

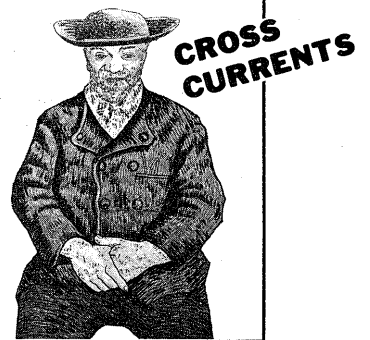
# CROSS 交語 CURRENTS



LIOJ JOURNAL, SPRING 1973



LIOJ JOURNAL, SPRING 1973



## TABLE OF CONTENTS

### Cross Currents: Our Cover and Our Purpose

巻頭のことばと表紙の説明 ..... Michael N. Joy

### TEACHING AND LEARNING ENGLISH

#### Understanding and Teaching Spoken English

話す英語の特色と教育の方法 ..... Dr. Mary Elizabeth Lee

#### The Shakuhachi and the Trumpet

尺八とトランペット ..... Toneko Kimura

#### Let's Be Parrots

オームになろう ..... Natsuko Sasaki

### CULTURAL ATTITUDES

#### Women's Liberation

ウーマン・リブ ..... Gwen Thurston

#### Some Attitudes Involved in Speaking English

英語による表現の歴史的背景 ..... Rowland Harker

### LIVING AND LEARNING AT LIOJ

#### Reflections on LIOJ

LIOJ 雑感 ..... Marsha Hara

#### Western Ninjo

西洋人の人情 ..... Tomoko Inoue

# Cross Currents: Our Cover and Our Purpose

*Michael N. Joy*

This issue of Cross Currents marks the Language Institute of Japan's (LIOJ) second attempt at producing a journal that deals with the cross cultural meeting of ideas and feelings. Our particular interest is in how this kind of meeting is brought about in learning/teaching English as a foreign language. The majority of writers in this issue are professionals in teaching English and come from widely different backgrounds and kinds of experiences in international understanding. We have represented in this issue: two Japanese women who spent their earliest years growing up in a foreign culture, an American educator with some thirty years residence in Japan, a native Canadian now living in the United States, a Finish-American, a sansei from Seattle and a delightful young Japanese student of English. We at LIOJ are ourselves a small pool of cultural cross currents.

The picture on the front cover now hangs at LIOJ and represents graphically what we are trying to say about the meeting and interpenetration of cultures. There is something "different" about this woodblock print by Gihachiro Okayama. Many Westerners recognize its van Gogh-like quality, but also notice that the medium

Michael Joy received his BA from Chapman College and studied at Pacific School of Religion, where he received an MA in Old Testament Studies.

is unusual. Some Japanese do not believe that it was done by a Japanese until they notice the *kanji* signature on the lower left.

Anyone very familiar with the work of van Gogh will know that the European artist painted this subject (Pere Tanguy, an art supply store owner) around 1887–88. The painting itself is of interest to art historians because in the background there are depicted several *ukiyo-e* (woodblock prints) giving visual testimony to the presence and influence of this traditional Japanese art upon the Western Impressionists and modern painters of that period. The curious thing is that the illustration on the front of this journal is actually itself a *ukiyo-e* and not the van Gogh original.

With the opening of Japan in the first half of the 19th Century, Japanese art and artifacts began to flow into Western markets. By the latter half of that century, European collections and knowledge of the Oriental arts had increased in sophistication. Monet, Manet, Cezanne, van Gogh and others studied not only *ukiyo-e*, but the other traditional arts also. This is a fact well known to anyone informed about this vital period of Western art.

However, in this same period, the *ukiyo-e art* in Japan was going through a serious decline in vitality. Although there were some artists who produced sensitive and worthwhile prints, for the most part the art had degenerated. Anyone who has viewed prints of this later period knows how tiresome they were. The delicate, flat tones of the earlier artists gave way to garish new colors that destroyed balance and line. The simple flowing lines of the past masters were given up for thick and blocky splashes. Printing was quite often very poorly done with registers mismatched and colors worked on carelessly. In short, the art of *ukiyo-e* had reached some sort of peak of excellence around the time of Hiroshige and then, for the most part, declined and wasted away under less proud hands.

With the wave of modernization and Westernization of the Meiji period, many cultural and political missions made their way to Europe. Following these were individual artists who went to study the new art forms of the Western Impressionists. After the turn of the century, these studies began to bear fruit in the form of a new approach to the traditional woodblock print.

European artists were not only studying *ukiyo-e* as models for oil

painting, but they were also carving and printing their own woodblock creations. The fact that these artists were carving their own blocks was revolutionary for modern *ukiyo-e*. Previously, the earlier *ukiyo-e* artists (the artist whose name appeared on the final edition of the print), had made only the original sketch, with or without coloring. The drawing was then turned over to a separate group of artisans who carved the blocks which were in turn given to be printed by a separate group of printing artisans.

In the new or "creative" school of *ukiyo-e* artists, the artist himself created not only the original idea, but also carved his own blocks and did his own printing. Some modern artists have carried the process out so far as to grind and manufacture their own colors. Further, they began to sign their name to their works in Roman characters in pencil as was the custom of the European artists.

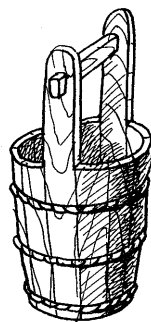
The print that appears on the cover of this journal is a part of that stream toward the modern Japanese-Western-Japanese woodblock print. It can be assumed that the print belongs on the fringe of the creative school in that the last Chinese character has the reading *han*, meaning "printed" i.e. "Gihachiro printed." (In prints of the older school, the name of the artist was usually followed by the character *fude* or *ga*, meaning "painted" or "made." In the case of our present print, we can assume that the artist himself did his own printing rather than turning the design over to the artisans.)

In other ways, also, our print reflects the influence of regular contact with the West. The most obvious way is, of course, that the *ukiyo-e* artist has copied and reinterpreted the work of an European artist. Further, in the process of interpretation, the character of the subject is not lost. Previously, portraits of Westerners were more like cartoons and caricatures depicting bulky, bearded, pale men who moved stiffly and somewhat clumsily through the streets of Nagoya or Yokohama. In our cover work, however, the sense of warmth and friendship that van Gogh had for this patron of innovative artists is not lost. In short, whereas before the character of Western people was little known and unexpressed in *ukiyo-e*, our artist has had more contact with the West and was able to express a credible portrait of a kindly man.

This, then is an example of mutual, intercultural influence. In

this case we can see that each culture gave the other a new perspective from which to view itself. The chill of a new cultural current shakes the mind and joggles the imagination to look not only forward to something new, but also backward to see where we came from. From the influence of the *ukiyo-e*, the Western artists looked again at their oils and then gave them new light and style. The Japanese were called back to their traditional art with new eyes and ideas. In this way, it is not a matter of a “superior” culture inundating another, as is so often tragically the case in our times. Rather, it is each examining the other critically and appropriating techniques selectively so that the result is not slavish imitation, but a culturally enriching experience.

Thus, what we have here is visual evidence of the vital interchange in art and feeling between Japan and the Western world. A European artist studied and apprehended the beauty and simplicity of the Japanese technique. In turn, a Japanese artist apprehended the personalism and vitality of the impressionist. These two streams meet in our print.





## “CROSS CURRENTS”

### “巻頭のことばと表紙の説明”

マイケル・ジョイ

**本**号“CROSS CURRENTS”は、異った文化の間におこる考え方や感じ方のおつかり合いや交流の姿を記録するため、LIOJ が2度目の試みとして皆さまにお送りするものです。

私たちは英語を外国語として教え且つ学ぶという環境の中でこうした交流がどのように展開されるかに大へん興味をもっています。本号の寄稿者はほとんどが英語の講師ですがその出身や過去の国際的経験はなかなかヴァリエティにとんでいます。外国で少女時代をすごした日本人の女性、30年以上も日本に住んでいるアメリカ人の教育家、アメリカに在住するカナダ人、フィンランド系のアメリカ人、シアトル生れの三世などのほか今回はLIOJで勉強した日本人の学生の方からもすばらしい原稿をいただきました。LIOJはそれ自体が文化交流の小さな渦

巻きであるといつてよいかと思ひます。

さて、本号の表紙に掲げた版画は岡山儀八郎という人の作品で、いまLIOJのラウンジの壁にかかっているものですが、大へんめずらしいものです。この絵には私たちが表現したいと願っている主題、つまりちがった文化の出会いとそれが相互に影響し合つてゆく姿がありのままに体现されています。西洋人はこの絵の中にヴァン・ゴッホの画法をみとめ、ちがった様式の中でそれが生かされていることを感じるでしょう。また日本人は、左下の隅にある「儀八版」という署名をみなければこれを日本人の作品とは思わないでしょう。

ゴッホの絵にくわしい人はこの絵の人物が、ゴッホの「タンギー小父さんの肖像」という作品（1887・8年、写

真参照)の主人公、画商ピエール・タンギーであることに気づくでしょう。「タンギー小父さん」の背景には日本の浮世絵の人物や風景がたくみにえがかれていて、当時日本の美術が西欧の印象派や近代絵画に与えていた影響の大きさを示すものとして美術史上興味ぶかい作品とされています。表紙の絵は、しかし、ゴッホのものではなく、日本人による純粹の浮世絵なのです。

日本の美術がはじめてヨーロッパに伝えられたのは1800年代のはじめ頃のことですが、19世紀も後半になると、蒐集品の数もふえ、東洋美術に関する知識も深くなりました。モネー、マネー、セザンヌ、ゴッホなどが浮世絵をはじめとする東洋の伝統的な画法を大いに研究したということは、この時代の西洋美術の歴史を学んだ人なら誰でも知っていることです。

ところが同じ頃、かんじんの日本では浮世絵は凋落の一途を辿っていました。優秀な画家がまったくいなかったわけではありませんが、全体として浮世絵は新鮮さを失い、退屈なものとなっていました。昔の画家のもっていた繊細で優美な色調はどぎつい色にとって代られ、簡潔で流れるような線はふとくてぎこちないものに変ってしまいました。製版や印刷の技術もみだれ、線は揃わず、不注意な色の組合せ



が目立つようになりました。かつて広重の時代にその頂点に達した浮世絵芸術はいつかその光を失い、垂流の画家たちの手でむざんな姿をさらすことになったのです。

明治時代に入って近代化、西洋化の波とともに多くの日本人が海外にでかけてゆきました。画家たちもつぎつぎにヨーロッパを訪れ、印象派の技法を学びました。その努力がやがて実を結び、20世紀に入るところからふたたび日本に新しい版画芸術の胎動がみられるようになりました。

ヨーロッパの画家たちは、浮世絵を油絵の見本として研究するだけでなく、みづから版を彫り、印刷もして版画を製作しました。そのことがのちに日本の新しい浮世絵に革命的影響を

もたらすこととなりました。昔の浮世絵師はできあがった作品に署名はしていますが、彼らのつくるのは元になるスケッチだけで版を彫ったり印刷したりする作業はそれぞれ専門の職人に任せられていました。

ところが新しい浮世絵の作家たちは、ヨーロッパの風にしたがってスケッチだけでなく、製版や印刷も自分の手でやるようになりました。なかには自分で顔料をねって絵具までつくった画家もありました。彼らはヨーロッパ流に自分の名前を版に彫らず、絵の余白に鉛筆で署名したりもするようになりました。

表紙の絵はこのようにして浮世絵が日本から西洋にわたり、ふたたび日本に戻って来る過程の一部を代表しています。「儀八版」という署名が版に彫られている点からみてこの絵は新しい浮世絵の初期のものだと思われます。昔の浮世絵師は「版」とは書かず「筆」または「画」と署名したものです。この絵に「版」とあるのは製版や印刷も画家自身の手によってなされたものと推測されるのです。

この絵は日本が西洋からの影響をうまくこなしてゆくパターンがよくあらわれていると思います。日本の様式の中に西洋の画法がうまく再現されているだけでなく対象となった外国人の性格や雰囲気もありのままに伝えられています。一時代前には西洋人の肖像はとかくマンガ的にえがかれ、ふとってヒゲを生やした色の白い大男が名古屋や横浜の町をぎこちなく歩いている様子を戯画的に表現したものばかりでした。ところがこの絵ではその人物――

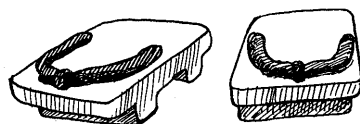
近代絵画の発展に大いに貢献した画商ピエール・タンギー——のもっている雰囲気がゴッホのオリジナルと同じような暖か味と友情をもってえがかれているのです。昔の画家たちが西洋人というものを知らずにかいているのに対してこの作家の時代になると西洋との生きた接触をもち、西洋人をありのままの人間として再現することができるようになったのでしょう。

この絵はまた文化の相互的交流の正しい在り方を示しているとも言えるかと思います。異った文化はお互に接触することにより相手に新しい視野を与えるとともに自分の伝統をふたたび開発するきっかけをつくります。未知の文化のつめたい流れにおつかったとき人は心をゆさぶられ、想像力を刺激され、新しい世界に目を開かれますが、同時に自分が辿って来た過去をふりかえる機会を与えられるのです。浮世絵の影響によって西洋の画家は油絵の画法を再検討し、これに新しい感覚と技法をもたしました。日本の画家は西洋の画を学ぶことによって日本古来の画法をよみがえらせることになったのです。それはよりすぐれた文化が低い文化を圧倒するという、よくある悲劇的な形ではなく、お互が相手をよく研究し、注意ぶかくその手法をとり入れ、単なる模倣ではなく、お互をより豊かにしてゆくという実り多いプロセスだったのです。

というわけでこの版画は日本と西洋の間におこったきわめて重要な芸術的交流と人間的接触の生きた象徴とも言えるでしょう。西洋の芸術家が日本の画法からその簡素な美しさを学び日本

の画家は西洋の印象派の生きいきとした人間的な表現をとり入れてゆく、そ

うした2つの流れの接点に立っているのがこの1枚の浮世絵なのです。



# “話す英語の特色と教育の方法”

メリー・エリザベス・リー

**話**す英語を理解するためには、まず話す英語と書く英語の共通点や相違点をはっきりと把握することが必要です。

話をする場合は書くときとちがって事前に文章をよく準備する時間はありませんが、その代り誤解されたと思えばその場でそれを訂正する自由があります。書くときはとかくむづかしい単語が多く使われますが、話すときは平凡で当り前の言葉をくりかえして使う場合が多くなります。未完成なセンテンスや、断片的なフレーズで意味を通じさせたり、身振り手振りによるジェスチャーや、喜び、悲しみ、驚き、怒り、などをあらわす音声がふんだんに使われます。

英語のもつ意志伝達の機能やその仕組みを理解するためには話す英語に特有ないくつかの基本的パターンを知ることが大切です。たとえば特定の単語やフレーズの意味を強調するやり方、リズムやイントネーションの使い方、前後の文脈をはっきりさせる方法、そして母音と子音の組合せも大切です。

しかも話す英語は地方によって独特の表現方法があったり、社会的歴史的環境によって話し方が多少ちがって来る場合もあるのです。

話す英語のこうした特長のいくつかを説明するとともに、話す英語を教えるのに役に立つと思われる2、3のテクニックを紹介したいと思います。



Dr. Mary Elizabeth Lee has a Ph.D. in Linguistics and is teaching at the University of California at Los Angeles. She is an author as well as a teacher in the field of English as a Second Language.

# Understanding and Teaching Spoken English

An analysis of spoken English requires an examination of similarities and differences between spoken and written English. Speaking provides opportunity to clarify misunderstandings. Common words are used over and over. Incomplete sentences or sentence fragments are common in spoken English as are gestures, grunts, and parenthetical phrases. Word stress patterns, phrase stress patterns, rhythm, intonation, and context emphasis as well as vowels and consonants are important aspects of spoken English which may vary to some extent depending upon the geographic, social, or historical dialect.

Writing, on the other hand, allows time for selecting appropriate vocabulary. Written English usually incorporates grammatically complete sentences; that is, sentences which contain a subject and predicate. Written English for the most part is represented by a series of related sentences and paragraphs. Written English does not allow the opportunity of clarifying misunderstandings; however, it does allow time to think ideas out carefully. The style (or dialect) that is employed depends upon the writer and his purpose of writing. Informal writing contains abbreviations, slang, contractions, sentence fragments, and often less accepted grammatical structure. In more formal writing grammatical forms are usually carefully composed, words are well chosen and spelled correctly,

and complete sentences are used.

Common to both spoken and written English is the great rapidity with which vocabulary changes. New words are created and old ones take on new meanings. However, written English tends to be more conservative in word choice than spoken English.

Grammatical structure distinguishes spoken English (with no written cues) from pronouncing written English (or reading written English aloud). In the following example lines a and b indicate the word order and grammatical forms which are used in written English. Lines c and d indicate the contractions and deletions which are common to spoken English.

- |    |   |   |   |
|----|---|---|---|
|    | This is eight.  | 8   |   |
| a. | <div style="border: 1px solid black; padding: 2px; display: inline-block; width: 150px;">substitute words<br/>rearrange words</div> | <div style="border: 1px solid black; padding: 2px; display: inline-block; width: 150px;">What number is this?</div> | This is eight. (writing)  |
| b. | <div style="border: 1px solid black; padding: 2px; display: inline-block; width: 150px;">substitute words</div>                     | What number is this?  | <div style="border: 1px solid black; padding: 2px; display: inline-block; width: 100px;">It is eight.</div> |
| c. | <div style="border: 1px solid black; padding: 2px; display: inline-block; width: 150px;">contract words</div>                       | What number's this?   | <div style="border: 1px solid black; padding: 2px; display: inline-block; width: 100px;">It's eight.</div>  |
| d. | <div style="border: 1px solid black; padding: 2px; display: inline-block; width: 150px;">delete words</div>                         | What number's this?   | Eight. (speaking)   |
- 

All of the questions and answers in this illustration are correct English, that is, they would all be acceptable to a native speaker of English. However, the upper questions and answers are more appropriate to writing, and the lower ones are more appropriate to speaking. Basic grammatical processes employed — subtract words, rearrange words, contract words, add words, and delete words — graphically illustrate the differences and similarities between written and spoken English. The following remarks are intended as a brief introduction to the characteristics of spoken English, the relation of spoken English to writing, and a few helpful techniques for teaching spoken English.

There are certain fundamental aspects of spoken English which are necessary for an understanding of how the language operates. These fundamental aspects have been incorporated into a teaching

methodology and include word stress patterns, phrase stress patterns, rhythm, intonation, and context emphasis as well as vowels and consonants.\*

One of the easier aspects of spoken English to comprehend and teach is word stress patterns. The degree of loudness and duration of time given to each syllable produces the word stress pattern. Some of the most common word stress patterns are illustrated by the following words:

One syllable words:

sigh, give, eat, blue, speak

Two syllable words with stress on the first syllable:

En glish, yell ow, sev en, fa ther

Two syllable words with stress on the second syllable:

a way, re peat, Ja pan, e rase

Three syllable words with stress on the first syllable:

Sat ur day, in dus try in sti tute

Three syllable words with stress on the second syllable:

Sep tem ber, con clu sion, in vest ment

A humorous but effective system for teaching word stress patterns is what I call the "BUM bum" system. The "BUM bum" system demonstrates two of the most important aspects of word stress patterns: 1) the number of syllables in a word, and 2) which syllable has louder stress than the others. As the following examples illustrate, "BUM" represents the loudest syllable in the word, and "bum" represents the syllables pronounced more softly.

**BUM BUM**

Six teen, New Year

bum bum **BUM**

Ja pan ese, en gin eer

**BUM** bum bum bum

dic tion ar y

bum **BUM** bum bum

A mer i can

\* Mary Elizabeth Lee, Learning to Learn English (Los Angeles, California: DFA publishers), 1971



bum bum BUM bum

ill us tra tion

bum bum bum BUM

nev er the less

These words have been divided according to the spoken language. This does not necessarily coincide with the written forms of syllabification; that is, where a word can be divided in writing at the end of a printed or written line and continued on the next line. For example, in writing, double letters are always divided, il-lus-tra-tion, but in pronunciation two consonants are never pronounced twice when they are next to each other. Therefore, in representing spoken English, the word is divided into spoken syllables, ill us tra tion.

There are many techniques which a teacher may use to teach word stress patterns. One of the most effective means is to have the students clap on the syllable with the loudest stress while saying the “BUM bum” system. For example, the word Ja pan ese is bum bum BUM. The students say “bum bum BUM” and on the third syllable they clap. This allows the students to get the feel of the rhythm of English and also allows a teacher to see which students are having difficulties. This is particularly helpful in a large class where it is impossible to hear each individual student.

Students of all levels of English will enjoy matching word stress patterns with vocabulary they already know. For example, how many words can you find for the following word stress patterns?

BUM bum

bum BUM bum

bum bum BUM bum

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

List the words from your own lexical experience; then check your words in a dictionary. The phonological transcription will indicate how many syllables the word has (how many “bums”) and which syllable has the loudest stress (which syllable is “BUM”).

Students will soon discover that every word in English of two or more syllables has a definite word stress pattern and will begin to

master the word stress pattern with each new vocabulary item. They will also discover that words containing certain endings or suffixes always have the same word stress pattern regardless of the number of syllables in the word. For example, -ation: na tion, sen sa tion; ed u ca tion; re pre sen ta tion, i den ti fi ca tion. Other endings which contain definite word stress patterns are -ility, -icity, -ality, -ariansim. Students will develop a feeling of confidence and security by working with word stress patterns.

Facility with English word stress patterns also aids in developing reading skill. Reading by syllables rather than by individual letters prevents over-pronunciation, a common occurrence among students of English as a Foreign Language. A spoken syllable may be represented by one or more letters of printing or writing.

Closely related to word stress patterns are phrase stress patterns. Phrase stress patterns also have the syllable as the basis of rhythm and can also be taught by means of the "BUM bum" system. Phrases consist of two or more words. Any phrase over six or seven syllables should generally be broken down into shorter phrases. For example, "Practice reading until you can read the words and phrases with good English rhythm and without hesitating," may be divided into phrases as follows: "(Practice reading) (until you can read) (the words and phrases) (with good English rhythm) (and without hesitating)."

Parts of speech such as conjunctions, articles, pronouns, prepositions, and verb auxiliaries usually have soft stress. Nouns, verbs, adverbs, and adjectives usually have loud stress. Following these guidelines the model sentence becomes: "(Practice reading) (until you can read) (the words and phrases) (with good English rhythm) (and without hesitating)." Reading this sentence with correct word stress patterns and phrase stress patterns is a giant step forward toward good English pronunciation.

Word stress patterns and phrase stress patterns produce the rhythm in spoken English. The rhythm pattern of words may be identical to the rhythm pattern of phrases or sentences. For example,

pe des tri an  
par tic i pate

What col or's this?  
What time is it?

all have the same number of syllables and the loud stress on the second of four syllables. Developing a good ear for rhythm helps to prevent hesitation in speaking, in reading aloud, and to some extent in writing. The student develops a feel for those difficult "small" words in English, such as prepositions and articles.

In English, rhythm patterns correspond with intonation patterns. Wherever loud stress occurs within a word, phrase or sentence, a change in intonation is likely to occur. Intonation patterns vary according to the intended meaning of the statement or question. Some common intonation patterns are Complete Falling, Complete Rising, and Incomplete Rising or Falling.

Complete Falling intonation pattern is generally used with statements, commands or requests, and questions eliciting information answers.

Statement: Mr. Ikeda gets up at seven o'clock in the morning.

Command: Open your book to page six.

Request: Would you please repeat the question?

Question eliciting an information answer:

What time do you go to work?

Complete Rising intonation generally occurs with questions anticipating yes-or-no answers.

Are there thirty days in June?

It's twenty after two, isn't it?

Incomplete Rising or Falling intonation usually indicates that the speaker intends to continue talking. It often accompanies Complete Falling or Complete Rising intonation.

No, I don't.

Bill, are you coming?

Incomplete Rising or Falling intonation is also used in every part of a series (two or more items) except the last.

In the summer Mrs. Thomas like to play tennis and golf.

She skis during December, January, and February.

Incomplete Falling intonation occurs in the first part of tag questions.

The first month of the year is January, isn't it?

In a classroom situation intonation patterns can be indicated by

waving the hand up for rising intonation, down for falling intonation, and keeping it relatively level for incomplete rising or falling intonation.

The meaning conveyed by intonation in spoken English is represented by punctuation in written English. For example, a period is usually indicative of falling intonation; a question mark may be falling or rising intonation depending upon the type of question; a comma, semi-colon, or colon usually means incomplete rising or falling intonation. By understanding the linguistic aspects of spoken English, it is easier to comprehend and employ the related punctuation in writing.

One of the most important and least understood aspects of spoken English is context emphasis. Context emphasis in spoken English means emphasizing one particular word or grammatical structure over another within a given context. For example,

Is this six?

7

No, it isn't.

What number is this?

Seven.

In the dialog above the second question has the same underlying grammatical form as “What number’s this?” However, “What number’s this” is out of context in this example. The question, “What number is this?” means “If it isn’t six, then what number is it?” The word being emphasized is usually also accompanied by a change in intonation and loud stress.

One particular question may elicit several different answers depending upon the context emphasis as the following example illustrates:

Does Mrs. Thomas like to ski in January?

No, she doesn't. She likes to ski in December.

Does Mrs. Thomas like to ski in January?

No, she doesn't. She likes to ice skate in January.

Does Mrs. Thomas like to ski in January?

No, she doesn't. She hates to ski in January.

Does Mrs. Thomas like to ski in January?

No, she doesn't, but Mrs. Sanchez likes to ski in January.

Does Mrs. Thomas like to ski in January?

No, she doesn't, but Mr. Thomas likes to ski in January.

Does Mrs. Thomas like to ski in January?

No, she certainly does not!

Japanese speakers learning English feel a need to express the concept of context emphasis but often do not understand how to express it. For example, if I ask, "Where do you live?" a Japanese speaker may answer, "I live in Tokyo. Where do you live, too?" This response is expressed incorrectly; that is, it would not be acceptable to a native speaker of English. The correct response would be "I live in Tokyo. Where do you live?"

Context emphasis often reaches a very sophisticated level in English. Exactly the opposite meaning may be expressed by over-stressing. For example, if someone is relating a series of misfortunes, he may say, "As I was walking home I got caught in the rain. When I got home, I couldn't find my house key. Finally, after getting in through a window, I discovered that the television had been stolen. Then my friend came over to tell me that my dog had run away. That was all I needed to make my day complete!" In this story it is clear that the person did not need one more misfortune to make the day complete. The use of over-stressing creates a sarcastic, opposite meaning to the literal interpretation of the words.

Context emphasis can be taught at a beginning level of language instruction. By using single concept materials such as a clock, context emphasis can be taught without great difficulty. For example, think about the questions and answers pertaining to the clock in Figure 1.

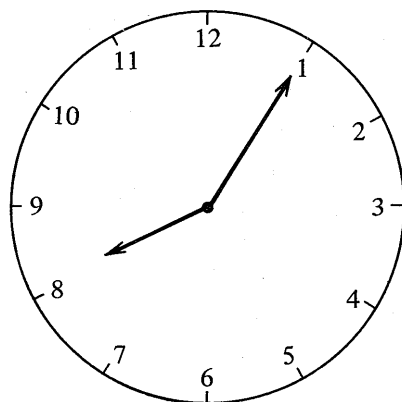


Figure 1

Is it <u>ten</u> after eight?	No, it isn't.	It's <u>five</u> after eight.
Is it five <u>to</u> eight?	No, it isn't.	It's five <u>after</u> eight.
Is it five after <u>nine</u> ?	No, it isn't.	It's five <u>after</u> <u>eight</u> .

In each case the vocabulary and grammatical structure of the answer is the same. However, there is a difference in the context emphasis.

Context emphasis is not limited to one word in a question or answer. Think about the following questions relating to the clock and decide which words in the answer should be emphasized. Then underline the words.

Is it twenty to eight? \_\_\_\_\_

Is it quarter after ten? \_\_\_\_\_

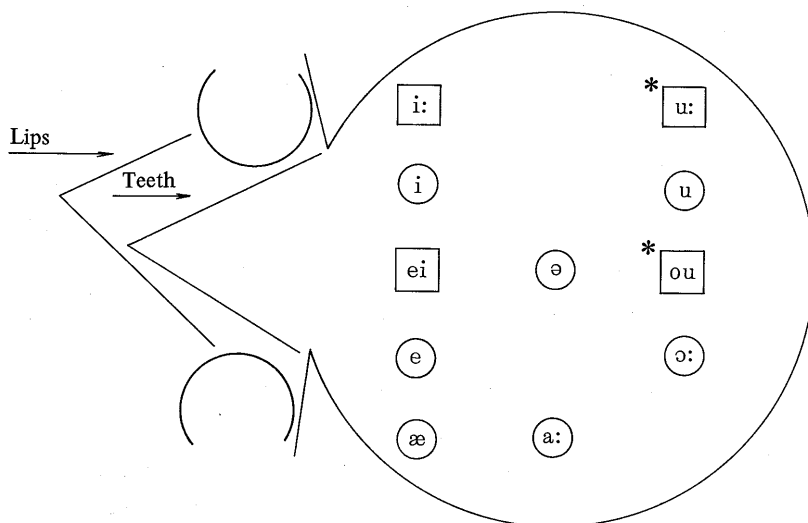
Is it ten to six? \_\_\_\_\_

In writing, an exclamation point usually represents strong context emphasis. Underlining or printing in italics emphasizes the word or phrase which is being stressed within a particular context.

Word stress patterns, phrase stress patterns, rhythm, intonation, and context emphasis all depend on the syllable, and the syllable is made up of vowels and consonants. The sounds of English – vowels and consonants – are produced by pushing air up from the lungs through the voice box or larynx and out of the nose or mouth. The various mouth, nose, and throat parts which interfere with this passage of air is what causes the variety of sounds in a particular language. Each language utilizes only a very small proportion of the sounds which are humanly possible to produce. The introduction to a good dictionary will provide an adequate description of the articulatory process of speech.

In most dialects of English there are eleven vowels. These vowels are not to be confused with the five letters of the alphabet. It is these five letters and combinations of the letters which are used to represent in writing the eleven vowels which are heard in spoken English. The chart in Figure 2 may be useful in describing the characteristics of these eleven sounds.

Tongue position, relative degree of tenseness, and degree of lip rounding distinguish the various vowels of English one from



another. In the illustration above, the four vowels marked with squares are pronounced with the tongue muscles very tense. The other vowels are more relaxed. The vowels marked with \* indicate that the lips are pursed or rounded.

In teaching vowels it is helpful to begin with vowels which are relatively distant from one another in tongue position. For example, [i:], [u:] and [a:] provide teachable contrasts, as illustrated in Figure 3.

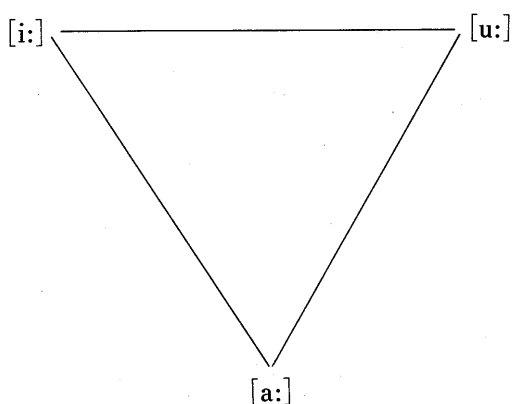


Figure 3

To understand that the tongue carries the greatest burden of pronunciation in vowels, keep your mouth slightly open and try to pronounce these three vowels without moving either your lips or jaw. It is this technique which allows ventriloquists to speak through their puppets!

Vowels which are relatively close together in position may be taught by using a tense/relaxed contrast. The following four pairs of vowels may be taught in this manner: [i:] and [i], [ei] and [e], [u:] and [u], and [ou] and [o]. Since training small muscles is more difficult than training large ones, it is helpful for beginning students if they clench their fists and tighten their stomach muscles as well as the tongue muscles in pronouncing the tense vowels. For the more athletically inclined, a very useful exercise for producing the tense/relaxed vowel contrast is sit-ups. The tense vowel is pronounced as the student pulls himself to a sitting position, and the relaxed vowel is pronounced when the student is at rest in a sitting position. This exercise benefits the waistline as well as English pronunciation! The cartoons in Figure 4 illustrate the exercise:

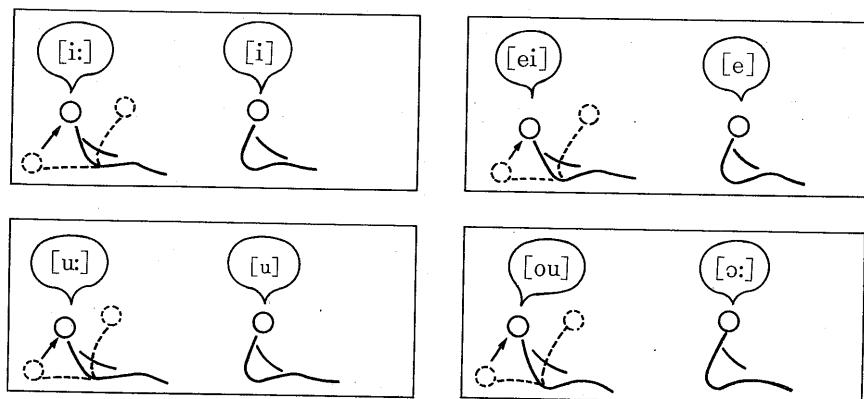


Figure 4

The [æ] sound as in cat appears to present little difficulty to Japanese speakers. The schwa sound, [ə], presents relatively little difficulty in words of one syllable, but does create some problems in words of two or more syllables, because there is a tendency to overpronounce. For example, photograph, photographer, and



photographic are pronounced [fóutəgræf], [fæt'á:grəfar] and [foutəgræfək]. The word stress patterns determine the vowel pronunciation. For this reason minimal pair drills, such as seat, sit, have limited value for they are almost without exception made up of monosyllabic (one syllable) words. In order to pronounce words of more than one syllable correctly, it is imperative that the word stress pattern be mastered at the same time.

Vowel contrasts are learned most easily through the process of discovery. For example, read the following words aloud.

rich	who'd	prayed	should	thumb
bed	live	farm	land	key
laid	pat	shirt	born	straw
pot	bush	tune	ought	death
wool	whole	debt	school	caught
feel	ox	coat	said	bread

Match the words with the key words listed below. Do not check a dictionary, but match the words according to your own pronunciation.

eat	it	ate	bet	bat	but
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
cot	boot	book	boat	bought	
—	—	—	—	—	
—	—	—	—	—	
—	—	—	—	—	
—	—	—	—	—	

If you compare your list with another person, you may discover that each of you speaks a different dialect of English. For example, one of you may pronounce caught as [ka:t] and the other [kɒt]. Both pronunciations are acceptable. However, to pronounce bush as

[bu:f] rather than [buʃ] or to pronounce thumb as [θu:m] rather than [θəm] is un-English.

Words containing vowels followed by [r] or [ɹ] may cause some difficulties. Because [r] and [ɹ] have many characteristics similar to vowels, it is difficult to distinguish vowels followed by these two sounds. This is true for native speakers of English as well as for Japanese speakers learning English. Since the [r] and [ɹ] sounds resemble vowels, the same techniques may be used in teaching the pronunciation distinction between these two sounds. For the [r] sound the tongue is more tense or bunched up, and for the [ɹ] sound the tongue is more relaxed or spread out. In British English there is a tendency to drop the [r] sound. For example, car is pronounced [ka:] rather than [ka:r] as in American English. Either pronunciation is acceptable.

No discussion of vowels is complete without mention of diphthongs. Many phonology sources list five diphthongs in English; however, I believe only three are necessary to teach. These three are [aɪ], [aʊ], and [ɔɪ]. The tongue position for the two vowels of the diphthongs are relatively distant, as the diagram in Figure 5 indicates.

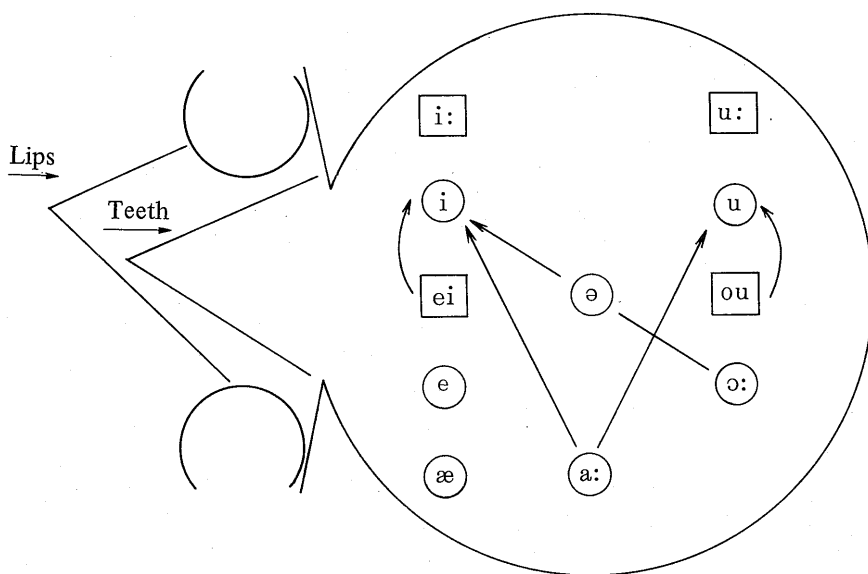


Figure 5

The tongue positions for [ei] and [ou] are relatively close together. In addition, the first vowel of each diphthong is tense and the second is relaxed. By pronouncing a tense vowel first, the tongue automatically relaxes slightly (almost an off-glide) to produce the second part of the diphthong, as indicated in the diagram above.

The consonants of English may be distinguished according to position of the mouth parts used in making the sound, voicing, and manner of production. Position of the mouth parts includes lips, teeth, tongue, and throat. Voicing is produced by the vibration of the vocal cords. If you put your hand on your throat and say [s] and then [z], the vibration you feel is voicing. The manner of production is either explosive or continuing. The sounds [m] and [n] are continuing sounds; that is, it is possible to produce them for as long as your wind lasts. On the other hand, [p] and [t] are explosive; they cannot be held any length of time.

Some consonants are more easily learned if they are learned as sets of sounds. For example, [s], [ʃ] and [tʃ] are similar in some ways but different in others. They are all voiceless consonants. However, the first two consonants, [s] and [ʃ] are continuing and the third, [tʃ], is explosive. The position is different for each consonant. When these three consonants are pronounced one after another, they resemble the sound of a steam locomotive, and so I refer to them as the "voiceless train." Each of the three sounds has a voiced counterpart: [z], [ʒ] and [dʒ], which I refer to as the "voiced train." These mnemonic devices are useful in remembering the pronunciation of words such as sin, shin, chin, and zoo, azure, Jew.

In analyzing pronunciation difficulties with consonants, it is important to diagnose the problem according to position, voicing, or manner of production. For example, a student who pronounces live as [lib] rather than [liv] has difficulties with position (using the lips rather than the upper lip and lower teeth) and manner or production (using an explosive rather than a continuing consonant). However, both [b] and [v] are voiced, and, therefore, voicing is not a problem in this particular case. Consonants as well as vowels are more easily learned if they are learned as part of the total system of

spoken English, that is, as part of word stress patterns, phrase stress patterns, rhythm, intonation, and context emphasis.

The following example may be useful in illustrating how this system of teaching English may be applied to any sample of spoken English. Read the following sentence aloud: "The greatest reward which a student can gain from an English as a Foreign Language class is to comprehend and to be comprehended in an English speaking environment." Study the following analysis of this sentence. Word stress patterns:

**BUM**

The  
which  
a  
can  
gain  
from  
an  
as  
a  
class  
is  
to

**BUM bum**

greatest  
student  
English  
Foreign  
language  
speaking

**bum bum BUM**

comprehend

**bum BUM bum bum**

environment

**bum BUM**

reward

**bum bum BUM bum**

comprehended

Phrase stress patterns:

The greatest reward  
which a student can gain  
from an English as a Foreign Language class  
is to comprehend  
and to be comprehended  
in an English speaking environment.

Rhythm:

The greatest reward  
which a student can gain  
from an English as a Foreign Language class  
is to comprehend  
and to be comprehended  
in an English speaking environment.

Intonation:

The greatest reward  
 which a student can gain  
 from an English as a Foreign Language class  
 is to comprehend  
 and to be comprehended  
 in an English speaking environment.

Context emphasis:

In this particular example, the phrase stress patterns, rhythm, and intonation are sufficient to convey the meaning. However, creating questions and answers provides practice with context emphasis. For example: "To comprehend and to be comprehended is the greatest reward which a student can gain from which class?" "From an English as a Foreign Language class."

Dialogs, printed speeches, radio plays, which may be found in most libraries, and simple, situational comedies are excellent sources of context emphasis material. Another useful source of context emphasis practice is the "comics," or cartoon strips, from English language newspapers.

Vowels:

[i:]	[i]	[ei]	[e]	[æ]	[ə]
speaking	which	greatest	comprehend	can	the
be	English	gain	comprehended	an	a
	is				
	in				
r[a:]	[u:]	[u]	[ou]	[ai]	
reward	student			environment	
from	to				

With the exception of com- in comprehend and comprehended all of the remaining vowels are pronounced either [i] or [ə].

Single consonants represented in this sentence are bracketed:

[p]	[t]	[k]
[b]	[a]	[g]
[s]	[f]	[tʃ]
[z]	ʒ	[dʒ]
[m]	[n]	[ŋ]
[f]	v	
θ	[ð]	
[l]	[r]	
[w]	y	[h]

Some vowels and consonants are used more frequently than others.

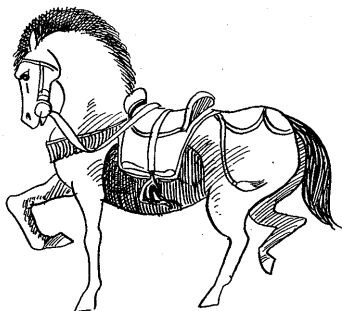
Consonant clusters may occur initially medially or finally in spoken English words. Consonant clusters in the sample sentence are:

Initial position: [fr-] [gr-] [st-] [kl-]

Medial position: [-mpr-] [-ŋg-] [-ggl-]

Final position: [-nd] [-nt] [-st] [-rd]

This analysis of one English sentence illustrates how word stress patterns, phrase stress patterns, rhythm, intonation, context emphasis, and vowel and consonant descriptions can provide an understanding of spoken English as well as ample practice in speaking the language.



# “尺八とトランペット”

木村 利根子



**話** す英語は書く英語とちがって話す人の意志やニュアンスの多くがイントネーションやアクセントによって表現されます。活字では書けない英語特有の発音やリズムもあります。これらを無視しては英語らしい英語を話すことはできません。

外人に日本語を使わせてみるとへんなときに声を上げたり、さげたり、のばしたり、なんとなく大げさで不自然に聞こえます。反対に日本人に英語を話させるとあまりに無表情なため、せっかくの善意を誤解されたり、意味が通じなくなったりするのです。

長年英語を教えながらなんとかして日本人に英語らしい発音を体得してほしいと思い、長い間手さぐりでさぐっているうち、ある日L.L.教室でテープにふき込まれた生徒の声をききながら、ふとその糸口をつかんだような気が

がしました。

英語と日本語は、2つのちがった楽器のように声の出し方そのものがちがっているということに気がついたので



Toneko Kimura is a Japanese born English teacher with a wide international background. She has recently returned to Japan after study at the University of Southern California. She is currently Director of Studies at LIOJ.

す。尺八とトランペットがちがうようなものです。英語を話したいと思ったら尺八はやめてトランペットを吹かなければなりません。尺八ではどんなに努力しても西洋音楽の音色を出すことはできません。

その「トランペットを吹く」ためのいくつかの秘決をなるべくわかりやすくまとめてみました。御参考になれば

幸だと思います。

(L I O Jではこのテキストの全文をテープに吹きこみました。御希望の方には実費でお頒けいたします。カセット・オープンいずれも送料(国内)とも600円です。

御申込先は

〒250 神奈川県小田原市私書函37号  
L I O J宛 Tel.: 0465-22-6133)



# The Shakuhachi and The Trumpet

*Toneko Kimura*

Many Japanese students studying English say to me, "I want to improve my pronunciation." I wonder what they mean by that. Do they mean they want to learn how to say "rice" instead of "lice", and "think" instead of "sink" correctly? This, certainly, has some part in good pronunciation but there are a few other aspects we need to take into consideration. Having groped in the dark for many years, wondering why these students couldn't speak like natives, I finally came to a certain conclusion. Listening to some students in the language lab one day gave me the clue. What were they doing here that made their English sound different? They almost sounded "foreign"! It dawned on me that as they imitated the rhythm and intonation pattern of the teacher on tape, these students were, in fact, speaking through the English sound system rather than through the Japanese sound system! It was a great discovery.

A native English speaker, if asked to read the following Japanese sentence might say it this way:

Akira wa tomodachi to Osaka ni ikimashita.

The average Japanese would probably say:

Akira wa tomodachi to Osaka ni ikimashita.

In words of three syllables or more, the English speaker will have the tendency to rise on the second from the last syllable and also without fail use the falling intonation at the end of the statement. They will use much higher and lower pitches, sometimes jumping more than a whole octave as in ikimashita (the difference of pitch

between the syllables “shi” and “ta”). They will also stress more and prolong “shi” so that the whole word would be said in the same way as, for instance, “communication” or “appendicitis”. The Japanese, however, will say the same sentence with a much flatter intonation with less stress and contrast in pitch. To a non-speaker of Japanese, the language may sound mechanically regular since all the syllables receive equal stress. English, on the other hand, is made up of varying pitches and stress patterns, creating a rhythm unique only to that language. If written on a musical scale, the two languages might look like this:



A - ki - ra wa to-mo-da-chi to O - sa - ka ni i - ki - ma - shi - ta.  
(English speaker)



A - ki - ra wa to-mo-da-chi to O - sa - ka ni i - ki - ma - shi - ta.  
(Japanese speaker)

Such a difference! And yet when Japanese students speak English they are not totally aware of the need to change their voice instrument. I liken the spoken English language to a trumpet and the Japanese to a shakuhachi (a bamboo flute which produces a clear, plaintive sound).

The best artist in the world cannot make the shakuhachi sound like a trumpet no matter what kind of music he chooses to play. Likewise, a Japanese student, well versed in English grammar and possessing rich vocabulary, will still sound like a Japanese until he switches his “instrument” and speaks through the English sound

system.

Now, what are these “instruments” actually made up of? Let us consider the “trumpet”. Playing the “trumpet” includes such features as:

- I. Stress
- II. Intonation
- III. Rhythm

These three are so interwoven that it is difficult to deal with each one separately. Word and content stress, sound transitions, juncture, strong and weak forms, pitch, speed — all of these things comprise spoken English.

I will not go into detail of most of these subjects, but touch upon a few essential points which may help the Japanese to recognize or realize some of his problems.

#### I. Stress

As most people are aware the pattern of English stress has three different degrees of loudness (although sometimes linguists treat them as having four). They are usually called primary, secondary and weak stress and are marked by a short vertical line above (primary) or below (secondary) the accented syllable. Weak stress is not marked. Any one of the recommended dictionaries will show how the words are divided into syllables and which gets the stress. Not all dictionaries have the same method of marking, so become familiar with the one you have.

Here are a few examples of word stress.

- A. Two-syllable words with primary stress on the first syllable  
'able 'building 'window
- B. Two syllable words with primary stress on the second syllable  
ho'tel a'bove con'trol
- C. Three-syllable words with primary stress on the first syllable  
'dignity 'violent 'quantity
- D. Three-syllable words with primary stress on the second syllable  
Sep'tember e'lection im'portance

E. Words with more than three syllables with primary and secondary stress

,diplo'matic    'under,taking    ,revo'lutionist  
'counterpro,posal    per,sonifi'cation    en,thusi'astically

Some words change their stress patterns depending on their usage in the sentence:

'content	Show me the content of that box.
con'tent	He was content with what he had.
'progress	They made great progress in their work.
pro'gress	We progress a step at a time.
'conduct	Her conduct was exemplary.
con'duct	I'll conduct you there.
'record	I bought a record.
re'cord	They'll record that music.

When there is a stress shift there is a change in the vowel quality:

re'peat	repe'tition
'melody	me'lodic
pro'hibit	prohi'bition
ex'plain	expla'nation
com'pare	com'parison

Word stress is important in that unless the appropriate place is accented, it sounds “foreign”. And in cases where the stress shift changes the grammatical function of a word, then it is all the more important that we know how to say it right.

Then there is another reason for keeping word stress in mind. In the following sentence the Japanese have the tendency to say:

It's 'rain'ing today.

stressing and keeping the high pitch on both “rain” and “ing” rather than saying:

It's 'raining today.

More will be said on this subject under the category of intonation,

but one way to cure this Japanese habit is to isolate the word "raining" and say it by itself several times:

'raining   'raining   'raining

Then say it within the sentence once more:

It's 'raining today.

As in a single word, a sentence can also have three degrees of stress. Where it is stressed depends on the intention of the speaker. On the whole, however, nouns, verbs and adjectives are usually stressed in a sentence. For instance the word "pro,crasti'nation" and the sentence "He ,said he 'wants it." have the same the same number of syllables and same stress pattern. There are no rules for content stress. It depends on what idea the speaker wants to convey. However, as the Japanese have a convenient thing called an emphatic which gives prominence to a meaning and which does not require stress, this subject will be covered briefly. The Japanese can stick in a little emphatic here and there to reinforce a word or give it distinction. If these were stressed as well, it would sound very un-Japanese. Here are a few examples of Japanese emphatics and how the same idea in English would have to be expressed with stress on certain words.

君はいったい誰なのか？

Who 'are you?

あなたこそ勉強すべきだ！

'You should study!

彼なら出来る。

'He can do it.

やっぱり彼が犯人だったのか！

So he 'was the culprit!

やっと出来た！

I 'did it!

彼女はかならず来る。

She 'will come.

In a Japanese-English dictionary the English equivalent for 是非 is "by all means" and "at any cost". If we were to add these phrases to an English sentence to express the feeling of 是非 it would become only wordy and actually lose its flavor. So instead of translating "是非来て下さい" (Zehi kite kudasai.) to "Please come

by all means.” or “Please come at any cost.” and simply said “Do come!” or “You must come!” or just “Come!” with the appropriate stress and pitch:

Do come!

You must come!

Come!

This would better express the feeling of enthusiasm and welcome. This is one of the basic differences of English and Japanese. Glancing at it from the other side, if an English speaker emphasized the “zehi” or the “kite” of this sentence, it would sound exaggerated, artificial, and strange to the Japanese ear.

The shift in word stress in a response very often depends on the information sought in the question. Note how the question is asked and which word is stressed in reply.

Is he your 'cousin?	No, he is my 'brother.
Is he 'your cousin?	No, he is 'John's cousin.
Is 'he your cousin?	No, 'she is my cousin.
'Is he your cousin? (meaning I can't believe it.)	Yes, that's what I 'said.

## II. Intonation

Very closely tied to stress, is intonation. In simple English, intonation is the term used to describe the pitch or melody pattern of any group of words. If stress is like the drum which shows the strong and weak beats, intonation is like the melody where notes ascend and descend. Very often an increase in stress is usually accompanied by a rise in pitch. This happens without conscious effort on the part of the speaker.

As has been mentioned before, English relies much more on voice

pitch and stress to express the speaker's feelings and intentions, while Japanese relies more on the choice of words. By a native English speaker the following sentence, "I must study today", an expression of firm purpose might be said in this way:

I must study today.

A non-native speaker might say it in this way:

I must study today.

Rather, he would more likely say:

I must study today.

(notice the voice "step" on the word "today".)

Whichever, the non-native speaker of English is emphasizing not the determination, but the choice of activity.

A question asking for confirmation such as "Do you really want to go with me?" might produce the following answer:

Yes, I want to go with you.

The reply, meant to express tremendous enthusiasm for going, but because of the wrong emphasis, would create a slight misunderstanding. With the above intonation the meaning would be, "I want to go only with you, and no other." The more appropriate intonation pattern is:

Yes, I want to go with you.

Since the meaning of spoken English depends not only on what words are used but also on the way it is said, emotions such as surprise, exasperation, bewilderment, indignation, anticipation, excitement, indifference, enthusiasm, etc. could be heightened by the use of appropriate voice pitch. All in all, some grasp of intonation in English would be a great help to a non-native speaker in losing his "foreign accent".

Intonation has not been one of the greatest of concerns in the teaching of English in this country. The students are taught: Raise your voice at the end when there is a question mark. So then, "Is this your book?" and "What is your name?" both tend to be said with the rising intonation. However, this is often not the case. Sentences beginning with question words (such as who, where, when, how, etc.) already indicate a question and usually take the falling intonation:

What's your name?

Where are you going?

The following pattern:

What's your name?

is normally used when we could not catch the name the first time and need to ask again:

Mr. Smith: What's your name?

Mr. Ellington: My name is Meredith Roderick Ellington.

Mr. Smith: What's your name?

Mr. Ellington: It's Meredith Roderick Ellington.

Mr. Smith: I'm glad to know you, Mr. Ellington.

On a single word such as "here" the intonation could be falling:

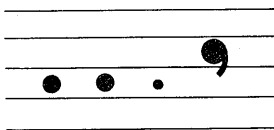
Here. or rising: Here? or sustained Here . . . . The first one shows

that the speaker is indicating a certain position near him. The second shows that the speaker is asking a question about the



position. The third sustained intonation indicates that the speaker will continue.

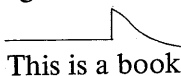
As has been done with “here”, a basic line notation is often used to represent intonation. The one used above was developed by Dr. Kenneth L. Pike for the Michigan Language Institute materials, and have been used by many in modern linguistics. There are also other ways to indicate intonation. Dots on a scale are used to represent intonation, stress and juncture. The size of the dots represents stress, the height of the dot on the scale represents the intonation level, and the direction of the tail attached to the last dot represents juncture.



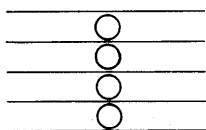
Some people use the number system to represent intonation with the lowest pitch being represented with number 1.

<sup>2</sup> It's a good <sup>3</sup> day, <sup>1</sup> <sup>3</sup> isn't it? <sup>1</sup>

Some others put the lines above the words so they do not cut through the words.



No matter what system is used to represent intonation, all agree that there are four distinctive pitch levels.



4. Extra High
3. High
2. Mid
1. Low

There are no definite rules for the intonation patterns of English. It varies with the speaker and what feelings he wants to express. There are, however, some patterns that are common in usage. The Pike's method will be used here to demonstrate this.

A. At the end of a complete sentence the pitch goes above the

normal level and then goes below the normal level (falling intonation).

This is my pencil.

She will probably come on the fourteenth.

Two high pitches are also possible in one sentence.

I said I ate rice, not lice.

She'll come on Friday at three.

B. Questions that are not answerable by "yes" or "no" also have the normal-high-low intonation pattern. They usually begin with an interrogative word (what, when, where who, how, etc.).

What time is it?

Where's the station?

Why doesn't he come?

When the pitch changes from one to another within one syllable, the vowel is prolonged and the voice slides from one pitch to the next. But when the change occurs in a polysyllabic word, the voice shift is indicated by straight lines between the syllables: (see come and station)

C. Questions which anticipate yes-no answers have the rising intonation:

Can you speak French?

Did you see him?

Are you going?

D. In series of words, all have rising intonation except the last:

I had toast, tea, bacon, eggs and coffee for breakfast.

He will go to Washington, New York, or California.

However, the following intonation pattern is also possible:

I had toast, tea, bacon, eggs and coffee for breakfast.

This falling intonation pattern might give the impression of less enthusiasm for the food eaten at breakfast.

E. Extra high pitch is used for emphasis on the key word to express surprise, disbelief excitement, panic, etc.

How beautiful!

Help me!

Mr. A: I ate a snake yesterday.

Mr. B: You ate a snake?

F. In direct address, the rising intonation is often used:

Mrs. Jones, this is Mr. Stout.

Can you go now, Paul?

I'll see you later, Peter.

But this is also possible: (said in anger)

William, will you please be quiet!

G. In quoting people, the same pitch is used as the end of the quote:

"Will you see him?" asked Mary.

"No! Never!" declared John.

H. Clauses often take the "hook" intonation. This indicates that the speaker intends to continue:

I will go. (complete thought)

I will go, (incomplete thought) if it doesn't rain.

If you like swimming, go to Hawaii.

When you see him, please give him this letter.

He phoned me, but I wasn't at home.

There are other basic rules, but the rest can be left up to the individual to work out himself. It is a matter of intuition. Just remember that in asking a question or answering, or in any speech, the speaker uses stress and higher pitch to emphasize the main point. With a sentence such as "My sister bought a red hat today", questions could be so asked that it can be answered with the stress and pitch on a different word each time.

Did your sister buy a red scarf today?

No. My sister bought a red hat today.

Did your brother buy a red hat today?

No. My sister bought a red hat today.

Did your sister buy a red hat yesterday?

No. My sister bought a red hat today.

We sometimes consider how a question should be answered, but rarely think of the importance of how the question should be put. If, for instance, we want to know who bought the hat but asked:

Did your sister buy a red hat today?

The answer might be:

No. My sister bought a blue hat today.

This would not provide the information we were seeking. Therefore the question must be asked this way:

Did your sister buy a red hat today?

Then we would get the kind of answer we wanted to hear, such as:

No. My cousin bought a red hat today.

In this way, we must know what the point is in the question before answering. The shift in word stress in a response very often depends on the information sought in the question:

How are you?

Fine, thank you. And how are you?

Is this your book?

No, it's John's book.

Are you going to buy a necktie for Billy?

No, I'm going to buy a shirt for Billy.

Will Mr. Jones come today?

No, Mrs. Jones will come today.

Was it raining yesterday?

No, it was snowing yesterday.

Do you like only popular music?

I like popular and classic music.

Did you meet Mary Brown?

No, I met Betty Brown.

Various shades of meaning can be conveyed by the way a sentence is stated. To a question such as "Do you like English?" the short answer "Yes" can be said in many different ways to express how the person feels about it:

Yes. (straight answer — "Yes, I like English.")

Yes. (enthusiastic — "Of course! I love English!")

Yes. (no interest — "I don't like English very much.")

Yes. (forced — "I have to say 'Yes' but I really dislike it.")

Yes. (maybe — "I'm not very keen about it.")

Yes. (on certain conditions — "I do like English, but sometimes I can't stand grammar.")

Intonation can express uncertainty, degree of friendliness, frustration, irritation, and other emotions. Here are a few examples:

You're Mary, aren't you? (I'm not sure. Please tell me.)

You're Mary, aren't you? (I'm sure. Please agree.)

How do you do, Dr. Jones? (friendly)

How do you do, Dr. Jones? (more formal)

Open the window! (a straight order)

Open the window! (anger and frustration)

Do you want tea or coffee? (choice between the two drinks)

Do you want tea or coffee? (choice is not limiting)

She's a doctor. (matter-of-fact statement)

She's a doctor? (disbelief)

A student learning English as a second language will benefit by training his vocal chords to produce higher and lower pitches than when speaking Japanese and make bigger jumps between the pitches. He can practice reading sentences and paragraphs which are already marked with intonation lines, making sure that his voice is actually following his eyes. Ever so often a student will move his head down while saying a word, thinking his voice pitch has also descended at that point, when in fact, it has gone up! Moving our heads up and down may give us an illusion, but our voices must also do the same. Keep that head still and shift the pitch!

As a practice in distinguishing intonation patterns and in using the “trumpet” of our throats, exercises such as the following may be useful. Note that the word on the left and the corresponding sentence on its right have the same number of syllables and the same intonation pattern. Practice saying them aloud.

<u>Word</u>	<u>Sentence</u>
pen	Yes.
again	He's here.
birthday	Hold them.
completely	How are you?
geography	He hit himself.
pronunciation	I want to meet her.

Next, find groups of three words with the same intonation pattern in each column.

begin	Mr. Smith
yes	toothbrush
again	California
airplane	potato
necktie	Mr. Williams
commonplace	notebook
enough	Betty Johnson
secretary	Dr. Jones
now	baseball
certainly	education
television	September
beautifully	Mrs. Taylor
washroom	Peter Brown
son-in-law	macaroni



### Answers

(first column)

yes—now—sure

begin—again—enough

airplane—necktie—washroom

commonplace—certainly—son-in-law

secretary—television—beautifully

(second column)

Mr. Smith—Dr. Jones—Peter Brown

toothbrush—notebook—baseball

California—education—macaroni

potato—September—tomorrow

Betty Johnson—Mrs. Taylor—Mr. Williams

In the following sentences, find groups of two that have the same intonation pattern

That's a chair.

I like flowers.

Where's the albumn?

What time do you have?

It's Tuesday.

How do you do?

Can you see him?

Oh, I see.

You're welcome.

Will you go there?

What's his name?

Come see me today.

Hello.

Where's the hotel?

Good-by.

Yes, it is.

### Answers

That's a chair.

I like flowers.

What time do you have?

It's Tuesday.

What's his name?

Where's the albumn?

Come see me today.

You're welcome.

How do you do?

Where's the hotel?

Can you see him?

Will you go there?

Oh, I see.

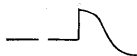
Yes, it is.

Hello.

Good-by.

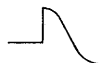
In the next exercise, match a word, a phrase, a sentence or an intonation pattern in groups of three. Be sure all three have the same number of syllables and the same intonation pattern.

station



beautiful

rush hour



forget

tomorrow

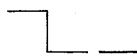


education

understand

football game

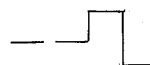
It's cold here.



in the summer

I will go.

Who's that?

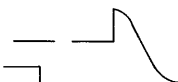


### Answers



station

rush hour



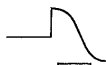
understand

I will go.



beautiful

football game



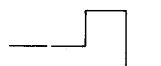
forget

Who's that?



tomorrow

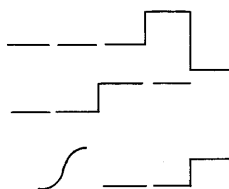
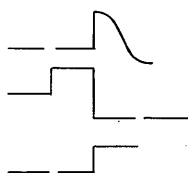
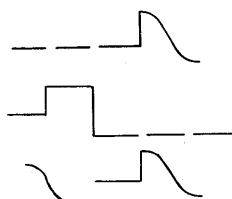
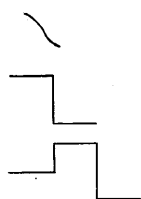
It's cold here.



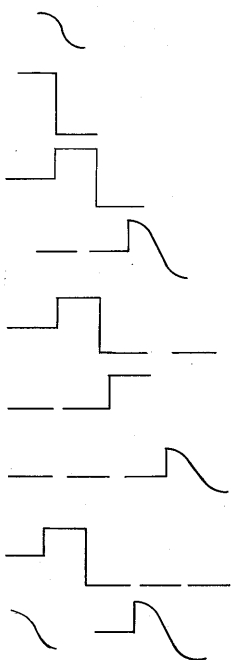
education

in the summer

Use the following intonation patterns and make your own sentences.



Here are examples of sentences that can fit into the intonation patterns.



Yes.

Take it.

I saw him.

They can come.

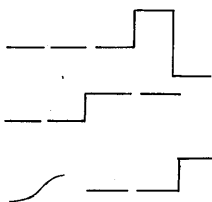
It's cold today.

Are you well?

We have to go.

I saw him just now.

No, I can't.



We'll go to Denmark.

Is she happy?

John, are you there?

Ever so often there is a communication gap or a misunderstanding, not because of poor grammar or bad pronunciation, but because of wrong emphasis. Even the best of intentions may be misinterpreted, and compliments and thoughtful expressions may be taken as an insult. This is why it is far more important for the student to understand the feelings that are involved in intonation and to know how and when to manipulate voice pitch and stress than concentrating too much on producing each consonant and vowel with precision. Intonation is like learning how to press the right button on the trumpet and how much air to blow in.

### III. Rhythm

As in any other language English has its particular rhythm with varying sounds and beats. Some languages, such as Japanese, have syllables that take about equal time and stress. English is made up of rhythm units. Pauses come after some word groups expressing an idea. The pace tends to quicken or to slow down depending on what words are stressed or unstressed, and smooth flow of the sentences are created by sound transitions within a thought group.

Take as an example the children's round, "Three Blind Mice".

Three blind mice,  
 Three blind mice.  
 See how they run,  
 See how they run!  
 They all ran after the farmer's wife,  
 She cut off their tails with a carving knife;  
 Did ever you see such a sight in your life  
 As three blind mice?

Within beats of two, there are different number of words and syllables.

1st and 2nd line	3 words	3 syllables
3rd and 4th line	4 words	4 syllables
5th line	7 words	9 syllables
6th line	9 words	10 syllables
7th line	10 words	11 syllables
8th line	4 words	4 syllables

Try saying this poem in even rhythm, clapping hands on the underlined word or syllable.

Three blind mice,  
Three blind mice.  
See how they run,  
See how they run!  
They all ran after the farmer's wife,  
She cut off their tails with a carving knife;  
Did ever you see such a sight in your life  
As three blind mice?

You will notice how the more unstressed syllables there are between the stressed ones, the more rapidly they are said. The unaccented syllables are crushed together and squeezed in between the stressed syllables, thus giving each line a regularity in rhythm and speed. This is one of the distinctive features of spoken English. Here is the song. It may be helpful to sing this song straight through several times before doing it as a round.

### Three Blind Mice

Three blind mice, — three blind mice, —

See how they run, — see how they run! —

They all ran af - ter the farm - er's wife,



With regard to speed in spoken English, we have seen here that longer sentences do not always take a longer time to say. The following sentences can all be said in the same amount of time:

Babies drink milk.

The babies drink milk.

The babies will drink milk.

The babies will drink the milk.

The babies will have drunk the milk.

There is a big difference in the loudness and duration of the stressed and unstressed syllables. The unstressed vowels are pronounced quicker and are weaker in loudness. They are often reduced to a schwa [ə] (the lazy vowel) in natural connected speech. In idea groups, function words such as articles, prepositions, pronouns, auxiliary verbs and conjunctions are usually unstressed. Although this may seem a trivial point, it is actually what makes the English rhythm.

Here are some words in the unstressed position.

Said alone

a

an

and

Said in connected speech

[ə]

I see a ball.

I ate an apple.

They're red and blue.

of	I want a glass of water.
or	Do you want tea or coffee?
the	I made the box.
to	It's too far to walk.
have	They have some cookies.
has	The boy has gone.
are	The men are here.
was	It was raining.
can	John can sing.
am	I am a student.
is	Mary is my friend.
was	It was here yesterday.
are	Billy and I are cousins.
were	They were in class.
do	How do you do?
you	Can you speak French?
would	I would like to go.
should	He should study now.
could	I could do it later.
at	Come at three o'clock.
for	This is for you.

Function words are stressed only when they are at the end of an intonation phrase, in a tag question, or are done purposely for emphasis:

How do you 'do?  
 I thought I 'could.  
 Who is it 'for?  
 You're John, aren't 'you?  
 It's ready, isn't 'it?  
 I 'can do it. (I'm sure I can)  
 I like red 'and blue. (I like both)  
 This is 'the book. (the special book we mentioned earlier)  
 The word "the" here is pronounced [ði] .

In the following sentence the words "can" and "the" are unstressed.

Jane can play the harp.

“Can” is pronounced [kən] or even [kn] and “the” is pronounced [ðə]. Therefore the rhythm of the sentence and the duration and emphasis would be the same as if we had said only the three words:

Jane        play        harp.

Jane (can) play (the) harp.

Now we will touch briefly on the subject of juncture. In a sentence such as:

Are you cooking mother?

(or)

Bill said his sister is mean.

the meaning is not quite clear until we pause briefly at the appropriate place. In writing, this could be done with a comma:

Are you cooking, mother?

Bill, said his sister, is mean.

In speaking, this must be expressed with a slight pause called juncture. Phrasing of sentences, and time taken for pauses depends on the individual and what effects he wants to make. It may also be where he takes his breath.

In a transition from word to word within a phrase, the sound can be so joined together that it seems continuous (close juncture). At other times there is less closeness within or between syllables, or within words (open juncture). Many Japanese speak and read English as if each vowel and consonant required individual attention. If this were so, then the rhythm of the language would be considerably altered. Read aloud the following sentence:

It got dark around three or so in a city up North.

If the last consonants and vowels of each word are articulated separately and distinctly, this sentence would sound quite choppy. After going over the following few rules of sound transition, read the sentence once more. Perhaps you will hear a great difference.



Some of the fundamental rules for sound transition are:

A. When a word ends with a consonant and the next word begins with a vowel, they are linked together without a pause:

That is an egg. [ðætɪzənæg]

His office opens at eight o'clock.

B. When a word ending with a plosive consonant [p d t d k g] is followed by a word beginning with another plosive as in hard table, crab cactus, and kick boxing, or between syllables of a word as in bagpipe, nightclub, pickpocket and part-time, the first plosive is held in position in the mouth for articulation with air pressure mounting up for a split second, and then is released on the second plosive. In other words, the first plosive is formed in the mouth but is not said, and is followed immediately by the second plosive.

"Eat ten hot dogs," said Billy.

This "t" and this "t" and this "d" are only formed in the mouth but not pronounced, and then are exploded as a part of the next plosive consonant.

C. The same rule as above holds for transition from [t] or [d] to [θ] or [ð], as in bad thing, shed the, cut them, and part three.

D. When a transition takes place from a plosive to continuant consonants (consonants other than plosives) the plosive is said as a part of the following consonant:

pepsin sandwich cabstand sing loudly

just right back field

E. When two vowels as separate syllables are connected, a small [j] or a [w] sound is slipped in between them.

1. After the first vowels [i], [i:], [ei], [ai] or [oi], a [j] connects it to the next vowel:

peony pe [j] ony

triumph

fiance

etc.

be on be [j] on

she is

high and

etc.

Sierra  
gaiety  
pronunciation  
chaos  
lion

weigh on  
eye at  
he ends  
they ate  
lie on

2. After the first vowels [au], [ou], [u] or [o], a [w] connects it to the next vowel:

going go [w] ing

duet

etc.

koala

ploughing

whoever

poem

heroic

queing

so on so [w] on

blue in

etc.

bough is

true and

you ate

due on

go along

que in

Now, having covered some of the main points of sound transition, say this sentence once more (the capital letters represent the rules given).

It got dark around three or so in a city up North.

After saying this sentence several times, if you feel that the words are blending in and the rhythm is changing, then you are on the right track.

Speaking English, therefore, needs consideration in many aspects of producing sound. There is no need to cover pronunciation of separate vowels and consonants here, since there are many books available on the subject. Rather, stress, intonation, rhythm — all these things are important in the English sound system. Practice playing the “trumpet”, then, when speaking English. The notes at first may be sour, but don’t give up. Some day the clear and beautiful strain of the instrument will come through. Then you will be the proud possessor not only of one, but of two musical instruments — the shakuhachi and the trumpet.

May this sketchy but lengthy paper discourage only a few and give stimulation and insight to many.

# “オームになろう”

佐々木 夏 子

**英** 語教育——というより、語学一般は——子供時代から始めるのが理想であることは言うまでもありません。しかし、もし教える方法を誤れば、それは却って本人にとってマイナスになる可能性があります。子供の心を理解せずに、学生や大人に対すると同じように、読み書きから入ったり、極端な場合、文法から教え始めたりしたならば、その子供は、英語というものはこんなにも難しくつまらないものかと、英語そのものに生涯心を閉ざしてしまうかも知れません。その危険は意外に大きいものと思われまゝ。現に私はそう言う例を幾つか見て来ましたが、既にそう云う状態になっている子供に対しては、どんなに矯正につとめてもその閉ざされた心をひらく自信はありません。それ故、子供の英語教育は、やり直しがきかないことを念頭に

において、細心の注意をはらって、まったく特殊な方法でなされなければならないと思います。



Natsuko Sasaki spent her childhood in the United States. She is a graduate of Keio University in English and has appeared regularly on NHK and overseas educational broadcasts for many years. She is now teaching English to children at the Tokyo school of LIOJ.

# Let's be Parrots

*Natsuko Sasaki*

I was once on a TV program on NHK called "Let's Be Parrots". It was one of the weekly "Wisdom of Life" series, and this program was about how to learn English conversation. I was asked to bring along my little five year old pupils and give a demonstration of how I worked with them, or rather, how they worked with me. As the title suggested, they copied every word I said, like parrots. This, I believe is the first step to English, or any language in general.

Even in a child's native language, the first approach to speech is copying his mother or someone very near him. It is hardly correct at the beginning, but we all acknowledge baby language and accept the fact that he cannot speak like an adult. This is the attitude we should have in teaching a second language also to small children. We should not correct each little mistake like catching every mosquito that comes along, but be patient and let the child gradually develop his own speech.

Patience, therefore, is probably the greatest factor in teaching children. Another important factor is to be friends with them. If you don't like children basically, it is out of the question to teach them. It requires a lot of bright ideas, much energy, hours of preparation, plus flexibility in the actual classroom. It never goes as it is planned. A child might say, "I know it!" and start talking about the story I am about to tell. Imagination might carry them

off to fantastic subjects. They might get excited and run around. They might have a fight in playing games. One might start crying. Usually, a child who mixes up the group is a spoiled child at home. At times it feels too much to keep their attention and entertain them. But there is always a way to keep their attention from flying away.

I use all kinds of methods to keep their minds on the lesson. First of all, it must be just right for their mental standard. If it is too high, they won't show any reaction. Their attention will stray off. If it is too low, they will make fun of it. Even little tots have their own pride. "I'm not that childish," they will think. So the content must be at their mental level and the English must be at their language level which is of course, way down. This makes it different from teaching a regular kindergarten or grade school.

We need many varieties of materials to repeat the same vocabulary. For instance, take animals. Animals, as you know, are very familiar to children. Adults might not know much about their habitude but children instinctively do. They regard animals as their own gang. So, using personification, I make up dialogues or use familiar stories concerning them.

The first lesson might start with a monkey and a cat. I make cloth puppets and do a dialogue about getting acquainted. Children will learn salutations such as, "Hello", "My name is . . .", "How are you?" and so on. Then the children will copy me and use the puppets themselves. After that, I play hide and seek with the puppets, singing a song which goes:

"Monkey, monkey, where are you?"

"Here I am, here I am, How do you do?"

The children watch keenly, and then they hide just as the animals had done, singing the reply part of the song.

The next part of the lesson could be a story. It should be one they already know well, because it is impossible to explain all details in simple English. If they already understand the situation, I can just use salutations or the few sentence patterns I have already taught.

Children constantly need something to participate in. Just sitting and listening and watching is agonizing to them. I give them parts in

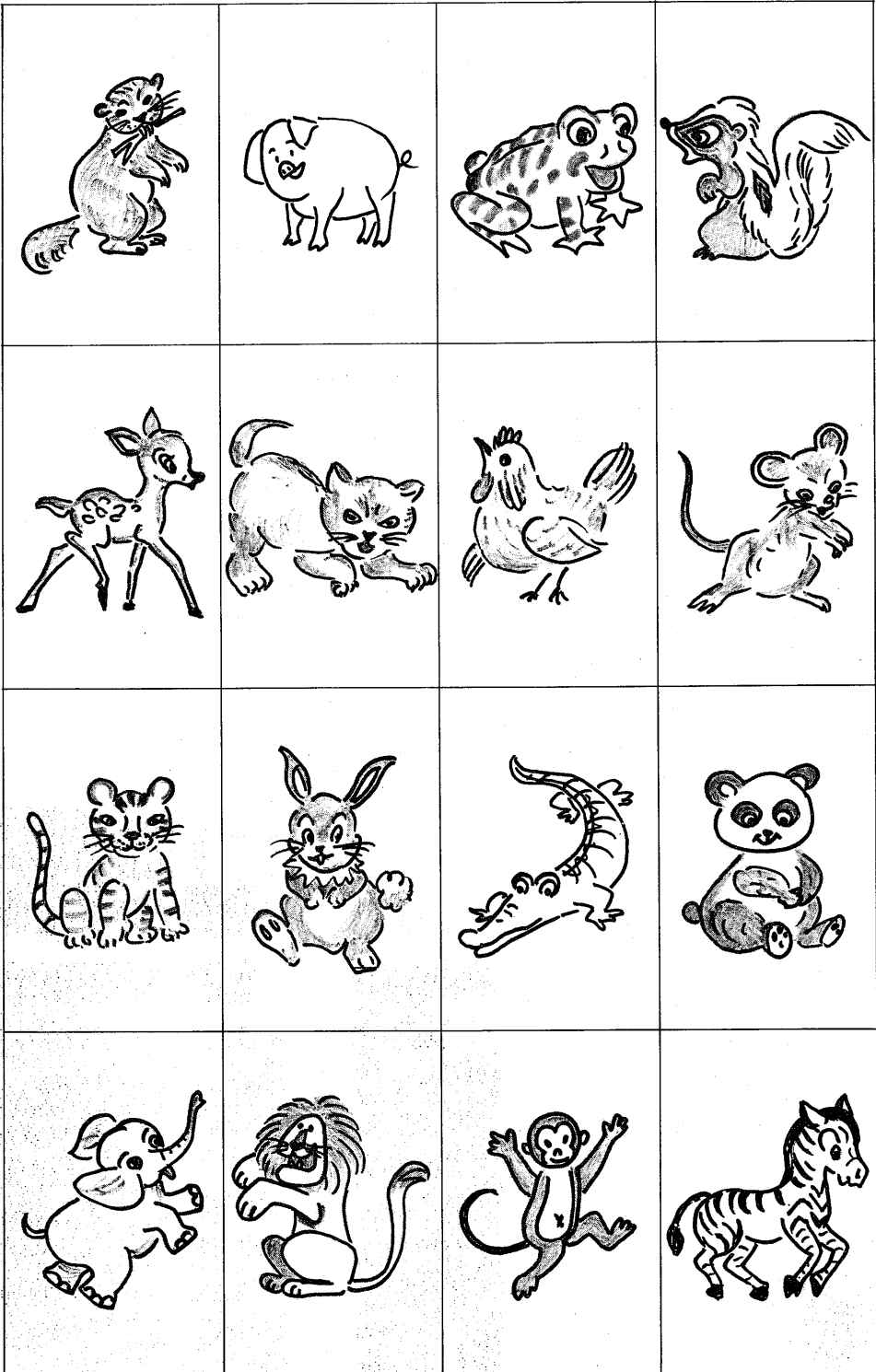
the story to act out. There is usually a little dispute among them at that time. A wilful child will always want to take the part of the hero or the heroine. Last year, one girl always insisted on being the princess and since she cried if she couldn't, her friends all gave in. This kind of child must be removed from the group in order to keep everybody happy.

After doing the play, we usually settle down to doing something quiet. Children love to draw and construct things. We might make paper bag puppets, or draw pictures of the story we just acted out. We might play a game like Animal Bingo, if they have enough animal names in their vocabulary. Since animals precede numbers in my teaching plan, we cannot play the real Bingo game in the very young children's classes. They like pictures better than numbers, anyway so I make boards with animal drawings on them instead of the numbers. Animal Bingo is played like this:

Each child has a board with 16 animal pictures in squares. (A sample is given on separate page) The animals are placed in a different place on each board. As the teacher calls out the name of an animal, the children place a button on top of the picture of that animal. The first child to get four buttons in a row straight down, across, or diagonally, is the winner. The animal board could be mounted on magnetic sheets, and colorful magnetic buttons can be used in playing the game.

Usually I teach an hour at a time, which I think is the best length for children. The above curriculum will just about fill the hour. Even if time is up the children might insist on playing the game over and over again. If time is not limited, one child could take charge of calling the animal names. They can take turns. In this way, they will learn animal names without any strain.

In sentence patterns as well as for words, I use the kind that is most familiar, or rather, necessary to children. All children have the need to say the phrase "Give me . . ." at some point in the day. Although it is taught in Japanese high schools as the imperative form of the S + V + I.O. + D.O. sentence pattern, this is a very early pattern in my curriculum. Take the story Little Black Sambo. Tigers appear and say, "Give me your jacket", "Give me your trousers", etc. Children will repeat, but almost without exception



(Game board for "Animal Bingo")

they will pronounce it [gimmi:] or [gifmi:] rather than [giv mi:]; and will even say [gifni:] at times, which must be what they hear. Some children go home and say "Give me water" or ask for other things in English at meal times. I ask their parents not to correct them even if it sounds a little queer, much less to laugh at them.

Children are so natural, they seem to be the best students. They have no fears or doubts. As long as their parents have faith in the teacher, they do, too. If you ever try to teach innocent children, you will experience the delight I receive with every lesson I give them. Look at their eyes. They are shining with curiosity, joy and interest. If they are not shining, it has something to do with their personal background or in the teacher who is not lively or interesting enough. I always examine myself when I do not get the expected reaction from my pupils. I usually find that I am tired or have some anxiety and my mind is not there. I try to put myself together and start out again with a nice smile and a lively "Let's play a game!" or "Let's go shopping!". We use the pattern "Give me ..." for shopping also. Flowers, grocery, confectionery, stationery, — anything can be sold and bought to fit their vocabulary and interest.

We teachers must be sensitive to children's interests at all times. TV characters and stories occupy a large part of their lives. We don't want them to start singing the theme song or acting out a monster and superman scene during the English lesson, but we can utilize their interest at times by connecting words and the actual objects. The word "mirror" used to be a hard word to teach until a "Mirror Man" appeared on TV. Now, I have no trouble in telling the story of Snow White, where the bad queen says, "Mirror, mirror, on the wall, who's the fairest of us all?"

I try to use as little Japanese as possible when telling stories. For, the object and English are already two phases, and one more can be too confusing. "Always avoid confusion" is my principle. Don't give them wrong examples on any circumstance. Children are simple. Their minds are like blotters. They will absorb anything indiscriminately. So let them hear only the correct pronunciation. There is no need to say "Don't say 'lice'; say 'rice'." If the teacher doesn't know the correct thing and teaches something wrong, this is



a crime, for children will maintain the mistakes throughout their lives. Once a young teacher in a private elementary school taught the flower "lily-of-the-valley" as "blue bell" to her pupils. Though years have passed, they still say "blue bell!" at the first sight of the flower. That is how rigid their memory is. A strong impression is of course very important at first. We must take care to present the real thing at all times. In teaching a word for the first time, a picture will not suffice. If the word "apple" is introduced, a real apple must be presented and not a plastic or a wax one. I bring an apple to class and eat it with the children which impresses "apple" upon them through all their sensations of the eyes, ears, nose and mouth. In this way they learn and remember many words.

The same can be said for sentences. If it is a present progressive sentence, the action should actually be going on. There are many songs accompanied by dances which can be used for this purpose. Children love the Hoky poky dance. If they are at the stage of enjoying jumprope, we go outside and sing:

I like coffee, I like tea,

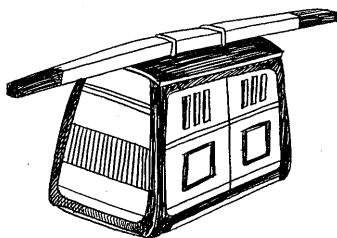
I like Miyoko, so come to me!

I hate coffee, I hate tea,

I hate Miyoko, so go away from me!

In so few pages, I cannot express all I have experienced with children in the past 15 years. The examples I have written are only the very beginning of my curriculum, which is not a fixed one at all, but always changing with circumstances. I have no special prescription which I can offer as the best way to teach English to children. But one thing I can say is that when children are learning the language of another country, they should experience the life of children their own age of that country as much as possible. To start learning the language at a later stage without the children's life would be like starting a course of studies without basic theories. Since it is not always possible to have foreign friends or have direct contact with foreign culture and customs, the teacher should act as the mediate and at least teach foreign children's material. The Mother Goose Rhymes might seem silly to grown-ups but not at all to children. Let them hear a lot of the rhymes in good English and they will catch the feeling of English without any trouble at all. Be

sure to give them correct examples, and let them imitate everything you say, word by word, like parrots.

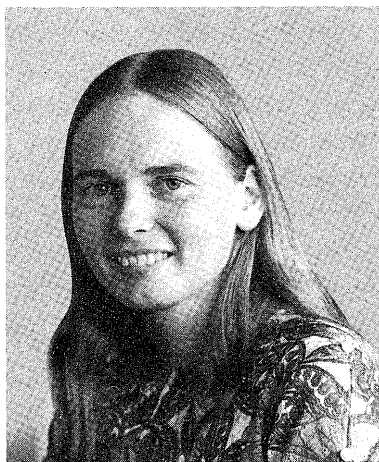


“われわれは男を支配しようとしているのではない。われわれ自身を自分の支配下におこうとのぞんでいるのだ。”

## “ウーマン・リブ”

グエン・サーストン

ウーマン・リブとひと口に言ってもその活動の範囲はきわめてひろく、参加する人びとも非常なヴァリエティに富んでいます。アメリカはもとより、他の国ぐににもたくさんのグループがあって、それぞれ独自の方法を持ち、ちがった問題や目的をにかけて運動をすすめています。上に掲げたスローガンは一部の女性が言いだしたのですが、共通の目的意識を表現していると言えるでしょう。この原稿はウーマン・リブの紹介とでもいうべきもので、運動の歴史や、これを指導した人びと、彼らが抱えていた問題などについて説明するとともに、こうした活動が日本の社会にどんな関連をもっているかといったことも考えてみたいと思います。



Gwen Thurston is a graduate of Redlands University with a dual major in Psychology and Japanese Studies. In 1969-70 she studied at Waseda University in the International Division.

“We desire not to rule over men, but  
to rule over ourselves.”

## Women's Liberation

*Gwen Thurston*

Many people have asked me if I was a “Woman’s Libber,” yet few of these people are able to tell me what they mean. There is a wide diversity of people and issues involved in the movement called Women’s Liberation. Various groups exist in the United States and other countries, each with its own methodology, philosophy, and goals. The above slogan reflects the philosophy of some of the women, and sums up a general goal. This paper is an introduction to this movement. I will discuss its history, some of the leading figures, issues involved, and how it may relate to the Japanese Society. I will conclude by showing how I have personally applied some of the philosophies of Women’s Liberation.

In the 19th Century, women in America were told to remain in their homes, but women began to be involved in social issues that affected their home life. They began to take an active part in the U.S. political scene during the 1830’s. Women such as Angelina Grimke, Lucretia Mott and Elizabeth Cody Stanton supported many groups trying to solve social problems. Ms. Mott and Ms. Stanton went to the World Anti-Slavery Convention held in London in 1840 to speak for the freedom of the slaves. To their disgust, the men at the convention would not even allow them to sit in the main auditorium. It amazed them that men who openly sought freedom for Negroes would so harshly discriminate against women.

After these two women returned to the U.S. they started to speak for women's rights as well as the rights of the slaves. Together with other women they organized the first Women's Rights Convention, in New York.

Since women were not allowed to participate with the men, they formed groups of their own. With the passage of the 14th, 15th, and 16th Amendments, giving Blacks their suffrage and other freedoms, women turned to other problems. Though their voices helped the Negroes receive emancipation, these same women were denied this basic right.

In 1912 Elizabeth Gurley Flynn led the "Bread and Roses" textile strike, demanding better working conditions. The International Ladies' Garment Workers Union also carried on negotiations with the managers of factories that were exploiting the female work force. In 1915 the Women's Peace Party was formed as an outcry against the destruction surrounding World War I. Women banded together around the world to bring an end to the war. There is a tradition in the U.S. that women stay in the home, except during a time of crisis. As more men were sent to the war zones, women took their positions in business, manufacturing, and professional situations. In some countries, especially in France, there were not enough men who were able to return and reclaim their jobs. Therefore, women continued to be employed in the stereotyped "male" jobs.

Other groups were concentrating on the rights of women during this period. Passage of the 19th Amendment, giving women the right to vote, was finally ratified in 1920. (Over fifty years after Blacks.) Some thought this would be the end of the women's groups; unfortunately, just as giving Blacks the right to vote didn't end racial discrimination, giving women the right to vote did not end sexual discrimination.

As World War II came, and men were again sent to foreign battle fields, women took over the men's jobs in the U.S. In the national interest, women became "hard hats," mechanics, and formed an extremely strong labor force. After the crisis, women again were put into their homes. People thought they were no longer capable of continuing these jobs. The postwar period in the U.S. showed a

concentration on rebuilding the family units that had been disturbed by war.

This brings us to the more current position of Women's Liberation. Beginning in 1968 women began to speak again about their position in society and share their feelings. Housewives began to form small "Consciousness Raising" groups as they became more and more dissatisfied with their isolated positions. One of the underlying themes of these small discussion groups was, and is, an awareness of one's self. Some women tried to evaluate their lives in terms of the changing society they lived in. The publication of women's views began to spread the movement, giving it strength. This publicity has been done through articles, books, speeches, and other forms of mass communication. Just as Blacks were beginning to unite and strive for their own self-awareness, women began feeling support from their sisterhood.

It is important to realize that the women who have participated and now participate in Women's Lib. as a movement are only a minority of women. Of course, as often happens, the radicals within this minority receive the most publicity. This has led to many misunderstandings and negative stereotypes. Some men picture a Woman's Libber as being an "ugly, frustrated, power hungry female who is challenging his position as master." Name-calling has been a consistent problem within this movement, on both sides of the issue. The descriptions often given of these "unintelligent, unfeeling women" is far from accurate for most of the women involved.

Now I come to an important question, "Who is involved in Women's Liberation?" Generally speaking, the movement is most avidly supported by white, middle-class women under thirty, and professional women. This is not surprising in itself since these are the women who most often have the economic freedom to think beyond meeting their needs for survival. Black women have formed their own groups, and are publicizing their own magazine, Essence. They are heard in many areas, but their first priority is the Black Movement rather than the Women's movement. Chicanas or Mexican-American women, are also dealing with recognizing their cultural heritage and building respect for their own background as their priority. It is important to note that these movements

strengthen each other in developing a "Listening ear" among the people. The fact that Civil Rights became a valid issue for society; that student groups were able to challenge their administrations and receive improvements in their curriculum; and that people are ready to change their society, all set the stage for the Women's Liberation movement.

The second basic question is, "In what ways do women feel oppressed?" The diversity of answers is the key to the various issues found in Women's Liberation. Some of the categories, or basic areas of concern, are discrimination in education, professional opportunities, legal rights, and cultural stereotyping within society. Various groups choose all or some of these as their main focus.

In the area of education there are many statistics which show the imbalance between opportunities for men and women. Some universities are specifically for men, and many graduate school departments have quotas for the number of women admitted each year. (Especially the male dominated law, medical, and science departments.) Scholarships given to support students are also liberally given to men, but women are often not considered to be worth the institution's investment. Educational facilities also tend to choose men over women for department chairmanships, administrative positions, and other high-status, high-pay jobs. This is done even though qualified women are often available.

Of the women who do complete their higher education, job openings are often earmarked "for men only." If a woman is fortunate, or simply so far better qualified than her male competitor, and receives the job, her salary is lower than the man's would have been. (For example, women chemists earn a median salary of \$9,000 per year while men in the same position earn \$13,200.) Even in lower paying full-time jobs a woman earns \$3.00 for every \$5.00 a man earns. A company which has a position, say as a book keeper, will pay a woman less than a man doing the same job. And how often does one hear of a woman office manager?

Another important issue today is the lack of child care centers. There are a large number of families dependent upon the woman to earn the family income. There are cases of divorced women, young widows, and women with disabled husbands. Those women need

centers, staffed with trained personnel, to take care of their children during working hours. The high cost of baby sitting services makes it economically impossible for her to work. The present situation only makes the woman dependent upon social welfare and she must live under the "Welfare Mother" stigma. The other alternatives are to leave her children unattended, or find a quick and unhappy marriage arrangement.

The question of legal rights encompasses many social and moral norms. Abortion is one of the touchiest of these issues at the moment. Does a woman have the right to decide whether she will be a mother or not? Can laws continue to enforce an unwanted pregnancy upon a woman? Other than abortion, divorce laws, property ownership laws, and laws dealing with the economic situation of the family are discriminatory.

When I first came to Japan three years ago I had no knowledge of the Japanese culture. I didn't know how any of these issues might relate to Japanese women. I soon realized that many of the issues faced by women in America are shared with some of the Japanese women, but I also realized the vast difference in the Society on certain issues. It's difficult for me, being young and a foreigner, to foresee the place of Women's Liberation in Japan. Here I must rely on personal reactions to my study and experiences in Japan.

When I began to study Japanese I would continually hear, "You can't use that phrase! You're a woman." I continued to come across the rigidity of the language levels, and the importance of using the proper level. It was a shock to my self-identity as a woman at first. I am used to trying to integrate my relationships so that I am always myself. To change my manner of speech so often, was difficult to understand and feel balanced. I don't feel this rigid structure is good or bad, but a different way of perceiving one's identity. "Awareness" groups in Japan would have the additional weight of the nuances of the language. The negative and positive connotations given to language itself is a battle for women in the U.S. and Japan.

I started studying kanji and found that it helped to think of explanations for the combination of radicals and components. This often led to assumptions I didn't like to accept. For example, put a woman 女 under a roof 宀 and it means "cheap" 安; all women 女



love children 子 so “love” (or like) becomes 好 ; three women together 姦 carries many meanings, all negative. Contrast this with “man” 男, or power 力 in the rice field 田. (I can never understand why only men are considered a power in the fields when so many women doing the same work are evident.) I have often laughed and angered myself when thinking of the meanings and implications behind certain kanji.

Perhaps these examples are only surface observations, and don't truly reflect Japanese, or Chinese?, thought. But the nuances accompanying words is an important part of Liberation. In Civil Rights, there was a change from “nigger” to “Negro” to “Black.” So also do words in Japanese carry sexual connotations that must be looked at.

Deeper than these ideas were the Three Virtues of a Woman that were taught in pre-war Japan. I was told by some that to be a proper woman you must feel and guide yourself by the following:

1. Akirame, giving up, resignation
2. Gaman, being able to bear sorrow, abstaining
3. Enryo, stepping back, not pushing nor asserting oneself

An oft quoted phrase in America today is, “You’ve come a long way.” This means that you have grown, matured, and advanced greatly in the past few years. I feel this is true of many Japanese women. Women today show a far more outgoing attitude than these three virtues allow. Post war changes, actually giving women legal rights in divorce, property ownership, suffrage, educational and employment opportunities, is “coming a long way.” Women can now add to society in a wider and more complete manner. The problem is that many women aren’t taking advantage of some of the available opportunities. Certainly there is discrimination to be found, but in many instances the woman brings them upon herself. I think this is understandable. Many people, men and women, fear change. To hold onto the security that one has believed in for many years, or generations, is not a sin. It is only when it may come in the way of the person’s ability to truly live, express themselves, and be giving to others that the security becomes a meaningless crutch.

This last point is often misunderstood. Some people fear that

striving for self-awareness, and developing your own talents is selfishness. It is not selfishness when you consider that a person can only share and give in a satisfying and enjoyable manner when they know themselves. For a woman to feel that her main duty is pleasing a man, she must discover what it is that she can do.

The Japanese woman should not be considered "weak." The contributions women have made to the Japanese society are great. Many women have been recognized throughout history for their literary mastery. Women played an important part in economics, for instance their leadership during the rice riots of 1783-1787. Today their influence on consumer issues is expressed in their daily shopping habits. Within the family structure women carry the responsibility for many major decisions. As I've mentioned, I have seen women working in fields and at road construction sights. When I see a woman carrying packages with a thirty-pound baby on her back, while her husband totes a small briefcase, I see a sharp contrast. I feel women do not show weakness in mental or physical requirements of daily life.

When looking at the Japanese Society I don't feel that Women's Liberation alone is important. There are many issues that are similar to those being talked about in the U.S. and other countries. Like the U.S., it is important that there is total human liberation. This means that men must find a way to express themselves and have freedom to support the women emotionally. Only then can the women support the men with strength. Women have advantages they are not using, as I have already mentioned. They also have great control within the families, both in terms of socially bringing up the children and controlling the family income. Perhaps it's the men who are most trapped by their position in society, and the escalators in their businesses.

The only way that I can try to summarize Women's Lib. is through my personal reactions. In relating my experiences I hope to show how this movement has effected my life as one of many women my age. I've never been a part of a Women's Lib. group, but I have participated in sensitivity groups, informal discussions, and conventions. I'm thankful for the trends in society which have led to the formation of these groups. I don't have the anger or trapped

feeling that many women have that give them the energy to participate. I also don't want to push my ideas onto other women. Nor do I want them to make specific demands on my life. For me, the most important point of Women's Liberation is being able to choose and decide for myself what I do with my life.

My position as a woman in society is much different today than it would have been even twenty years ago. There are many questions which no longer have set and assumed answers. When my mother and grandmother were growing up they knew that they would get married, have children, and become housewives. Many questions have arisen as I've grown up. This is partially because of my parents' desire that I be able to decide my life, in relation to the society in which I live and the pressures and ideas of other people. I have already answered some of the questions in my life, and have found that each answer brings more questions. I must also take more responsibility for my own actions as I deal with different situations. I'll present some of these situations. It is my perspective of often common problems, and perhaps it will clear up some of the questions I have thus far left unanswered.

One of the first questions I faced concerned my education. Should I go to college? Was I going to learn new subjects, or look for a husband as many do and as my mother suggested? I decided to go to a small liberal arts college that would allow me a chance to take courses from various departments. This way I hoped to find a field that would suit my gifts and needs. I majored in Psychology and enjoyed working with a program at the San Bernadino Juvenile Hall. I was able to meet and work with girls from backgrounds that varied greatly from my own. This introduced me to a greater variety of perspectives, and made me realize that I enjoyed sharing with people of cultures different from my own. I then spent my junior year as an exchange student at the International Division of Waseda University. I continued researching the areas of Juvenile probation, psychological and sociological theories. It was fascinating to find how the theories have been adapted and/or developed in Japan. Thus, I began with the assumption that I must find a course of study that would express myself. The Women's Lib. movement gave me support in carrying out my search. Maturity and becoming a

woman has meaning beyond being a wife and mother.

These varied experiences during college presented me with more information and a realization of so much more that I wanted to learn. I had to decide where to live, with whom, and how to support myself so that I could continue to search and grow. The job market in California was poor after graduation, and I couldn't get a job that allowed me to work with people. I found a job as an accountant, billing clerk, secretary in a small company. Though I enjoyed working and living on my own, I soon disliked the situation at the company. It was totally a male-dominated office. The women were required to not only do their own work, but were on call for any little thing that the men might want. Working there I learned some of the frustrations and discrimination that is felt by some career women. My confidence in being able to support myself, live in an apartment, buy a car, and be independent, were important in my own growth. But the attitudes in the office, the lower salary I received because I was a woman, and the general treatment I felt did not seem to be adding much to myself.

Knowing that I wanted to work with people, I came to Japan and began teaching English. It is far more rewarding and allows me to create and work within a situation in which I can teach and learn continually.

Another question in my life has concerned marriage. I felt for many years that I would never marry. I had learned through bitter experiences of friends that marriage is not the answer to life's problems. I didn't want to give up my independence, nor feel that I was only an extension of someone else's life. Society is becoming more accepting of the unmarried woman, and I felt that remaining single would be a good decision.

Now my attitudes have partially changed. I am engaged and will be married soon, and look forward to the future. We have begun building a relationship where there is a balance of giving and supporting. There is equality in the sense that each of us is ourself, and we compliment the other's ideas, goals, interests, and life styles. This includes many agreements, and naturally some disagreements, that must be dealt with in both of our lives.

Perhaps a brief sketch of how we are beginning our marriage will

show the questions that we have asked each other. The following are some of the understandings we have built:

1. Neither of us want children at the present time, and we won't have them until both of us are ready.

2. Both of us will continue to work and study after we are married.

3. If one of us wants time to be alone, be it for traveling, reading, or pursuing individual interests, we can understand this need because it is shared.

4. Housework, cooking, etc., will be divided equally between us in relation to time.

5. One person cannot meet all of anyone's needs, though of course the strength of that one relationship can often give the security to develop and explore other relationships. Therefore, we do not try to keep the other from having other friends and sharing time with them.

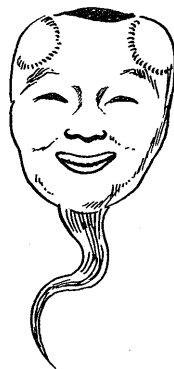
Our overall attitude of being with each other, as two individuals, not as master and slave, is a valuable position for each of us.

These and other mutual understandings that we have reached give each of us a lot of freedom. If I were to be totally dependent on him for financial, emotional and social support, he would be pressured and extremely unhappy. If each of us were not able to work, explore on our own, and have other acquaintances we would not be able to grow and share together within our changing relationship. It is important that each of us have a knowledge of our own needs and desires, so that we can be more complete people with each other.

There is a responsibility that comes with these decisions. If I accepted the traditional American role for a woman I would possibly find life simpler and easier. I must admit I would feel totally unhappy, and soon reach the frustrated point that some of my acquaintances have reached. I don't feel that some of the roles society offers women allows them to express themselves. I would grow stagnant and be able to think of nothing outside of myself if I were to become isolated in a home. To be able to listen to other people, empathize, feel, and care, one has to have a firm grasp and understanding of themselves. This is where Women's Liberation,

Men's Liberation, Black Liberation and any form of people trying to express their own positions, feelings and cultural heritage, build respect and add to their own lives as well as others.

I hope this paper has helped those people who ask me, "Are you a Women's Libber?" understand what they mean. Women's Liberation as a movement has had individuals and groups of women support new ideas and changes. There are many issues other than the ones I've mentioned that are a part of this movement. I dealt only briefly with my view of Japanese women, but I feel the ideas can be found in many countries as well as Japan. I plan to continue to ask questions of myself to help me grow as a woman. I think each woman has her own questions on how to most effectively express herself.



# “英語による表現の歴史的背景”

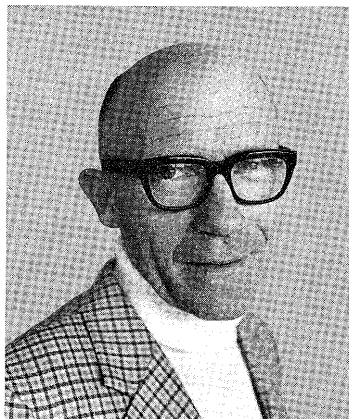
ローランド・ハーカー

“This is what I think” といった場合、日本人と外国人では意味する内容がちがうように思われます。英米人の場合は文字通り「他の人たちがどう考えようが私はこう思う」という積極的で断定的な発言となります。ところが日本人は口では「私はこう思う」といっていても内心では他の人がどう考えているかをさぐっているような感じがします。日本では個人の意見よりグループの総意の方が優先するのです。同じ単語と構文を使っても背後にある心理的、社会的前提がちがっているのです。

こうした相違は日本人や英米人が過去何千年にわたって辿って来た歴史や社会環境のちがいから生れて来たものと思われますが、こうした事情を知らないで、表面に現れた言葉だけで対話をすすめようとすればあらゆる種類の誤解や断絶が生ずるのは当然でしょう。

う。

英語をメディアとして効果的で実りの多い対話をつくってゆくためにはまずそれぞれの言葉の背後にある歴史や世界観をよく理解することが大切だと思います。



Rowland Harker, principal of LIOJ, first came to Japan in 1939. As a student of Philosophy, he has studied at Redlands University, the University of Southern California, Yale and Oxford.

# Some Attitudes Involved in Speaking English

*Rowland Harker*

Recently the English translation of a Japanese best seller of last year has been published. It is *The Japanese and the Jews*. This book speaks particularly of the Jews in relationship to the Japanese, but some of the things it says about the Jews are applicable to most of the people of the West, especially the English-speaking people. Some of the contrasts pointed out in this book may help in understanding differences in attitude of speakers of English and speakers of Japanese that are important if communication is to take place between these groups.

There is one chapter in this book that is entitled, "Villa People and Highway People." The villa people are those who live in a lovely house in a garden or a very peaceful park. Change comes slowly. There is not much to worry about. Life is basically secure. These are the Japanese, according to this book.

The Jews were a highway people. They lived in a part of the world which the people from Babylonia and that region had to go through if they wanted to travel down to Africa, or if the Egyptians wanted to go east, again they had to go through the same area. On one side was the desert; on the other side, the sea, and the country was a kind of bridge between the two continents. Many times armies moved back and forth across this bridge. It meant that the people living there were frequently attacked or killed and their



land occupied. Life was always insecure.

England is not a land bridge. It is not a place that people travel through, but England and all of Europe over many centuries experienced great change and turmoil, producing some of the same results that occurred in Palestine. Armies or whole tribes or nations were moving back and forth and fighting. The history of Europe in the first thousand years of the Christian Era is a very confused record of the clash of peoples as they roamed about the continent. England received the full impact of all that was taking place on the mainland.

The earliest inhabitants of England that we know were the Celts. They covered all of the British Isles. The Romans came in, conquered most of what is now England and Wales and tried to civilize the people. Next, this turmoil on the Continent put pressure on the Angles, Saxons and Jutes in what is now Germany and they moved across to England, first to attack and then to settle. We know these people today as the Anglo-Saxons. They came in as the Romans, who were in serious trouble in other parts of their empire, got out.

The Anglo-Saxons fought with the Celts and pushed them up into Scotland, into Wales and over into Ireland or absorbed them into their own population. Then again, people from Scandinavia, especially from Denmark, in the 9th and 10th centuries came and attacked England. They occupied large parts of the country. First they came to steal but then they came to stay. Later there was the famous invasion of 1066 when William the Conqueror came across from Normandy and again England was defeated and occupied. Thus the history of the English people has been one of violence and change and is very different from the history of the Japanese.

If one goes far back in time, to pre-history, a time we do not know well, we can guess that there was a period when people came from different directions into Japan and settled down. There may have been conflict at that time, but when we pass from pre-history into history, the people of Japan were already a homogeneous race, one people inhabiting one country. There was some fighting with the aborigines, the Kumaso and the Ainu, but it was a simple case of an advanced cultural group pushing aside fairly easily a less

advanced group, as has unfortunately happened so many times in the history of the world. The Mongols came for a while and occupied a bit of Japan, but very briefly. Thus the Japanese have had a basically peaceful life.

In England we find in the language the results of this repeated invasion, pillage and occupation. One could write the history of England in terms of the language changes that have come as a result of the waves of armies and peoples invading the land. All this has made English very rich in expressive vocabulary and modes of speech.

This movement of history has done for the character of the English people something like what was done for the Jews by their geographical position. People in the midst of conflict had to stand on their own feet. A man had to have his own ideas. There was no consensus of similar thinking for the whole country that we are often told exists in Japan. Usually it was group against group and a man had to decide for himself which group he was going to be with. This kind of experience made individuals very conscious of themselves.

The individualism produced from these sources was in line with philosophical trends that had their roots far back in history. Socrates, the famous philosopher of Greece, had the motto, "Know thyself." He said that the first step toward knowledge, toward an understanding of the world, was to know oneself. This is one of the sources of Western individualism, and is very different from Eastern philosophy where the emphasis has often been on getting rid of self or even denying its existence.

Another basic theme of the West was a question that was asked by the Roman ruler Pilate when Jesus Christ was on trial — "What is truth?" Western philosophy has had a continuing interest in what a man can really know.

At a later date in European philosophical history Descartes made the famous statement, "I think, therefore, I am." Again this was basically individualistic. The experience of turmoil and change along with this theoretical interest in man as an individual produced the unique individualism of the English-speaking people. We get it in British law. There is the famous principle that a man's home is

his castle. Every man, however simple he may be, is the lord of his castle and nobody else should be able to come in without very good reason.

Another influence on speakers of English today is the fact that in the past English-speaking people have done more mass pioneering in new countries than any other race. America, Canada, Australia and New Zealand have all produced quantities of rugged frontier individuals. Also, the colonial activities of the British meant that large numbers of military men and administrators were for long periods in places where they had no one to rely on but themselves. Again, this has strengthened the development of individualism.

The results of all this have gone deep into the way English people speak. Thus today we who speak English naturally say, "This is what I think." First of all, as Westerners, we believe that our thinking is grounded on the basic truth of the universe. (Haven't we been asking, "What is truth?" all this time?) If we believe in God, we are all the more sure that we are right. Therefore we can speak with conviction about what we believe. We may not care very much about what other people think. We will say what we believe and say it with force. Also, we know that many people will have other opinions because our society is mixed. So we do not expect everyone to agree with us. This means that we must state our position all the more strongly. This is our standard way of speaking.

The Japanese way is very different. A Japanese, first of all, does not think of himself so much as an individual but rather as part of a group. He is part of his country, of his family, of his company. The important thing is what the group thinks. When a problem comes up, it is discussed, but not in terms of "This is what I think" but rather in terms of "Maybe this is what it should be; what do you think?" or "Let's find out what everybody thinks. Then we will decide. Then we will know what is true, because if everybody agrees, it must be as close to the truth as we can get." Rather than working from basic principles Japanese look for a consensus, the united opinion of the group. Therefore in any discussion the important thing is to find out what everyone thinks. This makes for an entirely different approach to any discussion that comes up.

If one tries to mix the English approach with the Japanese

approach without understanding what is happening, the result can only be misunderstanding. If a Japanese goes to the West and tries the Japanese way of feeling out what the group thinks instead of clearly declaring his own opinion, the impression will be made that the Japanese has no ideas, or is unsure of himself, or is running away from committing himself, or is even dishonest. This impression can easily be made even by a person who knows the mechanics of English very well, if he does not know the difference between Japanese and English ways of thinking.

On the other hand, a Westerner may come to Japan and in essence say, "I think this is true and anybody who disagrees with me is wrong." Japanese feel such a person is ill-mannered and pushing. It makes a very bad impression even though the person is saying things that are proper and acceptable according to Western standards.

I doubt if we can say which way is better. Each way fits the society where it has developed. The Japanese way fits Japanese society well, and the Western way seems to fit Western society.

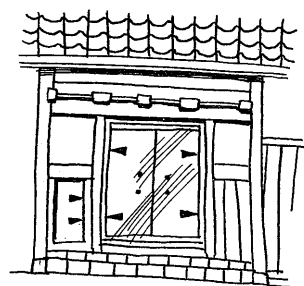
The book that I referred to at the beginning of this article suggests that a Japanese who understands both his own way and the Western way may be in the strongest position. He can have the advantage of the thinking of his group, but then he can check it and reconsider it with the logical forms of criticism and thinking that have come from the West. Such a man can be at home in both societies and can gain the best of both worlds.

The other side is that some Japanese lose both. Some of the young Japanese who go abroad lose their group feeling so that they cannot adjust to Japanese society when they return, but they never really master the Western way. Such are people without a country. One often hears of highly educated Japanese who return to Japan after their foreign studies but cannot find a satisfactory position because their new individualistic Western ways are not wanted. I often tell young Japanese who are going abroad that they must be careful to remain Japanese in their feeling if they want to return and have a part in Japanese society. If they can keep that and at the same time come to understand the West, they will be doubly strong.

In conclusion I would emphasize that only those who understand

the attitudes that go along with a language can communicate successfully in that language.





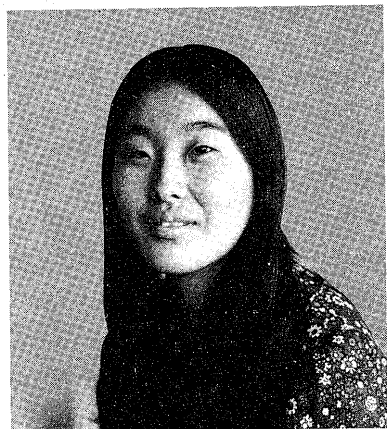
# “L I O J 雑感”

マーシャ・ハラ

文 法と pattern sentences が英語の骨格であるとすれば、人間同志の心のふれ合いや接触の体験こそが全体を形づくる肉に当たると言えるでしょう。その両方がそなわっていない限り、英語をうまく話すことはできません。

残念なことに日本における英語教育は、肉の部分が太へん貧弱で、骨格ばかりが強調されすぎているようです。その点 L I O J のような集中教育方式の学校ではこれら 2 つの要素の間にバランスを保ち、生き生きした現実の中で英語を学ぶことができるのです。

L I O J での私の 1 年間の生活の中から、もっとも思い出が深く、心にとった体験のいくつかをお話してみたいと思います。



Marsha Hara is a third generation Japanese-American from Seattle, Washington. She graduated from the University of Washington with a major in English Literature.

# Reflections on LIOJ

*Marsha Hara*

“Welcome to LIOJ. We hope you will enjoy your stay here. While you are here, you are expected to speak English in all public places. If you cannot get along without Japanese, you may speak Japanese in your rooms, but this will only slow down your progress.”

The first lunch after the new students arrive is perhaps the most painful and quietest of all the meals to be eaten during the next four weeks at LIOJ. Japanese students, wondering what to say, bend their heads low and gulp down their food in the traditional Japanese manner. Teachers who have experienced this before try to start a conversation, but usually ask the standard questions: “Where do you come from?” “Are you going abroad soon?” Then it’s the students’ turn to ask their standard questions: “When did you come to Japan?” “How long will you stay in Japan?” Finally the meal ends and, relieved, people excuse themselves from the table. During successive meals the noise level increases and the range of conversation broadens as people grow more comfortable with one another and with speaking English. The bare bones of English grammar and pattern sentences taught in junior high school and high school are fleshed out with experiences growing out of a natural English-speaking setting. Real feeling and understanding of the language develop. New roles can be experimented with and old ones shed for a while. The students learn to adapt to and enjoy this



change. At one commencement ceremony, one businessman said, "While I have been here I've been 20 years old again, but tomorrow, I must return to my home and be 38."

For many Japanese students LIOJ provides the first opportunity for prolonged and involved contact with foreigners. This contact with a native English speaker usually alters their attitudes about English and Westerners and helps them view teacher-student roles from a different perspective. Since we work, study, eat, and play together, we see each other in many different kinds of situations. Barriers lower and the desire to communicate with each other increases with the principal medium for that being English. A student's attitude may alter from "I don't care. I don't want to speak English, except when I have to" to "Now how can I say that in English?" At various points a teacher acts as a catalyst for change. When a student believes that an idea he wants to present is too difficult to say in English, the teacher encourages him to try or supplies him with one or two words. After that, usually he can then express his idea, but he may also wait until he has more confidence and skill. Throughout the four-week course there are ample opportunities to talk.

Informal discussions occur throughout the day and night, both inside and outside the building. A teacher reading the newspaper in the lobby may find himself in a conversation about world affairs, especially about the relationship between the United States and Japan. In presenting their opinions, all involved often come to new insights about their own country and their customs. Or at night during a break in studying or preparing for classes, both teachers and students relax over a bowl of *ramen*. At these times people are more apt to deal with each other as individuals, separate from teacher-student roles or *gaijin*-Japanese roles.

It seems that the informal, loosely structured environment of LIOJ lends itself to all sorts of spontaneous activities. In a matter of moments a drinking or pizza party at a favorite shop may be organized. Students, teachers, and staff join in for a quick run into town. After a little beer or sake everyone relaxes and the English

starts to flow more easily. Self-conscious students no longer mind if they don't have large vocabularies or perfect grammar. Just as frequently, parties at school "just happen." A couple of teachers may wander into the students' lounge where a few students are listening to music. Suddenly, it becomes a combination social dance lesson and party and then next everyone is dancing to the Supremes Japanese *bon odori* style. Anyone who can dance becomes the teacher and everyone else becomes the student or bystander, the roles of teacher and student constantly switching.

When students and teachers come together, even a small planned activity may assume large proportions. One Saturday evening four teachers were restless and wondering what to do. After some discussion we decided to go bowling. Since it was Saturday and the students did not have class the next morning, some of us asked a few students if they would like to go with us. From there it snowballed. To our surprise when we all gathered in the front lobby, we counted 24 people, six times the original number. We made quite an onslaught at that normally Japanese-speaking establishment, cheering each other on in English. Lots of laughing, relaxing, English, and exercise resulted.

Even though we are in Japan, we try to create a Western atmosphere wherever possible. As a result students are able to experiment with different roles and to reflect upon and contrast some of the traditional Japanese values with Western ones. The most striking example of this is the Japanese male's attitude about the kitchen and household chores. The conventional male would never consider cooking since it is exclusively women's work. For some this role is sharply defined and never to be transgressed. An extreme case at LIOJ was when a student refused to write a menu in writing class because it had to do with food preparation and that was women's work. Thus, on another occasion he was quite surprised when he suddenly found himself throwing pizza dough into the air. However, he never protested against it, and he continued throwing pizzas, meanwhile looking quite interested. He

was joined by many other males, all of whom seemed to be equally enjoying themselves, flinging the dough as high as they could into the air. They laughed and kidded each other about the skill required. Because the men were occupying the kitchen, there was no room for the women. Afterwards the men even volunteered to clean up — washing, drying and putting away the dishes and wiping off the table. There was much conversation and communication in a real life situation which made learning English a natural act and a pleasure.

While we try to teach real American customs, we often have to be flexible because of our actual situation. This was exemplified in a short course we gave on American folk dancing namely, square dancing. However, square dancing LIOJ style was a little different from the standard grade school variety. Since we only had 10 women to 25 men, some of the men had to become women which produced some hilarious results. Comments like the following were often heard: “Are you the girl or am I the girl? . . . I don’t want to be the girl. You’d make a better girl.” In addition, being energetic and lacking women to slow them down, the men began galloping around the ballroom on the command, “Promenade around the hall.” “Swing that partner” meant “hang on, kick up your heels, and let fly with everything you’ve got.” When an unsuspecting board member of the school arrived for his weekly lecture, within a few minutes, even he was on the floor dancing. By the end of the evening, everyone was exhausted from the exercise and the laughter. Though we had altered the usual square dancing style, we retained the proper spirit.

One of the principal reasons our system works is because of the small size of the student body and the high ratio of teachers to students, about 40 students to 12 teachers. Too large a group dooms the feeling of community because teachers feel overwhelmed by the “masses” of students, administrative details increase and the number of daily contacts between teachers and students drastically decreases. We know this to be true because we experience this phenomenon during the summer when over a hundred students

come and the teaching staff grows to about 20. Even though many spontaneous activities do happen, the entire student body does not participate and there is less feeling of caring by the group. At this time there are more Japanese-speaking splinter groups than during the regular sessions. It is because we are small in number that we can form an English-speaking community and can sustain it in spite of the fact that we are unnatural in relation to the surrounding Japanese-speaking society.

From the first week, we gradually become a living, learning community. There is increasing give and take among students and teachers with all contributing to the progress of the others. In addition, the sense of cooperation, experimentation, and spontaneity that pervades the school's activities is encouraged by teachers and administration as essential elements in learning English. Ideally, all gain more than language skills from their stay at LIOJ.



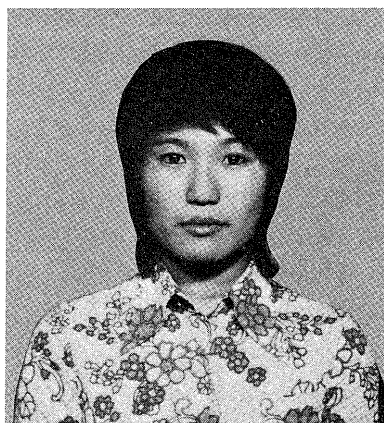
# “西洋人の人情”

井 上 知 子

L I O Jを発つ時、どうして、こんなさみしさを感じるのだろうか、と、ひどく不思議な気がしたもの、説明する余裕など、全くなかった。それから、もう1週間もたつのに、しばしば、底からつきあげてくるような、それでいて静かなさみしさに襲われている。そして、そのさみしさには、何故かしら、さわやかなものが、快いものがあるのだ。高校を卒業する時にも、大学を卒業する時にも感じなかったものを、何故、たった1ヵ月間のL I O Jを去る時に感じたのかを、少しははっきりさせてみたいと思う。

私の卒業した大学は、いわゆるマス・プロ大学の1つで、まず第一に圧倒されたことはその収容している人数に対してであった。がそんなにもたくさんの学生が往来している中で、どうしてか、1人1人は孤独なのである。そ

の中で、私は孤独に耐えることを学んだ気がする。それは、ある時は快いものではあったが、またある時には、どうしようもない不安感と、さみしさに襲われるものであった。とにかく、1人であることに耐えて行こうとしたの



Tomoko Inoue is a graduate of Waseda University. She currently lives with her family in Tokyo.

であるが、その中で、きっと何かが失われていったのであろう。今回、L I O Jでそこを針でつつかれたように思う。自分が1人であるということ、他人に対して不信感を抱くということは、全く別のことであるかもしれないのに、私の中では、混同されがちなのである。その針の1つは、先生の人間性と暖か味である。先生と書いてしまったものの、この言葉を使うには、かなりの抵抗がある。というのは、L I O Jの先生と、私が、この言葉に対して、抱いている概念とは、かなりの差があるからである。「先生」という言葉は、それ自体、何等かの権威をもっていると思う。高校に入る以前から、先生に対して、批判的な、あるいは軽蔑的な態度をとっていたものの、それは裏返しに過ぎなかったようにも思われるのだ。しかしながら、私達のように、知識にしる、人数にしる、つめ込みの教育では、先生とのふれ合いということが無理だったのかもしれない。ハーカー先生が、「教える方が、一生懸命、教えて、学ぶ方が、それに呼応して、一生懸命、学んで、なぜ教師に対して、礼を言わなければならないのか、それは日本の感覚である」というようなことを言われたが、このことは、よく日本の師弟関係を示唆していると思う。なるほど、教師にこたえるには、「ありがとうございました」というような言葉ではなく、よく学ぶということ以外にないのかもしれない。そして、私自身、そんなことはないと思っていたものの、西洋人に対する偏見を、かなりもっていたようである。全く、それでいて、西洋人の日本人に対する偏

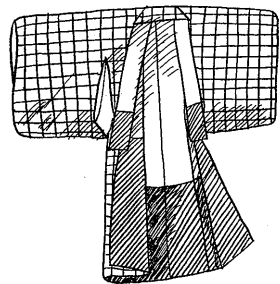
見云々と言うことはできないようである。外国映画を見て、テレビでも、あちらものを見、外国文学にも、少しは、慣れ親しんできたつもりでも、それは、根強く巣くっていたようだ。例えば、西洋人というものは、合理的で計算高く、個人主義故に冷たく、いつでも自分というものを前面に押し出し、人情などというものは、毫も解さず、感覚も、大まかな荒いものであるという風にある。ところが、日本人が西洋人に比べて、繊細でやさしいものだと思うあがってはいは、大まちがいのようである。というのは、彼等が、とても細く、私達に気を使ってくれるのに驚いたからである。そしてその神経の使い方も、受ける方が疲れるようなものではなかった。

ある時、タイピングのクラスでのこと、みんな、疲れた様子で、私もひどく疲れているように感じていた。その時、教師がふいっと、教室を出ていったかと思うと、キャンディーを一袋、かかえてきて、みんなに配りはじめたのである。多分、売店まで行って、買ってきたのであろう。その人は、また、私達の椅子が低くすぎはしないかと、座蒲団をもってきてくれたことがあった。それに、私のルームメートの1人が、疲れた顔をしていた時に、ある教師に、「だいじょうぶか」とたずねられて、うれしかったと話していた。このような、細い気の配り方や、やさしさは、並べ揚げれば、きりのないことである。食事の時のことであるが、「人間というものは、極端な言方をすれば、言葉などなくても、通じ合うものだ」ということを言った人がいたが、こん

なことを、西洋人の口から聞いたのも一つの驚きであった。なぜなら、西洋においてはロゴスがすべてであると思っていたからである。また、帰る間際、私が去り難いことをある教師に言った時、「たとえば、新しい生徒が来ても、教える方としては、古い生徒に残ってほしい」というようなことを、言ってくれた。たとえ私の気を安めるために言ってくれたにしても、人情に通じることではないかと思った。正直に言って、今まで、私は、繊細さや、やさしさというものは、日本独特の美德であり、日本的情趣や感覚は西洋人には全く理解できないだろうと、一種の優越感を持っていた。しかしこのことは、はなはだしい思い上がりにちがいないし、知らず知らずのうちに、私も島国根性にそまっていたのかもしれない。また逆に西欧的なもので、日本人に理解できないものもあるはずなのだから。そして、その理解できないという

ものは人間そのものではなくて、文化の中にあるようである。だから、文化の相違を理解し認めるというような行程がふまれるのならば、日本的情趣というような、あいまいなものまで理解してもらうことも可能なのではないかと思われる。義理とか人情とかいうものが日本独特のものであると思っていた私が、もはや日本では、形骸化し形式化している、こういった精神形態を西洋人の中に見たなどとは、皮肉なことかもしれない。そして、西洋の個人主義が、そういった精神形態で、欠点をおぎないつつ、どんどん発展して行き、日本がとり残されてしまったら、また、私が誤解していたように、逆に、西洋の人々が日本を全く誤解しているとしたら、これはとても恐いことではないだろうか。

西洋の人に人の情けを教えられて、日本が今、まだ島国であることを悟ったという次第である。



# Western “Ninjo”

*Tomoko Inoue*

“Why do I feel such a strong attachment to this place?” I asked myself as I was about to leave LIOJ. It was unexplainable, and I couldn’t reason it out.

Already a week has passed since then and yet a quiet surge of nostalgia fills me. Although it is an emotion of loneliness, it contains something refreshing and pleasant. I had not felt like this even when I graduated from high school and college. Then why is it that after such a brief stay of only one month at LIOJ, I should feel like this? I want to try to examine this point.

The university I graduated from was one of those called a “mass pro” (mass production). When I first went there I was overwhelmed by the number of students. In spite of the crowd however, I sometimes felt absolutely alone. I must admit that at times I did enjoy my life there, but at other times a certain emotion of insecurity and loneliness would overcome me. In the process of learning to bear this, I think I lost something. At LIOJ it was as if I had been awakened from my stupor by a prick of a needle. To feel alone, and to mistrust others are two different things. Yet, those two were often mixed together in me.

One of the needles which pricked me to awareness was the warmth and the kindness of the teachers there. I just used the word “teachers”, but I have quite a resistance to using that word. That is



because there is a big difference between my association with that word and the new image of "teacher" created by the LIOJ teachers. The word "teacher" to me implied some sort of authority. Even before I entered high school I took an attitude of critical contempt toward them. Perhaps I should have given some allowance knowing how difficult personal contacts with them were in light of the way knowledge and numbers of students were all crammed in.

Mr. Harker once said something to the effect that if those who teach do their best and those who learn respond to them by doing their best, why should the students need to thank the teachers? To thank a teacher after a lesson is automatic for the Japanese. His words fittingly describe the teacher-student relationship in Japan. I can now see that the only real way to show appreciation to teachers is not to express in words a "thank you" but to learn well from them.

Furthermore, I realized that I actually possessed a certain prejudice toward Western people although before I was sure I had no such feelings. How can we accuse any of them of being prejudiced when we have it within ourselves too? Over the years I had seen many foreign movies, watched many TV show, studied their literature and considered myself familiar with their ways. The assurance of my knowledge went very deep in me, and I was sure that Westerners were rational, reckoning, cold in their individualism, pushy, with no appreciation for such emotions as *ninjo* (compassion), and that their senses were roughly hewn. On the contrary, I realized how conceited I was even to fancy that we Japanese had comparatively more delicate feelings than they.

I was amazed to discover how subtle their feelings were and how sensitively they were aware of our needs. Moreover, they did it in such a way that it was not imposing nor draining to the recipient. In a typing class one day the students were extremely tired, and so was I. Suddenly the teacher left the room and came back with a bag of candy which she promptly began to distribute to us. She had probably rushed to the booth upstairs to get it for us. At another time she watched us for a while and then got cushions for us to sit on because our chairs were too low. My classmate told me how glad it made her when one day she looked exhausted and one of the

teachers noticing this asked her, "Are you all right?" If I start listing all their kindnesses there would be no end.

At a mealtime one of the teachers said, "I may be exaggerating, but I think human beings are actually capable of communicating with one another without the use of language." It was a surprise for me to hear such a statement from the mouth of a Westerner. I took it for granted that in the West *Logos* (speech) was the ultimate.

As I was about to depart from the school, one of the teachers seeing how difficult it was for me to leave said, "Even though new students come, as teachers we wish old ones could stay." Perhaps these were only words of consolation. Still, I felt a great compassion in her.

To be honest, I had always believed that subtle senses and gentleness were virtues characteristic only of the Japanese and that the Westerners could never empathize with Japanese sentiments and expressions. How mistaken I was! I realized that I, too, was guilty of having the narrow "island country mentality". Then again, there must be some Western things which are difficult for the Japanese to grasp. However, the cause for this is not in the people themselves so much as in the differences of cultural background. Therefore, steps could be taken to bridge this gap, then it might actually be possible for foreigners to comprehend the abstract thing called the Japanese sentiment. I who had taken for granted that things such as *giri* (sense of obligation) and *ninjo* (compassion) as being an exclusive feature of the Japanese, have now come to realize that in this country they have become a mere skeletal formality. It was perhaps ironical that I found these spiritual virtues alive in the Western people.

If the West could mitigate its individualism with these spiritual aspects they would rapidly make such progress that Japan would be left far behind. I also shudder to think what the consequence would be if the West misread the Japanese in the way I had misread them.

It took Westerners to show me what compassion really was, and to awaken me to the fact that in spite of everything, Japan is still an island country.

Cross Currents

発行所 財団法人MRAハウス 発行人 渋谷雅英 106 東京都港区南麻布 4-9-17  
印刷所 相互印刷株式会社 106 東京都港区麻布十番 2-2 定価 ￥600.-