

原著<論文>

The “Discovery of Childhood” and Modernization Revealed in Picture Books:
Various Portrayals of the “Big Bad Wolf”

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1. Introduction—— “Big Bad Wolf-Little Pigs” Images in Picture Books

In this study, we focus upon the appearance of the “Big Bad Wolf” depicted in picture books in Japan (which arose under the influence of British-American picture books), and discuss the changes to escape the stereotype of the “Big Bad Wolf” as the “bad guy” in the history of picture books. Here, based upon the so-called “discovery of childhood” in the modern age, we shall look at the social-psychological changes accompanying civilization and modernization, as factors acting upon this “de-stereotyping” process. The aim of this study is to show that picture books, though based upon fairy tales, were established as commercial publications for children in which direct references to murders and deaths in those tales were suppressed.

In this study, we shall look at Japanese picture books based upon the English tale of the “Three Little Pigs” as an example. In the original tale, the “Big Bad Wolf” was depicted as a “threat” and “evil,” but became gradually portrayed in picture books positively as being “cool,” “charming” and “baby-faced.”

Against this background are the changes accompanying the modernizing of society, based upon the “discovery of childhood” in the modern age. Particularly important among these changes are three points: (1) the loss of fear and awe towards the threat of nature symbolized by wild things like the “Big Bad Wolf,” (2) a positive view of “lonely people” and high evaluation of isolation based upon characteristic human views of the modern civilized world, such as individualism and nihilism, and (3) the spread of tolerance of diversity and plurality, promoting sympathy towards minorities and those with different values.

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2. History of Picture Books and *Discovery of Childhood*

This study considers changes in the perspective of childhood reflected in picture books in each era by tracing the history of picture books. Picture books first appeared and expanded as books familiar to children over 100 years ago at the beginning of the twentieth century.

An essential cultural condition for the appearance of picture books with children intended to be their primary readers, was society’s recognition of children as a unique group of people distinct from adults. It can be stated that the modern *Discovery of Childhood* described by Philippe Ariès finalized the conditions for the establishment of picture books (Ariès, 1960. Cunningham, 1995. Heywood, 2018). Only when society abandoned the premodern human view of children as little adults, to establish the modern view of childhood that recognizes children as unique independent people, would picture books appear as books for children. At first, children were considered to be a weak and immature people who need to be protected by families and society. In the world of literatures and folk tales, they were also protected and saved from such “adult” descriptions as murders, deaths, violence, destruction and sexual expressions. Recently, juvenile literatures including picture books are discovering novel way to express even serious reality as surrealistic or humorous matter.

This study examines *The Three Little Pigs*, an English folktale well known in Japanese kindergartens, educational institutions and homes as material that can trace this historical change revealed in picture books. This folktale was accepted in Japanese picture books and subsequently developed independently to recreate novel stories and characters in picture books in Japan. This study presents an overview of the transformation of the social understanding of childhood as it is reflected in the process of change and development of Japanese picture books.

3. The English Folktale “The Story of the Three Little Pigs” and Its Acceptance in Picture Books in Japan

The story of “The Three Little Pigs” was widely accepted by picture book publishers, authors, and illustrators in Japan and had been read by numerous children by the

1960s. The genealogy of the text of this folktale that was accepted in Japanese picture books can be categorized into three lineages (A. Murata 2017a, 2017b):

- 1) Texts by James Orchard Halliwell (1842) and Joseph Jacobs (1890) (illustrations by Leslie Brooke (1905) and others)
- 2) Text by Andrew Lang (1905) (illustrations by H. J. Ford (1905) and others)
- 3) Story written for an animated movie from Disney (1933) (Edited and published by Simon and Shuster and Kodansha)

The Three Little Pigs became well known from the 1900s to the 1960s as the story was repeatedly translated and recreated. Since the 1970s, more creatively produced picture books based on this famous folktale, have appeared. Beginning in the late 1980s, so-called post-modern picture books appeared, and picture books with *The Three Little Pigs* as their theme have become increasingly diverse.

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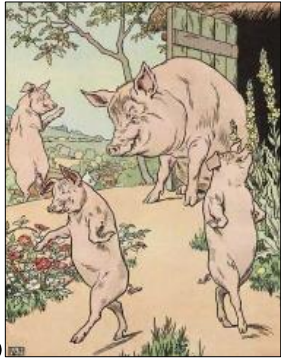
In the Meiji Period (1868 – 1912), as the feudal system in Japan that had existed from the Middle Ages was dismantled and the state rapidly modernized, children gradually came to be perceived as beings with rights to protection and education instead of small, incompletely formed people. During this period, the folktale, as orally transmitted literature, was transformed into children's literature (fairy tales) written by authors for children. This change primarily resulted from educational objectives such as linking children's literature to homes and schools. To achieve the educational objective of bringing children up to be splendid, virtuous future citizens and reflecting the perception of children as people who should be protected, barbaric scenes and frivolous content were removed from children's literature. (Table 1)

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The “Discovery of Childhood” and Modernization Revealed in Picture Books

During the Taisho Period (1912-1926), a tendency to protect children from portrayals of violence and sexual content and from the victory of evil became increasingly evident, and fairy tales were widely created based on the aesthetic view of children under the creed of childlike innocence. As part of this trend, success stories of

Table 1

Brief Historical Table of Publishing of “Three Little Pigs” in UK and JPN (Edo Era-Meiji Period)				
Historical Division in Japan and Its Social Character	Year, Nation	Title, Containing Book of Magazine, Publisher	Writer, Illustrator, Editor,	Comments
Edo Era (Feudal Society)	1842 (Tenpo 13) UK	“The Story of the Three Little Pigs” in <i>Nursery Rhymes of England</i>	Edited by James Orcard Halliwell.	
Meiji Period 1868-1912 (Discovery of Childhood and Rapid Modernization in Japan)	1890 (Meiji 23) UK	“The Story of the Three Little Pigs” in <i>English Fairy Tales</i> .	Edited by Joseph Jacobs.	
	1892 (Meiji 25) UK	“The Three Little Pigs” in <i>The Green Fairy Book</i>	Edited by Andrew Lang. Illustrated by H. J. Ford.	
	1905 (Meiji 38) UK	“The Story of the Three Little Pigs” in <i>The Golden Goose Book</i> ①	Text by Joseph Jacobs. Illustrated by Leonard Leslie Brooke.	
	1908 (Meiji 41) JPN	“Buta no Kyoudai” (Pigs’ Brothers) in <i>Katei Otogi-Banasi (Home Fairy Tales)</i> No.13. 「豚の兄弟」(『家庭お伽噺』第13編)	Translated by Koyo Yoshioka Illustrated by Hidetomo Hirezaki 吉岡向陽 訳 鱒崎英朋 画	
1910 (Meiji 43) JPN	“Sanbiki no Buta (Eikoku)” (Three Pigs (UK)) in <i>Gakokateikowashiryo Sekai Meisaku Otogi-Banasi (School and Home Lecture Resources: The World Fairy Tales)</i> 「三匹の豚 (英國)」(『学校家庭講話資料 世界名作お伽噺』)	Translated by Roen Inamura Illustrated by Izan Murakami Foreword by Heizaburo Takashima 稲村露園 訳 村上菱山 画 高島平三郎 序文	A translation with free recreated motives of the text rewritten by J. Jacobs (1890), as a short reading with illustration appeared in an anthology for children. With Takashima’s Foreword “educational values of fairy tales and some attention for their application”	
1918 (Taisho 7) JPN	“Sanbiki no Kobuta” (Three Little Pigs) in <i>Akai Tori (Red Bird)</i> No.1, Vol.6. Edited by Miekichi Suzuki. 「三匹の小豚」(『赤い鳥』第1巻第6号)	Translated by Miekichi Suzuki Unknown illustrator. 鈴木三重吉 訳 画家名は記載なし	A recreated story based on the text by A. Lang (1892), as a short reading with illustration appeared in a most famous magazine for children.	

children who were serious and industriously obeyed adults' instructions and were gentle, kind, studious, and honest were written. The three small pigs were certainly portrayed this way, and the final scene in which the pig ate the wolf and other violent scenes were removed. (Table 2)

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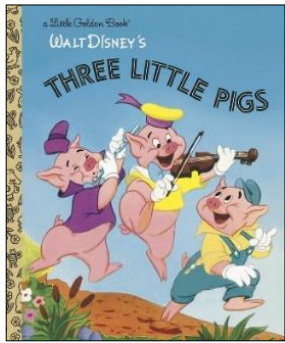
In the early years of the Showa Period (1926 to the 1950s), the story was translated and rewritten to reflect ethical and moralistic goals by, for example, adding the motif of three pigs working seriously forever. Simultaneously, beginning with the release of the Disney animated movie, the entertainment value of *The Three Little Pigs* picture books strengthened with the publication of one picture book aimed at the public. The appearance of numerous similar picture books prompted by Disney indicates that by this period, children were already embroiled in commercial consumer culture. This trend continued through the period of interruption during the world war into the post-war years, when animation style picture books based on animated movies were published and circulated in vast numbers. (Table 3)

Table 2

Brief Historical Table of Publishing of "Three Little Pigs" in JPN (Taisho Period)				
Historical Division in Japan and Its Social Character	Year, Nation	Title, Containing Book of Magazin, Publisher	Writer, Illustrator, Editor,	Comments
Taisho Period 1912-1925 (Spread of child-centered education and child-priority principle in Japan)	1914 (Taisho 3) JPN	"Sanbiki no Kobuta" (Three Little Pigs) in <i>Kodomo no Tomo (Friends of Children)</i> No.1, Vol.5. 「三匹の小豚」(『子供之友』第1巻第5号)	Translated by Motoko Hani (?). Unknown illustrator. 羽仁もと子 訳(?) 訳者名・画家名は記載なし	A Short reading with illustration, appeared in a magazine for children. A recreated story based on the text by A. Lang (1892) with unknown illustrator's similar pictures to L. Brooke (1905)
	1918 (Taisho 7) JPN	"Sanbiki no Kobuta" (Three Little Pigs) in <i>Akai Tori (Red Bird)</i> No.1, Vol.6. Edited by Miekichi Suzuki. 「三匹の小豚」(『赤い鳥』第1巻第6号)	Translated by Miekichi Suzuki Unknown illustrator. 鈴木三重吉 訳 画家名は記載なし	A recreated story based on the text by A. Lang (1892), as a short reading with illustration appeared in a most famous magazine for children.

The “Discovery of Childhood” and Modernization Revealed in Picture Books

Table 3

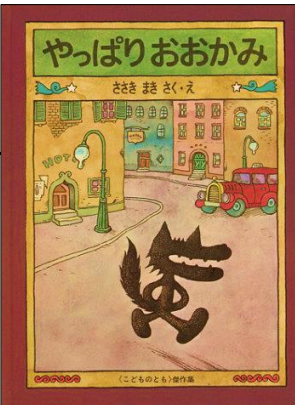
Brief Historical Table of Publishing of “Three Little Pigs” in UK, USA and JPN (Early Showa Period)				
Historical Division in Japan and Its Social Character	Year, Nation	Title, Containing Book of Magazin, Publisher	Writer, Illustrator, Editor,	Comments
Early Showa Period 1925-1950s (Spread of milita-ristic moral training in Japan, and populariza-tion after the World War II)	1927 (Showa 2) JPN	“Sanbiki no Kobuta” (Three Little Pigs) in Yonen Dowashu (Jo) (Fairy Tales for Little Children I) Edited by Kan Kikuchi. 「三びきの子ぶた」(菊池寛編集『幼年童話集 (上)』)	Translated by Kan Kikuchi. Unknown illustrator 菊池寛 訳 画家名は記載なし	A complete translation of the text by A. Lang (1892), published in a volume of fairy tales for the 1st and 2nd years school children. “We selected tales which are pure, innocent, wonderful and readable, with no bad feelings or evil impression on children’s mind” (Foreword by Editor)
	1932 (Showa 7) JPN	“Sanbiki no Kobuta” (Three Little Pigs) in Hirosuke Dowa to E no Hon 「三びきのこぶた」『ひろすけ童話と画の本』)	Text by Hirosuke Hamada Illustrated by Tenyo Iizawa 濱田廣介 文 飯沢天羊 画	Free Creation based on the text by J. Jacobs (1890), in one volume of a picture book series produced by Hirosuke Hamada.
	1933 (Showa 8) USA	“The Three Little Pigs” Walt Disney Animation film	Silly Symphony cartoon (Walt Disney Product)	
	1935 (Showa 10) JPN	Toki Manga Okami to Kobuta (Talky Comic Big Bad Wolf and Little Pigs) Published by Shunkodo. 『トーキー漫画 狼と仔豚』(春江堂)	Illustrated by Toshiro Wakabayashi. Illustration and Text by Kumesaku Yuasa 若林敏郎 画 湯浅条策 画・文	A picture book with③ illustration under the strong influence of Walt Disney’s Movie “Three Little Pigs” and freely remade text.
	1948 (Showa 23) 1951 (Showa 26) USA	<i>Walt Disney’s Three Little Pigs.</i> New York: Simon and Schuster. 1948. New York: Random House. 1951 ②	Little Golden Books (Walt Disney Product)	
	1951 (Showa 26) JPN	<i>Walt Disney’s Sanbiki no Kobuta (Walt Disney’s Three Little Pigs)</i> Published by Koudan Sha. 『Walt Disney’s 三びきのこぶた』講談社)	No description about Writer and Illustrator. Illustrations captured from scenes of Disney animation movie.	A picture book of a translated copy of the USA original version of a volume of “Little Golden Books” series published by Simon and Shuster. Based on a Walt Disney’s “Silly Symphony” short animation movie

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In the 1960s, publishers such as Fukuinkan Shoten and Iwanami Shoten began to publish higher quality picture books. Picture books, revealing how authors, artists, and editors intended to create picture books that would elevate children's feelings, indicate that the perception of children as people with greater sensitivity and richer imaginative powers than adults had matured during this period. It can probably be stated that the modernization of children that had emerged from the *Discovery of Childhood* in the early modern period, was completed during this period. (Table 4)

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Table 4

Brief Historical Table of Publishing of "Three Little Pigs" in UK and JPN (Latter Showa Period)				
Historical Division in Japan and Its Social Character	Year, Nation	Title, Containing Book of Magazin, Publisher	Writer, Illustrator, Editor,	Comments
Latter Showa Period 1960s-1989 (Democratization after the World War II, and Rapid Industrialization and high economic growth with appearance of mass society in Japan)	1960 (Showa 35) JPN	<i>Sanbiki no Kobuta (Three Little Pigs)</i> Published by Fukuinkan Shoten. 『三びきのこぶた』(福音館書店)	Translated by Teiji Seta. Illustrated by Saburo Yamada. 瀬田貞二 訳 山田三郎 絵	A picture book, originally published in 1960 as one of monthly picture book series "Gekkan Kodomo no Tomo". In 1967, republished as one of hardcover series "Kodomo no Tomo Kessaku Shu"
	1970 (Showa 45) UK	"The Three Wee Pigs" in <i>A Dictionary of British Folk-Tales in the English Language: Folk Narratives</i> Routledge & Kegan Paul	Edited by Katharine M. Briggs.	 <p>③</p>
	1973 (Showa 48) JPN	<i>Yappari Okami (I Am a Wolf Myself, After All)</i> Published by Fukuinkan Shoten 『やっぱりおおかみ』(福音館書店) ③	Illustration and Text by Maki Sasaki 佐々木マキ 文・絵	

The “Discovery of Childhood” and Modernization Revealed in Picture Books

Subsequently in the 1970s, the maturation of the perception of childhood was accompanied by the beginning of greater diversity and depth. A picture book that presented a wolf cub as its hero, directly adopted the themes of independence and autonomy, yearning for and opposition to others, the search for self, and the rediscovery and integration of self, expressed as “I am what I am.”

The wolf, which was portrayed as threatening and evil in the original folktale, gradually came to be portrayed positively in the picture books as a cool, winsome, baby-faced character. This occurred against a backdrop of change: the civilizing and modernizing of society based on the modern *Discovery of Childhood*. (Table 4)




4. Reversal of the Image of a “Big Bad Wolf” and the Modern View of Childhood

I Am a Wolf Myself After All by Sasaki Maki, published originally as a paperback of monthly picture book of Kodomono-tomo in 1973, and subsequently as a hardcover of selected picture book series of Kodomono-tomo in 1977, is a work where a wolf is the hero instead of the pigs. On the first page, which consists only of text, the reader is introduced to the only surviving wolf cub who is searching for others like himself. The words, “Isn’t there somebody somewhere?” are probably murmured in the heart of the wolf cub. There are rabbits, goats, pigs, deer, and various other animals, but they all flee or hide when they see the wolf. The wolf is isolated from them as he mutters the word “keh,” filled with hidden meaning. However, the text accompanying the pictures displays what the wolf is muttering in his heart. As he repeatedly mutters these words in his heart, his isolation deepens. Then the wolf cub realizes something. “I am a wolf after all. I have no choice but to live as a wolf,” and the wolf mutters “keh” as he watches a balloon that he released rise into the sky. The words on the final page are not those the wolf mutters in his heart. Rather they are a narration: “When he thought this, he began to feel strangely cheerful.” The picture demonstrating this scene does not show the wolf but a large city with groups of grand mansions extending to the horizon and the blue sky over this urban city. (Table 4)

In this picture book, the wolf is no longer a frightening predatory animal. In the modern world, where urbanization has advanced, the threat of the natural world

symbolized by wolves has been overcome, and isolation has spread through urban cities. What this picture book portrays is the isolation of a wolf cub who seeks companions, but remains distant from all other animals including pigs as they continue to avoid him. Moreover, what he discovers at the end of his isolated wandering is that despite his lack of companions, he is what he is. This unique story of

Table 5

Brief Historical Table of Publishing of “Three Little Pigs” in UK, USA and JPN (Heisei Period)				
Historical Division in Japan and Its Social Character	Year, Nation	Title, Containing Book of Magazin, Publisher	Writer, Illustrator, Editor,	Comments
Heisei Period 1989- (Trend to realize the diversity and multi-plicity of the society)	1989 (Heisei 1) JPN	<i>Buta no Tane (Pig Seeds)</i> . Published by Fukuinkan Shoten. 『ぶたのたね』 (福音館書店) ④	Illustration and Text by Maki Sasaki 佐々木マキ 文・絵	A picture book with two sequels: <i>Mata Buta no Tane (More Pig Seeds)</i> (2005) and <i>Mata Mata Buta no Tane (Still More Pig Seeds)</i> (2009).
	1989 (Heisei 1) USA	<i>The True Story of The 3 Little Pigs!</i> New York: Puffin Books.	Text by Jon Scieszka. Illustrated by Lane Smith.	
	1993 (Heisei 5) USA, UK	<i>The Three Little Wolves and the Big Bad Pig</i> . New York: Aladdin Paperbacks.	Text by Eugene Trivizas. Illustrated by Helen Oxenbury.	④
	2001 (Heisei 13) AUS	<i>Wait! No Paint!</i> China: Harper Trophy.	Text and Illustration by Bruce Whatley.	
	2001 (Heisei 13) USA	<i>The Three Pigs</i> . New York: Clarion Books.	Text and Illustration by David Wiesner.	
	2005 (Heisei 17) JPN	<i>Mata Buta no Tane (More Pig Seeds)</i> . Published by Fukuinkan Shoten. 『また ぶたのたね』 (福音館書店) ⑤	Illustration and Text by Maki Sasaki 佐々木マキ 文・絵	
	2005 (Heisei 17) UK	<i>Wolves</i> . New York: Silmon and Schuster.	Text and Illustration by Emily Gravett.	⑤
	2009 (Heisei 21) USA	<i>Mata Mata Buta no Tane (Still More Pig Seeds)</i> . Published by Fukuinkan Shoten. 『またまた ぶたのたね』 (福音館書店) ⑥	Illustration and Text by Maki Sasaki 佐々木マキ 文・絵	
	2009 (Heisei 21) USA	<i>The Three Little Pigs</i>	Text and Illustration by Steven Guarnaccia,	⑥

The “Discovery of Childhood” and Modernization Revealed in Picture Books

personal rediscovery and integration of the self in the midst of isolation reveals the reality of modern children who, while linked by worldwide networks through the advance and spread of information technology, are unexpectedly experiencing deepening isolation along with excessive interconnections. (Table 5)

In 1989, Sasaki Maki published a new picture book, *Pig Seeds*. This story that begins with the words, “There was a wolf who ran slowly. How slowly you ask? Well slower than pigs,” featured as its hero a softhearted wolf who had never eaten a pig. The wolf ultimately could never eat a pig, but interestingly, as instructed by Professor Fox, planted Pig Seeds and was delighted when he grew a tree with pigs hanging from its branches; this is the exact opposite of our image of the “Big Bad Wolf.” This picture book portrays a contrary image, that of a softhearted likeable wolf. Its representation of a wolf as a weakling and of other animals that live their individual lives without being winners reveals a broadminded attitude that recognizes the diversity of the world; an awareness not observed in folktales with the theme of rewarding virtue and punishing evil. (Table 5)

Later, Sasaki Maki published almost identical stories in *More Pig Seeds* (2005) and *Still More Pig Seeds* (2009).

5. Post-modernization Appeared in the Diversification of the Theme of “The Three Little Pigs”—In Place of a Conclusion

In this study, we have looked at Japanese picture books based upon the English tale of the “Three Little Pigs” as an example. In the original tale, the “Big Bad Wolf” was depicted as a “threat” and “evil,” but became gradually portrayed in picture books positively as being “cool,” “charming” and “baby-faced.”

Against this background are the changes accompanying the modernizing of society, based upon the modern “discovery of childhood.” Particularly important among these changes are three points: (1) the loss of fear and awe towards the threat of nature symbolized by things like the “Big Bad Wolf,” (2) a positive view of “lonely people” based upon characteristic human views of the modern world, such as a individualism and nihilism, and (3) the spread of tolerance of diversity and plurality, promoting

sympathy towards minorities and those with different values.

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要旨

絵本に見る「子ども期の発見」と近代化
—絵本に描かれた「おおかみ」の諸相—

村田 康常

本研究では、絵本、特に（英米の絵本の影響下で生まれた）日本の物語絵本に描かれた「おおかみ」の姿に注目して、物語の中で「悪役」として描かれてきた「おおかみ」が、「悪役」というステレオタイプを脱していく変化を考察する。この変化の要因として、ここでは、「子ども期の発見」をベースにした、文明化・近代化にともなう社会心理学的な変化を取り上げる。絵本は、近代における「子ども期の発見」を通して、昔話をベースにして、昔話の中の性的・暴力的な描写や殺人や死への直接的な言及を抑制することによって、商業出版される児童書として成立し、その後も軍国主義や大衆文化、ポストモダンの流行などの社会的文化的な変化とともにさまざまな表現が試みられてきた、ということをも具体的な事例によって示すのが、本研究の目的である。

本研究では、その典型例として、イギリスの昔話「三びきの子ぶた」をもとにした日本の絵本を取り上げる。オリジナルの昔話では「脅威」や「悪」として描かれてきた「おおかみ」が、絵本においては、次第に、クールで愛嬌のあるベビーフェイスとして肯定的に描かれていくようになる。

その背景には、近代における「子ども期の発見」をベースにした、社会の文明化・近代化にともなう諸変化がある。これらの変化によって影響を受けた多くの絵本が登場しているということは、子どもたちの生活世界が、多様な価値観や世界観をもった人びとが共存する多元論的な世界へと変化しているということを示している。

キーワード： *picture book, tales, the discovery of childhood, Big Bad Wolf*