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宗教改革者たちと「聖書のみ」(sola scriptura)

楊 尚 眞

はじめに

「聖書」というキリスト教の聖典はキリスト者にとって信仰の規範であり尺度である。宗教改革者マルティン・ルターは「聖書を排除して他の本を読むことで何を得的のか。他の本は私たちを死なせる力をもっている。聖書以外のどの本も私たちに慰めを与える力をもっていない」¹と言ったのは、16世紀の宗教改革者たちの聖書観を代弁する言葉であると解することができる。ルターは聖書とは人間による本ではなく、神による本であると主張し、神ご自身が聖書の唯一なる著者であることを明らかにした。彼は教皇を含めてだれも聖書を占領してはならず、聖書だけが私たちが占領しなければならないと主張した。

ジョネーブの宗教改革者ジョン・カルヴァンもまた聖書をすべての教会の伝統よりも上に置きカトリック教会において人間が造ったすべての偶像と明確な区分をすることを力説したのである。ツヴィングリもまた「聖書主義者」と称されるほど聖書に基づいて説教をし、聖書に基づいて教会の中に存在する人間が考案したすべての聖なる物品としたものを排除したのである。なぜ、宗教改革者は「聖書のみ」を重視し、また聖書を解釈することの重要視したのか。本論文において、聖書の編集過程と伝承過程を検証し、宗教改革者たちが「聖書のみ」を主張した歴史神学的な根拠を論じることにする。

1. 聖書を保存し伝承した熾烈な努力

現存する聖書写本の中で聖書全体を含んでいる「アレキサンドリア写本」(5世紀に作成されたと推定)が発見されたのが1628年であるので聖書が完全な形として世に出回ったのは入ったのは久しくない。また4世紀頃に作成されたと推定されている「バチカン写本」や「シナイ写本」が発見されたのはすべて19世紀であり、現代まで発見された4700の聖書写本もすべて写本の切れ端であるので新約聖書の内容を単片的に含んでいるだけである。そして単片の切れ端の中で最も古いのは約2世紀頃のものであると推定され、今まで1世紀の写本や切れ端が発見されたものはない。従って宗教改革以前の時期まで「完成した聖書」もないと言える。聖書が大衆化され、教会とキリスト

者たちが聖書を手に取って読んだ時期は、今日に至るまでの約 400 年ほどである。

ローマ・カトリック教会は、1548 年、トレント公議会において「七十人訳聖書」(septuagint) を最終の正典 (canon) とした。それほど、初代教会から使用されてきた「教会伝統」を重視したと言えよう。しかしルターは、1534 年に旧約聖書をドイツ語に翻訳しながら「七十人訳聖書」ではなくヘブライ語の「旧約聖書」39 巻のみを正典として認めたのである。一方、新約聖書は、1 世紀から 4 世紀頃まで初代教会の中で「規範的な権威」を有するものとして読まれた 27 巻の本であり、それは、393 年ヒッポのレキウス会議と 398 年カルタゴ会議を通して最終決定された本である。²

新約聖書の場合、ローマ・カトリック教会と東方正教会、そしてプロテスタント教会のすべては異議なしに 27 巻のみが最終的な正典として受け入れられたのである。このように聖書の正典化過程を見れば、聖書は数百年を経て形成されたという点、また、教会とキリスト者の規範であり尺度として「その権威と位相」を確保するまで熾烈な論争と血の汗にじむ努力があった事を知ることができる。また制度的な教会が正しく立つことができた背景には「聖書」の役割が決定的であった点を覚えなくてはならない。

ルターが新約聖書をドイツ語に翻訳して出版するまでに（新約聖書は 1522 年、旧約聖書は 1534 年）ヨーロッパのキリスト教信者たちが聖書を直接的に読むことができる機会は殆どなかった。ルターも 1505 年に修道院に入ってから初めて聖書を読むことができたのである。ヨーロッパの大衆が聖書を読むことが出来なかったのは聖書が単純に各国の言葉に翻訳されていなかったことが理由ではない。古代教会から宗教改革時代に至るまで 1500 年余り教会とキリスト者たちは聖書を読むことはおろか、見ることも難しかった。それに筆写された聖書は高価で貴い書籍であったので所蔵することも難しかった。当時、聖書の主原料はパピルスと羊の皮であった。パピルスと羊の皮は保管が難しく、移動することも難しかった。ローマ帝国時代の「聖書」は教会教父たちや監督たち、そして一部の裕福な貴族層が所有することができたのである。このような状況から大衆が聖書を読む機会は殆どなかったのである。以前よりは経済・社会的に発展したヨーロッパの社会においても依然と文書作成と普及の面において進歩がなかったのである。

キリスト教圏内では聖書の筆写と保管は修道士の役割であった。修道士は専門的な筆写能力と時間を確保していた。彼らは西洋世界の唯一なる知識人の集団として聖書と古代文献を筆写する専門家たちであった。それで、中世

ヨーロッパでは筆写室が備わった修道院が多かった。普通、一部屋に20人余りの専門筆写たちが集まり、朝から晩まで作業をした。筆写本の端や余白に筆写者たちの心情を吐露した落書きが発見されたが、その内容なこのようであった。

「キリストよ、わたしの作業に好意を寄せてください、
「ただ3本の指だけを使っている。私の体の残りはすべて
疲れ果て苦しみの中にある」、「この作業は 難しい」
「もはや夜になった。晩御飯を食べる時間であるが」、
「筆写者は最高のぶどう酒を飲む権利がある」。³

アイルランドの有名な宣教師であった聖コロンバは速記者として有名であった。彼は聖書全体を筆写することに丸一年を要した。普通、筆者作業が終われば、最高筆写責任者は筆写本を細かく対照した。その作業を経てから製本作業に移すことができたのである。

紙がヨーロッパ社会に伝えられて製紙術が本格的に発展し始めたときは13世紀頃であった。製紙術が発達し、1450年に、グーテンベルクの活版印刷術が発明され、書籍の大量普及が可能になった。聖書出版及び普及において「コペルニクス的な転換」が起きたのである。それは、「グーテンベルク聖書」（1456年ラテン語聖書）をはじめルターの「9月聖書」（1522年9月新約出版）、「チュウリッヒ聖書」（1527年～30年）、「ジュネーヴ聖書」（1560年）などヨーロッパ各国の教会ごとに出版して普及させたのである。ルターが1520年代新旧約聖書の一部を翻訳し出版してから110度の追加印刷が行われ、文字を読むことができるドイツ人の3分の1が聖書を所有することができるほど聖書の読者層は広範囲に確保された。つまり、「聖書出版と普及のルネッサンス時代」が幕明けになったのである。⁴

2. 宗教改革者たちの「聖書のみ」(sola scriptura)

1) 歴史的な考察

宗教改革者たちは、なぜ「聖書のみ」を主張したのか。15世紀頃、ヨーロッパ社会は中世後期キリスト教文化の衰えを経験した。教皇によって運営されたローマ・カトリック体制は、それ以上新しい文明の流れを受容することができなかつただけではなく、歴史発展の障害物として見做されていた。そうしてヨーロッパの知性集団は「宗教権力」の弊害を辛辣に批判し、新しい文

明のパラダイムを構築して行く。それで「人文主義」の熱風が吹いたのである。

人文主義者たちが掲げたスローガンは「アドフォンテス」(ad fontes)、即ち、「源泉に戻ろう」であった。彼らは古典に対する探求を通して当時の矛盾を解決し新しい代案を提示することを努力した。キリスト教人文主義者たちは聖書と初代教会の教父たちの文献を探究した。彼らは当時の学問方法がアリストテレスの論理法則が聖書よりも優先することがないと考えたのである。そうして彼らは教皇と教会ではないキリストが直接教え意図したキリスト教が何であるか模索しようと努力したのである。

特にエラスムスはすべての人が聖書を所有するときにキリスト教を完全に理解することができると思じたのである。それで彼はだれでも聖書を読むことができなければならないと主張したのである。

「キリストの言葉に耳を傾けた人たちは誰であったかを考えてみましょう。彼らは平凡な大衆ではなかったのですか。平信徒たちが聖書を読むことをキリストが怒りましょうか。私は農民たちは勿論の事、鍛冶屋も石工も、娼婦や情夫も聖書を読むようにしなくてはならないと思います。キリストがこのような人を拒まない以上、私もまた彼らが聖書を読むことを拒みません」。⁵

エラスムスは色々なところに散らばっているギリシャ語の聖書の写本を編集し、抜けたところはラテン語の聖書からギリシャ語に翻訳して「ギリシャ語新約聖書」を出版したのである。しかしこれは完全なものではなかった。

このような時代の風潮はルターやツヴィングリやカルヴァンのような宗教改革者たちに「原点に戻ろう」として受け入れられた。彼らは聖書に立ち返り教会の本質的な性格を究明しようとしたのである。教皇体制を容認しなかった彼らの立場からみると、宗教改革原理と規範は、ただ「聖書のみ」に基づいていた。だからと言って、ローマ・カトリック教会が「聖書の権威」を認めなかったことや無視したと解釈してならない。ローマ・カトリック教会もまた「聖書」を教会やキリスト者たちの信仰規範のための最高の正典として認めていたのである。ローマ・カトリック教会は「聖書」と「教会の聖なる伝統」を同等なる権威として受け入れたが、宗教改革者たちはその考えを受け入れることはできなかった。正典の問題と関連してローマ・カトリッ

ク教会とプロテスタント教会が分れる分岐点はここにある。⁶

キリスト教の2000年の歴史を振り返ってみる時に、宗教の改革は「経典翻訳」から始まったと言える。経典を独占した勢力に対する抵抗が即ち改革運動の出発点である。即ち、少数の宗教権力者たちの独占物となっていた聖書を大衆の手に渡るようにした作業が最高の改革である。多数の大衆と共有する共通的な基盤を確保することが改革の出発点ではなかろうか。しかし既得権勢力を有した彼らは、それに宗教改革者以前に、彼らに反対する改革者たちを余地なく処刑したのである。カタリ派とアルト派、ヤン・フス、ウィクリフ、タンディールの聖書翻訳が主な理由となり、彼らは処刑、又は迫害されたりしたのである。

このように聖書翻訳の故に宗教改革以前に数多い人たちが破門され死刑になったのである。中世時代の魔女狩り、宗教裁判、迷信、腐敗、暴力が蔓延していた理由は、教権の聖書独占と信者たちの聖書に対する無知から来ているのである。当時、教会制度を支えたのは聖書ではなく、教会法と宗教儀礼であった。そうすると非聖書的な慣習、例えば、聖像や遺物崇拜、聖人の墓地の巡礼などが一般化されたのである。このような聖書に対する無知をなくし信仰の本質を回復させる道は聖書を大衆化することしかなかったのである。16世紀ヨーロッパの宗教改革者たちが聖書を前面に出した大きな理由である。

2) 争点は何か。

(1) 聖書解釈に関して

宗教改革運動は聖書を基盤にして出発したと言っても過言ではない。しかし歴史的にローマ・カトリック教会やプロテスタント教会のすべてが「聖書の権威」を無視し認めないことはなかったのである。そうであるならば、聖書と関連してローマ・カトリック教会とプロテスタント教会の差はどこにあるのか。それは、聖書解釈の権威の素材と関連している。ルターの95箇条論題（1517年）以降、ローマ教皇庁とルターが初めて対決した「ライプニツ論争」（1519年）も「聖書と教導権、どれが優位であるか」という問題ではなく、「聖書解釈」において教皇庁の聖書解釈を絶対的な権威として受容するか、或いは、個人の聖書解釈の自律権を受け入れるかが争点であった。ルターはローマ教皇庁の教導権（magisterium）を受け入れることができなかった。

中世のローマ・カトリック教会は聖書解釈において聖書自体よりも教会

の権威を重視した。しかしルターとカルヴァンの聖書解釈の原理は聖書自体に権威があると主張したのである。カルヴァンは宗教の権威は「聖書のみ」にあることを力説した。彼は「教皇権」や過去の教会公議会において決められた「教理」がキリスト教信仰者たちの最終的な標準ではなく、「聖書のみ」がキリスト者の最終的な権威であり信仰の定礎であると断言したのである。この点においてカルヴァンはルターよりもより頑強で徹底していた。彼はキリスト者の信仰の標準は「聖書のみ」であると叫び、それ以外のものをすべて破棄したのである。⁷

(2) 聖なる伝承のために

聖書解釈と関連したローマ・カトリックとプロテスタント宗教改革者たちの間における論争の中心は初代教会から伝承された教会の固有の伝統を認めるか否か、そしてその伝統が聖書とどんな関係をもっているのかという立場についての差異にあった。ローマ・カトリック教会は聖書と聖なる伝承を同一線上において神の啓示の資料であり、キリスト者の信仰の規範として受容したのである。

宗教改革に対抗して開催されたトリエント公議会（1545～63年）は教会伝統の存在と効力を明らかにした。この公議会は「すべての教会は聖書と同じように伝統も受け入れ尊重しなければならない」⁸と規定したのである。それから400年後、第二次バチカン公議会（1962年～65年）は聖書と関連して教会の伝承の重要性を再び整理したのである。

「聖書本文の意味を正しく把握するためには全体の教会の生きている伝統と信仰の類比を念頭に置かなければならず……聖書解釈に関するすべてのものは神の言葉を保存し解釈せよと言われる神の命令とその職務を遂行する教会の判断に属する」。⁹

しかし宗教改革者たちが見るからに重要なことはこのような伝承が教会内に存在するか否かではなく、それらが果たして聖書とどんな関係をもっているかであった。彼らの伝承とはただ単に人間的なものに過ぎず、「聖書だけが唯一であり真の神の啓示の源泉」であると主張したのである。

ローマ・カトリック教会は宗教改革者たちが初代教会の歴史的な状況を正しく理解しなかったと批判した。ローマ・カトリック教会の見解によれば、初代教会では聖書と伝統は対立する余地がなかったのである。その理由とし

ては、使徒伝承を文書で記録したのが新約聖書であるためである。それは、初代教会時代から多様な伝承の中で既に「標準伝承」があり、それは後に「規範的な伝統」となり教会とキリスト者たちの信仰の規範になったということである。従って、記録された伝承があるかと思えば、記録されていない形の伝承もある。それによって宗教改革者たちが主張するように「聖書」を「聖典」と完全に独立した別個の存在として対立しておくことは間違いであると解釈した。問題はこのような伝承が未来において制度的な教会で現実的に解釈、適用する過程において聖書と解釈された伝承の間に緊張と対立が発生したことにある。今日においてもローマ・カトリック教会は伝承の正しい解釈を強調し、その最高権威は教皇にあると主張している。¹⁰

しかしルターは聖書を唯一の拘束力がある尺度とした。彼は信仰問題を論じる事においてただ聖書による論証だけを認めた。彼はその他に公議会の決定や教会の伝統に依存することを断固として排撃したのである。それは教会の権威に対して神の言葉（聖書）の権威を強く強調したのである。カルヴァンはルターよりもより一層厳格であった。彼は聖書が明示的に教えたことだけを認めたのである。カルヴァンのこのような見解は、それ以降、改革教会の聖書観の土台となった。改革教会の信仰告白書の中で最も優秀なもの一つに評価される（ベルギー信仰告白書）（1561年）は第七条の聖書の完全性に関してカルヴァンの見解をより明らかに明文化したのである。

「人が書いたどのような神聖な本があるとしても聖書と
 較べものにはならない。神の真理は至高であるために
 慣例、大衆、古典、年輪、伝承、会議、法令、或いは
 制度等々の価値と比較することはできない」¹¹

ローマ・カトリック教会の立場からは、プロテスタント教会が「教会の伝統」を排除し教会の権威を踏みにじるように見えたので、ローマ・カトリック教会がプロテスタントの信者たちを迫害したが、宗教改革者たちは聖書の真理をあやふやにする数々の教会の伝統も容赦することができなかった。彼らは「聖書のみ」を通して教会とキリスト者の生の本質を究明しようと努力したのである。

3) 宗教改革者たちの聖書に対する愛

宗教改革者たちは聖書に対する愛は、「私は聖書を愛する。故に私は存在

する」と表現することができる。それほど彼らは聖書に精通しており聖書を通して自分たちの改革の原理と方法、方向、政策を模索し打ち立てたのである。彼らは聖書に何よりも愛した聖書主義者たち (biblists) であった。カルヴァンはジュネーヴが至上最高の「バイブル学校」になることを希望したのである。宗教改革者たちの大多数は「聖書博士たち」であった。ルターは博士学位名も「聖書の博士」(Doctor of Holy Scripture) であった。ルターとカルヴァンは聖書翻訳と聖書注解、聖書講義、聖書講解説教において卓越していた。彼らが量産した数百の本の大部分は聖書注解と説教である。ルターの本やカルヴァンの「キリスト教要綱」を見ても彼らが聖書にどれほど精通していたかを明らかに知ることができる。

ルターは20歳になるまで聖書を見たことがないと告白した。1505年7月、エルフォルトのアウグスチヌス修道院に入ってから聖書を読み事ができたのであった。その後、ルターは聖書を丸暗記したのである。司祭になってから、1508年、ルターはヴッテンベルグ大学神学部教授として学生たちに教えたが、同時、神学教育は大部分スコラ主義の哲学思想が主流であった。ルターはこのような現実に嘆き、初めから詩編講解をはじめ、ローマ書、ガラデア書を講解したのであった。改革の作業をしながらもルターは一年に聖書を二度通読して暗記した。聖書暗記はルターがした数千編の説教の原動力となり、敵対者と論争する時に最も強力な武器となった。

スイスのチュリッヒの宗教改革者ツヴィングリはチュリッヒ大聖堂の司祭として就任(1516年)するとマタイ1章から講解説教をした。教会暦に準じた説教と聖礼典が慣行していたその教会で聖書本文自体を一節ずつ読みながら説教することは画期的な事であった。その後、ツヴィングリの宗教改革グループ内に独自の聖書を読み解釈する一種の「聖書グループ」が誕生したのである。後に、彼らは「スイス兄弟団」や再洗礼派に加担し大きく活躍するようになる。

カルヴァンの聖書に対する愛は偏執症的な傾向が見られるほどであった。カルヴァンは聖書を眼鏡に比喻した。「老人や目が衰えた人に本を見せれば、どんな種類の本であるかをかろうじて知ることができるが、二つの単語さえ読むことができない。しかし眼鏡をかければ良く読むことができるであろう。聖書はこのように神に対する混乱した知識を私たちの心で正しく掴み、私たちの愚鈍さを追い出して、真の神を私たちに見せてくれる」。¹²カルヴァンは聖書の権威を弱小化しようとする人たちを「犬」に喩えた。彼は聖書の権威、信憑性は聖霊の内的な証拠として確証されなければならず教会の判断に

よって左右されるのは悪辣な偽りであるとしたのである。¹³

カルヴァンはジュネーヴ教会の信徒たちに直接聖書を教えた。カルヴァンが選んだ方法は説教であった。彼はジュネーヴ教会で主日には二度、平日には三度（月、水、金）に説教をした。主日午前には新約、午後には新約や詩編、そして週日には旧約を講解した。カルヴァンとツヴィングリの方法を用いた。即ち、聖書の中の一つの本を選んで初めから終わりまで講解説教をしたのである。カルヴァンは、予め作られた聖句集 (lectionary) を説教したり、説教者の個人的な好みによって聖書本文を選ぶことを反対した。カルヴァンはジュネーヴから追放されてストラズブルで三年間過ごした。1541年9月カルヴァンがジュネーヴ教会に再び戻ったとき、1538年に中断された聖書本文の次の句節から説教をしたということはどれほど聖書に執着したのかを証明することである。¹⁴

教会が「無知と迷信と不道德の束縛」から抜け出すことができたのは、聖書を直接読んで悟ったことによって可能であった。教会が正しく立つか否かは「聖書」にかかっていた。このような点でキリスト教の歴史において宗教改革者たちが叫んだ「聖書のみ」という原理は偉大なる歴史の遺産として大事に継承し発展させる必要がある。

プロテスタント教会において聖書の普及と拡散は偉大なる宣教の世紀と呼ばれる19世紀から本格化した。プロテスタント教会における聖書の位置と役割は絶対的であるといっても過言ではない。プロテスタント教会は聖書を教会が発するメッセージの唯一なる規範として、そしてキリスト者の生の規範として明らかにし、聖書以外の他の文書（教父たちの文書や教皇の会則や教理等）は教会宣告メッセージにおいては地位と権威を有しないことを明確にしたのである。それでプロテスタント教会において聖書、教会組織、聖礼典、宣教活動など教会のすべての働きは聖書的な根拠の土台の上で形成された。プロテスタントは聖書を各国の言葉に翻訳して普及させることを最高の宣教目標としたのである。

終わりに

筆者は聖書がヨーロッパの一般民衆の手の中に入ってくるまでの歴史的な経路と宗教改革者たちが「聖書のみ」を主張するようになった歴史神学的な根拠を説明した。今日、多くのキリスト教会や神学者たちが聖書を誤って解釈していることはないか注意しなければならない。聖書はいくらでも自分独

自の解釈をすることができ、多くの人たちに間違った聖書の理解をもたせることができる。キリスト教の異端はある強力でカリスマ的なリーダーのそのように聖書を自分独自の解釈することで存在してきたのである。しかし一般的には、異端としては呼ばれない既成の「正統派」であると言われるキリスト教会においても異端的な聖書解釈をしてはいないだろう。

聖書は教会とキリスト者の生活の唯一なる規準である。カルヴァンの次の言葉は教会の未来のための重要な教訓であると考ええる。「神の教会を養育することにおいて神がご自身の声で救いの道を直接見せてくれる言葉の光以外の他の方法はないことを学ぶようになる」。¹⁵ 聖書の誤った解釈によってキリスト教の様々な問題や社会問題に対する誤った理解を避け、神の声である聖書の言葉と聖霊に耳を傾け、神の真理を追求していく謙虚な姿勢が求められている。

註

- 1 James M. Kittelson. *Luther the reformer: the story of the man and his career*, (Minneapolis: Augsburg Publishing House, 1986) P.102.
- 2 サムエル テリエン、小林宏・船本弘毅 訳 新版 聖書の歴史 創元社 P.38
- 3 David W. Kling. *The Bible in history: how the text has shaped the times*, (New York: Oxford University Press, 2004) P.67
- 4 Ibid.,88.
- 5 渡辺一夫 エラスムス、トーマスモア 世界の名著 22 エラスムス 中公バックス 1980.
- 6 サムエル テリエン、小林宏・船本弘毅 訳 新版 聖書の歴史 創元社 P.53
- 7 J.L. Neve. *A History of Christian Thought volume I History of Christian Doctrine* trans. Nam-Dong Suh (Seoul, Korea: The Christian Literature Society of Korea, 1965). P.49.
- 8 Matthew L. Lamb and Matthew Levering ed. *Vatican II* (Oxford; New York: Oxford University Press, 2008) P.34.
- 9 Ibid., 105.
- 10 David W. Kling, 108.

11 J.L. Neve. *A History of Christian Thought volume 1 History of Christian Doctrine.*, 113.

12 Ibid.,141

13 Ibid.,128.

14 Ibid.,144.

15 Ibid.,176.

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Dalton Trumbo's Roman Holiday from the Viewpoint of the 'Liar'

Abridgement of a Graduation Thesis by Karen Mori, Senior

I Introduction

Audrey Hepburn is the most famous and the most popular actress in the world, according to the questionnaires, "the most favorite film actress TOP 10", by a Japanese movie magazine. She had been taking the first place for 50 years. She was born in Brussels in the Kingdom of Belgium, on May 4th, 1929. Her mother was from a noble family in Holland, so Audrey also seems to have a noble look and atmosphere.

She was discovered by the Hollywood film world by chance, and her innocent atmosphere has been fascinating the public. She was married and became a mother, so she gained experiences as an actress. She started to active to the children who were suffered extreme poverty as a goodwill envoy of the United Nations International Children's Emergency Fond; UNICEF in her later year because she was supported by UNICEF in her girlhood days. Although she supported energetically, she was in poor health in September, 1992. The result of the examination of her health condition was a terminal colon cancer. After the operation, two months later, she breathed her last peacefully at her Swiss house on January 20th, 1993.

In 1951, after she played the leading role in a Broadway Musical, *Gigi*, watching the public performance, William Wyler, a director, selected her as the leading role of his film, *Roman Holiday*. She gave an excellent performance as Princess Ann with her twinkle charms, and all the people including the director, Wyler and the co-star, Gregory Peck were fascinated by her.

A certain country Princess Ann, who was sick of her tight schedule, so she slipped away from the Embassy in Rome, where was the place that she paid a courtesy call on visit. In the downtown, she met with a newspaper reporter. Both of them concealed their identity and told lies; she did it to enjoy the 'holiday' and he did it to get the news item of her. Though the two began to feel affections each other during the 'holiday', they said good-bye to carry out their duties in the end; she was as a Princess, he was as a reporter.

This film *Roman Holiday* was a great success and she rose to stardom with her overwhelming presence felt in the film and she won the Academy Awards, and got the prize as a leading actress in it. Although the scriptwriter was in the commendation ceremony in 1954, the scriptwriter won the prize again after his death, in 1993. It was because, the first scriptwriter, Ian McLellan Hunter was the deputy, and the real scriptwriter was Dalton Trumbo. He did not mount the winner's platform, in fact, he could not do. It was because he related to the American society in those days. What happened in the American society? Why did he give a false name to write the script *Roman Holiday*? These answers are showed throughout this paper from the viewpoint of 'liar'.

This paper describes about the McCarthy; his history, McCarthyism, and that he was a liar to the end of his life in the first chapter. The next chapter describes about Dalton Trumbo; his early life, his lies, his false names in the blacklisted days. In the end, the third chapter describes his script of *Roman Holiday*, from the viewpoint of 'liars'; every character's lie, the role of the *Mouth of Truth* and the characters linked with Trumbo's blacklisted days. On the whole, this paper signified that there is an important key word 'liar' in the time.

2 Joseph Raymond McCarthy

The Red purge sensation arose in American society from 1940s to 1950s. It was a social movement and also a political movement based on anti-Communism. After the World War II, the latent antagonism between the United States and the Soviet Union came to the surface. On October 1st, 1949, the People's Republic of China was formed by the Chinese Communist Party. In the same year, the Soviet Union succeeded in an atomic bomb test. In June, 1950, the Korean War broke out. Being caused by those matters, the threat of Communism in the United States has been strengthened. In the 1950s, McCarthyism consisted of searching for and removing from public employment somebody who was thought to be a Communist. Senator Joseph McCarthy was responsible for this process. Lots of the people accused of were blacklisted or imprisoned. People were encouraged to give the names of their friends and people they worked with

to protect themselves.

The film world in Hollywood was also let the target of harsh purge the Reds by the House Un-American Activities Committee; HUAC. The beginning of McCarthyism was a lie told by McCarthy, the 'liar champion (Rovere, 1959)'. Producing his life, which was covered with lots of lies, finds that the Blacklist was made by a liar, and all false names of blacklisted people were made by the Blacklist.

2.1 *His history*

He was a 'liar' in his lifetime, and this part describes his career and shows that when he started his political activity; the start of McCarthyism. However he did not want to tell his boyhood days, so the facts of his life before the World War II was told by his neighborhood.

From 1942 to 1944, he was also in the United States Marine Corps. In 1945, he also became the judge, and the next year, did the political activity again. At last, he stated his most famous lie in 1950.

2.2 *McCarthyism*

The beginning of McCarthyism was caused by a lie told by McCarthy in 1950. He would like to attract the public attention within a fixed period of election time. In the beginning of 1950s, McCarthy was a person who was not worth bothering about the public except Wisconsin. According to Rovere, he was famous as a politician who was vulgar with exaggerated gestures (1959). No one has heard his speech in the wasteland in Wisconsin since he told the lie. He spoke to the audience on the subject; the Blacklist of the Department of State on February 9th, in 1950 (Rovere, 1959). He stated that he had a list registering 205 names—Communists who worked for the Department of State. He adopted the menace of the Communism because he hoped to hold his seat at the next election (Miyaji, 1984, p.158). Although he was seeking for reelection to the Senator, he was not certain that he could be elected. The lie was spread to the public by mass media in no time, the next day, the newspapers were full of articles about the item. The Department of State investigated the list at once.

Although he gave the number '205' at that time, the number was changed at his every interview. He asserted that his statement was reported by mistake in Denver, Colorado on the way to Salt Lake City on the next

day. He insisted that the number '205' was not the Communists but the dangerous elements. He also corrected the number for '205' to '57'. Rovere commented his statement that he argued about the Communists in the Department of State, and had 57 names who had the Communist Party member cards (1959). In 1948, the Department of State informed to the House of Representatives that there were not the 51 Communists out of 108 dubious staffs in the Department of State, so the number which he gave the public '57' was guessed as the remainder of them (Miyaji, 1959, p.169). Though a press corps asked him to produce the list then, he rejected it because he could show just the Secretary of State, Dean Acheson. On February 20th, the number '57' changed to '81' which was a baseless new number; it was his disinformation (Miyaji, 1959, p.172). At the public hearing, the number was '10', and became '116' at a secret conference. Sometimes the number was just '1', and he also did not disclose the number. At his speech in the Senate, he stated '106'. According to Rovere those of his statements caused everyone to distrust him. Then they started to suppose his list was fanciful thing, so he could not produce the names of Communists in the Department of State (1959).

In 1952, depending on the decision which was introduced by a Senator Benton William, a steering committee made an investigation of his private life and his political movement. As a result, the investigation explained that he was a beast and a cheat (Miyaji, 1984, p. 52). On March 9th, 1954, Edward R. Murrow, an American journalist, criticized McCarthy on his television program *See It Now*. The ending of McCarthyism was in December in 1954, because he was reprimanded and he lost his position. He was condemned cause of his act, was disgraceful and dishonorable for the Senate.

2.3 Big 'Liar'

The late Joseph R. McCarthy, a Senator from Wisconsin, was a highly gifted demagogue America has ever produced (Miyaji, 1984, p.10). Kenjiro Miyaji commented Alsop brothers, columnists, wrote that McCarthy was solitary politician in America, and he was been able to be labeled as a 'liar' without a fear of defamation on December 3rd, in 1953.

Thomas Griffith wrote about him on the book, *The West High Culture*, that he did not have the truth in his life (Miyaji, 1984, p.71).

According to Rovere, he was a 'liar champion' (1959). He told lies; to his heart's content, without fears, face-to-face with the truth, full of life, with a lively imagination. He often told barefaced lies without air of reality (Miyaji, 1984, p.71). In the end, McCarthy began to believe his own lies as if they were truths (Miyaji, 1984, p.79). He could not distinguish between the truth and his lie. Some people commented that McCarthy were able to tell a lie calmly, keeping regular hours like a clock, so a lie detector might be broken (Miyaji, 1984, p.98). Rovere expressed that the way of his lies were named 'multiplex falsehood' (1959). It was not have to a big falsehood, and it was an aggregate of little falsehoods. It was too difficult to disclose the truth from a large crowd of the falsehood; lies, so people could not discover which the truth was.

3 Dalton Trumbo

Chapter 2 described that Joseph McCarthy was a 'liar' through his whole life, using the way of 'multiplex falsehood' and told a terrible lie to the public in 1950, it was the beginning of the McCarthyism. This chapter also describes about a 'liar', Dalton Trumbo, who had to become it because of the McCarthyism. McCarthy stated that there were an enormous number of the Reds; the Communists, or the Pinko; people has leftist leanings in the Hollywood film world. The lie influenced Dalton Trumbo, a novelist, a scriptwriter, a Communist. He also told lots of lies like McCarthy's 'multiplex falsehood'. It was giving a lot of false names as his scriptwriter's name. He disclosed only a part of his works in his blacklisted days, so people still cannot know the all works and the false names. He often chose the idea "Quality over quantity", so he might had used names that was not able to count up, although the number of names were known that was more than '13'.

This chapter deals with him. He was banished from the film world by the Republican Party because of his principle. He was called *Hollywood Ten*, they were denied that they were cooperative to their own country. Being his name on the blacklist, McCarthyism influenced his job seriously. His life suggested the occasions for his purge from Hollywood.

He was also a 'liar', and his mainly lies were to give the false name when

he had to write his name on the something. He was armed with the talent for writing and the speed for finishing writing script. He used 13 names and wrote 30 scripts. One of the lies, Ian McLellan Hunter, produced the famed film *Roman Holiday* as a result.

3.1 The Story of His Early Life

In 1934, Trumbo was employed as a leader of the department of script at the *Warner Brothers*. When he met Frank Daugherty, who worked for the company, by chance, he told him that he wanted to get a job. In October in 1935, he contracted with *Warner Brothers* and became a regular scriptwriter. The contract was for 7 years. During the period, he took part in the SWG, which was a society of film scriptwriters. In 1936, a society of scriptwriters was split into two of Screen Playwrights and Screen Writers Guild. SWG was led by John Howard Lawson. Still, the SWG had poor reputation from Warner Brothers. Though they warned him to withdraw from the society, he refused it. He was dismissed from the company. According to his states, "I left Warner Bros., and I've never been back, a little over thirty years. They never have allowed me to darken their door, nor have I *wanted* to particularly" (Cook, 1977, p.95). Though Trumbo was on the black list, he was invited by Harry Chon, who established Colombia Film. He employed a talented person with his budgetary limits. He worked for the company for the time being.

In 1936, Earl Felton, who was a colleague of the scriptwriter, presented to him a girl. He told to Trumbo that he knew Trumbo's marriage partner. The name of the girl was Cleo Fincher, and she worked as a waiter at a roadside restaurant in Hollywood. Trumbo proposed to her on the spot, and had paid frequent visits to her for a year in spite of her refusing. She decided to marry him because of his love in the end. On March 13th in 1938, they were married (Warner, 2014, p.27).

In 1939, they were blessed with a daughter, Nicola, in the next year, were also blessed a son, Christopher. In 1945, they were blessed their youngest daughter, Melissa.

His family had interested in politics. His father, Orus, who supported the Republican Party for a long time, changed his principle and supported the Democratic Party in 1916 (Cook, 1977, p.34). His mother, Maud, who

supported the Democratic Party then (p.71). Cook commented, “The Trumbos not only exercised their franchise in every election— national, state, county, and municipal—but all of them argued the issues and with called upon to defend their choices.” (p.72).

In 1930s, Dalton Trumbo had a political leftist principle, and he was involved in politic activities then. He also frequently joined a demonstration. Warner expressed that his political principle was not isolated in Hollywood (2014, p.37). Influenced by his father, he had a democratic political principle formerly. In fact, in 1928, when he grew up, he voted for the Democratic Party at the presidential election (Cook, 1977, p.103). In December in 1943, Trumbo became a formal member of the Communist Party (Warner, 2014, p.37). He commented that to Cook,

You see, I had worked with Communist, friends who said they were Communists, from the time the Screen Writers Guild began to reform itself in 1936. In the organization of Hollywood labor—the talent guilds, and in particular the Readers Guild—I had been very active, and working along with me were men who were Communists and men who were not Communists (p.149).

He added as follows,

I had been a part of every such movement, and some of my very best friends were Communists. And no one had pressed me to join. There was really no reason to. I came to trust them, to admire them, to like them. And when the war came, I worked with Communists during the War—Communists and others—until it seemed to me that I was traveling under false colors.

I hope this doesn't sound as some might interpret it, but the growing reaction against Communism—and in Hollywood the formation of the Motion Picture Alliance for the Preservation of American Ideals—convinced me that there was going to be trouble. And I thought I wanted to be a part of it if there were. I didn't want to have the advantage of those years of friendship and then to escape the penalties. Now that may sound odd. I don't think it's odd at all. That was part of my motive. If they hadn't been my friends, I wouldn't have joined (p.149).

It was a matter that he became a member of the Communist of little importance. Although he had a membership card, which was issued in 1944, he lost it, so he implied nothing special by what he did. The card was produced as a piece of evidence that he was a Communist at the public hearing by HUAC in 1947. He also commented,

So that it was just casual. It wasn't a traumatic moment in my life. I would not remember the year or the exact time, as I would remember the year of my marriage. It was literally no change. I might as well have been a Communist ten years earlier. But I've never regretted it. As a matter of fact it's possible to say I would have regretted not having done it because, I don't know, but to me it was an essential part of doing alive and part of the time at a very significant period in history, probably the most significant period of this century, certainly the most catastrophic (p.150).

Cook expressed that Trumbo noticed that FBI kept on eye out for the Communists (1977, p.210). Although he left the Party in 1948, it was without a special reason like that he join it.

3.2 *His Life in the Blacklisted Days*

As mentioned above, it was certain that Trumbo was a Communist. This part was describes when his blacklisted days started, and how he banished from the Hollywood film world. After that, his works and his false names as a scriptwriter in his blacklisted days were showed, and then, the finish of his blacklisted days were stated.

Trumbo was informed by Harry Chon, "You're blacklisted." According to Cook, "this was because of Trumbo's refusal to sign an application of membership to the Screen Playwrights (1977, p.99)". He added, "Trumbo had come to suspect this and said that it was probably so (p.99)". Therefore, the year that Trumbo was on the Blacklist for the first time guessed in 1936 though he was able to write his own name like his work *Johnny Got His Gun* in 1939.

Freedom; freedom of speech, freedom of act, freedom of idea, was important to Trumbo (Hanson, 2001, p.115). Cook interviewed to Martin Popper, who was a New York lawyer and the husband of Katherine Trospen Popper, who knew Trumbo since his single days as follows,

In an interview earlier Albert Maltz had asserted that those called as witnesses knew very well that they could have pleaded the Fifth Amendment and escaped the contempt of Congress citations they received. Maltz explained that they took the First Amendment instead, reasoning that under the right to free speech was also understood the right to keep silent (1977, pp.178-179).

Popper replied to him, nodding emphatically,

When these amendments were framed, the principle they followed was that Congress shall make no law abridging the freedom of speech. This was held inviolate. And from that fundamental right flowed the right to join political parties, to form organizations. Here was the Committee apparently ready to interpose itself between the individual and that right (1977, p.179).

Although they were able to choose the First Amendment; freedom of speech, they used the Fifth Amendment, the right of silence. As a result, they were convicted. Cook expressed, what at the hearings,

For refusing to answer two questions, “Are you a member of the Screen Writers Guild?” and “Are you now, or have you ever been, a member of the Communist Party?” Trumbo was, immediately after his testimony, voted “in contempt of the House of Representatives of the United States” by the members of the Committee then present (1977, pp.183-84).

Hollywood Ten were found guilty because of their contempt of Congress. On November 25th, in 1947, he was on the Blacklist formally from Hollywood film world (Warner, 2014, p.49). On November 26th, in 1947, Eric Johnston, who was the head of the Motion Picture Association of America, announced the Waldorf Agreement to the world; the movie industry’s pledge. The following is the pledge.

We will forthwith discharge or suspend without compensation those in our employ and we will not re-employ any of the ten until such time as he is acquitted or has purged himself of contempt and declares under oath that he is not a Communist.

On the broader issue of alleged subversive and disloyal elements in Hollywood, our members are likewise prepared to take positive action. “We will not knowingly employ any party or group which advocates the

overthrow of the Government of the United States by force or by any illegal or unconstitutional methods” (Cook, 1977, p.186). Therefore, they were not able to utilize their names in the film world, and they learned to write with their false names. The “*Hollywood Ten*” were as follows, “They were, in alphabetical order: Alvah Bessie, Herbert Biberman, Lester Cole, Edward Dmytryk, Jr., John Howard Lawson, Albert Maltz, Samuel Ornitz, Adrian Scott, and of course, Dalton Trumbo” (Cook, 1977, p.184). They were cited for contempt of the Congress.

Warner stated that Trumbo wrote more than 30 works with more than 13 false names during the Blacklist days (2014, p.63). Trumbo had not disclosed his works and the names, until he died in 1976, so the exact number of them were not unknown.

From 1949 to 1958, he wrote under some false names. According to Hanson, before he was imprisoned on the contempt of Congress, he wrote four scripts with his false names. He used the names of his friends on the stories; Hanson expressed the friends ‘the front’ as official names in his book in 2001. The four stories were *Gun Crazy*, *The Prowler*, *Roman Holiday* and *Cowboy*. The first front *Gun Crazy* was Millard Kaufman. The second, *The Prowler* was Hugo Butler. The third, *Roman Holiday* was Ian McLellan Hunter. The last, *Cowboy* was Edmund North. He would like to attempt to find a market under the false names (Hanson, 2001, p.161). The original author of *Roman Holiday* was examined best of all his stories. He sold his script, as if it was written by Ian McLellan Hunter, and the script was bought by *Paramount* (Hanson, 2001, p.186). His last false name was Ben L. Perry, and the script was *Terror in a Texas Town* in 1958. Ben L. Perry had also given his name to Trumbo when he wrote *The Boss* in 1956.

His two scripts won the Oscar Awards of the American Academy of Motion Picture Arts and Sciences under his two false names in the blacklisted days. The works were *Roman Holiday* in 1954 and *The Brave One* in 1957. The matter let a chance to finish the Blacklist in Hollywood.

After he released, he decided to keep his family by working hard (Cook, 1977, p.229). According to him,

No screenplay with social content, no pamphlets, and no speeches. He was adamant—because no matter where his political sympathies

might lie, his obligations to his family lay that much deeper. This was surely the gospel according to George Horace Lorimer, a frontier conception of masculine responsibility. But as we shall see, Trumbo was as good as his word: he provided (1977, p.229).

He also commented that money came to him at last when he most needed it. It was for his best and certainly his most charming script; *Roman Holiday*.

The original deal on this was to have been made for Trumbo by George Willner, just before Willner himself was named in testimony before the Committee and barred from the studios. But Ian McLellan Hunter agreed to front for his friend on this one. Lending his name and dealing through his own agent, Hunter got his established price of forty thousand dollars from Paramount on it for Trumbo (p.229).

Trumbo stated about him,

At Paramount he greatly improved the script, but ran into many subsidiary difficulties, the principal one being that he himself had fallen under the shadow of the blacklist. The end of his employment with Paramount was also the end of his employment in Hollywood (p.229).

They did not state that they were the original scriptwriter *Roman Holiday* each other. In 1954, *Roman Holiday* won the Oscar Awards of the script. At the award ceremony, though Hunter got a figure of Oscar, he tried to hand to Trumbo. In spite of his handing, Trumbo did not get it, because the name of the scriptwriter was Ian McLellan Hunter.

According to Warner, in 1954, he made a fictitious scriptwriter, Robert Rich. He had used his friend's name as his false names, since he was on the Blacklist, so 'the front' acted in front of the public. The story *The Brave One* was made into a movie in 1956, and it had the support of the audience. In 1957, it won the Oscar Award, this was the second time Trumbo won. At the award ceremony, though the name Robert Rich was read out, Trumbo as Rich was nowhere to be seen as a matter of course then. Jesse Lasky Jr. who was a deputy representative of SWG got the figure in his place. Then, he told a lie that Mr. Rich was in the hospital, because his wife would give birth to their baby. It was a solitary time, the prize winner did not get the figure in the ceremony, so the public was interested in the mysterious

scriptwriter. At last the movie company *King Brothers Production* disclosed that the mysterious scriptwriter was Dalton Trumbo, who was on the Blacklist. Having the Blacklist and banished the Communists from the film world, Hollywood gave awards prize to him twice. Trumbo answered lots of interviews, and there was something snide in his words to make ironical remarks to the Hollywood Blacklist which was made by hypocrites (Warner, 2014, pp.72-75).

From the time, Blacklist collapsed from the inside on the TV world. On October 7th, 1960, Kirk Douglas made public a scriptwriter Dalton Trumbo when the film *Spartacus* was shown. Douglas emphasized to credit his name Dalton Trumbo as the scriptwriter of the film, and then, the name of the blacklisted writer was made public.

On January 19th, 1960, *Exodus* directed by Otto Preminger was also published. Cook commented as follows (1977, pp.280-81).

The call that came from New York on January 19 was not a complete surprise. It was Preminger. "Your name is on the front page *New York Times* tonight," he said. "I've announced you as the writer of *Exodus*."

He tried to credit his own name Dalton Trumbo and succeeded it. In this way, the Blacklist days came to an end in 1960 (Warner, 2014, pp.75-76).

In 1976, Trumbo died of heart failure, at the age of 70. His achievement of *Roman Holiday* was disclosed by Ian McLellan Hunter after Trumbo's death. The work was praised in the world, so Academy awarded to him the highest award of the original work in 1933. His wife, Cleo, got the figure as his deputy; the front.

In 2011, the sons of the two, they also were friends, Christopher Trumbo and Tim Hunter appealed to the film world to try to be the name Dalton Trumbo on the credit line as an original author and the scriptwriter (Warner, 2014, p.65). As a result, his name was on the credit:

Screenplay by

IAN McLELLAN HUNTER and JOHN DIGHTON

Story by

DALTON TRUMBO

3.3 His Lies

Considering the circumstances mentioned above, although he had to tell a

lie; gave false names to work as a scriptwriter in his blacklisted days, had he been always a 'liar' since his childhood? This part showed the beginning of a 'liar' as him, and his other lies in his private life during the blacklisted days.

According to Cook, his mother, Maud, grew him up overprotected because she believed in his matchless potential (1977, p.30). He had a friend, a younger quite boy. One day, Dalton broke a toy of the friend, and told a lie about it. Dalton recalled the time, and he told, "These were the first keen feelings of guilt (Cook, 1977, p.31)". After all, he was not punished then. Cook commented, "He successfully evaded responsibility for a misdoing, and that set a pattern (he said) in his later life" (p.31). Dalton emphasized,

My original habit of lying to avoid blame stuck with me all through my life. I can think of no incident wherein I lied if it would throw the blame on anyone else. But if it were simply a means that the criminal would remain anonymous I would always lie in order to protect myself (p.31).

His father was an honest person, and he rejected to tell a lie. Disregarding his father's precept; it was important to tell a truth, however, he did not trust it. It is because, his father was shouldered lots of troubles because he always told a truth (Cook, 1977, p.31).

He gave his false name when his name was on the Blacklist. His lies were not his false names as a scriptwriter, but also his false names of his bank accounts then. According to Cook,

The most constant and perplexing problem for any writer on the black market was not so much getting work as it was getting paid for it. Producers would often hold the blacklisted writer at arm's length while they settled with other creditors. A few of the more unscrupulous burned their writers for all or part of the script fee (this didn't often, and never to Trumbo); in such cases the writer had no appeal (1977, p.258).

Concealing the identity, the blacklisted writers had to give their false name then. The following is the comment of Cook,

Pseudonyms were necessary not just to get a name up on the screen, but also get checks past prying bank officials. The Motion Picture Alliance for the Preservation of American Ideals, the vigilante

group that enforced the blacklist within the movie community, had a network of spies and informers that even went into the major banks in and around Hollywood. If a company drew a check to a name that had appeared on the blacklist, then the word would be passed to the Alliance and pressure would be brought upon the offending company (1977, p.258).

According to Jennifer Warner, if the bank clerks offered a valuable piece of information about the blacklisted writers, they would get a prize, so they probed them (2014, p.69). Cook expressed, “a writer working on the black market would have to maintain at least one bank account under a fictitious name (1977, p.258)”. As you can see, the blacklisted writers had to visit a bank to get their money with scrupulous care. Trumbo wrote at a tremendous speed with as ever, and he also opened accounts at some banks. He did not sign his own name on the check. Cook gave four names which Trumbo had used then; in fact, there were more accounts and false names, Trumbo had several: John Abbott, Sam Jackson, C. F. Demaine, and Peter Finch, to mention just a few he used over the years (1977, p.258).

4 Roman Holiday

Trumbo used lots of false names on the scripts and even bank accounts in his blacklisted days, so he was able to be called a ‘liar’. This paper has stated the last two chapters from the point of view, ‘liar’. The first chapter and the second one showed the two ‘liars’, Joseph McCarthy and Dalton Trumbo. The former always told a lie, and the latter almost told a lie during the blacklisted days. From the view point, ‘liar’, this chapter also has to state the ‘liars’, the characters of *Roman Holiday*, written by Ian McLellan Hunter, Dalton Trumbo, because they were essential for the topic of the age of Red purge. The first and the second chapter were important to state that the characters of the *Roman Holiday* reflected the Trumbo’s blacklisted days. McCarthyism was started by McCarthy’s lie that he had a list of Communists in the Department of States, and he instigate the public to purge the Reds by telling lots of lies. Trumbo also used lots of false names to write scripts. Those of them tried to be impossible for the public to judge whether the statements and the names were true or false; a lie. Trumbo let

the character gave the false name in his script, *Roman Holiday*. In the times covered with lies, from the 1940s to 1960s, he wrote some scripts theme of 'insincerity', include telling a lie, *Accent on Love* in 1941, *Jealousy* in 1946 and so on. Although there were lots of scripts with the theme, this chapter took *Roman Holiday* up and featured it because it had the closest relative of 'liars' theme.

The false name of Princess Ann was 'Anya Smith' during her 'holiday'. 'Anya' was derived from her name, Ann. In most cases, Trumbo used names related to him as irony to the public. It was supposed to have been a hint to them that was given by him to try to notice himself; to assert himself. McCarthyism was caused by an existence of a 'liar', McCarthy, and Trumbo became a 'liar', giving lots of false names during the blacklisted days. Trumbo, 'liar', he wrote a script with a 'liars' theme; *Roman Holiday*. The public had believed that the scriptwriter of *Roman Holiday*, which was a work of worldwide fame, was Ian McLellan Hunter since he blabbed out the secret in 1993. The secret was that the true scriptwriter of the work was Dalton Trumbo, whose name was on the *Hollywood Blacklist*. He always tried to state the freedom of speech, thought and act in his blacklisted days. Giving the false name of his friend, he wrote this script, and he suggested that there were an enormous number of 'liars' in the United States in those days. This chapter deals with his the characters as 'liars' and their lies. In the end the characters and some scenes were signified that they can be linked to Trumbo's thought and his life.

The theme of *Roman Holiday* seems to be 'liars', as an irony to 'liar', McCarthy. The principal characters of the story tell a lie each other.

The story centers round Princess, Ann. She is the crown princess of an unspecified country in this story, and she paid a courtesy visit to Rome. She complained and became hysterical because of her tightly scheduled life in Rome. Although her doctor gave a sleeping drug to her, she secretly left the Embassy. A reporter, Joe Bradley, finds her when she fell asleep on a bench. He gave her the night's lodging in his apartment. He noticed that she was Princess Ann in the next morning. Closing his identity, he had 'holiday' with Princess Ann, who also closed her identity because of his news item.

Although this thesis discusses mainly the film and the script written by

Dalton Trumbo, just in section 3.1 (2), also discusses a direction of William Wyler, the film director of *Roman Holiday* and Gregory Peck, an actor in the film.

4.1 Lies of the Characters

Peter Hanson comments that they tell lies and give their pretend identity to go into different worlds (2001, p.156). The lies can be divided into three groups according to their characters.

(1) Princess Ann as a 'Liar'

Princess Ann, who were performed by Audrey Hepburn in the film, gave a false name "Anya Smith" on the 'holiday'. She concealed her parentage and used her false name to Joe Bradley. In the scene, Ann, injected a sleeping drug by Doctor Bonnachoven, slipped out of the Embassy, staying overnight at Joe's house. He did not know that she was Princess Ann. They introduced themselves after she waked up in the morning. Although Joe introduced himself under his real name, Ann told him a lie like that off the top of her head. The following shows their conversation.

Joe: What is your name?

Ann: Ah...you may call me... 'Anya'.

When Joe asked her, she paused, stalling, and answered his question. At the present stage, Princess Ann had her false first name 'Anya'.

Her false last name 'Smith' were named at a scene where a photographer, a friend of Joe, Irving Radovich was introduced. In the scene, Anya and Joe sat at a table at café Rocca's to enjoy the 'holiday', Irving took part in them. Then, Joe introduced them each other, and he introduced her as her false name 'Anya' to Irving. Irving tried to ask her first name shaking hands with her. "Anya...?" Then she replied "Smith," without any hesitation. She completely built her new character 'Anya Smith' in order not to disclose her identity.

Ann has also given false parentage to Joe. She had to hurry to leave his house. She would like not to be noticed her identity by Joe and to enjoy the freedom. After she and Joe exchanged good-byes at his house, he followed her to gather news item of Princess Ann. She had her hair cut short, and bought ice cream and licked it at *Piazza di Spagna*, a public square in Rome. Joe walked down the step towards her, and looked round pretending that

he has just noticed her. Looking at her hair, he asked self-consciously, "Oh, is it?" Then, he also expressed the reason why she hurried to leave in the morning. She told him with a sheepish look on her face, "I have a confession to make. Yes, I... ran away last night... from 'school'. Well, it was only meant to be for an hour or two."

Her 'school' means the Embassy. She told a lie to him that she was just a student, though she was Princess.

Anya and Joe enjoyed the 'holiday', and exchanged real good-bye. She returned to the Embassy, standing in a large room across the others in their bedclothes: the Ambassador, the Countess and the General. She lied to the question of the Ambassador with a dignified attitude.

Ambassador: Your Royal Highness, twenty-four hours they cannot all be blank.

Ann: They are not.

Ambassador: But what explanation am I to offer Their Majesties?

Ann: I was 'indisposed'. I am better.

'Indisposed' reminded the audience the lie of newspapers headline. She makes ironical remarks to the people in the Embassy. As you can see, she is a 'liar' in *Roman Holiday*.

(2) Joe Bradley as a 'Liar'

Joe Bradley was performed by Gregory Peck in the film *of Roman Holiday*. He is an expatriate American reporter, working for *American News Service* based in Rome. He also gave a false occupation to Princess Ann.

At the scene of their meeting again, Ann expressed to him that she had to go back to her 'school'. Then, he suggested that before going back, she should take a little time for herself. He added "Take the whole day." This remark signified that it was too short to have her pleasant time. Ann gave a few more examples of things which she would like to do during the 'holiday'; like having her hair cut, eating ice cream. Hearing her desires, he conveyed to her to have the whole day and he told a lie.

Joe: Why do not we do all those things together?

Ann: But do not you have to work?

Joe: Work? No! Today is go to be a 'holiday'!

Although Joe is going to work to gather scandals of Princess Ann, he gave

her false information. Added, the Ann's 'holiday' in Rome was a false 'holiday'. In other words, he named her action for freedom 'holiday'.

At *Rocca's*, they sat and ordered something to drink. Joe was surprised because of her ordering champagne. He asked her whether she always drank it in her 'school', and she answered that she did it only on special occasions. For example, the 40th anniversary of her father; her father acceded to the throne. Joe inquired about her father's job, as if he pretended not to know anything about him. Then, she tried to change the subject about her father to Joe's job.

Ann: What is your work?

Joe: Oh, I am ... Ah, in the selling game.

Ann: Really? How interesting. What do you sell?

Joe: Ah...fertilizer, chemicals you know? Chemicals stuff like that. He looked blank for a moment after her question, on hearing a horse in the street passing by, and then, looked it up and turning to her to answer. His lies were all in an instant.

Joe even told a lie at *the Mouth of Truth*. In the film, Ann, Joe and Irving were arrested because of their violation of traffic regulations. They were at the police station, facing the judge. They were questioned by the judge and answered him; they told lies to the judge because they wanted to be released from the police station. After the judge let them go, they went to *the Mouth of Truth*. It was a large stone carving of a face in the wall inside a small dark building. The face had a dark hole for a mouth. Joe told to Ann, "The legend is that if you are given to lying, you put your hand in there, it will be bitten off." Ann expressed "Ooh, what a horrid idea." The legend that he told her was true. He let her do it because he knew that she lied. She put out her hand towards the mouth with a worried look. At the minute, Ann dropped her hand. She was too afraid to go further because she was a 'liar', and she said to Joe "Let's see you do it." Then, he tried to do it, and tricked her. The following is a quotation of the explanation of the scene from *Roman Holiday Script* on page 62.

Joe takes a step forward, moving his hand onto the lip of the mouth. Ann, unblinking, leans forward from the tension. Joe slides his fingers into the mouth and then his hand up to the wrist. Suddenly he gives out a loud cry,

pulling back, as if the mouth has hold of his hand and won't let go. Ann screams and rushes to his side, pulling at him from behind. Joe takes out his hand, apparently severed at the wrist and Ann screams in fright, putting her hands over her face. Smiling, he lets his hand spring open, out of his sleeve. He had only been hiding it. She noticed his joke, and she began to laugh and beat his chest.

Ann: You beast! It was perfectly alright! You've never hurt your hand!

Joe: I'm sorry, it was just a joke! Alright?

In fact, this joke was a real joke by Gregory Peck to Audrey Hepburn. A columnist, Sayumi Higashi commented about the joke in her site. He threw in this joke that was not in the script, so the response of Ann was a true response of Hepburn at that time. She was a new actress then, and she was nervous in the scene. Therefore, William Wyler, the direction, and Peck let her tension relax to keep silent to her about the action. As you can see, Joe Bradley and Gregory Peck are 'liars'.

5 Conclusion

Dalton Trumbo wrote a script *Roman Holiday* giving a false name; Ian McLellan Hunter in the Red purge times. The story informed his blacklisted days. This conclusion was arrived at by 3 chapters; Joseph McCarthy, Dalton Trumbo, *Roman Holiday*.

The first chapter described about the main culprit 'liar', Joseph McCarthy behind the Red purge; McCarthyism. It is important to state his life to explain the age of Red purge. According to Rovere, he was a 'liar' throughout his life, and he even gave a false date of his birthday. He worked for as a lawyer, a marine, the judge from 1930s to 1940s. In 1950, he stated that he had a list of 205 Communists in the Department of States. Although it was a terrible lie to win the electoral campaign, the news spread throughout the whole nation in a flash. He posed the lie and the Blacklist as if to state that the Blacklist was real. Then, McCarthyism started and he encouraged people to give the Communists' names of their friends and people they worked with to protect themselves. The sphere of Red purge was spread to the Hollywood film world, and he summoned the parties concerned with the Communists, and

lots of them were on the *Hollywood Blacklist*. 10 persons, who insisted the freedom of speech, were called *Hollywood Ten* and were banished from the film world. There was the name of Dalton Trumbo on the Blacklist. Their lives were out of order by his lie.

The second chapter described about the one of the *Hollywood Ten*, Dalton Trumbo. He was banished from the film world, and he could not write with his own name. However he had to support his family, so he started to give false names, which were mainly his friends' names. He reluctantly had to tell a lie in the blacklisted days. It is important to state his life; before and after his blacklisted days, to suggest to be connected with Trumbo, a 'liar' and his script *Roman Holiday*, from the viewpoint of 'liar'. He had a talent for writing since he was as a boy. Before he was sent to prison, he tried to write scripts giving false names. Then he wrote the famous work, *Roman Holiday* with his false name, Ian McLellan Hunter. The film was written about 'liars'.

The third chapter described about *Roman Holiday*. Princess, Ann, the crown princess of an unspecified country in this story, and she visited to Rome. However she complained and became hysterical because of her tightly scheduled life. In spite of the doctor's sleeping drug, she secretly left the Embassy. A reporter, Joe Bradley, finds her when she fell asleep on a bench. He gave her the night's lodging in his apartment. In the next morning, he noticed that she was Princess Ann. Closing his identity, he had 'holiday' with Princess Ann, who also closed her identity because of his news item.

McCarthyism was caused by an existence of a 'liar', McCarthy, and Trumbo became a 'liar', giving false names during the blacklisted days. Trumbo as a 'liar' wrote a script; *Roman Holiday* in the Red purge time made by McCarthy as a 'liar'. As you can see, there were lots of 'liars' in this times, from 1940s to 1950s. McCarthy always told a lie. Trumbo had to tell lies because of the McCarthyism. So, Trumbo let the characters of his script *Roman Holiday* tell lies to suggest his blacklisted days.

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Realism and Fantasy in British Children's Literature: In Terms of the Change of the View of Children

Adapted from Graduation Thesis by Momoko Maruoka, Senior

Introduction

If you are asked about British children's literary work, what kind of works do you come up with? Its examples familiar to us today are Harry Potter series, *Alice's Adventures in Wonderland*, *The Chronicles of Narnia*, *Winnie the Pooh*, *Peter Pan*, and so on. Among those stories include there are different worlds where magic and fairies appear, adventures of heroes seeking something important, animals and stuffed animals speaking human words like human beings. In this way many works of the children's literature that we know and are familiar with have peculiar features and stories. However, these elements did not always exist from the beginning of children's literature. It is what was gradually born in the course of change of times.

The reason why children's literature became like the current style was probably due to a change in consciousness about children. The way of thinking about children (I will call it 'a view of children' here after) is quite different from that of the present, and the difference has had a big influence on literary works as well. According to Philippe Ariès, who has talked about the discovery of childhood and the special nature of children's development in *L'Enfant et la Vie familiale sous l'Ancien Regime* (1960), there was no concept of "children" in the modern sense in the Western society until the 13th century. According to Ariès,

The period corresponding to childhood had been shortened into the one when "small adults" cannot behave on their own, or into the one when "small adults" spend time in a most feeble way. So, as soon as being considered as an adult, a child was made with adults as early as possible and worked and played together. Made to suddenly grow from a very small child to a young adult, a child has no chance to spend the stages of adolescence.

(*L'Enfant et la Vie familiale sous l'Ancien Regime*, Preface P. 1; translation is mine.)

As you can see, children were only “small adults” until the middle Ages. Even in the 17th century, when children’s books were born, such a view on children was inherited, and their main objective was to educate ignorant children. Its background seems to be the rise of Puritans from the middle 16th century. For them, human beings are impure beings born with the original sin, the salvation of the soul and the benefits of God were only obtained through the acquisition and practice of doctrines of the Bible. Therefore, the children’s books were written to support morality and spirituality so that the souls of children could be saved. The main content was doctrines and disciplines; it was thought that the power of imagination which the children inherently possess should be suppressed, and the fantastic stories which promote it were excluded.

One of the representative works of this era is *A Token for Children* (1672) by James Janeway (1636? -1674). It has the subtitle, *Being an exact account of the conversion, holy and illustrative lives and joyful deaths of several young children*, consisting of two prefaces to adults and children respectively and thirteen examples. Janeway described the exemplary children who die a untimely death, winning the grace of God in the end while hoping that their souls will be saved faithfully keeping the teachings of priests and parents and praying to God. He warned against children with his thirteen cases that they were born tainted with sin, so if they did not repent and beg for the mercy of God they would suffer in the hell with demons after death. The only way to be saved is to pray to God, and wish for the salvation earnestly; only then the saved child will have eternal happiness in heaven after death. So we must notice it as soon as possible. That was the theme of this work.

As you can see from this work, until the 17th century, an era had been shaped in which children’s literature reflects moralism, which respects the teachings of Christian morals. After the 18th century, reviews of a view of children were done with educational theories of John Locke and Jean-Jacques Rousseau. It is at that time that the children’s literature we imagine emerged. The realistic children’s literature that had evolved from there, excluding fantasies and imaginations, will change into fantastic works that emphasize fantasies and illusions with the resurgence of Romanticism in the 19th century. Following the history of such a change from realism to non-

realist, a variety of children's literary works of the 20th century will come into full bloom.

In this thesis, considering the transition of a view of children, we will examine how the children's literature in Britain has changed its face.

In Chapter 1, we will consider the period of the 18th century with the work which became the basis of children's literature, *The Governess; or, Little Female Academy* (1745) by Sarah Fielding; in Chapter 2, we will examine the period of the 19th century in which children's literature greatly developed, with *The Butterfly's Ball and Grasshopper's Feast* (1806) by John Harris and *Alice's Adventures in Wonderland* (1865) by Lewis Carroll; in Chapter 3, we will discuss the era of a great variety of children's literature after the 20th century, with *Harry Potter and the Philosopher's Stone* (1997) by J. K. Rowling. While looking through the ages, we will understand the way changes in a view of children have affected children's literary works.

Chapter 1

The 18th Century— The Birth of Children's Literature

Social Background

The 18th century was the period when the UK developed as the "British Empire". In domestic politics, the form of modern parliamentary politics consisting of the responsible cabinet system and the political party politics was established, and at the same time in the economic aspect, the industrial revolution including technological innovation in the cotton industry began; it was even the age when the capitalist economic system was established. Talking of the outside of the country, in addition, it was the time when UK won the intense colonial war with France and profited from the triangular trade in the Atlantic Ocean, becoming a vast colonial empire reaching over India. Amid this era, what inspired a change in people's view of children was the educational theories of John Locke (1632-1704) and Jean-Jacques Rousseau (1712-1778) who was called the discoverer of children.

John Locke, a philosopher, argued that experience based on perception and sensation was the origin of all knowledge in his book, *Some Thoughts Concerning Education* (1693). According to his idea, a new-born baby who does not have any perceptual experience is "a blank sheet (tabla-rasa)"

with nothing written. Anything can be written in there, and there is a unknown possibility. He thinks that knowledge does not exist, but reliable correct knowledge can be obtained only by empirical sensitivities such as perception, sense, and intelligent reflection. Furthermore, John Locke states in his work about a book suitable for children as follows:

When by these gentle ways he [a child] begins to read, some easy pleasant book, suited to his capacity, should be put into his hands, wherein the entertainment that he finds might draw him on, and reward his pains in reading and yet not such as should fill his head with perfectly useless trumpery, or lay the principles of vice and folly. To this purpose, I think *Aesop's Fables* the best, which being stories apt to delight and entertain a child, may yet afford useful reflections to a grow man. . . .

(Some Thoughts Concerning Education, p. 156)

A child should be given a kind, easy and pleasant book that is tailored to his or her ability, and do not let the child's head fill with immoral and stupid things. It is important for children to make them have fun with reading books. And Locke encouraged *Aesop's Fables* as a suitable teaching material. By doing so, reassessment of fairy tales, which had been excluded by Puritans for the reason that they would hinder the education of children, began to occur. He also pointed out that it was not only interesting for children, but also for adults. It is notable that he referred to the readers of children's books clearly.

Children's literary works of this Era

The 18th century is the era when the "literature for children" leading to the present one was born. Major works of children's literature in this era include Daniel Defoe's *Robinson Crusoe* and Jonathan Swift's *Gulliver's Travels* (1735). However, these works were not originally written for children from the beginning. Nevertheless, they came to be issued as an abridged version with illustrations called a chapbook few years after their publication, and came to be read by children. These chap books were not originally made for children, but the sentences were rewritten quite easily so that ordinary people could read them. Furthermore, because they aimed for entertainment, they were read by children. The content of the works also became a factor

that attracted children, by stories of adventure in realistic style in which the protagonists win happiness in spite of difficulties such as experiences of uninhabited island life and experiences in mysterious countries. In this era, the children's literary works were selected as children's readings. And it had influenced the birth of books for children after that. However, literature for children did not appear one after another.

Out of this environment, *The Governess; or, Little Female Academy* (1745) of Sarah Fielding (1710-1768) emerged. Therefore, this work can also be called the first fiction for children. This book has a story that Mrs. Tea Charm undertakes nine children and teaches them what is necessary as ladies, such as reading and writing, manners of behavior, and demands of virtue. Sarah depicts the lives of ordinary girls who have gathered at a small boarding school, and has created the genre of children's literature. From this school story, we can catch a glimpse of the influence of John Locke. Through the education of Mrs. Tea Charm, Sara opposes to corporal punishment and insists on persuasion without compulsion. These all come from the educational theory of John Locke. John Locke advocates promoting knowledge by using toys in plays and also makes *Aesop's Fable* a beneficial story for children. Sarah Fielding also had fun with letting the children play in the story, and inserted fables and educational fairy tales in her story. In this way, a new view of children, which Locke preached, has had a great influence on children's literary works. The writers who wrote works for children were all educators, and it was a characteristic of their works that they understood and portrayed children well. As another feature of their works, however, they continued to keep lessonist principles. They excluded imaginations, especially fantasy, from their works. Although it was said that fairy tales appeared in the work of Sara Fielding as mentioned above, this was treated as "educational fairy tales.

As you can see, she has not forgotten adding logical interpretations to the existence of fantasy. Even such frugal fairy tales have been denied by the moralism of this era. This is relevant to the role of books in this era as tools for teaching morality. It can also be read from John Locke recommending the Aesop's fairy tales for the children's "education". It was in the 19th century that this kind of idea gradually started to change.

Chapter 2

The 19th Century— The Age of Turbulence and Leap

In the 19th century, children's literature underwent the greatest change. It can be divided into two terms, depending on the nature of the change of the term; the era of rapid turbulence in the former, and the era of leap resulting in a great evolution in the latter.

The Early 19th Century— Turbulent Era

Social Background

In the early 19th century, the old system and privilege of society severely fell backwards. The industrial revolution that began in the latter half of the 18th century and the progression of the monopoly of land that was carried out with the industrial movement caused people's migration and poverty's increase, became sources of social unrest, and invited the suppression of the Conservative government. On the other hand, however, the idea of the human rights brought about by French increased the awareness of the rights of workers and middle classes, eventually gaining freedom of association and reforming the election law in 1832.

Even in literature, of course, the wave of reform was intense, and Romanticism was revived. Romanticism, which opposed to the intellectual and rational thought of the 18th century, aimed at freeing human spirits, emphasized the activities of emotions and imagination, and tried to escape in reality from various aspects. The influence that Romanticism gave to children's literature was great, among which the claim of imagination and the new attitude to children were the most important. From here, you can see that the presence of fairy tales and other fantasy worlds that had been eliminated so far were beginning to be resurrected.

Children's Literary Works of this Era

The fundamental driving force of the change of the view of children, caused by the influence of Romanticists, the advancement of children's education, and the improvement of publishing technology, encouraged the development of children's literature. In the first half of this era, *The Butterfly's Ball and Grasshopper's Feast* (1806) by John Harris (1756-1846) in which the fantasy world is portrayed, *Tales from Shakespeare* (1807) and *The Adventures of Ulysses* (1808) by Charles Lamb (1775-1834), a variety of children's books

by William Godwin (1756-1836), who thought it important to give pure imagination to children, and many other works have appeared. Although it was not a British work, moreover, in 1823 the Grimm Brothers' (Jacob Grimm, 1785-1863; Wilhelm Grimm, 1786-1859) Grimm's fairy tales collection was first published in the UK under the title *German Popular Stories*. It can be seen from here that fantasy that boosted the resurrection of children's imagination was starting to be accepted in the minds of people with the influence of Romanticism. However, this new trend of children's literature stagnated after this.

Even though the foundation of fantasy was beginning to be born, the character of realism consisting of moralism and learned lessons was not lost. This might be due to the development of the textile industry, and the resulting fact that children became workforce. As children had to move away from the educational site, it seems that there happened a phenomenon of blur in the so far entertained view of children; this phenomenon, as a result, affected children's literature too.

Children's literature in the nineteenth century, thus, aimed at opening up children's imagination and entertaining children. Also, this work was published with illustrations. *German Popular Stories* of the same period attracted people eyes since it was published with illustrations which grabbed the features of the original work of George Cruikshank (1792-1878). The development of printing technology is one factor, but what is more important is that the consciousness of making books for children was starting to grow among the writers of children's literature.

The Late 19th Century—The Era of Leap Social Background

The later stage starts after 1846, when it is said that children's literature has made a leap. This era ranges from the middle to the late Victorian period. During this period, the middle classes took the power while poverty and dissatisfaction of the lower classes were neglected. Factors such as the development of traffic, the improvement of machinery, the boom of gold and minerals in colonies and free trade, enabled Britain to have unprecedented prosperity. Along with utilitarianism that supported the economy of the middle classes, doubts of faith, which were mainly caused by Darwinism

tendencies towards individualism, reason respect, physicalism increased, with mental aspects largely ignored. Eventually, the economic deadlock gave birth to socialist ideas and imperialist policies, and in the respect of ideological thoughts, rebellion against positivism and scientism emerged. Under these circumstances the history of children's literature went into its era of leap in the latter period of the nineteenth century. This role of children's books, which had been somewhat witnessed even in the early 19th century, began to get fixed, and would make children's books break out of the chaotic age and come into flower.

Chapter 3

The 20th Century—Rich Variety in Children's Literature

Reflection of the View of Children

In the late 18th century, Romantic poets insisted on the recovery of humanity in terms of imagination and sensitivity. And the value of children was discovered in its process. Childhood is the richest period of human imagination and susceptibility in human lifetime, and it is the period full of life force. However, they were not only praising a child as a human ideal image. By knowing the actual conditions of children, they were thinking about the true meanings of a child as an ideal figure. In this way, as a symbol of existence, growth, and development which were supposed to be lost by the time of becoming adults, children gradually occupied the consciousness of people of the 19th century. However, when it arrived at the end of the 19th century, a somewhat sentimental view of children was spreading. For adults who were suffering in realistic difficulty, the innocent childhood that has no trouble had come to have the meaning of nostalgia and mind's hometown to return to. Such adult sentiment had the danger of distorting and losing sight of the true figure of the children discovered by Romanticism.

Children's Literature Works of this Era

In the works of children's literature of the 20th century, the particular features to be mentioned are the establishment and fusion of elements of fantasy and realism. And it was the work of Edith Nesbit (1858 - 1924) that became a rich mother of this movement.

She has established the form of fantasy in the 20th century-children who

encounter strange events in everyday world, which was also attempted in *Alice's Adventures in Wonderland* and elsewhere in the late 19th century. She depicted both the unusual magic part and everyday part realistically as well as satisfactorily enough. For that reason she had the power to make children to unconsciously believe in. Also, she made a fairy tale including a fancy monster which is far apart from the image of fairy tales before. This created a character in a fantasy world with a distinct personality.

In the respect of realism, her first successful work *Children of Treasure Hunting* (1899), pushed the literature for children to a new stage. The success of Nesbit was due to the factor that "we" was used instead of "they" in drawing children in the story. She had not only sentimental emotions of adults against childhood but also emotions and eyes of children rich in imagination and sensitivity. Just like the former Romantic poets, she illuminated the childhood from both ideal and real perspective, and satisfied both adults and children. A story that is told realistically in line with the psychology of children and without hard sell of morals is a new experience for children early in the century.

Nesbit was the first writer who put the children protected safely in the children's room isolated from the outside world in the 19th century at the real dimension, exposing them to the winds of society. It was Nesbit that expanded the world of the real story, as it expanded the world of fantasy by bringing magic into everyday life.

J. K. Rowling is the writer who is made the biggest influence of Nesbit, and produced the biggest hit work of British children's literature. We will look at *Harry Potter and the Philosopher's Stone*, the first of Harry Potter series here.

Hogwarts Magic School, where the main character Harry spends his school days has elements of a public school in the UK. It has a full-boarding system, and students are grouped into classes, and there are Quidditch and other sports competitions. In this way, while being set in traditional situations and under strong rules, the content is not bound by strict lessons. The magical world and its elements become the main stay, and stories evolve in the free fantasy world. By using a real place as a model of the setting, a movement from a daily world to an unusual world is naturally performed. In

the world of *Harry Potter*, we cannot feel the distance between the real world and the unreal world. In other words, there is almost no boundary between realism and fantasy world. As a result, children feel as if there is a magical world next to themselves. It is making the magical world familiar.

In *Harry Potter*, as you can see, reality and unreality coexist in a very natural way, while taking into account the long tradition of children's literature. With this, children, the reader of the books, are able to freely visit the real world and the unreal world. This is the factor that has gained the support of children and made the work pleasant reading of all the time.

Conclusion

I have seen how British children's literature has changed, focusing on the change of the view of children. For adults, children that were only "small adults" came to be presented as beings of a unique world of "childhood" described in the educational theories of John Locke and Rousseau in the 18th century. Consequently, the presence of "children" different from adults began to be recognized. And the Romantic poets of the 19th century gave the freedom of imagination to children and changed the children's literature to the one that opens up children's free imagination. In these changes, children's literary works gradually have changed from "instruction" to "entertainment", as adults understood children's true character. And as an element entertaining children, an unreal world with magic and fairy which inflates the imagination of children has been established in children's literature. In this way, even if the substance of a child does not change, it can be seen that changes in "consciousness of adults to children" in various backgrounds greatly have influenced children's literature.

I think that humans have two wishes to express in the form of literature: a desire to represent our lived reality and a desire to express impossible things through words. In other words, expectations for both 'realism' and 'non-realist' are articulated in literature. As you can see from *Harry Potter*, among the children's literary works, the real world where we exist and the impossible unreal world coexist in one work. Before the integrated form of the story was established, however, there were various waves in the history of children's literature, as we have seen throughout this thesis. From this

point of view, children's literature can be said as a microcosm of the history and substance of literature as a whole.

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2016-17 Study Abroad Scholarship Winning Essay

Ayako Suzuki, Junior

I have 4 reasons why I want to study abroad.

First, it will give me a great opportunity to improve myself and my English skills. I know my English skills are not good enough so sometimes I'm scared to start a conversation with someone. Therefore, I want and need to change myself and brush up my English skills. Hopefully I can be fully independent. I want to make new native friends and have conversations because it can be a good way to learn English by listening to native speakers. I also want to make friends from around the world. I can share interests with them and learn new ideas from. I'm especially interested in German, so I'm going to make German friends and talk about people in German and people in Japan.

Second, I want to experience different culture, history, styles of living, styles of education, many events and nature in Wisconsin. I especially want to know the history of Wisconsin, so I need to go to the museum. It is important to immerse myself in different culture and maybe I really like it.

Third, I went to Canada to study English about 3 years ago. I remember when I couldn't do anything because of my weakness. I faced with language and culture barrier. I knew it's natural to be a bit fearful of change and facing new and challenging experiences, but I became disappointed with myself and finally escaped from reality. I deeply regret it. I really don't want to make the same mistakes again. I won't give up this time. Even if I fall down, I'll get back up and keep trying.

Finally, I'm honestly not sure what I want to do in the future, so I'm hoping to find my dreams through this program. This international experience will actually prepare me for my future. I'm definitely 100% not ready for an international workplace. I'm also hoping to improve my TOEIC score by the time I return to Japan.

I'm so excited to spend time at the University of Wisconsin La-Crosse. I think my everyday life in there would be awesome. There's so much to do in the University of Wisconsin La-Crosse than the Hirosaki Gakuin University.

There is a big library, gym, hospital, and a convenience store. I'm so happy to go to the gym after school. I love eating, but I hate getting fat so I can lose weight easily whenever I want to. Maybe I can make friends more there. I want to go shopping with my friends every weekend and have lunch at a café after shopping. Then, we will drink some cup of coffee and relax and enjoy talking about our school life or something interesting stories.

I researched what is there in La Cross on the Internet because I am not sure anything about it. It is lying alongside the Mississippi River and it is the largest city on Wisconsin's western border. La Crosse has received high rankings from some magazines in health, well-being, quality of life, and education. In downtown La Cross, there are a lot of great recreation opportunities. I can get out on the water with kayaking and canoe rentals at sports like Lake Onalaska or Perrot State Park. There are also a lot of family friendly events and festivals such as happening in the area, as well as the Children's Museum of La Crosse. Moreover, there are dining, art galleries (public arts), museums, entertainment, and other events in the La Crosse area. I like exercising every day and looking at art so I'm very excited to go there.

I'm going to try and apply for a part time job. Professor Edo recommended me to be a teacher's assistant in Japanese class in the University. I am so glad to hear that! I can learn to see what I can do on my own and I can learn a lot more about myself. My hobby is dancing so I also want to go to dance lessons if I can.

By the way, I'm planning to go to New York during school holidays. Going to New York is my dream from childhood. When I was young, I would frequently watch many kinds of films under my parents influence heavily. Almost of the films are set in New York. My favorite movie when I was young was "TAXI NY." When I first watched it, I got a strong impression because all the people who live in New York were such a crazy in a good sense. Especially the taxi drivers were crazy and also people in costume were crazy. I'm really interested in fashion in New York so I sometimes check out the magazine which is written about it. It always gives me so much inspiration. When I grew up, and even now I'm still a big movie lover. There is a movie which is called "Glee". It is a musical comedy drama

television series and it is set in America, Ohio. Rachel Berry who a member of the glee club goes to New York aim for a spotlight on Broadway stage. After that, she breaks down and goes back to Ohio, but she decides to go to New York again. As you can see from this example, New York has the power to bewitch people and is known for gripping their heart and never letting go. That's why I really want to go there.

I have a lot of things I want to do in America. I might have an excellent experience that will stay with me for the rest of my life by studying abroad. I will never do anything like this in my life. I'll begin to understand how big the world is, how many people and ideas and mind sets and philosophies are out there. I'll appreciate my home and family more after I returned to Japan. I really need to study hard before and after I get there. First thing I really need to do is to prepare for the first test. I believe in myself I think I can do it. I'm very excited and I can't wait to go to America.

2016-17 English Speech Contest Winning Speech

Erina Kakuta, Sophomore

I had a great change last year. I met many people and words. The tonsillitis that I got while studying in Australia was the motive. My throat was swollen and I couldn't swallow my spit. When I got tonsillitis the first time, my roommate, Serena, nestled and said, "I'm by your side, so you'll be ok." Tonsillitis hit me not only one time but also many times after that. I had a plan to study English for a year, but it ended in two months. I lacked nothing in Japan until then and thought that no dream is impossible. Studying abroad was my biggest dream I've ever had. I couldn't realize that particular dream. I was very frustrated. My friend, Arisa came to see me off to the airport and said, "no matter how painful it was, I'll never go back to Japan. I've got have to work hard instead of you." She was powerful, but I was like a dog which slunk off with his tail between his legs. The moment I came back to Japan, I got a mail from my mom. She said "I went to class reunion today. When I talked about your going abroad, everyone praised. I'm proud of you." I couldn't even realize my mother's wish. I lost all my confidence and began to give up studying English. A few months later, I was in a hospital room after I finished my surgery. It was more hurt than I thought. I met a patient next to me. She had a cancer. She repeated run to the bathroom and vomit every night. She should have gotten down because of a cancer how long she would fight, but she talked to me with kind words. Her suffering would last for a long time, but my suffering would be shorter than her. I thought she was harder than me. And my grandmother drew close to me and said "Are you ok? You did it great." She is the only one person who never give me up if I did something bad many times. Many doctors and nurses nursed me. When I gave my letter to a nurse, I couldn't stop the tears. And I couldn't open my mouth to say "Thank you." I could meet many people and words because of experiencing suffering. I could have a feeling of gratitude. If we are suffering from something and living with all of my might, it will naturally come into view what is really happiness. It's simple thing, but we have eyes to see, mouth to talk, ears to listen, legs to walk and so on our body. It's enough for

us to live. We can see all the people or things look so beautiful. We may be living in the world that happy is always next to unhappy. Only ourselves can change to happy from unhappy.

2016 卒業生 卒業論文 / 卒業レポート概要

一 戸 萌 里

The Food Culture and the Obesity in the State of Hawaii

世界中で問題となっている「肥満」は、アメリカ合衆国で特に深刻であるとされている。50の州から構成されるこの国は、その地域によって肥満者の割合が異なり、また、肥満となる要因も様々だ。しかし、私たちが食べているものが体をつくっているのは確かであるため、毎日の食事で口にする食べ物最大の要因となる。

1959年、ハワイ州は第50州目としてアメリカ合衆国に誕生した。ハワイ州は肥満者の割合が最も少ない州とされていて、その背景には「米の消費」がある。中国や日本から移民としてハワイ州へ渡った人々がその地で稲作を始めたことで、ハワイ州に米を食べるとい文化が生み出され根付いていったのであった。また、ハワイ州は米の消費がアメリカ合衆国で最も多いことから、パンをより多く消費するアメリカ本土とは違う、ハワイ州ならではの食文化が存在している。

パンと比べて米を食べると、噛む回数が増えたり、吸収される速度が異なっていたりして体に対してのメリットが多い。また、栄養素の面でもパンより優っている点が多い。米よりもパンを食しているアメリカ本土には肥満人口が多く、パンよりも米を食しているハワイ州には肥満人口が少ない。「米の消費」が、肥満に繋がらないための食文化のキーワードだ。

岩 崎 匡 史

Old and New British Tea Culture: Through the Lenses of the Hidden History of Slavery

紅茶は世界中でたくさんの人に飲まれる。紅茶と言えばイギリスが有名な国だ。しかし、イギリスの紅茶文化には深い闇があったことを知るものは少ないだろう。この論文では、紅茶と奴隷の関係を砂糖の歴史を通して明らかにしていく。第1章では紅茶について説明した。はじめは、緑茶がイギリスで飲まれていたが、「ボーヒー」という紅茶の発見により、イギリスでは緑茶より紅茶を飲むようになった。第2章では、紅茶と砂糖の関係を説明した。砂糖と紅茶は人々にとって「ステイタス・シンボル」であった。紅茶に砂糖を入れる習慣は貴族たちが見栄を張るために生まれた。しかし、この砂糖は

黒人奴隷によって作られていたものであった。サトウキビの栽培には広大な土地と集団労働が必要であった。その結果、砂糖は奴隷を生み出すようになった。第3章では今日の紅茶文化の変容について説明した。現在でもイギリスでは紅茶に砂糖を入れる習慣はある。しかし、現在は健康や美容志向であるため、以前ほど砂糖は必要ではなくなった。現在では奴隷はいない。だが誰も奴隷の事実を考えながら紅茶を飲む者はいない。私たちはその上品で高級な文化が奴隷の犠牲があって成り立っていたことは忘れてはいけない。

内 山 大 輔 **1950～1960年代までのアメリカ人種差別と公民権運動**

Malcolm X evolved his ideas most in the 1950's-1960's and took an active role in the antidiscrimination. His pilgrimage to Mecca, and Africa and his Middle East travel was the important opportunity of his change.

Malcolm X criticized that the past acts of the white were devilish when he was a member of NOI. He excited the American black who were obedient in the white society. He was considered violent. He advocated to segregate blacks and whites, and he was going to bring back human rights to American black by building a black nation.

In 1963, Malcolm X withdrew from NOI, and experienced the pilgrimage to Mecca, and Africa and Middle East travel in 1964. That was the turning point of his career. The pilgrimage to Mecca let Malcom change his outlook on the white. It removed the white from his consciousness, courtesy and an attitude to believe in the monotheism. He made clear that he would not discriminate others because of the color of skin. He continued criticizing the American white by violent remarks. But he caught the key to a solution of American discrimination by looking through a filter of Islam culture.

Malcolm X sensed the brotherliness and Pan-Africanism in African countries where he visited. At the same time, he felt strongly that the American black were lacking in places of the education and identity. African people thought about the American present conditions seriously. It was beyond his expectation.

This trip strongly influenced a strategy of Malcolm X. His revolutionary posture was essential to the complicated social internal structure and the

American black of this time.

梅 村 太 郎 ヒップホップのメッセージ性について

A word “Hip Hop” includes art, dance, and clothes as well as music, but this paper treats only hip hop music. Kool Herc, Grandmaster Flash, and Africa Bambaataa are important artists at the beginning of hip hop music history.

In general, it is said that techniques such as “breakbeats” and “scratch” are hip hop’s, but “lyrics” of hip hop have very important meanings for the development of hip hop. Hip hop’s lyrics should be paid more attention so “Planet Rock” by Africa Bambaataa will be examined.

Africa Bambaataa was born in The Bronx in 1957. He tripped to Africa when he was the boss of gang team and he was terribly shocked by the lifestyles of African black people. They gave him to a very big serious shock, then he decided that he would lead African American’s society to a good direction. His gang team changed to Universal Zulu Nation and he became a hip hop musician, Africa Bambaataa.

“Planet Rock”(1982) is one of his popular songs that quoted from “Trans-Europe Express” by Kraftwerk. “Trans-Europe Express” is techno music, which was foreign to the black people at that time. He mixed his music with cross-cultural music and the fresh idea was well-received. Of course, it is an original idea that he put techno and hip hop together, and his accomplishment destroyed the fence of the nationality. He appealed for peace through the lyric of “Planet Rock”. He left the message about changing black people and world peace with a lyric “Planet Rock” for “Every piece of the world,” “All men, women, boys, and girls.” “Planet Rock” is a fresh music at the same time as the message song. Hip Hop’s lyrics are very important elements as equal as sounds, having profound messages.

大 沢 英理子 イギリス人における紅茶の意義について

イギリス人にとって紅茶とは欠かせないものである。紅茶の1人あたりの年間消費量は日本人の約100gに対し、イギリス人は約2600gといわれてい

る。イギリスには、ブレックファーストティーやアフタヌーンティーなどの紅茶にちなんださまざまな言葉がある。私達が普段紅茶を飲む時のティーカップにも多くのものがあり、特にボーンチャイナというイギリスで生まれた磁器を使ったものは有名である。トーマス・リプトンとトーマス・トワイニングは紅茶王として有名である。最初イギリスは緑茶中心であったが、庶民に手の届くものではなく、イギリスの硬水に紅茶があっただけのため紅茶にとって代わられていった。1823年にロバート・ブルース少佐がインドでアッサム種を発見したが、認められず、彼の弟のチャールズ・アレキサンダー・ブルースはアッサム種を使ったところ認められた。茶を習慣として定着させたのは、アン女王と7代目ベットフォード公爵夫人のアンナマリアであった。アーリーモーニングティーやブレックファーストティーなどがある。ボーンチャイナは17世紀末にロンドンで誕生した。トーマス・トワイニングとトーマス・リプトンは庶民に紅茶を広めた人物である。

第1章では、イギリス紅茶の誕生、第2章では、王族貴族によってつくられた紅茶の習慣、第3章では、イギリスの紅茶ブランド、第4章では、茶器の歴史、第5章では、二人の紅茶王について紹介する。

工 藤 淳 史 ジャッキー・ロビンソンが切り開いた道

In the latter period of the 1800s, the Civil War ended and Article 14 and Article 15 of the United States Constitution were revised. However, in the history of American discrimination in 1850, Jim Crowe Law was set. The Black could not use public facilities, for instance, there were restaurants, hotels, and vehicles, trains and so on. Furthermore, in the south, the discrimination was the hardest. The White and Black were separated perfectly and the race problem had a close relation with sports. The Black was driven out of major league baseball, only playing in the Negro league.

Brunch Rickey, the owner of Brooklyn Dodgers, was intelligent, so he gained the officers, teammates, audience and the media. He led Jackie Robinson to the major league baseball. There is no doubt that Jackie was a person to be honored because he put up with the nasty jeering and had the excellent record as a baseball player. However, Rickey did the simulation of the nasty jeering. In addition, Rickey gave him encouragements after the game.

The relationship between Branch Rickey and Jackie Robinson was not just the owner and a player. They trusted each other and were committed to the success of "great experiments". To Jackie, Rickey was the most influential inside and outside the games. Jackie must have had a lot of mental problems due to a black player taking part in major league baseball. It was Rickey who mitigated the Jackie's mental problems.

This paper focused on Branch Rickey. Even though Jackie was playing in the game, Rickey made the way to Jackie's major league participation. In addition, the influence continues even now in the economy and marketing such as the Black players join the major league, the increase of the number of black audience, and so on. Therefore, we should note that Branch Rickey played an important role as well as Jackie Robinson when you think about discrimination in the major league baseball.

齋藤涼佑

1970 – 80 Pop Music and the Influence that Artists Gave in Society

The pop music from 1970 to 1980 has a strong message. The African-American artists sang about racial discrimination. Michael Jackson in especially accused a lot of such messages through lyrics. Michael Jackson claimed that the color of the skin did not matter in Black or White. Also, this music video reminds of the Black Panther party. After Black Panther transformed to Michael Jackson, he did subversive activity. Michael Jackson broke the glass which a discrimination term was drawn on. As for what appealed for discrimination, James Brown and Marvin Gaye were the same. African-American artists accused color of the skin, human rights and the group which discriminated against blacks such as the KKK. It had a big influence to many African-Americans after leaders such as Martin Luther King Jr. and Malcolm X were assassinated, the Black power movement was strengthened. African-Americans are proud that they are black and they don't forget their black ancestors. Madonna and Cyndi Lauper claimed that a woman should have the same rights as a man. Madonna especially yelled to women using music videos. Madonna and other female artists changed the way without being afraid of social criticism. Madonna sang about teenage

pregnancy and showed new feminism. The woman artists conveyed morals of the way and the nature of the woman in lyrics and music videos of their own. MTV isn't an exaggeration to say Michael Jackson and Madonna made it. Music video of two artists made MTV and American music in the 1970s and 80s big. MTV is still a channel loved by people around the world. The artist characteristics of Michael Jackson and Madonna are different but it is the same to appeal for peace. The message which the late Michael Jackson left is inherited by Madonna and other artists.

佐々木 捺都美 『チョコレート工場の秘密』からわかるイギリスの階級意識について

This thesis has mainly focused on Roald Dahl's *The Secret of Chocolate Factory*. Chapter 1 explained about the life of Roald Dahl. Chapter 2 described the British class society and class consciousness by looking at 5 children's characters in the movies *Charlie and the Chocolate Factory*. Chapter 3 detailed about the common points and the differences of the two movies from various viewpoints.

Roald Dahl is popular as an author writing juvenile literature full of black humor. His works are loved by a variety of people from children to adults, regardless of generation. He survived schools, war and the hardship of his family. In addition, he made them the themes of his works. There was the special class consciousness in the U.K., and we can understand that the sense of rank is expressed in various scenes such as eating habits, houses, clothes and accents. In addition, British works are related to the rank by all means. Judging by *Charlie and the Chocolate Factory*, we can read it from 5 children's characters, places to live and the careers of their parents. In the end of story, Charlie Bucket becomes the successor of the chocolate factory. Consequently, it is revealed that the rank is not everything and that we could not obtain anything even if the rank were high. The movies *Willy Wonka and the Chocolate Factory* and *Charlie and the Chocolate Factory* were added new parts different from the original work. However, the importance of the rank is indicated in each work and plays a part as rationalization.

Through this thesis, you will be able to watch the movies, paying attention

to various scenes of the original work. You will be able to pay attention to these things when Roald Dahl's work is made into a movie in the future: how it is performed and how British class is indicated. Subsequently, people noticing the charm of the work of Roald Dahl will increase. Furthermore, I hope that the day when his whole works will be cinematized by this influence will come.

佐々木 竜 太 **日本とアメリカにおけるバスフィッシングの文化と環境問題について**

This paper told about bass fishing, that is what is black bass, how to do bass fishing, common points of bass in Japan and America. First of all, what is bass fishing wrote about black bass, kinds of black bass, and black bass ecology. There are 3 types of bass, and bass are carnivorous fish, and their ecosystems are different, in size and character. Also, bass have different activities in each of the four seasons. It is like human activity. Secondly, that this paper explained what is bass fishing, the origin of bass fishing, how is bass fishing different from other types of fishing. Bass fishing is easy, and mainly uses lures. The lures have some types and forms, they look like real baits and toys. The origin of bass fishing in Japan started in 1925, American developed in 1800's to 1900's. Japan's bass was brought from America by Tetuma Akaboshi. Bass fishing has no rules such as boat fishing. It is free. So, people will try some types of techniques. Finally, the common points of bass in two countries were explained: bass fishing lures in the two countries, how bass is eaten in both countries, and manners of bass fishing. Japan and America have a lot of the same types lures, because, today's bass fishing culture was very influenced from American bass fishing culture in Japan, bass was transplanted from America. Both countries' cooking ways of bass is the same as the bass fishing lure too. Then, Japan and America have different rules of bass fishing, because Japan also has the Invasive Alien Specific Act, free zone, and different administration in America. So, today's environment of bass fishing in Japan, it is bad. Therefore, Japan needs to make new rules of bass fishing to the influence of America. As we can see, American bass culture influenced Japan's bass culture, it is very big, and that

is continues in the future for both countries. Then, this paper learned bass fishing culture gave common points of both countries, it leads development into both countries' cultures.

佐藤 茉衣

A Psychological Process of Lady Macbeth In View of Rhetoric

William Shakespeare is a leading playwright of Renaissance drama in England. The number of his dramatic works is thirty eight, including histories, comedies, tragedies; for example, *Romeo & Juliet*, *The Merchant of Venice*, a series of tragedies which are called four great tragedies such as *Hamlet*, *Othello*, *Macbeth*, and *King Lear*. This thesis deals with The Tragedy of Macbeth, since this tragedy, though the shortest one, is the most powerful play in depicting the wicked woman, Lady Macbeth. She changed her psychology from the former of the play to the latter one. This analysis of the story of Macbeth raises some important questions: what changes Lady Macbeth from a man-like strong woman to a weak and sick person? what psychological changes have happened to Lady Macbeth? The clues to solving these questions might be found in her languages, particularly her way of using rhetoric, vocabularies, and images.

This paper first describes the habit and effect of rhetoric at the time of Shakespeare and its reflections in Shakespeare's plays as a whole. Chapter 1 shows that rhetoric was the skill of arguments originally, but Shakespeare used it as his creative art. Then the second chapter examines the use of rhetoric in the characters of *Macbeth*. And final chapter explores that the process of psychological change is considered through looking at unique vocabularies and various meanings behind them. Thorough these two chapters, we can find the clue to searching Lady Macbeth's psychology and its changes. Shakespeare made smart use of rhetoric in characters' phrases and explored their psychologies, while changing the original role of rhetoric. In addition, he gave people more definite and vivid impressions by having abundant vocabularies and images.

One of the lessons of *Macbeth* is that all the human beings have a weak part in their minds. The words express the delicate and complex thoughts

of the human heart, and this idea is unchangeable today and will never change. That is exactly why it is essential to consider various words and images for finding human psychology.

須 郷 秀 年

Ernest Hemingway's View of Life

In this thesis, Ernest Hemingway's view of life will be examined. Hemingway committed suicide with his rifle. I love his simple writing style and I wonder why he chosen such end of life. In 1954, his *The Old Man and The Sea* awarded a novel prize, but he had flight accidents in the year. "Nick Adams" appears in Hemingway's short editing. In the story, Nick seems to be like Hemingway. Nick likes fishing and hunting like Hemingway. Therefore, we can see his intention in Nick.

In chapter 1, Hemingway's depictions of death and violence will be researched. Nick meets first death experience in "Indian Camp" and he swears he would never die. In "The Battler", Nick gets experience of violence. They seem to come from Hemingway's experiences in the war.

In chapter 2, Hemingway's view of woman and marriage will be investigated. He thinks marriage makes men lethargic. In "The End of Something", Nick breaks with Marjorie. He feels sense of loss, but in the next story, "The Three-Day Blow", he overcomes the felling.

In chapter 3, the key word "second growth" will be examined. It associates "regrowth" and "revival". In Nick Adams Stories, the word appears frequently, so it seems that Hemingway wanted to denote positive attitude through the word.

As a conclusion, Hemingway's view of life will be treated. He lived surrounded by death and violence experiences, and he had negative images to marriage. But his "second growth" suggests growing. His passion and righteous emotion express the key word.

須々田 翔

現代にまで続く海賊の人気理由

16世紀、エリザベス1世が女王としてイギリスを統治していた時代は、海賊の黄金時代であり、スペインやポルトガルからエリザベス女王は海賊だ

と言われ、イギリス自体も海賊の国だと言われていた。しかし、イギリス国民たちはそのことを嫌がると思いきいや、誇りに思った。当時のイギリスで、海賊は人気者だったのである。この事について3章に分けて述べた。

第1章では大航海時代にエリザベス女王が行った政治を中心に海賊とは何か、私掠とは何かそしてその2つを比較し、それらの違いについて述べていく。エリザベス女王は、衰弱しきっていた当時のイギリス貿易の代わりに私掠行為、つまり海賊行為を容認した。それによって獲得した金品を国に納めさせることで外貨を獲得していた。私掠行為とは国家などによる許可を得た海賊行為の事を言い、許可がないものを海賊とした。

第2章では、私掠の始まりから発展していく海賊の歴史を大航海時代の歴史や事件について述べた。海賊が歴史に残した事件や伝説は多いが、中でも一番大きなものがフランシス・ドレイクによる世界周航である。彼はこの偉業によって女王からサーの称号を与えられ海軍の提督まで昇りつめた。

第3章では私掠の終了とともに変化した彼らの立場を国際的な視点から述べた。

このように海賊はイギリスの発展には必要不可欠な存在であり、国民からの人気も大きく後世にまで語り継がれる存在になったと考えられる。

相馬 愛英 イギリス児童文学に登場するクマ

イギリス児童文学では様々な種類の動物が登場することが多く、中でもクマをモチーフとしたキャラクターが数多く登場する。いまや世界中で有名な『クマのプーさん』、『くまのパディントン』を始めとして、どの作品ものんびりとした優しく可愛らしい対象として描かれている。これらの物語が世に発表される頃には、人間がクマを虐めたり、狩ったりするなど、決して良いとは言えぬ歴史があった。しかし、アメリカクマとの出会い、テディ・ベアの誕生などを経て、クマが登場する物語が誕生するようになった。クマが登場する作品が多い理由としては、『クマのプーさん』等が発表された1900年代当時、可愛いと人気であったテディ・ベアの影響が大きく、温和な性格を有する種類として知られるアメリカクマとの出会いが、山に住む獐猛な動物というそれまでのクマのイメージを大きく変えた。

第1章では、ウィニー・ザ・プーとくまのパディントンの児童文学に登場する2匹のクマについて述べる。第2章では、アメリカクマとの出会い、第3章では『クマのプーさん』と『くまのパディントン』の2つの作品のク

MEXT's plan for early English education from the third grade in 2020.

MEXT's goal is to form the foundation of pupils' communication abilities through a foreign language while developing the understanding of language and cultures through various experiences, fostering a positive attitude toward communication, and familiarizing pupils with the sounds and basic expression of foreign language. What can be the teaching materials used to attain these goals? This paper takes up effective storytelling with English picture books at Japanese elementary schools. English picture books offer children the opportunity to learn novel English expressions and words in context. Moreover, English picture books have various effects on children's learning. This paper first describes Second Language Acquisition research in connection with early childhood education, then describes the promoting effect from features of English picture books. Next, it considers how English picture books fit in the new, compulsory elementary school "Foreign Language Activity" (Gaikokugo Katsudou) curriculum. Finally, preceding studies are analyzed from a practical perspective. From these observations, this thesis expresses that English picture books would be an effective means to teach children about the English language and culture as well as increase their curiosity about the world around them.

奈良 ほなみ

Richard Wright's Usages of "Fear" in *Black Boy*

Richard Wright's works are always called literature of anger, and also literature expressing Black's fear. This paper deals with "fear" in *Black Boy*, his autobiographical novel. Wright wrote sixty two times "fear" in B.B., and it is expressed sometimes such as the word "fear", "terror", "dread" and "horror". Wright used the word "fear" most in B.B., and "terror" is the second.

Chapter 1 described examples of "fear" in the first, second and third chapter in B.B. It seems that the word "fear" and "terror" are appropriated use. According to Third New International Dictionary, the word "fear" is used generally, and it seems to be close for people and people's feelings while the word "terror" is not used frequently comparing with "fear". The word "fear" shows to keep the narrator's mind "fear", the word "terror" shows to unexpected happening. The objects of "fear" are boys, the white

and mother's illness.

Chapter 2 explained the reason why suddenly decreasing in the fourth chapter of B.B. "Fear" suddenly is less used on the fourth, and it is because he gets the way to resist, without feeling fears. The narrator is unjustly accuses his of theft by his aunt. Therefore, his resistances grow violent little by little. That shows his turn of attitudes and actions.

Chapter 3 discussed examples of resistance for the white. He learns to resist, instead of feelings "fear", and his resistance remain in his mind. As a result, he cannot continue his job and switch it many times. His friend gives a warning to behave and he pays attention to his word and actions, but it does not come true. His behavior is equal to the white and black, which is considered resistance for the white. It is difficult for him to live in the south.

成 田 彩 乃 産業革命によって起こった社会変動と明らかになった性差について

18世紀半ばから19世紀にかけてのイギリスは、手工業に代わり機械の発達や蒸気機関の出現、鉄鋼業など様々な産業がオートメーション化され、産業革命によって著しい変革を遂げた。本論文は、産業革命をきっかけに変革していった人々のファッションやライフスタイル、そしてそれに伴い明らかになっていった当時の厳しく守られた階級制度や、イギリスの国民性、性差別について明らかにすることを目的とした。

鉄鋼業が盛んになり誕生したのが女性のスカートに膨らみをもたせるための鉄製の下着クリノリンである。クリノリンスタイルは当時の男性の理想の女性像であったが、女性にとっては決して動きやすいものではなく、有閑・消費生活を誇示するものであったとも言える。その理由として女性が動きづらい華美な服装をし、働かず、怠惰な生活をするのが夫の権力や経済力を証明する要素であったからである。当時において女性は常に男性の支配下に立場を置かれ、縛りある生活をしてきた。その縛りから抜け出そうとしたことから生まれたのがフェミニズム思想であり、この思想が今日の男女平等思想につながっていったのではないかと考察した。産業革命をきっかけとして多くの変革をとげたイギリスで誕生したクリノリンが女性に与えた影響と、露になった性差問題は当時のイギリスの家父長性格が深く関わっていて、その後起こったフェミニズム運動は現代の男女平等社会を作り上げた根底に

あると言えるのではないかと考察した。

成 田 世莉花

『過去形と現在完了形の違いと習得方法』

本研究では過去形と現在完了形の違いと習得方法について論じた。過去形と現在完了形は中学校で習う文法項目であるが、先行研究からも明らかな様にこの2つの文法項目において混同している日本人英語学習者は多い。また現在完了形は過去形よりも習得しにくく、定着もしにくい文法であるということが言われている。そこで過去形と現在完了形の混同を減らすために指導者は何をすべきであるのかを考察した。

第一章では過去形と現在完了形の違いについて比較し、違いを明らかにした。次に第二章では、現在完了形の定着状況に関する研究と教授法に関する研究について分析した。第三章では過去形と現在完了形の類似点に着目し、双方に似たような3つの意味が存在していることを明らかにした。その結果、学習者は過去形と現在完了形の相違点だけでなく類似点に気付くことが大切である。第四章では、従来の授業方法の問題点と今後の課題を踏まえ、新たな指導方法の提案をする。現在完了形において三用法に頼った従来の授業方法では、機械的暗記になってしまい定着しにくい。

よって、指導者は現在完了形そのものの定義や用法、意味を明示的な方法で学習者に説明し、文法項目によって効果的な指導方法を取捨選択していく必要がある。

濱 田 綾 乃

The History and Meaning of Tattooing

Recently, the opportunity to see people who have tattoos is not unusual. A tattoo which is popular among young people in the world is a mark that permanently covers the skin by scarring and using ink. Chapter 1 described what tattoos are. It introduced the tattooing process and tattoo population. Chapter 2 investigated the history of tattooing in Japan and the United States. In Japan, tattooing was used as punishment in the Edo period, and it is well known by Japanese people. On the other hand, tattooing was introduced in the United States by sailors, and the tattoo machine and tattoo parlors made surprising progress afterwards. Chapter 3 adopted the topic of modern tattoos. There are various styles of tattoo, and these styles can give different

impressions even with the same tattoo design. Chapter 4 disclosed the other side of tattooing. There are medical risks such as infectious diseases and allergies by tattooing, and it is difficult to remove tattoos. Furthermore, the cost of tattoo removal is more expensive than getting tattoos. This chapter also investigated different opinions of tattoos. In Japan, the greater the respondent's age, the greater the negative opinions of tattooing. About half of the people who have tattoos in Japan regret their tattoos. In the United States, many people think there is no difference between having tattoos or not. Most people who have tattoos do not regret their tattoos. There was a clear difference. Tattooing is a limited body art, because only live humans can get tattoos. Moreover, Tattooing has subtle charms, because there are people who have tattoos even though it has various risks. A tattoo is a special body art which needs to endure pain and shoulder some risks.

平 松 愛 里

**日本での Discussion 指導の前置き調べたきっかけ・
調べた内容**

Studying English in high school is normal and important for Japanese people. Every student will be able to introduce themselves in the present education system, but it will be difficult for students to communicate extensively with native speakers. On studying English in Japan, using discussion style is indispensable to get higher English communication skills. This paper looked at the American methods of teaching English for English as a second language learners. Looking at the American methods, this paper suggested a new style for Japanese high school students to study more easily and efficiently. The author wanted to prove that Japanese high school students should study English in discussion style like the University of Wisconsin ESL classes she experienced. Because the author could speak English better after just four months' study abroad. The experience should be used for making English education to be better. The author could know that doing the discussion style in a class is suitable for students and making students to have better English skills.

Today's Japan has many foreign things, because Japan has been receptive to other countries' culture. Japan is receptive to foreign and uncommon cultures that Japan does not have. For example, foods, fashions, cars and beauty products are among things that are constantly imported from foreign countries. Specially fashion receives other country's fashion. Today's Japanese young fashion trend is individual, used clothes and past fashion. That's why more and more foreign fashion was noticed and Japanese young people take in the past foreign country fashion. Fashion's revival was noticed and a period of fashion boom is 20 years, so young people who wear individual fashion are increasing.

How to take in foreign fashion information by 90's Japanese people? In 1990, satellite television was born in Japan. It was able to bring foreign information. Then Japanese people watched not only movies, music, and drama but also they saw fashion. Movie stars, musicians, and actors wore clothes that looks cool and fashionable. Everyone noticed their fashion. Foreign fashion was unfamiliar to Japanese fashion and rare, so at the time it attracted attention. This thesis search for why Japanese people like foreign fashions and what different appeal points of Japanese fashion and foreign fashion are. Also how to connect today's Japanese fashion and foreign fashion that use 90's American popular fashion boom, Grunge fashion and origin of Grunge fashion is Grunge music. Chapter 1 explored different points of Japanese fashions and American fashions. Chapter 2 stated why Japanese young people are receptive to foreign fashion. It stated the reason for and how Japanese receive foreign fashions. Chapter 3 explored today's Japanese young people's tastes. Today's Japanese young people's fashions are increasingly eccentric. It stated Japanese young eccentric fashions are connected with foreign fashions and why Japanese young people like personality. Finally, this paper showed how Japanese young fashion was influenced by foreign fashions.

松 山 菜 月

国吉康雄が描いたアメリカ社会

This paper describes Yasuo Kuniyoshi, a famous Japanese - American artist in the first half of the 20th century. Chapter 1 “Life of Yasuo Kuniyoshi” describes his background and his friends. For example, Kenneth Hayes Miller, Jules Pascin and Ben Shahn. Chapter 2 “The changes of his works” describes three features of his works seen at each period, and his feelings in them. Chapter 3 “Somebody Tore My Poster” describes his famous work “Somebody Tore My Poster” (1943). It seems to have four meanings. There is a close connection between Kuniyoshi’s pointing and Ben Shahn’s “We French Workers Warn You” (1942), so this chapter describes four messages in “Somebody Tore My Poster” by the reference of the relation between Yasuo Kuniyoshi and Ben Shahn.

As a result of these three chapters, Yasuo Kuniyoshi’s work “Somebody Tore My Poster” has four important meanings. First, the lady in the work seems very sad, because somebody malignant tore the poster giving the warning not to succumb to Fascism from French workers for Americans. Second, the space behind the lady “Somebody Tore My Poster” looks distorted, so this effect gives people psychological uneasiness. Third, the United State of America will defeat Fascism by their strong will. Finally, Yasuo Kuniyoshi will fight against Fascism with his dead friend Jules Pascin. In the end, Yasuo Kuniyoshi gave the international sense of unity among Ben Shahn, Jules Pascin and him into the poster.

丸 岡 桃 子

**Realism and Fantasy in British Children's
Literature: In Terms of the Change of the View
of Children**

If you are asked about British children’s literary work, what kind of works do you come up with? Many works of the children’s literature that we know and are familiar with have peculiar features and stories. However, these elements did not always exist from the beginning of children’s literature. It is what was gradually born in the course of change of times.

In Chapter 1, we have considered the period of the 18th century with

the work which became the basis of children's literature; in Chapter 2, we have examined the period of the 19th century in which children's literature greatly developed; in Chapter 3, we have discussed the era of a great variety of children's literature after the 20th century. While looking through the ages, we will understand the way changes in a view of children have affected children's literary works.

For adults, children that were only "small adults" came to be presented as beings of a unique world of "childhood" described in the educational theories of John Rock and Rousseau in the 18th century. Consequently, the presence of "children" different from adults began to be recognized. And the Romantic poets of the 19th century gave the freedom of imagination to children and changed the children's literature to the one that opens up children's free imagination. In these changes, children's literary works gradually have changed from "instruction" to "entertainment", as adults understood children's true character. Among the children's literary works, in addition, the real world where we exist and the impossible unreal world coexist in one work. Before the integrated form of the story was established, however, there were various waves in the history of children's literature, as we have seen throughout this thesis. From this point of view, children's literature can be said as a microcosm of the history and substance of literature as a whole.

村 元 優 希 アメリカと日本のアニメーション制作工程の違いについて

この論文ではアメリカのアニメーションスタジオの代表としてディズニースタジオ、日本を代表としてスタジオジブリと東映スタジオについて説明してきた。ディズニースタジオの場合、工程ごとに担当がいて、映画の関係者が全員で一つのものを作る。またリアルにキャラクターを表現するために、3DCGの手法や、先に台詞を撮り後から映像を撮影するプレスコアリングの手法を用いている。それに対して日本のアニメーションスタジオでは監督の考えを元に映画が作られることが主流になっている。またテレビ用のアニメ製作が主要になっているため、効率的で低コストな手描きの映像が用いられ、映像に合わせて台詞を撮るアフレコの方法が主流となっている。最初に製作

される絵コンテに合わせて台詞を収録することができ、効率のいい収録方法であるため日本のアニメーションにはアフレコが適していると言える。またアメリカと日本のアニメーションスタジオはお互いに良い部分を共有しあって成長している。ピクサースタジオが得意とする3DCGはディズニースタジオで製作されるアニメーション映画にも使用されている。国が異なるとアニメーションの製作工程も異なり、それぞれが求めるアニメーションの形に適した製作方法が用いられている。その制作工程や制作方法がそれぞれのアニメーションを特徴づけている。

盛 華 怜 **Dalton Trumbo's Roman Holiday from the
Viewpoint of the 'Liar'**

Dalton Trumbo wrote a script *Roman Holiday* giving a false name; Ian McLellan Hunter in the Red purge times. The story suggests his blacklisted days. This conclusion was arrived at by 3 chapters; Joseph McCarthy, Dalton Trumbo, *Roman Holiday*.

The first chapter described about the main culprit 'liar', a Senator, Joseph McCarthy, behind the Red purge; McCarthyism. He was a 'liar' throughout his life. In 1950, he stated that he had a list of 205 Communists in the Department of States. Although it was a lie to win the electoral campaign, the news spread the whole nation in a flash, and McCarthyism started then. He encouraged people to give the Communists' names, and the sphere was spread the Hollywood film world, and the Hollywood Blacklist was made. The 10 persons, who insisted the freedom of speech, included Dalton Trumbo, were called Hollywood Ten and banished from Hollywood. Their lives were out of order by McCarthy's lie.

The second chapter described about Dalton Trumbo. He could not write with his own name because of the purge, so he started to give false names. It is important to state his life; before and after his blacklisted days, to suggest to be connected with Trumbo, a 'liar' and his script *Roman Holiday*, from the viewpoint of 'liar'. Before he was sent to prison, he tried to write scripts giving false names. Then, he wrote *Roman Holiday*, viewpoint of 'liars' with his false name, Ian McLellan Hunter.

The third chapter described about *Roman Holiday*. Princess, Ann visited

Rome, however, she became hysterical because of her tightly scheduled life. She secretly left the Embassy, and enjoyed her 'holiday'. A reporter, Joe Bradley, met her and noticed that she was Princess Ann. Closing his identity, he had 'holiday' with Princess Ann, who also closed her identity because of his news item. People in the Embassy were concealed that the Princess was missing. McCarthyism was caused by a 'liar', McCarthy, and Trumbo became a 'liar', giving false names during the blacklisted days. Trumbo as a 'liar' wrote a script; Roman Holiday in the days. As you can see, there were lots of 'liars' from 1940s to 1950s. McCarthy always told lies. Trumbo had to tell lies because of the McCarthyism. So, Trumbo let the characters of his script Roman Holiday tell lies to suggest his blacklisted days.

山 本 繁 ソローとフォークナーの自然観について

In recent years, many countries work on environmental conservation. In particular, the United States works on conservation of nature proactively. The theme of this paper is American Wilderness in the 19th and the 20th. Wilderness in Henry David Thoreau's *Walden* and William Faulkner's short story will be discussed. This paper will describe Wilderness in America and development of American civilization in *Walden* by Thoreau and "The Bear" by Faulkner.

Thoreau reflected himself through the life in the *Walden* and found the wild nature and demanded it. Thoreau considered animals and nature in the forest as Wilderness. And Thoreau noticed his footprints and the railroad tracks may threaten Wilderness. The noises of the train service that developed rapidly raising smokes up and a track trampling in Wilderness are the symbols of the civilization in 19th century. Thoreau criticized the civilization.

The setting of "The Bear" by Faulkner was the forest of Mississippi. The chief character of this story was the boy called Isaac, and the bear called Old Ben living in the forest of Mississippi. Old Ben was expressed as a symbol of Wilderness in "The Bear" by Faulkner. Wilderness was described as the wasteland which did not accept any civilization in "The Bear". But vegetation manipulation by farmland reclamation happened in 1890s. And letting of the

reclaimed land by Great Migration happened in 1940s. Wilderness such as a wasteland was described, too. A hunting gun, compasses, the silver watch with which Isaac had come out as symbols of the civilization. It is expressed as things opposed to Wilderness.

Thoreau and Faulkner were born and lived at different places. Thoreau lived in the 19th century, while Faulkner lived in mainly in 20th century. However, they thought that Nature gave something to relax them. Also, they thought that the aggressive acts and the sinful working were related to the decline of Wilderness. They loved nature, and thought that it was significant to keep nature as Wilderness.

吉田佳穂

The Relation between The Rocky Horror Picture Show and Gay Liberation in New York City from the late 1960's to early 1970's

Since Dr. Frank-N-Furter who looks like a man but he is in leather black bikini and white faced with bloody red rouge, a character in The Rocky Horror Picture Show, emerged from his elevator over 40 years have passed. The Rocky Horror Picture Show is a cult musical movie which debuted in 1975. The film is famous for the sex diversities in the characters. There are heterosexual, homosexual, bisexual and crossdressing characters. When the film appeared, there were huge social issues, such as the gay discrimination. In the recent world, we do not allow people to discriminate against LGBTQ people, but around the 1970's, they were thought of as illegal or having a mental disorder. In 1969, the Stonewall Inn riots marked a turning point of LGBTQ history. The activists stood up for their rights. A year later, in 1970, the first Gay Pride Parade was held in New York City. The Rocky Horror Picture Show's representations of sexuality and the audience's special relationship in relation to the gay liberation and LGBTQ people in those time. Idea of The Rocky Horror Picture Show was associated with the gay liberation movement. The cult movie and the activists fought for LGBTQ rights. In addition, The Rocky Horror Picture Show broke sexual boundaries that divided average people and LGBTQ people, Dr. Frank-N-Furter and his creation, Rocky Horror. Via the average couples' sexual experiences,

The Rocky Horror Picture Show seems to say there is no heterosexual, no homosexual and no sexual categorization. This thesis also discussed about the dedicated fans' dressing up. The phenomenon changed people so they can wear anything, whatever they want and it said, when LGBTQ people dress up, they also get the same experience of the movie characters. The people started to mimic The Rocky Horror Picture Show's characters to show themselves. LGBTQ people were outside of the circles of society around the 1970's, but when the people went to The Rocky Horror Picture Show world, they could easily make groups and find a cozy oasis.

渡 邊 祥 穂

シェイクスピアと香り

－ハーブにおける両義性の探求－

Fragrance has wonderful power. It makes human minds happy and reminds people of their important events. William Shakespeare understood that very well, so his works can be said to be a treasure of various fragrances.

Shakespeare is a leading playwright of Renaissance drama in England. His works have many fragrant goods which many British people enjoyed in the second half of the 16th century to the early 17th century. The important examples are flowers, herbs, perfumes, dishes, and so on.

In this thesis, I have discussed why Shakespeare was so sensitive to fragrance in particular, I consider this matter in consideration of the environment in which he grew up and his rich knowledge of fragrance and plants. In addition, I have examined how Shakespeare's expressions about fragrance work in his dramatic works.

In chapter 1, I have considered Shakespeare's life in terms of fragrance. Shakespeare was sensitive to smell because he was born at the period when there were various kinds of fragrance. Queen Elizabeth I loved fragrance, so fragrant goods were in vogue in London. Moreover, British people in those days were interested in herbs, and Britain could import spices. In his more familiar environment, Shakespeare could keep in touch with smell, because he was from the family of a glove maker. However, the town of London smelled bad with excrements, corpses and smells of body. Therefore, Shakespeare experienced various smells in London.

In chapter 2, we have considered fragrance's meanings in *Romeo and Juliet*. Shakespeare has mentioned a variety of herbs, as can be seen in Father Laurence's speech in *Romeo and Juliet*. I have also paid attention to the effects of the smell of 'rosemary' and 'mandrake'. What is important is that these herbs have both 'virtue' and 'vice' at the same time. With the effects of herbs in view, we can understand that *Romeo and Juliet* includes a deeper message that a sweet and passionate love is side by side with a realistic death.

弘前学院大学英語英米文学会活動記録

- 新入生歓迎会 2016年5月10日
多くの英米語学科の学生が参加し、盛大な歓迎会になりました。みなさん楽しんでいました。
- 英米文学会総会 2016年7月21日 (414教室)
総会の後、表彰式、奨学金授与式が行われました。留学生奨学金を3年生鈴木絢子に授けました。
- 第7回英語弁論大会 2016年7月21日 (414教室)
発表課題：自由課題
金賞：角田愛琳奈 (英語英米文学科2年)
銀賞：橋本 大佑 (英語英米文学科2年)
銅賞：小笠原崇圭 (英語英米文学科3年)
- 英語・英米文学科初 English Camp 2016年9月20日
- 弘前学院大学 Halloween Party 2016年10月28日 (Wright Hall)
- 講演会 2016年12月6日 (414教室)
講師：Bern Mulvey 先生
演題：Effective (and Efficient) Ways to Evaluate Student Writing
- 弘前学院大学 Christmas Party 2016年12月22日 (401教室)
- 卒業論文 Poster Presentations 2017年1月31日 (1号館4階)

会員活動記録

佐藤 和博

口頭発表

アメリカ小説のレトリック、日本比較文化学会東北支部大会、2016年3月5日、弘前学院大学

川浪 亜弥子

論文

A Metamorphosis of the Reformation Context of Gold in John Lyly's Midas, 単、2016年3月、弘前学院大学英米文学 第40号、pp. 13-23.

口頭発表

Lylyの喜劇におけるOvidの精神、2016年5月21日、第24回エリザベス朝研究会、於慶應義塾大学日吉キャンパス

シェイクスピア没後400年 トランスレーション? インタープリテーション?: 日本におけるシェイクスピア受容をめぐって、2016年7月2日、弘前学院大学英語英米文学会・国語国文学会共催、於弘前学院大学

フォーサイス・エドワード

論文・本の章

“Pedagogical Rationale for Flipped Learning and Digital Technology in Second Language Acquisition,” 単著、2016年9月、*Flipped Instruction Methods and Digital Technologies in the Language Learning Classroom*, 編集者: John Paul Loucky & Jean Ware, pp. 1-20.

“Integrating Recent CALL Innovations into Flipped Instruction,” 単著、2016年9月、*Flipped Instruction Methods and Digital Technologies in the Language Learning Classroom*, 編集者: John Paul Loucky & Jean Ware, pp. 270-277.

“Current Theories Driving Communicative EFL Education,” 単著、2016年3月、弘前学院大学文学部紀要第52号、pp. 25-33.

“Evaluating EFL Learning Websites: A Review of Existing Websites Based on Expert and Empirical Analysis Factors,” 単著，2016年3月，弘前大学 21 世紀教育センターの「21 世紀教育フォーラム」第 11 号，pp. 39-44.

口頭発表

日露外交の隠れた側面，第 38 回日本比較文化学会全国大会・2016 年日本比較文化学会国際学術大会，2016 年 5 月，青森県弘前学院大学

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 本規定はウイス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別途定める。

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。

2016 Topic: What do you want to learn through study abroad?

弘前学院大学英米文学 第41号

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Forsythe Edward
〒036-8577
青森県弘前市稔町13の1
Tel. 0172-34-5211
Fax. 0172-32-8768
印刷 有限会社 ササノマ産業
弘前市松ヶ枝三丁目2-1
Tel. 0172-28-2333
Fax. 0172-28-2398

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