを連ねた簡潔な文体、主人公の心情をあからさまにしないハードボイルドな態度、などといった彼の語りのスタイルは今作の時点ですでに確立されている。第2章では『武器よさらば』について述べた。5部からなるこの作品は、そのひとつひとつが劇のように一連のシーンから成り立っており、それぞれが舞台のト書きや会話にも似たいくつものセクションに分かれている。第3章では『老人と海』について述べた。悲劇的なストーリーには悲観的な晩年の心境も反映しているものと見られる。

これらの作品にはヘミングウェイの経験した事柄が取り込まれており、作品を書くにあたり、ヘミングウェイは虚構の世界を組み立てていくのではなく、自身の生活や経験を作品に反映することを得意としていたことがわかる。

高 村 香 瑚

ニューヨーク三部作におけるアイデンティティと孤独について

ニューヨーク三部作といわれるポール・オースターの小説『ガラスの街』『幽霊たち』『鍵のかかった部屋』の3作について考察した。

アイデンティティの希薄さが3つの作品に共通するテーマとなっている。舞台設定や文体は異なるが、不在の人物をめぐる依頼を引き受けた主人公が探偵の役目を担って謎を追うという一見探偵小説のような構造が共通している。どの作品にも「孤独」というキーワードが共通しており、主人公たちのアイデンティティは孤独によって揺るがされている。

第一章では『ガラスの街』、第二章では『幽霊たち』、第三章では『鍵のかかった部屋』についてそれぞれの主人公が抱えている孤独について考察した。3つの作品はアイデンティティの希薄さ、孤独というキーワード、主人公が探

債の役割を担い物語が進んでいく構造など共通している部分が多くある。しかし物語の結末は三者三様である。それぞれにどのような共通点や相違点があり、どのように変化しているか考察した。

畑 澤 藍 「ミンストレル・ショー」が欧米文化に与えた影響
について

In America, it is no exaggeration to say that the contemporary American music was created by relationship of race and culture. Mid-19th century, the creation and reception of American music has some economic and racial problems and great differences. “Minstrel Show” was the beginning or trigger of the start of the current popular music. On the other hand, minstrel show was also a symbol of black discrimination. The performance of the show that whites painted in black face and performed in a black appearance comically, and humorously emphasized racial discrimination for slavery black. It worked also as a place of acquisition of identity for white working class.

Minstrel is one of the history of a racial discrimination. However, Minstrel was possible to realize a fusion of the black music and white music through a cultural exchange between “institution of slavery” blacks and “working class” whites. In this study, the influences of “Minstrel Show” in the mid-19th century for present American culture will be treated racially and musically.

本 間 達 矢 ゴールドラッシュ時代における鉄道の発展とその問題点

1848年にカリフォルニアで起こり発展をもたらしたゴールドラッシュ。それらと鉄道開発の関連性と問題点について考察する。

始めにパナマ地峡鉄道について考える。米国のゴールドラッシュのおかげで、アメリカの東海岸からカリフォルニアに向かう冒険者が押し寄せた。カリフォルニアに行くルートを短縮するため鉄道が作られた。このゴールドラッシュの時期こそ、その夢を実現する絶好の機会になったわけである。

次に大陸横断鉄道について考える。陸路ルートの不便さに、事業家たちは

目をつけていた。カリフォルニアの金は20年あまりで掘り尽くされていたが、その熱意は続いて大陸横断鉄道の開発の加速へとつながった。

最後に、19世紀における鉄道開発の問題点を考える。大きく分けて3点で、労働条件の劣悪さ、鉄道会社の資本の独占、19世紀アメリカ全体の鉄道開発における事故多発問題である。鉄道の繁栄は、農民たちの苦しみの上で成り立ったものだった。

繁栄とその影にある犠牲、これが19世紀の鉄道開発の姿なのではないかと私は考える。

渡 辺 葵

A Comparison of Tsugaru and Southern Dialects

This paper compared the Tsugaru dialect and the American Southern dialect. First, it discussed the history of both dialects and how they developed. Second, it discussed the location and people who speak the dialects. It showed the populations of both regions, and what people use dialects. It also showed the separation from the standard dialect. Third, this paper discussed people's feelings about dialects. The feelings of the Tsugaru dialect are explained according to a survey done among university students.

Survey Participants answered about their positive feelings and negative feelings, and also their reasons for their feelings. People answered that the Tsugaru dialect is warm, unique, sounds angry, scary, etc. For the American Southern dialect, people answered that it is nice, honest, un-educated, and not intelligent. Even nine- to ten-year old children answered that the Northern accent sounds smarter.

I learned that the Tsugaru dialect was an old language from over 200 years ago, and still some old words remain in the Tsugaru dialect. So the Tsugaru dialect must be passed down from generation to generation because it has a good history. When researching about the American Southern Dialect, there are many negative feelings about it, but unexpectedly, according to a Harris Poll, there are not only negative feelings. I learned that the attitude of adults form children's feelings for dialects. The research of Kinzler and Dejesus was interesting research. Learning about the backgrounds of dialects may make people try not to judge others from only their dialects.

青木 薫子

『ひつじが丘』と“*The Strength of God*”に見る
罪の許し

この論文では、三浦綾子作『ひつじが丘』、Sherwood Anderson作“*The Strength of God*”から、キリスト教における罪の許しについて述べていく。罪の大小関係なく相手の罪を許すことは真実の愛だと言われているが、実践していくのは難儀だと言わざるを得ない。それは聖職者である牧師にも当て嵌まる。教義の内容や真髓を理解している人々でさえ罪を犯す。

それは何故なのか。それを解き明かすには「人間とは何か？」という問いに答えなければならないだろう。キリスト教文学を探求する上で外すことのできない要素、それは教義を通して人間の本質を知ることである。罪は人間によって作り出されるもので人間が存在していない世界には罪という概念すら存在しない。

本論では、キリスト教文学では人間の罪はどのように描かれ、どういう過程を経て許されていくのか。果たして人々は他人から受けた罪を許すことができるのだろうか。そして罪を許すことが「真実の愛」だと言われる所以について探り、人間の本質とどういう関わりがあるのかを見出していく。

太田 智子

**The Ripple Effect of “The Reason I Jump”
Around the World**

Today, we cannot avert our eyes from autistic people any longer because their existence is an absolutely normal thing. Autism spectrum disorder is an intricate developmental disability; signs typically appear during early childhood and affect a person’s ability to communicate, and interact with others. Chapter 1 explored what autism is and its types and behaviors. Chapter 2 discussed, Naoki Higashida, a young Japanese man who is profoundly autistic, who still finds speech difficult. When he was 13 he wrote a book, *The Reason I Jump*, after an inspired teacher taught him to write by way of spelling out Japanese words on a ‘cardboard keyboard.’ The famous author David Mitchell and his wife have an autistic son. This book was so valuable and helpful to them, so they translated it. After that, the book has been translated and released in 22 countries; there was reader response to the book around the world. I told about contents of *The Reason*

I Jump, questions and answers. I think that these are clues to solving the mystery of autistic people. Chapter 3 discussed what we need to know about the environment surrounding autistic people in the West and Japan. I discussed parents' roles, and The Westview School, which is a private school for high-functioning children in Houston, TX. I also discussed new trends in the US and Japan. In the US, Sesame Street is expecting to help the misunderstanding of autism by introducing its first autistic Muppet, Julia. This is an epochal event for us, because I have never seen a Japanese animation that has an autistic character. In Japan, a big project is held, the ROCKET Project. I discussed the purposes and conditions of this project. In the end, the paper presented the circumstances of special support education in Japan: there are three main concerns. In addition, I took up the problem that faces us at present, about a teaching license of special support education.

弘前学院大学英語英米文学会活動記録

○ 新入生歓迎会 2015年5月26日

多くのゲストが参加し、盛大な歓迎会になりました。UWLの研究生も参加し、みなさんは楽しんでいました。

○ 英米文学会総会 2015年7月23日 (414教室)

総会の後、表彰式、奨学金授与式が行われました。留学生奨学金は、3年生平松愛里さんに授与されました。

○ 第4回英語弁論大会 2015年7月23日 (414教室)

発表課題：自由課題

金賞：笹花哲平 (英語英米文学科2年)

銀賞：西村和晃 (英語英米文学科1年)

銅賞：橋本大佑 (英語英米文学科1年)

○ 講演会 2015年11月24日 (414教室)

講師：金子 雅也先生

演題：Lexical Knowledge Required for the TOEFL Test:
Vocabulary Size Targets and Connected Speech

○ 卒業論文・レポート発表会 2016年1月28日 (115教室)

佐藤 壮太 キリスト教における死後の概念

渡辺 葵 A Comparison of Tsugaru and American Southern Dialects

太田 晴香 British Pop Art's Origins and its Afterlife

会員活動記録

○ 論文・口頭発表

佐藤 和博

論文

「Pullman Porterの視線」弘前学院大学英米文学第39号 1-10頁 2015年3月

フォーサイス・エドワード

論文

“From Student to Professor: A Case Study of Passion and Dedication”

『弘前学院大学英米文学学会誌』第39号、2015年3月

“Rationale and Methodology for Implementing a Two-Way Bilingual Program in Japan”『弘前学院大学文学部紀要』第51号、2015年3月

“Improving Assessment in Japanese University EFL Classes: A Model for Implementing Research-Based Language Assessment Practices.” *The Hirosaki University 21st Century Education Forum* 雑誌10号、2015年3月

口頭発表

Creating an intercultural collaboration for our students using online tools. JALTCALL 2015 Conference, Kyushu Sangyo University, Fukuoka. June, 2015.

Teaching English as a Foreign Language in Japan. 2015 Aomori Prefecture JET Programme New ALT Orientation, Aomori. August, 2015.

Creating an intercultural collaboration for our students using online tools. AsiaCALL 2015 Conference, Xi'an Aeronautical University, Xi'an, China. November, 2015.

弘前学院大学英語英米文学会会則

- 第1条 本会は、その名称を弘前学院大学英語英米文学会とする。本会の事務局は、弘前学院大学文学部学部事務室におく。
- 第2条 本会は、英米文学・英語学・欧米文化の研究、英語教育の促進、および会員相互の親睦を目的とする。
- 第3条 本会は、その目的を達成するために次の事業を行う。
- 1 大会（年1回）。
 - 2 機関誌の発行。
 - 3 その他、研究発表会、講演会の開催等必要と認められる事業。
- 第4条 会員は、次のいずれかに該当し、所定の会費を納めた者とする。
- 1 弘前学院大学文学部英語・英米文学科所属の専任教員。
 - 2 弘前学院短期大学英米文学卒業生ならびに弘前学院大学文学部英語・英米文学科学生および卒業生。
 - 3 本会の趣旨に賛同する人。
- 第5条 本会に次の役員をおく。
- 1 会長 1名
 - 2 委員 若干名
 - 3 会計 1名
 - 4 監査 2名
- 第6条 役員を選出は次の方法による。
- 1 会長は、弘前学院大学文学部英語・英米文学科所属の専任教員の互選による。
 - 2 委員は、第4条第1項および第2項の中から会長がこれを委嘱する。
 - 3 会計は、第4条第1項および第2項の中から会長がこれを委嘱する。
 - 4 監査は、第4条第1項および第2項の中から会長がこれを委嘱する。
- 第7条 役員任期は1年とし、再任をさまたげない。
- 第8条 本会に名誉会長をおくことができる。
- 第9条 本会は、会費、寄付金、補助金によって運営する。会費は年額1,000円とする。
- 第10条 本会の会計年度は毎年4月1日に始まり、翌年3月31日に終る。
- 第11条 会則の変更は、大会出席者の過半数の賛成をもって成立する。
- 付 則 この会則は1971年4月1日より施行する。
- 付 則 この会則は1986年7月4日より施行する。
- 付 則 この会則は2004年4月1日より施行する。

弘前学院大学英語英米文学会留学生奨学金規定

第1条 本規定はウイコンシン大学及びシェナンドア大学に留学する学会所属の学生に給付する奨学金について定めたものである。

第2条 給付を受ける者は年度内で1名以内とする。

第3条 給付額は10万円とする。

第4条 給付を受けようとする者は奨学金申請書を当該年度の6月1日までに、英語英米文学会会長に提出しなければならない。

第5条 選考方法等については次のとおりとする。

- 1 指定されたテーマの英文エッセイ(1,000語以上1,500語以内)を当該年度の7月1日までに提出しなければならない。
- 2 提出先は英語英米文学会会長とする。
- 3 選考者は英語英米文学会の教員とする。
- 4 当該年度の英語英米文学会総会において留学生奨学金受賞者を発表する。
- 5 留学生奨学金受賞者は留学しなかった場合、奨学金を返還しなければならない。

付 則 この規定は2004年4月1日より施行する。

付 則 この規定は2015年4月1日より施行する。

エッセイのテーマなど留学生奨学金についての問い合わせは学科長まで。

2015 Topic: Why is study abroad important?

弘前学院大学英米文学 第40号

発行者	2016年3月15日発行
代表者	弘前学院大学英語英米文学会
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印刷	やまと印刷株式会社
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	Fax. 0172-36-3299

**The English Department Review of
Hirosaki Gakuin University**

No. 40 March, 2016

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The Association of the Hirosaki Gakuin University
Department of English and English Literature