

はしがき

本書 *World Report* は、世界各地のライターが書いた現地の出来事を伝える記事を厳選し、大学生で英語を学ぶ人たちへ向けて、記事を読み進めるためのエクササイズをつけて編集したものです。採録している記事は、マレーシア、ニュージーランド、スウェーデン、ロシア、シンガポール、イタリア、アメリカ、ブラジル、ドイツ、インド、バングラデシュ、オーストリア、ジンバブエ、タイ、オランダの15ヵ国から発信され、内容もカルチャー、旅行、社会問題、歴史など多岐に渡っています。

本書の英文は、ライターによる原文を単語の難易度と構文の複雑さの観点から解析し、語彙はJACET8000語彙リストの4000語レベル内に収まるように調整し、書き換えができない難語には注をつけました。また構文も複雑すぎるものについては平易なものへと変更しました。

本書は15のユニットから成り、各ユニットは**VOCABULARY WARM-UP**、**Reading**、**Reading for General Information**、**Reading for Specific Information**、**Comprehension Check**、**Expressing Your Own Ideas** の構成になっています。また、ユニットの冒頭には記事を読む前に背景知識が得られるように、内容に関する簡単な紹介を日本語で掲載しています。そこでユニットのトピックを大まかに掴んだら、**VOCABULARY WARM-UP** セクションで本文に出てくる単語を学習します。その後、**Reading** セクションの本文を読んでいきます。本文には内容展開に沿って3つの見出しをつけました。一度に読み進めることが難しいと感じたら、セクションごとに読んで、**Reading for General Information** の設問に答えて大意を把握してください。全体の概要がつかめたら、次は**Reading for Specific Information** の設問に答えながら、全体をもう一度読みましょう。最後は**Comprehension Check** のセクションで、正しく読み取れたかどうか確認します。本書は読解力とともに発信力の増強もめざして、各トピックについて自分の意見をまとめて発信する**Expressing Your Own Ideas** のセクションを設けました。読んだ内容を自分の生活と照らし合わせて自分の考えを英語でまとめてみましょう。

本書が大学生の皆さんの英語学習に役立つと同時に、世界へ目を向ける小窓のひとつになってくれるよう願っています。最後になりましたが、本書の作成にあたり金星堂のみなさんに多大なるご協力とご支援を賜りました。ここに謝意を表します。

吉田国子
Anthony Allan

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Manga in Malaysia: A Love Affair with Japan

マンガブーム到来！ 台頭するマレーシアの“国産”マンガ家たち

今や日本を代表する文化のひとつとなったマンガ。愛好者の輪は世界中に広がっており、マレーシアも例外ではない。数多くの和製マンガが現地語に翻訳されて売られており、今ではそれらを読んで育ったマンガ家たちが独自の作品を発表。制度や文化の面で日本とは異なる事情も抱えているという彼らの仕事ぶりを追った。



クアラルンプール国際ブックフェアでサイン会を行なったチョンさんとリュウさんのもとには大勢のファンが集まった。

VOCABULARY WARM-UP



次の語句の定義を右から選び () 内に記号を書きましょう。

- | | | |
|---------------------|-----|---|
| 1. genre (n) | () | a. payments to writers and musicians |
| 2. oversee (v) | () | b. deeply involved in something |
| 3. immersed (adj) | () | c. once a year |
| 4. contributor (n) | () | d. extremely interested in |
| 5. fascinated (adj) | () | e. particular types or styles of art, writing, etc. |
| 6. royalty (n) | () | f. removing some content of books, movies, etc. |
| 7. censorship (n) | () | g. grow quickly and successfully |
| 8. prohibit (v) | () | h. not allowed |
| 9. annually (adv) | () | i. manages or supervises |
| 10. flourish (v) | () | j. someone who writes for a publication |



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An expanding manga market

1 Japan has a special place in the hearts of Malaysians, and many love Japanese products — electrical goods, cars, food — and culture. It is no wonder then, that Japanese comics, called *manga*, have a big following in this nation.

2 Initially, manga sold in Malaysia were translations of Japanese titles, mainly into Chinese. This was because Chinese youths were the earliest “converts” to manga as they were already familiar with *manhua* (Hong Kong comics). Soon, manga became more accepted by other ethnic groups, partly due to the popularity of Japanese *anime*, which was translated into Malay and English and broadcast on TV.

3 The love of comics has now been passed down to a third generation. The 2014 Comic Fiesta had 49,000 visitors, double that of 2012. Launched in 2002, the Fiesta is run by comic-loving volunteers from all walks of life, whose objective is to celebrate the subculture of

comics of all genres — American, manga or manhua — as well as games and animation.

Home-grown creators of manga in Malaysia

30

4 Today, there are many titles produced by Malaysian manga artists. Kaoru Liew, who is in her early 30s, has released over 20 titles, mostly on romance, and has a strong following of female fans. Acknowledged as Malaysia’s first full-time female manga artist, she is self-taught and started as an assistant artist in 2001 at a publishing house. Still employed by the same company, she oversees *shojo* manga, aimed at young female readers. She first read Takehiko Inoue’s *Slam Dunk* at age 15. “Even though I did not know how to play basketball, I was totally immersed in that manga’s world. That’s the power of comics,” Liew says. Deeply impressed, she wanted to be a manga artist who could express stories and thoughts through drawings. “I felt strongly then that drawing comics was noble and meaningful,” she reflects.

5 Ben Wong, 35, was among the first to pursue manga as a career. Self-taught, he started as a contributor to a manga magazine in 2002. As manga gained popularity, he got a full-time job with a leading publisher. He then ventured out on his own, creating animation for an online gaming company and writing and publishing manga online. Now he is a freelance manga artist, which is



左：書店にはマレー語に翻訳された日本のマンガが並ぶ。 中：出版社の社員という立場で少女マンガを描いているカオル・リュウさん。
 右：フリーランスのマンガ家、ベン・ウォンさん。日本の外務省が主催し、外国人マンガ家を対象とする国際漫画賞で受賞したことも。

rare in Malaysia. By developing his own stories and selling them to publishers, he controls the story and quality while they handle the publication and marketing. Constantly looking to increase efficiency and productivity, he was also among the first to adopt a digital process to his work. “Publishing is not just about your art. There are many business issues to look into,” he says.

6 Keith Chong, a 39-year-old father of three with a Canadian degree in 3-D animation, started his manga career in 2003. His first introduction to manga was *Doraemon*, at age 4, from his uncle’s newsstand in Kuala Lumpur. Fascinated by the stories and the feeling of being transported away from everyday life, he has admired Fujiko F. Fujio ever since. Chong works full-time for a publisher and is responsible for several titles. His most popular work is *Lawak Kampus* (Campus Comedy), a long-running 120-page *yonkoma* manga aimed

at students, published three times a year. “When I work, it is intense. At the end of the day, I am completely drained, and my hand is shaking,” he confesses. A visitor to his studio once remarked as to why someone responsible for creating laughter could look so stressed from doing the work. “Making people laugh is very hard. It is easier to make people cry!” he laughs. He keeps in touch with young people through Facebook in order to follow trends and develop ideas for his manga.

Facts about Malaysia’s manga industry

7 In Malaysia, manga artists are typically employed by a publisher and not supported by a full-time editor as in Japan. They often develop a story and illustrate it themselves, which can be very draining. This is likely due to budget constraints as titles are published



現地のマンガ家、キース・チョンさん。中国最大規模のマンガ・アニメイベント、中国国際動漫節での受賞歴もある。

in any, or a combination of, the three
 110 major languages — Malay, English and
 Chinese — which increases production
 costs for the publisher. For married
 manga artists with children, working
 full-time under such conditions leaves
 115 little time to spend with the family.

8 Unlike in Japan, copyright is usually
 owned by the publisher so Malaysian
 artists do not receive royalties after they
 have stopped working. Wong reveals,
 120 “You have to find a balance between
 what you and the publisher earns. I
 think it all boils down to mutual un-
 derstanding and respect. However,

sometimes copyright or the lack of it can
 have an impact on the industry.” He is 125
 concerned that with a lack of incentives,
 there won’t be fresh blood to take over
 when veterans like him retire.

9 Another issue with manga in Ma-
 laysia is censorship. As the country is 130
 multiracial and multi-religious, manga
 artists are prohibited from making fun
 of religion and drawing characters that
 show a lot of skin, have tattoos, use bad
 language or smoke. Publishers need to 135
 apply for a publishing license, which
 needs to be renewed annually and can
 be taken away if they go against the
 guidelines. This often restricts creativi-
 ty. 140

10 Despite the challenges, Malaysian
 manga artists are pleased to put a
 smile on their readers’ faces and hope
 that the industry will flourish and
 bring joy to future generations. Chong 145
 remembers when a young girl asked for
 his autograph. When he asked for her
 name, she looked at her father because
 the manga was his. “It was then that I
 realized her parents had introduced my 150
 manga to her,” he smiles, happy that
 his work has touched two generations.

(by John Chiam)

Notes

convert 「転向する、改宗する」 **Malay** 「マレー語」マレーシアは多民族、多言語国家で、マレー
 系(65%)、華人系(約24%)、インド系(約8%)の人口構成比となっている。公用語はマレーシア語(マ
 レー語)で、準公用語として英語が使用される。中華系住民は中国標準語を使用し、インド系の多くはタミル
 語を母語としている。 **drain** 「徐々につきる、干上がる」



Reading for General Information

本文を読んで、各セクションの内容を下の選択肢から選びましょう。

1. An expanding manga market _____
 2. Home-grown creators of manga in Malaysia _____
 3. Facts about Malaysia's manga industry _____
-
- | | |
|---|---|
| a. The situation regarding manga copy-right and other constraints | e. Japan's popularity in Malaysia |
| b. A new generation of manga fans | f. Working conditions of Malaysian manga creators |
| c. A freelance manga artist who taught himself | g. Early manga history in Malaysia |
| d. Bringing happiness to present and future generations | h. A female manga writer from Malaysia |
| | i. A manga writer who admires Fujiko F. Fujio |



Reading for Specific Information

本文をもう一度読んで、各質問に対する適切な答えを選択肢から選びましょう。

1. In Malaysia, what recent changes have happened to manga?
 - a. Companies in Hong Kong have started to produce them.
 - b. They have been translated for people in England, too.
 - c. Their popularity has spread to more than one ethnic group.
2. How many people attended the 2012 Comic Fiesta?
 - a. About 25,000
 - b. Exactly 49,000
 - c. Nearly 100,000
3. What is the target group of Kaoru Liew's manga?
 - a. People that are interested in basketball
 - b. Women who are young
 - c. All kinds of readers
4. In the field of creating manga, how is Ben Wong different?
 - a. He works full-time for a company and markets the manga comics he writes.
 - b. He writes his manga for free while facing business problems.
 - c. He uses online and digital technology and has control over his manga.
5. How does Keith Chong describe his everyday working life?
 - a. Intense, tiring and stressful
 - b. Relaxed and full of laughter
 - c. Creative but he feels like crying

6. In Malaysia who employs manga artists and has the copyright?
 - a. Publishers
 - b. Full-time editors
 - c. Veterans
7. Concerning copyright, what is Wong worried about?
 - a. With little incentive, young people will not want to become manga artists.
 - b. The balance in earnings between manga writers and publishers is always equal.
 - c. It causes creators of manga to stop working after they receive royalties.
8. Why are there restrictions on manga content in Malaysia?
 - a. Because manga creators use bad language, have tattoos and smoke.
 - b. Because the country has different ethnic people with different religions.
 - c. Because religion is not important to most Malaysians.

Comprehension Check

次の英文には本文の内容に合わない箇所があります。間違いを正しましょう。

1. Famous Malaysian manga artists such as Kaoru Liew and Ben Wong learned how to draw at art schools.
2. *Manhua* is the translated version of Japanese anime.
3. Reading manga is relatively new in Malaysia and only young people enjoy it.
4. Most of the manga artists in Malaysia are independent from publishers.
5. For Keith Chong, making people laugh is as hard as making them cry.

Expressing Your Own Ideas

以下の質問に沿って、あなたの意見をまとめましょう。

1. Do you read manga? Name some of your favorite manga and explain their basic storylines.
2. What can be done to introduce Japanese manga to the world more? Discuss your ideas with your classmates.