

describe as three “generations.” There is the first generation of founding members led by Umehara Takeshi; then the second generation that carried on the founding aspirations and sustained the growth of Nichibunken, and also the third generation of admirers of the first two generations who have joined their ranks in the past ten or fifteen years. Compared to the distinguished figures of the founding phase and the widely admired stalwarts who came after them, those of the current third generation undeniably fall into the category of “young blood.” I think we can be proud, however, of the distinctively third-generation research style that is steadily becoming established. Not only does it carry on the founding spirit of our forebears but is even better suited to the internationalism and interdisciplinary approach that is Nichibunken’s motto. This thirtieth anniversary is indeed a turning point that marks our season to stand firm.

At the same time, moreover, the needs of Japanese studies worldwide have changed greatly. The old approach of praise for the economic miracle and focus on the politics and society out of which it arose is now a thing of the past; today the soft power of culture and the phenomena of that culture has become the more compelling source of interest. Meanwhile, the notion of “international Japanese studies,” which Nichibunken has asserted since its founding, has finally been recognized, and work on building a consortium of a dozen or more universities in Japan that specialize in this subject is proceeding.

The domestic and international world surrounding Nichibunken has altered considerably in these thirty years, and we face the kinds of issues and decisions inevitable in any period of transition. But it is exactly at this juncture that we should recall Confucius’s words about “standing firm” and resolve to firmly embrace ideas and behavior based on solid scholarship. And if we commit ourselves to this endeavor, we will reach our next turning point at forty having achieved a state where “we will have no more doubts,” allowing us to cope with whatever situation might come our way.

梅原猛先生をはじめとする創立に関わった第一世代、その志を受け継ぎ、長らく日文研の成長を支えてきた第二世代、そしてこの両世代を慕い、ここ十数年の間日文研の一員に伍した第三世代である。創立期の錚々たる顔ぶれやその後の重鎮たちに比べて、第三世代の現有メンバーはまだいくぶん「若輩」であることは否めない。ただ一研究組織としては、先輩たちの初心を貫きながらも、日文研のモットーである国際性、学際性により相応しく、第三世代独自の研究スタイルを徐々に確立させつつあることは自負できよう。三十周年とはまさにそういう転換期をも意味する而立の時にほかならない。

そして、時期を同じくして、世界的に日本研究に対するニーズも大きく変化した。経済的な奇跡を評価し、その原因などを探る政治や社会へのアプローチが後退し、かわりに日本のソフトパワーに魅せられ、その文化的事象への関心が日々高まっている。一方、日文研が創立当初に打ち出した「国際日本研究」がようやく認知され、今や国内十数の大学と連携し、当分野を特化したコンソーシアムの構築も進められている。

このように、三十年にして、日文研をめぐる内外の環境が大きく変わり、転換期特有のさまざまな問題も解決を待っているが、しかし、ここでこそ而立の意味する、自らの学識が確立し、それに基づいて思想や言動も固まるという姿勢を想起すべきだろう。そして、この姿勢を貫けていけばこそ、いずれどのような事態にも対応できる「不惑の年」——きたる四十周年を迎えることができるに違いない。

(原文：日本語)

Answering the Demand for “Proper Manga Textbooks”

誰でも使えるまんが・アニメの教科書づくり

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Lately I have been engaged in creating e-learning textbooks. From my 15-unit lecture series on storytelling taught as part of the curriculum for first-year students at the university where I was previously employed to teach about manga, I remade the lessons so they could be accessed by smart phone. Officially, it is intended for a correspondence high school textbook. Students learn through text and videos, create projects to fulfill the

このところずっと、eラーニング教材をつくっている。前任校だった、まんがの描き方を教える大学での、一回生向けのカリキュラムの内、ストーリーテリングの講義15コマをスマホで使用できる、教材につくり変えた。テキストや動画で学び、課題を制作し、LINEで提出できる。建前としては、通信制高校用教材で、

assignments, and submit them via the SNS Line. My e-learning textbook project began after an essay I wrote some time ago about how to write original stories was selected for inclusion in a high school Japanese language textbook for use from the 2017 academic year. Actually, however, I envision this material for use overseas, because for the past several years I have become a kind of “manga missionary” teaching manga in places all over the world. So far I have taught manga in ten countries, a total of fifteen or sixteen cities. Some of the younger generation teachers of manga I mentored at the university where I previously taught traveled with me, and in some places we visited, like France and China, they have found regular teaching positions.

One of my purposes in teaching at that university was to train teachers of manga and the other was to create teaching materials that could be used by anyone. “Anyone” ended up being anyone in the world. When the materials are made for use on the Web, all you have to do is translate the text into the desired language. A great deal of money and effort is saved in not having to print and publish the material in paper form. If all that is needed is translation, I now have friends and colleagues in just about every country—people who might once have been doing subtitles for pirate editions of anime and are now established scholars of Japanese studies. In exchange for not charging license fees, the materials should be made available free of charge (as is the case for the correspondence high school course materials). Once when I went to China to present a paper at an academic conference, I met a young member of a minority group who had traveled by bus over vast distances to attend my talk. She was a regular visitor to a Japanese online website for artists but could not speak Japanese. But when she heard that a manga specialist from Japan (that is me) was coming to China, she couldn’t resist making the difficult trip to hear the talk. What I realized is that if my course were available by smart phone, it would reach people like that.

Overseas there is very strong demand for “proper textbooks” about Japanese manga and anime. Despite the level of demand, very few efforts are made to respond to it. I began my e-learning project because I couldn’t understand the reasons it “couldn’t be done.”

In 2017, I am about to begin the compilation of a text on “Manga Presentation” together with a former student who is now teaching in Beijing and one of his current students.

それは、昔、ぼくが書いたストーリー創作法のエッセイが、2017年度から高校の国語の教科書に採用されたからだ。しかし、実際には海外での使用を想定している。ぼくはこの何年か、世界中を「まんがの描き方」を教える旅をしている。10カ国、15、6都市を回った。前任校でぼくの「後任」として育てているつもりだった教え子たちがついてきて、フランスやら中国やらに居場所を見つけて、現地で教師となった。

ぼくがかつて「まんがの描き方を教える大学」に赴任した目的は、一つは「先生」を育てること、もう一つは、誰でも使える教材をつくることにあった。「誰でも」の対象は結果として世界に広がった。web教材なら言語だけ差換えればいい。印刷や出版の手間はいらぬ。翻訳だけなら、どの国にも元海賊版アニメの字幕職人、今はちゃんとした日本学研究者になった仲間がいる。ライセンス料はとらない代わりに、無償で公開すること（これは日本の通信制高校も同じ）が条件だ。以前、学会の発表で中国に行った時、少数民族の子が、バスを何時間も乗り継いで訪ねてきたことがあった。日本のイラスト投稿サイトの常連の子だが日本語は話せない。ただ、まんが関係者（ぼくです）が来ると聞いていても立ってもしられなかったようだ。スマホ用ならこういう子にも届く。

海外では、日本まんがやアニメについての「きちんとした教材」を求める声はとても強い。強いが、何故か、殆ど試みられない。「できない」理由がどうしてもわからないから、始めているんだけれどね。

今年は、「まんが演出論」の教材づくりを北京に渡った教え子と、そいつの教え子と3人で始めるつもりだ。

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