

# CROSS 言語 CURRENTS

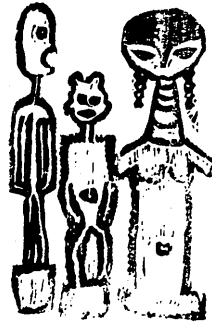


LIOJ JOURNAL, SUMMER 1972



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CURRENTS**



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## An Introduction to Cross Currents

Like all first publications, *Cross Currents* deserves a short, self-effacing introduction and a little patience on the part of the reader. This is a first effort by a group of people in the middle of the tasks of cultural interpretation and interaction. The majority of the contributors in this issue are teachers of English in Japan. While they are concerned with effective teaching of English as a discipline in itself, there is another concern that underlies the teaching of any foreign language — that of understanding and dealing effectively with the way in which cultures meet each other in the “Cross Currents.” While this journal is aimed primarily at teachers of English as a Second Language, the major theme we wish to convey is that of cultural interpenetration through language.

Although most of the articles in this first issue have been written by the staff of the Language Institute of Japan, *Cross Currents* is not intended to be a “house organ” or an LIOJ newsletter. The LIOJ staff has launched this first effort because of the interest it has in the cross-cultural current in which it finds itself, *Cross Currents* welcomes contributions from others with similar interest. Contributions and comments may be sent to *Cross Current* c/o LIOJ P.O. Box 37, Odawara, 250, Japan.

We hope that you, our first readers, will find something of value in *Cross Currents*. We are proud of our effort, but not blind to its weaknesses. We ask that you treat our first-born gently. It is a little frail, but we have great hope for its future.

Cross Currents



# Cross Currents

*Masahide Shibusawa*

*Lecturer-Administrator, LIOJ*

A young American who was teaching at the Language Institute of Japan (LIOJ) had become interested in “haiku”. He was moved by the works of Basho and Issa and attempted to ask questions and get ideas from his Japanese students and friends. It turned out to his great amazement that not only did the Japanese refrain from answering — they without exception insinuated that it was simply out of the question for any American to be able to grasp the subtleties of “haiku”. They were not in any way contemptuous nor ultranationalistic. They were just very ordinary young Japanese men. When the American saw in their eyes the sincerity of their belief, he said he felt the deepest alienation he had encountered since coming to this country.

Although they claim that foreigners cannot understand “haiku”, how much then do the Japanese themselves know about it? It is difficult to imagine that the modern Japanese, living in a democratic society, traveling on the super express trains, living in smog-filled cities, could possibly have empathy with Basho. The distance between our generation’s understanding of Basho may actually be far greater than the gap between the present Americans and the Japanese. When we claim that we understand the feelings of Basho, are we not perhaps extricating only the parts that are discernible to us and interpreting them to suit ourselves? If so, then

there must be other instances where his works are understandable to the Americans from their point of view.

The Japanese are convinced that they are a very unique people. They believe that no one outside themselves could ever follow the complex stirrings of their emotions and this makes them feel solitary, and yet at the same time, because of a certain twist in their nature, it gives them a sense of relief that they are not being understood. This must be annoying to a foreigner. If he does not make the effort to understand them, the Japanese resent the fact. On the other hand if they seem to know too much about Japan, it puts the Japanese into ill humor. The Japanese behave like sullen and spoiled children who refuse to come out of their shell.

The Chinese do not seem to have this distortion in them. Chinese culture is difficult to understand but it is not complicated. They firmly believe that their cultural tradition is the highest form of civilization in the world, and take it for granted that the rest of the world agrees with them. If they don't, then they must be nothing better than barbarians.

The Japanese for thousands of years have put a lot of effort in trying to understand the Chinese. But the Chinese, from their side, have hardly made any attempt to understand the Japanese. For them, they were the center of the universe and felt no need to trouble themselves to appreciate the primitive Japanese. Along with all this, the Japanese in the past 100 years have put everything into absorbing Western cultures and technologies and learning through imitation. They disregarded their own traditions and accepted foreign values, wore Western clothes, and translated and studied all possible classic works. These endeavors did not change the Japanese into Westerners, but credit must be given them for the vast amount of foreign knowledge which inundated this country in such a short period of time. On this isolated island far out in the Orient, the Japanese were able to reproduce the structures of Western traditions from nationalism, imperialism, capitalism, communism, to military might, scientific technology, Western symphony orchestras, Western movies and dramas, to even French cooking. In spite of all these efforts from our side, however, the West did very little to draw closer to Japan. Instead, the outcome was an attack by them



that the Japanese had become too effective in learning from the West.

To the Japanese whose hearts had become worn and weary from the drastic changes that took place in its efforts for modernization, there was no compassion, but rather a prejudiced criticism that all this was monkey business verging on greed and violence. These reactions disappointed the Japanese to the point where they began to have doubts about Western civilization itself. And the result was war.

When the Japanese heard the news of the massacre at the Tel Aviv airport by the three Japanese youths who had collaborated with the Palestinian guerrillas, they were filled with shame and horror. Already were they not being shunned by people all over the world merely for the fact that they had cleverly used Western technique and had worked harder and had achieved more than they? This last incident seemed more than they could take. It is not difficult to imagine what Japan is being labeled as — violent, selfish, militaristic — and no amount of explanation can change it. How could foreigners ever comprehend us Japanese? It would be a waste of effort to even try to make them see. . . . This state of mind is probably what prompted the Japanese subconsciously to conclude that the American teacher could not possibly understand “haiku”. Unfortunately, an attitude such as this only helps to aggravate more suspicion, disillusion and coldness in their reaction to the Japanese. Then the rebound of this is a deeper conviction in the Japanese that they can never be understood. From what began as a harmless back and forth of ideas, feelings begin to escalate until there is a real alienation, although much of the reason may be groundless on both sides.

As a matter of fact, are the Japanese really as special as they would like to make themselves believe? Fortunately or unfortunately, the industrialization of this country has developed to the point of no return. What surrounds us now are modern supermarkets, medicare, pollution, and inflation — factors that plague every industrialized society. The days of fanatic nationalism are past history. The domestic and international factors which decide the welfare and adversity of the future of Japan are not any

different from those of other countries. It is difficult to imagine that people living with similar problems under similar circumstances could continue to exist side by side and be able to maintain completely different social consciousness and modes of behavior. It is true we have walked different paths. But now we are all in the same boat.

The language barrier has probably been one of the great problems which has divided people for language reflects the attitude of the people who speak it. If we believe that any foreign society is completely different from ours, then it would be difficult to grasp the true meaning of that society's language. In my own case I often find that when I speak English I look at the world from a different center within myself. The effort to make myself internationally-minded requires complex psychological readjustment on my part. However, all this is external and may be likened to whether a person is wearing Western clothes or a kimono. Basically, as human beings these things are not the core of our differences.

Sometimes our old social customs surprise the foreigners. Take for instance our "arranged marriage" meetings. To them this may seem like a market for barter of men and women, and the custom of betrothal gifts may seem like the price for the purchase of a bride. However, the consciousness and the feelings of the modern Japanese men and women who still take advantage of this system are actually not very different from their Western counterparts. They are merely utilizing the existence of a very convenient custom. In my own personal opinion, arranged marriage meetings might be quite welcomed in the Western world. Take for instance the single woman who is not engaged, nor has any steady male companion. She would not need to rush about desperately trying to catch a husband, staking everything — heart and body. Would it not be a great blessing to her if there were many kind people around her who were concerned and went out of their way to find appropriate men for her to choose from?

It would be much more to the point if we could stress the things we have in common. To go beyond the ethnic, cultural, and religious differences and to foster means of true communication among the people of the world; to develop new ideas and ways of

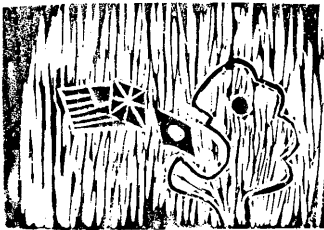
life for global harmony and happiness beyond petty national interests and past traditions — these are the goals for which LIOJ was created. During the past five years it has been a pleasure to have had as teachers at LIOJ 73 outstanding young men and women from the United States, Canada, England, Germany, China and the Philippines. Young teachers and young Japanese (several Chinese and Korean students have also participated) have shared a life together in the same building, exchanged innumerable ideas through the medium of the English language, and learned many things through experiences together. Apart from how valuable this has been as an educational program, we believe LIOJ has succeeded in creating a unique situation.

By deepening the true understanding among people, by aiming for the benefit of all mankind which goes beyond national boundaries and interests, and by the communication of things we have in common, we can to a great extent draw much closer to each other. Accepting each other as we are, we can nurture the ideas of Eric Fromm: “Freedom of openness and relatedness to the world.” After all, there is “Only One Earth” and the cross currents can merge into one great river and flow out into a new world of unity and peace for all mankind.



# “二つの流れ”

英 雅 沢 渡



L I O Jで講師をしていた或るアメリカの青年が俳句に興味をもっていた。芭蕉や一茶の句を読んで感動し、生徒や友人に質問をしたり、意見を聞こうと考えた。おどろいたことに日本人たちは質問に答えようとしないうばかりか異口同音にアメリカ人に俳句がわかる筈がないと宣言した。べつに彼を見くだしているわけでもなく、狂信的な国粋主義者でもない。ごく普通の若い日本の青年である。俳句は日本独特のもので外人には決してわからないものと頭から正直に信じこんでいる彼らの目つきをみたとき、このアメリカ人は来日以来もっとも深い断絶を感じたという。

外人にはわからないときめている俳句を、それでは日本人はどれだけわかっているというのだろうか？ 民主主義の国に住み、新幹線で旅行し、スモッグの中で生きている現代の日本人が芭蕉という人

物を取りまいていた生活感覚を理解できるとは考えられない。芭蕉とわれわれとのへだたりは、われわれとアメリカ人とのちがいより大きいかも知れないのである。芭蕉がわかるといってもそれはわれわれにわかる部分だけをとりあげて自分なりに解釈しているだけではないだろうか。もしそうだとすればアメリカ人にもアメリカなりにわかる部分がたくさんあるにちがいない。

日本人はいい意味でも悪い意味でも自分を外人とはちがう特別の人間であると思いつこんでいる。複雑なわれわれの気持ちの動きは他人にはわかってもらえないときめこんでそれを淋しく思うと同時に、わかってくれない方が安心だと考える一種の屈折がわれわれの心にはある。外人にとっては迷惑な話である。日本人をわかろうとつとめなければリアクトするし余りわかったような事をいえば逆に不気

嫌になる。ひねくれて自分のカラにとじこもっているわがままな子供のようだ。

中国人の心にはそうした屈折はないようだ。中国の文化は難解ではあるが複雑ではない。中国人は自分の文化的伝統を地上最高の文明であると信じ、外人がそれを理解するのが当たり前、わからないとすれば相手が野蛮なのだとあっさり考えている。

われわれは何千年の間そういう中国を理解しようとしてあらゆる努力を重ねて来た。しかし中国人はほとんど日本を理解しようとしなかった。中国こそが世界の中心であり、周辺の蛮族日本などを理解する必要はなかったのだ。同様に過去100年の間日本人は西洋の文化と技術を吸収、模倣するためにすべてをかけて努力して来た。伝統をおりまげ、異質の価値観を導入し、西洋の服を着、西洋のすべての古典を翻訳し、それを学んだ。それは日本人を西洋人に変えはしなかったが、この狭い国に積み上げられた西洋についての知識の量はおどろくべきものとなった。国家主義、帝国主義、資本主義、共産主義、軍事力に科学技術、西洋の交響楽から洋画、新劇、フランス料理にいたるまで、西洋の伝統の骨組みのほとんどすべてをわれわれはこの東海の孤島に再現してみせた。

しかしそれでも西洋は日本を理解しようとはしなかった。反対に西洋を学ぶやり方が余りに効果的すぎるという理由で攻撃をうける結果となった。急激な変化と近代化に疲れ切った日本人の心をいたわるかわりに、サルマネである、慾が深い、乱暴だ、といった一方的な批判を押しつけられた。失望した日本人はやがて文明そのものを疑うようになった。そして、戦争である。

パレスチナ・ゲリラに共鳴した3人の

日本の青年がテル・アビブ空港で大量殺人を犯したときいたとき、これで又日本人は世界中から嫌われることになるだろうと考えて、数日間日本中が恥と恐れにふるえ上った。西洋の技術をたくみに利用し、西洋人よりよく働いているというだけの理由で、既にわれわれは世界中から白い眼でみられているではないか。乱暴もの、どん慾、軍国主義者……世界が日本に押しつけて来るレッテルはわかり切っている。弁解してもムダなのだ。どうせ外人は日本の気持などわかるうとはしないのだから……。

こうした感覚が無意識のうちに外人には俳句はわからないという断定につながってゆくのではないだろうか。そして困ったことに日本側のそうした態度が外人の中にそれに対応する猜疑心、失望、冷い反応などを起すことになるのである。そしてそれはふたたび日本側にはねかえって、外人には日本はわからないという確信を更に増幅することになる。つまり本来余り根拠のない感情のやりとりから、なんの理由もなく断絶がエスカレートしてゆくのである。

しかし、本当に日本人はそんなに特別な人間なのだろうか？ 幸か不幸か、日本の工業化は今更あとにひけない段階まで進んでしまった。現在の日本人をとりまいている生活環境はスーパーマーケットから健康保険、公害からインフレーションにいたるまで他の工業化社会のもっているすべての要素を備えている。狂信的な国粋主義が通用する時代ははるか歴史のかなたに去ってしまった。日本人の将来の幸福と不幸を決定する国際的・国内的要因は他の国々にのそれとほとんどちがいがないのである。同じ環境に住み、同じ問題をかかえて生きている人間がい

つまでもまったくちがった意識と行動の

形をもちつづけていくということは考えにくい。過去はたしかにちがった道を歩いて来たかも知れないが、未来は日本も西洋も同じ船に乗っているのである。

言語障害が困難な問題のひとつとなっていることはたしかであろう。言語はそれを話す人びとの生活感覚の表現である。外人の社会はわれわれとは異質のものであると信じていれば、その言葉を生きた言語としてとらえる事はむずかしいにちがいない。私自身も英語で話をしているときは通常の自分とはちがった場所に心の中心をおいていることを意識することが多い。日本人が国際的であろうとするためにはかなり複雑な心理的調整が必要である。しかしそれは人間としての本質的なちがいではない。洋服を着ているか和服を着ているかというちがいと本質的には変らないことのように思われる。

古い社会的習慣が外人をおどろかす場合もある。お見合いは独身男女の交換市場のようであり結納という制度は花嫁を買取る代金でもあるかのような印象を外人に与えるようだ。しかしこうした制度を利用している現代の男女の意識や感覚が西洋と本質的にちがっているとは思えない。便利な制度があるから気軽に利用しているだけの事である。私見であるがお見合いは西洋人にとっても都合のいい慣習ではないかと思う。婚約者や恋人のいない独身の婦人にとって、おムコさんを探すために努力してくれる親切な他人が周囲にたくさんいるということは大へんな福音ではないだろうか。なりふりか

まわず心や肉体のすべてをかけてムコ探しに狂奔する必要がないのだから。

お互いの間のちがいを強調するよりも、共通の運命を考えることの方が大切ではないだろうか？ 民族や文化、宗教などのちがいを越えて、明日の世界への対話を育ててゆくこと、狭い意味での国益や過去の伝統を越えてグローバルな共感と幸福に向って新しい考え方や生き方をつくってゆくこと、それがわれわれがL I O Jをはじめた目的である。

過去5年間に73名のアメリカ人、カナダ人、中国人、フィリッピン人、英国人、ドイツ人などの優秀な若い講師を招く事ができたことを有難く思っている。若い西洋人と若い日本人（時として中国人、韓国人の参加をも得ることができた）とが一定の期間一しょに生活し、英語をメディアとして数限りない対話が交されて来た。教育の成果はべつとしても、ユニークな環境をつくることだけはできたと考えている。

共通の対話を通してわれわれはお互いの間の正しい理解をすすめるとともに、国境や国益をこえた全人類的な目標に向って多少とも寄与してゆきたいと思う。お互いのありのままの姿への認識を基礎として、エリック・フロムのいう「世界全体とすすんでかかわり合いをもとうとする自由で開いた心」を育ててゆきたいものである。地球はかけがえのない存在である。たくさんの文化や歴史の流れが融け合ってひとつの大きな河となり平和と融合の新しい世界が生れることを期待したいものである。

# “文章の構造について”

キャスリーン・カリエー

**物** を考えるということは泥沼に入るようなもので、周囲を見透すこともできないし、底に達することもむづかしいものです。しかしその中から新しい生命が生れて来ることもあります。

この論文は多分に推論的なものですが、私はどんな研究にもせよ——この場合は物を書くということがテーマですが——方法論をどこまでも追究してゆけばきっとその主題をより高く、より抽象的な形でとらえることができるようになると思っています。その結果より深い関心やアイデアが生れて来ればそれでいいと思うのです。

この論文は話すときと書くときとでは言葉の作用にどんなちがいがあらわれるかという事、又そのちがいを話したり書いたりする人の主体的自我との関連において考えてみたものです。もうひとつ、ここでは文法というものを規則の集合と

してよりも文章を組立てるための有機的な要素としてとらえてみました。こうした議論が書くことへの障壁について、より深い理解をもたらすことになれば幸いです。



Kathleen Courrier is a graduate of Occidental College with a major in English.

# Metaphors for Written Language: Some Thoughts

*Kathleen Courrier*

Whether or not writing can be “taught” cannot be considered without first rumbling the foundations of educational philosophy and at least peeping into the psychology of creativity. Dispensing with these disquieting questions and settling preëemptively on the needs of the language student does, however, provide a basis from which to consider the obstacles to intelligible individualized written expression and to puzzle out their relationship to contextual solution. In so doing, the nature and some of the goals of writing warrant a cursory discussion. Only then can the more practical pedagogical problems yield to speculation and remedy.

1. The written word is a paradox. On the one hand it represents the crystallization of speech and gives it a new dimension in time. The renewable and therefore infinitely prolongable life of print compared to the temporality of speech magnifies authorial responsibility. (Tapes are gradually altering this concept but are subject at present to separate analysis). We find it unremarkable that a gentleman’s word is no longer binding in courts of law where his signature is unequivocally sound. Yet the exchange of calling cards in complete silence is an unsuccessful attempt at communication despite the traffic of essential information. The division between the oral and written functions of language in this sense is an obvious division of labor. Yet (and this is the seat of the paradox) writing —



the concretized static form of language — requires the suspension of belief where speech is its own guarantee.

Suspension of belief is the ability to float judgements. In writing, it suggests that a greater share of the creative burden of invention falls to the reader (whose consciousness is after all the source of the written word's renewability) than in speech. Suspension of belief is, further, the exchange of a physical presence for a persona. The assumptions which underlie this hypothesis are partly literary and reflect the idea that the translation of the oral to the written is a way of designating adjudged value in representative high-intensity experiences by editing out or elevating the mundane. The statement that the immediate experience somehow adds to or illumines the body of all human experience is implicit. Hence, "literature." Even grocery lists are not merely reminders of the existence of table salt and orange juice but are a means of relating food to the human family's needs. The oral tendency to participate in the speaker's experience is thus transformed perforce in written language to the tendency to complete and test a suggestion with the evidence of one's own life. This transformation occurs through reflection, which is the privilege of both the author and the reader in written language. And reflection, via personae, is the means of suspending and fleshing out belief in the colors of imagination.

The extra dimension that writing confers on language is sustained temporally because it is extinguished spatially. The inexhaustible potential of written words is located in the fact that they are indestructible and yet (to use the linguists' word) "transparent." Imagine cartoon characters spewing out dirigibles of print: words and speakers are equally one-dimensional and, more importantly, each causes the other's one-dimensionality. Words limit the possible constructions of pictures in the same way that pictures limit the possible constructions of words. Pictures inherit a vocabulary only to forfeit Buddha's multi-meaninged silence. Words aligned with pictures lose their transparency and become redundant in a specific context. If a picture is worth a thousand words, the reverse statement is equally true. (Pinning a picture to the words "I love you", for example, kills a thousand meanings to isolate a few.) But both the demise of the hieroglyphic languages and the end of the

silent film era when written words warred with pictures demote both truisms to suggest that neither written nor oral language evolved purely to describe, record, or even signify. Stripped of gesture, written language is confined completely to grammar or its abuse. Fitting experience into paragraphs "freeze dries" it for resurrection by anyone, anywhere. So the function of a written language is not merely to immure but to heighten reality by focusing it on representative or symbolic particulars.

This focus suggests an analogue between the transparency of written language and the fact that the writer writes for a reader who is invisible — perhaps even unidentifiable or nonspecific — and yet absolutely intimate (What could be more intimate than the shared monologue all writing in one sense is?). This intimacy coupled with the reflection characteristic of the reader (as compared with the interlocutor) means that a writer becomes more intellectually and creatively accountable in writing than in speech. A speaker answers and responds to his conversant partners. A writer answers his own questions or those he imagines others will ask; he is solely responsible for development as well as content. Since the writer is given more freedom, he is consequently expected to do something with it.

II. These seemingly airy speculations are essentially related to what happens in the writing experience. The roles (editor, manipulator, creator, custodian) one assumes in relationship to his second (or native) language are confused until at least some of the personality (ego) can be disassociated from the persona and until the expectations which surround a writing endeavor can be made to conform to the terms of individual consciousness.

The "terms of individual consciousness" do not preclude grammar. In fact, even the personal grammar of genius always departs and sometimes returns to the parent grammar as a basis and a referent. A careful analysis of E.E. Cummings' poetry, for example, shows an accute awareness of both the forms of grammar and poetry despite and because of its convolutions. In successful writing, deviance is meaningful precisely because and to the degree that it's deliberate. In the classroom, the experience of grammar begins as mimesis. Eventually it can be perceived as the conditioner

of experience and as part of the content as well as the form. Grammar classifies experience: to attempt writing without a heavy concern for grammar paralyzes the writer because there are too many uninformed choices to be made. Content overwhelms form.

The ability to recognize the specific function of words and to co-ordinate them is one possible definition of sanity. Sanity is the ability to cope with, if not to control, experience in the same way that grammar is the means of coping with words. Both militate against random destructive bombardment of the intelligence. The insane (including its portion of genius) do in fact often write and speak in broken indecipherable fragments. (see R.D. Laing, *The Politics of Experience*). Clearly, an extensive vocabulary does not indicate a working knowledge of a language any more than active senses insure the meaningful interpretation and use of sense intake. Thus the question of whether or not discursive or nondiscursive writing can be taught again emerges. Like sanity, it cannot be imparted. Like sanity, it *can* be encouraged.

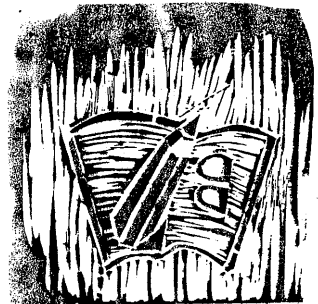
If the terms of the individual consciousness necessarily exist within the compass of grammar or its eccentric manipulation, the means by which the ego filters itself through a persona does not. The individual's innermost feelings and the most transpersonal of his observations are usually the province of written language: the former because it cannot express itself within the give-and-take logic of conversation; the latter because writing is the extension of memory and can sustain what the mind can't.

The need to disassociate the ego from the persona stems from the fact that ego is the very essence of creative writing and so must accordingly be freed before experience can be shared or communicated. In discursive writing, the ego prohibits generalizations insofar as it must, to a certain extent, protect itself from the phenomena it attempts to deal with (The purpose of discursive writing and the effect of nondiscursive writing is in one sense the imposition of a social definition on the self accomplished by deliberately drawing in the reader.). So in writing the creation of one thing is contingent upon the destruction of another. The whole is destroyed to capture a part, valid evidence is disregarded if it is contradictory or unrelated to a thesis, and so on. Thus to write "about" anything is

to leave out almost everything else. The open choices, like those of pre-grammatical language, can overcome the mind. Similarly, given the task of disgorging the ego of its story, who (short of a genius) wants to be up to the task?

Writing, then, is a self-enfranchising process only so far as ambiguity can be endured. While the content of writing may be representative, at least symbolically, of individual experience and the individual experience may be in some way representative of the human experience, the ego is never completely representative of itself. It can't be. The ego defies capsulization (the norm of mental as well as of physical life is growth) because it is the congenital function of the healthy ego to remain aware of its relation to the outside world. Without a persona, all writing is ego-fixing and therefore ego-destroying. Complete lack of a persona (such as sometimes characterizes the drug experience) is "psychedelic" because the persona is destroyed. A persona is not a conceit or a puppet. It is the embodiment of a question seriously put: "What else? What else is there in me?"

These topics are not a methodology for teaching writing. Nor are they in any way conclusive. But perhaps they ought to haunt anyone who presumes to teach what writing is and how it's done.



# “黒人英語”

ジョン・A・サヴェージ  
デロリス サヴェージ

**同**じアメリカ人でも黒人の話す英語は発音、単語の意味、文の組合せなどが白人の英語とかなりちがっている。英語がうまい日本人でも黒人の言葉はよくわからないことが多い。白人たちは長年の間黒人英語を無知、無教養な人間の言葉としてみくだして来たが、黒人の方は自分たち独特の言葉に固執することによって逆に白人を疎外して来たのである。

黒人の子供たちは学校で標準語を教えられても、教室を一步出ればたちまち黒人英語にもどってしまう。彼らの属する家庭や社会は白人への不信や反感につらぬかれているので標準語は通じないのである。

黒人問題が大きくとりあげられるにつれて言語学者や心理学者が黒人英語をとりあげ、その言葉の構成はもとよりその背後にある黒人の社会意識、黒人文化な

どを研究するようになった。

白人に対して殊更に卑下した言葉を使う、知っていても知らないふりをする、話すとき不必要に体を動かす、その他黒人の生態的特長のすべてはアメリカの黒人という特別の人間集団の悲しくゆがめられた歴史の所産である。解放後100年経った今でも黒人の生活意識の中にはドレイ時代の傷が深く残っている。黒人霊歌にしても、天真ランマンな信仰心のうらに逃避や脱出への願いが強くうたわれている。

1億7千万のアメリカの人口のうち2,300万が黒人であり、今や無視することのできないマイノリティーに成長し

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た。科学技術，教育，芸術，政治，産業，スポーツなど各方面に優秀な人物が輩出している。アメリカの良識へのテストとして世界中から注目されたアンジェラ・デーヴィス嬢は哲学博士でカリフォルニア大学で教鞭をとっていた。今年の大統領選挙にも国会議員のシャーリー・チザム女史が候補者のひとりとして出馬

している。

この論文は1971年12月「カリフォルニア，イングリッシュ・ジャーナル」に発表されたものを著者の許可を得て掲載したものである。サヴェージ夫妻はともに博士，南カリフォルニア大学教育学部で教鞭をとっている。夫人は黒人である。

# Black English: A Consequence of Social Class, A Reflection of Values

*John A. Savage and Delorise Savage*  
*University of Southern California*

This discussion takes the position that Black English is a reflection of mainstream America's attitudes and values, a consequence of social class. It directs itself toward two basic contentions: 1) Language – communication by human speech – is learned behavior, and 2) Every individual has several “styles” of language which may be linguistically defined as dialects. These styles vary according to the number of groups to which any individual speaker belongs. The axis around which varying dialects revolve is Standard English, the educated speech of America's dominant culture – the “prestige” form of the language itself. It is the language taught by English teachers in public schools and advocated by the press, radio, and television in America. Deviations from this model may be attributed, in general, to the effects of time, place, and social class. The very fact that Standard English is referred to as the “prestige” dialect is incriminating to anyone who digresses from this standard, for it is at this point that the digressor is subjected to critical judgement – judgement based upon Middle Class America's moral view of what English should be. Through this hallowed process, numerous Middle Class mores, values, and even

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prejudices have been sustained. Through this process, the entire culture of America is revealed, and the sociological implications are appalling.

Generally, the "Southern drawl," the Bostonian's pronunciation of "car," the Brooklynese spoken by the New York hack driver or the British "accent," evoke a startle if any of these styles is not the listener's own. Frequently, this reaction is negative. Sometimes it is politely condescending. Too often, it antagonizes because people tend (possibly subconsciously) to equate difference with inferiority. Such has been the case with Black English, a dialect that emerged from the social conditions of the Black American in the United States.

There are several circumstances in American history that support the notion that the English of Blacks has been influenced by their station in this society's class structure. First, the institution of slavery placed the Black in an obsequious speech role because he was subservient, a slave. Semiotic language, so commonplace among Black English speakers, probably emerged during the era of slavery in America. This type of communication is still rampant among Blacks, regardless of geographical location or social status. Typical examples of such behavior includes eye-rolling (shifting the eyeballs from left to right to indicate anger or disgust); rhythmic prancing or bouncing with a forward movement of the body to help sell an idea or convince the listener while telling a story or arguing a point; or, extending the right hand, fingers stretched in hand-shake fashion, to insure approval or agreement with something that has been said. One can easily see the purpose for adopting a silent linguistic system, particularly when saying the wrong thing could be a life or death situation.

The plantation system perpetuated a fawning speech behavior because the Black was still under the command of the land owner. Sycophantic conduct among Blacks on plantations became a way of life as well as a source of survival. It didn't take long for them to learn that the less they appeared to know, the more stupid they'd be considered. The work assigned would indeed be physical, but it would also be geared to fit the character of the shiftless, the irresponsible and the dim-witted. Ossie Davis elucidates this theme



in his sardonic chronicle, *Purley Victorious*. The most literal interpretation of this play will conclude that Idella Landy and Getlow Judson have a far better understanding of white psychology than Ol' Cap'n Catchipie, the plantation owner, does of his "Nigras."

After Emancipation Proclamation, the Black man became the earmark of sectional strife for the white South, as well as a scapegoat for the separation of poorer white classes. The logical step to solving this problem was disenfranchising the Black — a process which calmed the suspicions of poor whites, but also championed race hatred. Discrimination made its appearance, later to evolve into Jim Crow laws. Segregation became legal, creating economic chasms and social barriers which still remain. American Negro life became a *subculture*, a "carbon" copy of the white counterpart socially and linguistically.

Black English, at least phonologically, is but a modification of white Southern speech, Post vocalic "r" -lessness and "l" -lessness characterize the sound system of some members of both groups. The degree to which Standard American English differs from the style of either white Southern speech or Black English is dependent upon living conditions, types of activity among the groups, the number of material "things" the people have, what is valued in the community, and the amount of formal education they are exposed to.

Negro folklore, spirituals, and jazz songs give linguistic as well as historical insights into the Black man's conception of and temperament towards the society that has reduced him to subserviency. Often the image projected by Blacks has no more than reflected the whites' behavior toward them. At other times, exhibited behavior, for the sake of expediency, merely represented role expectation. However, Blacks have always had a penetrating cognizance and understanding of the reasons for both groups' behavior. The cunning message of escape in "Swing Low, Sweet Chariot" and the wish for overcoming persecution in "Didn't My Lord Deliver Daniel" give verbal testimony to the awareness of injustice and the psychiatric attempt to make the most of an undesirable situation.

One of the oldest printed accounts of Black English as a distinct

dialect as well as a reflection of attitudes is the "Uncle Remus Tales" compiled by Joel Chandler Harris. In Black dialect, these tales expose the juxtaposition of an idealized plantation regime to the pernicious system of slavery. A shrewd, witty, enslaved Black raconteur named Uncle Remus verbalizes the consciousness of an oppressed people who were capable of releasing their woe in a sober, grim moralism of subtle wit and sardonic humor.

Black English is not illiterate. Although simple and earthy in style, it reflects all of the complexities of social ostracism, hurt, and suffering that emanate from experience with discrimination, impotence, and powerlessness. White bigotry has either spurned Black Americans or forced them to withdraw into their own communities. American society continues to alienate Blacks, socially and economically, using language as an excuse. So, the root of the cause recycles itself, for Blacks' language is the effect of isolation that is imposed by social and economic conditions. Isolates have difficulty making contact with the outside world. They are cut from progress geographically and socially. Even with technology's advanced means of communication and transportation, urban Blacks are socially alienated by *de facto* segregation, inferior education, and lack of economic opportunity. The whole culture of Blacks is transmitted *orally*, not by the printed page! Consequently, Standard English, the written and prestige form of American English, is only of temporary use and importance in a Black community.

For a wider perspective on this condition of American life, consider briefly only two of the basic principles of modern studies in language and dialects. First, if a speaker communicates the intended idea, and the speaker and the audience are comfortable, his language is appropriate. Rejection of a person's language on any basis other than this may be regarded simply as personal prejudice. Regional, social, or what is considered non-standard dialects are not "corrupt" versions of Standard English. Every dialect of native English speakers is a logical and legitimate system that can be traced historically and proven to be linguistically sound.

Second, when the linguistic systems of people differ in at least one trait — whether it is phonological, morphological or syntactical

— a dialect emerges. Although some speakers retain many individual differences (idiolects), when several linguistic traits are possessed by a group to the extent that these traits are different from those of other speakers of the same language, it can safely be said that both groups have a dialect of their own.

Unfortunately, however, “Black English” has been interpreted by proponents of Standard English as a substandard representation of the language, rather than the valid and legitimate means of expression which it is, rich with its own colorfulness, imaginativeness, and originality. It is definitive of life in the Black community; it is intrinsic because it is evoked by experience, revealed by emotion. Black English represents the sentiment of the people who speak it; it is the telescope through which all the hardships, foibles, disappointments and dreams of the Black race are disclosed. A rejection of Black English, therefore, is nothing less than a rejection of the people who speak it.





# “言語と文化”

木村 利根子

**私** は20年間各国で国際会議の同時通訳をつとめてきました。今となつては同時通訳はあこがれの的になっているようですが、当時はその方面の草分けとも言えるでしょう。いろいろと苦労がありました。なるべく忠実な訳を、と思って一人の言葉を直訳しますと相手にそれがピンとこないことがたびたびあり、又せっかくの善意で言っていることでも言葉数の足りない消極的な日本人の発言ではその気持が通じないどころか、相手をいらいらさせる結果になったりしました。そうかと言って通訳ですから勝手に言い方を変えるわけにもいかず、余計なことも言えず、両方のことがわかりすぎて、残念に思うことがよくありました。外人と話す場合は控え目に言ったり、あいまいな答えをしていては心のコミュニケーションは出来ません。又その反面一言ですむところをながながと外人がしつ

こく説明すると日本人は嫌気がさすのです。外人と話しして期待していた返事がなかったり、ぜんぜん別のことを言われたり、テンポがくるったりすると、これ



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は通訳の不得手だということになりがちでした。

通訳する人はただ2, 3ヵ国語がペラペラだけでは実際には役に立たないので。その人達の国の考え方, 習慣, 歴史, 社会構成など, すべてがわかっていなければ片方の言わんとしている意味をつかみ, それを相手の立場になって解釈し, つたえることが出来ません。

これは小さな例ですが, 日本人は何かしてもらおうとよく“すみません”と言います。これを“I’m sorry”と訳してしまうと外人の方は“何もあやまる必要はないでしょう。私がしてあげたいからやっただけのことです”と言いかねません。そうすると日本人は外人がなんでそんな

にむきになっているのかわからないのです。“I’m sorry”ではなく“Thank you very much”と訳せば何も問題がないのです。どうせ日本人の“すみません”は“ありがとう”の意味を十分にふくんでいるからです。

こんなことでさえわからなくなってしまうのですから海外との政治や商売の交渉の時はどんなことになっているのかといつも気になるのです。

これからは通訳などなくても堂々と世界を相手に出来る日本人がどうしても必要とされています。私は通訳をしていた当時の多くの経験を生かし, 今は英語教育に携わっています。このレポートがどなたかに何かの参考になれば幸いです。

# Language is Culture

*Toneko Kimura*

For a term paper at the University of Southern California this year I wrote an article with a very unacademic title: "How to Peel a Tangerine". In it I described how a Japanese peels the rind like petals of a flower, and how it "pained" my soul to see the beautiful fruit being mutilated when peeled by a foreigner. Language is communication and therefore physical movement such as this is also a part of it, for gestures can transmit as much as verbal language.

I will not attempt to reproduce my paper here since much of it was aimed for Western readers, introducing the Japanese version of the "how's" and the "why's". A more appropriate title for an article of this type in Japan might be: "How to Eat a Grapefruit", for the Japanese are now becoming familiar with this fruit, but many eat it like the tangerine.

## How to Eat a Grapefruit

1. Cut the grapefruit sideways in half.
2. Remove the seeds and cut around each section with a knife so it can easily be lifted out with a spoon.
3. Serve chilled.
4. Sprinkle with sugar if desired.
5. Eat a section at a time with a spoon.

Recently *The Japan Times* carried an editorial on "Business and Culture". The article mentioned that the conclusion of the 32nd joint working session of the Japan-US Business Advisory Council "wound up the meeting by agreeing to strengthen cultural interchanges." It went on to say that how, in spite of all the experience in trade and commerce, there was still a "wide gap in communication and basic lack of mutual understanding" and that the answer had to be "sought in depths outside the business relationships."

Western businessmen on occasion have commented about the ordeal of having to attend Japanese-style business parties and the "after parties" and how astonished they were at the amount of yen that flowed down the drain on these occasions when a night's entertainment exceeded \$1,000, and how much more they would have appreciated a good steak dinner and an early night. Goodwill, therefore, must take into account the cultural differences or it may not always be appreciated by the recipient.

Being able to understand one another requires a deep insight into cultural patterns so we know not only what other people *say* but what they *mean*. The Japanese must realize that the Westerner often cannot stand silences and consider it even rude. For them, therefore, to be sociable and congenial means a constant flow of words. The Japanese on the other hand are not afraid of the absence of speech. The unsaid sometimes communicates more than the voluble. In business negotiations this kind of "tempo" of action and reaction would probably be an important factor in tying up a deal. Poor interpreters who are insensitive to the subtleties of cultural differences often prove to be more of a detriment than help.

Culture is not only a designation of the level of civilization. It includes how people feel, how they relate themselves to one another, and what kind of society they create. Knowing people of other countries must inevitably involve knowing its culture. As an example of this I have with me some cartoons cut out from magazines. There is one picture of a camper-like automobile in a shape of shoe. Peering out of the windows are 13 children, the vehicle being driven by an old woman, along a modern highway. In another magazine there was one of a big Japanese "zori" (sandles)



placed in the midst of a Western version of an Oriental garden with pine trees and flowers and Mt. Fuji looming in the distance. On the “zori” is a screen, a flower arrangement, a low table and cushions. A lady in a kimono is eating rice with chopsticks and around her are many children playing in the “zori” house. We can well appreciate the humor of these two pictures if we can go back into our childhood and remember the old Mother Goose Nursery Rhyme which goes:

“There was an old woman  
Who lived in a shoe.  
She had so many children  
She didn’t know what to do. . . .”

But how many of us born and educated in Japan could immediately put two and two together and smile at its suggestive humor?

Another cartoon I found is a series of three pictures. The first is a picture of a car with a family inside, driving across a bridge and a sign there which says, “Over the River”. The next is a picture of the same car going through the snow-covered wood and a sign there says, “Through the Wood”. The last is a picture of the cheerful family getting out of the car and rushing into a drive-in which has a big sign over it: “Grandma’s Place – Dining”. *Over the river. Through the wood. Grandma’s place.* These three phrases immediately bring to mind an old traditional Christmas song which goes:

“Over the river and through the wood  
To grandmother’s house we go.  
The horse knows the way to carry the sleigh  
Through the white and drifted snow. . . .”

So this cartoon is the modern version of the yearly visit to grandmother’s house at Christmas time when the family went on a sleigh and had home-made Christmas pudding. Now it’s by car to the drive-in for Christmas dinner!

Association of immediate things with the past is a part of our

cultural heritage and to know a language is to go so far as to know how the mind works and responds to certain things. Being somewhat bilingual and bicultural, I decided to try a little game on myself. Word association has been used by many for diagnosis and for enjoyment. I decided to try it for information to see how the same word said in two languages would affect me. First I picked colors and as I said them in both languages I wrote down the first images that came to my mind. They are as follows:

<i>Color</i>	<i>In English</i>	<i>In Japanese</i>
red	Valentine	flag
white	bride	death
blue	eyes	sky
yellow	coward	"nanohana" flower
green	coat	forest
black	... is beautiful	wedding reception

Not being a student of psychology, I do not know what my answers represent in that field. But on paper I can see that what comes to me is different in the two languages. The English list is not difficult to understand. I thought of "coat" for "green" because I happen to have a pretty green coat. The phrase "Black is Beautiful" is found on many signs and posters (in Los Angeles where I tried this experiment) so that was the reason for my immediate reaction to the word "black". With the images I got from the Japanese, I was interested in my associating "black" with "wedding reception" rather than a "funeral" as many would probably do. In my case I have attended more wedding receptions than funerals, and the ladies at a wedding reception usually wear formal kimonos which are always colorful at the hem, but are black at the top, and that is what one sees at a sit-down reception.

As a further experiment I opened the dictionary at random and wrote down the associations I got from the first words that caught my eye. This is the result. And here again, the conclusion seems to be that my mind works in separate compartments for each language, and I respond differently even though the ideas are the same.

<i>Word</i>	<i>In English</i>	<i>In Japanese</i>
congratulations	a handshake	赤飯 (red rice)
straight	posture	竹 (bamboo)
destruction	earthquake	戦争 (war)
salmon	a live fish	やきじゃけ (broiled piece)
short	skirt	スカート (skirt)
broom	witch	母 (my mother)
dawn	birds singing	太平洋の日の出 (sunrise from the Pacific Ocean)

In English a salmon was to me a live fish going upstream but in Japanese it was a broiled piece on a plate. It is interesting that I got exactly the same thing for “short” because that word is used in its English form in everyday Japanese. For “dawn” in English I thought of the birds singing noisily just outside my window, but in Japanese I got the picture of the sun rising from the Pacific Ocean — a scene which I saw from my window in Japan. On the West Coast of the United States, of course, the sun goes down into the Pacific Ocean, and not up.

The result of my little “game” may not be very conclusive because I tried it on myself. However, it is interesting to see that almost in every instance, the English word was associated with Western things, and the Japanese with the things of Japan. It shows what happens in the mind of a person when a word is said, and that people of other cultures may have a completely different conception from ours.

Later on I continued this experiment on Americans (in English) and on Japanese (in Japanese and English, because so many colors are used in English as well). This is the result:

<i>Colors</i>	<i>To Americans (in English)</i>
red	white, blue, dress
white	yellow, snow, black, pure
blue	red, sky, the South (during the Civil War, the North was identified with blue)
yellow	canary, lemon, joke, daisy
green	grass, trees

black      night, hat, brother-in-law

*Colors      To Japanese (in Japanese)*

赤 (red)      ばら (rose)   火事 (fire)   りんご (apple)  
白 (white)      清潔 (clean)   紙 (paper)  
青 (blue)      空 (sky)   海 (sea)   草木 (grass and trees)  
黄色 (yellow)   夏 (summer)   洋服 (dress)  
緑 (green)      春 (spring)   森 (a wood)   新緑 (fresh green)  
黒 (black)      喪服 (funeral kimono)   夜 (night)  
レコード (records)  
桃色 (pink)      お雛様 (doll's festival)   桃の花 (peach blossom)  
膚 (complexion)

*Colors      To Japanese (in English)*

red      情熱 (passion)   洋服 (dress)  
white      ワイシャツ (shirt)   ウェディング・ガウン (wedding gown)  
ナース (nurse)  
blue      空 (sky)   海 (sea)  
yellow      Yellow is not used often in English by the Japanese.  
green      グラス (glass)   スカート (skirt)  
black      ウイスキー (whiskey)   壁 (wall)   ゆううつ (melancholy)  
pink      スイートピー (sweetpea)   初恋 (first love)   赤ちゃん (baby)

*Words      To Americans (in English)*

congratulations   happy birthday, handshake  
straight      narrow road, drugs  
destruction      war, bulldozer, bomb  
salmon      pink eggs, fish going upstream  
broom      witch, straw, sweep  
short      long, tall  
soon      later, clock, bald  
dawn      sun, beautiful

*Words      To Japanese (in Japanese)*

おめでとう      お正月 (New Years)   結婚 (wedding)  
真直      道 (road)   並木 (rows of trees)   子供 (children)  
破壊      戦災 (war destruction)   若もの (young people)

	島崎藤村 (Mr. Toson Shimazaki) ブロック(blocks)
しゃけ	塩じゃけ (salted broiled salmon) おにぎり (rice balls)
箒	掃除 (clean) 畳("tatami" matted floor)
	はたき (a duster) 高砂 (Takasago Noh drama)
ショート	ヘア (hair) 鉛筆 (pencil) ミニ・スカート (mini skirt)
間近に	何かいいこと (something good) 結婚 (marriage)
曙	希望 (hope) 夢 (dreams) 朝 (morning)

Looking at the results, I was interested to note that with Americans, quite a few words produced the opposites such as "red-white", "white-black", "blue red", "short-tall-high", and "soon-later". There was also history involved when a young man said "The South" as association for "blue", and even then it was an opposite because "blue" was the color of the North at the time of the Civil War in the United States. The words "narrow road" for "straight" probably came from a quotation in the Bible, and "broom", like mine, produced "witch" because Western witches are pictured riding the sky on a broom, especially on a Halloween night.

With the Japanese, おめでとう (congratulations) produced お正月 (New Years), a tradition deep in culture, and 破壊 (destruction) produced 島崎藤村 (Toson Shimazaki, a famous writer) for the title of one of his books. In this case, however the title of the book is 破戒 (Transgression), a word of the same sound but different in characters and in meaning. Another interesting thing was 箒 (broom) which produced 畳 ("tatami" matted floor) and はたき (a typical Japanese duster), two things which do not exist in the West. The word also brought to mind to an older person 高砂 (Takasago) the most famous 15th century Noh play in which an old man and an old woman are seen raking pine needles. A rake is, in Japanese, also called a broom. With colors said in Japanese, the results were things of Japan such as お雛様 (Doll's Festival) for 桃色 (pink), and おにぎり (rice balls) for しゃけ (salmon). When the colors were said to the Japanese in English, it brought to mind Western things such as a wedding dress for "white", whiskey for "black", and sweetpeas for "pink".

People have often asked me "If you are bilingual, what language

do you think in?" I've often wondered myself, and do not know the answer. I actually don't know whether we think in terms of words at all. For example if I hit myself, I know it hurts. But the sensation of pain is not carried through my brain in terms of a language. I do not *think* pain, I merely *feel* it. However, in the company of English speaking people, I'd automatically say "Ouch!" and with the Japanese I'd say "いたい!" But this is done instantaneously and automatically. Or again, I see a beautiful red rose. I do not think in succession of words: "This is a beautiful red rose." nor "これは美しいばらだ." It is only a concept I get, and nothing more. Certainly, I can talk to myself in a language, and dream in a language (when a conversation takes place) or perhaps even sleep-talk in a language. But I can't think in a language because ideas do not seem to be a series of words for me. They are only concepts. Perhaps someone can enlighten me on this subject and together we can figure out what language experts mean when they advise the students with the old and oft-used phrase, "Think in English!" To me what students are doing is not *thinking* in English. They are *translating* into English. And if so, that is a completely different story!

To get an idea, to work it out in the head as to how it should be presented in English, and then expressing it verbally — that is nothing more than translation. To people studying English, I say, "Digest it well enough so you *react* in English" This, to me, is more to the point and natural. So when you do hit yourself, you don't think: "Now, what is *いたい* in English?" You automatically say, "Ouch!" However, all this leaves much room for discussion and I'd welcome any ideas, suggestions, or information.

In several articles, I have read of how the dropping of the atom bomb might have been avoided if one Japanese word 黙殺 (mokusatsu) in the answer to the Potsdam ultimatum had been translated to what the Japanese *meant* and not what it *said* ("Let us wait and see" instead of "Let us ignore" as was used in translation). John Seward in his "Views and Reviews" in the *Mainichi Daily News*, April 13, 1972 comments that on the textile issue whereas Prime Minister Sato probably intended to say, "Let me see what I can do about it," the remark was conveyed to

President Nixon to mean "Leave it up to me" and therefore, "Nixon lost faith in Sato, which indeed may have been one of the factors behind his later failure to inform the Japanese government of his visit to China until the last minute." All this is surmise but incidents involving important international affairs could be swayed one way or another on small hinges and many regrettable decisions could probably have been avoided if both parties tried to approach each other on cultural understanding as well as with the other issues involved.

The Japanese have a genius for importing and borrowing, and then adapting to suit its national purposes. It is said that the Japanese use approximately 7,000 English words. Many of them are probably technical and are not familiar words to the ordinary people, but for fun I once asked a taxi driver to name me all the parts of the car. He mumbled about thirty of them: handoru (handle, or steering wheel), gea (gear), taiya (tire), heddo laito (head light), bureiki (brake), bampa (bumper), and so on and on and on. At the same time he called a door that was not closed completely a "han-doa". The "han" is Japanese for "half" and "doa", of course, is "door". That meant that the door was half shut. The driver would go to a gas station and ask for "man-tan". "man" is Japanese for "full" and "tan" is short for "tank". So in other words he is saying, "Fill 'er up!"

When a Japanese says, "I live in a mansion," he does not mean a large estate, but an apartment house. Perhaps some enterprising real estate man decided to use that word to add glamour to his building, and that name stuck. At a restaurant if you ask for "gohan" you will get rice in a bowl. If you ask for "rice" (pronounced 'laisu') you will get the same rice, but on a platter.

After some time abroad, I returned to Japan and went shopping with a friend. Being very hot and thirsty, she suggested having some "pine juice". Pine juice? I thought it must be a new invention of the Japanese, perhaps some drink with pine odor — until I found out it was only an abbreviation for pineapple juice. We see a man walking up and down the platform of a railroad station shouting, "Ice! Ice!" Of course, he is selling ice cream. Let's go to the "depāto" means to the department store. The following are some abbreviated English

words which have become part of the Japanese language.

televi	television	
surō mō	slow motion	
pi ke	picket	
eleki	electric guitar	
biru	building	
toransu	transformer	
kame riha	camera rehearsal (for taking movies)	
afu reko	after recording (dubbing)	
han suto	hunger strike	
inteli	intelligentsia	etc.

At an English class in Tokyo, a student could not understand the word “mirror”. As I acted it out, I said, “It is something you look at when you comb your hair, or put on make up.” “Oh!” he said, “Bakku mira!” (back mirror – rear view mirror of a car) Now he understood, because after all, “mirror” was a Japanese word!

At the Language Institute of Japan (LIOJ) in Odawara, forty resident students are accepted for a 4 – 13 week very intensive English course. They must live in the same building with the foreign teachers, speak English at all times, eat Western food, sleep on beds and learn to take Western-style baths. They learn a lot of English, but perhaps even more important, they learn how the West thinks. They see how the teachers act, observe what and how they react to certain conditions and what motivates them. The teachers in turn are also getting an insight into what makes the Japanese tick.

With the help of these teachers, I have gathered a list of “Japenglish” words and expressions that are typical and which occur over and over again with every group of students that have come to the Institute. Here are some of them. I have underlined the words that are wrongly used.

*Original*

1. You are happy.

Happy = 幸せ so it can often be misused in this way.

*Correction*

You are lucky. (also fortunate)

2. My house is narrow.

My house is small.



Narrow = 狭い and this word in English is usually used for width, and not size. But in Japanese it can be used for both, hence, the mistake.

3. She writes a picture.

She draws a picture.

Write and draw both = かく so the student often confuses the two, or does not know the existence of the word “draw”

4. I'm interesting in operas.

I'm interested in operas.

Interesting = 興味のある and therefore the student's sentence would mean here that he himself is an interesting person when he appears in operas, rather than that he is interested in operas. “I'm confusing.” is also another similar and frequent mistake.

5. I like to play ski.

I like to ski. (also I like to go skiing.)

Play = する but this word in English is used with games and sports that usually require partners or opponents.

6. My family members are five.

There are five in my family.

Member = 構成員 and represents a number of persons, in the mind of the Japanese. However this is not a very serious mistake as those who write, “I have five families”!

7. He is the highest in his class.

He is the tallest in his class.

High and tall both = 高い and therefore can be easily misused. High is not used for people.

8. I take lunch at 12 o'clock.

I have lunch at 12 o'clock. (also I eat ...)

“Take” is rarely used in this way in modern English, but the Japanese accept this word to mean いただく and often use like this.

9. She is my intimate friend.

She is my close friend. (also She is a close friend of mine.)

Intimate = 親しい but the connotation of “intimate” is often more than just a friend and can be misunderstood.

10. Do you have a lover?

Lover = 恋人 and in Japanese can mean something quite Platonic, or of someone he/she is considering marriage. Asked in this way could be quite rude, and since this is a private matter, I would not ask a question of this type to anyone.

11. I live in a mansion.

I live in an apartment house.

Mansion = 大邸宅 in English but used by the Japanese to mean アパート

12. I'll go to downtown for shopping

I'll go downtown to shop. (also I'll go shopping downtown.)

There is no "to" before "downtown", and "for shopping" = 買物の為に, which is a direct translation from the Japanese.

13. He has much money.

He has a lot of money. (also lots of)

Much = たくさんの but this word is not often used in the affirmative. It is used in the negative: "He doesn't have much money" meaning "not very much money."

14. It was made 100 years before.

It was made 100 years ago.

Before = 前に and both "before" and "ago" are 前に in Japanese so they have a hard time knowing which to use.

15. I have exercised the piano for one year.

I have practiced the piano for one year.

Exercise and practice both = 練習する so here again, the student has a hard time distinguishing which one to use. The correct use of "exercise" would be in a sentence such as: "Walking is a good exercise." It would be quite a feat to be able to exercise the piano!

16. I could have a good time there.

I had a good time there.

Could = 出来る but this word is not necessary in a sentence like this one. The word "had" already includes the feeling of 出来る and this can be translated to "is/was able to" and used in a sentence like

“I was able to get there in time because I caught the express train.”

17. Please teach me your name. Please tell me your name.

Teach and tell both = 教える in Japanese. “Teach” has the meaning of showing how to do, demonstrating, instructing and training. “Tell” means to let know, inform, and acquaint. “Please teach me how to swim.” and “Please show me how to swim” are both correct in usage.

18. We are laugh and laugh all day. We laugh and laugh all day.

Are = は but it is not necessary in English, in a sentence like this one.

19. Come to the station until 3 o'clock. Come to the station by 3 o'clock.

Until = まで and by = までに This mistake is just carelessness on the part of the student.

20. Please borrow me a pencil. Please lend me a pencil.

Borrow = 借りる and lend = 貸す and this is also a careless mistake.

21. I want to realize my dream. I want my dream to come true.

Realize = 実現させる and although it has the meaning of accomplishment, it would not be appropriate in this case.

22. There are many temples or shrines here. There are many temples and shrines here.

Or = または and is not the や which the Japanese use as in “ここには多くのお寺や神社がある。” On the other hand the sentence “I have coffee or tea for breakfast” cannot be translated” 私は朝食にコーヒーやお紅茶をいただく

It must be changed to 私は朝食にコーヒー又はお紅茶をいただく

23. Thank you for a long time. Thank you for lending me this book for such a long time. etc.

“Thank you for a long time” is a direct translation of the Japanese

“長いことありがとうございました” and in its vagueness is a very convenient phrase. But there is no equivalent in English. English is more specific.

24. I could *find out* my purse. I found my purse.

Find out = 調べる but it is often misused to mean 見つける. Here again the “can” should be left out.

25. I want to meet boys and girls those who I never met them before. I want to meet boys and girls I have never met before.

The meaning of the original sentence is understandable, but the grammatical structure is confusing, to say the least.

We see from looking at these mistakes that most of them come from translating Japanese words or conceptions into English. Or perhaps they were taught to use them that way at school(?). On the following pages are some “compositions” which the students wrote when they first arrived at this Institute. They were given twenty minutes to think and write on any subject they pleased. Most of the students were in their early twenties, and were university students. Observe their grammatical structures, their spelling, their penmanship and their level of English in general. It painfully reveals the amount of English they have acquired in their years and years of studies, and also the desperate need for more effective ways to teach English so they can not only retain what they’ve learned, but be able to use it in their own situations.

Mr. Toru Matsumoto in the *Mainichi Daily News* once outlined the reasons why English education in Japan is not making much headway. He mentions three points in particular: (1) Japanese students are asked to “overstudy” English. They are taught more than they can absorb and at a level which is far beyond their comprehension. (2) The dire shortage of capable teachers. (3) The textbooks themselves are “geared mainly to grammar, and translation of English into Japanese occupies a most important part in education”. Mr. Matsumoto goes on to say that young people must be taught to study English “with the body, not the brain.” At this present state, however, he pessimistically predicts that it will be a

## My hobby

- 1 I would like to read the novel. so that in my room
  - 2 there are usually many books.
  - 3 But my downtown is a little city
  - 4 For it! it is difficult that I get the book I want.
  - 5 In Japan recently many people say that inform...
- 
- about health.

I want running everyday.

Because. running is the best for health.

I get up at 06:00 in the morning everyday.

Here we have a breakfast at 08:00.

I have enough time do something.

There are clean air in here

S P

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## Spring

1. Spring has come

Spring is good season. it is not too cold, and too hot.

Cherry is blossom. it is beautiful sight in park and hill

but head is empty because it is warm.

the peoples become state to sleeping

Title.: Spring

Spring in Japan is <sup>the most</sup> wonderful in the world.

Flower, birds and people joy us enough.

Especially cherryblossom is ~~so~~ beautiful.

Trees on river sides, in mountain make pleasure us

But drinkers made by "enkai" under the trees  
are ~~not~~ not good.

The cherry flower's life is so short  
that we miss looking them.

---

In my future

In my near future i study Flower design  
in U.S.A. Because I have lisencc of Flower  
designer. I will gone to Los. with my sister.

We go to U.S.A. in this June.

---

(my taste)

I have taste for horse lice.  
every Sunday I go to "NAKAYAMA  
or FUCHI" with my friend.

good fifty years before any hope of improvement can be expected.

When a Japanese is suddenly confronted with English, he often freezes up and his mind refuses to function. A simple remark like "How are you?" jolts him. He gets a glazed look and he stammers back, "How are you?" You say to him, "Thank you very much," and he parrots "Thank you very much" instead of saying, "You're welcome." A longer sentence such as "Can you please tell me where the nearest telephone is?" will undoubtedly produce the reply, "I don't speak English." And that's that.

This is a great pity, for the Japanese *can* be taught to speak English. When obstacles such as shyness, reluctance to make mistakes, or even fear of not being able to understand or reply is taken away and he relaxes, the unfreezing process takes place in his mind and he is able to recall the English he has learned previously. Perhaps that is why some men say they can speak better English when they have had a few drops of "sake" (Japanese rice wine) in them. The inhibition is gone.

In a recent conversation class, the subject turned to "Japanese Abroad" and why so many of our travelers leave behind bad images. Tourism, while a very good thing in itself for it broadens the mind, should be accompanied by a certain sense of responsibility. For whether they like it or not, the private and public behavior of the tourists reflect the country they come from. It is no longer a personal matter. After discussing this subject for a while, the students listed 5 possible reasons for the unpopularity of the Japanese abroad.

1. Lack of language
2. Traveling in groups
3. Individuals are shy and remain aloof from the local people
4. Lack of knowledge and sensitivity to the differences of customs and habits
5. Western conception of Japan is often one-sided

NHK (Japan Broadcasting Corporation) reported that in 1971 alone, more than 1,260,000 Japanese traveled abroad, of which 48.6% were office workers and businessmen, 16.7% were farmers' groups organized by Nōkyō, and 7.5% were students who were going to study abroad. Every so often we hear of a student or a

businessman cutting short his stay and having to return to Japan because of his inability to cope with the conditions and situations he faces in other countries. For the students their lack of ability in comprehension and in production of the language is often the main cause for the drop-out. For both groups, however, we hear of “nervous breakdowns” and, in some serious cases, of attempted suicides.

Much of the extra wear and tear could be avoided if they were to go adequately prepared language-wise, and perhaps even more important, if they were more culturally oriented. As for group travelling – a typical Japanese institution – the main reason for their unpopularity may be because of what happens to them when they are in large numbers. Travel agents lament the fact that in spite of giving out information on the “do’s” and the “don’t’s” only a very few trouble themselves to read it, let alone heed it. They take out of Japan a chunk of their own society and remain in this goldfish bowl throughout the trip. They feel safe and secure as they peer out at the strange world outside, but are not a part of. Being amongst their own people they also forget that they are guests of another country, and behave exactly as they would back home.

Once on an international flight, I happened to be in a plane with a group of Japanese. As soon as the “FASTEN SEAT BELT” signs were turned off they began celebrating. Bottles appeared from nowhere and soon I was surrounded by people singing, laughing, clapping hands and making a general nuisance of themselves. As I sat there amidst the din, I cringed at the thought of what the other foreign passengers were feeling. I myself was tired and had looked forward to a restful flight. The stewardess, noticing that I wasn’t participating in the merry-making, asked if I would like to change seats. After settling down at the other end of the plane, I thought about this trait of the Japanese people.

Is this the mass psychology? They were insensitive to their surroundings because they were part of a group. They acted as they would have done on chartered sight-seeing buses back home. They had forgotten that once the plane set off on an international flight, this was no longer Japan.

Then take the case of the lone traveler. He sits by the window of



the plane gazing out at nothingness, oblivious to everything around him, or trying very hard to shut out the strangeness and retreating into his shell. He will not communicate with other passengers nor will he assimilate into the society once he reaches his destination. If there is a group of Japanese in the new land, he will gravitate toward them, speak Japanese all the time, eat Japanese food, and surround himself with things Japanese and create as near a Japanese environment as he can.

Forgive me if I offend. I do not say *all* Japanese behave this way. There are many exceptions, but I cannot ignore the general tendency. And once the Japanese goes abroad he is astonished at the lack of information and strange ideas people have of his country – the land of Fujiyama, cherry blossoms, geishas, and more recently the land of Sonys, Hondas, Toyotas, etc. They are puzzled by the questions asked them such as: “Do you have telephones in Japan?” “Have you ever seen a TV set?” “Do you sleep on wooden pillows?” It is hard to explain to such people what Japan and the Japanese are really like. Even in this shrinking world the East finds it difficult to meet the West.

The cultural shock the Japanese face abroad is not only the set of rules and laws people live by. It is the details of every-day life that are strange to them – things such as the morning showers, having sweet rolls for breakfast, tipping, observing “WALK” “DON’T WALK” signs, how the saleslady hands you the change, the gestures that seem exaggerated or even rude, how people get excited about the football games, and the constant sound of an alien language. Take for example what happens at a department store in the United States. You make a purchase for \$3.88. And you hand the saleslady a five dollar bill. She comes back and says, “Here’s your change.” She will expect you to extend your palm to receive the money. First, she will put into your palm two pennies, saying, “Three eighty-eight, three eighty-nine, three ninety.” Then she will add a dime and says, “Four dollars.” Then she will give you a dollar bill and says, “And one, makes five dollars. Thank you very much.” Having someone hand you money directly like that, especially a coin and a bill at a time, is a strange sensation for a Japanese, since in Japan the change is usually put on a little tray. All these things

add up to the alien feeling one gets abroad.

If a handshake is limp, held too long, or dropped too quickly, the Westerner must pardon the Japanese and understand that there was no offense meant. He had only tried to do what the Romans do, but hasn't had enough practice in the art of the handshake. When a Japanese appears in the hotel lobby or the dining room in bedroom slippers, they must understand that he is doing so partly because he feels uncomfortable walking on beautiful carpets in shoes. There are always reasons why people do "strange" things.

The other day a student gestured the Japanese "come here" from the corridor to an American teacher who was sitting in the room. The teacher waved back at him and said cheerfully, "Good-by!" The student looked puzzled and continued gesturing. I went to the rescue of this criss-cross communication by explaining to the teacher that the student who was too shy to come in, was motioning her to come out to the hallway, and that he wasn't waving good-by to her at all. For the Japanese the up and down motion of the hand with the palm down is a sign for "come here" but the same gesture represents "good-by" in the West. This is just one example of how body motions can be misleading, and even if we know the right word, it must be accompanied by the appropriate gesture.

To students learning English in Japan I sometimes advise them to look at foreign TV programs with the sound turned completely down and to watch the body movements of the actors to observe how many gestures can be identified with certain verbal expressions. I also ask them to see what the Westerner does when he says, "Who, me?" (the Japanese points to his nose), "No, thank you." or "No, I can't." (the Japanese waves a hand in front of his face like a fan) and "Excuse me" (as in passing in front of a person, the Japanese puts his hand sideways between his eyes, especially a man.) All in all, learning a language is an intricate process which involves not only learning the alphabet, the succession of words, the rules of grammar and the understanding of classical works. Language is born out of society — how we think and behave. Language is determined by our attitude and our attitude is born out of the culture of the people who speak it.

# “ソウ、デス、ネ？”

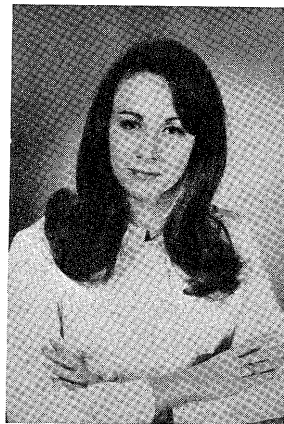
リバ・リンゼイ

**ど**んな言葉にもそれぞれ独特の不合理があるもので、英語もむろん例外ではありません。たとえば“Don't you want a cup of coffee?”とか“Aren't you going to clean your room?”などという質問に対しては“Don't you”とか“Aren't you”という補助的な動詞に対して否定又は肯定で答えるのが自然な答え方であって、“want”や“clean”など主たる動詞への否定肯定ではありません。

“Don't you want a piece of cake?”に対して、英語で育った人は“No, thank you.”とうけますが、日本人の場合は“Yes, I am sorry, but I just had lunch.”というような事になります。質問した側は相手がお菓子を食べたいのか断っているのかわからず混乱してしまうわけです。英語国民にとっては“Yes, I do.”, “No, I don't.”で答えるのが当たり前で、“No, I do.” “Yes, I don't.”という言い

方はきわめて不自然にきこえるのです。

なぜ英語がこうした不合理なうけ答えをするようになったのかはわかりませんが、この点がしばしば大へん誤解のもととなっているようです。



Reba Lindsey is currently teaching at LIOJ and is a graduate of Southern Methodist University with a major in English.

# So • Desu • Ne ?

*Reba Lindsey*

Asking a Japanese what you might consider a simple “Yes” or “No” question may set you up for your own “Comedy of Errors” if you’re not careful. For example, one of the first meals I had at LIOJ went something like this:

**Me:** (Noticing a student is not eating) ‘What’s the matter? Don’t you like the food here?’

**Student:** (Looking somewhat horror stricken at the chicken casserole on his plate) ‘Yes.’

**Me:** ‘You do? Then aren’t you hungry?’

**Student:** ‘No!’

**Me:** ‘Oh, I see.’

**Student:** ‘Excuse me. I’m going to make some “ramen”’

**Me:** ‘But, I thought you said you weren’t hungry?’

**Student:** ‘No, I’m very hungry, but . . . .’ (He scurried away from the table.) Okay, I thought, this is just something a little new. But, not something I can’t handle. You just have to be careful, and ask — that’s all. So, next time I asked.

**Me:** ‘Hasn’t the mail come yet?’

**Student:** ‘Yes.’

**Me:** ‘Yes it has, or yes it hasn’t?’

**Student:** ‘UMNH!’ (that sound which signifies that something you’ve said in the last five minutes is agreed with, or

understood, or at least heard, . . . maybe.)

**Me:** 'Okay be that way. I'll check again later.'

**Student:** 'Umnh.'

Not so good! But, I decided to just keep trying. As a small group of us left for downtown one afternoon, I stopped in the lobby to invite another student.

**Me:** 'Wouldn't you like to go with us?'

**Student:** 'No. Just a moment, please.' (She returned with her purse.)

**Me:** 'But, I thought you said you didn't want to come.'

**Student:** 'No.'

**Me:** 'No, you don't, or no, you do?'

**Student:** 'Yes.'

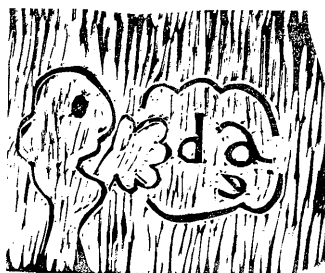
**Me:** 'Okay, let's go.'

After not too many more similar experiences, I found myself consciously avoiding negative interrogatives altogether. That seemed to take care of the problem. I figured if I didn't bring it up, they wouldn't either, unless they were advanced enough to deal with it. But, it all came back to me during our farewell party at the end of the term. I ordered a sloe-gin-fizz and one young lady turned to me and asked:

**Her:** 'Don't you like Japanese sake?'

**Me:** 'Yes!'

**Her:** 'That's okay, I don't either.'





# “リアリゼーション”

アン・フレンツェン

**日** 本とアメリカとの文化的なちがいについて、西洋人のひとりとして私の感じた事を書いてみました。

たくさんの西洋人と同じように私も西洋文化の基盤は世界共通のものであって、どこに行こうと人間はみな同じだろうと考えていました。

ところがこちらに来てみると日本人は自分をとりまく世界について私たちとはまったくちがった感触をもっているという事を知りました。万国共通どころではなく、日本人は日本及びその言葉の意味するすべてのものを他の国とはちがうまったく特別のものだと信じているのです。予想と全然ちがうこうした姿をみてはじめのうち私は大へん混乱しました。

こうした状況に対して私は3つのちがった反応の仕方を経験しました。ひとつは自分が万国共通だと考えている西洋の考え方を押し通してゆく事で、通常日本

や日本人と際合うときに私がとる態度です。つぎは日本の印象を故意に誇張し、西洋とはまったくちがった対照的なものだと考えるゆき方です。これは日本というものを多少とも抽象的にとらえようとするとき、つまりもっと長く日本に滞在



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しようかどうか思い迷ったり，国にいる友人に日本の事を書き送ったりするときに私の中に現れる態度です。

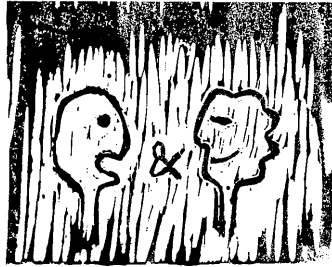
最後のひとつは日本と西洋との相違や共通点を理解し，両方をうけ入れること

です。もちろんそれが一番いいやり方にちがいないし，前の2つはまちがっているのですが，今のところ私はまだはじめの2つを完全に捨ててしまうところまでは来ていないのです。



# Realization

Ann Frentzen



It was just about a year ago that I began preparing to move myself to Japan. While I had lived abroad for a short time during my junior year in college, this was to be my first experience with the non-western, both in the human and cultural sense. Considering my observations and reactions since arriving nine months ago, I am convinced that the “non” was a qualifier that I neither understood nor accepted. I am coming to the conclusion that my thoughts and attitudes toward that “non” were quite close to those of any American who has never lived in Africa, Asia or the Near East.

Before leaving the United States, I considered myself to be rather internationally oriented and a phrase like “cultural difference” was an important part of my vocabulary. I think, however, that I never believed that there could be people who really were *culturally different* from Westerners. I knew of the existence of a different kind of ornamentation and physical structure but this was, of course, superficial and served only to lend a certain mystique. Get through those things (an easy task, I was sure) and there would be no differences. I would find myself among quite average people whose life style, way of thinking, and mode of reaction was such that even a girl from Kansas would find Japanese life comfortable and easy to understand. Textbooks had brought up troubling concepts like arranged marriage and devotion to the

company but I was sure that, once I was in Japan, these could be easily explained. In short, the attitude was that people everywhere are the same and Western culture, far from being unique, was in fact, universal.

The attitude of a Japanese in situations similar to mine, illustrated by students and friends, is the complete opposite of what I felt. When considering the rest of the world, they feel themselves, their institutions and their culture as a whole, to be completely unique. The classic example of this concerns food. Our Japanese students can not believe that a Westerner would eat, much less enjoy, raw fish. They continue to sneak looks at us while we eat, hoping perhaps to see a crack in our facade. The same is true with sake. When I tell them that I prefer sake to whiskey they are surprised, then, pleased, but, in the end, still a bit suspicious that I'm just playing the part of the polite guest.

Even when it comes to the most basic of human thoughts and feelings they aren't quite able to believe that a Westerner thinks and feels the same things they do. I'm becoming quite used to hearing phrases of amazement like "you understand!" or "You mean it's the same in the U.S.?" Homesickness is a good example. The teachers here experience it occasionally and so do our students. I was feeling a bit lonesome for home recently and I thought I saw signs of the same thing in a student I had gotten to know. We spent a few hours together that evening and before coming back to LIOJ she explained, in great detail, the kind of feelings she had been having. I said I understood. She continued to explain. She ended with "I know this all sounds silly to you, but we Japanese sometimes feel like this."

The fact that a group of people could even consider themselves so unique came as quite a jolt to my basic concepts of life and culture. Their attitude combined with other experiences I've had in this country have caused an interesting reaction on my part. Before arrival in Japan, I think I related culturally on one all-encompassing level. Now I seem to be relating on at least two. One involves dealing with Japan and the Japanese in the abstract and is based on over-reaction to the differences I've seen. The second involves dealing with Japan and the Japanese in the tangible sense and is, I'm

afraid, still composed of the essence of my inability to accept the “non” in non-western. My culture’s world view is still with me in that second level.

On the abstract level, when I think in terms of Japanese culture, language and life style, they all seem to be things that I will never understand or be able to cope with.

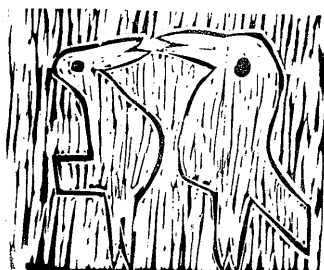
I look at my lessons in Japanese with a conviction that they’re doomed to failure. I remember visits to Japanese homes and am certain that the impression I gave was quite different from what I had intended. I recall speaking with Japanese people, listening to what they said and then wondering what they had *really* meant. My attitude, in short is quite similar to that held by the Japanese only I have a picture of Japan as a country that is *too* unique. Both our attitudes are unfortunate because I think that many of the differences between peoples are imagined and both views are incorrect.

Just as incorrect is my attitude on the second level I spoke of—tangible dealings with Japan and the Japanese people. For the most part, these dealings take place within the confines of LIOJ and involve students studying English in a western environment. For them this involves using Western table manners while eating Western food, practicing numerous non-Japanese customs and, at the same time, learning a foreign language — no easy task even in the most comfortable of situations. On top of all this they are also asked to abandon their native language for the duration of their stay.

My attitude toward all this? I tend to take their adoption of all that is Western completely for granted. Again projecting my universal concept of the basics of life, I seem to see it as quite easy for non-western people to eat quietly with a fork, to be happy with just a quick shower, and to learn English, “the easiest of all languages.” At this tangible level I still am not able to acknowledge cultural differences that run quite deep and I thus make it impossible for myself to fully appreciate the difficult situations that our students cope with.

Neither of my conflicting attitudes is correct — reality lies somewhere in the middle. Western culture is not universal and Japanese culture is not entirely alien. *Intellectually*, I am convinced

of that and so I find myself working with yet another level of reaction. Perhaps it is on this one that the other two will eventually be reconciled.



# “アメリカの政治機構の紹介” マイケル・ジョイ

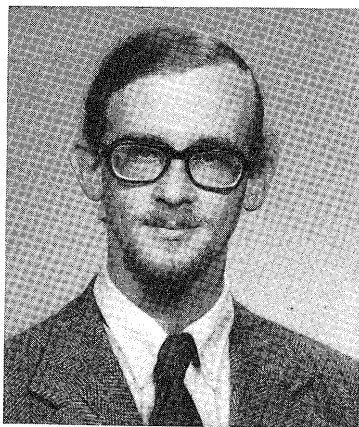
**言** 葉を教える場合、その国の文化をできるだけ再現してみせることが大切です。その国の社会的文化的枠組みが多少ともわかっていないと外国語の勉強は無味乾燥な単語の暗記だけになってしまいます。LIOJでは英語国民の住む社会の色々な現象をたとえ概略だけでも教えるように努力しています。

アメリカの社会について外国人がよくとまどうのはその政治の仕組みです。アメリカ人にとってさえその政治機構は複雑でわかりにくいものです。にもかかわらずそれを理解しておくことが大切だと思われるのには2つの理由があります。

第1の理由は、アメリカでは政治の季節とでもいうものがある。そのときにはたくさんのアメリカ人が政治に熱中します。2年毎に、ときにはもっとひんぱんに、何百万の人が投票所にてかけて行って、建国以来連綿と続いて来た民主主義

の形式に従って票を投じます。これはいはばアメリカの民俗文化の重要な一環となっているのです。

もうひとつの理由はアメリカが全世界に非常に大きな影響を与えているという



Michael Joy graduated from Chapman College with a BA and from the Pacific School of Religion with an MA in Old Testament Studies. He will be a continuing staff member at LIOJ.

現実にかんがみて外国の方がたも、一体アメリカがどうやってひとりのアメリカ人を選び出し、それを世界でもっとも強力な地位につけるのかそのやり方を知って居られた方がいいと思うのです。

以下の文章はアメリカが大統領を選出

する手順の概略を簡単に説明したものです。これはL I O Jの企業向コースの方たちのために準備したものです。このコースの受講者の多くが間もなくアメリカにゆかれる予定なので特にこうした事情を知りたいと望まれたのです。

# A Brief Description of American National Elections

*Michael Joy*

Every four years, in the month of November, Americans go to the polls to cast their votes for the leaders of the federal government. This is called a “federal election.” At the same time they also vote for local government representatives. However, in this article we will discuss just the federal elections. The American system of elections is somewhat complicated and many Americans do not understand it very well. There are two basic parts to the national election: (1) the nomination of the presidential candidates and (2) the federal election itself. (“Federal” refers to the nation’s government, so this election may also be called a “national election”.)

## *Nomination*

Each political party in the US has one large meeting before a national election. This is called the party’s “National Convention.” (For example, “The Republican National Convention” or “The Democratic National Convention.”) These conventions actually stand in the middle of the election process. During the conventions, each party decides who will be the one person in the party who will run for the office of the President of the United States in the national election.

The people who come to the conventions are called delegates and

are selected by their fellow party members from the various states and territories of the US. The way in which these delegates are selected is complicated, but a most interesting part of the national election process. A lot of hard work and energy goes into the selection of the convention delegates. The work in this selection begins almost as soon as the previous presidential election is over. So, the process may take as long as four years to be completed.

Each national party decides for itself how the delegates are to be selected. Generally, however, the process begins with small local meetings of party members. These local meetings may result in two or more groups supporting different candidates from their party for the office of president. Then, the state party as a whole must decide which of the two or three groups that they will support in the national convention.

#### 1. State-wide Primary Elections

In sixteen states, the issue of the support of the state party for one candidate or another is decided by a state-wide primary election. The names of the candidates (i.e. Wallace, Humphrey, McGovern etc.) and the names of the persons who would go to the national convention to support him as the party's delegates, are listed on the ballot. The state party members then vote for the delegation that they want to send to their party's national convention. These primary elections cause a lot of excitement in America, but they are not quite as important as the other method of selecting delegates.

#### 2. The State Party Conventions

The other 34 states and territories select their delegates to the party national convention at a large meeting of selected members of the state party, called a state party convention. In the state convention representatives from all of the local or city party organizations come together to decide on the delegation that they want to send. The state party convention can send a delegation that is pledged (promised) to support just one man (the "unit rule") or they can send a delegation that is made up of supporters of different persons. For instance, a delegation from one state party might be made up of 10 people who are pledged to support Humphrey, 5 people who are pledged to support Wallace and 25



people who are pledged to support McGovern.

### 3. The National Party Conventions

Before the federal election, each political party holds the national conventions that were mentioned above. Delegates selected from the state party organizations come together to decide who they will run for president. They also decide the party "platform" for that election. This platform is the group of issues that the party as a whole wants to support. For example, a party might decide that ending the war in Viet-Nam, ending pollution and providing more jobs are the most important issues that year and if they promise to do those things, if they are elected, then many people would want to vote for the man that they are running for office. The making of the platform is as important as naming (nominating) a candidate for president and the convention may take a long time to decide on a platform. When the platform is created, then the national convention moves to select the candidate who will run on that platform.

Different people in the party are nominated for the office of president and there are a lot of speeches and parades for each person nominated. This makes the convention very exciting for the delegates.

When there are no more nominations, the vote is taken by calling on each state delegation. The chairman of the state delegation announces to the convention how his delegation votes. If there is not a majority of votes cast for any one nominee during this first ballot, then the state delegations meet privately to discuss if they should change their votes. This is called a "caucus." Quite often, the presidential nominee or his private supporters will go to these caucuses and try to persuade a state delegation to change its vote. This, too, is very exciting because the state delegations meet in private and no one knows how they are going to vote on the next ballot.

In the end, however, one person is nominated by the party convention and he becomes the candidate for that party for the office of the President of the United States.

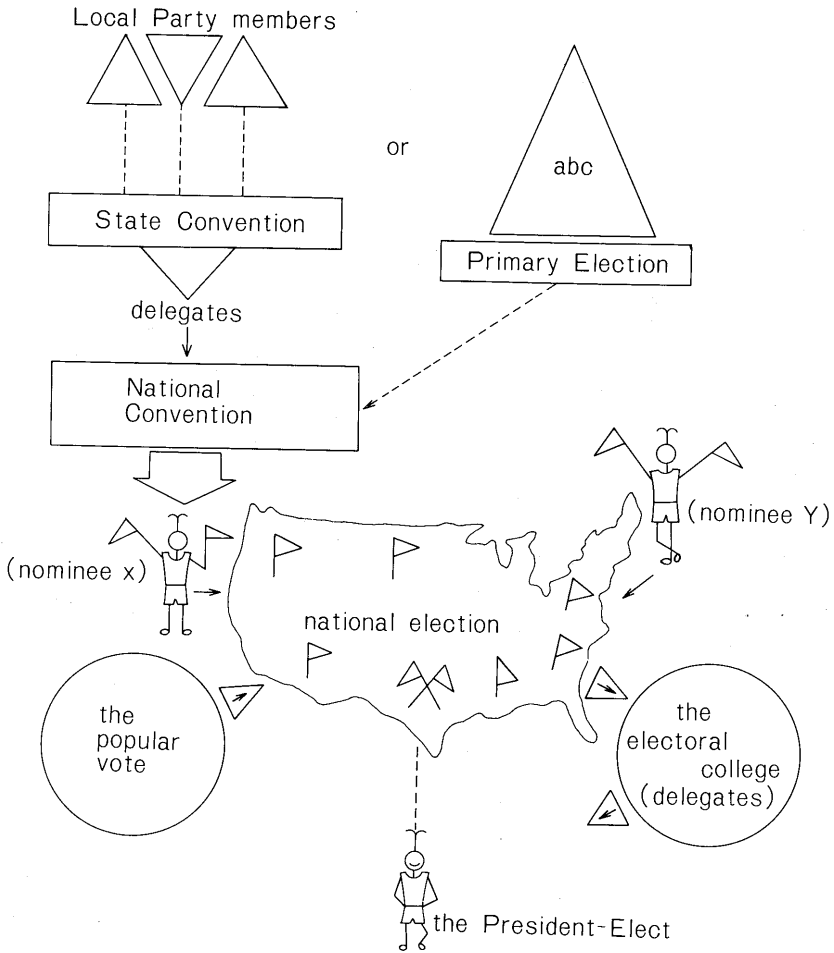
#### *The National Election*

After many years and months of hard work by the national

parties, millions of Americans are asked to make up their minds and elect one person to be president. Over the previous months, many Americans have been watching the primary elections and the state conventions and they have already made up their minds. Quite often, a voter will just automatically vote for the candidate that comes from his own party but there is a chance that he might be persuaded to change his mind. So, the national campaign by the political parties tries to do two things: (1) it tries to persuade their party members to vote with the party; (2) it also tries to change the minds of the members of the other parties. The candidates go all over the country making speeches and meeting the people. The candidates' wives and families may also work very hard at making speeches, meeting the people and helping with the business of the campaign. The local party officials also help by making speeches and talking with the people in their areas.

When the voter receives his ballot, it is a "short form ballot." That is, the part of the ballot that concerns the presidency has just the names of the candidates. In reality, the voter is voting for a slate (a group or list) of electors (voters) who will meet in Washington D.C. in what is called The Electoral College. One slate is pledged to one candidate and another is pledged to the other. Each state has a certain number of votes that is determined by the number of people in that state (for example, in 1960, California had 32 electoral votes while Kansas had 8 votes). The candidate who gets the majority of the popular vote, receives all of the electoral votes of that state.

In one way, the electoral college is just a formality. By the end of Election Day, it is usually very clear which candidate has gotten the majority of popular votes. However, it is possible for a candidate to get a large majority of the electoral college votes and to have a minority of the popular vote. For example, if three candidates were running for the office in California and the winner of the popular vote got only 35% of the popular vote, he would still get all 32 of California's electoral college votes. This system may cause some problems in American politics in the near future.





# “すばらしい人形たち”

メリー・テイラー

**英**語を教えるとき、人形を使うと大へん便利です。人形には色々な利点があります。一番大切なことは人形になりかわってセリフを言うことによって生徒の心から外国語を使うことの恐れをとりのぞくことができることです。それからもうひとつそれを通じて英語の使い方に創意工夫を導入することができることです。自分で劇のセリフを書いたり、教科書にある材料にもとづいてストーリーをつくったりすることによって生徒は英語の生きた使い方や感じ方をおぼえます。

人形には使い易いという利点があります。ここにはいくつかのパターンを入れておきましたがこのほかにもういくらでも作ることができます。この中で特にやさしいのは紙袋の形になっているものです。ほかの紙を貼ったりして袋をきれいにかざることもし、色をぬること

もできます。生徒は袋に手をつっこんでセリフを言うのです。

もうひとつのパターンは22センチ四方くらいの2枚のキレを使います。この場合もほかのキレを足したり、ボタンや、



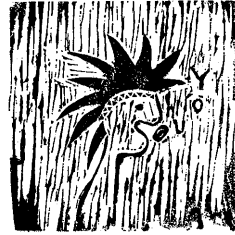
Mary Taylor spent many of her early years in Mexico and came to Japan after graduating with a BA in English Literature and History from Southern Methodist University.

髪の毛の代りになる毛糸などでかざることが  
できます。人形ができたらドアの  
ところを使うか、テーブルの前に板を立て

るかして舞台をつくれます。そしてあと  
は生徒たちに、せいーぱい、英語で遊ん  
でもらうことです。

# Puppets Are Beautiful

*Mary Taylor*



Puppets are well-known instruments in the ESL field, but they are often neglected. A lack of knowledge about techniques, coupled with the feeling that puppets are too much bother, are probably the main reasons for their neglect. However, recent experiences here at LIOJ have proved that these obstacles are not as great as they seem. Puppets, we have discovered, can be as simple as a teacher wishes them to be, and preparations for their use require very little more time or materials than a regular class. The benefits of their use far outweigh the problems of technique and preparation.

One of the most important benefits we discovered was the loss of fear in the students. Hiding behind their puppets, the students forgot their inhibitions. Shy students, less frightened of making mistakes, spoke more easily. Students also became more open to pronunciation and intonation practice. The desire to have their lines understood created a desire for clarity. Along with this receptivity to pronunciation and intonation correction, the desire to learn English was nurtured. A nine-year-old boy in one of our classes had been particularly hard to deal with before we introduced puppets, refusing to utter a word of English unless absolutely necessary. During the first puppet presentation by his class, this boy forgot his lines. He turned to the teacher requesting with his eyes for the sentences he had forgotten. A desire to make his play a

success had sparked his desire to know the English that would make it one. His companion puppeteers, wanting him to know the lines, would prompt and correct him as well as each other. This group helping is another benefit that puppet playing encourages. Another is a more creative use of English. Especially among upper groups, the wish to create an entertaining show helps the students to use the English they already know in new ways, from simple substitutions to completely new sentence patterns. These are some of the most important effects of using puppets we have discovered, but the list is much, much longer.

We plan to widen our use of puppets to include all levels. At the present, we have used them extensively with our children's classes and one group of adult students. However, the possibilities are endless. The adults enjoyed and benefited from puppet playing as much as the children, and perhaps more. When first suggested, the businessmen in the class were especially skeptical and unreceptive. However, by the end of the first hour of working with puppets and ideas for dialogs they had forgotten their reservations. In the end they became the most creative users in the class, eagerly contributing their ideas for scripts, staging, movements, etc. These businessmen-puppeteers proved that puppets are indeed ageless, and can be used in any class with a few adjustments to English ability and interests.

Adjustments are most necessary in the sphere of the material the students write to present in the puppet shows. A great variety exists in the kind of dialogs possible. Well-known fables, fairy tales and children stories, like Snow White and Little Red Riding Hood, can be used with younger children. They can also be adapted by the adults who seem to enjoy giving them their own creative twists. For example, the group of adult students here changed Snow White into a greedy girl who wouldn't share her apples with hungry people and consequently dies from consuming them herself. Using familiar stories has the advantage of sidestepping difficult plot development. They allow the students to use more of their ideas in other ways, such as creating entertaining dialogs to fit the stories. But some students, especially those who are more advanced, enjoy the challenge of creating plausible stories with all the pieces tied



together. Also along these lines are the simple dialogs they can adapt from whatever text they are using in class. This kind of dialog also helps make class material more alive. Often the students will make their own substitutions and begin manipulating the sentences they have learned to make them more amusing. Short stories, plays, and novels read in class can also serve as ideas for the shows. Whether a teacher writes it herself for a children's class, or whether an advanced class writes it entirely on their own, the dialogs learned for presentation become living language they won't easily forget.

Transferring the story to the stage is really the easiest step. It can be as elaborate or as simple as school conditions require or the teacher wants. Puppets to fit each role can be made by the students themselves. If more complicated puppets are desired (and since these can be used again and again and initial output of time and energy is justified), the teacher may have to cut the patterns before class and the students complete them. Although there are many kinds, I'll only discuss two in detail here. However, the students may be able to furnish ideas of their own, and almost anything can be used to make puppets.

A. The simplest kind of puppet is the paper bag variety. Procure paper bags—plain brown if possible—about 23 cm. by 12 cm. Keep the ends folded as they are when you get them. Students then draw a face on the folded part and glue curls of hair, eyelashes, and eyebrows made of paper to give them individuality. The mouth should be at the lower edge of the fold overlapping onto the bottom part of the bag so that when the puppet 'speaks' his mouth moves. The bottom half can be his body, with clothing colored in or pasted on with bits of paper.

B. The second kind of puppet we have used requires material and sewing utensils and is consequently a little more costly. However, old sheets and scraps of material can be used to reduce costs. Fairly heavy material is good since this adds to the firmness of the puppet. Use the picture of the pattern given and cut a piece of cardboard that shape. Take a double piece of material of about the same size and trace your pattern onto it, then cut and sew the edges together. The sewing can be done by hand as well as by machine, and the whole process can be a valuable English lesson in its own right.

After the basic pattern has been sewn together, cut out and paste on eyes, ears, hands etc., plus any additional pieces that make the puppet fit its role (i.e. hair, a tie, nurses' cap, old man's beard etc.)

When the puppets are complete and the dialogs memorized, create a stage by tacking a sheet across a doorway or by putting it across the front of two desks. Drawings on the blackboard can be effective backgrounds, and a few streamers add a note of gaiety. Gather an audience, sit back, and watch them have fun — in English!



# Why LIOJ?

*Rowland Harker*  
*Principal, LIOJ*

Japan today is emerging into a position of new responsibilities and new opportunities. These involve contact with the rest of the world greater than any imagined heretofore. This fact, along with the problems inherent in changing an old style of language education has resulted in a great shortage of people adequately fluent in English. The Language Institute of Japan was founded in order to help train the people efficient in English that are needed.

The first session of the Language Institute of Japan was organized in order to help a group of young people associated with the activities of the sponsoring foundation prepare for college study in America. These young people had been through the normal six years of English in Japanese junior and senior high schools and had had more than usual contact with English speaking people, but even their English was far from adequate for entrance to an American college.

As with other Japanese high school graduates, they knew fairly well how to read difficult English and translate it into Japanese, but as far as speaking or writing English was concerned, they had very little to show for their six years of study of the language.

At this point it may be proper to give a word of appreciation for the Japanese educational system. For a hundred years after the opening of the country to the rest of the world, the primary aim of

foreign language education was to make the learning and experience of the world available to the Japanese. One can only marvel at the success in achieving this goal.

However, this success itself sometimes seems to be the greatest barrier to creating the kind of English education that is needed today, when Japanese contacts with the world in every field are exploding in number, and the need to give ideas and information is as great as the need to get them. Those who have grown up to positions of leadership in education, because they have succeeded in arriving at the old goals so spectacularly, find it hard to believe that what was good enough for themselves is not adequate for their grandchildren. Thus, the heads of English departments in universities, who set the entrance examinations for new students, create tests that coerce teachers in the schools at lower levels to teach English in the old way with the emphasis on reading and translation.

It is a strange thing that in the countries of southeast Asia which do not have long histories of successful public education, it is the governmental agencies that are pushing the use of the latest methods in teaching English, while in Japan the educational authorities tend to stick to the old ways and it is the great business concerns, desperate for people who can use English, who are pressing for modernization.

All this leads to the fact that today there are many people like those students who first entered LIOJ and the need for schools where people are taught English with which they can communicate is greater than ever.

In LIOJ we aim to do the following:

1. We try to create the habits needed for English speech. Learning to speak is a matter of acquiring patterns of habitual action that are more akin to a physical skill such as swimming than an intellectual understanding such as mathematics. It might be said that traditional language study is like reading books about the theory of swimming while our work at LIOJ is like throwing people into a pool of water and helping them to get the skills that will keep them afloat. Teaching people *about* English (grammar, syntax, etc.) is like studying books about swimming. Because we want to create a

whole new system of habits as quickly as possible so as to make people able to use English in real situations, we spend a great deal of time on drills and we insist that our students speak "English only."

2. We undertake to give an understanding of the culture and patterns of feeling and reacting of English speaking people that will make possible an understanding not only of the vocabulary and grammar of English. but also the underlying attitudes, concepts and feelings that must be known if successful communication is to take place. This we try to do through the interchange that comes both in intimate contact between teachers and students in very small classes and in our life together at meals, in parties and in the association that comes from living all in the same building 24 hours a day.

3. We want to give an outlook on the world that will make the knowledge of English not only a tool for personal communication, but also a means of participating as world citizens in the on-going life of the community of nations.

LIOJ has five main types of courses:

1. The basic course, running from 10 to 13 weeks (autumn, winter, spring) primarily for those planning to study abroad. These students attend eight 40-minute periods per day as well as participating in the social and recreational life of the school. Students can come for a portion of these longer terms if their circumstances make a longer time impossible.

2. Four-week courses for businessmen who are planning to go abroad for work or research. These students attend twelve 40-minute periods per day as well as taking part in the life of the school.

3. Two-week vacation courses in spring and summer, primarily for high school and university students who want to supplement the English they are studying at school. These courses have eight periods a day of study and many sports and recreational activities suitable to a vacation program such as picnics, beach parties, dance parties and the like.

4. Workshops for Japanese teachers of English. These are one-week sessions in the summer where half of each day is spent on the theory, methods and materials for modern language education and

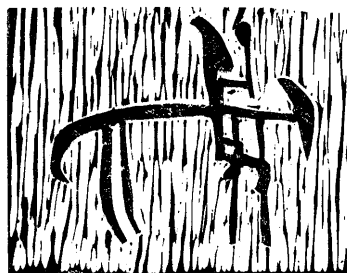
half on teaching English to the teachers themselves.

5. Night school and afternoon classes for the local community where LIOJ is located. These classes range from one hour per week for children to two or four hours per week for adults.

The staff of LIOJ is recruited from the United States and Canada. We aim to have a mixture of mature, professionally trained teachers who can set the teaching standards for the school, and younger men and women freshly out of American and Canadian universities who can easily establish rapport with young Japanese and inform them of the latest social and linguistic trends.

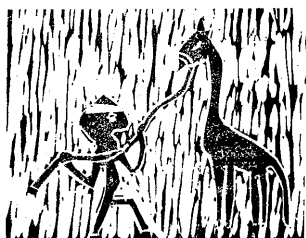
For the workshops for Japanese teachers of English a special staff, principally from the University of Southern California, is invited to come and lead the sessions.

The solid growth of the Language Institute of Japan over the last four and a half years since its founding indicates that it is meeting a real need. While we trust that some day the educational system of Japan will develop to the place where a school such as LIOJ will not be needed, we hope to be of service for some years to come.



# “LIOJについて”

ローランド・ハーカー



**新**しい時代の到来とともに日本は世界的にきわめて重要な責任を負わされる一方、無限の可能性にもめぐまれています。そして当然の結果として世界との間にかつてなかったような広範囲の交流が必要とされるようになりました。

ところがこの国の英語教育はいまだに古い型から脱却することができず、英語を十分に話すことのできる人材が極度に不足しています。LIOJは少しでも多くの人びとに能率的な指導をすることによってこうした状況を少しでも改善したいと願っています。

LIOJは昭和43年に、当時アメリカに留学を計画していた若い人のグループを対象として開講しました。この青年たちは中学、高校と6年間も英語を学び、その間外人と接触する機会もかなりもっていました。にもかかわらず彼らの英語の力ではアメリカの大学で勉強すること

はまったく不可能というのが現実でした。一般の高校卒業生と同様彼らもかなり複雑な文章を読んだり訳したりできましたが、話したり書いたりということになると6年間の教育の成果はきわめて貧しいものでしかありませんでした。

もちろん日本の語学教育がすべて失敗であるというわけではありません。明治以来100年間外国語教育の主たる目的は世界の新知識を吸収し、それを日本に伝達することに集中されていました。その限りにおいて当時の日本の語学教育は大成功を収めたと言わなければなりません。

しかし過去におけるこのような成功が、現在では逆に英語教育の近代化を妨げることになっているように思われます。現在の日本は外国との接触が飛躍的に増大しただけでなく、外国から吸収する以上の知識やアイディアを逆に世界に

向って提供しなければならない立場となりました。

ところが、現在教育の指導的立場にある人びとは昔のやり方が非常に成功した体験をもっているために、当時の方法が孫たちのためにはまったく時代おくれになってしまったという事実をどうしても信ずることができないのです。その結果大学の先生たちは毎年昔ながらの読解力や文法を中心とした旧式な入学試験問題を出し、そのために高校以下の学校ではいやでも時代おくれの教育を続けなければならなくされているのです。

過去において一般教育についての経験を余りもっていない東南アジアの国々には政府が率先して最新の語学教育のシステムを導入しようとしているのに対して経験ゆたかな日本の政府がもっぱら古いやり方に固執しているのは奇妙なことです。日本では英語の話せる人が少ないことに困りはてた民間企業の方が語学教育の近代化に熱心にとりこんでいるのです。

旧式な教育内容を改めようとしないう結果として読むことは多少できても表現の力はまったくないという奇形的な人物が国じゅうにあふれています。そのため生きた英語、相互的なコミュニケーションの手段としての英語を教える機関への要望が激増しています。

こうした状況に対応するため、L I O Jは次のような目標のもとに運営しています。

1. 英語を話すために必要な心理的、肉体的習慣をつくること。外国語を習うことは数学を勉強するのとちがって習慣的動作を身につけることであり、水泳をおぼえるのと似ています。旧式の英語教育が水泳の原理を教えるとすればL I O Jはまづ人をプールに突込ん

だ上で浮き方や泳ぎ方を教えようというのです。そのためにかなり多くの時間を反復練習に使い、又期間中受講者は英語以外の言葉を話さないように要請されます。

2. 英語を話す国々の文化や社会慣習を体得すること。外国人と有意義な対話をすすめるためには言葉自体のほかにその国の人々の考え方、感じ方、反応の仕方などを理解していることが前提のひとつです。小さいクラス編成による講師との親密な会話のほか食事、パーティその他全寮制の生活に伴うすべての機会を活用してこうした理解の増進に努力しています。
3. 広い国際的視野を養い、世界情勢に対する認識を深めること。それによって英語は単に個人的会話の手段であるだけでなく、世界市民のひとりとして変わりゆく世界の動きに参加するための機会ともなるでしょう。

現在L I O Jには次の5つのコースがあります。

#### (1) 一般向特訓課程

秋・冬・春・各10乃至13週間のコースで、主として海外留学の希望者を対象としています。全寮制で1日8時限(各40分)の授業のほかパーティその他色々なプログラムがあります。事情によって全期間参加できない方のために3期(各4乃至5週間)にわけて、1期だけ参加することもできます。

#### (2) 企業向特訓課程

海外勤務、出張などを予定されている実業人を対象とし、原則として4週間、1日12時限(各40分)の授業をいたします。

#### (3) 春季及び夏季特別課程

休暇中の大学生及び高校生のための



2週間の短期速成コースです。1日8時限の授業のほか、遠足、バーベキュー、ダンスなど休暇中にふさわしい各種のプログラムがあります。

- (4) 英語教育者のためのワークショップ  
期間は1週間、毎年夏に開催します。

1日の半分は最新の語学教育の理論、方法、教材などについての講義や演習があり、あとの半分は英語そのものの訓練をいたします。

- (5) 夜間コース

主として前記各コースを終了した方がたの御希望に応じて東京及び小田原で実施しています。通学制で、1週に2乃至4時間の授業をしております。

L I O Jの講師はすべて米国又はカナダから招へいしております。語学教育を

専門にしている何人かの講師のほか、大学を卒業したばかりの若い講師を毎年10名乃至15名招いています。この人たちは現代のアメリカを代表する世代であり、若い日本人受講者との交流を通じて相互に貴重な体験を得ています。

教育者向ワークショップには主として南カリフォルニア大学教育学部のスタッフが特に来日して指導に当たっています。

開講以来4年半、L I O Jの急激な成長は、こうした教育に対する要望が如何に強いかを物語っています。将来日本の語学教育の方法が抜本的に改善され、L I O Jのような講座が必要とされなくなる日が早く来ることを心から願っています。しかしそれまでの間は、この国の将来に多少ともお役に立つようひきつづき努力してゆくつもりです。

## L I O J

### SCHEDULE FOR AUTUMN, 1972

○第11回特訓課呈

9月25日～12月23(13週間)

参加費用 ￥ 275,000.-

申 込 金 ￥ 5,000.-

○企業向コース

第9回 9月25日～10月21日

第10回 10月23日～11月18日

第11回 11月20日～12月16日

参加費用 各回とも ￥ 162,000.-

申 込 金 ￥ 5,000.-

ほかに東京コース(9月25日～12月15日)もあります。

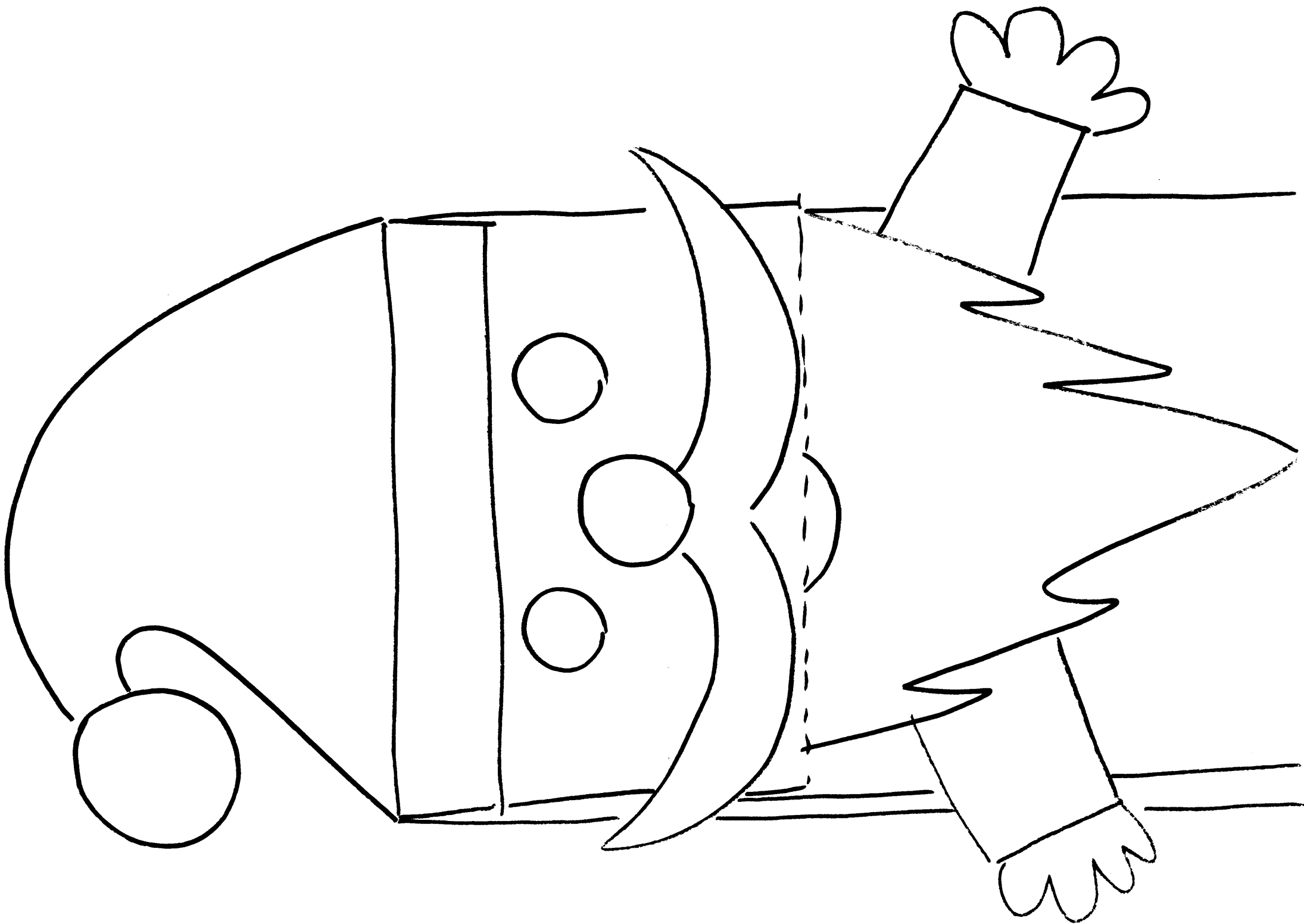
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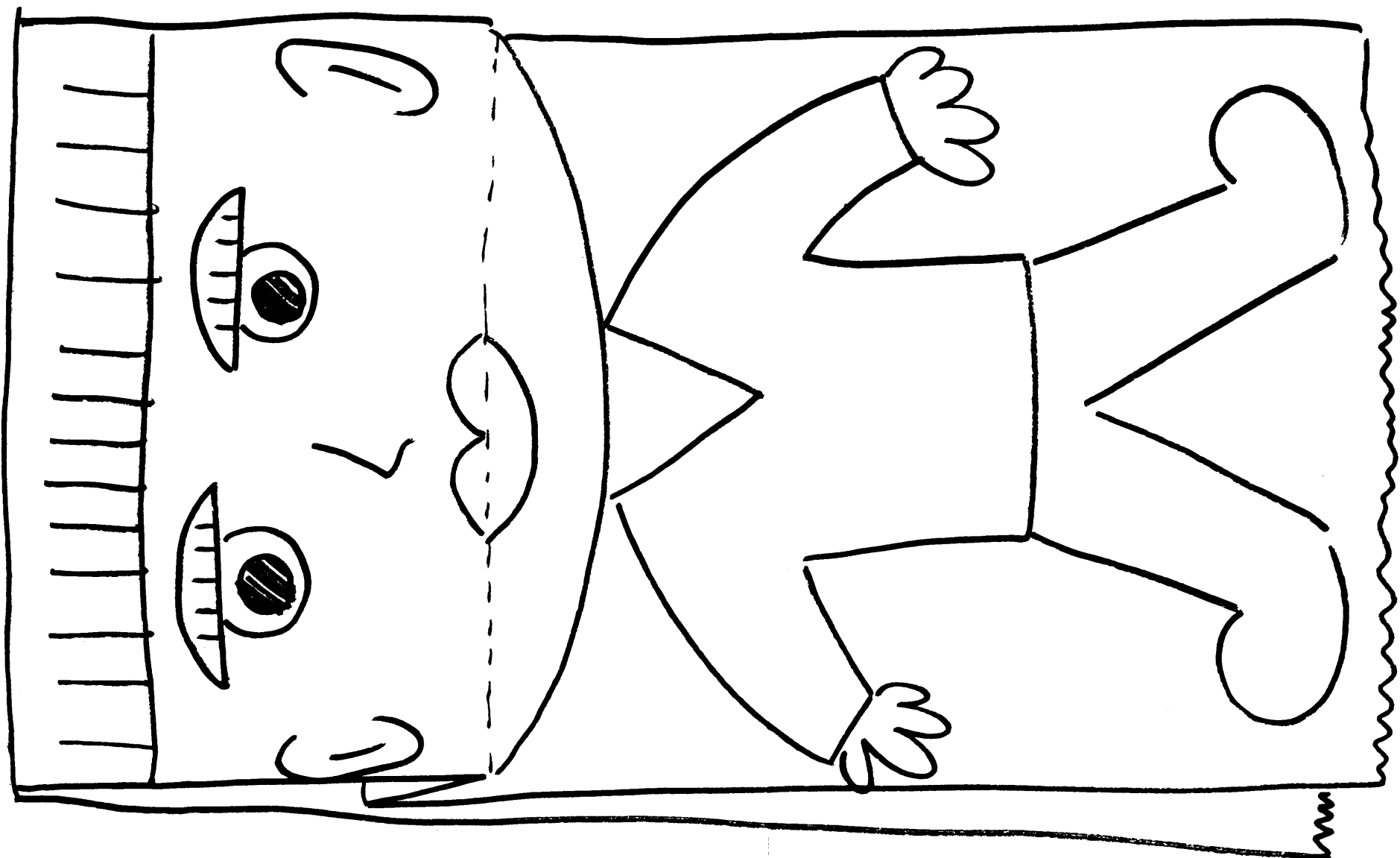
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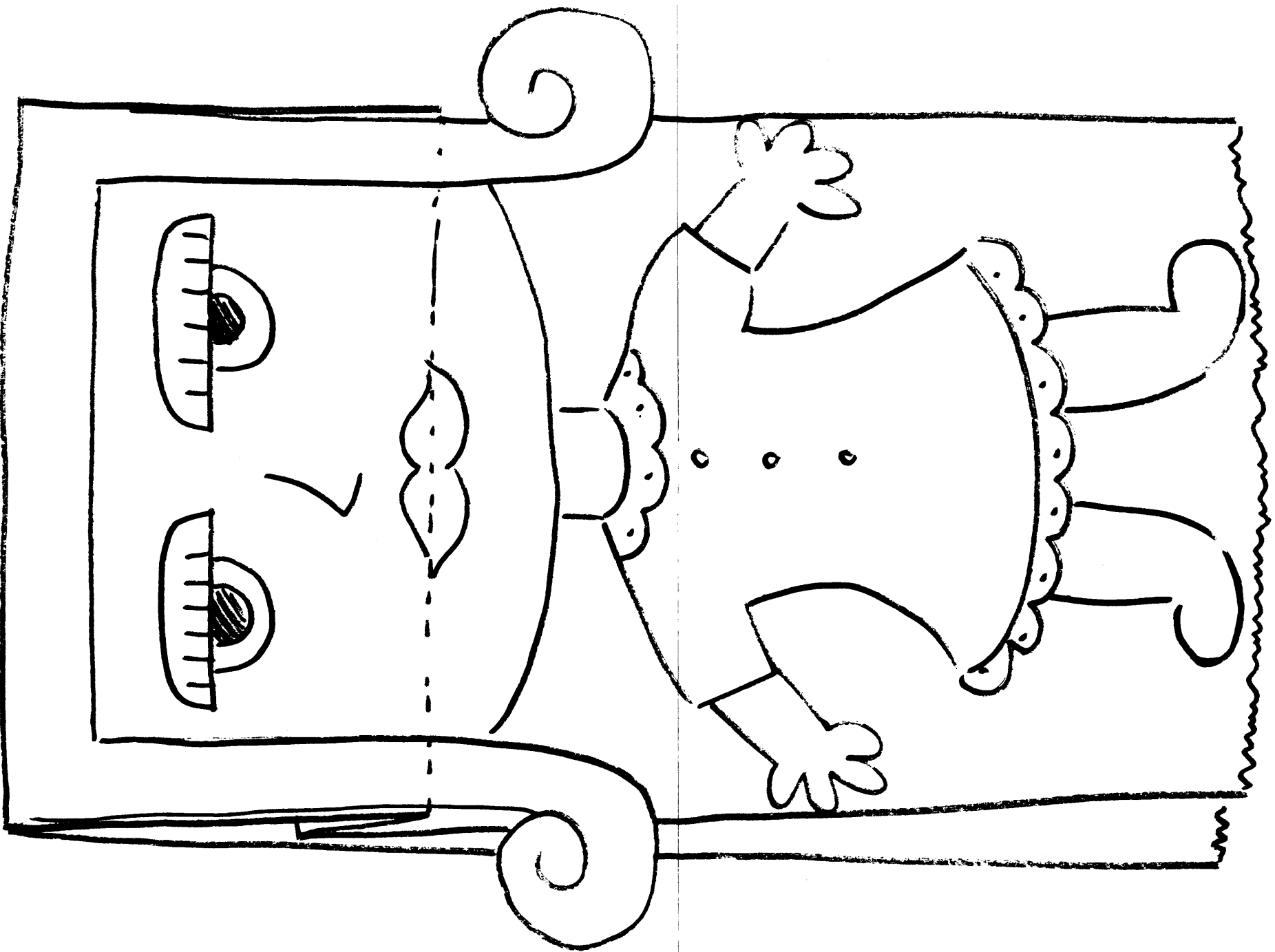
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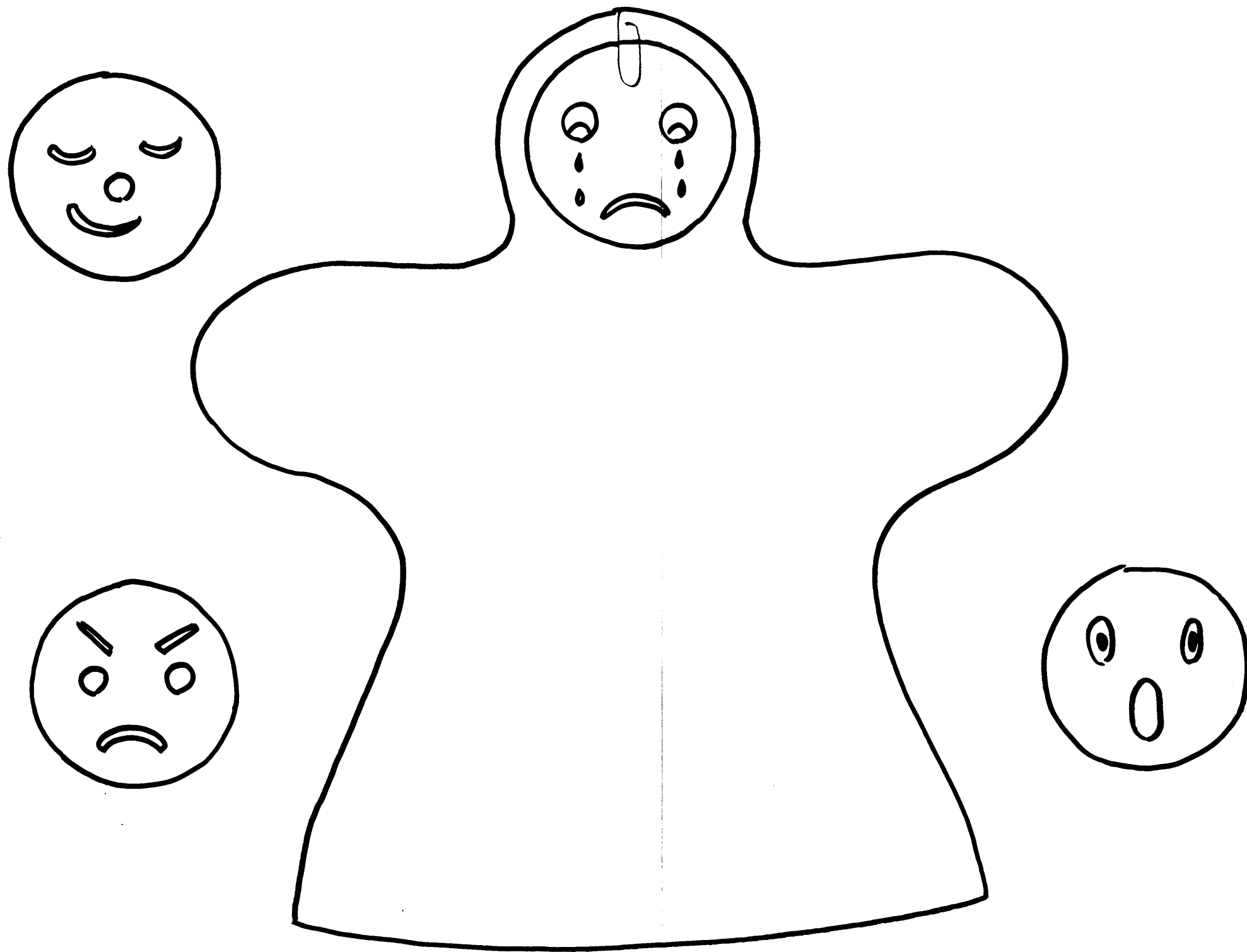
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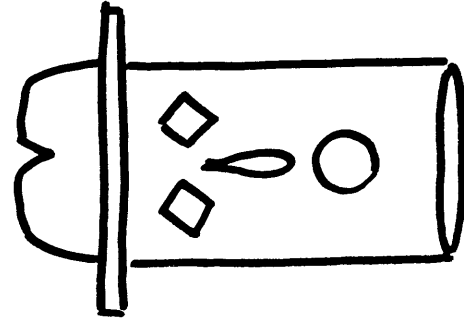
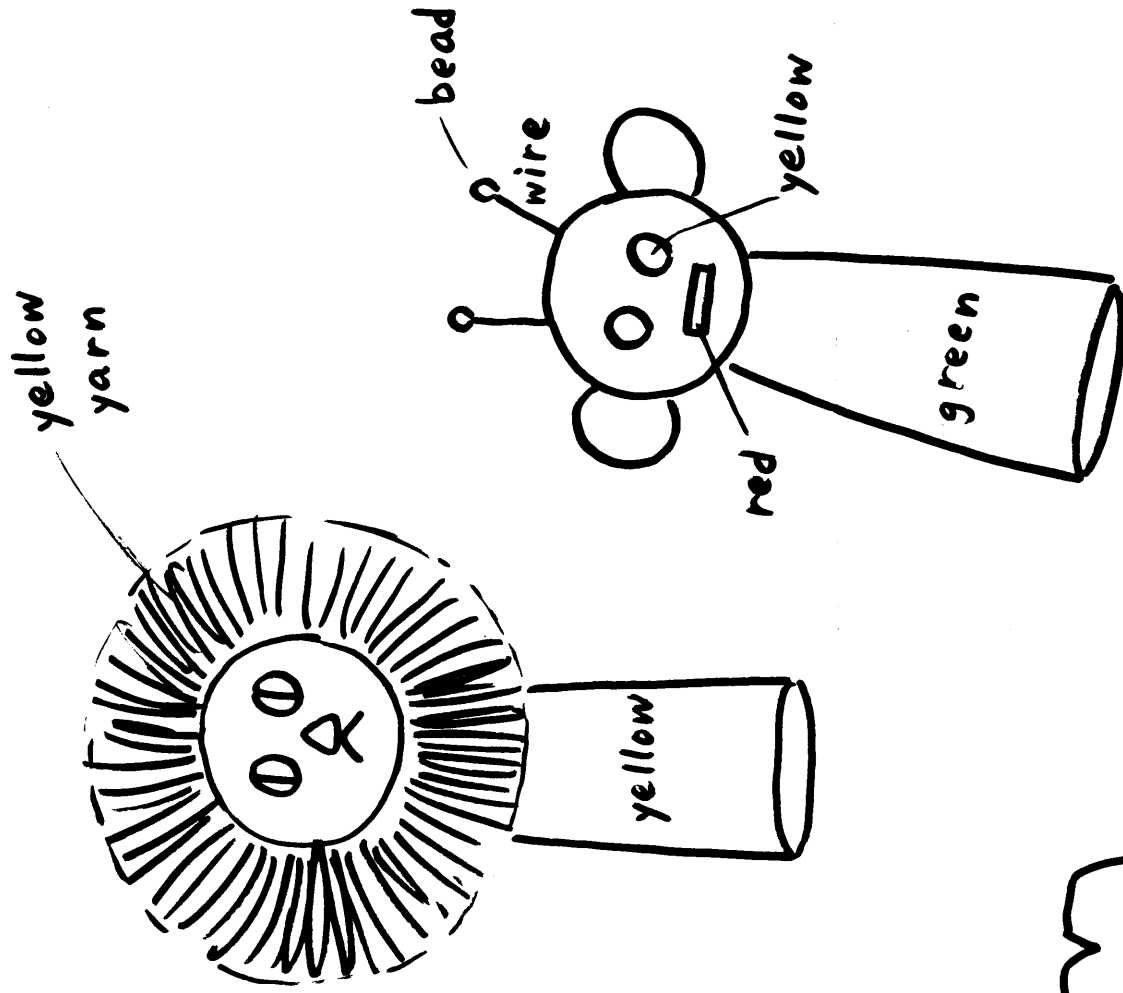
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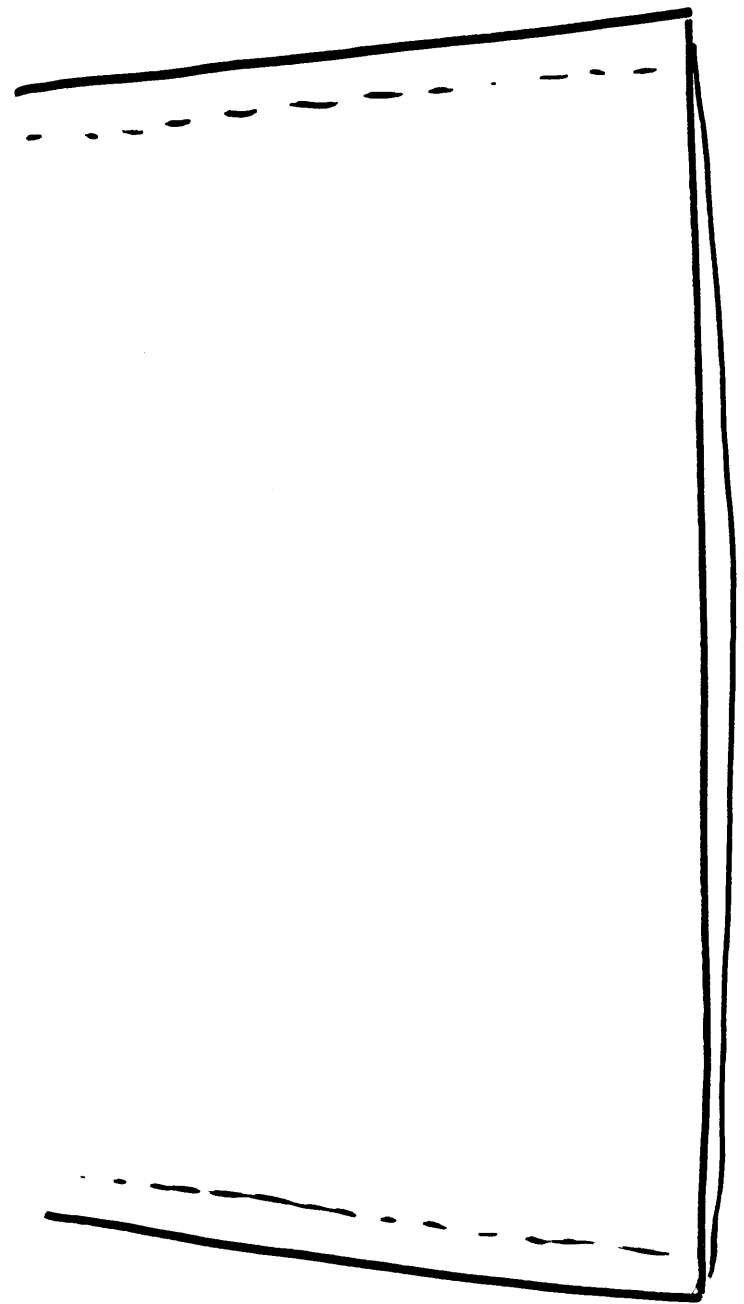












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