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Changes to the thinking for English education in Japan

Adapted Graduation Thesis by Chikako Osawa, Senior

1. Introduction

In 2014, Japan announced, "Report on future improvement and enhancement measures for English Education-Five proposals for English education reform in response to globalization-" and stated that:

With the progress of globalization, improving English ability, which is an international common language, is extremely important for the future of Japan. You should aim for top-class English proficiency in Asia. In the future reform of English education, it is an important issue to develop the basic knowledge and skills and the thinking ability, judgment ability, expressive ability, etc. necessary to independently solve the problems by utilizing them.

In Japan's English education, progress has been made in response to the current curriculum guidelines, but there are also many issues that need to be accelerated, especially in the development of communication skills. Looking ahead to 2020 (Heisei 32), when the Tokyo Olympics and Paralympics will be celebrated, we will proceed with studies so that new English education reforms can be implemented sequentially through elementary, junior high, and high schools. At the same time, we will work on the preparation period for this and promote the reforms in advance. (2014)

With this, in 2020, English class started in the elementary school 5th and 6th grade and English activity class started in the that of 3rd and 4th grade, and in 2021, the Course of study in the English education in junior high school will change. (MEXT) In other words, Japanese English education is changing according to the needs of the times.

Therefore, this paper summarizes the changes for the thinking about English education in Japan for each era. First, summarizing the Edo era when "learning English" began, the Meiji era when it changed to "English education" and were considered, and summarizing the Taisho

era when various problems such as "deepening of academic expertise and divergence from practical English". Second, summarizing the Showa era, which has different thinking before, during and after the war, and in the latter half of the Showa period. Third, summarizing the Heisei and Reiwa era when focus on the fluent English and introduce the ALT system. Now in the world, we face the problem of COVID-19. Therefore, this chapter tells how to make class because we live with some limit.

This thesis tells you the historical changes leading up to current English education. In the past, translation was the most important but before we knew it, we began to study all four skills (Listening, Speaking, Reading, Writing), and from now on, active learning and lessons using ICT teaching materials such as tablet terminals will be developed.

2. Chapter 1 English education in Edo, Meiji, Taisho era

1-1 Edo era

This section summarizes about English education in Edo era. The historian Saito stated that:

The beginning of learning English in Japan was an order for learning English to the Shogunate's Nagasaki interpreter triggered by the so-called "Phaeton Incident". Then, the guidebook and English-Japanese dictionary was compiled by the interpreters. (pp.5-7)

“Phaeton Incident” is an incident in which the British warship Phaeton invaded Nagasaki Bay under the seclusion system, robbed firewood, water and food, and evacuated. The Netherlands, which had become a nation of France during the Napoleonic Wars, is trying to seize the bases it had in various parts of Asia, and as part of this, the Phaeton invades the port of Nagasaki, where the Dutch trading house is located. It happened in the aftermath of the British-French war.

At the end of the Tokugawa shogunate, English studies were conducted along with the arrival of the Black ship and the opening of the country under the Convention of Kanagawa. The developments made during the Edo period are the basis of English studies during the Meiji period. However, this development belongs to some people who faced unique roles and situations such as interpreters and drifters, and English education and learning became popular only in the Meiji era of civilization.

1-2 Meiji era

This section summarizes English education in Meiji era. Once again, Saito states that:

In the modernization of the Meiji era, the new government sought new national norms from the West, and it is said that the leaders of education for Westernization were "hired foreigners", mainly British and Americans. (p.8)

The need for higher education by "hired foreigners" has made it essential for Japanese to learn English. In the first place, the precedent for learning a foreign language in Japan was

Dutch and Dutch studies, and the learning method was mainly reading and translation. Therefore, learning English was also strongly influenced by it. This is called "regular education".

From the middle of Meiji era, with the development of the education system, the main actors of education have changed from "hired foreigners" to Japanese teachers. As a result, the number of "hired foreigners" has been reduced. This is called "anomalous education". Saito explained it:

In this era of anomalous education, "English lost its function as a medium of practical science and became an object to be studied and studied within the framework of subjects and scholarship." In other words, from an era in which "learning in English" and "learning English" were united, it became an era in which only "learning English" was made. (p.12)

In the latter half of the Meiji era, English studies and English literature were established as advanced scholarships and Saito stated that:

It is said that around 1907, the direction of English learning and education for the next 100 years will take root. This is because English magazines were launched one after another during this period, and "Kenkyusha", which makes an important contribution to Japanese English research, was also established during this period. (p.16)

Based on the development of publishing media, "English education / learning based on grammar interpretation for taking exams" occurred during this period. In this way, the style of English education and learning in Japan was almost established by this time. Therefore, it can be said that many of the traditional strengths and weaknesses of Japanese English education have already begun to manifest during this period.

The English proficiency of the elite declined due to the change in the way of English-immersed elite education in the early Meiji era. In addition, the former English studies became English education as a subject at the secondary education level, and on the other hand, they specialized in English studies and English literature research at the higher education level, and the current framework of English education was formed at this time.

Summarize English education in the Edo and Meiji era. During the Edo period, English began to be studied due to events related to foreign countries such as the Phaeton Incident and the arrival of the Black Ships and became the basis for learning English after the Meiji period.

Due to the modernization of the Meiji era, the new government sought new national norms from the West, and for the westernization, "hired foreign teachers" centered on British and Americans were the leaders of education. It became essential for Japanese to learn English because they needed to take higher education classes. However, around the mid-term, with the development of the education system, the main players of education changed from "hired foreigners" to Japanese teachers. As a result, the number of "hired foreign teachers" has been reduced. And, from an era in which "learning in English" and "learning English" were united, it became an era in which only "learning English" was made.

1-3 Taisho era

It is suggested that English studies around this time began to deviate from what we call practical English learning today, in the Taisho era. While Japanese English proficiency has been sluggish in English education centered on grammar education, criticism of grammar and translation-type teaching methods and voices for reform of English education had already increased during this period. As a result, voice-oriented principles based on theories brought from abroad had begun to be insisted. Along with the theory of phonetic transcription that began to be introduced in the latter half of the Meiji era, what should be noted as a development during this period was the introduction of the "oral method" by the English musicologist Harold E. Palmer who is the most famous English education scholar in Taisho and Showa era. In other words, the principles of the teaching method that Palmer taught to Japan are "start with voice", "make it possible to use English by practicing without just understanding", and "do not use Japanese as much as possible in class". So, it was a big difference from the Japanese-based class, which starts with letters and "just translate." These methods that emphasize communication in English did not fit the actual situation in Japan and were shunned by Japanese teachers, but they were introduced with the development of new teaching materials

and the establishment of teaching procedures. However, due to some circumstances that had a negative effect on English education, such as Palmer's return and tensions in international relations over Japan, the oral method did not become popular.

One of the characteristic developments in English education in the Taisho era is the theory of abolition of English education.

While there have been reforms in English education, such as the introduction of the oral method, and new teaching materials and teaching procedures have been created, dissatisfaction had increased with many who believed that school education did not improve their English very much.

It was the rise in national and national awareness after the Russo-Japanese War that added to this situation, and the theory of abolition of English education was particularly concentrated when the enactment of the Immigration Act of 1924 in the United States in 1924. It is probable that the phenomena surrounding English education in the Taisho era included the same characteristics and problems surrounding English education from the postwar period to the present day.

3. Chapter 2

2-1 English education in the early Showa era (during the WW II)

The early Showa period was an era of entering the Pacific War (WW II), and the people were required to serve for the country. Saito state that:

Therefore, in school education as well, the development of "human resources effective for the execution of war" is considered first, and English is further avoided as an enemy language, and the so-called abolition theory of English education is further strengthened. As a result, English education was to be reduced. (p.135)

Opinions were expressed in support of English education, mainly from the standpoint of liberal arts or the position of emphasizing the strategic importance of English as a "common language in the world." (p.100)

However, such a position remained a minority opinion in the face of increasing pressure on English education. In fact, the "Oral Method," which attracted attention during the Taisho era, has completely declined. In addition, all radio English courses were canceled, and English education at schools was subject to content restrictions and time reductions, along with some amendments to the law, and was not completely abolished.

2-2 English education after the war

This section explains after war.

At the end of WW II, America occupied Japan and troops spread across the country.

There was a need to learn English: the language of occupation and the former enemy.

This caused a boom in English across the country. (Saito, 140)

Turning from the theory of abolishing English education before the war, the momentum for promoting English education rapidly increased, and English conversation courses such as radio broadcasting became popular. Also, from the latter half of the 1945's, there was an argument that "English should be added to the entrance examination subjects of high school". This move had the effect of making English a compulsory subject in junior high school. Saito state that:

Since then, English has gradually become one of the entrance examinations subjects,

and although it is nominally an elective subject, English has become a practical compulsory subject. (p.160-162)

However, Shuichi Kato, one of Japan's leading critics, criticized this. Kato (cited in Imura) stated that:

- (1) The overwhelming majority of Japanese junior high school students do not have the opportunity to put English to practical use in the future at work.
- (2) When it is necessary to put it to practical use, the knowledge of high school graduates as well as the current junior high school is inadequate. The majority of university graduates at international conferences are zero.
- (3) Therefore, instead of vaguely insufficient education junior high school students nationwide, it is necessary to somehow devise a method that can educate some students a little more thoroughly. (Imura p.282)

On the contrary, from the viewpoint of "practicality", the voices of the business and industry who demand the promotion and reform of English education in public education are louder, and the voice of demanding "useful English" is further increasing with the invitation of the Tokyo Olympics in 1964. It led to the arrival of the "oral approach". After the reconstruction period immediately after the end of the war, the "oral approach" introduced by C.C. Freeze, an English education scholar at the University of Michigan, attracted attention as a sensational teaching method in the 1940s. The main feature was the so-called "pattern practice," in which reading aloud was repeated while changing the basic syntax little by little. This approach of practicing reading aloud repeatedly with sentence patterns became popular due to its simplicity, and it is said that it became popular in junior high schools nationwide from the early to the middle of the 1960s. However, this boom also rapidly declined in the latter half of the 1960s, and was subsequently replaced by the "communicative approach" that was brought to Japan. Saito explains why the popularity of this pattern practice has declined rapidly:

Possible reasons are that the lesson tends to be monotonous when used as a teaching method, that it is difficult to master English as expected even after repeated practice,

and that the development and spread of Chomsky's generative grammar theory has led to standard syntax. It is possible that it has become clear that grammar cannot be acquired in the same way as native speakers in the repeated practice. (p.169)

This "oral approach" by Freeze was not inherited in junior high school education and disappeared from the front stage of English education.

"Communication" is the main keyword of English education in Japan from the late Showa period to the present day after the oral approach. The origin of this communication-centric education system is the concept of "communication ability" presented by Dell Hymes. Based on this concept, it is said that it was the applied linguistics of Britain and the United States that promoted the development of educational models and practical teaching methods for them. According to Imura, these teaching methods, called communicative approaches, have the following four things in common, although they are in the "Hundred Flowers Campaign" situation. (p.79)

- ① Focus on communication (Fluentness rather than accuracy)
- ② Function-oriented rather than language format (From scene to linguistic expression)
- ③ Emphasis on meaning rather than language format (Reaction of mechanical repetitive practice)
- ④ From teacher-led to learner-centered (Emphasis on emotional aspects)

Basically, English-American applied linguistics is based on the basic model that English-speaking teachers teach in front of non-English-speaking students. Therefore, the communicative approach inevitably presupposes a lesson environment in which the grammatical translation method since the Meiji era cannot be established. It is speculated that this may also lead to the formation of the stereotype of the general public that "it is useless because I am doing grammar." In addition, there are also criticisms that the recent claims such as "You can make grammatical mistakes" and "Don't worry about grammar" may have come from the idea that fluency is more important than accuracy.

2-3 English education late Showa period

In addition to the development of teaching methods, the following three points can be mentioned as characteristic trends in English education in the latter half of the Showa period. First, there was a controversy about English education, the so-called "Hiraizumi-Watanabe controversy."

Second, the specialization of English-related disciplines has progressed further. The movement of early English studies to specialize in English studies and English literature had already begun to progress in the Meiji era. Furthermore, the characteristic of specialized differentiation that progressed in the Showa period was that it was accompanied by a complete "separation" of scholars and researchers.

Third, criticism of "examination English" and a qualitative shift in English education have begun. It is said that the way of teaching and learning English for university entrance exams called "examination English" already existed from the Meiji era to the Taisho era. This tradition has been passed down from the 1950s to the 1960s, but as communication-centricism pervades, the English-speaking approach centered on learning grammar translation is subject to exclusion, according to Imura, "for example, grammar has become an "enemy of the eyes", such as "I couldn't speak English because I was only doing grammar at school." (p.31)

2-4 Summary of the Showa period

The Showa period included the opposite development of the pre-war and wartime English education glacial periods and the post-war English education boom and other periods when English education rapidly became popular. One of the major developments in postwar English education were that two foreign educational approaches having a major impact on Japan's overall English education. First, the pattern practice advocated by Freeze was imported, followed by a communicative approach based on communication theory. In particular, the communicative approach puts pressure on traditional grammar translation-type teaching methods that presuppose understanding through Japanese and is thought to have qualitatively changed traditional English education from the late Showa era to the Heisei era.

4. Chapter 3

3-1 English education in Heisei era

At the beginning of the Heisei era, the collapse of the Soviet Union ended the Cold War, and since then the United States has established itself as the only superpower. And it is a well-known fact that the global superiority of English became decisive in the so-called globalization trend that followed. Against this background, a private cram school called an English conversation class has rapidly become popular. Well-established English conversation classes include Japan-US Conversation Academy, Kanda Foreign Language Institute, Cambridge, Berlitz, and ECC. However, conversation education was conducted by foreign instructors in these classrooms. Teaching methods in the English conversation class included practicing conversational sentences using the Audio-lingual method, listening practice using tape, pattern practice, and applied conversation practice using conversational materials. These methods were ahead of the current mainstream communication-centric teaching method of learning English through English conversation.

On the other hand, in junior high school and high school, character-based English education centered on traditionally formed reading and grammar was predominantly conducted. Therefore, it can be said that the demand for English conversation ability development increased from the latter half of the Showa period to the Heisei period, and it was the private English conversation classes that first began to meet such demand. With the spread of the idea of communication-centricity, the importance of communication has finally come to be positioned in the context of public education in the Heisei era. The curriculum guidelines for junior high school and high school set out the development of "communication skills" as the purpose of English education. In addition, as a measure to provide opportunities for English conversation with native speakers to develop practical communication skills, the "Foreign Youth Invitation Program for Language Guidance," that is, the so-called "JET Program," began in Showa. It was the last year of 1987. The program, which celebrated his 30th anniversary in 2016, has sent 4,000 to 5,000 ALTs to schools nationwide each year, making the ALT system

fully established. In addition, the introduction of English education into public elementary schools is one of the typical developments of communication-centric language administration in terms of focusing on English fluency. Since 2002, the so-called "English activities" have been permitted in the "Comprehensive Study Time" in the 1998 revised elementary school curriculum guidelines. In the 2008 revision, one hour of English per week was set as a compulsory requirement for 5th and 6th graders.

It is no exaggeration to say that from the latter half of the Showa era to the present day of the Heisei era, Japanese English education has been driven by the idea of communication-centricity, in other words, the claim for "fluency of English conversation". Behind this is the fact that globalization has made it possible for the general public to feel the traffic and economic activities of borderless people. And the need for it as a communication tool for "English", which has emerged as a universal language, has increased all over the world. Furthermore, it seems that many Japanese have come to agree with the claim that "English is essential in the future." Dissatisfaction with English education in schools where education for "speaking English" had not been traditionally developed increased, and it can be said that private English conversation classes were the first to respond to the dissatisfaction. And, as dragged by the English conversation boom, language administration based on communication-centricism was promoted in the context of public education, and the ALT system was introduced. Furthermore, from the point of view of "fluency of English", the claim that "the sooner you start learning English, the better" became widespread, and the disappointment with the effect of English education conducted from junior high school increased. In recent years, the momentum for early education has increased. As a result, English education in public elementary schools has been introduced and continues to this day, overcoming dissenting opinions.

3-2 English education in Reiwa era

In this section, an explanation and analysis of English education in the Reiwa era is given. In 2014, the Ministry of Education announced, "Report on future improvement and

enhancement measures for English Education-Five proposals for English education reform in response to globalization-" The Ministry of Education states that:

Looking ahead to the 2020 Tokyo Olympics and Paralympics, we will promote successive reforms from fiscal 2014, including system development, based on this plan so that new English education can be fully developed. (2013)

Along with this, from 2020, English activity class started in the 3rd and 4th grades of elementary school, and full-scale English classes started in the 5th and 6th grades, and this year, the course of study for junior high school have been revised and the textbook has also been revised. The new course of study has in mind a modern society with rapid and unpredictable changes. The children who grew up in it deepened their learning while utilizing the knowledge and skills they had acquired, and as a result, clearly set out the viewpoint that the purpose of education is a process to enhance the so-called "zest for life".

Because the viewpoint has changed from the past, the writing style has also changed significantly. The School Education Law revised in 2007 stipulates three qualities and abilities that should be nurtured by education: "knowledge / skills", "thinking / judgment / expressiveness", and "ability / humanity toward learning". These are also mentioned in the 2008 course of study. However, the new course of study regards these qualities and abilities as the "three pillars of education," and describes in detail the "goals" and "contents" along these pillars in all subjects.

In school education, we teach children / students how to think, judge, and express by making use of the knowledge and skills they have learned, and become an autonomous learner based on those learning experiences. The ultimate goal is to deepen one's own learning and to be involved with other people, society and the world to enhance humanity. In order to realize this learning process in all subjects and areas, the new course of study seeks to show the expected content of learning by using as specific words as possible. In addition, the perspective of "active learning" was adopted, and the perspective was shifted from "what teachers teach and how" to "what children and students learn and how they can use what they have learned."

It was designed so that children and students can become the main body of learning, think spontaneously in various situations, exchange opinions with colleagues, and deepen learning while sharing information.

However, due to the spread of the new coronavirus (COVID-19), school closure measures were taken. At last, even when the school was reopened, it was necessary to maintain the social distance between the students and to wear masks, so the lessons had to be held with restricted activities.

Mr. Hattori, an elementary school teacher in Kikugawa City, Shizuoka Prefecture, said that:

In elementary school, "speaking / listening" becomes the center of learning, so it was important to ensure that children had the opportunity to speak and listen. In addition, this year is the year when the new course of study starts. It was easy to imagine that many schools in the city would have the same problems.

Not limited to English classes, it is also difficult to carry out activities such as teaching each other in groups. Under such circumstances, what I have been trying to do recently is "to develop the ability for each person to think for themselves how to learn." However, many children cannot move just by saying "think and learn for yourself", and instead of trying hard without thinking about anything, to acquire the power that you want them to acquire in a unit. I want you to make an effort. (2020)

Due to the COVID-19, our daily life changed. It is necessary to maintain the social distance between the students and to wear masks, so the lessons had to be held with restricted activities. Under such circumstances, the course of study was revised, and English education was introduced in earnest in elementary schools. The new course of study has in mind a modern society with rapid and unpredictable changes. The children who grew up in it deepened their learning while utilizing the knowledge and skills they had acquired, and as a result, clearly set out the viewpoint that the purpose of education is a process to enhance the so-called "zest for life". From now on, it will be required to coexist with the coronavirus. Education will change

steadily in that situation.

The course of study changed and changed textbooks and now focus on 4 skills (Listening, Speaking, Reading and Writing). Among them, it is particularly focusing on speaking using ICT materials and practicing speaking in class. As the technology develops further, the English proficiency of the students will improve.

5. Conclusion

Looking ahead to the 2020 Tokyo Olympics and Paralympics, the Ministry of Education, Culture, Sports, Science and Technology (MEXT) reformed English education in elementary schools, junior high schools, and high schools from 2020 to 2022, and worked to improve English proficiency, which is an international common language. Therefore, in this paper, we will consider how English education in Japan affected people in each era.

Chapter 1 considers English education from the Edo period to the Taisho period. English education began in earnest after the Meiji era, but English research began, including the compilation of an English-Japanese dictionary in the wake of the Phaeton Incident that occurred in the Edo period. During the Meiji era, the elite became immersed in English and learned English from native teachers based on the country's westernization policy. After that, by switching to "irregular education", English studies were specialized in English and English literature research and established as a high-level scholarship. In the Taisho era, it was established as an examination subject, and dissatisfaction and criticism of English increased.

Chapter 2 considers English education in the Showa period. Before and during the war, it was required to serve the country, and it was designated as an English education ice age. On the other hand, after the war, due to the boom in English education, it rapidly became popular.

Chapter 3 considers English education from the Heisei era to the present. The fluency of English conversation was required by the idea of communicationism. Therefore, dissatisfaction with school education increased, an English conversation class boom occurred, and the ALT system was introduced in school education. With Reiwa, the reform of English education began. However, due to the spread of the new coronavirus infection, schools were forced to take measures to cancel classes, and it became essential to maintain a social distance and wear masks in daily life. Under such circumstances, I thought about how the lessons would be developed and what would happen in the future.

Finally, the course of study changed and changed textbooks and now focus on 4 skills (Listening, Speaking, Reading and Writing). Among them, it is particularly focusing on

speaking using ICT materials and practicing speaking in class. As the technology develops further, the English proficiency of the students will improve.

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A Consideration of *Gin Lane* and *Beer Street* in the Light of Hogarth's Paintings and Contemporary Novels

Adapted Graduation Thesis by Taisei Matsuoka, Senior

Introduction

When you are asked about a famous painter, many people may think of Van Gogh, who painted *Sunflowers*, and Picasso, who left many original works like *Guernica*. On the other hand, such authors can be inferred from his unique brush touch and style of painting. Is there such an impressive painter or painting in England?

There are different types of pictures: self-portraits, portraits, landscapes, abstract paintings, and so on. One of them is a caricature. Caricatures are paintings that express resistance to social conditions or individuals with a spirit of criticism. William Hogarth (1697-1764) was the representative painter of this genre of caricature. He was a valuable figure for England, where there was not a famous painter for many years. His works were copperplate prints; therefore, many people could get it relatively easily. As a result, he was also called the father of caricature because he gained popularity among ordinary people.

According to Yuki Miyamoto's book *Mental Western Painters who could Withstand Adversity*, Hogarth was born into a lower-middle-class family in England. His father, a teacher at a Latin language school and a textbook writer, ran a coffee shop where Hogarth could probably learn Latin by example but was unable to succeed and was jailed for debt. Hogarth became a disciple of a silver craftsman at the age of 17 and developed his skills. After his father's death, he chose to become a printmaker. The work that suddenly made him famous is *South Sea Bubble* (Figure A). The caricatures of "honesty", "viciousness", "honor", "trade", and "imitation" were beautifully personified and made Hogarth famous. Since then, he had produced various caricatures. A series of caricatures, which were rare at that time, became so popular that pirated editions were so rampant that the Hogarth law, which is comparable to modern copyright laws, was enacted. He drew paintings depicting the life of a son, who has

lost his rich father and acquired his inheritance *A Rake's Progress* (Figure C), a series of paintings about the marriage between a son of a fallen aristocrat and a daughter of a wealthy merchant, *Mariage A la Mode* (Figure D), the pictures about how easily childlike practical jokes lead to crimes, and *The Four Stages of Cruelty* (Figure E). Among these numerous works, *Gin Lane* is known as a cruel painting. It depicts people being invaded by gin and the town collapsed, and the mad and corrupt town expresses the cruel word itself. On the other hand, there is a work called *Beer Street* that is paired with *Gin Lane*. In contrast to *Gin Lane*, it depicts people enjoying beer happily. At the first glance, it can be seen as a work that depicts the difference between heaven and hell; but for Hogarth, who had been obsessed with caricatures for many years, the pair of paintings must have had more special meanings.

In considering the pair of paintings, *Gin Lane* and *Beer Street*, I explore not only the characteristics and tendencies of his other works, but also the relationship with changes in literary work, because with the civilization of Britain, a newly growing class of the middle-class has emerged; and in the genre of literary works, the object of the works had changed from upper-class clients to the middle-class, and the contents of the works had changed from fantasy to realistic ones.

In Chapter 1, we will consider Hogarth's earlier works and examine their commonalities and characteristics. Chapter 2 will examine the relation between Hogarth's paintings and literacy works, that is, the emerging genre of novel in the same period. In Chapter 3, based on the considerations in Chapters 1 and 2, we will discuss what meanings *Gin Lane* and *Beer Street* had for Hogarth and we will also attempt new interpretations of these two works.

Chapter 1 Hogarth's Life and His Paintings

This chapter examines William Hogarth's life and the characteristics and tendencies of his works. Although briefly mentioned in Introduction, more detailed information on his background will be explored in this chapter. And I rely on *Mental Western Artists who can Withstand Adversity* for this information. Hogarth was born in 1697 into a lower-middle-class family in London. His father, Richard, was a Latin teacher who wrote textbooks and dictionaries. He ran a coffee house that was popular at the time as a side business, but the shop soon went bankrupt and was jailed for default. Hogarth, who was 11 years old at the time, was forced to live in a debtor's dormitory with his parents and two sisters for four years. Six years later, he managed to escape from his difficult days, but his father died while working on a Latin dictionary. Hogarth grew up without a formal education due to financial difficulties of his family, but he had a good sense of aesthetics. Eventually, he aspired to earn his living as copperplate print artist and achieved independence after training.

From now on, we will look at his experience as a copperplate painter by referring to MUSEY, an online museum site that introduces arts and paintings from around the world. At first, he began as a painter of a popular British family painting, a scene in which several people gathered to enjoy conversation, but he decided to introduce contemporary moral subjects into paintings and prints because he knew that the quality of his engaged works would deteriorate without help. Hogarth believed that such moral subjects would "enjoy and improve the mind" and "serve the good of society". His motto derives from the idea of the ancient Greek philosopher Aristotle, and has been pursued as an ideal form, especially in literary works. It is interesting to think that Hogarth's use of this philosophy as his paintings' motto implies his relationship with novels that emerged as a new genre at that time.

At the beginning of this chapter, we have mentioned the fact that Hogarth's father had run a coffee house as a side business. In those days, the coffee house was a place where

intellectuals of the time gathered and exchanged opinions, as well as a place where novels, a new literary genre, were born. The coffee house run by Hogarth's father was not successful as a business; as a result, Hogarth was forced to live a hard life without going to school. But perhaps the environment of coffee houses was familiar to Hogarth and in some way inherited the intellectual attitude of social criticism. And this attitude may eventually have been reflected in Hogarth's paintings. The relationship between coffee houses, novels, and Hogarth's paintings will be described in detail in the next chapter.

Now, let us take a look at some of the paintings that have marked Hogarth's turning points. The details of the work will be explained depending on the arguments in the following chapters, so we will now focus only on what is depicted.

South Sea Bubble, 1721 (Figure A)

Figure A is a work that made his name. It is a caricature of economic speculation, corruption and blind faith that actually happened between 1720 and 1721. In addition, it is also a work that depicts the origin of the bubble economy. The British government made a plan to set up a trading company called South Sea, grant trade privileges with South America's southeastern coast, and buy the bonds with its shares, because it issued too many bonds to earn war money and was struggling to pay interest. The company stimulates people's speculation. The stock price rose to £1,050 in just half a year when it was launched in January 1720. Stimulated by this incident, speculative companies were created one after another in the private sector, but they were bubble companies with no substance. However, after peaking in June, the stock began to fall and plunged to 125 pounds in December. In other words, the bubble burst, and ordinary investors who bought it at high prices lost a lot of money during the peak season, and a lot of things piled up. This is the summary of the incident called South Sea Bubble. (Window of world history) Other painters besides Hogarth also painted pictures of the incident, but his work attracted the most attention. Ronald Paulson, a researcher about him, praised Hogarth's work, saying, "This is the first time when an English artist has described South Sea Bubble".

The key words of this work are “honesty”, “self-interest”, “viciousness”, “honor”, “trade”, and “imitation” which attracted people’s attention.

A Biography of a Prostitute, 1732 (Figure B)

This painting is known as a masterpiece that openly appeals to the tragic social problems of the 18th century England, which depicts the process of a girl going up to London from the countryside, becoming a prostitute, and ruining herself. This painting has the following series; “Moll Hackabout, Arrives in London at the Bell Inn, Cheapside” (Figure B-1), “Moll is Now a Kept Woman, the Mistress of a Wealthy Merchant” (Figure B-2), “Mol, the Contract of Mistress is Terminated and Returned to the Common Brothel” (Figure B-4), “Mol, Bridewell Prison, Death from Syphilis” (Figure B-5), and “Mol’s Funeral” (Figure B-6).

After the publication of the biography of a prostitute, pirate disks became rampant. Therefore, in 1835, Congress approved the Hogarth Act, which is equivalent to the Copyright Act. With this opportunity, Hogarth’s reputation as a painter was stabilized and he gained a greater reputation for his subsequent works.

The Rake’s Progress, 1735 (Figure C)

It is a chronicle of the heroine Tom Lakewell who succeeds his father’s inheritance and is taken to a mental hospital as a madman after debauchery. The main character’s name bears the meaning of a prodigal (Lake means a prodigal). It consists of eight works: “Plate 1: The Young Heir Takes Possession Of The Miser's Effects” (Figure C-1), “Plate 2: Surrounded By Artists And Professors” (Figure C-2), “Plate 3: The Tavern Scene” (Figure C-3), “Plate 4: Arrested For Debt” (Figure C-4), “Plate 5: Married To An Old Maid” (Figure C-5), “Plate 6: Scene In A Gaming House”(Figure C-6), “The Prison Scene” (Figure C-7), “In The Madhouse” (Figure C-8).

A Contemporary Marriage, 1743 (Figure D)

It is a series of six paintings in which a count marries a rich merchant's daughter, but because of a political marriage, they do not love each other; but the husband finds out his wife's infidelity and commits a suicide. It consists of "All Engagement" (Figure D-1), "After Marriage" (Figure D-2), "Doctor's Examination" (Figure D-3), "Makeup Room" (Figure D-4), "Cheap Inn" (Figure D-5), and "The Death of My Lady" (Figure D-6).

Gin Lane (Figure E-1) and *Beer Street*, 1751 (Figure E-2)

Behind the scenes of the Industrial Revolution and the prosperity of the world, working-class people were physically and mentally driven by overwork. The only way to relieve that stress was to drink gin with high alcohol content, which was cheaply available. *Gin Lane* is a painting which depicts the scene where people are addicted to cheap gin. On the other hand, *Beer Street* depicts the scene when people in town are enjoying a healthy life, drinking beer. It can be inferred from the figures of clothes and bodies that they are belonging to the relatively rich class. In contrast to gin with high alcohol percentage, beer seems not harmful; the picture does not depict completely drunk people because beer was considered to be a healthy and domestically produced drink.

Chapter 2 Hogarth's works and Novels.

Coffee houses are indispensable for entering the world of England in the 18th century that was gradually getting multi-faceted. There are various opinions about the origin of coffee houses: Jacob opened in Oxford in 1651 and Greeks from Izmir opened around 1652; but it is thought that, whether it was first opened in Oxford or London, until the mid-17th century coffee houses were run by immigrants from the East Mediterranean. It is said that the number increased quickly, with 82 in London alone in 1663, hundreds in London as a whole in the 18th century, and thousands by 1730. ("Coffee House". Cited in *The History of Early Modern England*) Alcoholic beverages were not sold in the store, so they did not become a hotbed for immoral drunk customers. It is said that public opinion grew up here to curb the stagnation and corruption of aristocratic politics and lay the foundation for party politics. At that time, there were newspapers that were not popular enough to be distributed to each family; but social criticism, or journalism, which encouraged people to argue such political matters became more and more active, coffee houses providing a rational and normative space for such arguments. Among the people who wrote the controversial articles were journalists. Addison, Steele and Defoe, were active at the time. They continued to contribute their articles to the magazine called "Spectator". Some of these members eventually became novelists. (Ishizuka, p.94) According to *English Art*,

Hogarth's series of paintings is often compared to those of Henry Fielding and Samuel Richardson, who gained popularity at the same time. They all depict the "modern" world of aristocrats, gentry, and the middle-class, and show the weakness and foolishness of human beings who are tossed about by lusts and greed with turbulent plots. Hogarth's series was first made into oil paintings, and his goal was to make copper prints based on them and sell them in advance. In other words, Hogarth's works,

like novels, were delivered to the public as printed matter. He thus secured his own freedom without relying on aristocratic patrons. (pp. 95-96)

The commonality of printed materials is pointed out with a particular emphasis; however, what is more remarkable is that the theme of Hogarth's work is parallel to that of the novels satirically criticizing the contemporary society. The following is excerpts from *Robinson Crusoe's* opening:

I was born in the year 1632, in the city of York, of a good family, tho' not of that country, my father being a foreigner of Bremen, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade lived afterward at York, from whence he had married my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but by the usual corruption of words in England, we are now called, nay, we call ourselves and write our name, Crusoe, and so my companions always call'd me.

I had two elder brothers, one of which was lieutenant colonel to an English regiment of foot in Flanders, formerly commanded by the famous Coll. Lockhart, and was killed at the battle near Dunkirk against the Spaniards. What became of my second brother I never knew any more than my father or mother did know what was become of me.

Being the third son of the family and not bred to any trade, my head began to be fill'd very early with rambling thoughts. My father, who was very ancient, had given me a competent share of learning, as far as house-education and a country free-school generally goes, and design'd me for the law; but I would be satisfied with nothing but going to sea, and my inclination to this led me so strongly against the will, nay, the commands of my father, and other friends, that there seem'd to be something fatal

in that propension of nature tending directly to the life of misery which was to befall me.(p. 3)

It was published in 1719 as *The Life and Strange Surprising Adventures of Robinson Crusoe*. Starting with Robinson's birth, the opening of the novel explains that he eventually becomes a sailor, arrives on an uninhabited island, and builds his own life. Occasionally, residents of nearby islands have landed on the desert island, where prisoners of war are executed and cannibalized. Robinson rescues one of the prisoners and he names him Friday and makes him a servant. 28 years later, he finally returns to his home country. This work depicts about a young man born into a family of the middle class, living a turbulent life on a voyage. Robinson Crusoe is a fictional character. However, the story of Robinson Crusoe is reported to have modeled on the true story of Scottish navigator, Alexander Selkirk, who actually lived on an uninhabited island. And it is remarkable that various journals widely circulated this real story in the 17th and 18th centuries. And interestingly, Selkirk's unique experience was introduced in "Rogers's Journey", it was introduced in a newspaper by the London journalist Richard Steel in 1713.

Even if the medium is different, by the means of painting, Hogarth also based himself on newspaper articles about what actually happened. The incident of south sea bubble, for example, is a prominent example. In addition, Hogarth's paintings often depict the ups and downs of the middle-class people. You can see what Hogarth had in common with the novels of that time.

Hogarth's "*The Life of a Prostitute*" is a series of stories about a girl who comes to London to find a job and falls into the profession of prostitution. Moll becomes a prostitute and a mistress of a wealthy businessman, and then returns to normal prostitution after her contract with her lover being terminated.

Daniel Defoe's *Moll Flanders*, published in 1722, 10 years before Hogarth's *The Life of a*, depicts the turbulent life of Moll known as a famous pickpocket from childhood to old

age. Moll gets married with five men and has a mistress relationship with two men. Moll falls into the snatching business because of poverty and later becomes famous as a pickpocket. She is eventually captured and imprisoned in New Gate and sent to the exile colony of Virginia. Finally, she changes her mind and ends up spending peaceful days with her ex-husband there.

Hogarth's series of paintings and Defoe's novel have opposite endings, one tragic and the other comic; however, they have many things in common, such as criminal behavior in London and having an adultery relationship with a man apart from marriage. Perhaps, Hogarth might have referred Defoe's image of socially corrupted pickpocketing woman for a social caricature.

Chapter 3 The Reconsideration of *Gin Lane* and *Beer Street*

In this chapter, I would like to reconsider *Gin Lane* and *Beer Street* based on the contents of the previous chapter. The former depicts people who become irrational and degenerate after being invaded by gin, an outpatient liquor. If you look at Hogarth's autobiographical notes and advertisements in newspapers at that time, you can see that the pair of these two works were sold cheaply to help them improve their bad habits of drinking.

Here, I'd like to take a look at the history of gin in the UK by referring to an article on the website, "The Interesting History of Madness of Gin, the Most Popular Drink in Britain". The origin of gin is unclear, but records show that monks in Italy made distilled liquor from juniper berries in the 11th century. In the 17th century, distillates made from juniper berries became popular in Holland as medicinal wines with antipyretic effects. It was brought from the Netherlands to England by British soldiers, and it was called gin, which eventually spread to the general public. In 1689, William, Duke of the Netherlands, ascended the throne as King William III of England, and the role of gin as a medicinal drink changed dramatically. William III banned the import of brandy from France because of his bad relationship with France. As a result, the tax on gin, distilled liquor had been reduced and gin could be produced without a license. Britain was entering into the "Gin Craze" era. In other words, gin, which was cheap and high in alcohol content, spread quickly among workers and ordinary people, and many people were ruined by this alcohol. In the 1730s, there were about 7,000 gin dealers in London alone, and some dealers sold gin illegally. Drinking gin became a major social problem, with a growing sense of crisis that gin would destroy London. Gin had driven people to ruin to the point of being nicknamed "Hothev'sruin." This era of "Gin Craze" was ended by the 1751 Gin Act, which banned retailing, and by the spread of tea and the rising prices of gin.

In response to this tragic social situation, the then magistrate Henry Fielding published an article called "An Enquiry into the Causes of the Late Increase of Robbers" (1751). The document is thought to have influenced the production of Hogarth's paintings. (Odajima, 2020)

Although both had the same purpose, as Paulson points out, Fielding's documents reached only the middle class at best, but Hogarth's works attracted the attention of a wider class of people because they were posted in bars and coffee houses. Hogarth's pair of works, *Gin Lane* and *Beer Street*, is said to have been influenced by the prints of Pieter Bruegel, a popular painter in Netherland in the 16th century, *Fat Kitchen* and *Thin Kitchen*. However, by comparing these two works with Hogarth's previous works, I think I can get more to the heart of the work.

These two works differ in some ways from previous ones. The first point is that they were made on the premise that they were posted in stores and the streets of towns. They were produced with the intention of being pasted, so they were depicted in smaller-scale scenes than previous series. The second point is that they were made into a pair. They are not a series that makes you feel the flow of time, so it makes you feel like it is happening in each place at the same time. As shown below, the two have been considered to be showing a contrast.

It is a caricature to say that drinking beer makes everyone live in peace, and drinking gin makes people miserable. Gin was cheap and it had high alcohol concentrations. In addition, inferior products were introduced to increase the alcohol content. And beer was taxed so high that the poor could not buy it. *Beer Street* contains the message that hard work and drinking beer will make you happy. On the other hand, *Gin Lane* shows that poor people can only drink gin, and that they get drunk easily because of their high alcohol content; not only can they relieve their daily worries, but also the habit of escaping from drunkenness.

In other words, *Beer Street* and *Gin Lane* clearly show the contrast between richness and poverty, living and death, and it is often interpreted that workers who drink gin are portrayed as the social evil. This interpretation can also be obtained by reading the following poems in each picture.

Gin Lane

Gin, cursed Fiend, with Fury fraught,
Makes human Race a Prey.

It enters by a deadly Draught
And steals our Life away.

Virtue and Truth, driv'n to Despair. Its Rage compells to fly, but cherishes with hellish
Care. Theft, Murder, Perjury.

Damned Cup! that on the Vitals preys. That liquid Fire contains,
Which Madness to the heart conveys, And rolls it thro' the Veins.

Beer Street

Beer, happy Produce of our Isle

Can sinewy Strength impart, And wearied with Fatigue and Toil Can cheer each manly
Heart.

Labour and Art upheld by Thee Successfully advance, We quaff Thy balmy Juice with
Glee And Water leave to France.

Genius of Health, thy grateful Taste Rivals the Cup of Jove, And warms each English
generous Breast With Liberty and Love!

Indeed, it is inevitable to interpret *Gin Lane* as a cruel portrayal of the gin-drinking world and, on the contrary, *Beer Street* as an optimistic portrayal of the beer-drinking world because it was created for a campaign to curb gin consumption. However, I think it can be interpreted differently because, as we have seen, his works have many stories that depict the miserable condition of the middle-class people. I even feel uncomfortable when people in the class who can afford to buy beer look happy. It is no wonder that the beer market represents happy places only at a face value.

Let's take a look at each picture from now on. First of all, it is *Gin Lane*.

The scene is set in a poor cave in St. Giles in Westminster, where there were many gin shops. The most eye-catching part of this work is probably a drunken woman sitting on the stairs. Most of the clothes she wears are torn and her skin is exposed. She has not even got her hair done. In addition, black spots on her legs indicate symptoms of syphilis, suggesting she is a prostitute. She was so unconscious that she did not even notice her baby falling down the stairs. The man beside the woman is thin enough to expose her ribs. It looks more like a mummy or

skeleton than a human being. There is a black dog standing beside it, which is said to be a symbol of near death. If you look to the other side of the man, you will see a stone building. The word, “S.GRIPE PAWN-BROKER”, is written at the entrance, indicating that it is a pawnshop. The shop looks obviously stronger than other structures. On the right side of the wall is a woman holding a baby and feeding him something to drink. It can be inferred from the shape of the glass that it is gin, not milk. In front of the hut, two girls in hats are drinking something with glasses, but since they have the same shape as before, it is also considered gin. In the center of the picture is a man walking happily with his child skewered. To the left of the man is a woman who is about to be placed in a coffin in the middle of the square. The baby lying beside the coffin is probably the woman’s child. It can also be said that the buildings in the town collapsed, expressing the collapse of the town and the mental and physical collapse of the people. What is even more frightening is that it depicts not only Hogarth’s delusions but also what actually happened. It can be said that it is a Hogarth-like work that seeks reality and preaches morality.

Next, let's take a look at *Beer Street*. The stage is the corner of a thriving city. Many of the people depicted in the lower half enjoy beer with jugs in their hands. Two large men have things like work tools. One man is catching a skinny man dressed in black. On the right is a woman carrying a basket full of fish on her head. From the shape of the container in hand, it is presumed that the contents are beer. Two women are looking at a piece of paper on which something is written. It depicts a painterly figure climbing up a ladder and drawing a sign. This will be discussed later. Let’s see the exterior of the building; most of the buildings are stable, but there is only one building that is beginning to crack and collapse. It can be inferred from the tilted sign that it is a pawnshop. It could not be wrong because the same word is written on the door.

We have looked at the details of both pictures, and here are a few things that bother us. The first is the painter who painted the signboard. If you look closely at the sign, you will see how gin is distilled. It also hangs in the shape of a bottle of gin. Also, what is noteworthy

is the figures of the men depicted in the lower left corner. It can be said that having a plump body means that you have enough money to avoid food problems, but it is impossible to say that you have a healthy body. If you turn it upside down, you can guess that the person is not moving much.

In the light of Hogarth's painting of *Gin Lane*, there is something interesting about gin drinking at the beginning of Robert Stevenson's *Dr. Jekyll and Mr. Hyde* (1886):

Mr. UTTERSON the lawyer was a man of a rugged countenance, that was never lighted by smile; cold, scanty and embarrassed in discourse; backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable. At friendly meetings, and when the wine was to his taste, something eminently human beamed from his eye; something indeed which never found its way into his talk, but which spoke not only in these silent symbols of the after-dinner face, but more often and loudly in the acts of his life. He was austere with himself; drank gin when he was alone, to mortify a taste for vintages; and though he enjoyed the theatre, had not crossed the doors of one for twenty years. But he had an approved tolerance for others; sometimes wondering, almost with envy, at the high pressure of spirits involved in their misdeeds; and in any extremity inclined to help rather than to reprove. "I incline to Cain's heresy," he used to say quaintly: "I let my brother do to the devil in his own way." In this character it was frequently his fortune to be the last reputable acquaintance and the last good influence in the lives of down-going men. And to such as these, so long as they came about his chambers, he never marked a shade of change in his demeanour.

In this scene, it is described that Dr. Jekyll's lawyer, Mr. Utterson, enjoys wine at meetings with friends, but is abstinent in his daily life and usually drinks cheap gin. By the time the novel

was written, the era of destructive gin may have already passed by the enactment of the gin law. However, gin is still portrayed as a cheap ordinary drink, which is usually drunk by a relatively wealthy lawyer who can enjoy high-quality wine. It has been considered that gin belongs to workers and beer belongs to middle-class people. In the case of Hogarth's paintings, *Beer Street* is a peaceful image of middle-class people. However, I think it is impossible to draw a clear-cut line simply. On the surface, *Gin Lane* tragically reflects the destructive power of gin, and it reflects the reality of society, but considering Hogarth's satire, it may be interpreted as his message that the shadow of destruction may be creeping on to the beer district. In this sense, while Hogarth's paintings play a role as a satire on the whole society. The satire on human beings with larger perspective looms large.

Conclusion

This paper reviews the relationship between *Gin Lane* and *Beer Street*, a pair of works by the British painter William Hogarth, based on his half-life and other works. I think that I could only see what I could not see by comparing them with his other works. This paper has also tried to consider not only Hogarth's own works but also the genre of novels that occurred at that time. I have presupposed that Hogarth's paintings and novels share similar creative themes which the contemporary society revealed to people's eyes.

In the first chapter, we have touched on Hogarth's half-life and his works. We have supposed that knowing his background and experiences would change the way he constructed his works. Perhaps because of his poor childhood, he mainly dealt with contemporary moral subjects. A series of his works depicting the demise of middle-class people became popular among people at that time. In addition, such caricatures were created not only for those of the time but also for the people of the future to enjoy and learn.

Chapter 2 has examined the relationship between Hogarth's paintings and literary works. At the first glance, writing and painting seem to be two polars. However, they both have many similarities, such as the fact that there were works based on actual events and that they became popular with the development of printing technology.

In Chapter 3, we have reconsidered *Gin Lane* and *Beer Street*, which belong to the latter half of Hogarth's career. One is tragic and the other is optimistic, so it is often seen as a contrasting work. Judging from the trend of his works, however, I think that *Beer Street*, which seems to depict a healthy world, also contains a tragic message.

Everyone has their own way of appreciating paintings. Whether you pay attention to the brush touch and expression techniques, or to imagine the world of the work from the objects and scenes depicted, there will be no fixed rules. As discussed in this paper, I think it is one of the enjoyable ways to look at the author's background and other works to find his interpretation. It is up to the author to express what he says, and it is up to the viewer to think about what he sees.

Illustration

South Sea Bubble (1721) (Adapted from MUSSEY)



Figure A

Harlot's Progress (1732, The British Museum, Adapted from MUSSEY)

Moll Hackabout Arrives in London at the Bell Inn, Cheapside



Figure B-1

Moll is now a kept woman, the mistress of a wealthy merchant



Figure B-2

Moll, an Ordinary Prostitute again, Losing a Lover Contract

Moll Spreads Hemp at the Bridewell Prison



Figure B-3

Figure B-4

Moll Dies of Syphilis

Moll's Funeral



Figure B-5

Figure B-6

The Rake's Progress, (1732-1735, The British Museum, Adapted from MUSSEY)

Plate 1: The Young Heir Takes Possession of The Miser's Effects, Engraving



Figure C-1

Plate 2: Surrounded by Artists and Professors



Figure C-2

Plate 3: The Tavern Scene



Figure C-3

Plate 4: Arrested for Debt



Figure C-4

Plate 5: Married to an Old Maid



Figure C-5

Plate 6: Scene in a Gaming House



Figure C-6

Plate 7: The Prison Scene



Figure C-7

Plate 8: In the Madhouse



Figure C-8

Marriage A-la-Mode (1745, National Gallery, Adapted from omochi-art.com)

1: *The Marriage Contract*

2: *Soon after Marriage*



Figure D-1



Figure D-2

3: *The Inspection*

4: *The Toilette*



Figure D-3



Figure D-4

5: *The Bagnio*

6: *The Lady's Death*



Figure D-5



Figure D-6

The Four Stages of Cruelty (1750-1751, National Western art Museum, Adapted from <https://www.webl.io.jp>)

First Stage of Cruelty

Second Stage of Cruelty

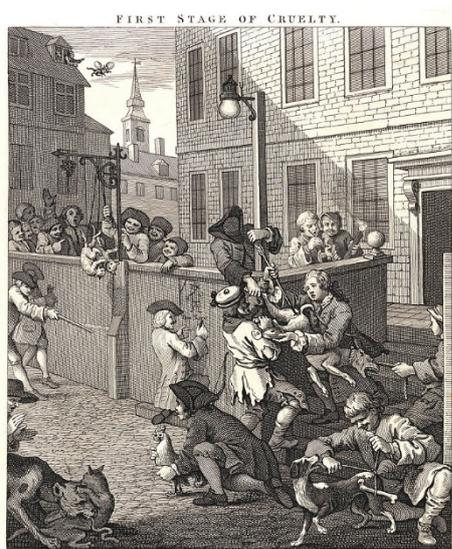


Figure E-1



Figure E-2

Cruelty in Perfection

The Reward of Cruelty



Figure E-3



Figure E-4

Gin Lane (1951, The British Museum, Adapted from omochi-art.com)

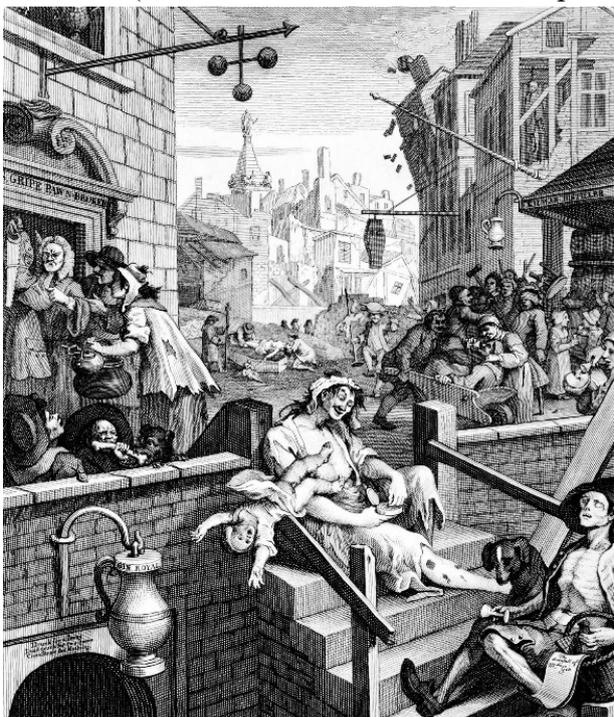


Figure F-1

Beer Street (1951, The British Museum, Adapted from omochi-art.com)



Figure F-2

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2021 HIROSAKI GAKUIN UNIVERSITY ENGLISH SPEECH CONTEST

Satsuki Ogasawara, Freshman

I think cross-cultural understanding is essential in modern society of globalization. Globalization is not enough to understand foreign languages, it is necessary to understand cultures and customs in different countries. Also, if we don't know our own country well, we won't get to realize the difference between other countries. So if we do not understand these things, I thought that it can be the cause of trouble.

Here are two examples. The first one is to take pictures at a prohibited place. In Japan, there are places where photography is prohibited. Now that the selfie has become a normal thing, there are some people who take pictures where we visit everyday. That's exactly what I was doing when I went abroad. If you go to a place you have never been to, you will want to take a picture of there. But in places where filming is prohibited, we must follow the rule, so we need to understand about these things.

Secondly, as you all know, there is a difference in tap water. There are only 15 countries in the world who can drink tap water, most countries can't drink tap water as they are. So, they buy mineral water or filtrate the water of impurity. But, I went abroad when I hardly understood about cross-cultural understanding, I just drank the tap water as it was and got stomach ache a few hours later. Therefore, using what should be "fun time" to have an stomach ache. My plans were ruined..

I thought it is really important to understand the difference like these two examples as if not to cause trouble. Also thought, it would be a good subject to educate different cultures in middle school and high school classes to raise global people. So, the school should take this class. That's all. Thank you for listening to my speech.

Yuriko Kudo, Sophomore

Culture is the values and ideas and customs that I gained through the environment in which I was born and grew up. Since each person has been born and raised in different environments, I believe that cross-cultural understanding is not to look at one's own culture or thoughts based on it, but to accept the culture and thoughts that others have. In today's globalized world, if we don't understand different cultures, we can cause conflicts. For example, ethnic and religious wars such as the Kurdish-Turkish conflict, the Afghan conflict, and the Algerian civil war are caused by differences in their political ideas and ethnic ideas. Denying multiculturalism and respecting all cultures equally rather than attacking them allows for smoother communication. However, because it is a culture, it is not to admit anything. For example, there is a culture called "Eijigoroshi". "Eiji" is "a baby or child who has just been born". There is a culture in the world that kills these babies and children. It is said that there are various reasons for this, such as economic reasons and religious reasons. There are other problems such as "polygamy". "Polygamy" is a system that allows a man to have a large number of women as wives. It is a culture that has been widely recognized for a long time, mainly in Africa. This is likely to be a moral and ethical issue. If this system were to be introduced in Japan, it would be inevitable that many people would criticize it. In this way, if any culture is recognized equally, there will naturally be people who can't accept it. Others criticize the loss of identity if culture is viewed as too equal. We live by comparing the cultures of our own countries and other countries. At that time, we are conscious of identity. If we are not allowed to compare cultures and accept every anything, our "identity" becomes diluted. We don't have to accept all the differences, but we believe that unnecessary conflicts can be avoided if we recognize others as different from ourselves. In addition, with the increasing opportunities for contact with different cultures due to globalization and the spread of the Internet, it is possible to compare with the other person's culture by objectively understanding the background such as "Why do Japanese value courtesy?" and "Why do Japanese people strictly guard?" and it can also be a clue to read the other person. In that

sense, intercultural contact is an opportunity to re-recognize the identity of the Japanese people, "What are Japanese?" If we are Japanese, the "invisible culture" accumulated in our memories such as "courtesy", "play and drink", and "reading the air" is dangerous whether we, who are Japanese, understand correctly. "Natural" and "Belief" are difficult for one to notice, but it can afflict others and oneself. Therefore, "multicultural understanding" requires not only understanding the invisible culture of others, but also objecting oneself and observing "self-concept". Finally, all cultures have value, so there is no superiority or inferiority there. On the other hand, if the idea of recognizing the diversity of this culture has gone too far,

It is also necessary to understand that various evils will come out.

2021 卒業生卒業論文概要

伊藤 美羽 デイヴィッド・オグルヴィの広告から読み取る広告手法

この論文では、広告の父であるデイヴィッド・オグルヴィによるソフトセルの広告手法を明らかにする。

広告手法は大きく分けて、商品やサービスの特性をアピールし、購入をひたすら訴える「ハードセル」と商品・サービス全体を取り巻くイメージを訴求する「ソフトセル」の2つの手法がある。1900年代はハードセルが主流だったが、オグルヴィはソフトセルの手法で数々の広告を出し、広告業界に大きな影響を与えた。

オグルヴィの7つの広告を取り上げ、どの広告もオグルヴィが広告で訴えるイメージに重点をおいていることに気づいた。また、インパクトのあるヘッドラインとブランドイメージを植え付ける写真の組み合わせで、読者の目を惹くような特徴も見られる。オグルヴィは消費者が広告を見てどこに目を向けるかなどの市場調査をもとに広告キャンペーンを手がけた。彼はその時代のだれよりも市場調査を行い、広告史に名を残し広告の父として現代の広告のプロトタイプとなっている。

大澤 慈子 **Changes to the thinking for English education in Japan**

My thesis analyzed how Japanese English education has affected people in each era from the Edo period, when English education began, to the present when various reforms have been carried out. Education reform has been carried out in Japan in recent years. Looking ahead to the 2020 Tokyo Olympics and Paralympics, the Ministry of Education, Culture, Sports, Science and Technology made efforts to improve English proficiency, which is an international common language, by reforming English education in elementary schools, junior high schools, and high schools. English education reform began with the decree, but due to the spread of the new coronavirus infection, schools are forced to take measures to cancel classes, and it is essential to maintain a social distance and wear a mask in daily life. Under such circumstances, my thesis ends by focusing on how lessons might be developed and what will happen in the future to English education in Japan.

小川 倅平

The History of Working in Britain

16世紀、宗教改革が起こった。国教が移り変わり、教会の様子や習慣などが大きな変化を遂げた。

第1章では、カトリックの時代について取り上げている。農業が主であり、村落共同体全員が共同作業を行っていた。当時は団体として生計を立てていた。また、救貧院は、慈善ハウジングを困難にある人々に提供するコミュニティである。このときは、人々がお互いに助けあっていた。しかし、その助け合いの精神は消えてしまう。

第2章ではプロテスタントの時代について供述している。この時代は働くということが第一であった。囲い込み運動で、土地を羊に食われた農家たちは浮浪者となり、社会的に悪影響を及ぼした。後にエリザベス救貧法ができ、彼らは労働を強いられ、働かないと鞭打ちにされたり留置所につながれたりした。また、労働能力があるにも関わらず働く意思のない者を排除することを目的としたワークハウステスト法も実施された。そして、労働を強いるこのスタイルは、産業革命でピークに達する。

そして第3章で現代について見ている。社会的に弱い立場にある人々を保護する法律により、イギリスの働くという精神は徐々に薄くなる。今では、店は夕方に閉まることが多い。このようにかつての働き過ぎたイギリスの反動として、いまのゆったりとしたイギリスがあると考えられる。

奥崎 陸 『釣魚大全』から読み取る作者アイザックウォルトンが求めた瞑想とは

本論文では、今回主に取り扱う『釣魚大全』を執筆したアイザックウォルトンがどのように瞑想と釣りを融合させたのかというところを明らかにしていくものである。それを明らかにしていくにあたって、本論では最初に作者アイザックウォルトンの生涯、次に『釣魚大全』の概要と登場してくる詩について、さらに釣りの仕方や環境について詳しく述べていく。結論として、アイザックウォルトンは瞑想せざるを得ない状況で瞑想をしていたという結論に至った。というのもアイザックウォルトンは二度結婚していて、どちらの妻にも先に旅立たれ、子供も幼少期にほとんど亡くしてしまったり、内乱に巻き込まれ、中心に住んでいたウォルトンは故郷に疎開をせざるを得ない状況になったりと不幸な人生であった。そこでウォルトンは趣味である川釣り、現実世界からは分断され、閉鎖的な空間で行われる釣りに瞑想を求めたことは自然なことだったのではないかと感じる。

What is the relationship between Spider-Man, one of America's comic book heroes, and modern American history? The term Spider-Man here refers to a hero with spider abilities who appeared in the 1960s.

Therefore, in order to clarify the relationship between Spider-Man and contemporary American history, this study used seven films from 2002, when the first Spider-Man film was released, to 2019 to examine the changes in the way heroes and their enemies were portrayed and the wars and conflicts that occurred during that time period.

The first chapter uses Spider-Man directed by Sam Raimi, the second chapter uses The Amazing Spider-Man directed by Marc Webb, and the third chapter uses Spider-Man directed by Jon Watts to examine the way heroes and their enemies are portrayed.

As a result, the hero image and the enemy were clearly and distinctly depicted in the years when wars and conflicts occurred, but as conflicts ceased to occur, it gradually became difficult to distinguish between internal good and evil, and in recent years it has become visually unclear where the enemy is.

熊木 寧々

「英語と日本語における失語症」

失語症とは、脳病変によって出現する後天的な言語障害であり、代表的な失語症のタイプにはブローカ失語とウェルニッケ失語がある。ブローカ失語は、他者の発言を理解することができるが、自ら話す際は流暢に話すことができず文法の間違いが多くみられる。それに対してウェルニッケ失語は、他者の発言を理解することが難しい。流暢に話せて文法の間違いが少ないが、その発言には意味が伴っていないことが多い。

言語に関する様々な能力がそれぞれ脳の各部位に局在しているという考えを局在論と呼ぶ。また、失語症は言語だけではなく、知能あるいは脳全体のことばの処理に関するものが障害されて起こるといふ、局在論を批判する考えを全体論と呼ぶ。本研究では、ブローカ失語とウェルニッケ失語の症例に焦点を当てて調査を行なった。その結果、それぞれの失語症が言語能力の異なる側面に障害を生じさせていることが明らかになった。この点から、本研究では、局在論の妥当性が高いと主張した。

The purpose of this paper is to clarify Grant Wood's thoughts in his paintings. In Chapter 1, Grant Wood's life from 1891 to 1942 will be treated by dividing into three periods: his early life from 1891 to 1919, his life in Europe from 1920 to 1928, and his life till death from 1929 to 1942. In Chapter 2, Wood's paintings influenced by the Great Depression will be treated. It was observed in this chapter that the policies of the U.S. government during the Great Depression saved many artists including Grant Wood. In Chapter 3, compared to Wood's paintings before 1929 and after 1929, his style changed greatly due to his search for his style in Paris and the impact of the Great Depression. It was observed in this chapter that he found his own style of painting by focusing on the native people and landscapes of the Midwest. In conclusion, Wood's paintings are unique but realistic, focusing on the Midwest, and his involvement in the government's policy has contributed to the revival of American art. From now on, Grant Wood should be widely known, because he found his style in the native people and landscapes of America.

同性愛の歴史は古代ギリシアがはじまりであり、そこから現代に至るまで絵画や文学において同性愛が綴られてきた。我々に馴染みのある聖書においても、同性愛に関する記述がされている部分がある。そこで、イエス・キリストも同性愛者であったのではないかという問題点を挙げ、論文を書いた。

第1章では、古代ローマ時代における同性愛について述べた。ローマにおいて同性愛は多くみられたものであり、少年愛が一般的にみられた時代であった。

第2章では、キリスト教が同性愛に対して否定的になるきっかけである、ホモフォビアの広まりについて述べた。ホモフォビアのはじまりはユダヤ教であり、そこから多くの人々の考えによって広まりをみせた。

第3章では、イエス・キリストは同性愛者であったかどうかという問題点を提起し、絵画や文学からその関係性を考察した。問題点の結論として、イエス・キリストも同性愛を嗜んでいたと考えられるという結論になった。

同性愛は古代から現代まで存在し続けており、同性愛を許容する風潮は絶えることはなく、歴史に隠れるようにして現在まで存在し続けている。人々が同性愛を許容する傾向にあることは古代から変わらず現代まで続いている。

近年、グローバル化が進み、若者はこれまで以上に外国の作品を目にすることが増えた。その中でも、目にする機会が多い作品の一つとして海外映画が例に挙げられる。海外映画を鑑賞する際、多くの視聴者は吹き替え版や字幕版を利用する。吹き替えや字幕はどちらも翻訳を通して視聴者に作品を理解しやすくさせるものだが、よく観察してみると吹き替えと字幕では翻訳された表現が異なる場合があることに気が付く。どちらも同じ目的のもとに翻訳されているにもかかわらず、なぜ吹き替えと字幕の間に違いが生じるのだろうか。本研究ではその謎について考察する。本研究では、まず、先行研究を用いて字幕と吹き替えの表現にどのような違いがあるのかを説明する。具体的には、字幕の方が吹き替えより文字数が少ないこと、翻訳形態として省略の割合が高く、直訳や追加の割合が低いことを示す。そして、次に、そのような違いが生じる理由について、字幕に課せられる制約の観点からの分析を示す。具体的には、字幕の特徴について整理し、字幕に課せられる制約について説明を行い、字幕には「1秒4文字ルール」という制約があるために文字数が制限されるが、吹き替えにはこの制約がないため字幕のような字数制限は起こらない、ということを実証する。そして最後に、映画「Enchanted」を用いて、いくつかの例を分析する。具体的には、字幕翻訳は、字数の制約があるため、削除や言い換えなどを用いて短い端的な表現に翻訳されていることを分析する。

Everyone will imagine the music genre when people heard the word “Hip-Hop”. However, street fashion is said to be the biggest changing topic in the Hip-Hop culture for over 40 years since the culture was born, not music. First, Hip-Hop culture was alienated from people, but it is accepted for about over 40 years partly thanks to street fashion influence, and became one of popular culture in the world now. It is important to talk about Hip-Hop culture because clothes are essential for our life. All of elements of Hip-Hop culture are linked to street fashion.

This paper reviews 4 elements: DJing, MCing, Breakdancing, and Graffiti art of Hip-Hop culture and connection with fashion, and the history of street fashion and changes of trends. The purpose of this study is thinking about street fashion future and how pass it down the generations.

Street fashion was born in street by young people, and they wore and made clothes they wanted, not hung out on trend style by fashion industry. Therefore, street fashion is unique,

free, and able to embody personality. This is the most interesting point of street fashion and the reason I wanted to research it. This thesis analyzed the importance of individuality and freedom.

鈴木 滋

「詩の鑑賞とは何か」

本論文では「詩の鑑賞とは何か」という問題について論じた。第一章では、詩とはどういうものなのか、それを概観した。詩とは古い歴史を持つものであり、様々な種類、形態を持つことを見た。第二章では、詩を鑑賞する上で、解説というものが本質的なものではない、ということの理屈及び具体例を用いた説明を行った。詩を鑑賞する態度は、大別して2種類ある。一つは、解説を用いて、詩を理解していこうとする立場。もう一つは、言葉をそのまま受け取り、何かを感じようとする立場。そして、本論文では、前者の立場が、詩を鑑賞する上で本質的なものではない、ということの説明した。なぜならば、詩とは理解するものではなく、味わうものだからである。理解するとは、ある言葉を別の言葉で置き換えることであるが、それを詩句に適用することはできない。詩においては何よりもその言葉が大事なものであって、置き換えられた言葉はその詩と本質的な関わりを持たないからである。そして詩の解説とは、詩を別の言葉で置き換える作業であるから、詩の鑑賞において不適切な態度なのである。この考えをはっきりさせるために、T.S.エリオットの、‘The Love Song of J. Alfred Prufrock’と、中原中也の「一つのメルヘン」に対する批評を検討した。最後に、第三章では、これまで述べてきたことを踏まえて、詩の鑑賞とは何か、ということについて書いた。詩の鑑賞とは、詩を味わうことであり、つまり言葉を味わうことである。そしてこのことを考えるために、「言葉」というものについて考えた。私たちは普通、何かを伝えるために言葉を使う。言い換えれば、その言葉が持つ意味にのみ着目している。しかし、言葉というものにはもっと奥深いものがある。それは「語感」である。言葉を味わうとは、その言葉の意味を知ることだけでなく、語感を感じ取ることをも意味している。そして最後に、「言葉を味わう」という行為の、より本質的な定義について述べた。意味を知り、語感を感じ取るだけでは足りないのである。言葉を味わうとは、その言葉に愛着を感じることである。別の言い方をするのであれば、言葉に愛着を感じるとは、その言葉にある種の所有感を抱くことであり、その言葉を自らの言葉として感じるということである。つまり、「詩の鑑賞」とは、詩句を自らの言葉として感じ取ることができるかどうかにかかっているのである。

イギリスの正式名称をご存知だろうか。「グレートブリテン及びアイルランド王国」に所属する北アイルランドは、今日に至るまでに様々な歴史を経験してきた。イングランド、ウェールズ、スコットランドとともに連合王国を構成する北アイルランドはアイルランド北東部を占めている。一般的にアイルランドはカトリックの国として知られているが、イギリスからやってきた人々が多い北アイルランドでは、プロテスタント住民が多数派となっている。未だに北アイルランドでは、この歴史に基づいた紛争が続いていて 2021 年 4 月には当時の状況を振り返って、北アイルランドでは連日暴動があったと BBC によって報道された。

そこで本論文ではこのアイルランド問題を考察することにした。第一章では歴史から考察し、南北の対立はずっと緊張状態にあったわけではないことがわかった。第二章では、『ベルファスト 71』という映画を通して、どのような描写がされているのかについて考察した。第三章では、当時の北アイルランド問題を取り上げている楽曲をもとにどのような願いが込められているのかを考察した。歴史を語る材料は残されているが、事実を通してだけでなく、実際に当時を生きた人々が残した作品を中心に考察することで、よりリアルな思いや、願いを感じ取ることができた。

田川由紀子「英語の前置詞と日本語の格助詞を比較したそれぞれの相違点は何か」

本論では、英語の前置詞と日本語の格助詞の比較に関する議論を行っている。2 章では英語の前置詞と日本語の格助詞の基本的な分類をしている。初に日本語の格助詞を 7 種類に分類していて例を挙げながらそれぞれの説明をしている。その後英語の前置詞の種類を述べて例を挙げながら説明している。そして、第 3 章では、動詞と目的語との結びつきに関して英語の前置詞と日本語の格助詞の違いを述べて、それぞれの対応を説明している。本語では動詞とその目的語を結びつけるために特定の助詞が用いられる。小川 (2009) によると、特に助詞は「ヲ」「ニ」「ト」の頻度が高いことが分かった。英語の場合、動詞の直後に直接目的語を置く方法と、動詞と目的語の間に、前置詞を介入させる方法があり、後者の場合、非常に多くの種類の前置詞が用いられることが判明した。また、第 4 章では、格助詞「～ニ」とそれに対応する前置詞のさらなる分析を行っており、例を挙げながら説明している。最後に、英語の前置詞と日本語の格助詞を比較した結果、前置詞に比べて格助詞の分類は非常に大雑把であることをまとめた。

津川 莉愛

日英間で生まれる翻訳の差

Translation is the replacement of a sentence spoken or written in one language with another. For translation, it is necessary to read the content of the original text accurately and paraphrase the content in another language without damaging the meaning and content as much as possible. However, it is difficult to translate between languages that are not culturally and historically similar, such as Japanese and English, in exactly the same sense. In this paper, we will investigate Japanese expressions that make you feel uneasy by translating, whose meaning is lost or affected.

First, Chapter 2 gives an account to what are lost when translating from Japanese to English, focusing on onomatopoeia, role language, and haiku. Next, Chapter 3 explains how Japanese dialects are translated into English, using the Osaka dialect as an example. Then, Chapter 4 explains that greeting expressions differ in their meaning between different languages.

As a result of research, even if we do our best to translate between languages with different cultures and histories, there will always be a "difference" in translation. Nevertheless, the work of translation is responsible for accurate communication between different cultures, and so we should try not only to transfer a language to another one, but also to understand and minimize the difference in meaning between languages. It is also necessary for listeners and readers to make an effort not to misunderstand.

小野 葉月

子どもと大人で、第二言語としての英会話において到達点に差が生じるのは何故か

近年、英語をネイティブスピーカーのように話したいと考える日本人は増えている。グローバル社会の発達にしたがって、社会における英語能力の重要性は増しており、特に、社会人の英会話に対するニーズは非常に高まってきている。しかし、ネイティブスピーカー並の第二言語能力を習得できる成人の学習者は、実のところ社会の5%にすぎない (Selinker、1972、中村訳、2000、p.19)。

また、一般的に子どもと大人で第二言語の最終到達度を比べた際、大人の方が子どもより第二言語学習に関して不利だとも考えられている。それは脳の成熟に伴うメカニズムの変化によるものが大きい。

そこで、本稿では、第1章で脳のメカニズムがどのように変化しているのかを年齢と関連付けて説明する。そして、第2章では大人の第二言語学習者でも最終到達度が高くなりやすい要因をまとめ、有効な学習法を調査する。最後に、第3章で

は日本の臨界期を過ぎた中学・高校の学校の英語の授業に焦点を当て、主に英会話能力向上のためにどのような教授法が有効であるかを考察する。

平田 嘉洋

The slang in the video games

この論文ではビデオゲームにおけるスラング、そして人々がゲームをプレイすることによって新しい英語のスラングを学ぶべきか、この二つをテーマに研究を進めていくものである。本稿では三つのチャプターによって調査を行っていく。一つ目のチャプターではスラングのタイプとコミュニケーションについて、英語スラングを用いたオンラインビデオゲームコミュニケーションと、チャットコミュニケーションテキストストリーミングの影響を示すことで調査していく。二つ目のチャプターでは英語のビデオゲームスラングが生成される詳細を、バグや不具合といったゲームの仕様、そして今日頻発しているチートの問題に絡めて記述していく。バグやチートなどを題材にしたスラングが生まれることもある。三つ目のチャプターでは、より広義でユニークな意味を持ったビデオゲームのスラングを、英語のみならず世界的な誕生にフォーカスして調査する。海外発と日本発の二つのスラングをここでは取り上げる。さらに、ビデオゲームスラングの誕生にはInstagramやTwitterなどのSNS、そしてニコニコ動画などの動画サイトの存在がある。以上の三つのチャプターを通して、英語のビデオゲームスラングがどのように生成されるか、どのような問題が関わっているか、そしてそれらはどのようにして世界に浸透し、多くの人々の学ぶところとなるかを調査する。これらビデオゲームスラングの日々の誕生とSNSの存在によって、人々は日々英語のビデオゲームスラングを学べる機会がある。これらのスラングをビデオゲームをプレイすることで楽しく学んでいけることを筆者は願う。

福士 海

俗語の言語学的特徴

俗語は一般的に広く使われているが、俗語が持つ言語学的特徴についてはあまり知られていない。本論では、様々な角度から分析を行い、俗語の言語学的特徴について検討した。

具体的には、2章では、俗語はインフォーマルな場で使われ、親しみや仲間意識を強める効果があることがわかった。3章では、俗語は省略表現や端的な表現も用いることがあり、この表現形式がSNSによる伝達手段を用いる若者世代にとって有用であるために、その手段が頻繁に使用されていると考えられる。さらに、コ

コミュニケーションを可能な限り簡潔に行いたいという言語使用の経済性も、省略表現や端的な表現が多く用いられるようになる原因の一つと考えられる。4章では、日本語と英語の俗語については、共通点として省略や頭字化されたものが多いこと、相違点として表記方法の種類によって表現できる俗語が変わることがわかった。

俗語は、話し言葉でも書き言葉でも容易に使用され多くの人に親しまれているため、相手との距離が縮まり、関係性を豊かにすることができる。このようにコミュニケーションの手段として有用な俗語は今後さらなる研究が望まれる。

松岡大成 **A Consideration of *Gin Lane* and *Beer Street*: In the light of Hogarth's Paintings and Contemporary Novels**

本論文では、イギリスの画家ウィリアム・ホガースの作品の一つである『ジン横丁』と『ビール街』の関係性についてのこれまでの考察を、彼の半生や他の作品からわかった傾向を基に再考した。絵画を鑑賞する際に技法や色彩、全体像に注意を向ける人が多いことだろう。しかし、作品が生み出された時代背景や作者の経験、他の作品についての知識を得た状態で作品を鑑賞すると、着眼点や作品の見え方が変わってくる。

『ジン横丁』と『ビール街』は当時流行していたジンによる被害を緩和する目的で作られたポスターのような役割の作品だった。この二対の作品を見ただけではジンのみが悪影響を及ぼすものというような印象を抱くのが必然的である。しかし、ホガースは裕福な階級が没落していく様子を描いた作品をいくつも生み出しそれらが庶民から人気を博したこと、文学作品においても同様のことが起こり社会批判が拡大してきたことなどを加味すると、ホガースが伝えなかったことは果たしてジンの抑制だけだったのだろうか、二つの作品は本当に対照的な作品と言えるだろうかという思いが芽生えてくる。

アートは視覚的な部分で楽しむのも一つの方法ではあるが、作品以外の情報にも目を向けることでより関心を深められるのである。

三上 華歩 **アメリカン・インディアン -彼らが失ったもの-**

本研究では、強制移住や同化政策によって土地や宗教などを失ったアメリカン・インディアンについて研究した。

第1章では、1490年代から1600年代の間に大陸に侵入してきた国がインディアンに行ったことによってインディアンが失ったもの、そして部族について研究し、第2章では、インディアンが白人によって強制移住を強いられてから居留地で暮らし(1830年-1934年)で、彼らの生活はどのように変化していったのかについて研究した。

第3章では、白人がインディアンに対して行った同化政策から寄宿学校に至る教育内容、寄宿学校では主にどのようなことを行ったのか。そして、インディアン独自の教育方式で学習できるTCUs (Tribal Colleges and Universities)をBIA(Bureau of Indian Affairs)での政策に関連付けながら研究した。

現在でも、収入がないことでアルコール依存症やドラッグに手を染めるインディアンが多く存在していることから、アメリカ政府は今後も彼らに対する接し方や生き方を考え、行動する必要がある。

以上、第1章から第3章を通して、インディアンが失ったものについて研究した。何も罪を犯していない立場の弱いインディアンに対しての大虐殺や戦争が行われた。また、同化政策では、慣れない土地での生活を強いられ、寄宿学校では、白人の宗教や英語を強制させられたことによって部族語などの消滅に繋がった。

八木橋 香奈

Fast food

Today, fast food restaurants are lined up in the city as a matter of course. On weekends, you'll often see long lines on McDonald's drive-throughs. McDonald's is a fast food chain with the largest number of stores in Japan. In addition, McDonald's continues to increase the number of stores, which can be said not only in Japan but also in the world. But why is there an increasing number of fast food restaurants around the world when everyone should have learned at school that fast food is not good for your health? I suspected that people didn't really feel that fast food was dangerous, or that there were other reasons. Therefore, I focused on McDonald's, the representative of fast food, and investigated how McDonald's increased the number of stores. In the multi-ethnic United States, people have created a menu that is preferred by various people because it cannot be successful unless it has a taste that is loved by various races. In addition, thanks to Harry Thornborn's franchise system, McDonald's had created more and more franchise stores. In addition, hamburgers contain a large amount of sugar and lipids. It was found that ingestion of them transmitted a drug-like effect to the brain and made them addicted. Since it is thought that lipids and sugars are likely to cause various diseases, we thought that this dependence was very vicious.

It is difficult for companies to continue to provide things that they depend on. Therefore, I thought that each person had to learn what to eat on their own. I would like to tell you that maintaining good health without self-management is difficult in today's world of fast food.

安田 紫音 アメリカ映画の始まり-エジソンのキネトスコープとリュミエール兄弟のシネマトグラフ-

アメリカ映画の始まりと言えば、トーマス・エジソンだと知られており、現在の映画鑑賞法や仕組みなども全てエジソンの影響だと思われがちだが、実は世界へ広げたのはリュミエール兄弟の影響ではないかという疑問を挙げ、論文を書いた。

第1章では、エジソンがキネトスコープを開発するにあたり参考にした、写真技術で有名なエドワード・マイブリッジとエティエンヌ＝ジュール・マレーについて述べた。この2人の発明品の技術を自身の開発に取り入れ、キネトスコープを完成させたと推測される。

第2章では、キネトスコープの開発から誕生までの道のりを述べた。改良を進め、完成したキネトスコープの作品は、1分程度で一度に1人しか見ることができなかったが、面白い作品が多く、人々を魅了した。

第3章では、リュミエール兄弟が開発した一度に多くの人が見ることができるとシネマトグラフについて述べた。キネトスコープと違い、一度に多くの人が見ることができ、現代の鑑賞法と形が近い事からリュミエール兄弟が映画を世界へ広めたのであると考えられる。

結論として、シネマトグラフの機械の技術の良さ、重さ、それによる作品のバリエーションが豊富である事などの特徴からエジソンが映画を世に広げたのではなく、リュミエール兄弟が広げたと言えるという答えを導き出した。

山上 雅斗 ビートルズの音楽を通して見える人の在り方

1900年代2000年を超えた現代まで名を轟かせ続けた世界的バンドといえばビートルズを挙げることができるだろう。どこの時代にも名をはせたアーティストというものは存在する。だがもっとも有名だった、もしくは歴史的にのこるグループというなかでまず浮かび上がるのがビートルズという名前だろう。ビートルズの影響を当時うけていた世代というのは丁度、私の父や母の世代にあたる。私が幼少期のころ、父がギターを弾きながらいつもビートルズの有名な曲 Let It Be や

Help! など酒を飲み酔いしどれながら歌い、語るたびに付き合い合わせた記憶がある。

父は酔いながらいつも同じことしか言わない。「ジョンレノンには本物の天才だった」と。そこで私はビートルズについて調べることにした。

ビートルズだけでなく幼少期のころから音楽が好きだった。昔疑問に思ったことがあった。なぜ私は音楽が好きなのだろうと。その答えは簡単なものだった。人間生きていくうえで現実というものは存在し、どうしようもないこともあるからだ。それは未だに解決策というものは存在しない。仮に誰かが解決を目指そうとすると革命を起こすと無駄な犠牲を確実に増やすこととなる。それはエゴとなり解決には至らない。だが人間は完璧な正解を求めたがる。その矛盾が人間を苦しめることとなる。そこで私は1つの正解を導き出すことにした。

山口 穂華 ビートルズのカメラマン「アストリット・キルヒヘア」について

In this paper, the Beatles photographer Astrid Kirchhair will be discussed.

In chapter 1, her self-portrait and her Beatles photos will be shown. She took the Beatles group photo for the first time. Between 1960 and 1962, she shot Stuart Sutcliffe in different backgrounds, and shot John Lennon and Paul McCartney in the same background. In this way she conveyed their images with a photos.

In chapter 2, her pictures after Stuart's death will be treated. She began to take pictures with a black background, which was also used for the Beatles jacket photos. Here, the Beatles record jacket photo will be treated. She took the Beatles' second and third record jacket photos. She drew out the emotions and facial expressions of the members of the Beatles by making the backgrounds black. By further casting a shadow on it, she conveyed their mood.

In chapter 3, the pictures she took symbolises the Beatles. Their positions in this photo are arranged considering their personality and relationships.

In conclusion, her way of shooting on a black background complements their facial expressions and emotions. Her photos to get the most out of them were highly evaluated by many people.

世永 紗希

アメリカの交通の発達と歴史

今日、私たちの生活に欠かせない交通手段となっている鉄道。この論文ではイギリスとアメリカの交通機関の発達と歴史について述べ、アメリカの交通機関の発達はイギリスの影響を受けたのではないかという仮説について論じた。

第1章では、イギリスとアメリカの駅馬車について述べた。イギリスでは1625年、アメリカでは1744年に最初の駅馬車が登場し、それぞれ国の発展に大きく貢献した。

第2章では、運河の普及について述べた。駅馬車より安く大量に物資を輸送できる運河輸送が注目され、イギリスで1761年に最初の運河が完成し、その影響を受けてアメリカでも1825年に運河が開通した。

第3章では、鉄道の普及について述べた。イギリスでは1825年にストックトン・ダーリントン鉄道が開通し、次々と鉄道が発達していった。一方、アメリカでは1826年に最初の鉄道が開通した。その後2人の事業者がイギリスの鉄道事業を調査し、ボルティモア・アンド・オハイオ鉄道が開通した。

このように、駅馬車、運河、鉄道と発達の順序はイギリスもアメリカも同じである。しかし、これらはすべてアメリカの前にイギリスによって開発された。したがって、アメリカの交通機関の発達は、イギリスの影響を受けたと結論付けることができる。

武田 和樹 「罪」とは 一償うことで人は救済されるのか

本研究では、罪を犯してしまった後に発生する罪悪感や恐怖といった感情と葛藤する、苦悩こそが「罪」なのではないかと想定した。その上で、罪を犯してしまった後に償うという行動を行うかどうかで救済されるのか、それとも救済はされず極限の状態まで突き進んでしまうのか疑問を抱き、罪を犯してしまった後の苦悩に悩まされる人物を描いているシェイクスピアの『マクベス』(1606)とドストエフスキーの『罪と罰』(1866)について読み解いた。罪を犯してしまった後の人物の心の葛藤と、そこから罪を犯してしまった後の行動によって罪を犯してしまった張本人はどうなってしまうのかを考察した結果、人間は罪を犯してしまった後に起こる罪悪感や恐怖による葛藤や苦悩には決して打ち勝つことはできず、打ち勝つということは死を意味するという事なのではないかということ、同時に、救済とは自らが望んで起きるものではなく突然やってくるものであると考察できた。罪に苦悩しつつもその罪を償おうと無意識に考えていることから、その人物の魂から救済される可能性もありえるということ考察することができたが、罪からの完全な救済は困難であるものの、自身の罪の考え方を変えていけば魂からの救済も可能になるのではないかと考察できた。

This paper compares Japanese and British anime. At the beginning of the paper, I have written about the reason why I researched the Japanese and British anime industries. Chapter 1 is about Japanese anime. This chapter describes the history of Japanese anime, the history of British anime, production costs, and popular anime in Japan. Chapter 2 is about British animation. This chapter describes the influence of "Thomas the Tank Engine", a typical British animation. Chapter 3 describes why Japanese anime is so popular. This chapter covers Japonisme, British anime production, anime for a wide range of generations, religion and racism, and video distribution sites. In conclusion, I have written about what I learned and the differences between Japanese and British anime.

イギリスには、世界中から集まってきた移民が多く共存し、それによってともされた多様性がある。イギリスは、文学や美術まで幅広い娯楽が存在し、常に世界をリードしてきた。だが、「食」については、新しいものが誕生しているわけではない。食事は、身体的幸福と思うのが当たり前と感じる私たちにとってイギリスでは食に興味がないことがわかった。第一章では、食文化について述べた。日本人の食事といえば、朝、昼、晩の3食で、主食、主菜、副菜、汁物などバランスの良い食事を心がけている。だが、イギリスの食事は、バランスの良い食事ではなく、カロリーが高い食事を常にとっている。さらに、イギリスの食事といえばまずいというイメージがある。そこで、第二章では、なぜ不味いと言われているか調査した。その理由は、味がつけられていない、テクスチュアに関して無神経であることがわかった。また、18世紀半ばから19世紀にかけてイギリスで起こった産業革命が食と関係していることがわかった。産業革命前は調理法なども時間をかけ調理し、豪華なメニューだったが、産業革命により労働者が増え、時短でできる料理で、満腹感を保てるような料理に変わった。その結果、イギリス人は食にあまり興味がなく、美味しい料理を追求しなくなったのだ。第三章では、日本の行事食とイギリスの行事食の比較をした。日本では季節による行事食が多いがそれにくらべてイギリスの行事食は少ないことがわかった。

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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. 総会（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。また、専任教員の会費は年額 3,000 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。

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