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Japanese Manga and American Comics

Adapted Graduation Thesis by Yusei Mituhashi, Senior

1. Introduction

In this thesis I will write about the differences between Japanese manga and American comics. Japanese manga is one of the most well-known cultures in the world today. And the American comics are also very popular in the manga market worldwide.

First, some background about comics in both countries. In Japan, Dragon Ball, which was serialized in the magazine Weekly Shonen Jump published by Shueisha, is particularly well known as a representative manga. Other well-known manga such as One Piece and Naruto were also serialized from Shueisha's Weekly Shonen Jump. Other publishers include Shogakukan's Weekly Shonen Sunday, which serialized Detective Conan, and Kodansha's Weekly Shonen Magazine, which serialized Attack on titan. On the other hand, Spider-Man, Captain America, and Wolverine, which were serialized by Marvel Comics in the United States, are well known in Japan. Superman and Batman, which were published by DC Comics, are also among the most well-known.

Many American comics have been made into movies and are very popular in Japan. In addition, Japanese manga are actively being made into anime. Both are actively being made into films and animated cartoons, and the manga markets in both countries are growing.

This paper will be divided into three sections to introduce the differences between Japanese manga and American comics. The first is about the history of Japanese manga, the second is about the history of American comics, and the third is a comparison of Japanese manga and American comics. First, on the history, this paper will explore how successful Japanese and American comics began and have continued to be successful around the world. Second, regarding the comparison of Japanese comics and American comics, this paper will consider how Japanese comics and American comics have taken different paths in the course

of their history, and what similarities they have in common. Focusing on these three themes, this paper will explore the differences and similarities between Japanese and American comics.

2. Chapter 1

This chapter examines the history of Japanese manga.

In order to examine the history of Japanese manga, we will examine when and from which period the term "manga" was coined.

According to Endo:

manga is the name of a bird called 漫画鳥(mankakuchou). Kurimoto Tanshu's "信天緑海鷺図説" (*Shinten Ryokai Gachou Zusetu*) and then In the Edo period, it was used as a verb for "偶夫ノ貴賤士女老少等ノ大路ニ交加スル所を漫畫シ。" and pictures in "四時遊記会" (*Shijikoukai*) by Santo Kyoden.(qtd. in Miyamoto 50)

What it can see here is that the word manga is used as a verb in Shandong Kyoden's *Shiji Yukikai*. In other words, it is not used as a noun as it is today. The first verifiable use of *Shijiyukai* as a verb is dated 1798. In other words, the word was born in the middle of the Edo period in Japan. Later, the word "Ponchi", which is different from manga, came into use.

According to Hiroyuki Endo:

"Japan Punch" was an information and entertainment magazine for foreigners living in Japan, first published in 1826 in Yokohama by an Englishman, C. Wagman. It was so well received that the word "Ponchi" spread among Japanese people to mean "caricature of current affairs," and Japanese people began to deal with magazines of current affairs caricatures. (51)

It can see that this punch came a lot closer to the modern form of comics, which is to publish narrative pictures in a magazine. Students in Japan today will find the term "ponchi" in their history textbooks, but the word "ponchi" in the textbooks does not refer to a magazine with pictures, but rather to a caricature of the times. In modern times, this term has lost its manga-like connotations, and the Japanese language has come to mean completely caricatures of current events.

“On April 24, 1891, a four-frame manga satirical piece was published in Jiji Shinpo. It is listed as Jiji manga on January 12, 1902. Ruby is listed as Manguwa.” (Endo 52) As stated, clearly the same works as the modern form of manga can be found in Japan's Meiji period. Furthermore, the character "manga" can also be confirmed afterwards. This shows that modern manga already existed in the Meiji era. However, since the content of the work is satire, it can be said that it was a mixture of ponchis and manga at that time.

According to Endo:

Later, Ippyo Imaizumi tried to make Mankaku (Manga) one of his art forms. These intentions established a place for manga. Manga's activities then became more active. In 1915, Ippei Okamoto created the Tokyo Manga Association. Manga artists began to exchange more and more, and the public became aware of the existence of manga artists. The magazine Asahi Graph became a hit in 1923 with "Tadashi's Adventure" and the magazine Shonen Club became a hit in 1931 with "*Norakuro*," and magazines began to play a role as the foundation for manga.(54)

In this way, the social status of manga artists was established during the Taisho period, and a single work became popular in magazines. From this we can see that the history of modern manga began in the Taisho era.

In his "The History of Japanese Manga,"(1934) wrote:

"Manga is one of the arts that occurred in contrast to 'laughter. In response to this, according to Endo, he states that "manga is opposed to and differentiated from art."(57) The reason for this is that "many of the manga artists of this period were painters of the old era who lost their sphere of activity with the advent of the 'new media' such as the ukiyoe artists." (qtd, In Mizushima 57)

The new media here refers to new media such as ponchis that Influenced by foreign countries. It is clear that manga in the early days served as a receptacle for Japanese artists who had lost their jobs due to these new media. Furthermore, it is clear that manga artists of this period considered manga to be completely different from art. It can be considered that the ukiyo-e

artists, who were originally artists, positioned manga as such in order to avoid going down the same path again in the new era. However, there is little documentation of prewar manga, and it was not until the postwar period that manga began to be vigorously documented. The reason for this lies in Japan's prewar attitude toward education.

According to Endo:

“in 1956, the Ministry of Home Affairs' Security Bureau's Library Division issued 児童読物改善ニ関スル指示要綱. As a result, 96 works were banned from publication between 1938 and 1944. (omitted) As the issue of manga was presented from an educational perspective, and at the same time as these attempts to utilize manga, discussions such as those on the denial of all manga began to appear, only the awareness that "apparently manga is a problem" grew. This awareness led to control by administrative power. It can be said that manga, as something that children were exposed to, was suppressed by such thinking.” (qtd. In Miyamoto 60)

As can be seen from this, in prewar Japan, there existed restrictions and suppression of books to be published by the Japanese government. In fact, as many as 96 books were banned or otherwise punished. Perhaps it can be said that other works in these books have also been subjected to repression. Books with content that does not conform to the Japanese government's ideas are regulated. The content of the books must be published in such a way that they will not be regulated. It can be said that there is no freedom in manga at this time. In addition, the image of manga as a problem was attached to manga at this time, and many people probably thought that manga was not a good thing. Later, in the postwar period, Japan would be liberated from its previous media repression. This is where the shift to manga began. Osamu Tezuka is probably the first name that comes to mind as one of the most famous Japanese manga artists of the postwar era. In looking at the history of manga, many people may divide it into pre-Tezuka and post-Tezuka periods.

According to Endo:

“Tezuka's birth is seen as a turning point in manga, comparing Tezuka's works with those of others. -(omission)- He notes that the depiction of *Jungle Emperor* is very clear compared to the depiction in *Norakuro*.” (qtd .in Natsume 70) Endo points out that “the result of this comparison shows that Tezuka used "symbols" as elements to express emotions in his manga, and that Tezuka was different from his earlier works and writers.” (70)

In this way, Tezuka's manga has undergone changes in the way of pictorial expression. Making it easier to read emotions through pictures was a major advance in Japanese manga. Other changes can also be said to have emerged from Tezuka's manga in terms of storytelling. As mentioned above, manga before Tezuka emphasized laughter. However, Tezuka's works cannot be said to place emphasis on laughter. His works are not targeted only at children, as in his earlier works, but many of his works have deep storylines that can be read by adults as well. Osamu Tezuka also drew manga in the shoujo manga genre. One of his best-known works is "*The Knight of the Ribbon*". Osamu Tezuka's official website explains it this way." 1953/01-1956/01 "Shoujo Club" (Kodansha) Serial publication, the first Japanese story shoujo manga." Shoujo club is a manga magazine for girls. In this way, Tezuka Osamu established a new genre of manga targeting girls, which had never existed before. This greatly broadened the range of readers. Later, famous cartoonists who admired Tezuka would gather in one place. There, Tezuka's next generation of cartoonists engaged in friendly manga artists and produced many high-quality works. The place where this younger generation of manga artists gathered was Tokiwa Sou. It can be said that Tezuka has indirectly nurtured the next generation of outstanding manga artists. The following is part of the introduction to Tokiwa Sou on Osamu Tezuka's official website:

You have probably at least heard of Tokiwa-so. The apartment is famous for the fact that Osamu Tezuka, Fujio Fujiko, Shotaro Ishinomori, Fujio Akatsuka, Hiroo Terada, and other famous manga artists lived there, and their friends frequented the place.

Members of Tokiwa Sou and other manga influenced by Tezuka begin to emerge. In the 1950s, Tezuka was the sole manga artist.

He would remain active as a cartoonist until the 1980s, but let's say the 1950s were his era. Later in the 1960s, he worked on Fujio Akatsuka's "*Osomatsu-kun*," "*Himitsu no Akko-chan*," "*Tensai Bakabon*". Shotaro Ishimori's "*Cyborg 009*". Shigeru Mizuki's "*Gegege no Kitaro*". "*The Star of the Giant*" original story by Ikki Kajiwara, drawings by Noboru Kawasaki. "*Ashita no Joe*" by Asao Takamori, original story by Tetsuya Chiba. "*Lupin the Third*" by Monkey Punch. "*Golgo 13*" by Takao Saito. "*Doraemon*" by Fujiko F. Fujio. Further into the 70s, Mitsuteru Yokoyama's "*Sangokushi*". Shinji Mizushima's "*Dokaben*". Go Nagai's "*Devil Man*". Riyoko Ikeda's "*The Rose of Versailles*". Suzumika Yamamoto's "*Ace wo Nerae!*". Takashi Yanase's "*Anpanman*". Osamu Akimoto's "*Kochira Katsushika-ku Kameari Koen Mae Hashutsujo*". Leiji Matsumoto's "*Galaxy Express 999*". Rumiko Takahashi's "*Urusei Yatsura*". Yudetamago's "*Kinnikuman*". became popular. Since the 1970s, shoujo manga has also gained popularity, and its momentum has been growing. In the 80's Akira Toriyama's "*Dr. Slump*", "*Dragon Ball*". "*Touch*" by Mitsuru Adachi. "*Captain Tsubasa*" by Yoichi Takahashi. Katsuhiro Otomo's "*AKIRA*". "*Hokutono Ken*" original story by Takeru Takemono, illustrations by Tetsuo Hara. Tsukasa Hojo's "*City Hunter*". Masami Kurumada's "*Saint Seiya*". Naoki Urasawa's "*YAWARA!*". Momoko Sakura's "*Chibi Maruko-chan*". Hirohiko Araki's "*Jojo's Bizarre Adventure*". Masanori Morita's "*Rokudenashi BLUES*". became popular. It is clear that sports manga were at the height of their popularity in the 1980s. The most noteworthy thing here is Katsuhiro Otomo Akira Toriyama's drawings. (Figure A) (Figure B) Compared to Tezuka and Yokoyama's paintings, Toriyama and Otomo's paintings are found to be very three-dimensionally expressed. (Figure C) (Figure D).

The drawings are easy to see, with three-dimensional, fine, delicate lines that were not present in the manga of Osamu Tezuka's era. The illustrations are truly like works of art.

In the 1990s, "*SLAM DUNK*" and "*Vagabond*" by Takehiko Inoue.. Yoshihiro Togashi's "*Yu Yu Hakusho*" and "*HUNTER x HUNTER*". Yoshito Usui's "*Crayon Shin-chan*". Keisuke

Itagaki's "*Grappler Baki*". Naoko Takeuchi's "*Sailor Moon*". Yoko Kamio's "*Boys Over Flowers*". Gosho Aoyama's "*Detective Conan*". Nobuhiro Watsuki's "*Rurouni Kenshin*". Takuya Mitsuda's "*MAJOR*". Nobuyuki Fukumoto's "*Gambling Revelation Kaiji*". Eiichiro Oda's "*ONE PIECE*". Masashi Kishimoto's "*Naruto*". In the 80's, Dragon Ball and Fist of the North Star followed. In the 2000s Ai Yazawa's "*NANA*". Hiroshi Arakawa's "*Fullmetal Alchemist*". "*BLEACH*" by Kubo Taito. "*DEATH NOTE*" and "*Bakuman*" by Ken Obata and Tsugumi Ohba. Yasuhisa Hara's "*Kingdom*". Hideaki Sorachi's "*Gintama*". Karuho Shiina's "*Kimi ni Todoke*". Yuki Suetsugu's "*Chihayafuru*". Mari Yamazaki's "*Thermae Romae*". Isayama Hajime's "*Shinkage no Kyojin*". These are all gaining popularity. These manga have more serious storylines than the popular manga of the 90s. Also, since the 2000s, there is an impression that live-action film adaptations of popular manga are actively being made. All of the works listed above have been made into live-action films. Moreover, Japan is even more active in the animation movement, and almost all of the Japanese manga I have mentioned so far have been adapted into anime.

In this chapter describes the history of Japan. The predecessor of Japanese manga was Ponchi, which was popular during the Meiji Era. By the Taisho era, it became popular under the name manga. During the Taisho era, the profession of manga artist was also recognized by the public, but regulations on the content of manga were created. The content of the regulations often related to politics, such as those related to the Japanese government and the emperor. In the postwar period, Tezuka Osamu created a variety of manga, and manga became more developed. Tezuka Osamu created a genre of manga that had never been seen before, such as shoujo manga for girls. In the 1980s, Akira Toriyama, Katsuhiro Otomo, and others began to emerge. They drew manga pictures in three dimensions with delicate lines. With their manga, Japanese manga evolved again. Later, from the 2000s onward, manga genres were more finely divided.

3. Chapter 2

This chapter will examine the history of American comics. American comics, like Japanese manga, did not start out in their current form. Predecessors existed.

"A few years after the turn of the 20th century, comic strips had become familiar in the United States. (Among other things, although they varied widely in size, format, and quality, comic strips were familiarly known as 'fanny papers' or 'fannies,' and were usually placed in sections separated from other article bodies and the like." (Lawrence and Michael 14)

As stated, at the beginning of the 20th century, there existed a form of comics known as the comic strip and they were called "funny papers" or "funny". The fact that they were separated from the rest of the article body also indicates that they were published in a paper information medium that was not a comic magazine. For example, "the leading newspapers with the highest circulation were owned by the most powerful companies, such as the Chicago Tribune-New York News Syndicate and the United Features Syndicate." (Lawrence and Michael 14).

These companies were contracted to distribute newspaper and magazine articles. This indicates that the "funny" was published along with the newspaper articles.

As can be seen in Figure G, "Fanny" is a horizontal row of panels. Since it is published in a newspaper magazine, each story is short.

" Interestingly, virtually no one realizes that the Yellow Kid first appeared in Truth magazine four times before his initial appearance in the newspaper, and at least once more after that date. It is my pleasure to be able to list those four seminal appearances and provide pictures of those cartoons. " (The R.T.Outcault Society's Yellow kid Site)

As this shows, the piece was in Truth magazine on June 4, 1894. The forerunner of the modern American comic strip was born in 1894. Another example of "Funny" famous work is 『Popeye』.

After this funny went viral, Superman appeared in 1938. "Superman made his first appearance in the first issue of Action Comics magazine" (Grant 20). "Action Comics, a bold art deco magazine logo expressing speed, month of publication (June 1938), issue number (first issue), and price (10 cents)"(Grant 21). We can say that this was the beginning of American comics as we all imagine it. Unlike previous comics, Superman alone won immense popularity. One of the elements of his popularity is his unique characteristics. It is that he is a superhero.

"Here is the world's first superhero. These 13 pages were indeed bad news for those who threaten the weak. The idea of a superhero immediately captured the hearts and minds of the masses. Superman's fan club soon attracted hundreds, even thousands of members" (Grant 28). In other words, the genre of superheroes who defeat evil became very popular, and the first hero was Superman.

The history of American comics will be made by superheroes. Superman's explosive popularity led other companies to follow in his footsteps.

"In the spring of 1939, the cover of Wonder Comics danced with the blurb, 'The great exploits of Wonder Man, the brave superhuman.'"

"In an 18-month period between mid-1938 and the end of 1940, two dozen imprints entered the comics market, publishing a total of 150 monthly issues in rapid succession."(Lawrence and Michael 40)

Twelve publishers, led by Wonder Man, created various superheroes. DC Comics, the publisher of Action Comics, which created Superman, could not remain silent. The new superhero created by DC Comics in response to the other publishers who had entered the market was Batman. "In the spring of 1939, when Batman made his debut with a six-page story titled "The Chemical Syndicate Affair," readers were already seeing his true colors" (Lawrence and Michael 44). Batman first appeared in 1939 from Detectives Comics. And Batman gained great popularity. One of the elements of Batman's popularity is the presence of a distinctive villain. The Joker, in particular, still plays a leading role in movies today. The superhero comic

market has expanded even further since Superman and Batman first appeared on the scene.

"Marvel Comics" was the next to emerge.

"Timely, a pulp magazine-based publisher that capitalized on the superhero craze, established the Timely Comics Company under its umbrella and entered the market in October 1939 with the first issue of its magazine, Marvel Comics"(Grant 53).

This Marvel is an integral part of the history of American comics, along with DC Comics, whose pillars are Superman and Batman. Marvel differentiated itself from DC by personifying gods and forces of nature. Then came "Green Lantern," "The Flash," and "Captain Marvel," among other magazines. At this time, the world was at the height of World War II, and some heroes were strongly influenced by it. The hero who was born in this way was "Captain America". He became popular for his patriotic character. "The sales rate of his debut issue was an unprecedented 95%, and subsequent issues will soon be selling at a tremendous one million copies per month"(Lawrence and Michael 73).

Even during the war, the comics market did not seem to be affected much. On the contrary, the market seems to have continued to grow due to its enormous popularity. Many heroes also appeared during the war, including "Wonder Woman". In the 1950s, the comic book industry underwent a reform. That is, regulation of the comic book industry.

"Five days before Halloween 1954, the CMAA published a code that, among other things, prohibited the use of the words 'crime,' 'horror,' or 'terror' on comic book covers, while restricting depictions of gruesome acts of looting, slang, obscenity, and sexual deviance, as well as the depiction of religion, race, and It encouraged respect for such things as the sanctity of marriage, and even demanded adherence to good taste in comic book publicity."

(Lawrence and Michael 119,120).

CAMM, as it appears here, is an association formed by all the industries involved in making comics, as "38 comic book publishers, printers, and publishers met in New York City to form the Comics Magazine Association of America." (Lawrence and Michael 119). This

organization restricted the use of certain words on covers and the depiction of criminal and sexual acts. And it encourages religion, race, and marriage. This is a characteristic of the United States. In particular, it encourages religion and race. It is evident that this is a result of the fact that the U.S. is a country where people from all walks of life coexist. Such restrictions still exist in the world today, and they can be seen in the U.S. as well. Even living in Japan, we can see that political correctness is restricted by various media in the U.S. today. The limitations of the CMAA are seem to similar a little to those of political correctness.

Thus, in the 1960s, the Marvel era began. And the man who created the Marvel era was Stan Lee. Starting with "Fantastic Four," he went on to create such famous heroes as "The Incredible Hulk," "Spider-Man," "The Mighty Thor," "Ant-Man," and "Doctor Strange. He also succeeded in reviving an old hero, "Captain America. He also created a team called "The Avengers" with the above heroes. This team will grow to become a team that can compete with the "Justice League," including Superman and Batman from the DC Comics side. Stan Lee is also creating a team of heroes called "XMEN" at the same time.

Thus, by creating many popular heroes and hero teams, Marvel Comics gained spectacular popularity. At this time, DC Comics and Marvel Comics were the top two companies in the comics market." As the 1960s deepened, Marvel Comics was practically on par with DC Comics." (Lawrence and Michael 140) Thus, they were on par with DC Comics, which had been at the forefront of the comics market since its early days.

While Marvel was thus active, DC Comics was struggling to market its heroes other than Batman and Superman. Against this backdrop, DC Comics planned to bring Batman to TV." Batman's TV debut was on Wednesday, January 12, 1966."(Lawrence and Michael 161) "By the time "Batman" finished airing its first 34 episodes in late spring 1966, it was ranked #5 in the Thursday night Nielsen survey and #10 on Wednesday night and indeed It was the first show to rank 10th for two episodes in the same week." (Lawrence and Michael 161) As can be seen from this, Batman TV was a huge success. It was a great turnaround from the popularity that Marvel had been losing.

Marvel Comics then created 'Black Panther,' the first black hero in the history of comics." The first major black superhero appeared in *Fantastic Four #52* The time was late spring 1966."(Lawrence and Michael 170) One reason may be that black culture was becoming more prevalent in the United States at this time. This was more advanced than the great DC Comics. Even with the problems of racism, Marvel Comics was a step ahead in successfully incorporating a respectable black culture.

The 1970s brought a few changes to the comics industry." The CCA reviewed its regulations in February 1971 and relaxed them to allow for the reintroduction of horror and terror into the world of comics."(Lawrence and Michael 183) This led to the creation of horror-chic characters such as "Ghost Rider". It also created "Wolverine" and boosted the XMEN, who had been overshadowed by the Avengers. And DC Comics would go on to create a successful adaptation of Superman."

On December 15, 1978, "Superman" was released in the U.S."(Lawrence and Michael 197) Further into the 80s, the hero's popularity changed." He would replace Superman as America's most popular comic book hero as the 1980s began."(Lawrence and Michael 213) This was when the first hero in comics history was replaced by a younger generation. From that moment on, Spider-Man became one of the leading figures in American comics.

And the recent movement of American Comics to make movies is still very active. Tobey Maguire's "Spider-Man" was the first Marvel Comics movie to be made into a highly successful film." The film version of Spider-Man will take 12 years and cost \$139 million." (Lawrence and Michael 281) "The film version of Spider-Man earned more than six times its production cost at the time of its initial release."(Lawrence and Michael 281) Thus, Spider-Man the movie earned more than \$834 million and became a huge hit. And since then, a number of Spider-Man sequels and reboots have been made. And starting with Spider-Man, the XMEN and the Avengers, as well as movies about the heroes of that team, have been produced one after another." The Marvel Comics movie project has brought in over \$7 billion in admissions revenue worldwide."(Lawrence and Michael 281)

Thus, Marvel Comics has finally succeeded in making a movie, and this success has made the US This success was not limited to the U.S., but was successful all over the world. DC Comics, which had also successfully adapted its comics to film before Marvel Comics, also achieved success with its films. In particular, the Batman movie "The Dark Knight," in which Heath Ledger played the Joker, has been a huge success.

"The trilogy earned a total of \$2.5 billion, making it the most successful superhero-related film of all time."(Lawrence and Michael 283) Thus, the \$2.5 billion for just three films is an impressive success. Both Marvel Comics and DC Comics have become known worldwide for their huge success with their films. Both Marvel Comics and DC Comics are still very active in film adaptations and will continue to make great movies in the future. DC Comics and Marvel Comics are two of the most popular companies in the American comics industry, and many popular heroes belong to these two companies. In addition, restrictions on expression against religion, race, and crime existed, but the restrictions have been relaxed in each era. In the modern era, there is an active movement to make movies about them, and they have become popular on a global scale.

In chapter 2 described the history of American Comics. The predecessor of American Comics was called Funny. After Funny became popular, Superman was created in the 1930s. This Superman can be said to be the beginning of the modern American comics. The superhero genre of Superman became so popular that American comics after Superman also centered on the superhero genre. In the 1950s, restrictions on expression were created. The use of the words "crime," "horror," and "terror" on covers was banned, and criminal acts and obscene depictions were also restricted. In the 1960s, Marvel Comics introduced a number of heroes such as Spider-Man and the Mighty Thor that rivaled those of DC Comics. In the 1980s, the most popular hero finally changed from Superman to Spider-Man. From this point onward, the trend toward film adaptations began to gain momentum. Tobey Maguire's Spider-Man brought in \$834 million, and Marvel Comics film projects such as The Avengers brought in over \$7 billion in admissions revenue worldwide. Also, the Batman movie "The Dark Knight" was a huge

success. The trilogy earned a total of \$2.5 billion. The success of these film adaptations made American Comics popular around the world.

4. Chapter 3

This chapter will build on the previous chapters to compare Japanese manga and American comics. Since both Japanese manga and American comics have a long history and it is difficult to compare them all, the following three points will be compared.

The first is about the antecedents of manga and comics, the second is about the content of regulations, and the third is about the content of manga and comics.

The predecessor of Japanese manga was a magazine of current caricatures. This was called Ponchi. The element of Ponchi manga was that it featured caricatures with a storyline. Some were single-picture caricatures, but others were four-panel caricatures; a four-panel caricature was identified in Jiji Shinpo on April 24, 1891.

In contrast, its American predecessor was called Funny, a side-by-side panel drawing that appeared in newspaper magazines. This work was confirmed on June 4, 1894 in Truth magazine by the Yellow Kid, which is believed to be the first funny.

Let us now consider the similarities and differences between Ponchi and Fanny. The first similarity is that they began at about the same time. Ponchi started around 1891 and Funny around 1894. It is interesting to note that the difference between the two is only three years, even though they are from faraway countries. Also, the media in which they were published were both information magazines. Ponchi is a current affairs magazine and Funny is a newspaper magazine. It is clear from this that both Ponchi and Funny were published in magazines for adults, not for children, and we can imagine that many of the people who read them were adults. Today, both manga and American comics have diversified in content and are recognized as something that can be enjoyed by both children and adults. However, both manga and American comics were initially created for children. Interestingly, the predecessors of children's magazines were magazines read by uptight adults. The final difference is the content of Ponchi and Funny. Ponchi featured caricatures of current events. Fanny, as the term implies,

is about laughter. This can be attributed to the historical background of Japan and the U.S. at that time. Japan was in the midst of the Meiji period, a turbulent time of civil wars and various changes in order to catch up with the advanced Western powers. On the other hand, the U.S. was an advanced industrial nation with advanced technology and abundant resources. This difference in affordability is thought to be reflected in the contents of *Ponti and Funny*.

Next, describe the regulation of the content of manga and American comics. First, Japanese regulations existed before World War II to restrict and suppress publications by the Japanese government. Books with content that did not conform to the ideas of the Japanese government were regulated. Specifically, these restrictions were against criticism of the Japanese government's politics, criticism of the Japanese emperor, and expression of criminal acts. As a result, books with content that is not regulated must not be published. At this point, it can be said that there is no freedom in manga. Many people thought that manga = bad for education. On the other hand, the U.S. restricted the use of certain words on the cover and the depiction of crimes and sexual acts. And they encouraged religion, race, and marriage. Then they relaxed them to allow the reintroduction of horror and terror. It is clear that there is a difference in the content of the regulations.

After all, Japan is a prewar country, so the content is political. There are restrictions on politics and the emperor. As a result, as many as 96 books were suspended from publication, which shows how strict the restrictions were. On the other hand, the United States mainly restricted the depiction of crimes and sex crimes. This indicates that both countries are concerned about the negative effects on children, even though the content of the restrictions are different. Japan's restrictions were originally created because they were not good for education, so it is clear that they are aimed at children. The U.S. also regulates crime and sex crimes, and encourages religion, race, and marriage. This can be thought of as trying to make sure that there is correct moral content. Of course, moral values can be learned in adulthood, but it is the process of cultivating moral values that is the most important part of the education process for children.

Finally, we will discuss the content of manga and American comics. First, let us consider manga. There are not many records of prewar manga, but comedy was important. Later, when we look at the manga of Osamu Tezuka, the father of modern manga, we see that from the early days a variety of manga were produced, ranging from heroic stories in which the bad guys are defeated to drama-like manga that adult readers could also enjoy, as well as shoujo manga. Later, a variety of genres were established, including history, romance, horror, sports, and mystery. Since the 2000s, a wide variety of genres have been created. In the U.S., on the other hand, the superhero genre became the main genre, starting with Superman, the originator of the modern American comics. After that, heroes of different genres, such as dark heroes like Batman, were created. There are heroes with various characteristics, such as mythology, military, and magic. Superheroes would dominate most of the popular American comics. Of course, there are non-superheroes in American comics. Famous examples include *The Walking Dead* and *300*. However, superheroes are still the most popular genre in American comics.

Here is a comparison of the two. First of all, American Comics has always had superheroes as its main focus. Within the superheroes, historical and mystery elements are added. On the other hand, Japanese manga genres are more diversified than American comics. Of course, hero comics have always been extremely popular in Japan. But other genres are just as popular. And in Japan, there has been a shoujo manga genre since the early days of modern manga. These are manga for girls. Therefore, one of the characteristics of Japanese manga culture is that it has a large number of female readers. American comics are mostly aimed at men because of the presence of romantic elements among superheroes, and because of the main content of superheroes. For this reason, American comics do not have a genre like shoujo manga in Japan. This is a major difference between the content of American comics and that of Japanese comics.

In this chapter, compared Japanese manga and American comics. The comparison was made on three topics: the predecessors of manga and comics, the content of regulations, and

the content of manga and comics. The comparison of the predecessors of manga and comics revealed that both were published in adult-oriented magazines, not in magazines for children, and that most of the readers of both were adults. There are also differences in content between the two. *Punch* contained caricatures of current events. *Funny*, as the term implies, is about laughter. Next, regarding the regulation of the content of manga and American comics, we can see that there is a difference in the content of the regulations. Japan, because of its prewar period, regulated matters related to politics and the emperor. On the other hand, the U.S. mainly restricted depictions of crimes and sex crimes. Both countries are concerned about the negative effects on children. Finally, there is the issue of manga and the content of American comics. Japan has a large variety of genres. American comics, on the other hand, are dominated by the superhero genre. In Japan, the shoujo manga genre has existed since the early days of modern manga. American comics, however, are mainly superheroes and are therefore aimed at a male audience.

5. Conclusion

This thesis explained the history of Japanese manga and American comics and compared them. This chapter will reflect on what was explained so far and explore that understanding.

First of all, the history of manga in Japan dates back to the Edo period. At that time, manga was used as a verb meaning to fully enjoy, not as a book. Later, in the Meiji period, under the influence of foreign information magazines, a precursor to manga called "ponchi" appeared. *Ponchi* carried caricatures of current events, including caricatures that looked like four-frame cartoons. Toward the end of the Meiji era, the magazine *Ponchi* was described as a manga, indicating a shift from *Ponchi* to manga. Later, in the Taisho era, manga became popular. The Tokyo Manga Association was established, and the social status of cartoonists was established. On the other hand, regulations were imposed on manga. This led to the image that manga was not good for education. In addition, there are few records of prewar manga, and not much data remains. After the war, manga became the same as the modern manga we

read today. The father of modern manga is Osamu Tezuka. Thanks to his works, manga drawing methods evolved and manga genres increased. One of the genres is shoujo manga. The creation of this genre led to an increase in the number of female readers. Thereafter, the number of manga in various genres continued to increase. In the 1980s, manga artists such as Katsuhiro Otomo and Akira Toriyama began to appear. In the 80s, manga artists such as Katsuhiro Otomo and Akira Toriyama began to appear, and their manga drawings were three-dimensional with delicate lines. In the 2000s, the trend toward live-action film adaptations of popular manga became more active.

Chapter 2 describes the history of American Comics. First, Fanny, the predecessor of American Comics, became popular. Funny consisted of short stories with side-by-side panels. Later, with the appearance of Superman, modern American Comics began, and in the 1930s Superman's superhero genre became the axis of American Comics thereafter. In the 1940s, Marvel Comics, which would later join DC Comics, introduced heroes such as Wonder Woman and Captain America. In the 1950s, restrictions were imposed on the expression of comics. Restrictions were placed on the use of certain words on covers and on the depiction of crimes and sexual acts. In the 1960s, Marvel Comics introduced a number of popular heroes, including Spider-Man. In the 1960s, Marvel Comics introduced a number of popular heroes, such as Spider-Man, who became the most popular American comic book artist, and DC Comics, which had been the most popular American comic book company. In the 1970s, the representation of horror in comics was relaxed, and in the 1980s, the most popular hero finally changed from Superman to Spider-Man. From this point onward, the trend toward film adaptations began to gain momentum. Tobey Maguire's Spider-Man brought in \$834 million, and Marvel Comics film projects such as The Avengers brought in over \$7 billion in admissions revenue worldwide. Also, the Batman movie "The Dark Knight" was a huge success. The trilogy earned a total of \$2.5 billion. The success of these film adaptations made American Comics popular around the world.

Finally, in Chapter 3, I compared Japanese manga and American comics. The comparison was made on three topics: the predecessors of manga and comics, the content of regulations, and the content of manga and comics. The comparison of the predecessors of manga and comics revealed that both were published in adult-oriented magazines, not in magazines for children, and that most of the readers of both were adults. There are also differences in content between the two. *Ponchi* contained caricatures of current events. *Funny*, as the name suggests, is about laughter. This can be attributed to the historical background of Japan and the U.S. at that time. Japan was in the midst of turbulent times. On the other hand, the U.S. was an advanced industrialized country. This difference in affordability can be seen in the content of *Ponchi* and *Funny*. Next, regarding the regulation of the content of manga and American comics, we can see that there is a difference in the content of the regulations. Japan, because of its prewar period, regulated matters related to politics and the emperor. On the other hand, the U.S. mainly restricted depictions of crimes and sex crimes. Both countries are concerned about the negative effects on children. Finally, there is the issue of manga and the content of American comics. Japan has a large variety of genres. American comics, on the other hand, are dominated by the superhero genre. In Japan, the *shoujo* manga genre has existed since the beginning of modern manga. American comics, however, are mainly superheroes and are therefore aimed at a male audience. Therefore, American comics do not have a genre like *shoujo* manga in Japan. This is a major difference between the content of Japanese and American comics.

By understanding the history of Japanese manga and American comics and comparing the two, we have learned that while Japanese manga and American comics may seem similar, the content of the two is different. In particular, Japanese manga has become increasingly fragmented and diversified in genre, while American comics has continued mainly in the superhero genre. This can be considered a decisive difference between the two. difference between the two genres. Despite their different characteristics, both have succeeded and expanded their markets. Today, the Internet is widespread and various useful applications have

been developed. Manga and American comics can now be viewed anytime, anywhere with a smartphone. Spreading new works and the distance between countries are no longer much of a problem. The Internet will continue to evolve. With the evolution of the Internet, we can assume that the breakthrough of manga and American comics will be greater than before.



Figure A (Osamu Tezuka, Black Jack)



Figure B (Mitsuteru Yokoyama, Sangokushi)



Figure C (Akira Toriyama, Dragon ball)



Figure D (Katsuhiro Ootomo, Akira)

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2021 HIROSAKI GAKUIN UNIVERSITY ENGLISH SPEECH CONTEST

Sakura Fukushi, Junior

The Importance of the Familiar Intercultural

What does it remind you of when you hear “intercultural”? When I hear it, the first thing that comes to mind is to know the differences between my own culture and foreigner’s culture. However, I notice again that this is just my opinion. People who are the same age, same race, same gender, and really look like me, don’t always think the same way. This is the different culture, isn’t it? So, today, in this my speech, we think about it.

For example, I would like to consider cultural differences using the example of people living in the city and in the countryside. People like us who live in Aomori Prefecture converse using dialects and distinctive accents, and even when visiting hospitals, elderly people will explain their medical conditions using these familiar dialects and accents. However, if these people go to an urban hospital or a hospital with doctors who do not communicate in that dialect, they may not understand their medical conditions at all and may not receive proper treatment. I learned about this situation in one of my lectures and learned that even if we live in the same Japan, there are things we cannot understand due to differences in language such as dialects and accents. I am sure you are aware that Dr. Imamura of this university is taking measures to change this situation, such as creating a database of dialects. This activity is a big step toward cross-cultural understanding.

Also, what about courses taken at universities that are familiar to us? After completing our compulsory education, we have probably created a timetable for the year by comparing and considering various subjects, such as subjects we want to study at this university, subjects we think are necessary for our future, and subjects we feel we should take because they are included in our graduation credits. However, the timetable we have decided on is rarely the same for all subjects together. Some people think that they will work hard during the year, while others think that their lives will be more fulfilling than college during the year, and it is clear that a wide variety of ideas exist just by considering 48 credits of

courses over the year. One could say that this is another cultural difference.

In conclusion, even among people living in the same environment of Japan, there are various cultures, and this situation has shown us that we usually live together with people of different cultures. There are also cross-cultural differences among us Japanese in similar environments, such as differences in language and ways of thinking between the countryside and the city. Therefore, in order to promote cross-cultural understanding between people overseas and people in Japan, it may be necessary to first promote understanding of different cultures in Japan.

Riku Maeda, Junior

Think about this. How would you feel if you had just finished shopping and were about to check out at the register when a stranger walked in from the side? You might perhaps feel a little annoyed. Especially if you are in a hurry. Sometimes people are critical of those who have different values and ways of thinking than their own. But what if that person is a foreigner?

We tend to unconsciously have a prejudice against this person because he or she is a foreigner. By understanding different cultures, we need to have the attitude of recognizing diversity, that there are reasons for such words and actions, and that they are common sense in the culture to which the person belongs.

Cultures have differences, but they are not superior or inferior. It is never the case that any one culture is more advanced or superior and any other culture is less developed or inferior. We must not mistake being different from ourselves for being inferior to ourselves.

Intercultural understanding is not necessarily only about receiving a foreign culture. To understand another culture is to recognize its differences from our own and to learn about our own culture anew.

In order to understand why it is wrong to enter a line without permission, we must first think about and understand Japanese culture ourselves. IN this age of globalization, understanding different cultures will lead to world peace.

I hope to see a society where each of us can discover and understand the essence of Japanese culture and respect each other's culture as well as our own.

2021 卒業生卒業論文概要

秋庭 美宇

The Process of Standardization

This thesis examines trends in standardization decisions from the perspective of the standardization process of products in the past. Chapter 1 introduces the standardization process of screws, the world's oldest standardization object, and confirms the standardization process from the past to the present. Chapter 2 introduces the standardization of the keyboard layout that we are familiar with today and mentions that no matter how efficient the Dvorak layout is for typing, it was not standardized because the QWERTY layout was widely used in the market. Chapter 3 introduces the standardization of paper size, especially in the United States. It introduces cases in which the U.S. standard was the exception to the rule, even though the center of standardization was in the U.S. Through this thesis, we have learned that standards and specifications are not determined on rational or scientific grounds, but tend to be pushed by companies, organizations, and governments that have a personal stake in the diffusion of technical specifications. This result would be equivalent to Microsoft's Windows or Apple's iPhone.

成 召望 **What is “Understanding”? -Through the third gender issue-**

What is it like to “understand” someone? People live in this world with different physical characteristics and values. The differences can sometimes lead to fights, and if the scale increases, it can develop into problems such as divorce and war. It is very difficult for a human being with different characteristics to truly understand someone different from him or her or themselves.

Chapter 1 discussed LGBTQ, which has become a hot topic in Japan since the ordinance to issue certificates for same-sex partnership in Shibuya and Setagaya, Tokyo came into effect in 2015, and briefly explained the terms of three perspectives of sex: sex, gender, and sexuality. The above three categories can change as people understand their perception in the process of growth. Each person has different time period when they know exactly what their gender and sexuality are. Chapter 2 explained the idea of considering sex as binary and the new way of thinking called the “sex spectrum.” Chapter 3 explained about the third gender and the problems the third gender people are having through examples of actual approval and interviews with person who is self-confessed with the third gender. Then, chapter 4 looked at what it means to understand followed an American proverb ‘Actions speak louder than words.’

Through this thesis, this paper wanted to convey the difficulty of understanding someone who is not yourself. May the reader of this paper know that understanding someone starts with knowing it correctly and that it is important to show it by actions, not by words.

相内 唯 **Differences between English used by Japanese and foreigners**

The theme of my graduation thesis is the difference between the English used by Japanese and that used by foreigners. The reason why I chose this theme is because I felt that English, which Japanese people usually use as a matter of course, is often not understood when speaking with foreigners. I was interested in why this is the case and what is important to get the message across. I also considered where the English language came from and how it came to be used in Japan, tracing its history.

Chapter 1 explained how English was introduced to Japan. It was found that Japanese students learned English effectively through pictures, by explaining difficult pronunciation sounds with illustrations of breath sounds and by impressing them with eye-catching visuals, making them easier to remember and more familiar with the English language. Thus, in Chapter 1, we explained how Japan has been adopting the language of the model countries ever since its encounter with Portugal. In Chapter 2, we explained the differences and characteristics between the English used by Japanese and that used by foreigners. Next, we considered efficient ways for multilingual speakers to learn foreign languages. In Chapter 3, we first introduced "Japanese English," which is used only in Japan. Next, interesting English slang was introduced.

Through this thesis, if I can use such slang naturally when speaking with foreigners, it will make the conversation livelier and make me look cool to those around me. It was good to learn about words that Japanese people misunderstand and use. I will be careful when I speak with foreigners.

秋谷 麻衣 **The Differences Between American and Japanese Early Childcare**

There are many characteristics of American and Japanese children. For example, there are many: the children's personality, the children's life, day care and so on. It will learn how these things are different in America and Japan. There are 2.1 billion children in the world today.

Chapter 1 describe the public day care for children in America. Unique feature of American day care centers was that children could be placed in day care within six weeks of

birth. And American day cares have as observation rooms. The facility allowed parents to see their children directly at the day care. Chapter 2 describe the public day care for children in Japan. There was also a system of multiple homerooms for childcare teachers. And There were differences between Japanese and American day care lunch were also different. During craft time at the day care, each country had different things to make. It was wonderful to see the best of each country. Chapter 3 describe the differences in parenting in America and Japan. In American parenting, children had the habit of sleeping apart from their parents. However, many families now sleep in the same room. Sometimes they left their children crying. Japanese parenting, there were good environment for security and child rearing.

Through this thesis, it can be understood that the differences between day care and child rearing in America and Japan. By incorporating the good points of each country, they can raise their children in a way that is good for them.

奥谷 真希 **Compare the Disney movie “The Little Mermaid” with original “The Little Mermaid”**

The thesis compares the Disney movie “The Little Mermaid” with Hans Christian Andersen’s “The Little Mermaid” short story. These two works have a lot in common, but the ending is very different. Chapter 1 describes the Disney movie “The Little Mermaid”. This chapter discusses the characters in the movie, the songs sung in the movie, and what we can learn from the movie. Chapter 2 is about Andersen’s “The Little Mermaid”. This chapter in addition to the characters and stories that appear in the work, also considered why Andersen wrote this work and the history of Andersen. Chapter 3 compared Disney movie “The Little Mermaid” with Andersen’s “The Little Mermaid”. It is about the differences and commonalities of Christian thinking and works. Disney movie “The Little Mermaid” and Andersen’s “The Little Mermaid” are very similar. That’s because the Disney movie was based on Andersen’s original work. However, these two works have very different endings and different messages.

木村 光歩 **Use of Katakana English in Elementary School English Education**

This graduation thesis explores ways to use katakana English in elementary school English education. Chapter 2 explains the use of katakana English in elementary schools, based on two previous studies. Hoshino and Shimizu (2019) show that much katakana English appeared in elementary school English education. Shibuya (2012) study the number of katakana English in elementary school educational materials. These previous studies suggest that katakana English is familiar to elementary school students, and that if we can properly use

it, it should help the students to study English. Chapter 3 explains advantages of katakana English, based on a previous study. Iwabuchi and Yoshimura (2013) conduct a survey using katakana English in elementary school classes, and show that most students found the classes enjoyable and useful. They also observe that students could properly recognize particular foreign words. The chapter argues that these words should be incorporated into the class because students can study English easily. Chapter 4 shows that katakana English also has some disadvantages. One of them is the difference in pronunciation between katakana English and actual English. Another disadvantage is that students may mistake Japanese English words for actual English words. Katakana words originated from the languages other than English may also cause Japanese to make many mistakes. I argue that teachers should teach pronunciation using phonetic symbols in junior high school English class. More research in this area is required for smooth English education.

木村 由唯 **Seeing American Toys through the *Toy Story* Movie Series**

Do you know that film viewers can not only enjoy the story, but also deeply learn about American toys from *Toy Story* movie series? This thesis describes American historical toys to modern toys by way of *Toy Story* movie series from Disney and PIXAR. Moreover, centering on these toys, this paper explains various characters in the works, relationships of child growth and later life of ownerless toys.

Chapter 1 examines five main characters of background from those four films that are basis of their information. They include Disney-original toys and real old toys are manufactured in the 1950s to 1960s or they had some kind of the elements at those times. Chapter 2 talk about child growth and toys from new born babies to high school students. Children learn how to operate objects and social skills by playing with toys. Therefore, it is important for parents to give their children toys that are appropriate for their developmental stage. Chapter 3 explains three place of those where is sad parting and new encounters for toys: garage sale, donating and antique from *Toy Story* movie series, and analyzes what kind of places they are. people in these films use three places according to the situation such as season, amount of toys and value of characters.

The author would like readers to watch these movies once more after reading this paper. They must surely notice that *Toy Story* film series is not only enjoying stories, but also fantasy and reality for American toys.

There are dialects in Japan, and words have different meanings and intonations depending on the region. We will compare the dialects and idioms of English and Japanese and consider which is easier in English or Japanese. Chapter 1 explains the history of the English language. The English language is said to have originated in Britain. Celtic indigenous people in Britain. Immigrants moved from the British Isles in search of other bases. Furthermore, Christianity, French, etc. were involved, and it developed into Old English, Middle English, and Modern English. Chapter 2 explains American dialects. American dialects are divided into West Coast English, Southern English, and East Coast English. West Coast English is widely recognized as the so-called "standard English" in American English. Southern English is said to have a stronger accent than American English, and some people find it difficult to understand. East Coast English, a dialect spoken primarily around New York and New Jersey, appears to speak more clearly than other American dialects. Chapter 3 will focus on the differences between Japanese dialects and English dialects. English has more to do with dialects than big word differences in pronunciation, while Japanese has more to do with vocabulary and grammar than dialects. Japanese dialects not only have different vocabulary, but they also have a strong accent. Also, you need to be careful because English can cause misunderstandings due to intonation. From this paper, it can be said that it is difficult to distinguish between Japanese and English which is easier and simpler.

This paper clarified the characteristic of two types of fishing method: fly fishing and lure fishing. It also attempted to consider the differences between these two methods. In fly fishing, this thesis looked at the history of fishing, which started as a hobby for British aristocrats, and then became established as a general sport of the public. In addition, it examined fly fishing methods, baits called flies that resemble winged insects used in fly fishing, and rivers rich in nature that serve as fishing grounds for fly fishing through the descriptions in Izaak Walton's *The Complete Anglers* (1653), which has been known as the British fishing bible. In lure fishing, on the other hand, the chapter focused on the history of the lure called a spoon that has triggered the beginning of lure fishing, and it showed how it has spread. It also considered the sea fishing spots where you can enjoy the real thrill of lure fishing. When looking at the characteristics of each fishing method from common perspectives of its history, fishing in harmony with nature while being sensitive to the movement of natural creatures such as flies in a calm nature. In contrast, lure fishing seems to be characteristics that the lure that serves as a decoy is devised according to the target fish, and that they are fishing in rough seas that are

sometimes dangerous. After researching this topic, this thesis found that the British are geniuses in creating sports and games.

張 雨桐

The Poet Sappho and Her Influence in Later Ages

As a pioneer of Western culture, ancient Greece has numerous historical figures who created models of Western culture in many fields such as politics, philosophy, mathematics, and so on. Sappho, as a historical figure born in ancient Greece, does not seem to have much discussion and popularity. The reasons for this are complex, involving women's status and human rights, but this does not stop some curious people from exploring her. Therefore, this paper analyzes and discusses from multiple perspectives, and explains to people the history and influence on modern culture of a real ancient Greek poet, Sappho.

In the first chapter, to better imagine the image of Sappho, this paper briefly introduces the description of her time — Ancient Greece, including its origin, geographic location, and culture. In the second chapter, this paper mainly introduces Sappho, about her character and her life. In the third chapter, this paper introduces some lines of Sappho's poetry to see her thoughts. These poems will be "Ode to Aphrodite", "Fragment 31" and "Fragment 16". In the last chapter, this paper talks about the position of Sappho and her poetry in history, also their influence on the development of Western and global cultures afterward.

There is not so much evidence about Sappho. She lived such a long time ago that we could not know her appearance and real experience. But from history and her remaining poems, we can taste her style, discover her personality, and experience her story. Sappho's poetry has not only guided generations of poets in style but also influenced many people in content.

寺澤 千笑

The Changing Relationship between Animals and Humans

この論文を書くにあたり、動物と人間の複雑な関係について調べました。地球上にはさまざまな種類の動物がいます。私たち人間は、さまざまな形で他の生き物と暮らしていますが、何よりも私たちが感じる最も近い関係は、ペットと飼い主の関係かもしれません。人間と動物が互いにどのような影響を与えるかについていくつか疑問になることがありました。第1章では、英国におけるペットの歴史と、人間と動物の難しい関係についての話をします。まず、ペンギンはかつてオーストラリアで蒸気消化器を使用して石油に使用されていたこと、第二に、カカポを紹介し、人間のせいで絶滅の危機に瀕したこと、そして人間がカカポを救おうとしている方法を説明します。この章では、人間と動物の関係が複雑であることは明らかであることを示します。第2章では、人間が動物に、動物と人間が互いに与える良い影響と悪い影響についての話です。最初に、動物介在療法について説明します。動物が

どのように人を助けることができるかを説明します。次に、マガワについて紹介します。彼は地雷やその他の危険物を見つけるのを手伝ったカンボジアのネズミでした。次に、動物が感染症を媒介することで人間にもたらす危険性について説明します。また、病気や害虫など、さまざまな理由で人間が動物を殺すこともあることがあります。一方で、飼育下で動物が虐待されることがあり、復讐のために人間に害を及ぼす可能性があることについても説明します。反対に、動物が人間に抱く愛についても語ります。そのために人間に会えずに悲しむウォンバットを紹介します。この章では、人間と動物の複雑な関係について説明します。第3章は、動物と人間の関係の未来についての話です。第一に、動物が将来どのように治療に使用されるかです。イルカは体を動かさない人や自閉症、うつ病の人たちと一緒に泳いで彼らの心と身体を助けてくれます。次に、高齢者を助けるロボットアザラシの例を挙げます。ロボット動物はすでに人々を助けており、ロボット猫がレストランで食べ物を運んでくれます。また、高齢者はペットの世話ができなくてもペットロボットを購入する手段があることも紹介します。この章では、動物のニーズと人間のニーズを考慮することが重要であることを示します。この論文は、人間と動物が過去と現在にどのように共存してきたかを説明しており、今後、動物と人間の関係を再考することが重要であることを示唆しています。これは、人々がペットの飼育について再考する必要があることを意味します。動物は、ときにはペットとして、ときには食用としてよく扱われることがあります。私たちは動物の気持ちを考えるべきで、動物に不要な苦痛やストレスを与えるべきではなく、動物がより住みやすい環境を作るために努力すべきです。私は人間と動物は、将来共存してほしいと考えています。そのための環境を私たちは作らなければなりません。

天坂 星乃

Starbucks Coffee History

Starbucks is a chain cafe that is popular within global coffee companies. This thesis investigated why Starbucks continues to be loved around the world and its history.

Chapter 1 describes the history of Starbucks coffee. It explains who founded the company, what Starbucks coffee shops around the world look like, and what the atmosphere is like. In Japan, there are many Starbucks coffee shops, and Starbucks, which is a registered tangible cultural property, is built in a place that symbolizes each region. Chapter 2 describes the evolution of the Starbucks coffee logo. Many people know that Starbucks Coffee's logo is a mermaid. Here, the evolution of the Starbucks logo is tracked from 1971 to the present day, why it's a mermaid, and why the font is left out. Chapter 3 describes the Third Place. I often used Starbucks when writing a report for college. Working in a space with soothing jazz music

and background music playing in the store can be very concentrated. The concept of their shop, "relaxed atmosphere" and "friendly service", is for customers. It also provides relaxation and enjoyment.

Through this thesis, you can see that Starbucks is now a leading company that represents the world. I think Starbucks continues to be chosen by customers because it always provides an extraordinary space and time. The interior and exterior of the store and the design of each region of the country are different, and it is very interesting that you can experience a Starbucks experience that is slightly different from the usual store anywhere in the world.

成田 つみき ***Dr. Jekyll and Mr. Hyde Seen from the Background of the Victorian Era***

This thesis examines *Dr. Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson. In Chapter 1, we have seen England reaching its peak as the British Empire, flaunting its national industrial and economic power to countries around the world at the World Exposition. But various wars started to cast dark shadows on its power. Chapter 2 considered the process of writing *Dr. Jekyll and Mr. Hyde* through Stevenson's life. In Stevenson's childhood, he showed no interest in the things that his classmates were interested in, and he was perceived as an alien and strange existence by those around him. The chapter considered that a certain aspect of the boy Stevenson is projected on Hyde. It has also noted the duality in Edinburgh where Stevenson lived and pointed out the possibility that it was reflected in the depiction of human duality in *Dr. Jekyll and Mr. Hyde*. Chapter 3 considered the relationship of *Dr. Jekyll and Mr. Hyde* with drugs. With the maturation of the Victorian era, scientific development, especially medicine, was also enthusiastically pursued. So, it makes sense that drugs could be used as a key item in this work. Stevenson's works fascinated many people from children to adults. Among them, *Dr. Jekyll and Mr. Hyde* has continued to capture the hearts of its readers, especially with Dr. Jekyll's sincere and earnest words on the eternal theme of the duality of human good and evil.

長谷 川晴奈

Afternoon Tea in Britain and Japan

Afternoon tea is one of the upper-class cultures that originated in Britain. It is a traditional culture and is still widely popular in Britain and has become a lifestyle. This paper describes British and Japanese afternoon tea from various perspectives. Chapter 1 describes the history of afternoon tea. Afternoon tea is an upper-class culture that began in Britain around 1840. Aristocrats in those days ate two meals a day, with a long interval between breakfast and dinner.

So people were hungry. So Anna Maria started the habit of enjoying tea and sweets around 4 pm. Afternoon tea started to be invited to female guests visiting the mansion. Chapter 2 describes British afternoon tea, with a focus on upper-class afternoon tea. Advance preparation is important for afternoon tea, and the interior and tableware were also particular. The tea food served in the afternoon tea has a fixed basic style, but there are various types, and changes were seen depending on the times and regions. Chapter 3 introduced afternoon tea in Japan. Afternoon tea, which attracted attention in the 1980s, became popular among people of all ages. Even now, afternoon teas are enjoyed, ranging from British-style teas to teas full of Japanese originality. As afternoon tea became popular, it became easy to enjoy it in hotels and tea rooms in both Britain and Japan. Afternoon tea has continued to change since its birth. Afternoon tea will continue to change and attract more people.

原田 滢

Differences and Connection between Japanese and Western Wedding Cultures

Today, one of the most important life rituals in Japan is the wedding ceremony. There are different types of weddings: new forms of weddings, such as those associated with national cultures, religions, and changing times. This paper compares weddings in Japan and the United States, looking at differences and similarities in wedding culture.

In Chapter 1, this paper focused on the differences based on religion. For example, there are Christian weddings in the U.S. and Shinto weddings in Japan. It found differences in location, participants, costumes, and so on. Chapter 2 covered the differences in the wedding process in more detail based on the contents of Chapter 1. Although there were differences in the content of the ceremony and reception and the participants, it was found that the connection between people is important in any wedding ceremony. Chapter 3 covered new forms of weddings, which changed after the honeymoon and the coronavirus epidemic. Photo weddings, in which no wedding ceremony is held but only photographs are taken, have become popular.

Although weddings have changed their form in different countries and with the changing times, weddings have always been cherished as the beginning of a couple's new life together. A wedding is like a gift sent to a loved one.

平間 七菜 **About the difference in humanity between**

English – speaking people and Japanese people

This thesis listed and compared many differences between Americans and Japanese. The big difference between Americans and Japanese is that their way of thinking is almost

opposite, such as self-assertion, consideration for others, and the way of thinking about love. Almost polar opposites, but neither is better or worse.

Chapter 1 compares the personalities of Americans and Japanese. Chapter 2 examines unexpected differences between countries based on the characteristics compared in Chapter 1. Chapter 3 expands the scope of the comparison in the previous chapter and focuses on social differences such as means of transportation. For example, when it comes to the self-assertion of Americans and Japanese, the advantage of the strong assertion of Americans is that they are firmly aware of themselves. This may lead to conflicts of opinion. Each type has their own thoughts, and their actions are reflected in their respective personalities.

The final findings of this thesis was that If you understand and respect each other's characteristics and work to communicate, you should be able to reduce misunderstandings and discomfort. Instead of denying differences as "mistakes", seeing them as "individuality" will broaden your horizons and may lead to interesting discoveries.

三浦 大介

How to study English

Today, people who speak English study as an official language or a foreign language all over the world. Of course, Japanese study English as a foreign language. However, Japanese's English skills are not excellent. Classifying Japanese's method to study English into two, this paper considers how to get English skills efficiently.

Japanese study English for not getting practical English skills but getting good scores in tests. Besides, a Japanese word and an English word do not cover same meanings. This is one of the most difficult things for Japanese learners.

First, Japanese method to study English can be classified into two methods. One of them is what I call Simple Study. When learners study by this method, learners memorize a target word by making a set of the word and its translation. This method is good for getting typical uses of the word and easy for beginners. However, knowledge got by Simple Study is hard to last for a long period. And learners cannot use words flexibly by only simple study. These are demerits of this method.

The other one of Japanese study methods is complex study. In this method, learners make a set of a word and something else. Studying by complex study, they can get a nuance and plural translations of a word. However, it is too difficult for beginners.

Based on these, beginners should get English skills by simple study. After getting bases of English, seniors should develop English skills by complex study. Therefore, instructors judge learners' levels, let learners start complex study and help them to use complex study correctly. In this process, Japanese can develop their English skills.

三上 愛加 **Characteristics of the English garden and its origin**

Chapter 1 wrote about the characteristics of English gardens in various eras. The characteristic of English gardens is “naturalness.” Expressing curves that exist in nature like with rivers and trees makes us feel as if we are contained in nature itself. William Kent laid the foundation for this style. William Kent, who created Rausham Park Garden, eliminated the elements of geometric shapes and bilateral symmetry peculiar to classicism and adopted curves that exist in nature. After that, many gardeners such as Lancelot Brown and Lawrence Johnston have appeared one after another.

Chapter 2 wrote about the British garden of a modern ordinary home as can be seen in the movie *My Beautiful Garden*. The modern garden has become a place of relaxation for the British. They eat with their family and read quietly by themselves. The garden of an ordinary home is smaller than the gardens that seen in Chapter 1, but you can create a private space by planting your favorite plants. The appearance of gardens has changed with the times, but the common feature of gardens of all times is the maintenance of order in each garden.

三橋 優星 **Japanese Manga and American Comics**

Both Japanese manga and American comics are cultures that are enjoyed worldwide. This thesis examined both cultures through the history of these two.

Chapter 1 describes the history of Japan. The predecessor of Japanese manga was Ponchi, which was popular during the Meiji Era. By the Taisho era, it became popular under the name manga. In the postwar period, Tezuka Osamu created a variety of manga, and manga became more developed. Later, from the 2000s onward, manga genres were more finely divided. Chapter 2 described the history of American Comics. The predecessor of American Comics was called Funny. Superman was created in the 1930s. The superhero genre became so popular that American comics after Superman also centered on the superhero genre. In the 1950s, restrictions on expression were created. After 1980s, the trend toward film adaptations began to gain momentum. And American Comics became popular around the world. Chapter 3 compared Japanese manga and American comics. The comparison was made on three topics. First, the differences in the content of the antecedents are: Punch is political. Funny is about laughter. Next, I discussed the regulation of manga and American comics. In Japan, anything related to politics was regulated. Finally, The U.S., on the other hand, mainly regulated the depiction of crimes. The content of manga and American comics are diverse genres in Japan. American comics are dominated by the superhero genre.

This thesis showed that although the two share some similarities, differences in content arise from the influence of national history and culture.

山崎 未空 **Reasons Why *Harry Potter* Series is Read by Many People**

Why have the *Harry Potter* series been loved and read by so many people? This thesis will consider its reasons from the half-life of J.K. Rowling, the stories of *Harry Potter*, and the characters that appear in them. Chapter 1 describes the books J.K. Rowling had been reading as a child and the impact of her mother's death on her work, and the tradition of children's literature. We think of *Harry Potter* series through memorable events in Rowling's life. She also used a long-standing tradition in children's literature to write her work. It uses the setting of children living together, and the main character behaves like a hero in an old tale. This should also be one of the elements that many people want to read. Chapter 2 discusses the discrimination and characters that appear in her works. The story she writes seems to be based on discrimination, and there are scenes where discriminatory terms are used in the works: not only in the wizarding world, but in the Muggle world as well. She incorporates real-life issues into her work. She may have wanted to bring us closer to the wizarding world by showing us problems that can occur in our world as well. In addition, the characters are also unique and drawn as if the magical world and its characters really existed. She created the atmosphere of the characters not only with their appearances but also with their words. Through this paper, we will clarify why *Harry Potter* series have been read by various generations.

長内 美寿々 **Incorporating Word Learning from Etymology into Middle School Education**

Japan's English language skills are still inferior to those of other countries. So, MEXT would like to change junior high school English, where students begin to learn English in earnest. Therefore, I suggest improving the vocabulary of junior high school students by advocating word learning from etymology. Chapter 1 analyzed second language acquisition. Curry's Onion model of learning styles was mentioned and divided into three categories: Personality, Information processing (Perception and cognition), and Instruction and environment. Regarding motivation, Deci and Ryan's Components of self-determination theory was cited, and it was found that motivation is caused by a combination of Competence, Relatedness, and Autonomy. Chapter 2 discusses English and middle school English. First, the history of English was discussed. Then, after introducing three examples of teaching methods of learning vocabulary from etymology that were used in other countries, the chapter discussed what kind of teaching methods are effective for Japanese students. It

explained how to use a vocabulary book, and concluded that repeated study with quizzes, as in the past, would increase the amount of vocabulary input and promote ongoing vocabulary retention. By incorporating etymology-based vocabulary learning into junior high school English education and spreading, the thesis suggested that when the method is fully understood, the amount of word input would be much greater than before, and junior high school students will come to love English.

林田 理菜

Jewish History from England, Germany and Japan

What impression do you have when you hear the word Jewish people? I think that many people have its image as an ethnic group being persecuted. This thesis describes the history of Jewish people through Jewish-related literary works. It also describes two men who saved the Jewish people.

Chapter 1 deals with Lycoriccia, a moneylender who actually existed in England, and Shylock, a character in Shakespeare's *The Merchant of Venice*. The Jewish people are said to have excelled in finance and business. Lycoriccia gained the trust of Henry III and acted as an intercessor at the royal court. Shylock is not only a Jewish moneylender, but an important figure in his relationship with Christians. In Chapter 2, I have explained the Jewish who lived during the World War II while unraveling *Anne's Diary*. Based on the background of the rise of Nazi Germany and the flow of the World War II, this thesis consider why Jewish people were involved in persecution and massacres. Chapter 3 introduces the lives of Oskar Schindler and Chiune Sugihara, who saved the Jewish people. They viewed the Jewish people as equals and were able to act courageously.

Through this thesis, I want you to know that Jewish people are not only persecuted, but that they are a people with a history of being saved, and that racism can be eradicated by accumulating acts of kindness.

弘前学院大学英語英米文学会活動記録

- **総会** **2022年4月26日**
(1号館4階 大講義室)
2021年度の活動、決算を報告して、2022年度の役員改選、予算、学会行事案について話しました。総会の後、新入生 Welcome Party を行いました。

- **新入生歓迎会** **2022年4月26日 (1号館4階 大講義室)**
多くのゲストが参加し、盛大な歓迎会になりました。

- **2022年度弘前学院大学英語弁論大会 2022年7月28日**
(1号館4階 大講義室)
発表課題：異文化理解
前田 凌玖 (英語英米文学科3年)
福士 さくら (英語英米文学科3年)

- **4年生卒業論文ポスター発表会 2023年1月28日**
(1号館 ラーニングコモンズ)

会員活動記録

フォーサイス・エドワード

著書

Remote Teaching & Beyond 2021, 副編集者, 2022年2月, James York & Todd Cooper
編集長, JALTCALL SIG。

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Further Reflections on the Efficacy of Free Writing in an EFL Writing Class, PanSIG2022 学
会, 2022年7月, 長野大学, 長野市

Further Reflections on the Efficacy of Free Writing in an EFL Writing Class, JALT2022 国
際大会, 2022年11月, 福岡国際会議場, 福岡市

川浪 亜弥子

論文

“Considering ‘Death’ in *Hamlet* in Company with Montaigne’s *Essais*” 単 2022年3月
弘前学院大学 『文学部紀要』第58号, pp. 1-7

マックウィニー・スティーブン

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Further Reflections on the Efficacy of Free Writing in an EFL Writing Class, PanSIG2022 学
会, 2022年7月, 長野大学, 長野市

Further Reflections on the Efficacy of Free Writing in an EFL Writing Class, JALT2022 国
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その他

月刊「弘前」エッセイ、単著、2019年5月から

齋藤 章吾

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オンライン

佐藤和博

論文

「Sherwood Anderson の文体についての考察」 単著 2022年3月 弘前学院大学文
学部『弘前学院大学文学部紀要』第58号 pp.15-21

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. 機関誌を発行。
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 2,000 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。

付 則 この会則は 2017 年 4 月 25 日より施行する。

弘前学院大学英米文学

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