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6. *Italicize* all foreign words (including Japanese words) and titles of books.

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Malaysian University Students and Japanese: The Effectiveness of Using Cantonese in the Phonetic Teaching of Kanji

UNI Kazuhito and Paul Chamness MILLER

Abstract: This study uses a multiple-choice vocabulary survey containing 50 Japanese words of Chinese origin to examine the effectiveness of presenting both the Cantonese and corresponding Japanese pronunciation of the characters in the phonetic teaching of *Kanji* (Chinese characters used in Japanese) to Cantonese-speaking learners of Japanese at a large urban university in Malaysia. The average score for the correct answers achieved by the 30 respondents was 35.7 out of 50. The average amount of *Kanji* newly acquired by the participants was 30.83 out of 50. At a 5% confidence level, a clear significant difference was found in their scores before and after the Cantonese pronunciations were presented ($t = 26.41$, $p = 0.000$). From these results, this study concludes that the explicit presentation of Cantonese pronunciation benefits Cantonese-speaking Malaysian university students when beginning to learn Japanese as a foreign language.

1. The Phonetic Similarities between Chinese Characters in Japanese and Chinese

There are usually two ways to pronounce the Chinese characters (*Kanji*) that are used in Japanese (Stout & Hakone, 2011, p. 5). The *on-yomi* pronunciation is based on different varieties of classical Chinese and is used for Chinese-origin loanwords, while another type of pronunciation (*kun-yomi*) is applied to original Japanese words (ibid.). The *on-yomi* pronunciation differs considerably from the original pronunciation and from those of Mandarin and modern Chinese dialects because of the subtle changes in pronunciation of

Chinese and Japanese over millennia, and the use of tones, which plays a critical role in the distinction between the meanings of words in Chinese though not in Japanese (Yip & Rimmington, 1997, p. 4). In addition, the distinction between aspirate and non-aspirate consonants is crucial in Mandarin (p. 2). In Japanese, it is the quality of being "voiced" or "voiceless" that is important in determining meaning (Martin & Sato, 2012, p. 15). Despite such differences, some similarities still exist in the pronunciation of Chinese characters among these languages.

The similarities and differences found between Japanese and Chinese may serve as a beneficial instructional tool in assisting Japanese-language learners whose first language is either Mandarin or Cantonese. The research in contrastive analysis is vast and spread over more than a century. Much of contrastive analysis has focused on the comparison of grammar and other aspects of the linguistic system (cf. James, 1980). Since that time, contrastive analysis has become a methodology for examining many other areas of language studies, including its role as an instructional method for helping second language learners understand the differences between their L1 and the L2 as a tool for developing acquisition of the L2 (Gast, in press; James, 2005).

The main objective of this study is to examine the effectiveness of using an explicit presentation of the phonetic similarities between the Chinese characters used in Cantonese and Japanese. This type of instructional approach is important, because as Anderson (1991) states, the explicit presentation of new language-related knowledge can increase learners' receptivity to new learning experiences (p. 133). In addition, Nation (2001) maintains that the use of learners' first languages in vocabulary teaching allows for the efficient conveyance of foreign word meanings (p. 351). The following sections focus on the phonetic similarities between Japanese and two Chinese languages: Mandarin and Cantonese. Cantonese is not written in official documents such as administrative and educational texts in Hong Kong and Cantonese-speaking regions in Malaysia. The written standard language in Cantonese-speaking regions in China is Mandarin. This study aims to emphasize and suggest the benefit of Cantonese as a widespread spoken variety, which maintains more phonetic similarity with Japanese pronunciation than that of Mandarin as a written variety, an area of study that has been largely ignored in

the field of Japanese-language vocabulary teaching to Chinese speakers. The absence of such research may be the result of insufficient interest in the benefit of using Chinese dialects as the first language of Chinese-speaking learners for the teaching of Japanese vocabulary. In addition to Cantonese widely spoken outside China, the *Hokkien* or *Minnan* dialect mainly spoken in the southern part of Fujian Province in China is also spoken by a segment of the inhabitants of Chinese origin in Singapore and Malaysia, especially in Penang, where it is spoken by the majority of Chinese speakers. The pronunciation of Chinese characters in Hokkien shares some similarities to Japanese *on-yomi* pronunciation, for example, the character 文, which is pronounced *bun* in both Hokkien and Japanese (Jones, 2007, p. 45). However, this Chinese dialect is not the focus of this article.

2. The Phonetic Similarities between Japanese and Mandarin

As presented in Table 1, many Chinese characters that are pronounced [tan] in Mandarin (*dan* according to the *Pinyin* system, standardized Romanized spelling in China) are pronounced [tan] in Japanese. A *d* in the Mandarin standardized phonetic spelling indicates an unaspirated [t] sound, according to the International Phonetic Alphabet (IPA), which is used in the tables of this article. In these two languages, exact or almost exact similarities in pronunciation are not found frequently, particularly not between consonants at the beginning of syllables. However, as the following examples illustrate, there are exceptions that reveal some patterns of similarity.

Table 1
Correspondence between the Japanese (on-yomi) Sound tan *and its Pronunciation in Mandarin*

Japanese	Mandarin
tan 単	[tan] 单
tan 担	[tan] 担
tan 胆	[tan] 胆
tan 淡	[tan] 淡
tan 誕	[tan] 诞

Table 2 demonstrates another example of the phonetic similarities between the languages in the final consonant of a syllable. Mandarin pronunciations that end with -*n* are pronounced in the *on-yomi* style in many cases. Table 2 presents six examples of the regularity of such syllables between Mandarin and Japanese. The Chinese characters currently used in Mandarin and Japanese are shown after the Romanized pronunciations of the characters.

Table 2
Correspondence between the Japanese Pronunciation of fun *and its Pronunciation in Mandarin*

Japanese	Mandarin
fun 分	[fən] 分
fun 紛	[fən] 纷
fun 粉	[fən] 粉
fun 奮	[fən] 奋
fun 憤	[fən] 愤
fun 墳	[fən] 坟

Here, we have briefly observed two examples of phonetic similarities between Chinese characters in Japanese and Mandarin. It is proposed that the presentation of such pairs of characters to Mandarin-speaking learners as a form of contrastive analysis might accelerate their learning of sounds in Japanese *Kanji*.

3. The Phonetic Similarities between Japanese and Cantonese

Although Mandarin and Japanese have maintained some phonetic similarities as presented above, more regular similarities in the

endings of Chinese characters exist between Cantonese and Japanese. Cantonese is an influent Chinese dialect, which is mainly spoken in Hong Kong, Guangdong Province, and Macau. The language is also spoken widely in other countries outside of China, for example, in the Chinese communities in Kuala Lumpur and in Perak, Malaysia. Japanese *on-yomi* uses several more phonetic characteristics that are related to Cantonese than to Mandarin. For example, Japanese Chinese characters that end with -*ku* and -*ki* have a high percentage of correspondence with the ending of [k] in Cantonese pronunciation. Table 3 presents 30 characters with -*ku* or -*ki* endings from the 600 most frequently used Japanese *Kanji* and also the 606th character in Tokuhiro (2008), which presents frequency numbers of approximately 2,100 *Kanji* that are taught in primary and junior high schools in Japan. These 30 *Kanji* were presented in the vocabulary survey used in this study.

Table 3
Thirty Kanji with -ku *or* -ki *Endings from the Vocabulary Survey*
(J. = Japanese, C. = Cantonese)

独 J. doku	読 J. doku	服 J. fuku	福 J. fuku	服 J. fuku
C. [tuk]	C. [tuk]	C. [fuk]	C. [fuk]	C. [fuk]
各 J. kaku	確 J. kaku	革 J. kaku	格 J. kaku	谷 J. koku
C. [kok]	C. [kʰok]	C. [ka:k]	C. [ka:k]	C. [kuk]
局 J. kyoku	額 J. gaku	特 J. toku	得 J. toku	続 J. zoku
C. [kuk]	C. [ŋa:k]	C. [tak]	C. [tak]	C. [tʃuk]
約 J. yaku	薬 J. yaku	宿 J. shuku	黒 J. koku	白 J. haku
C. [jœk]	C. [jœk]	C. [suk]	C. [ha:k]	C.[pa:k]
弱 J. jaku	落 J. raku	昨 J. saku	側 J. soku	育 J. iku
C. [jœk]	C. [lok]	C. [tʃok]	C. [tʃak]	C. [juk]
客 J. kyaku	式 J. shiki	石 J. seki	席 J. seki	的 J. teki
C. [ha:k]	C. [sik]	C. [sek]	C. [tʃik]	C. [tak]

In addition, *Kanji* that end with -*tsu* and -*chi* in Japanese usually correspond with the ending sound [t] in Cantonese. Table 4 gives 20 such examples from the 600 most frequently used *Kanji*. These 20 characters were also included in the vocabulary survey used in this study. The details and criteria of the selection of these characters are discussed in the methodology section.

Table 4
Twenty Kanji with -tsu *Endings in the Vocabulary Survey (J. = Japanese, C. = Cantonese)*

圧 J. atsu C. [a:t]	抜 J. batsu C. [pat]	殺 J. satsu C. [sa:t]	鉄 J. tetsu C. [tʰit]	決 J. ketsu C. [kʰjut]
結 J. ketsu C. [kit]	列 J. retsu C. [lit]	雪 J. setsu C. [sjut]	説 J. setsu C. [sjut]	設 J. setsu C. [tʃʰit]
室 J. shitsu C. [sat]	失 J. shitsu C. [sat]	質 J. shitsu C. [tʃat]	術 J. jutsu C. [sœt]	述 J. jutsu C. [sœt]
突 J. totsu C. [tat]	察 J. satsu C. [tʃʰa:t]	必 J. hitsu C. [pit]	骨 J. kotsu C. [kwat]	熱 J. netsu C. [jit]

4. Literature Review

4.1 Learning Materials for the Japanese Language, Including Mandarin Translations

According to a 2012 survey by the Japan Foundation, China has the largest number of learners of Japanese as a foreign language, with 1,046,490 learners out of 3,985,669 people (The Japan Foundation, 2013). This high number of learners means that many teaching materials and related documents, including Mandarin translations of the vocabulary that is taught, amongst other items, have been published in Japan and other countries. Wang et al. (2007) present a list of approximately 1,400 pairs of Mandarin and Japanese words that are written using common or almost identical Chinese characters but have partially or completely different meanings. This dictionary explains meticulously cross-linguistic differences in meaning and can be beneficial for Mandarin-speaking learners; however, its focus is on semantic fields. There are many works adopting a similar contrastive approach such as Guo (2012), but very few books or studies present the phonetic similarities between Japanese and Mandarin or between Japanese and an influent Chinese dialect such as Cantonese.

Sato et al. (2008a, 2008b) target Chinese- and Korean-speaking learners of Japanese who are already familiar with many Chinese or Chinese-originating words due to the use of the words in the users' first language (which, therefore, are also partially similar to words used in Japanese). These learning materials were designed to teach approximately 600 *Kanji* and 2,000 words that were appropriate for

the 2 *kyū* (lower advanced level), 3 *kyū* (intermediate level), and 4 *kyū* (high beginners' level) of the previous version of the Japanese-Language Proficiency Test (JLPT). These works include Mandarin translations of entry words and sample sentences. In particular, many words of Chinese origin in Japanese share an etymology with Mandarin words; the use of Mandarin thus facilitates the learning of Japanese for Chinese speakers. Tokuhiro et al.'s (2008) vocabulary textbook gives Mandarin, English, and Korean translations of each Japanese word being taught, as well as sample sentences in each language. In addition, Sasaki and Matsumoto (2010a, 2010b) include Mandarin translations of the Japanese words and phrases presented in their textbooks. The former focuses on teaching the vocabulary required for the N1 (most advanced) level of the JLPT and offers the reader many groups of Japanese words that contain a common character (with up to 10 words appearing in each group). The latter mainly presents *Kanji* for advanced learners and utilizes the phonetic similarities between multiple *Kanji* by showing *Kanji* that have the same *on-yomi* pronunciations.

Kurashina's (2012a, 2012b) texts include Mandarin, English, and Korean translations of both the entry words and related sentences. These books also give synonyms and antonyms for some of the vocabulary being taught to facilitate learning and provide an understanding of the connections between words. Multilingual translations and *Kana* letters that indicate the pronunciation of Japanese words are printed in red so that the reader can memorize words and sentences by using an attached red plastic sheet that screens the translations. Kurashina's first text consists of two major parts that include 50 and 18 categories respectively. Part 1 includes categories such as clothing, food, transportation, economy and finance, school and education, and work and business. Part 2 is categorized mainly by parts of speech. Kurashina's second book also consists of two major parts, which include 49 and 20 categories respectively. The classifications used here are similar to those used in the author's first volume. Similarly, Kato et al. (2007) categorize Japanese vocabulary into fields such as society, environment, economy, industry, and culture. Entry words, along with their antonyms and collocational expressions (including entry words), are provided alongside Mandarin, English, and Korean translations.

Hikosaka's textbooks (2011a, 2011b) aim to teach the *Kanji* required for the N1 and N2 levels of the JLPT. In addition to the pronunciation and stroke order for each character, the texts offer English, Mandarin, and Korean translations for all the lexical entries (approximately 1,000 words). Entry words are printed in red, and again, a red plastic sheet is included for self-learning. The major selling point of this series is that audio data for all the entries can be downloaded free of charge from the publisher's website. Inamura (2007) presents 388 *Kanji* and 1072 Japanese words for intermediate or advanced learners, and states that this teaching and learning material can be used for both teaching in class and for self-learning. The book includes Mandarin, English, and Korean translations for the *Kanji* that are listed, as well as giving English translations for entry words. This explicit presentation of pronunciations and accents for all entry words helps learners to grasp the elocution accurately. Himeno et al. (2012) present N1- and N2-level vocabulary, accompanied by relevant words and collocations. This textbook also includes English, Mandarin, and Korean translations. Alongside each *Kanji*, approximately 10 examples are given, followed by around 50 relevant words and 20 collocations. Relevant words and expressions can be effective for vocabulary learning as they allow learners to raise their consciousness of the semantic links between various words and phrases that include common characters.

There are approximately 30,000 Japanese-language learners in Hong Kong (Cantonese speakers in Mainland China not included) (The Japan Foundation, 2011). Although the aforementioned texts offer their own unique approach to the learning of Japanese by Chinese speakers, these sources fail to consider Cantonese-speaking learners. Despite Cantonese speakers possibly benefiting from the texts discussed in this section, the findings of the present study will reveal that there is a significant advantage for learners having opportunities to compare elements of their L1 with those of the L2.

4.2 References Concerning the Cantonese Pronunciation of Chinese Characters

The primary sources of Cantonese pronunciation used in this study are the English-Cantonese Dictionaries by Kwan (2010) and Numlake (2013). The former places English words and their Cantonese equivalents in categories such as food and drink, public places and

points of interest in Hong Kong, basic words, and expressions of feelings. The latter focuses on phonetics and presents three types of Romanized Cantonese pronunciation such as the Yale and Jyutping systems for each translated word. Such transliteration systems are common in Cantonese-language textbooks and dictionaries but indicate the pronunciations less clearly than IPA. Therefore, this article uses IPA.

4.3 Studies on the Use of the Similarities between Learners' L1s and the Target Language

Odlin and Jarvis (2004) and Ringbom (2007) suggest that learners' L1s can be useful in relation to acquiring another language. Odlin and Jarvis' study (2004) examines English narratives written by Finnish and Swedish learners of English. It was found that the Swedish participants used the English word *for* more precisely, with the explanation being given that the Swedish preposition *för* has a similar form and functions. In Finnish, the ending -*lle* used in the allative case, which is connected to nouns and relevant qualifying adjectives, has similar functions, but it has relatively less correspondence with English when compared to the Swedish preposition. In addition, Odlin and Jarvis observed a distinct difference between the two different groups of speakers in their use of the English word *what*, which has a Swedish equivalent with the same etymology (*vad*) but no morphologically similar counterpart in Finnish. Therefore, the study suggests that the similarities between some Swedish and English words help Swedish learners to learn English, while monolingual Finnish learners face more difficulties in utilizing English words (Odlin & Jarvis, 2004, p. 136).

Additionally, according to Lightbown and Spada (2006), L2 words that have meaning almost identical to L1 vocabulary, but which are pronounced differently, need to be presented explicitly to L2 learners to some extent (p. 99). Such L2 items are sometimes phonetically different (e.g., the English word *church* and its German equivalent, *Kirche* [kɪʁçə]), and students are often not conscious of the phonetic or morphological similarities between their L1 and L2. Ringbom (2007) points out that, in the process of their developing language proficiency, learners become increasingly conscious of similar L1 and L2 words, even where one-to-one correspondence is absent (p. 72). He also emphasizes that morphological and semantic similarities between

an L1 and an L2 can help those beginners who still need to learn most of the forms and meanings of the basic L2 vocabulary (p. 93).

5. Methodology

5.1 Subjects

The participants in this study were 30 Cantonese-speaking Malaysian students of a large urban university in Malaysia. Twenty-two of the students were majoring in natural science and the other eight were specializing in the social sciences, including literature, linguistics, and law. Fifteen of the participants had studied Japanese for one or several semesters, either in college or at the Japan Foundation in Kuala Lumpur. Regarding their first languages, 23 of the participants spoke Cantonese as one of their first languages, while the other seven participants spoke Mandarin or Hakka (a Chinese dialect) as a first language, but had learned Cantonese for five years or more because of their need to communicate with friends and acquaintances. Twenty-eight of the participants used both Mandarin and English for written communication and spoke Cantonese fluently. The other two students used Cantonese or Mandarin only for oral communication and knew only a few hundred Chinese characters, which was not sufficient for written communication in their first languages.

5.2 Materials

The survey sheet consisted of two pages. Page 1 was a simple check sheet to verify the participants' vocabulary knowledge (cf. Table 5). It presented 50 Chinese characters frequently used in Japanese, along with "Yes" and "No" options. If the participants thought that they knew the *on-yomi* pronunciation of the Chinese characters, they were asked to check "Yes" and to write the Romanized Japanese pronunciation in the spaces designated for this purpose. If they encountered an unknown character, they were instructed simply to check "No." After completing page 1, each respondent was shown 50 Chinese-origin Japanese words on the following page.

Table 5

Example from Page 1 of the Questionnaire

Do you know the *on-yomi* (Chinese-origin) pronunciation of the following Chinese characters in Japanese? Please check "Yes" or "No." If "Yes," then please write a Romanized pronunciation for the characters in the blank space.
独 No/Yes (   ) 読 No/Yes (   )
服 No/Yes (   ) 復 No/Yes (   )

As presented in Table 6, page 2 did not provide any information on the phonetic changes between Cantonese and Japanese. For each word, one of the Chinese characters used would appear in the test sheet distributed 20 minutes later. Forty-four out of the 50 listed words consisted of two Chinese characters because the 50 *Kanji* taught most often require the use of two *Kanji* in Japanese. The other six *Kanji* such as 席 (*seki*), which means "seat," can be used as independent words in Japanese.

5.3 Procedures

The question sheet included multiple-choice questions, where the participants had to choose the most appropriate Japanese pronunciation for each of the Chinese characters from the four multiple-choice options given. After completion of the survey form, the number of correct answers given by each participant was counted, and their scores were analyzed using a t-test. It is important to clarify here that although the focus of this study is on the phonetic teaching of *Kanji*, the aim of the test was not to conduct a simple check of pronunciation abilities for each character; rather, the study considers the ways in which phonetic teaching plays an important part in the acquisition of Japanese vocabulary that comprises *Kanji*.

Table 6
Example from Page 2 of the Questionnaire

Japanese Words	Simplified Chinese Characters and Cantonese Pronunciation	Corresponding Chinese Words
独立(**doku** ritsu)	独 [tuk]	独立
復習(**fuku** shū)	复 [fuk]	复习
形式(kei **shiki**)	式 [sik]	形式
鉄(**tetsu**)	铁 [tʰit]	铁
設備(**setsu** bi)	设 [tʃʰit]	设备
美術(bi **jutsu**)	术 [sœt]	美术

According to the Japan Foundation and the Association of International Education Japan (2006), the former series of Japanese-Language Proficiency Test (JLPT) considered 300 *Kanji* to be relevant to those studying for the 3 *kyū* (intermediate) and 4 *kyū* (higher beginners) levels. For this reason, 50 Chinese characters from outside of these 300 were selected for the vocabulary test on this topic. Among them, 36 of the characters ended in [k] in Cantonese and in -*ku* or -*ki* in Japanese and were between the 308th and 606th places in the frequency table compiled by Tokuhiro (2008). In addition, very frequently used characters within this range–for example, numerals and the main parts of the body–were not included. Fourteen of the characters ended in [t] in Cantonese and in -*tsu* in Japanese (and appear between the 324th and 568th place in the frequency list). All the selected *Kanji*, which were within approximately the 600 most frequently used characters, were appropriate for use with the participants included in the survey, because they speak Cantonese as a first or second language and they have been educated in Mandarin at primary school at least. Thus, they would have already been familiar with the forms of the majority of the 50 *Kanji* listed in the vocabulary survey.

6. Data Analysis

6.1 Results of the Test

The average number of correct answers given by the 30 respondents was 35.7 out of 50. The total number of characters that the respondents had already known prior to the survey was 146. The average number of *Kanji* learned by the participants during the survey

was 30.83 out of 50. At a 5% confidence level, a clearly significant difference was found in the participants' scores before and after the Cantonese pronunciation was presented to them explicitly ($t = 26.41$, $p = 0.000$). Six out of the seven students whose first languages were Mandarin or Hakka (somewhat similar to Cantonese) were among the top 10 participants for most correct answers given. This result suggests that the explicit presentation of Cantonese methods of pronunciation can also benefit people who have learned Cantonese as a second language or who speak a dialect similar to Cantonese. Table 7 gives the number of correct answers and newly learned words for each participant.

Table 7
*Numbers of Correct Answers (Top) and Newly Learned Words
(Bottom in Parentheses) for Each Participant*

A1	A2	A3	A4	A5	A6	A7	A8	A9	A10
41	26	28	46	48	30	36	34	34	35
(38)	(24)	(26)	(38)	(44)	(29)	(33)	(30)	(31)	(32)

A11	A12	A13	A14	A15	A16	A17	A18	A19	A20
47	32	23	44	40	27	42	35	37	28
(45)	(29)	(20)	(34)	(36)	(25)	(39)	(30)	(36)	(21)

A21	A22	A23	A24	A25	A26	A27	A28	A29	A30
22	30	44	17	34	48	50	37	44	31
(22)	(28)	(34)	(17)	(32)	(30)	(28)	(34)	(38)	(28)

6.2 Characters for Which Most Correct Answers Were Given

Table 8 reveals the six *Kanji* for which correct answers were given most often. With 25 correct answers, the characters identified appropriately most often were 的 (*teki*) and 額 (*gaku*). 的 (*teki*) is pronounced [tik] in Cantonese; therefore, most participants demonstrated the ability to learn the Japanese translation without effort. Similarly, 額 (*gaku*), for which the Cantonese equivalent is [ŋa:k], seemed easy for the participants to learn, even though the consonant *g* is different from the [ŋ] sound used in the corresponding Cantonese pronunciation.

Table 8
The Six Most-Correctly Identified Kanji, Alongside the Number of Correct Answers
(J. = Japanese, C. = Cantonese)

的 J. teki C. [tik] (25)	額 J. gaku C. [ŋa:k] (25)	黒 J. koku C. [ha:k] (24)
福 J. fuku C. [fuk] (24)	復 J. fuku C. [fuk] (24)	殺 J. satsu C. [sa:t] (24)

In addition, 24 respondents correctly recognized the meaning of the *Kanji* 黒 (*koku*), 福 (*fuku*), 復 (*fuku*), and 殺 (*satsu*). The two *Kanji* 福 (*fuku*) and 復 (*fuku*), which both include an added *u*, still maintain an almost identical pronunciation with the Cantonese pronunciation of [fuk]. Despite such a high degree of phonetic similarity, these two *Kanji* were identified correctly less often than 的 and 額 that are less similar in Cantonese and Japanese. Although in 殺 (*satsu*), the original consonant *t* at the end of the syllable changes to *tsu* in Japanese, the character remains phonetically quite similar to its Cantonese pronunciation *saat*. In addition, the consonant in the first syllable of 黒 (*koku*) is different from the Cantonese pronunciation [ha:k], but this phonetic change did not prevent 24 participants from answering the question correctly. This may well suggest that these participants were processing Japanese pronunciations without recourse to their L1.

Table 9
The Five Kanji Identified Correctly by 23 Respondents

格 J. kaku C. [ka:k]	谷 J. koku C. [kuk]	独 J. doku C. [tuk]
白 J. haku C. [pa:k]	続 J. zoku C. [tʃuk]	

Table 9 displays the characters that were recognized correctly by 23 respondents. The initial consonants of the characters 格 (*kaku*) and 谷 (*koku*) are almost identical to a non-aspirated [k] in Cantonese. As well as the *Kanji* 谷 (*koku*), the character 独 (*doku*) is pronounced similarly across the two languages, except for the initial *d*. The change in the length of the vowel [a] in the first pair in the table, and the change from [u] to [o] in the second and third pairs, was not confusing for the majority of the respondents. The results for the characters 白 (*haku*) and 続 (*zoku*) demonstrate that the difference in the initial consonants (between [h] and [p], and between [z] and [tʃ]) did not

significantly hinder the participants' learning of the Japanese pronunciation.

Table 10
Kanji Chosen Correctly by 22 Respondents

石 J. seki C. [sek]	読 J. doku C. [tuk]	革 J. kaku C. [ka:k]
察 J. satsu C. [tʃʰa:t]	雪 J. setsu C. [sjut]	説 J. setsu C. [sjut]
決 J. ketsu C. [kʰjut]	失 J. shitsu C. [sat]	必 J. hitsu C. [pit]

Table 10 demonstrates the characters that were recognized correctly by 22 respondents. The *Kanji* 石 (*seki*) has a phonetic similarity with its Cantonese equivalent, which is pronounced [sek]. When completing page 1 of the survey, two of the respondents wrote *ishi*, the *kun-yomi* pronunciation of this *Kanji*, but did not know its *on-yomi* pronunciation before seeing the examples on page 2. The character 読 (*doku*) also maintains the [k] sound from Cantonese, although the vowel [o] in the first syllable of *doku* and the vowel [u] in [tuk] are different in Japanese and Cantonese. Similarly, the *Kanji* 革 (*kaku*) also maintains the [k] consonant. It remains close, therefore, to its Japanese equivalent, *kaku*, except for the addition of the final *u* sound. The initial consonant of the *Kanji* 察 (*satsu*) differs from its Cantonese pronunciation, [tʃʰa:t], but this phonetic change may have been seen as a minor difference by those 22 participants, who answered the question correctly. The Cantonese pronunciations for the characters 雪 (*setsu*), 説 (*setsu*), and 決 (*ketsu*) are [syt] for the two first and [kʰyt], respectively. Despite the differences in the vowels (between [e] and [y]), the preserved [s] and [k] sounds appear to have been helpful to the respondents in identifying the correct answers. Twelve characters out of the 20 *Kanji* that were recognized correctly by 22 respondents or more include the same initial consonants when their IPA is considered. This may indicate that it is not only the [k] and [t] sounds at the end of syllables in the Cantonese pronunciation of *Kanji*, but also the identical initial consonants seen in Cantonese and Japanese that help Cantonese speakers learn Japanese elocution. Contrastingly, the results suggest that differences between the vowels across the two languages cause less confusion for learners than differences in consonants. The characters 失 (*shitsu*) and 必 (*hitsu*), for which the Cantonese pronunciations are *sat* and *bit* respectively, received 22 correct answers, in spite of the phonetic differences between both the consonants and vowels. In addition, the respondents'

knowledge of Mandarin may have helped them in answering the questions, as in the Mandarin pronunciation of the *Kanji* 失 (*shitsu*) is *shī* (the Mandarin diacritic sign used in "ī" does not indicate a long vowel, but a tone).

6.3 Characters for Which the Fewest Correct Answers Were Given

Table 11 presents the characters for which the fewest correct answers were given. Only 10 participants guessed the pronunciation of the *Kanji* 得 (*toku*) correctly. This character maintains a similar pronunciation to its Cantonese equivalent [tak], but the participants may have been confused by the other similar options *datsu*, *tatsu*, and *teki* on the answer sheet. The incorrect option *yoku* was chosen for the *Kanji* 約 (*yaku*) by 12 participants and for the *Kanji* 薬 (*yaku*) by 13 participants. The pronunciation of these words might be considered more similar to the Cantonese pronunciation, [jœk], than the correct answer (*yaku*), thus accounting for the low percentage of correct answers for both characters pronounced *yaku*. In this example, the presentation of the Cantonese pronunciations may have negatively influenced the participants' learning. It would have been more helpful if the vocabulary sheet had included written instructions about similarities in syllable codas and other features between Cantonese and Japanese pronunciations. The *Kanji* 熱 (*netsu*) was new to only 12 respondents, with the other 14 participants having already known the pronunciation for this character before reading page 2 of the survey.

Table 11
The Eleven Least-Correctly Recognized Kanji, Alongside the Number of Correct Answers
(J. = Japanese, C. = Cantonese)

得 J. toku C. [tak] (10)	熱 J. netsu C. [jit] (12)	約 J. yaku C. [jœk] (12)
薬 J. yaku C. [jœk] (13)	昨 J. saku C. [tʃok] (13)	突 J. totsu C. [tat] (13)
式 J. shiki C. [sik] (13)	各 J. kaku C. [kok] (14)	席 J. seki C. [tʃik] (14)
質 J. shitsu C. [tʃat] (14)	室 J. shitsu C. [sat] (14)	

The pronunciation of the *Kanji* 昨 (*saku*) and 突 (*totsu*) was also recognized by 13 respondents. Both the consonant and vowel in the first syllable of the *Kanji* 昨 (*saku*) differ from their corresponding Cantonese pronunciation ([tʃok]). The *Kanji* 式 (*shiki*) is phonetically similar to its Cantonese pronunciation, *sik*, but its Mandarin pronunciation, *shì*, may be the reason why most of the participants chose the incorrect option *shitsu* on the survey. The *Kanji* 各 (*kaku*) is pronounced similarly to 昨 (*saku*), but the almost-identical initial consonants of *kaku* and [kok] may have helped the respondents to recognize the correct pronunciation of *kaku*. The cross-language phonetic discrepancy between the characters 席 (*seki*), 質 (*shitsu*), and 室 (*shitsu*) is irregular, especially, in the case of the pair *seki* and [tʃik].

6.4 Other Characters

Table 12 shows the characters that were recognized correctly by 15 to 18 participants. Except in the case of the two characters 服 (*fuku*) and 圧 (*atsu*), whose Cantonese pronunciations are [fuk] and [a:t] respectively, the initial consonants of the other 13 characters differ between the two languages. Ten participants already knew the correct pronunciation for the *Kanji* 服 (*fuku*), whereas for the other 15 participants, it was new. Of the 17 respondents who selected the correct pronunciation for the *Kanji* 圧 (*atsu*), only one participant had already known the correct pronunciation. The characters 術 (*jutsu*) and 述 (*jutsu*), which are pronounced similarly in both languages, seemed to be almost equally easy for the participants to identify. Eight of them already knew the pronunciation for the *Kanji* 術 (*jutsu*), which had been learned principally from reading or watching Japanese cartoons about ninjas. This finding supports the notion that personal interests can serve as a very helpful factor in terms of learning vocabulary for L2 learners, and that words learned in this way can be retained for a longer term than those learned in class (which may not be relevant to their personal interests). As Dörnyei (1998) noted, one of the principal motivations for language learners includes individual interests and self-confidence. Having a personal interest in a matter related to a target language can enhance one's intrinsic motivation for language learning, and improvement in one's language proficiency will deepen one's self-confidence.

Table 12
Kanji Recognized Correctly by 15–18 Respondents

服 J. fuku C. [fuk] (15)	側 J. soku C. [tʃak] (15)	育 J. iku C. [juk] (15)
宿 J. shuku C. [suk] (15)	特 J. toku C. [tak] (16)	落 J. raku C. [lok] (16)
術 J. jutsu C. [sœt] (16)	述 J. jutsu C. [sœt] (17)	圧 J. atsu C. [a:t] (17)
局 J. kyoku C. [kuk] (17)	客 J. kyaku C. [ha:k] (18)	弱 J. jaku C. [jeuk] (18)
設 J. setsu C. [tʃʰit] (18)	骨 J. kotsu C. [kwat] (18)	

Table 13 demonstrates the characters for which correct answers were given by 19 or 20 participants. Four out of the five *Kanji* contain similar initial consonants across the two languages. A similarity between initial consonants seems to be helpful in identifying the correct answers for the *Kanji* included in this table, as well as for those *Kanji* recognized correctly by 21 respondents or more. Although *r* in Japanese and [l] in Cantonese are less similar than some other sounds, the discrepancy did not confuse the majority of the participants, perhaps because Japanese has only one liquid phoneme that is commonly Romanized with an *r*.

Table 13
Kanji Recognized Correctly by 19 or 20 Respondents

確 J. kaku C. [kʰok] (19)	鉄 J. tetsu C. [tʰit] (19)
列 J. retsu C. [lit] (19)	結 J. ketsu C. [kit] (20)
抜 J. batsu C. [pat] (20)	

In summary, phonetic similarities between the first consonants for characters across Cantonese and Japanese can be seen as the most important factor for the recognition of correct pronunciation. The phonetic difference between [s] in Japanese and [tʃ] in Cantonese (cf. Table 11) was one of the most irregular phonetic changes, and hindered the production of correct answers. In contrast, cross-linguistic phonetic differences in vowels, between [a] and [o] or [e] and [i], for example, affect the learning of Japanese pronunciation less in relation to the characters used here. However, the phonetic

difference between [a] in Japanese and [œ] in Cantonese in particular caused confusion for the respondents.

7. Conclusion

From the abovementioned results, this study concludes that the explicit presentation of Cantonese pronunciation can benefit Cantonese-speaking Malaysian university students who are beginners in Japanese, learning the pronunciation for basic Japanese *Kanji*.

This study used a sample of *Kanji* from between the 308th and 606th most frequently used characters, according to Tokuhiro (2008). The frequency level of the characters used in this study includes *Kanji* for intermediate students. Therefore, the explicit presentation of Cantonese pronunciation of *Kanji* can be helpful for a broader range of learners than the beginning learners who participated in this survey. In addition, the vocabulary list of this research will help learners in Cantonese-speaking regions of China, especially Hong Kong and Guangdong Province, and other countries where Cantonese-speaking communities are located.

The research intended to suggest the benefit of Cantonese as the first language of Malaysian students of Chinese origin to learn Japanese vocabulary. The use of dialects or regional varieties as learners' first languages in the teaching of Japanese will enable many of such learners to gain better understanding of the value of their first language. Such enlightenment would encourage language learners to compare features of their first and the target language with the potential to accelerate their learning. For future studies, it would be possible to utilize similarities between pronunciations of Chinese characters in Japanese and a Chinese dialect other than Cantonese, for example, the Hokkien dialect. A limitation of this study was that it was difficult to find Malaysian students who only spoke Mandarin. Therefore, a future experiment, which includes both Cantonese-Mandarin bilinguals and Mandarin monolinguals, may more objectively highlight the benefit of the use of Cantonese for teaching pronunciations of Japanese *Kanji*.

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Factors Influencing Motivation Formation for Learning English in Japan

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Abstract: This literature review discusses how Japanese-speaking English learners develop the motivation to continue learning English. More specifically, as suggested in Toyoshima (2007), the form of these students' motivation can be influenced by their early learning experiences. Thus, this paper suggests that learners' motivation should be formed in the early stage of learning and is influenced by different factors; this can be seen in the "Extended Model of Language Learning Motivation" (Heinzmann 2013). This model consists of five elements: ethnolinguistic vitality, self-concept, language attitudes, language learning beliefs, and anxiety about language learning. The main argument is that these elements influence motivation formation in the process of learning English in Japan. Finally, the discussion will also suggest the practice of primary English education at Japanese elementary schools.

1. Introduction

This paper develops a literature review on factors forming language learners' motivation in the Japanese English educational context. Japanese economy and society has become increasingly globalized for the past two decades and it seems that Japanese learners of English, especially high school students, understand English's usefulness and versatility for international communication, academic research, or business. In addition, we can instantly obtain the newest audio and visual data through the English-based websites of broadcasting corporations, newspapers, etc. English has therefore become a part of these Japanese learners' lives; however, Japanese formal education

has not adapted to this change, parents send their children to private English schools or cram schools so they can get a "head-start' on their language education. This means that there are different starting points of learning English and the process of learning afterword, even though they obligatorily start to learn at the fifth-grade of elementary school. These different starting points and learning processes possibly affect the choice and use of language learning strategies, attitudes, and beliefs about learning English (Toyoshima, 2007). This indicates that the motivation to learn English should also be different depending on its starting point and its later stages.

In order to establish a theoretical background for further research, this paper introduces the "Extended model of language learning motivation" as a possible adoptable framework for research on the form of motivation among Japanese learners, developed for Heinzmann's (2013) research on young learners' motivation in Switzerland. The model consists of five elements that affect other elements and the construction of learners' motivation: ethnolinguistic vitality, self-concept, language attitudes, beliefs, and anxiety about language learning. The hypothesis is that the form of language learning motivation in Japanese educational system would be influenced by all of the elements generated from learners' early pedagogical experiences. Therefore, this paper will discuss each element, contrasting it with the Japanese educational context. Finally, it will suggest primary English education practices that would positively influence motivation construction in the later stages.

2.   Ethnolinguistic Vitality among Japanese Learners of English

Heinzmann (2013) describes ethnolinguistic vitality as including three aspects: namely, status, demography, and institutional support. She further explained that "the ethnolinguistic vitality of a language (group) increases with the status of the language and its speakers, the number and importance of the functions the language serves, its spread, the number of speakers and the institutional support", which is based on Clément's (1980) Social Context Model in Figure 1 (as cited by Heinzmann, 2013, p. 20-22). In the primary motivational process where learners initially encounter their second language (L2), learners assess the respective ethnolinguistic vitality of their first language (L1) and L2 group. If both statuses do not differ broadly, the L2 group's ethnolinguistic vitality can become high, as would integrative

tendency toward the L2 and its culture; this may lead to learners' positive attitude to the language. However, if the L2's ethnolinguistic vitality is much higher than the L1's, learners may fear assimilation into the L2, thus leading to their avoidance and negative attitudes toward the target language. According to Clément (1980), monolingual or monocultural settings can explain the antagonism between the integration and the fear of assimilation. Multicultural settings, on the other hand, enable L2 learners to move on to the secondary motivational process, where the learners' self-confidence emerged from frequency and quality of contact with L2 group members motivates them to develop their L2 communicative competence. Furthermore, Clément (1980) argues that if the learners feel dominant in their L2 culture under multicultural settings during the secondary motivational process, integration should progress with higher ethnolinguistic vitality. If learners feel non-dominant, they may be assimilated by the L2 with lower ethnolinguistic vitality.

Considering the Japanese social and educational situation, how Japanese learners initially encounter another language differs from their exposure to their L1. Many Japanese learners are formally introduced to English in the classroom, though they may have already been exposed to the L2. In contemporary Japanese society, most Japanese learners are well-immersed in their L1 culture and do not fear assimilation into the L2 speaking group (Seargeant, 2009). In order to become more familiarized with the target language and culture, Japanese learners have to attend English classes, as they have very limited opportunities to engage with the target language outside of the EFL context. For the learners, their teacher's language becomes their learning materials, and the teacher's culture represents the L2 culture (Seargeant, 2009). If a native English speaker (NSE) uses only the L2 in class, learners should be able to easily and directly experience the L2 culture; however, when Japanese English teacher (JTE) only use English in the classroom, they demonstrate their integration into the English culture which will affect their learners to do the same (Toyoshima, 2007). As previous studies have shown (e.g., Kramsch, 1998), language is strongly connected to its culture. This would thus encourage students to integrate into the culture through integrative motivation.

In the early stages of English learning in Japan, Japanese learners are usually taught by the following four types of English language
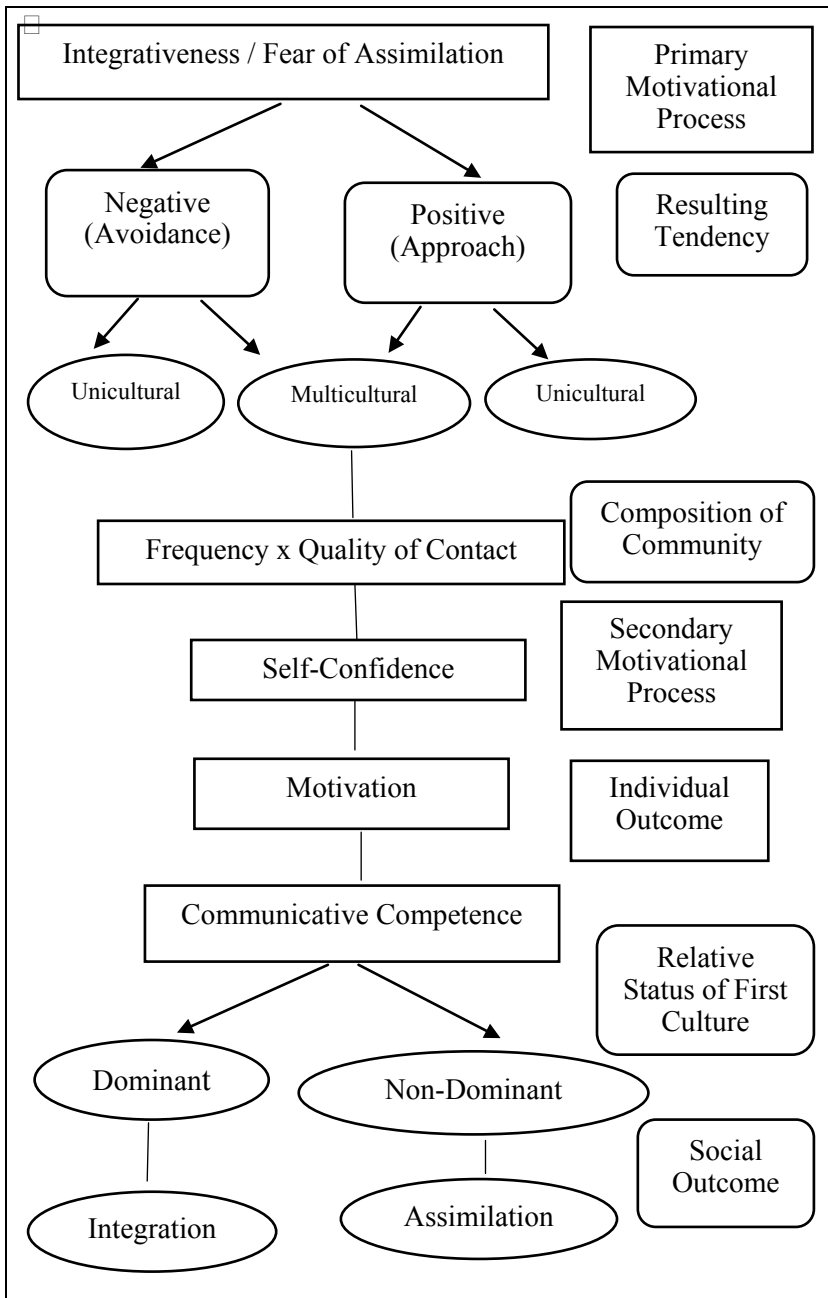
Figure 1: Clément's (1980) Social Context Model (Figure created by Heinzmann, 2013, p. 21)

teachers: NSEs who only use English in the classroom; JTEs showing high integration into L2 culture who only use English in the classroom (JTE1); JTEs showing high integration into L2 culture who uses English more than Japanese in the classroom (English > Japanese) (JTE2); and JTEs with lower integration into L2 culture who uses English less than Japanese in the classroom (English < Japanese) (JTE3) (Toyoshima, 2007). At this stage, many Japanese learners can enjoy multiculturalism only through television, movies, or the Internet outside the classroom, but they may experience it from teachers who have crossed cultures, like the NSE mentioned above. Even primary school pupils can identify that NSEs living in Japan possess plural cultures. Many JTE1s and JTE2s may have some experience living/studying abroad, so it is also possible that they can demonstrate multiculturalism. However, this would depend on how much L2 is produced in class; that is, the more English is produced in the classroom, the easier learners can connect with the target language and its culture, as mentioned above. Thus, of all of the JTE types, JTE1s are best poised to demonstrate their multiculturalism. It is also possible, however, that the culture NSE's evince appear more authentic than that of JTEs; an NSE could therefore affect the learners more than an JTE in this sense. In any case, the more English is present in the classroom, the more learners can integrate into the L2 culture, thereby promoting higher ethnolinguistic vitality. Unfortunately, it is difficult for many Japanese learners at the early stages are to learn in these ideal situations. This could explain why learners lack self-confidence when using English; according to Clément's (1980) Social Context Model, the only exceptions to this are those who sought learning opportunities outside the classroom. Furthermore, for the past 20 years, the Japanese Ministry of Education (MEXT) has been placing assistant language teachers (ALTs), who are mostly NSEs, in primary and secondary schools in an attempt to introduce "authentic" English to Japanese students, as most English teachers at formal schools are still JTE3s. It is possible that students should only be observing "a living artifact belonging to a foreign culture" (Seargeant, 2009, p. 56), since schools in a city or town 'share' a single ALT and thus the ALT cannot stay extensively at one school. Seargeant (2009) criticizes that NSEs including ALTs are often treated as "specimens of that foreign culture" and are seen as "instructors of specialized knowledge overshadowed by their status as foreign nationals," so that "it is the emblematic presence of a foreign culture in the classroom that is the defining factor in their appointment

in schools" (p. 56). This situation is present in many Japanese primary and secondary schools and Seargeant claims that such educational systems with only JTE3s encourage students to merely 'observe' the language rather than to use English as a communicative tool. This argument indicates that for those only receiving formal instruction in English through the public school systems, it is almost impossible for these students to integrate into English speakers' cultures; the language and culture instead exist far from them or is seen as just a school subject (Toyoshima, 2007). This situation fails to satisfy the factors of increasing ethnolinguistic vitality; as Clément (1980) states, "the status of the language and its speakers, the number and the importance of the functions the language serves, its spread, the number of speakers and the institutional support" (cited by Heinzmann, 2013, p. 20-22). As a result, these students' ethnolinguistic vitality of English fails to increase, which in turn affect their motivation type and language attitudes (See Section 4). Figure 2 shows the first extended phase of language learning motivation.
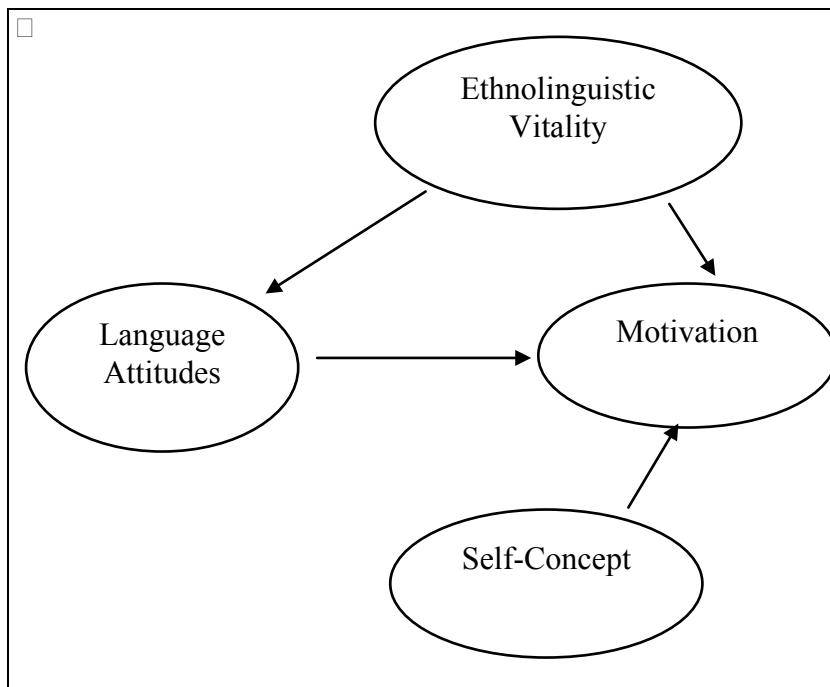

  Figure 2: Extended Model of Language Learning Motivation 1 (Heinzmann, 2013, p. 24)

3.   Learner's Self-Concept in the Japanese Educational Context

The development of language learning compares to the ontogenesis of human leaning itself paralleled to the development of L1, and this development refers to the child's processes for making meaning (Halliday, 1993). This L1 development is also the process of identity construction (Ushioda, 2013) since language is closely linked to individuals' identity (e.g. Kramsch, 2009; Norton, 2000). In many EFL contexts, there are few opportunities to communicate in "authentic English" outside the classroom (See Section 2). This condition suggests that as they are not exposed to other languages for some time, the L1 would be strongly dominant in learners. As a result, learners' L1 identity is solidly constructed with little input from English language and culture. Thus, it is crucial when and how English language should be introduced in the process in order to discuss the construction of L2 identity among Japanese learners. This situation can be described with the metaphor of building a house. Once the construction of 'the identity house' is completed with 'an L1 window', learners would have to spend more time to add a window of another language than those who could put both L1 and L2 windows at almost the same time. For immigrants learning an L2, they would need to reconstruct the L1 identity house regardless of whether their ethnolinguistic vitality is high; that is, they would possibly lose their own identity once and rebuild a house of L2 identity (Pavlenko & Lantolf, 2000). However, this is rare for L1 Japanese English learners. With this in mind, the question is therefore how Japanese learners construct their house of identity with an English window or how they select the construction procedure to build their ideal house (i.e., self-concept). Thus, to resolve this question, Ryan and Deci's (2000) Self-Determination Theory (SDT) and Dörnyei's (2009) L2 Motivational Self System are used.

It is more common for young Japanese children to begin learning English individually, although this depends on their parents' intentions before students obligatorily begin study of the language at the fifth grade in elementary school. Based on research from a Japanese learning materials company, English conversation has been one of the most popular afterschool lessons[1]. Toyoshima (2007)

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[1] Cited from a report presented by the Benesse Cooperation (http://berd.benes se.jp/berd/center/open/report/kyoikuhi/webreport/report05_05.html)

discusses that English learning experiences is different from students who acquire the L2 at the obligatory age because teachers need to consider appropriate teaching method and materials for children's ages (i.e., their social and cognitive development). Teachers for children under the age of six can promote learning through playing, such as playing games, singing, imitating, and adopting Total Physical Response. The informants who started to learn English at this age said that they were unaware of any language learning but instead remembered the enjoyment and fun associated with learning English. This experience can be interpreted as intrinsic motivation, which is described as:

> Developmentalists acknowledge that from the time of birth, children, in their healthiest states, are active, inquisitive, curious, and playful, even in the absence of specific reward (e.g., Harter, 1978). The construct of intrinsic motivation describes this natural inclination toward assimilation, mastery, spontaneous interest, and exploration that is so essential to cognitive and social development and that represents a principal source of enjoyment and vitality throughout life (Cscikszentmihalyi & Rathunde, 1993; Ryan, 1995, adopted by Ryan & Deci, 2000. p. 70).

This suggests that young learners should more easily construct intrinsic motivation than do their older ones, as long as supportive learning conditions are provided (Ryan & Deci, 2000).

In Japan, English language education has obligatorily started at the fifth-grade since 2011[2] The National guideline shows that classroom practices should mainly focus on introducing English as a communicative tool and let students become more familiarized with the language. Pupils at the grade are in an early phase of adolescence. Some learners may hesitate to perform in front of their peers, or want to do more cognitively demanding tasks, but most are aware of the difference between English and their L1 and understand why they are learning the language (Yoshida & Tajika, 2015). Their greater cognitive and social development subsequently places more

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[2] English is not considered an academic subject on par with math or history, but regular English activities at least once a week, letting pupils become familiar with the language and enhancing positive attitudes toward communication in English.

importance on teachers and peer evaluations. If pupils can feel acceptance from and relatedness with such significant others as teachers and peers, external factors in the classroom will not hinder students' learning motivation. In addition, parents of adolescents, especially in urban and suburban areas, are urged to prepare their children for junior high school. These parents make their children study English at cram schools to go ahead of lessons at junior high school. The children will follow their parents' wishes in order to fulfill their expectations, even though this learning behavior is not autonomous (Toyoshima, 2007). This indicates that competence and autonomy are also key factors for enhancing intrinsic motivation at the later stage (Ryan and Deci, 2000). They state that if positive feedback from teacher, peers, and parents contribute to feelings of competence, students' intrinsic motivation would be enhanced; however, they also claims that a sense of autonomy derived from self-determined behaviors is vital for promoting intrinsic motivation (Ryan & Deci, 2000). Even if learners feel somewhat competent in acquiring their target language, they are unable to continue learning the language intrinsically without feeling a sense of self-achievement. Using Williams et al. (2001), Heinzmann (2013) claims that there are three dimensions of an individual's interpretations of learners' achievements: "whether they see the main causes of their successes and failures as stemming from themselves or others (locus)"; "whether they see the causes as a fixed attribute or open to change (stability); and "whether they view possible changes as lying within their control or that of others (controllability)" (as cited by Heinzmann, 2013, p. 33). Ryan and Deci (2000) also discuss that autonomy-supportive teachers and parents are better at promoting intrinsic motivation than controlling ones. They suggested that pupils would feel secure and establish rapport with teachers or parents, which is one of the decisive factors that enhances intrinsic motivation. Thus, in Japanese social and educational context, language learning motivation among early adolescents depends on whether the adults around them can enhance the feeling of competence achieved through autonomous learning.

It is possible that obligatorily learning in formal institution make it difficult for learners to learn autonomously because they are forced to learn at school regularly regardless of their desires or intentions. Children who forced to learn the L2 by their parents in private English schools are also reluctant to learn English and are merely trying to meet their parents' expectations or to obtain some rewards. Learners

in such situations are extrinsically motivated to learn English. While it is possible for private English school students to abandon their L2 learning, students in obligatory education are made to study English at least for three years; however most of them continue to study English for another three years, since 98.4 % of junior high school graduates go to senior high school in Japan[3]. This means that curricular-based learning at school only lead to extrinsic motivation even if conditions for enhancing intrinsic motivation are satisfied. Ryan and Deci (2000) do not suggest that extrinsic motivation is less preferable for learners; rather, they claim that it depends on how extrinsic motivation is integrated with learners' intrinsic demands. They showed the SDT model and the continuum between amotivation (lack of intention to learning) and intrinsic motivation; that is, there are four phases of regulatory styles depending on perceived locus of causality, as shown in Figure 3. For external or introjected regulation, learners acquire English with almost negative reasons or regulation due to self-esteem or to protect their pride. Ryan and Deci (2000) argue that their learning behaviors are driven by externally perceived locus of causality and rather than from within. Contrastingly, for identified or integrated regulation, learning behaviors reflect learner's personal values and importance or are regulated by fully assimilated their self (Ryan & Deci, 2000). Particularly, extrinsically motivated learning with integrated regulation would include features similar to intrinsic motivation. However, Ryan and Deci (2000) claim that these learners continue to exhibit extrinsic driven behaviors because they expect certain outcomes from their behaviors rather than learning for their personal enjoyment or preference. In summary, three aspects can enhance intrinsic motivation for adolescents and are key factors in facilitating integration of extrinsic motivation to their self: close relatedness with significant others (e.g., teacher, parents, and peers); competence through learning behaviors; and autonomy with self-regulation.

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[3] Cited from the data shown by Statistics Japan (http://www.stat.go.jp/data/ni hon/22.htm)
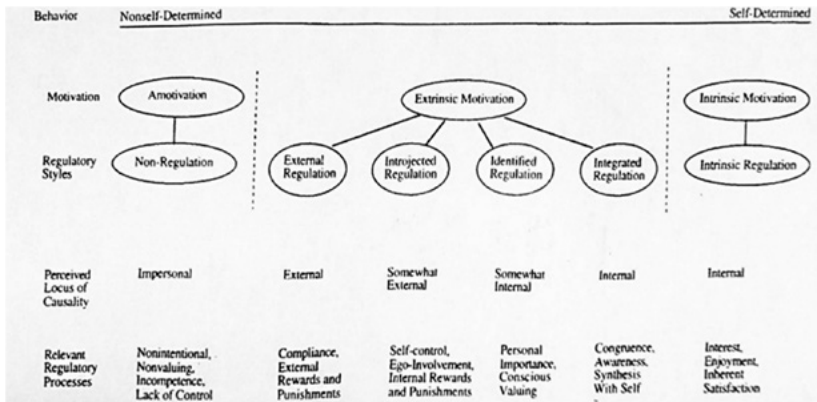
Figure 3: Self-Determination Theory (Ryan & Deci, 2000, p. 72)

Ryan and Deci (2000) argue that the continuum in Figure 3 is not a developmental one where learners progress in the learning process with certain regulation; rather, learners can internalize new behavioral regulations at any phase of the continuum depending on experiences as well as present social and situational factors. Considering the Japanese educational context, learners' experiences and present factors should occur mainly in the EFL classroom, where English language usage is generated by teachers, textbooks, or other materials, and then by learners and their peers. If teacher is an ideal English learner and user due to successful learning, enable his/her students to learn enjoyably and communicatively, and possesses both L1 and L2 cultures, the teacher would appear to be learners' ideal and cause students to want to be like the teacher in the future (See Section 2). Even if learners are too young to be aware of their ideal self, they are still aware of the role of language plays at the later learning stages (i.e., a tool for communication) and will likely maintain their learning condition, which eventually becomes their ideal learning condition (Toyoshima, 2007). Toyoshima (2007) found that informants who had had such learning experiences had been learning English intrinsically and would try to maintain the learning method they initially experienced. When they were in junior and senior high school, they had have external factors to learning English, such as formal learning with a large class, the result of the course, examinations, and uncommunicative English teacher and teaching method. This situation is an uncontrollable locus of causality, so that they had tried to find alternative places to learn English communicatively "because of the

desire to reduce the discrepancy between our actual and ideal selves." (Dörnyei, 2009, p. 29). Dörnyei (2009) defines ideal L2 self in his L2 Motivational Self System as "the representation of the attributes that one would ideally like to possess" and as the component that includes "traditional integrative and internalized instrumental motives" (Dörnyei, 2009, p. 13, p. 29). As a result, the way learners seek out alternative learning environments satisfies their ideal L2 self and is driven by a sense of duty; that is, the ideal L2 self would turn into the ought-to L2 self. According to Dörnyei (2009), the ought-to L2 self means "representation of attributes that one believes one ought to possess" "to meet expectations and to avoid possible negative outcomes" (Dörnyei, 2009, p. 13, p. 29). Typical discussion about the ought-to L2 self connects more with extrinsic and instrumental motivation, but SDT's integrative extrinsic motivation is formed by both social and personal expectations. Japanese learners who believe English as a communicative tool (e.g., my informants) tend to find opportunities to use English outside the classroom because they want to "avoid possible negative outcomes" without their actions as well as "ideally like to possess" (Dörnyei, 2009, p. 13, p. 29); it is thus possible that the border between ideal L2 self and ought-to L2 self is rather vague for some learners. Such strong belief might cause Japanese learners to struggle with their intention to satisfy both the ideal and ought-to L2 self (Toyoshima, 2007). Thus, learner beliefs about language and learning could lead learners to their own self and form self-concept, which also forms their motivation. This is shown in Figure 4 (also see Section 5).

It is possible that Japanese learners, especially those who learn English before the obligatory age, tend to form the ideal and ought-to L2 self in the process of forming their own identity with the L1 and L2 self; it should already be integrated into their identity easily, considering the students' cognitive and social development. Those who started learning English as a part of their obligatory education are more influenced by the typical Japanese external learning factors: formal learning with a large class, the result of the course, examinations, and uncommunicative English teacher and teaching method. Toyoshima (2007) found that informants who started acquiring the L2 in junior high school were extrinsically motivated to learn English to survive at school and to take their entrance exams; thus, little autonomy is seen. If Ryan and Deci's (2000) discussion is true, surviving at school or taking exams may have been these
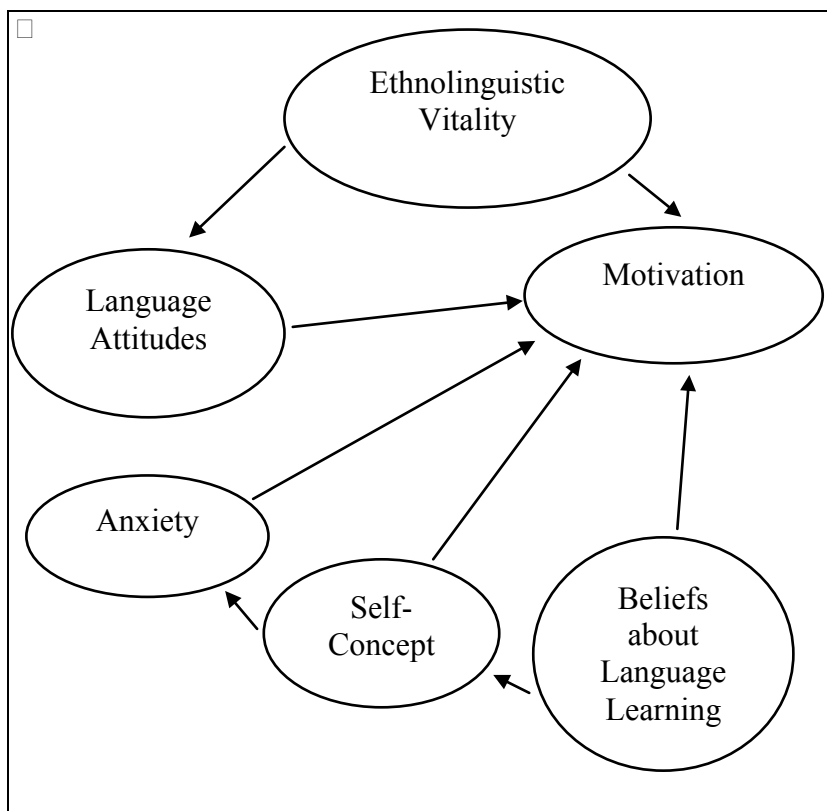
Figure 4: Extended Model of Language Learning Motivation 2 (Heinzmann, 2013, p. 31)

students' ideal L2 self at that time and they were able to satisfy the three aspects for integrating extrinsic motivation into their self: relatedness to significant others at school and at home; competence enough to show their linguistic knowledge and literally skills; and autonomy to fulfill the two aspects. Hayashi (2013) defines these motivations as one of dual goals among Japanese learners: the immediate goal related to their learning situation (academic dimension), which coincides with the influence of L2 learning experiences (Dörnyei, 2009). Conteh and Toyoshima (2005) introduced a Japanese learner who had regretted their attitudes and should have learned English for communication during high school, although it would surely be uncontrollable attribution. He was a university student when his social and cultural situation required that he develop communicative language skills and knowledge to get a

better job after graduation, which can be regarded as the long-term goal of Japanese learners' dual goals (Hayashi, 2013). This situation might also have led to extrinsic motivation (Ryan & Deci, 2000), which would discourage learners to continue learning when their external regulatory processes to learn are eliminated (Gardener & MacIntyre, 1991). Ryan (2009) found that Japanese university students in his research seemed to be satisfied if they obtained a better job and they would not learn English after graduation. If the extrinsic motivation to learn English for communication become a regulatory processes of their L2 self, their learning would continue in order to achieve their integrated extrinsic goal (e.g., dual goals) (Ryan & Deci, 2000). Thus, whether learners continue learning will depend on how intrinsic motivation would emerge and become enhanced in the process of learning and how external influences that would form extrinsic motivation would be integrated into learners' internal demands or ideal. This would significantly relate to learners' L2 self-concept they want in the present and the future.

4.   Language Attitudes and Stereotypes

The Extended Model of Language Learning Motivation shows that language attitudes should be influenced by English-known self-concept and could determine how to develop learning that fulfills the ideal and ought-to self (Ryan & Deci, 2000; Dörnyei, 2009), as shown in Figure 5. Thus, it is necessary to discuss how language attitudes are constructed and what kind of attitudes Japanese learners should possess in their learning experiences.

All second/foreign language learners should have their own attitudes toward the language in the process of learning, developing their ethnolinguistic vitality (Heinzmann, 2013; see also Section 2). This means that learning experiences shape learners' attitudes (Wesely, 2012). The shape of learner attitudes is interrelated with stereotypes against English language and culture, which would be influenced by social and cultural situation, as shown in Figure 6 (Heinzmann, 2013). Typical stereotypes among many Japanese people is that English is a lingua franca to the point where English is their only notion of foreign language. They therefore usually believe that they could enhance their communicative abilities with English even in rural, non-English speaking areas. On the other hand, the "source" of English should be

derived from NSEs, especially who belong to Kachru's (1988) "the inner circle" (i.e., those from United States, United Kingdom, Canada,
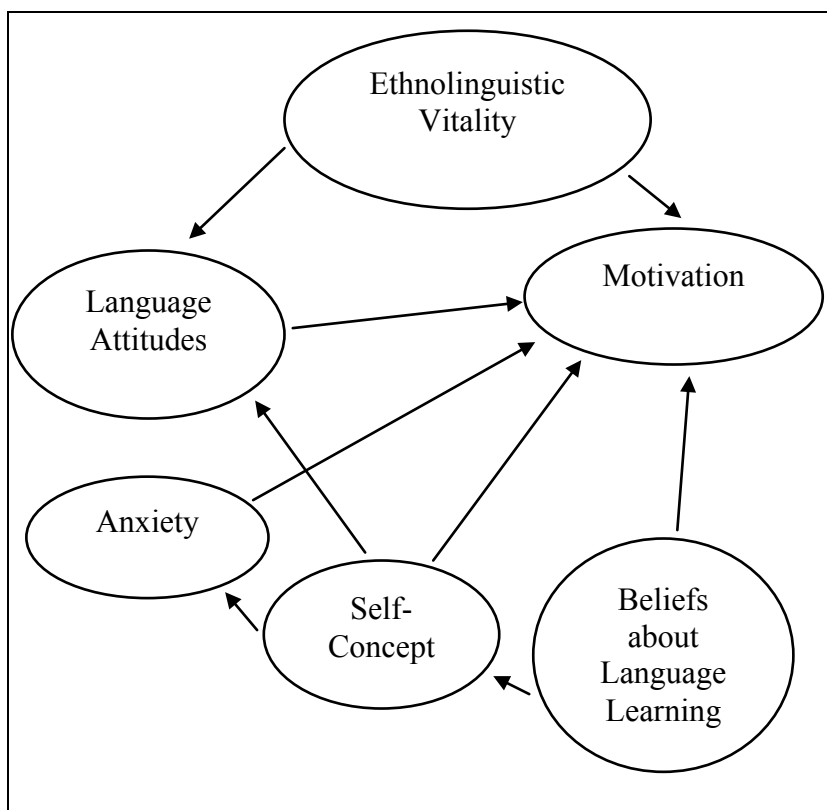
Figure 5: Extended Model of Language Learning Motivation 3 (Heinzmann, 2013, p. 38)

Australia, New Zealand, and Ireland), or who use English regarded as "golden standard" of native speakers[4]. That is why most private English school and even national or local governments try to find English teachers and ALTs from these countries; this also explains the insufficient number of ALTs and how schools in certain areas must "share" one teacher, as discussed in Section 2, although more ALTs in Tokyo or urban areas come from Singapore and India using English as L1 or from Philippine or Kenya using English as L2 and obtaining

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[4] David Graddol mentioned this statement at the educational seminar held by Institute of Education, the University of London, in 2005.

almost the same level of L2 proficiency as L1. Thus, it is highly possible that the first teacher should be from countries in the inner circle for Japanese learners, which could be a decisive factor for development of ethnolinguistic vitality (See Section 2) and lead to the formation of positive language attitudes. In addition, learners' perceptions of learning English, defined as "how students understand and make sense of themselves and their own learning," including learning situation such as "how students experience and understand
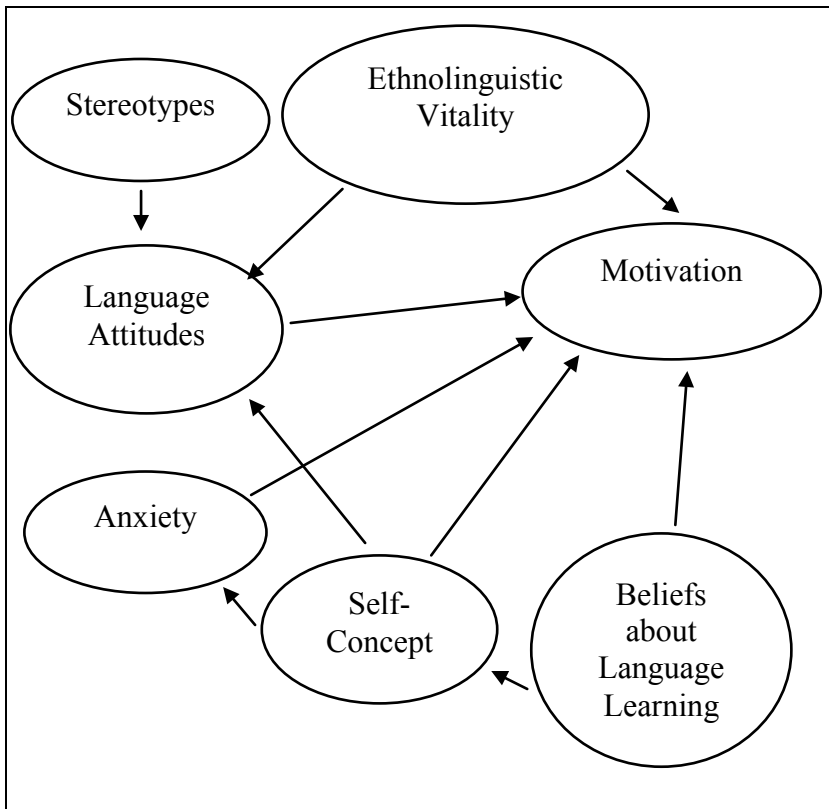

Figure 6: Extended Model of Language Learning Motivation 4 (Heinzmann, 2013, p. 57)

aspects of the classroom, like instructor behaviors" (Wesely, 2012, p. S100), would develop in accordance with the establishment of

learner's self-concept (See Section 3 and Figure 6). For example, if teachers are very cheerful and talkative in class, the learners might believe that they should be expected to behave as the teacher does in the class and it is possible for them to have both positive and negative attitudes toward learning English. If the experience affects learners positively and corrects their stereotype, different type of teachers might not be accepted under his/her assumption. If negatively, learning English itself would probably turn out to be an unenjoyable activity for them. Wesely (2012) claims that such learners' perceptions would construct their attitudes, which would be one of decisive factors of foreign language anxiety of receiving unsatisfying English lessons and the formation of their extrinsic or intrinsic motivation. Thus, language attitudes should be correlated to their stereotype of English language, speakers, and learning English generated from social and educational situations.   Therefore, the development of language attitudes would influence the form of motivation.

5. Learners' Beliefs and Anxiety about Learning English

The Extended model of language learning motivation show some cognitive and affective factors of shaping motivation (i.e. beliefs and anxiety about learning English), as well as social and educational ones (e.g., ethnolinguistic vitality and learner attitudes). According to the model and the discussion in the last section, learners' beliefs would influence the form of both motivation and self-concept, and anxiety would be influenced by learners' self-concept, which would lead to the effect on the form of motivation, as shown in Figure 6 (Heinzmann, 2013). However, both factors would be constructed by learners' experiences in the development of learning (Ellis, 1994; 2015; Heinzmann, 2013; Oxford, 1999; Wesely, 2012), so that the discussion in this section will develop by discussing what would determine Japanese learners' belief about their learning English and how anxiety about learning English would emerge through the construction of self-concept with L2.

Language learners form "mini theories" of L2 that consist of learner beliefs, which would be processed cognitively to activate the construction of self-concept (Ellis, 1994; 2015). Learners hold various kinds of beliefs about learning a target language in the classroom, such as use of the language (learning in a natural way), learning about

the language (grammar and vocabulary), and importance of personal factors (feeling that facilitate or inhibit learning, self-concept, and aptitude) (Wenden, 1986; 1987). In addition, learners may believe that they should have a particular aptitude to acquire a target language, another tends to use limited strategies to learn based on their beliefs, such as memorizing vocabulary and grammar, or others would like to learn to speak their target language fluently (Horwiz, 1987). Ellis (2015) claims that these beliefs can be classified "in terms of whether they reflect an experiential or analytic approach to learning" (p. 38). He discusses that the determination of learners beliefs would be derived from "past experience" of formal or informal learning a target language as well as personality and cognitive style (Ellis, 1994, p. 479). Wesely (2012) also claims that early experiences of learning a target language would be a key role to shape learner' beliefs as well as their perception and attitudes, along with the development of the form of self-concept derived from their identity in social and educational context of L2.

Moreover, learners' beliefs are shaped by learners' self-efficacy as language learners (e.g. Ellis, 2015; Jabbarifar, 2011; Mills, 2014; Wesely, 2012). Self-efficacy is defined as "people's judgments of their capability to recognize and execute course of actions required to attain designated types of performance" (Bandura, 1986, p. 397). Jabbarifar (2011) notes that learners' behavior is regulated "in terms of the expectations they develop about themselves, their environment, and the result of their actions" and self-efficacy is derived from learners' perception of capability to perform given tasks confidently as "mastery experiences" (pp. 118-9). These mastery experiences are the most influential source of efficacy information, so that learners' perceptions of capability based on successful performance repeatedly will enhance self-efficacy so much as to forget unsuccessful experiences (Bandura, 1997). Mills (2014) discusses the significant relationship between self-efficacy and foreign language learning, such as foreign language (FL hereafter) achievement, FL skill proficiency, FL strategy use, FL anxiety, and self-efficacy for regulation. Toyoshima (2007) also found that informants who had felt some success without any failure in the early stage of learning English had positive impressions of language learning and maintained the impression in the period of secondary school age where they studied as a subject with examination. This suggests that learning experiences, especially holding self-efficacy through the experiences in early stages

of learning, could be a decisive factor to form learners' beliefs, which would in turn affect the form of motivation.

Heinzmann (2013) asserts that learners' self-efficacy will be influenced by expectancy beliefs of future success affected by learners' attribution. She suggests that if learners' success is attributed to internal and controllable cause (e.g., typical or immediate effort), they will keep working toward their expectation to succeed in the future; if their success is attributed to internal but uncontrollable cause, such as ability or mood, these causes will lead to the both positive and negative effect on future expectancy. Considering Japanese educational situation at formal school, learners' success would be attributed to external controllable causes, such as teacher bias or unusual help from others, as well as external uncontrollable ones, such as task difficulty or luck (Heinzmann, 2013). These causes are generated by teachers' behavior and they can demotivate English learning where learners have no expectancy beliefs of future success (Kikuchi, 2013). Moreover, students in the Japanese context often do not have chances to choose their teacher but are taught by designated teacher. This indicates that students are dependent on whether they are lucky enough to be taught by a good and skillful teacher and if they have the self-efficacy to have expectancy beliefs. It is possible that such external causes are seen initially in the English learning process, which would lead to students' self-efficacy related to positive beliefs about learning English later on (Heinzmann, 2013).

Learner beliefs are significantly interrelated with language learning anxiety, which is an affective factor (Mills, 2014). For example, lower self-efficacy in the process of learning can cause learners to become anxious (Heinzmann, 2013; Jabbarifar, 2011; Mills, 2014). According to previous studies, painful learning experiences (e.g., unsuccessful performance in front of teachers and peers or failure in a course due poor proficiency) would result in anxiety toward learning and using the target language (Oxford, 1999). Typical language anxiety for Japanese English learners, especially university or adult learners, used to be communicating in English. This is due to learners' personality and the lack of experiences in secondary education (e.g., Hirai, 1998). On the other hand, many high school students worry about entrance examinations and course grades (e.g. Ushioda, 2013). However, it has been easier to enter university and senior high school recently due to the shrinking younger population, so now more students are more worried about how to realize their future expectations. More

specifically, their ideal self is now about how to obtain high scores in TOEIC or other English proficiency tests in order to find better jobs after graduation (Irie & Brewster, 2013). Some learners, especially English majors, might think that they must realize their ideal L2 self, which may cause anxiety toward failing to achieve their goal. Their ideal L2 self would turn out to be "ought-to L2 self" and they feel pressured by it (See Section 3). Irie and Brewster (2013) found that their English major informants learned English with intrinsic motivation integrated into extrinsic demand on their future self; they also tried to distinguish their anxiety by themselves in spite of being surrounded by extrinsically motivated peers. This future expectation evolved into their future self-guide and encouraged them to learn English to develop their own "L2 self". This suggests that intrinsically motivated learners can continue to learn English as it is an expected behavior generated by their self-concept (Irie & Brewster, 2013), thus enabling them to overcome their anxiety. Thus, anxiety not only influences motivation formation, as shown in Figure 6 (Heinzmann, 2013), but also affects the type of motivation.

6. Conclusion and Suggested Practices in Primary English Education in Japan

The discussion here claimed that the five elements of Extended Model of Language Learning Motivation would influence motivation formation in the Japanese educational context and that motivation should be developed at the early stages of English learning. This means to enhance students' motivation to use and learn English, the teachers, the administration, and the Japanese government will have to study how teaching practices in elementary schools should be developed as the starting point for English learning. The discussion in this paper suggested that teachers for learners who just began learning English would play a key role in the Japanese English education. If the first teacher is a NSE, he/she should be a representative of English culture and would affect the students' ethnolinguistic vitality and language attitudes. If the first teacher is a JSE, he/she should be a model user and learner of English, which can both positively and negatively affect students' self-concept later on. In order to introduce English as a Lingua Franca, non-native English speakers can still play an important role for students, though pronunciation differences need to be addressed. Regardless, the teacher is a good representative or model for the learners, as they would like to integrate the L2 language

and cultures into themselves and see the teachers as their ideal L2 self. In other words, it is possible that the first teacher can become learners' future guide for forming their language learning motivation. Thus, English teachers who teach beginning students must be aware of how they may influence their pupils' learning at the later stages.

It is also important for beginners to have experiences of success or mastery while learning English to enhance self-efficacy and reduce language-learning anxieties. These experiences will lead students to learn English intrinsically, thus encouraging them to continue their learning with personal achievement. I suggest that teachers introduce content- and task-based instruction and let their pupils feel the accomplishment of task completion learning a certain content in English. It may be easier to completing a task collaboratively with peer. Early adolescent students are already socially and cognitively developed and would like to express who they are and what they think in English in spite of their lacking English skills. Although the teachers may only use English, teachers should not force students to do the same; that is, teachers should instead allow students to understand that their priority is to learn the content and to accomplish their task in both English and Japanese. Pupils would therefore never feel failure in their learning even if English may be difficult for some learners. In addition, if the theme of the task has already been learnt in the other school subjects, such as social studies or science, pupils will be familiar with the theme and be able to understand the content in English as well. As Met (1998) claims, learning contents in English related to school subjects will make pupils feel learning and using English authentic and meaningful. In fact, some practices showed such positive results: the study at Kasahara Elementary School in Tajimi City, Gifu Prefecture (task-based instruction related to social studies or science)[5]; and Primary English Education Project at Tsuda College and some elementary schools in Tokyo (Yoshida & Tajika, 2015)[6]. The hypothesis proposed here is that these experiences will lead to how their language learning beliefs are formed. In other words, the aim of English learning should be to collaboratively learn the content by completing a set task, so that the language is seen as a

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[5] I observed the practice in 2012.
[6] I was a member of the project and participated in developing content- and task-based instruction in elementary schools in Shinjuku Ward, Shibuya Ward, and Kodaira City in Tokyo, publishing the book as a coauthor.

learning and communicative tool. This would also include students' L2 self-concept and how their motivation is formed in later English learning stages, as demonstrated by the Extended Model of Language Learning Motivation (Heinzmann, 2013).

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How to Teach the Japanese Pitch Pattern Visually

WATANABE Seiji

Abstract: Pitch pattern is one of the prosodic characteristics of language. Pitch pattern in many languages affects various linguistic aspects, such as word meaning, sentence structure and prominence. Consequently, teaching good pitch pattern in a second language promotes development of good communication skills in the learner's second language. In this paper, I will introduce and evaluate three pitch pattern notation systems in Japanese which transcribe the Japanese pitch pattern not only at the word level, but also at the sentence level.

1. The Purpose of this paper

The Purposes of this paper are to introduce a pitch notation system used by the author to teach Japanese pitch patterns, and to discuss its effectiveness compared with other systems. The system introduced in this paper is a combination of the one developed by Nakagawa et.al (2009), and the one introduced by Watanabe (2011). I will compare the new system with the one by Nakagawa et.al (2009), as well as *Suzuki-kun* in the Online Japanese Accent Dictionary (OJAD), which uses speech synthesis technology. I would like to note that although I will assess the effectiveness of the systems by Nakagawa et.al (2009) and OJAD, it is not my intension to dismiss them. Rather, by discussing the systems critically, I would like to contribute to the development of a more effective system that can help learners of Japanese. I owe tremendous gratitude to Nakagawa et.al (2009), who influenced the way I teaching pronunciation. Also, I am grateful to Dr. Nobuaki Minematsu, who is the main developer of OJAD, for generously incorporating the pitch notation system introduced by Watanabe (2011) into Suzuki-kun.

2.   Why teach Pitch Pattern?

It is important for the readers to know that the main purpose of teaching pitch pattern is to enable learners of Japanese to achieve clear communication with little or no misunderstanding. It is not to make learners sound like a native speaker. Previous studies show that pitch pattern plays various roles in communication. In the case of Japanese, a pitch-accent language, it is well-known that word recognition is affected by whether there is a sudden pitch descent in a word, and if there is one, where the descent starts in the word. Another significant function of pitch pattern in Japanese is that it indicates word boundaries and phrase boundaries. As observed in English, a steep pitch rise at the end of a sentence in Japanese signifies that the sentence is a question sentence. Thus Japanese pitch pattern provides vital acoustic cues regarding the structures of the language, namely semantics and syntax. It is thus important for learners of Japanese to understand the functions of pitch pattern described above.

In some fields of second language teaching, teaching pitch pattern, such as intonation, has been strongly discouraged. For example, although Jenkins (2000) states that nuclear stress placement is especially important in English, she repeatedly claims that intonation is unteachable because it cannot be generalized and therefore it is waste of time to teach it. She also asserts that teaching intonation merely contributes to making learners sound like native speakers, but does not enhance intelligibility in interactions among learners (ibid.). Jenkins's claims are inconsistent. In English, stressed syllables are always high in pitch, therefore, pitch is also important if, as she claims, nuclear stress placement is important. Also, English does have a generalized pitch pattern called catathesis (Pierrehumbert and Beckman 1988), which, along with nuclear stress placement, affects intelligibility. I agree with Jenkins that there are many intonation patterns that do not improve communication. Nonetheless, at the same time, some pitch patterns are crucial in interactions. For this reason, not teaching intonation should not be justified.

3.   What is "Pitch Pattern"?

In this paper I define pitch pattern as a transition of vocal pitch within a word, a phrase, or a sentence. Japanese is traditionally called a pitch-

accent [language?]. Transition of voice pitch within a word is referred to as "accent," and transition of voice pitch within a phrase or a sentence is called "intonation." Nevertheless I address both of them as pitch pattern in order to avoid confusion.

Every language uses pitch pattern. For example, in many languages, a question sentence has a pitch rise at the end of the sentence. Also, in both English and Japanese, an emphasized word in a sentence is often pronounced higher than usual in pitch. But the way pitch pattern is used may also differ from language to language as described as follows.

4.   Pitch Pattern and Lexicon

In tone languages, such as Standard Chinese, a tone (pitch pattern in a word or a syllable) can be used to differentiate word meaning (Lin 2007). On the other hand, Japanese is called a pitch-accent language. Unlike stress accent in English, the pitch accent in a Japanese word is marked by a relatively steep descending in pitch (Vance 2008). Even English, a stress-accent language, is not immune to lexical pitch patterns. For example, pitch pattern in English is associated with lexical stress (lexically determined enhancement in loudness and duration), whereas Japanese does not have lexical stress (Beckman and Pierrehumbert 1986).

5.   Pitch pattern and Prosodic Domains (Phrases)

Although phoneticians and phonologists generally agree that pitch tends to decrease over the course of an utterance (Pierrehumbert and Beckman 1988:57), the basic pitch contour varies in shape depending on the language when it is visualized by speech analysis computer program. In the case of English, a pitch rises at the stressed syllable of a noun and decreases syllable by syllable until the next content word. Consequently, a pitch contour in a sentence or a phrase in English may look like a staircase (Cook 2012). By contrast, Japanese pitch contour rises steeply at the beginning of a phrase and gradually descend toward the end of the phrase, creating a pitch contour that looks similar to the Japanese character " へ " /he/ (Nakagawa et.al 2009). In the following sections, I will explain the basic structure and components of Japanese pitch pattern, as well as their semantic and syntactic functions.

6.   The Structure of Japanese Pitch Pattern

Japanese phrasal pitch pattern mainly consists of the phrase initial pitch lowering, the default pitch pattern and the lexical pitch drop. The phrase initial pitch lowering may not be observed, depending on the environment, and many lexical items in Japanese do not involve the lexical pitch drop. By contrast, the default pitch pattern is always present in a phrase. The pitch peak of the first lexical item in a phrase is higher than the one in the following lexical item. This is called downstep (Nakagawa et.al 2009; Pierrehumbert and Beckman 1988), or catathesis (Pierrehumbert and Beckman ibid.).

On top of the three main components of Japanese pitch pattern, sentence final pitch movement can express various meanings and emotions such as, question, negation, speculation, exclamation, invitation, and sympathy (Ayusawa 1990).

6.1 The default pitch pattern

Japanese pitch contour looks similar to the Japanese character "〜" /he/, with a steep rise at the beginning of a phrase followed by a gradual descent toward the end of the phrase (Nakagawa et.al 2009). It is important that the gradual descent should not be confused with a pitch accent, which is accompanied with a steep descending in pitch.

6.2 Phrase Initial Pitch Lowering

The pitch of the first mora of a phrase is lower than the default pitch pattern, except for the following cases: the phrase initial pitch lowering does not occur when the second mora of the phrase has a lexical pitch drop (Backley and Nasukawa 2013), or when the first syllable is long, that is to say, the when the syllable has two moras (Pierrehumbert and Beckman 1988). The phrase initial lowering indicates a syntactic phrase boundary or emphasis on the following word and it specifies the location of prosodic domains (Backley and Nasukawa ibid.). Thus, the phrase initial lowering affects the meaning of a sentence syntactically as well as semantically.

6.3 Lexical Pitch Pattern (Pitch Accent)

In terms of pitch pattern, Japanese lexical items can traditionally be divided into two categories: items with a steep fall in pitch (usually called accented) and items without such fall (usually called unaccented) (Pierrehumbert and Beckman 1988:7). Whether there is such a fall exist or not, or the location of the inception of such a fall is lexically indicated; thus, learners must learn it word by word (Tsujimura 1996). The mora that precedes a steep fall in pitch is called "accent" or "accent kernel".

6.4 Downstep (Catathesis)

Like many other languages, pitch in Japanese tends to descend over the course of an utterance (Pierrehumbert and Beckman 1988:57). If a phrase contains more than one lexical item that have a lexical pitch drop, the sequence of a default pitch pattern and a lexical pitch drop will be repeated with a gradual pitch descending. Consequently, the pitch peak of the first lexical item in a phrase is higher than the one of the following lexical item. Downstep, along with phrase initial pitch lowering, contributes to determine phrase boundaries or phrase domains.

7.   Visualizing Pitch Pattern

By using speech analysis software, such as Praat (http://www.fon.hum. uva.nl/praat/), pitch pattern, or the transition of fundamental frequency, can be easily transformed into a pitch contour—usually a curved line, which visually indicates the transition of rise and fall of the voice pitch. Although digitally extracted pitch contours accurately transcribe the pitch pattern, they likely contain unnecessary information, such as subtle pitch movements that have nothing to do with phrase initial pitch lowering or pitch accent. Such information distracts learners from paying attention to more significant pitch movements. In order to avoid such situation, pitch contours must be stylized or simplified and presented with texts. It would be also helpful to leaners if phrase initial pitch lowerings or pitch accents are denoted in the text. In the following sections, I will introduce stylized materials for teaching Japanese pitch pattern.
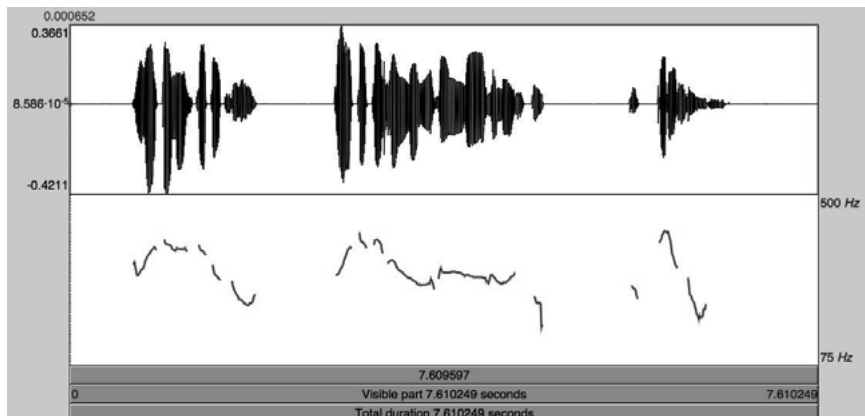
Figure 1. Analyzed using Praat. Audio data taken from Nakagawa et.al (2009)

7.1 Nakagawa et.al 2009

The visual material developed by Nakagawa et.al (2009) is composed of slashes (/) that indicate phrase boundaries, accent marks that indicate lexical pitch accent, and stylized pitch contours that indicate overall pitch pattern. By using these components, this system successfully indicate the characteristics of Japanese pitch pattern discussed above.

inaka no hitotachi wa /gaikokujin ga nihongo o hanasuto /bikkuri shimasu.//

People in the countryside are surprised when a foreigner speaks Japanese.

Figure 2. An example of the visual material developed by Nakagawa et.al (2009:105)

One of the characteristics of this system is the lack of phrase initial pitch lowering that should happen at the beginning of the first phrase (いなかの人たちは inaka no hitotachi wa) and the third phrase (びっくりします bikkuri shimasu). (The second phrase is immune

to phrase initial pitch lowering because it starts with a syllable that contains two moras.)

7.2 The New System

The visual material proposed in this article is also composed of three parts, slashes (/) that indicate phrase boundaries, underlines that indicate pitch descending, and pitch contours that indicate overall pitch pattern. The structure of the visual material is very similar to the one developed and used by Nakagawa et.al (2009). The noticeable difference between the tw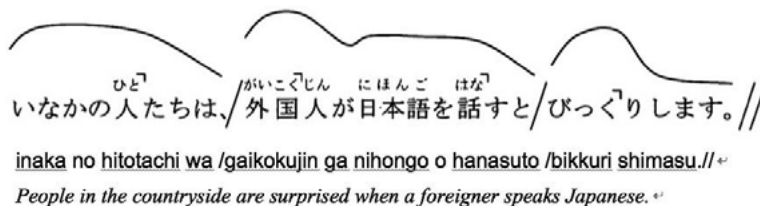o is that current visual material uses underlines instead of the traditional accent mark. As stated above, the system by Nakagawa et.al (2009) does not indicate phrase Initial pitch lowering neither in stylized pitch contour nor in the text. Another major difference between the two is that Nakagawa et.al (2009) interpret a slash not only as a phrase boundary, which function as a pitch contour reset point, but also as a pause, while current system defines a slash exclusively as a phrase boundary. (All pauses involve pitch reset. However, not all pitch reset points require a pause.)

/いなかの人たちは/、外国人が日本語を話すと/ びっくりします/。

inaka no hitotachi wa /gaikokujin ga nihongo o hanasuto /bikkuri shimasu.//

People in the countryside are surprised when a foreigner speaks Japanese.
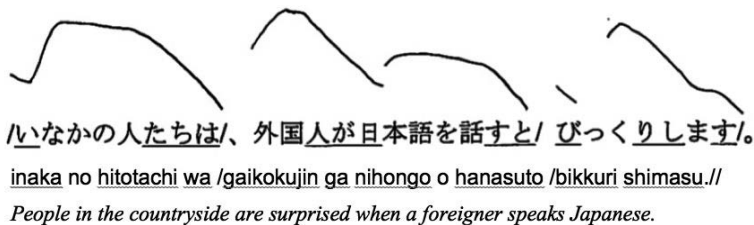
Figure 3. The example of the new system

7.3 Prosody Tutor "Suzuki-kun" in
the Online Japanese Accent Dictionary (OJAD)

The Online Japanese Accent Dictionary (OJAD) offers Prosody Tutor Suzuki-kun (Suzuki-kun, hereafter), which synthesizes speech (in female or male voices) from text, as well as displays annotated texts with pitch contours and pitch notation (accent marking). Annotated texts produced by Suzuki-kun are similar to the one developed by Nakagawa et.al (2009). The difference in the pitch notation systems is that while Nakagawa et.al (2009) use the traditional accent mark only, Suzuki-kun offers three types of pitch notation systems; the traditional

accent mark, the traditional accent mark along with a line over high tone mora, and an underline on the low mora, which is proposed in Watanabe (2011). Suzuki-kun allows users to modify some pitch movements. However, since "the analysis of morphology and prediction of accent boundaries and accent kernels are done by automatic speech processing techniques so the performance is not 100% accurate (http://www.gavo.t.u-tokyo.ac.jp/ojad/eng/phrasing/index)", it is sometimes impossible to modify lexical pitch accent. For example, びっくりします (bikkuri-shimasu 'to be surprised') in the third phrase should have a lexical pitch accent at the mora く(ku), not ま (ma), but the mistake cannot be corrected online by a user. The fact that users cannot adjust lexical accents easily suggests that Suzuki-kun is a language learning tool which is prescriptive, rather than descriptive.

The difference in the pitch contour between Suzuki-kun and the system by Nakagawa et.al (2009) is that the pitch contour in Suzuki-kun indicates phrase initial pitch lowering, while Nakagawa et.al ignore it. However, Suzuki-kun does not take note on the lack of the phrase initial pitch lowering in the initial two-mora syllable がい (gai) in がいこくじん(gaikokujin 'foreigner') in the second phrase.

(1)

いなかの**ひ**とたちは、　がいこく**ぐ**じんがにほんごをは**な**すと　びっくりし**ます**。
いなかの人たちは、　　外国人が日本語を話すと　　びっくりします。

Generate | Print | Speaker | F1 ⬧ | Speech rate | Normal ⬧

(2)

いなかの**ひ**とたちは、　がいこく**ぐ**じんがにほんごをは**な**すと　びっくりし**ます**。
いなかの人たちは、　　外国人が日本語を話すと　　びっくりします。

Generate | Print | Speaker | F1 ⬧ | Speech rate | Normal ⬧

(3)

<u>いな</u>かの**ひ**<u>と</u>たちは、　<u>がいこく</u>じんがにほんごをは**な**すと　びっくりし<u>ます</u>。
いなかの人たちは、　　外国人が日本語を話すと　　びっくりします。

Generate | Print | Speaker | F1 ⬧ | Speech rate | Normal ⬧

inaka no hitotachi wa /gaikokujin ga nihongo o hanasuto

/bikkuri shimasu.//
People in the countryside are surprised when a foreigner speaks Japanese.

Figure 4. Example of Suzuki-kun with traditional accent marks (1), with traditional accent marks with lines over high tone moras (2), and with underlines on the low moras (3)

8. Discussion

In this section, I will compare advantages and disadvantages of three systems in terms of lexical pitch accent and phrase initial pitch lowering.

8.1 Lexical Pitch Pattern (Pitch Accent)

Since Japanese pitch accent is unpredictable in most cases because it occurs on a word-by-word basis (Tsujimura 1996), it must be indicated in the text. The current method uses underlines instead of the traditional pitch accent mark, namely the symbol " ⌐ " placed over the letter that represents the accented mora. The drawbacks of the use of the traditional pitch accent mark have been discussed repeatedly. For example, learners who use the traditional pitch accent mark tend to pronounce accented syllables louder and longer than they should be (Hasegawa 1995, Ohno 2010, and Watanabe 2011). On the other hand, the underline system does not seem to have any drawbacks (Watanabe 2011). The idea of marking low tones only is also supported by a relatively new phonological theory on Japanese lexical pitch accent. Backley and Nasukawa (2013) claim that traditionally accented moras are actually not accents, but the mora that follows the traditionally believed accent is the genuine accent in Japanese.

8.2 Phrase Initial Pitch Lowering

As described above, phrase initial pitch lowering is ignored in Nakagawa et.al (2009) (Figure 2), phonologically generalized and simplified in Suzuki-kun (Figure 4), and stylized yet reproduced phonetically in the current system (Figure 3). Among three systems, it is apparent that the current system is the most complicated one. The complicated reproduction of phrase initial pitch lowering may not help those learners who do not speak tonal languages. But if the learner is a tonal language speaker, then they might be confused by a system without phrase initial pitch lowering. In tonal languages, whether the pitch is rising or falling makes lexical differences. Consequently, speakers of tone languages are not only sensitive to whether the pitch in a syllable is high or low, but also whether it is rising or descending. On the flip side, it requires the instructor to know rather complex phonetic and phonological rules on Japanese tone structure. It seems realistic for instructors with little phonetic and phonological knowledge to use systems by Nakagawa et.al (2009) or Suzuki-kun.

8.3 Direct Comparisons of the Three Systems

In this section, the three systems are compared directly. All three systems use stylized pitch contours, slashes to separate phrases, and

lexical pitch accent markers. As for pitch contours, Nakagawa et. al's (2009) system ignores the phrase initial pitch drop, Suzuki-kun indicates the phrase initial pitch drop even though the phrase initial syllable has two moras, and the new system differentiates when the phrase initial syllable has one or two moras. As for the lexical pitch accent, Nakagawa et. al's system uses the traditional accent marks, Suzuki-kun gives choices from three systems, traditional, traditional plus lines over high tones, and lines under low tones, and the new system uses lines under low tones. Both Nakagawa et. al's system and the new system can be descriptive, while Suzuki-kun is mainly prescriptive.

	Phrase Initial Pitch Drop/ Syllable structure considered?	Accent Marks	Descriptive or Prescriptive
Nakagawa et. al	No/No	Traditional	Both
Suzuki-kun	Yes/No	1. Traditional/ 2. Traditional + overline/ 3. Underline	Prescriptive
The new system	Yes/Yes	Underline	Both

Table 1. Direct Comparisons

9. Conclusion

I have introduced and compared three systems for making visual materials to teach Japanese pitch pattern. I presented a relatively phonetically accurate system that could be especially effective for learners whose first language is a tone language. However, it is not my intention to deny the effectiveness of the other two systems, because they may be more practical than the current system. What kind of phonetic and phonological information should be included in the system may depend on the instructors' phonetic and phonological knowledge.

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Modernist *Gendaishi* Poetry on the Postwar Crossroad

Alexander DOLIN

Abstract: This paper presents the continuation of a fundamental research by the author in the field of new Japanese poetry since the Meiji era. The long term research, accompanied by the publication of several anthologies of Japanese verse in translation, found its final implementation in the History of New Japanese Poetry issued by AIU University Press (v.1 *The Silver Age of Japanese Poetry*, v.2 *The Bronze Age of Japanese Poetry*, v.3 *The Fading Golden Age of Japanese Poetry*). The paper contains a thorough analyses of *gendaishi* (modern verse in non-traditional forms) in the first postwar decade that became the starting point for various poetic groups of the late XX c. Japanese literature of the so called first postwar wave (*dai ichi sengoha*) was marked by a growing controversy between the modernist escapist groupings alienated from the social problems of the time and the faction of politically engaged writers who wanted to contribute with their works to the revival of the nation and restoration of cultural values after the humiliating defeat. In the domain of poetry the most talented young literati who had survived through the hard years of war launched a powerful movement aimed at the radical renovation of *gendaishi* verse in the age of troubles. Many suffered a serious psychological trauma and were deeply disillusioned in the ideals of their youth. In the poems by the authors of the major groups formed around the leading poetic groupings like "Arechi" ("The Waste Land") and "Retto" ('Archipelago") they summarized the tragic experience of the wartime and tried to discover some light in the end of the tunnel. Their works reflected the painful process of transformation that the whole country had to face in the transitional period, waking up from the nightmare of military propaganda and paving the way for the new democratic society. Their lyricism brought "the sweet sad sound of humanity" in

the world of grief and frustration. Serious research in the postwar *gendaishi* is crucial for the proper understanding of the great legacy of the late Showa period when modern poetry for a short while became the main consolidating force and the spiritual stem of the nation.

1. Introduction

The XX c. brought to life great Japanese poetry in non-traditional forms, which has passed three consequent stages – from early Romanticist *shintaishi* to mature westernized *kindaishi* and finally to modern brilliant *gendaishi*. The prewar period was marked by the emergence of a constellation of poets who had changed the conventional world of canonic poetics: Kitahara Hakushu /*in this article Japanese names are written in traditional order – family name first/*, Takamura Kotaro, Hagiwara Sakutaro, Muroo Saisei, Kitagawa Fuyuhiko, Kaneko Mitsuharu and many others. Their collections constituted a substantial part of the "golden pool" of world poetry and rightly can be considered national treasures of Japan (See Dolin A. 2013). Some of them became founding fathers of modernist schools and some supported the powerful pro-socialist proletarian literature movement. However, by mid-thirties, the most part of the old masters voluntarily or forcefully were engaged in the militant nationalist campaign. With very few exceptions, they were collaborating with the regime. After the crushing defeat in 1945, their legacy was totally denounced in the eyes of the "angry young men", the survivors of the bloody war. The new generation of poets who belonged to the so-called first postwar wave had to make their start on the ruins of the bombed cities, disillusioned and frustrated. Looking for solace they would turn both to the heritage of Japanese *gendaishi* and to the masterpieces of European bards. For them poetry became the only refuge in that merciless world of famine, poverty, corruption and national disgrace.

The first attempt to explore this most important period of postwar Japanese *gendaishi* poetry was made by the author as early as 1984 (see Dolin"1984). Since that time, the poetry of the main postwar bards has been drawing attention of Japanese specialists, but no comprehensive research was ever made in this field in the West. The age of troubles marked by the emergence of the first postwar wave in

literature was thoroughly analyzed by Japanese critics and scholars in numerous collective and individual research works. The earliest one, covering modern poetry, was written by Enchi Terutake (Enchi 1958). Soon it was followed by other large-scale explorations (see Koumi 1970, Ito 1971, Suzuki 1973 et al.). Many renowned poets also published interesting critical reviews and theoretical treatises (see Kora 1968, Kuroda 1970, Ooka 1970, Yoshimoto 1978 et al.). These books were supplemented by critical articles in numerous individual collections and multi-volume anthologies of *gendaishi* poems. The amount of the research works on early postwar poetry is constantly growing in Japan meeting a rather reluctant response in the West.

So far, we have an interesting article by K. Arnedo analyzing the psychological background of poems by Ayukawa Nobuo and Tamura Ryuichi (Arnedo: 2011); some references to the ''Arechi'' group in a general review (Mostow: 2003); two translated collections of Ayukawa (Ayukawa: 2007) and Tamura (Tamura: 2000), not to count a few occasional poems in the small anthologies of modern Japanese poetry in English. However, to understand the true nature of postwar *gendaishi*, it is crucial to have a panoramic view of its early years.

2.   A Bitter Awakening

Whereas the majority of senior Japanese poets in the first postwar years were preoccupied with the scrupulous analysis of the recent national catastrophe and repentance for their collaboration with the criminal authorities, some literati of the new generation tried to heal their psychological traumas with a highly efficient remedy – refined and daring neo-modernist verse. Probably it was not easy to create an artificial island of eloquent harmony in the devastated country, which had just suffered the collapse of all its official ethical values. However that was the goal of the members of a new poetic grouping "Matine poetiku" ("The Morning Poetic Session"). Its founders, who later would become the most popular novelists, essayists and critics, were by that time bold young experimenters. Kato Shuichi, now widely known for his great *History of Japanese Literature* in three volumes, had just published one of his first in-depth panoramic reviews on contemporary literature. Fukunaga Takehiko had just issued an original research monograph *The World of Baudelaire* (*Bodoreru no*

sekai), and Nakamura Shinichiro had just gained recognition for his novel *In the Shade of Death* (*Shi no kage no moto ni*). In fact, the grouping could trace its origin to the war years, but formally, it took shape only in 1947 when *Kindai bungaku* (*Modern Literature*) magazine started publishing extravagant poems by the three young authors on a regular basis.

Scrupulous investigation exercised by Japanese scholars proved that two thirds of the postwar publications by Kato, Fukunaga, and Nakamura contained their works written from 1942 through 1945. It is another evidence of an escapist trend that existed in Japanese literature in the so called "period of darkness" when the overwhelming majority of poets and writers were converted into loyal supporters of the throne taking the most active part in the military propaganda. Those who were not happy about bombastic agitation and odes to the heroes tried to find refuge in the realm of pure art writing "for the posterity" as it was impossible to publish during the war modernist poems definitely lacking patriotic drive.

The first *Matine Poetic Anthology* (*Matine poetiku shishu*) saw light in 1948. It was followed by a number of individual collections of verse and sequences of voluminous publications in the literary journals: *Tales of Yesterday and Today* (*Kino to kyo no monogatari*) by Nakamura Shinichiro, *Tower* (*To*) by Fukunaga Takehiko, *The Morning Songs of the Master of the Poems of Way* (*Dokashi no asa no uta*) by Kato Shuichi.

Poems by the young "Matine poetiku" authors deliberately designed after the European models were innovative or at least original. In the preface to the anthology, which became a literary manifesto of the group, poets declared:

> *There is only one way to overcome that desperate situation of total stagnation in the misguided Japanese language and to transform our language into a means of artistic communication for the new world of poetry – namely, to introduce and establish strictly regulated forms of verse*. (qtd. in Koumi Eiji 1970: 30)

The authors intended to get rid of all vices allegedly typical of the Japanese vers libre, like amorphous rhythms, vague and bleak imagery,

boring monotony and, of course, the absence of rhyme. In their bold attempt to restore the regular metric verse (*teikeishi*), almost extinct by that time in Japan, the experimenters decided to cultivate the most challenging classic form of European poetry – the sonnet.

Since the Meiji period European sonnet was admired by many talented Japanese poets charmed with masterpieces by Petrarch, Shakespeare, and other great bards. In the age of Romanticism marked by the rise of the westernized *shintaishi* poetry, the sonnet was introduced for the first time by Susukida Kyukin and Kanbara Ariake. Soon thereafter, Ishikawa Takuboku, in his debut collection *Aspiration* (*Akogare*, 1905), used the sonnet form for the creation of most incomprehensible amateurish pieces of lyrical verse. Japanese Symbolists Ueda Bin, Sato Haruo and Takamura Kotaro (in his early years) presented to the Japanese readers quite the first translations of the sonnets by the French Parnassians and Symbolists. Composition of the so-called sonatinas by ingenious Tachihara Michizo was also based on the 14-lined sonnet. Needless to say, all these examples of sonnets in Japanese had no rhyme as rhyme in principle is alien to Japanese verse: the number of vowels in the open syllables limits to the minimum the quantity of possible compatible combinations in the endings of the lines making rhymes too trivial and primitive. Besides, tonic accent in Japanese phonetics would distort the acoustic effect of the resonating sounds. After a few unsuccessful attempt in 1890-s modern Japanese poets have completely abandoned rhyme.

Being fully aware of the previous failed attempts by their predecessors the "*Matine poetiku*" poets decided to take a risk again. They started writing sonnets with rhyme having published by combined efforts about sixty poems of the kind. Some of those verses were really good in terms of keeping the formal specifications of the European sonnet. Kato, Fukunaga and Nakamura would always stick to the classic structure of the sonnet consisting of two quatrains (four-lined stanzas) and two tersest (three-lined stanzas). Moreover, they would also often separate the words in the lines by space like in a Western text – while in Japanese space between the words had never been known before. The length of the lines in these poems assumes alterations from 11 to 19 mores (syllables) in a line. However, really beautiful melody emerges only in cases when the author resorts to traditional centuries-old *onsuritsu* ("rhythm based on the number of sounds") pattern using the alteration of phonetic groups that consist of 5 or 7 syllables.

Rhyming methods are rather diversified including the so-called pair rhyme (in two consecutive lines), the crisscross rhyme (in the first-third and second-fourth lines), the circular rhyme (the first-fourth lines) etc. The rhyming always suggests repetition of the same vowels in the open syllables (the so called feminine rhyme) as there is only one syllable ending in a consonant (n) in Japanese. Here is one of the sonnets by Nakamura Shinichiro in transliteration with the authentic author's syntax:

<div align="center">Asa no kaze</div>

akarui asa wo // umu hik*ari*	a	7-5
aoi sugata wa // yume no *oku* !	b	7-5
utau name no ho // kui wa s*ari*	a	7-5
umi wa nagareru, // sora to*oku*	b	7-5
mori yo, midera yo, // soyoka*ze yo*	c	7-5
moeru midori no // asa no *kata*	d	7-5
honoka ni kaoru // omoid*e yo*,	c	7-5
hoono ni nageku // ai no *hata* -	d	7-5
watashi wa matsu, // nani ni, *dare ni*	e	6-6
waku wa izumi, // saku wa noz*omi*.	f	6-6
sasayaku inori // fuku *kane ni*	e	7-5
sameakaramu // ononoki *no mi*	f	6-8
utsurau kumo ni // yureru *ki ni*	e	7-5
utsuru omoi no // hirom*eki ni*	e	7-5

Although rhymes in the first quatrain and the next one differ (which is against the rules of sonnet composition) in general, the poem can be regarded as a successful sonnet-like piece of romantic lyricism.

<div align="center">The Morning Wind</div>

A glitter giving birth to the bright morning.
A blue outline deep into the dream!
The singing waves of the ears of rice. Grief is leaving.

The sea is rippling. The sky is boundless.

Oh this grove, and the temple, and this tender wind!
The shape of the coming day in the bright greenery.
Oh those reminiscences permeated with vague fragrance!
The flag of love lamenting in the flames –

 I am waiting but for whom or for what?
Water spring is bursting up. Hope is flowering.
A whisper of prayer joins the sound of the tolling bell.

The graceful body wakes up touched by the pink light –
In the roaming clouds, in the trees trembling under the wind,
In the reflection of the glistening light of thoughts!

The lust for the sophistication and highly decorative beauty of the form is usually combined in such "sonnets" with nostalgic romanticist mysticism and deliberate vagueness of imagery. It is certainly not accidental that Kato Shuichi in his essay "On the New School of Stars and Violets" ("*Atarashiki seikin ha nit suite*") gives the reader a link to the poetry of early Romanticists Kyukin and Ariake in the first years of the XX c. called by the contemporary critics "the school of stars and violets".

The hypertrophied aestheticism of "Matine poetiku" brought to life a kind of escapist vogue going across the borders and totally ignoring actual problems of the time, but this trend was in fact alien to the troubled world of postwar literature overwhelmed with political and social issues. Members of the group knew it and were not looking forward to real popularity. Their writings were addressed to the narrow circle of connoisseurs interested in modernist poetry. The journal *Sedai* (*Generation*) launched by the members of the group never could rival the leading literary periodicals of the time remaining just a stronghold of pure art in the age of national crisis. Nakamura Shinichiro in his memoirs gives a brief but exhaustive characteristic of "*Matine poetiku*":

> In a certain sense, we were pushed into the narrow framework of our small grouping. However, within its boundaries we were absolutely free. Right before our eyes, during the war, the world of literature split and collapsed; Western literature

was banned and became unavailable. Under such circumstances, we had to think how to deliver literature from the influence of fashion and finish with its dependence on the age. (*Nihon no shika*, v.4, 2003: 212).

The apology of pure poetry as "art for art's sake" was an effective tool of the passive opposition during the wartime marked by the total domination of totalitarian ideology and booming nationalist propagandist poetry. However, in the postwar period when the Japan was facing the greatest historic challenge, escapism was naturally getting out of date. Men of culture were supposed to share the quest for the new liberal values and to lead the frustrated nation back from the abyss. Poets of the "*Matine poetiku*" were doomed in their attempt to ignore politics, neglect the social challenges and stick to the ideals of aesthetic escapism. Their initiative regarding the introduction of rhyme, as well as their bold experiments with metrics, albeit appreciated by the critics, could not gain much support. Postwar *gendaishi* poetry at large remained the domain of vers libre, while the rhymed sonnets became just a kind of historical curiosity. Summarizing the results, Nakamura Shinichiro wrote, "I don't think that our experiments were a mistake. We just lacked moral values."(qtd. in Koumi 1970: 34). And moral values were exactly what the nation needed in the times of trouble.

Another modernist grouping rooted in the same tradition of "pure lyricism" could trace its origin from the influential prewar *Shiki* (*Four Seasons*) poetic association. The leading poets of the group Akitani Yutaka and Nomura Hideo started their literary career from the pages of a small journal *Junsuishi* (*True Poetry*). The group was positioned by the Japanese scholars as "Romanticism of the third generation". The first original school of Romanticism emerged in the 90-s of the XIX c. and was represented in the form of melodic *shintaishi* poetry by such brilliant authors as Kitamura Tokoku, Shimazaki Toson and Doi Bansui. The second generation, officially called "The School of Japanese Romanticism" (Nihon Roman ha), was brought to life in the 30-s by the poets of *Cogito* journal who tried to introduce strong passions and nationalist emotions in the *gendaishi* poetry of prewar time. The new generation of romanticists, overwhelmed with the macabre reminiscences of war, presented to the readers the pictures of the recent past in the dark tones. Unlike the members of "Matine poetiku" who spent the war years in seclusion enjoying the classics

and indulging in sophisticated poetic exercises, Akitani and Nomura witnessed the hell on earth, which had left a deep imprint on their worldview. Their poems are fool of impressive imagery, which reflects the unprecedented drama of suffering mankind. Their quest for new moral values leads the poets from gloomy nihilism to humanist revelations, from pessimistic scrupulous introspection to the ardent propaganda of democratic ideals.

Nomura Hideo rejected traditional Japanese religions Shinto and Buddhism, compromised by the long-time collaboration with the militarist regime, and turned to Catholic mysticism. His collection *The Chamber of Clergy* (*Shikisaikan*) consisted of spiritual hymns prompted by his recent conversion. Although Nomura's godfather was French and his teachers were French missionaries, his poetry reveals again mostly the influence of the great British bard T.S. Eliot. Fascinated in theosophy, Eliot wrote a long poem "The Ash-Wednesday" (1930), which became an incentive for the ecstatic spiritual verses of the young Japanese. However, whereas in the Eliot's poem religious sentiments lead the man to the moral purification and further ascent to the acme of pure Knowledge, the Japanese poet doesn't pursue such an elevated ideal. The philosophical essence of his poetry seems to be an eclectic mixture of controversial concepts and doctrines; it's no wonder that his poetry did not meet wide response among the young literati!

Akitani Yutaka, another leader of Neo-romanticists, gathered his supporters around the poetic journal *Chikyu* (*Globe*). Being a master of landscape lyricism biased to philosophical abstraction, Akitani also had a deep sense of social responsibility that his predecessors from the prewar *Shiki* group lacked. Prominent scholar of literature Kogawa Kazusuke a few decades later wrote: "The fact that poetry by Akitani even now enjoys popularity is the result of the individual endeavor of the writer whose works are based on the civil conscience so close to everyone." (Nihon no shika, v.4, 2003: 174).

In the debut collection by Akitani, *The Winter Music* (*Fuyu no ongaku*), one still can hear the reverberations of the war storm:

> It was winter.
> The sea was roaring,
> But the thunder sounded as the reminder

> of the summer storm.
> Can you see the flashes in the darkness of heaven?
> There, in the sky that had destined some to live
> and some to die?

"The Summer Storm" ("*Natsu no arashi*")

The movement of "the Third Romanticism" finally took shape in 1950. In the first issue of *Chikyu* journal Akitani published a manifesto of his school "The Method of Neo-romanticism" ("*Neoromatizumu no hoho*"):

> Our movement, the Third Romanticism – is seeing its goal in the objective realization of the conditions of human existence, the background of everyday life, and it requires from an individual a certain scope of social interests. Thus, moving constantly step by step into the new spiritual domains, we must start our campaign, full of determination, and overcome the chaos of this wasteland in confrontation with the surrounding reality. The first wrinkles, the scars of spiritual wounds, have covered our foreheads as a result of collision between the values of Catholicism and communism in the process of revolution of the world order <…>
> As for the creative process, we intend to limit the object of creative activities to the scope of the inner world of an individual. Being the reflection of the outer world, reality is the main theme of the present day – and the imagery drawn from reality imbue the creative mind. <…> It is this metaphysical universe connecting the external reality with the internal reality that we call subjective lyricism. In the subjective lyricism of our poetry one can find critical evaluation of reality and materialization of pure emotions. Basing on subjective lyricism, we aspire to expand the potent of new Romanticism.
> Since the times of Tachihara Michizo, 1914-1939, a great lyrical poet of the prewar period, subjective lyricism wouldn't contain any element of criticism aimed at the surrounding reality. Definitely, it contributed to the refinement of lyrical poetry, but that kind of Neo-romanticism is already dead. Our negation of the traditions of that lyrical poetry of the past is

nothing else but the demonstration of protest against our own age.
(*Nihon no shika*, v.4, 2003: 176*).*

About forty young poets united around *Chikyu* journal saw their mission in the struggle for pure lyricism meaning not the alienation of poetry from the daily life but primarily purity of thoughts, sentiments and aspirations. The most talented poets who, along with Akitani and Nomura, made *Chikyu* their starting point later gained recognition in the *gendaishi* world. On the pages of this journal were published the first poems of Karakawa Tomio and Maruyama Yutaka, Shimaoka Shin and Takei Kiyoshi, Kiyomizu Takanori and Sugimoto Shinsei, Yoshimoto Takaaki and Shiraishi Kazuko.

In the beginning of the 50-s Neo-romanticists issued a number of collective anthologies. All of them were entitled in the same way: *Collection of Chikyu Group Poetry* (*Chikyu shishu*). Besides/ a few talented individual collections also saw light by that time: *Elian's Poems* (*Erian no shi*) and *Initial Notes* (*Shoka no ki*) by Yoshimoto Takaaki, *History of Reed* (*Ashi no etsureki*) by Akitani Yutaka, *Song of a Living Creature* (*Ikimono no uta*) by Isomura Hideki.

The style of the best *Chikyu* poets is characterized by gentle love songs and beautiful landscape sketches in the vein of 'sonatinas" by Tachihara Michizo, but this Neo-romanticist trend doesn't show any touch of naïve idealism and bright sentimentalism so typical of Tachihara's lyrical etudes. Poetics of vague dreams and elusive visionary pictures gives place to the poetics of real life, to vibrant vitalism, sometimes with an obvious erotic color:

> Evading from the hands of a man
> A woman runs across the meadow
> Rolling and dancing
> Carrying her light body like a bodyless angel
> Only two waving breasts don't let her fly high in the sky.
> The woman surrenders giving her breasts to the man
> And then to the child of the man.
> Oh that endless chain of generations
> That have developed and shaped the breasts of a woman!
>
> Late in night a woman

>Who hates the God
>Grasps the deep sorrow
>Of her appealing breasts.

>Isomura Hideki "Breasts and Deity" ("*Chibusa to kami*")

The following books by Isomura published much later *The Oozing Sun* (*Shitataru taiyo*, 1963) and *A Woman from the Water* (*Mizu no onna*, 1971) still keep this vibrant vitality, displaying "biological" joy and sorrow of existence.

Although the manifesto by Akitani Yutaka articulated the will of the group to bring strong critical element to poetry giving impetus to social protest, in fact the works by the leading *Chikyu* authors look mostly neutral and socially non-engaged – at least in comparison with the poetry of other major postwar groupings. Regardless of concrete contents, their tone resembles traditional lyricism of the prewar "Shiki" group, which had been always advocating eternal values like nature, love, and spiritual ascent, almost completely ignoring the current historical background. Books of poems by Izumi Katsuo "Requiem" ("*Chinreikyoku*") and "A Small Prelude" ("*Shojokyoku*") are imbued with gentle harmony and show the lust for peaceful quietude. Melodic meter and transparent colorful imagery of these collections, aimed at the revelation of the "mysterious essence of things" can serve another convincing evidence of the strongest impact that poetry of R.M. Rilke had on Japanese modernist schools both in prewar and postwar periods.

Another facet of Neo-romanticism can be traced in the collection by Yamamoto Okiko, *A Seat on the Tree in Bloom* (*Hana no ki no isu*), – a typical stylization formatted as naïve emotions of a young girl discovering the world. Melodramatic sentiments were always favored by Japanese readers. No wonder that such kind of lyrical poetry could enjoy great success:

>There are no walnuts in our country.
>I have never seen real walnuts –
>Only in the book.
>There I saw a picture of a little squirrel
>Giving walnuts to an orphan girl.
>That squirrel brought me some walnuts too in my dream

>And I ate as much as I wanted,
>I ate a lot!
>"I Ate Walnuts" ("*Watashi wa kurumi wo tabemashita*")

The simple joys of rural life permeates a nice collection by Horiuchi Sachie, *A Village Album* (*Mura no arubamu*). Beautiful landscapes of central Japan in the book serve as a background for the descriptions of colorful local rituals and rites, temple festivals and shrine ceremonies that constitute everyday life of poor good-hearted peasants.

Both young female poets from the *Chikyu* group were introduced to readers by Miyoshi Tatsuji, one of the greatest *gendaishi* masters of the XX century. Unfortunately, their popularity was rather short-lived, but their talents definitely can't be denied freshness and originality.

Whereas the majority of the "*Chikyu*" group would eagerly acknowledge their links with the prewar 'Shiki' traditions of pure lyricism, a number of poets who placed themselves as "independent" obviously could trace their roots to *Rekitei* (*Covered Way*) journal, the center of a mighty anarchist poetic association in the 30's. One of the crucial figures among "the independent" was Anzai Hitoshi, a prolific and challenging author, who in the early 50's brought to the attention of the readers a broad array of his collections: *A Flower Shop* (*Hana no mise*), *Handsome Man* (*Bidan*), *Sakura in Bloom* (*Hana no sakura*). Anzai would contribute to *Chikyu* from time to time but refused to join the group, as its program didn't meet his demands. His individual manner is marked by a strange coexistence of extreme modernist urbanism in some verses with brilliantly stylized pseudo-classicism of other works. Thus, his poem *The Island of Celestial Nets* (*Ten no Amijima*) refers to the poetic drama by immortal Chikamatsu Monzaemon (1653-1725) "A Double Suicide on the Island of the Celestial Nets" ("*Shinju ten no Amijima*"). Another poem "Hitomaro" revives the memory of the famous bard of the *Manyuoshu* period Kakinomoto Hitomaro (VIII c.) and "Considerations on the New Collection of Poems Old and New" ("*Shin Kokinshu danso*") contain praise to the great waka anthology of the early XIII c.

References and allusions of the kind were quite typical of the Romanticist *shintaishi* poetry in the late XIX c. but then were practically outlawed by the mature modernist schools in Japan, which regarded themselves as the custodians of new cosmopolitan aesthetics.

A new splash of interest in the medieval classics reflected the general trend of postwar culture aimed at the resurrection of the mortally wounded national identity through the means of classic literature and arts. Like many of his compatriots, Anzai applied to the classic heritage in search of the steady foundation for the new culture in the renovated democratic Japan. Not accidentally in the same early postwar period *No, Kabuki* and *Bunraku* theatres were given new life along with the traditional schools of arts and crafts, including certainly the most popular martial arts. It was probably an appropriate response to the attempt of American administration to ban in the occupied Japan the legacy of the feudal past in literature and arts that could be regarded as bearing the seeds of nationalism. Later many restrictions were abolished, but impulsive protest of the intellectuals became a powerful incentive for the new Renaissance. Western literature still remained "the Promised Land" for the Japanese writers and poets, but deeply rooted complex of a "defeated nation" would compel them to turn for solace over and over again to the ancient and medieval Japanese masterpieces.

3.   Lost in the Waste Land

Despite all the differences of individual talents, some shared common values were typical of the war generation poets in Japan, as it was with many of their contemporaries in Germany, Britain, France, USA and the Soviet Union. The grave experience of the bloody battles and terrible deprivations changed their mentality, brought to their poems the spirit of total negativism and such features as gloomy alienation, depressive existential spleen, obsession with suffering and death. However, life went on and soon the country started recovering from the catastrophe. Self-realization in the chaos, in the world of tumbled idols and disgraced ideals became the primary goal of the poets that joined the most influential postwar grouping "*Arechi*" ("The Waste Land"). The name of the association paid homage to British bard T.S. Eliot (1888-1965) and his great poem "The Waste Land" (1922), continued by another impressive poetic monument of the European "lost generation" "Hollow Men" (1925). The group included the best poets of the first postwar wave: Ayukawa Nobuo, Nakamura Masao, Tamura Ryuichi, Kitamura Taro, and Kuroda Saburo. All these authors can be called the legitimate heirs to the great masters of the prewar *gendaishi* modernism. Some of them even started their career

in the 30-s on the pages of the major modernist journals like *Shin ryodo* (*New Territory*) and *VOU*. However, it were definitely the wartime hardships that had united and forged them all as a generation bringing a touch of bitter pessimism to the "*Arechi*" style.

Against the background of total frustration, overwhelming disillusionment and Buddhist non-engagement, "*Arechi*" poets were seeking new unbeaten tracks that would lead them through the wasteland to the new unknown world. On the ruins of the perished empire, they were looking for the new beacons that could help them in this quest.

In 1946 poetic journal *Junsuishi* (*Pure Poetry*) was founded by a small group of enthusiasts. Starting from the tenth issue major members of the forming "*Arechi*" association joined the club and started contributing to the new edition. Several fundamental essays by those authors defining the ideological basis and principal goals of the grouping became important milestones in the history of postwar *gendaishi*. In such works as "Where is Poetry Heading to" ("*Shi wa doko e iku ka*") by Kuroda Saburo or "Limits of Criticism" ("*Hihyo no genkai*") by Ayukawa Nobuo the postwar generation formulated its standpoint proclaiming free thinking and unrestrained bold criticism the pillars of democracy and social justice. The same approach to reality can be traced also in their poems unveiling the bitter truth of the recent past:

> To give birth to a single poem
> We had to kill
> To kill many things and many men,
> We had to shoot to death, strangle, and poison all that was so dear to us.
> …
> Remember!
> Just because we were so eager to be afraid of a mongrel
> That allegedly could see something unavailable for our eyes
> And hear something unavailable for our ears,
> We poisoned
> The dreams of four thousand nights
> And the cool memory of four thousand days.
> To give birth to a single poem
> Now we have to kill again something that is so dear to us

> As it is the only way to revive the dead,
> And we have to follow this way!
>
> Tamura Ryuichi "Four Thousand Days and Nights"

In 1947 a group of poets left *Junsuishi* journal and founded their own magazine *Arechi* (*The Waste Land*). The magazine itself was short-lived and disappeared in a year, but on the basis of its materials a large anthology *Arechi Poetry* (*Arechi shishu*) was published in 1951. The book included early masterpieces by Ayukawa Nobuo, Nakagiri Masao, Kuroda Saburo, Kitamura Taro and other members of the group. Another voluminous anthology summarizing the turbulent decade of their activities saw light in 1957 after the formal dissolvement of "Arechi". In the early 50's the "Arechi" poets kept on contributing to the popular modernist poetic journal *Shi to shiron* (*Poetry and Poetics*).

Ayukawa Nobuo was the first to formulate the worldview of the group in his article "What is Modern Poetry?" ("*Gendaishi to wa nani ka*", 1949). Whereas in the modernist poetry of the early XX century attention of the poets was focused mostly on the technical devices and stylistic peculiarities, the "*Arechi*" poets shifted the accent on the method as a whole. Social position of the artist and his self-realization in the harsh postwar environment became the main object of Ayukawa's arguments:

> I know that I live in the great age when a poet can witness the tragedy of mankind... We, people living in the world of freedom and destruction, now are making the first steps towards the new life… What do we want? To find salvation from the anxiety corrupting the minds of the people, to compose poetry full of courage, spiritual balance, deep emotion and true generosity. (*Nihon no shika*, v.4, 2003: 80)

The platform of "*Arechi*" was finalized in the collective manifesto "An Appeal to X" ("*X e no kenden*"), which was published as a foreword in the *Arechi* anthology. Bitter pain of recent losses, sorrow of the lost illusions and fear of the future resonate in this document:

> Our age is a waste land... The possibility of death, annihilation is nothing else but a kind of salvation for us. Just

because it finally brings some sense in this life. The very escape from extermination, the protest against death is a reverse will impulse for our destinies, a certain evidence of our existence. If there is a future for us and for you, it is only because we are not totally disillusioned in this life, in our days. The realization of blame makes our desperation turning point, a motive force for transforming our hearts and minds. When a beam of light penetrates the darkness, the light will gradually spread around…
In the age when man is chained to the machines, when individuals are absorbed by the masses, in the age when a human is oppressed by the fear of being annihilated in the flames of war – in this age people who look up at the sky certainly feel how the feeling of worry for culture penetrates their blood. (*Nihon no shika*, v.4, 2003: 388)

Still the manifesto of "*Arechi*" is not a declaration of impotence, fear and despair. The "*Arechi*" poets are not paralyzed by the depressing wasteland of postwar Japanese society – they are united in their quest for the restoration of humanist values:

Never to calm down, to be always in the process of search, to make work at the limit of endurance our listening abilities, our organs of attention, our ears as the means of exploration of the world and then, to deepen our understanding of our own lives, to pursue with great patience and tolerance our intelligent exploration – as a result of intensive spiritual endeavor we will have to keep on challenging the wasteland of our days.

But we know: the deepest trust in Word and love for Word - that's what is necessary for us and what we demand… What the verse really deserves is that it becomes poet's flesh. In fact, of course, it is impossible and so a definition like this should be taken in the metaphorical sense only. (*Nihon no shika*, v.4, 2003: p. 388)

Poets that share the destiny of the nation in the time of troubles feel their responsibility for the country. The pulse of the age beats in their works:

> There, behind the window glass, our age
> Is imprinted in the flames, in the rocks, in the bones,
> It is absorbed in the nails, in the teeth, in the hair…
>
> Tamura Ryuichi "The Noon" ("*Shinju*")

Poets hated that crazy world around them and in the meantime loved it: Ayukawa Nobuo confessed:

> Our love for the Wasteland is not just love for the perishing bourgeois civilization - it is nothing else but love for our time. It is the chosen position of a poet that lets him find some eternal values, which could save us helping to withstand all these painful shocks, madness and false that jeopardize the traditions of civilization. (*Nihon no shika*, v.4, 2003: p. 390)

The recollections of war, which are implied practically in every poem, bring a tragic color to the poetic vision of reality, especially when social problems are concerned. For the survivors of the bloody war, the natural desire to spend the rest of their lives in peace and comfort was inseparable from the wish to transform the whole nation and make their homeland happy at last. However, in the first postwar years, long before the economic recovery revealed a Japanese miracle to the world, they could see around them only misery: cities in ruins, invalids, crowds of jobless totally disillusioned people, and shortages of food.   Their gloomiest premonitions were endorsed by the developments in the international affairs as well as on the domestic front: the beginning of the cold war accompanied by the nuclear arms race, another ruthless war in Korea, the "Matsukawa accident", fierce debates around the Japanese-American Security treaty, permanent political unrest, strikes and demonstrations all over the country. The macabre atmosphere of the time was reflected as in a mirror in the "*Arechi*" poetry:

> If I had to lose something more,
> I couldn't find anything else to lose/
> Like a leaf of a tree whirling in the river
> I was floating driven by the flow.
>
> On board a ship floating across the sea of death
> I would idly watch the sky.

By the pillow of my friend who had lost his mind
And then died in the tropical jungle
I used to sit.

And now, for instance,
I am looking from the window of a white building
At the city swept with inflation
Pondering what actually has changed in its destiny.

My fate
Like a girl that has leaped from the window
Somersaulting in the air
Crumbled on my head
But stayed alive.
Who has awakened me?

Oh girl!
Then you whispered in my ear:
All you have lost
I will give you back!

Kuroda Saburo "And even more" ("*Mohaya sore ijo*")

Ayukawa Nobuo explained the standpoint of his generation:

We, those who had risked their lives at the battlefield, are now over by the macabre reality, suffering the pains of the fractured mind. We can't get rid of it as we are watching the progress of the cold war... And all of us, those who have experienced the war and survived in this postwar wasteland, we can't imagine our lives apart from the upcoming goals of the new age (qtd. in Koumi Eiji, 1970: 36).

The spirit of non-conformism brings to the "*Arechi*" poetry a lust for purification and total freedom, sometimes bordering with gravitation to death because in death a human finally leaves the world of violence and oppression. The war planted bitter seeds in the hearts of the poets and many of them have grown old prematurely. The theme of death sounds distinctly in many verses by Miyoshi Ichiro and Kitamura Taro:

Spring casts the shadows of the streets on the massive window,
And the rain outside keeps on falling
Swirling, as if our death is close already.
The mass graves of the soldiers.
The grave that imprints a cross in the fundus of our eyes
Measures our joy.
The rain falling on the windows and on the graves
Hides the narrow streets decorated by geranium.
The sound of a car turning at the curve dissolves in the rain.
The beat of the rain is absorbed by the squeak of the turning
car.
We watch the graves.
Hoarse voice of death calls us from beneath the rocks.
Everything is left there.
All our joys and sorrows are linked with that world.
From the bricks of the bakery
Comes that bitter smell of the burnt bread, the smell of
humiliation
Filling the streets with quiet ghosts.
What do they bring us, those visions?
What do we waste our lives for?
Everything flows.
Death flows in our guts.
            …

Kitamura Taro "Rain" ("*Ame*")

Ayukawa addresses his former comrades in arms in the "Soldier's song" ("*Heishi no uta*"): "Oh you, soldiers that were crossing the rivers of blood!.. " Indeed thousands and thousands of former soldiers become his potential audience.

With nostalgia we see
in the depth of our remote reminiscences
the invisible islands –
and we have to cross that line of the horizon
not to live but most likely to die there…

"*Kieyuku suiheisen*" ("The Fading Horizon")

The generation of survivors feel alien in the changing world based on worship of wealth and full of animosity. Miyoshi Ichiro in his poem "Prisoner" ("*Shunin*") features himself as a captive in his own country, a lonely convict doomed to the timeless confinement. In his perspective, the world is just an empty space, a void, in which there is no room for love, friendship and compassion. In general, the poetic universe of the "*Arechi*" authors is the zone of cold alienation emerging from the blood and ashes of war. Ayukawa Nobuo in many of his poems speaks of the shadow of death and destruction. Kuroda Saburo also confirms: "I survived but everything is dead inside me."

In the "*Arechi*" poetics, life is not opposed to death. On the contrary, many poets see in death the climax of life. Their life if nothing but "moving towards death" or 'being to death", as defined by the classics of French Existentialism. Thus, Tamura Ryuichi, a veteran of the Pacific war, wrote in his collection *Unknown Soldier* (*Mumei senshi*):

> Here the sand is made for death.
> It absorbs your blood
> And buries the bones of your enemy.
> And the sun here shines for death.
> You will rot under its beams,
> And your enemy will rot nearby…

However, overtime the war survivors started getting a feeling that their conception of reality was out of date in the recovering Japan. Some new ways were needed in literature but it was unclear yet what values to rely upon. Ayukawa Nobuo wrote in his notes:

> To comprehend his mission a modern poet has to understand first thoughts and emotions of people of our days, returning now and again to the introspective exploration of his own inner world. (*Nihon no shika*, v.4, 2003:   83).

For the poets who have experienced the terrible war, it was not easy to get accustomed to the standards of peaceful life that were gradually improving after a few years of turmoil promising the benefits of democracy and economic prosperity. Like their forerunners in Europe after the World War I, they regarded themselves as "a lost generation" feeling out of place in the atmosphere of bourgeois wealth and

philistine self-sufficiency. As Nakamura Shinichiro articulated in his essay "Love and Death" ("*Ai to shi*"),

> Loneliness – that's what totally defines our existence. And love is born from loneliness – from its extreme limits. Between love and loneliness driving us to death there is a close connection. In the joy of love there is always a taste of death. (*Nihon no shika*, v.4, 2003: 88)

Disillusioned both in the ideals of the crushed militarist regime and in the emerging image of the philistine society, the "*Arechi*" poets never tried to participate in the fierce class struggle of the time. Japan of the first postwar decades was shaken by the waves of mighty political protests often inspired by Marxist slogans. However, modernist poets tended to ignore those social trends seeking solace in the realm of gloomy introspection and resorting mostly to the vague categories of good and evil, truth and lie, humanism and violence. In their manifesto "An Appeal to X" poetry per se is introduced in the most naïve way as the only remedy for all the afflictions of contemporary society, as a miraculous force able to mobilize and consolidate all the people of good will.

> Being so different in our convictions, views and manners, we all live in in the atmosphere of inner disorder, but you probably realize well enough that some unbreakable ties connect us in this nameless society. Poetry occupies our lives completely… Everything will depend on whether our weapon, i.e. our spirit can overcome in this struggle against the wasteland of these days, as that will be the solution of the problem whether our verses would be given a right for existence or defeated in this attempt to grasp the essence of reality, to feel it. (qtd. in Koumi Eiji 1970: 35)

Advocating "supreme truth", the "*Arechi*" authors denied realism as a method of writing finding it too primitive and boring. However, with all respect to modernist abstraction, they were in the meantime the adherents of true inner realism. Yoshihara Koichi wrote in his diary: "Leaving resolutely all the unnecessary and incomprehensible matters, I tried to use as the stem of my poetry what I could grasp from my personal experience." (*Tenbo gendai no shika* 2007: 85) A brilliant evidence of this concept we can see in his early poetic drama "The

Unknown Soldier" ("*Mumei senshi*"), one of the most important masterpieces of the time.

The preferences of all the members of the "*Arechi*" group were focused on the field of modernist poetic techniques. The great prewar *gendaishi* masters like Hagiwara Sakutaro, Muroo Saisei or Nakahara Chuya can be considered their teachers or at least their beacons. Overtime, however, their imagery and techniques were getting more and more complicated. Thus, a strange picture of the world is presented in the poems by Noda Riichi who would define his works as 'neo-modernism". He started introducing in his verse typical media language, specific professional terms, difficult neologisms trying to create a new surrealist poetic space where well known subjects put together form paradoxical new semantic entities. Reviewing the achievements of the group, Murano Shiro remarked:

> No question, the situation in prewar modernism was characterized by the overwhelming influence of the pure poetry trend, and the fact is that it was exceedingly stylized and formalized – a phenomenon that has brought to life a disease which can be called "cultural anemia". But also the fact is that proletarian poetry suffered the lack of imagination. "*Arechi*" definitely was not a henchman executing the death sentence to the genuine modernism. Besides, "*Arechi*" put forth its quest for the restoration of holistic approach in the reviving postwar poetry as its major demand. *(Nihon no shika*, v.4, 2003: 389)*

Over time, poets once united by their rejection of the postwar reality recognized the fact that their total nihilism could never bring any positive effect. An essay by Horichi Yoshie "Une confession" became the last powerful splash of militant negativism, a touching emotional confession of the betrayed generation. By the mid-fifties "*Arechi*" didn't exist anymore as an association, but its former members kept on contributing to the central journals and publishing individual collections. Some of them remained mostly in the realm of painful introspection and some shifted to the domain of social and political criticism. They were widely acknowledged as the best poets of the time. Thus, Tamura Ryuichi was awarded prestigious Takamyra Kotaro prize for his book *Wordless World* (*Kotoba no nai sekai*).

Later Tamura published translations from T.S. Eliot and other British poets. A large selection of his poems saw light in 1966.

A book by Kuroda Saburo *A Lost Inscription on the Gravestone* (*Ushinawareta bohimei*, 1955) was his last homage to the friends who died for the false ideals. Poems included in his following collections issued in the sixties *The Dried up Heart* (*Kawaita kokoro*) and *Higher"* (*Motto takaku*) were dealing mostly with the contemporary social problems.

Literary career of Ayukawa Nobuo continued with a large collection *Poems by Ayukawa Nobuo* (*Ayukawa Nobuo shishu*, 1955 and many other books). About ten years later, he published his *Complete Works in Poetry* and also a collection of articles and manifestoes that had become the theoretical platform of "*Arechi*" group. He kept on writing for many decades more but his later poems never could gain the same recognition as his early masterpieces.

Kuroda Kio, Nakagiri Masao, Miyoshi Ichiro and others also kept on publishing poems for a while, but by the beginning of the 60's their negativist protest has lost momentum and they were pushed aside by the emerging more radical groupings.

4. The Sinking Archipelago

A new age in the history of modern poetry was marked also by the foundation of *Retto* (*Archipelago*) journal in 1952. Its program enhanced the demand of democratization of society through the means of poetry. Many members of the new group were engaged in social activities. The leftist poets of the 'Retto" group Kijima Hajime, Sekine Hiroshi, Hasegawa Ryusei, Noma Hiroshi, Sugawara Katsumi and Ando Tsuguo enjoyed growing popularity among the readers. The majority of poets started their careers from the pages of two poetic journals |*Kosumosu* (*Cosmos Flowers*) and *Geijutsu zen'ei* (*Art Vanguard*), which were regarded as the strongholds of democratic ideals and traditional realism. However, old good concepts of poetry for common people galvanizing the legacy of early proletarian poetry could not satisfy the new radical literati. As Murano Shiro rightly observed,

> Some tend to see in the postwar *Kosumosu* the extension of the prewar leftist morals, however, after the emergence of *Retto* , the expressive means of that class social conception implied refined artistic imagery. Actually, this very issue – how to convey the proletarian ideology using the sophisticated aesthetics – became the most fiercely debated themes among the young poets in their endeavor to forge new methodology. Still it doesn't mean that they could fully realize the concrete meaning of that methodology.   (*Nihon no shika*, v.29, 2003:392)

The foundation of *Retto* reflected the necessity of reforms in democratic poetry. It was a long desired merging of class-oriented poetry with modernist art. The ideological orientation of *Retto* manifested itself in the very beginning of the journal's activity, where the calls to end the war in Korea and to repeal the law on "Subversive activities, appeals in defense of the Matsukawa strikers were published together with the reviews on English modernism and translations of the poetry of the French Resistance. "The major merit of the *Retto* poets, in my opinion, is the fact that they could analyze and reflect in their works the revolutionary process in the post-war Japan", - poetess Kora Rumiko writes. [Kora Rumiko 1968: 168]

> A burning house is
> A metallurgical plant,
> Working on the raw materials from a Dollar country.
>
> A burning house is
> A weaving mill,
> Working on the raw materials from a Pound country.
>
> A burning house is
> A peasant's house, where they have no money to buy a sewing machine,
> As they couldn't sell the rice crop.
>
> A burning house is
> A worker's house, where they don't buy wood for the hearth
> To pay the debts in time.
>
> A burning house is

> A workshop of an accumulated force
> Brewing in the cities of Japan.
>
> A burning house is
> An invisible plant,
> Where the past is being smashed with a crashing sound.
>
> Sekine Hiroshi "A Burning House" ("*Moeru uchi*").

The poets of "Retto" grouping would not separate the progress in public life from the progress in art, trying to create poetry of a new type, which could meet the growing spiritual demands of modern time. Their principle aim was to destroy an invisible border between policy and aesthetics, which the majority of the post-war poets did not dare to break. In his conceptual article published in the first issue of *Retto* Idezumi Kei announced:

> The reality using its tools of oppression tries to bend the man down to the ground. Our *Retto* together with its many associates stands up for the people's independence, for the struggle against current situation. We face at present the following tasks: regarding the movement for the renewal of verse - overcoming modernism in poetry, overcoming the Symbolist method; regarding the convergence of art with national traditions – creating of lyrical poetry colored with national cultural identity and developing the epic genres, further improvement of the form and the contents (quot. in Koumi Eiji 1970: 44).

A stormy debate broke out around a delicate problem: how the advanced pro-socialist ideology of *Retto* contradicts the modernist methods (in particular, surrealism that was very popular among some members of the group). Some of the poets accepted a proposal to eliminate modernism and to direct all the efforts to "the poems of protest" (*teiko shi*). Others responded skeptically to this idea. Their opinion was summed up by Sekine Hiroshi, a devout follower of Mayakovsky, in the afterword to the fifth issue of "*Retto*" journal:

> The appearance of such poems as "the poems of protest" is not a good idea, in my opinion, there is such a fairy tale about a peasant who kept crying: "A wolf is coming!", but there was

> no wolf there. Finally, when the wolf actually appeared, nobody came to help the peasant. Isn't there such a danger in many poems, protesting against a colonial situation of this country (quot. in Koumi Eiji 1970: 46)?

Condemning the vulgar propaganda literature, Sekine would not call for staying passive and unresponsive. On the contrary, all his works reveal his desire to fight. Sekine's political satire reflects the social hatred for "the wealthy" class – bankers, military, bureaucrats.

> Who is the owner of the fish?
> -I am myself!- said the fish
> Right, but, by the way,
> It was caught by a fisherman.
>
> Here draw the picture of fisherman,
> Who has caught the fish.
>
> And who is the fisherman's boss?
> -I am myself! – said the fisherman.
> Right, but, by the way,
> The fishing permit is issued by an official.
>
> Here draw a picture of the official,
> Who has issued the permit.
>
> An who is the official's boss?
> I am myself! –said the official.
>
> Right, but, by the way,
> He was fired by the head of the company.
>
> Here draw a picture of the head of the company…
>
> "A Drawing Assignment" ("*E no shukudai*")

"Social classes, revolution, the people, peace -those are the words that unite us and imply strengthening of our solidarity," states Sekine. But, in his opinion, the weapon in the struggle for peace and democracy is neither immature verse, nor the occasional poems written for the

current moment, but the works of genuine art, inspired by generous ideas no matter what method they can be referred to.

Sekine's clearly articulated concept and the article by Seki Shinichi "Avant-garde and Realism" ("*Abyangarudo to rearizumu*") confirmed the reputation of "*Retto*" as the leading force in policy and art, though the disputes about the goals of modern poetry would never stop until the end of the association in 1955. Later, in the history of literature they were called "The debates about a wolf." Sekine developed this allegory from the old parable about a peasant and a wolf in his theoretical article "A Wolf Arrived" ("*Ookami ga kita*"), blaming Okamoto Jun and several other poets for their toothless, primitive social criticism and misunderstanding of the current goals. He asserted that his opponents, like the character in the parable, would too often cry in their poems about the minor threats of the emerging society, but have therefore only misguided their readers. Now that action is needed nobody would listen to them anymore. Of course, Sekine's critical attitude was not always objective. Reflecting in his poems the most acute social issues, he demanded the same attitude from the others. Meanwhile, many poets from the association were not alien to gentle lyricism. Nevertheless, one can say that "*Retto*'s" dominant trend is poetry of social orientation full of civil pathos, rich with impressive imagery, poignant folk humor, sometimes turning into caustic political satire.

It is noteworthy that almost in every issue of the *Retto* journal authors and publishers would touch upon a new important theme of modern poetry. Thus, in the second issue the main topic of discussion was the limits of poetic satire, in the third issue– the prospects of political poetry, in the fifth –the role of foreign poetry in the formation of *gendaishi*, etc. This "thematic" structure was taken over from the pre-war poetic journals like *Shi to shiron*(*Poetry and Poetics*) and *Shin ryodo* (*New Territory*).

In poetry of "*Retto*" group one finds an array of characters from everyday life; a worker and an official, a musician and a peasant, a teacher and a fisherman. Sometimes a grotesque allegory seems to disclose the dark side of a "prosperous" capitalist society, affected by concealed and obvious ailments;

In the works by Hasegawa Ryusei and Kuroda Kio a witty word, a characteristic detail, an unexpected and convincing parallel matter more than a refined rhythmic pattern of the verse or a straightforward propaganda appeal in a versified slogan. Looking for the topics in the everyday life of the city, poets try to convey the conversations of the common people, the shouts of the traders at the markets, the small talks at the hairdresser's, the jokes of the regular customers in the cheap cafes and bars. They are trying to grasp the true nature of everyday life of the working people with their joys and sorrows, minor personal squabbles and serious social clashes. However, the *Retto* poetry is essentially opposite to the literature serving official media. Not the newspaper reports, but sophisticated psychological sketches formed the basis of the poetics used by the members of the association whose aim was an organic fusion of politics and art.

Poems by Noma Hiroshi occupy a special place in the poetry of *Retto* – especially because it belongs to the renowned novelist, the author of *The Red Moon on the Face*, *The Zone of Emptiness*, *The Circle of Youth* and other masterpieces in prose. Whereas Noma as a writer published a number of realistic novels condemning militarism, showing macabre pictures of life and morals of Japanese society involved in the war, his poems are full of warm compassion and feature humanist ideas presented in metaphorical modernist forms:

> Oh you, man! Open to the spring wind
> The gentleness that you concealed from the world,
> The gentleness that is still in the heart
> Under the burden of troubles and adversity.
> Open your heart to the wind. It will dry your tears,
> It will take away you grief on the wings of coming spring…
>
>   …
>
> Right! In the struggle and sorrow
> Your heart has opened as a flower.
> It appeals to countless hearts filled with tears,
> In this world, surrounded by the cloud of grief.
>
> The fresh wind is carrying away the sorrow,
> Carrying away fear and despair,
> The wind of spring will dry the tears,
> Flying over the flowers of the hearts in bloom.

"A Tear on the Face" ("*Kimi-no nikugan-no ue-no hitoguki-no namida wa*")

In the course of evolution, the "*Retto*" poets were changing. They were aspiring now for real individuality feeling discontent with the mutually approved program, which wouldn't set any concrete goals. Each of them would suggest their own way for the solution of social and aesthetic problems. Finally, they came to the recognition that their further cooperation within the framework of a certain group had no future. Publication of the *Retto* anthology in 1955 summarized three years of the most intensive creative activities and, in a certain sense, also the whole process of resurrection and transformation of the *gendaishi* poetry in the first postwar decade. The end of "*Retto*" group marked a borderline between the generations, becoming an important milestone on the way of the developing modern Japanese literature.

5. Conclusion

As it would happen before with many authors of the XX c., poets of the early postwar groups, including those who lived until the end of the century and have published many books throughout decades, remained forever the iconic figures of the "first postwar wave". It is in this avatar that they entered history gaining the reputation of the modern classics. Their explorations and discoveries of the first postwar years paved the way for several generations of *gendaishi* poets in the second half of the XX c. and are still treated with respect by the readers in the new millennium. Members of "Matine poetiku", "Chikyu", "Arechi", "Retto" and minor modernist groupings paved the way for scores of *gendaishi* poets who made their debut in the late Showa and Heisei periods – all those masters of modernist verse who were raised on the books by the "angry young men" of the 50-s. Poetry by the war survivors, inspired by the blood and tears of their generation, will forever remain for the readers the source of bitter introspection, unfading hope and invincible faith.

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The Passage to Paris and Far East Artistic Awakening through Japanese painters: Tsuguharu Léonard Foujita (1886-1968) and Koichiro Kondo (1884-1962)

Kuniko ABE

Abstract: The trans-geographic development of modern artistic movements related to artist relocation has become a specific field of research in early 20th century Art History. The artists' "Passage" to Paris, Walter Benjamin's "City of Lights", is a good example of this. During the first three decades of the 20th century these artists, predominantly non-French and from various countries including Japan, constituted the École de Paris (School of Paris). This paper examines those Japanese artists who came to Paris from post-Meiji modern Japan, focusing on two contemporary painters: Tsuguharu Léonard Foujita, emblematic artist of the École de Paris, and Koichiro Kondo, impressionist ink painter, model of Kama of *La Condition Humaine* (*Man's Fate*, 1933) by French novelist André Malraux.

The modern artistic Japanese scene is characterized by a complex situation of double challenges: continuation of traditional Japanese artistic values encouraged by Fenollosa and Okakura while catching up with Western knowledge and technology. Each artist was highly tempted by the West. Once in Europe, though, they suffered from the confrontation of cultural identity, universal artistic values, and fundamentally imposed Eurocentric aesthetics. Through contemporary European avant-garde art and spiritual dialogue with past master works, these artists experienced an awakening of Far East identity, while searching for and assimilating to European aesthetics. They found their "other self" in Paris.

> The analysis of the awakening process of these two artists
> reveals a complex artistic identity affirming a hybrid style,
> a fusion of East and West. This synergy of two
> complementary entities generates a new and dynamic
> spirit. Through intercourse with the West, artistic Japan
> has achieved far-reaching dimensions.[1]

1. Introduction

While interdisciplinary research movements have constantly been
interested in migrations, displacements, and diasporas, it is quite
recently that the role played by the transnational circulation of artists
and intellectuals in the modern artistic development has become a
specific research field for early 20th century Art History[2]. In fact the
artists' circulation and relocation constituting cosmopolitan social
networks generated a great impact on not only elaboration of
significant avant-garde art movements but also individual affirmation
of cultural identity. The "Passage" of artists to big European cities,
such as Paris, capital of art at that time, is a good example of this
phenomena. In Paris, foreign artists of different origins, dominantly
European, especially East European, and American, constitute the
École de Paris in the early 20th century. Among these foreign artists
were several hundreds of young and ambitious Japanese who left
Japan for Paris to study Western art. Some endeavored to be
integrated into the highly competitive Parisian art scene, but in vain,
except a few strong-willed, talented, and genuine artists. For Japanese
artists coming from the Far East, the Western modern world was
already challenging, since they were confronted with the duality of

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[1] This paper stems from my long-term research on André Malraux's art
theories and my oral presentation "Awakening of Far East Identity through
the artworks of Japanese painters in the 1920s: Léonard Foujita and Koichiro
Kondo" at the International Conference of Art History on "*L'oeuvre d'art
entre ambition identitaire et aspiration à l'universel* (The Artworks between
Identity ambition and Aspiration to the Universal)" at The Paris Catholic
University, April 5-6, 2013.

[2] Recently the International Conference exploring the links between the
modern art and artist passage to Paris : " 〔*Passage à Paris*〕 *artistes
étrangers à Paris de la fin du XIXe siècle à nos jour*s" was held at the Institut
National d'Histoire de l'Art, Paris, France, November 6-8, 2013.

cultural identity and universal art. Western experiences ended with approving disillusionment and disappointment.

This paper examines two Japanese painters: Tsuguharu Léonard Foujita and Koichiro Kondo. Born in the middle Meiji period, both painters encountered European art in the Post-Meiji period and succeeded in finding their own style of painting and affirmed their individual cultural identity during their "Passage" to Paris in the first half of the 20th century. Tsuguharu Léonard Foujita is an emblematical artist of the École de Paris, and Koichiro Kondo is an ink painter, model of Kama of *La Condition humaine* (*Man's Fate*, 1933) by French novelist André Malraux. What was the process of their awakening of cultural identity, while pursuing the universal in their art, fundamentally imposed by Eurocentric aesthetics? Through the analysis of these two Japanese painters' quests for identity, this paper will attempt to isolate the most salient characteristics of each quest, quests which led to the achievement of the invention of the fusional style of East and West.

Key works :
Tsuguharu Foujita, *Reclining Nude with the Toile of Jouy*, 1922 (Musée de l'art moderne de la ville de Paris, Paris, France)
Koichiro Kondo, *Cormorant Fishing*, 1923 (National Museum of Modern Art, Tokyo, Japan)

2.   Historical Context

2.1 Artistic Japan in Modern Times

After 250 years of isolationism in the Edo period, Japan officially opened its doors to the exterior in 1858, and the imperial power was repaired in 1868. Japan was transformed from a traditional society to a modern state during this imperial Meiji period (1868-1912) with its dynamic and authoritarian political structure. The reorganization of the state with the West, and its different culture and advanced technology, imposed all the domains. As for Japanese art, all the contributions of the West modernized it. A great number of innovative painters tried to make rapid assimilation of the aspects of Western modern art. This mode is called the painting of Western-style (*Yoga,* oil painting), as opposed to the painting of Japanese-style called *Nihonga* (water-based painting), more conservative, respecting its

traditional techniques and aesthetics. This parallelism and the coexistence of two trends in Japan have been characteristic phenomena of Japanese pictorial art since the second half of the 19th century until present day.

However in the Meiji period, the Japanese art controlled by the government suffered from the dilemma between rapidly catching up with Western technology and knowledge, and preservation of Japanese heritage. In fact, Japanese traditional painting fell into disgrace in face of the phenomenal success of Western-style painting. Under this circumstance Kakuzo Okakura (1862-1913) and Ernest Fenollosa (1853-1908) tried to revive Japanese-style "true painting" not only by rediscovering and preserving Japanese authentic traditions but also by innovating through the introduction of Western techniques and even Western iconography. Traditional Japanese-style painters also needed Western stimuli. Aspiring to the knowledge of true Western art, several hundred Japanese artists settled in Paris, notably in the Taisho (1912-1926), Post-Meiji, period. Paris was the center of the cultural world, cosmopolitan and universal capital of the arts.

2.2 École de Paris : mirror of self

Paris absorbed an enormous influx of foreign artists from 1900 until around 1940. These non-French and French artists living and working in Paris during the period are referred to as the École de Paris. The period from 1900 to 1920 is called the first period of the École de Paris, and the second period covers the period between the two world wars. When the Japanese painter Tsuguharu Foujita arrived in Paris in 1913, leading figures of the École de Paris had already settled down. In this magnetic city, described as the "City of Lights" by Walter Benjamin (1892-1940) in his *Einbahnstrasse* [3] , a multinational community was constituted, united by the creators' common interests, but also by a bohemian lifestyle. Through this multicultural network in Paris, the part of the *other*[4] was absorbed by the artists as the complementary part of their culture of origin. Thus Paris became *"the*

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[3] Walter Benjamin, *Einbahnstrasse*, Rowohlt, Berlin, 1928.
[4] *L'Ecole de Paris 1904-1929 La part de l'autre*, catalogue of exhibition, Musée de l'art moderne de la ville de Paris, 2000.

big Androgynous 〔…〕 who fertilizes itself fertilizing the world"[5] where each one had to affirm oneself. Transplanted, the foreign artists identified themselves as androgynous. For the Far East painters, the complementary part would be the Great West represented by Western techniques and ideals. They came from the other end of the world, not as exiled, neither refugees, but independent for intellectual and artistic pursuits. Ambitious with their dreams, they were all fascinated by the West. As insinuated in *La Tentation de l'Occident* (*The Temptation of the West*, 1926) of André Malraux, it was the temptation of the West.

The Far East artists to be discussed here are two Japanese representative painters. The lives of these two artists were contemporaneous. They were born in the middle of the Meiji period. One is Foujita who succeeded to impose himself as one of the major artists of the École de Paris; the other is Kondo, ink painter, little known, almost forgotten today, yet immortalized as the model of Kama, Japanese ink painter in *La Condition Humaine* (*Man's Fate*, 1933) of André Malraux. These two Far Easterners succeeded in finding their "other-self" or "androgynous-self" in their direct contact with the West. The analysis of the awakening process of Far East artistic identity of each artist follows.

2.3 Foujita

Pioneer of this movement of the Japanese young artists, and the only Japanese who obtained a true success in France, the painter Tsuguharu Foujita (1886-1968) arrived in Paris in 1913 just one year before the First World War. He stayed in France until the end of his life except for several years' absence around the Second World War. He attained French citizenship in 1955.

Foujita (his Japanese name is Tsuguharu or Tsuguji Fujita) was born in 1886 in Tokyo. He graduated from the Tokyo Fine Arts School, Western-style Painting section, in 1910. The method and aesthetics of the formation at that period were based on the French academic art, under a certain influence of painting "*en plein air*" (painting outside as in the impressionist manner), introduced by Seiki Kuroda (1866-

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[5] Riciotto Canudo, *Les Transplantés*, Paris, Editions Eugène Fasquelles, 1913, quoted by Gladys Fabre : "Qu'est-ce que l'Ecole de Paris", in *L'Ecole de Paris*, catalogue of exhibition, 2000, p.27.

1924), pupil of Raphaël Collin[6] (1850-1916) who was an official painter of the 3rd Republic of France. It was a westernized official art in the school, with an underlying traditional Japanese sensitivity. Foujita mastered all Western techniques and grasped the Western concept of classicism in Japan. However upon his arrival in Paris, to his chagrin, Foujita found that all teaching of Kuroda, his Japanese mentor, had been based on an old-fashioned art, in front of the subjective currents, avant-gardist tendencies of modern art since the 1900s. In Europe, the "cult of me" replaced that of the unique truth of the Rational West. Multiple avant-gardist currents were flowering at that time. For example, Foujita encountered Picasso, the radical cubist painter who was much inspired by the basic geometric forms of Cézanne: The latter was a post-impressionist painter of whom Foujita did not even know the name at that time; at Picasso's atelier, Foujita discovered the paintings in a naïve and primitive manner of Douanier Rousseau; Foujita was strongly impressed by Rousseau's paintings, surprisingly, more than the cubist paintings by Picasso. Foujita also became acquainted with Braque, Max Jacob, Salomon, Modigliani, Pascin, Soutine, Kisling, Rivera, Zadkine, Lipchitz, Archipenko, and Marcoussis. Foujita finally gave up the teaching of Western-style that he had received from Kuroda in Japan. He realized that in the Parisian contemporary art scene more attention was paid to the individual, which led to highly modern and liberal developments. In order to become true to himself in Paris, he finally invented his original style famous for its "off-white background" and fine black lines, being inspired by Japanese traditional art, especially from feminine figures represented in Japanese woodblock prints. He realized a series of nudes where the purity of lines allies with the economy of chromatic range. Kiki, icon of the Montparnasse quarter, became his model in 1920[7].

His key artwork: ***Reclining Nude with the Toile of Jouy*** was born in 1922. This outstanding oil painting, which was glorified at the Salon d'Automne in 1922, is now housed in the Musée de l'Art Moderne de

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[6] Regarding the influence of Raphaël Collin on Kuroda and other Japanese painters, see Shuji Takashina, "Eastern and Western Dynamics in the Development of Western-style Oil Painting during the Meiji Era", in *Paris in Japan*, 1987, pp. 21-31.

[7] Biographical note of Foujita in the exhibition catalogue : *L'Ecole de Paris*, 2000, p. 338.

la ville de Paris as a donation from the artist in 1961. His predilection for the reclining position of feminine nudes is stylistically aligned with western tradition for nudes in grand manner of Titian, Goya, even Manet, while the quality of simplicity, serenity, purity of his graphic lines betrays his affinity with Clouet, Dürer, Holbein, and especially Ingres. The apparent affinity with Ingres might be justified by the quasi absence of the western style traditional modelling in this painting characterized by its flatness. Thiébault Scisson, contemporary French art critic wrote: "It is the modeling without shades of Mr. Ingres –with whom, besides, Foujita seems to have an affinity as much as with his ancestors of Nippon"[8]. While Foujita absorbed all pictorial techniques of grand manner, including the French neo-classical master Ingres' original style, firmly contoured and faintly modelled, it is the sensibility of his Japanese origin which allowed him to achieve this unique hieratic masterpiece.

2.3.1   Praise of the tradition

This reclining nude by Foujita is an unconscious self-portrait of the Artistic Japan. The French art critic André Salmon wrote while finding again his Japanese friend in Paris during the Second World War in 1940: "He comes back here. More Parisian, more universal and more Japanese than ever" [9]; "Foujita, a Japanese of Paris, a Parisian of Tokyo, venerates France, French culture, and art, but he understands to obey the French tradition and to stay Japanese in his heart"[10]. It is certain that Foujita tried to assimilate his sensitivity into the French tradition and French art. However he stated: "staying as a foreigner in Paris gives me a distance I need for understanding me"[11]. Instead of assimilating himself to French artistic tradition, he attempted to find himself, his own artistic tradition, in Paris, the city of mirrors.

Indeed, he discovered his Japanese artistic identity. Rediscovering the quality of the Japanese traditional painting in Paris, he decided to

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[8] Thiébault Scisson, *Le Temps*, May 1st, 1923. The French writer Paul Morand mentioned : « The East and the West are merged in Foujita" in Jean Seltz, *FOUJITA*, Paris, Flammarion, 1980, p. 61.

[9] André Salmon, "Le retour de Foujita" (Return of Foujita), in *France-Japon*, no.46, January 1940, pp.7-8.

[10] Jean Seltz, *FOUJITA*, Paris, Flammarion, 1980, p. 61.

[11] Jean Seltz, *FOUJITA*, Paris, Flammarion, 1980, p. 85.

continuously endeavor to accomplish himself as a Japanese in France, and to live in the world as a Japanese, as he stated clearly in his essays of 1934[12]. He became extremely conscious about his Japanese origin, and the Japanese traditional refined esthetics[13].

For the eyes of the Japanese, the painting of Foujita unrolls all the glorious past of the Japanese painting, represented by such as the Nara era's mural paintings: four Buddhist paradises from Horyu-ji, the Edo era's decorative paintings of the Kano school and Rin school on the sliding doors and screens as well as woodblock prints of Utamaro and Hokusai. His artistic affinity with Hokusai, "the man mad about drawing", is confirmed with the numerous drawings Foujita left - 6000 drawings of nudes[14]! To form his style, Foujita finally managed to obtain Chinese black ink, the blood of the Far-Easterners[15], and Japanese fine brushes. He sought the sensuality of the texture of Japanese paper, fine, subtle, delicate, tender, rustic, and mystic. As to the lines of trait he said: it is necessary to invent stronger lines, more rigorous, subtler, and more exact than old masters'. In him, there is a love for the "exact and beautiful" lines[16]. Foujita drew inspiration from several masterpieces of Japanese art for their technique and media.

The first example is the mural panting of Horyu-ji temple, Nara, Japan. The mural painting of Horyu-ji displays the four paradises of Buddha and this series, dated to the end of the 7th century, is considered as one of the highlights of the pictorial art in the Far-East, though damaged in the 1940s. One of the most famous and brilliant paintings from this mural is Avalokitesvara in paradise. The red lines of the trace are worthy of the name "iron lines" for their tension and clearness. They

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[12] Foujita Tsuguharu, « *Atorie Mango* (About the Atelier) » (April 1934), in *Chi o Oyogu*, 1984, Tokyo, Kodansha, pp. 161-169

[13] Foujita Tsuguharu, « *Dento Raisan* (Praise of the tradition) » (September 1935), in *Chi o Oyogu,* 1984, Tokyo, Kodansha, pp. 173-178

[14] E.R. (Elie Richard), "La vie à Montparnasse", in *France-Japon*, no.46, January 1940, p.9.

[15] Foujita wrote : "Black was the color to which we Japanese and Chinese are most sensitive. Why shouldn't we use it in oil paintings", in *Some Frank Advice to The Young*, 1936. See *Paris in Japan: The Japanese Encounter with European Painting*, 1987, p. 276.

[16] Kenneth E. Silver, "Made in Paris", *L'Ecole de Paris*, exhibition catalogue, 2000, p. 42.

produce very vivid, clear and, serene effects. The second example is Kichijoten, Yakushiji, Nara. This image of the Goddess Kichijoten represent more clearly the sensibility and the delicacy of Japanese art. This painting is characterized by its very fine black lines of the trait of the face and the hair, as well as the nobleness and the elegance of attitude of the goddess. The third example is the woodblock prints of Kitagawa Utamaro, excellent physiognomist and psychologist. Utamaro is an uncontested portraitist of feminine charm, especially known for his women of the "*maisons vertes*" (courtesans) – according to the words of Edmond de Goncourt. In the *Melancholic Love* (*mono-omou-koi*), the silhouette of a lady lost in her dreams, is seen cut on a clear back which symbolizes the faint light of the oil lamp. The last example is the *Portrait of Fujiwara no Takanobu*, supposedly executed by the painter Taira no Shigemori, in the mid-12th century, praised by André Malraux for its accurate description of rigorous Kamakura warrior spirit, especially felt from its facial expression with retained tension.

The characteristics of Foujita are the flexibility of lines and the serenity of the physiognomy which qualify the originality of Japanese paintings as shown in above-mentioned examples. During a long course of research for rendering sensuality through texture Foujita rediscovered the esthetic aspect of the texture of the Japanese paper of which Utamaro took advantage for his nudes in woodblock prints. Thus, the velvet-like soft whiteness of Foujita's nude is accompanied by a decorative Toile de Jouy fabric consisting of an off-white background, of which the motifs are minutely drawn with very fine Japanese brushes in Chinese ink. This work shows his technical virtuosity and the Far-East chromatic sensibility on a black background. The combination of clarity of refined graphic lines and sensuality of tactile values of milk-skin texture in oil painting is unusual in western art. He successfully juxtaposed Western and Eastern technique and media, oil pigments and oriental ink. Herein resides his originality.

Qualified as the "Utamaro of Montparnasse" by the French art historian Henri Focillon, Foujita succeeded to bring together the West and the East, while searching for the universal of the art and his cultural identity.

2.4 Kondo

The other painter is Koichiro Kondo (1884-1962) who graduated from the section Western-style painting of the Tokyo Fine Arts School in 1910, like his classmate Foujita. His mentor was Japanese gifted painter Eisaku Wada (1874-1959) who had studied in France from 1899 to 1903 with Raphaël Collin, and was influenced by Millet and Corot. Kondo mastered Western oil painting techniques such as *chiaroscuro* (light and shadow)*,* perspective, masse, and values of colors. He acquired the luminous style of the impressionist and post-impressionist in Japan. However he decisively changed the painting material through his direct contact with the West.

Unlike Foujita who lived in France spending substantial periods of time for studying and working, Kondo never stayed in Paris for more than six months. Kondo esteemed himself an eternal traveler like Basho, Japanese poet of Haiku, whom he venerated. Thus Kondo's "Passage" to Paris was very short, rather as a poet-traveler and poet-painter, but he came to Paris twice. He visited Europe first in 1922 and was enchanted particularly by European old masters' artworks. His second visit was in 1931 at a stage when he was already a mature artist and he could organize a modest, though significant, solo exhibition helped by his disciples and friends, and also André Malraux, French novelist. Malraux was highly inspired by the painter Kondo for creating Kama, Japanese ink painter, a character of his novel, *La Condition Humaine* (*Man's Fate*, 1933) for which the author was awarded the Prix Goncourt, France's top literary prize.

Kondo found in Europe, especially in Paris, his Far Eastern identity. He discovered that the Japanese are a very particular people by their sensibility and their relationship with the world (nature). In particular Japanese perceptions of nature, tinted with the desire for some sort of religious consciousness, is fairly different from Westerners' point of view. Kondo was convinced that there were fundamental differences between Japanese and Western traditions of conceptualizing artwork themselves. He felt the essential Japanese spirit in himself while regarding artworks of European contemporary artists from the École de Paris, which advertised themselves revealing a desire to compete commercially instead of showing principles of art. Encounters with the West led him to deeply understand the essence of his own Asian heritage.

He decided then to pursue the ideals in his original way with purely Japanese materials and subjects, instead of attempting Western-style painting. He finally abandoned oil painting and became definitively a traditionalist ink painter. He renounced colors. According to contemporary orientalists like Ernst Grosse and Serge Elisséev, or the art historian Henri Focillon, ink painting is considered as the most difficult to understand for Westerners [17], since it is the most spiritualized of the Far East. For an ink painter, his relationship with nature is almost religious. For example, the painters find in the elements and forms of the landscape the best ways of artistic expression of their conception of the world and their cosmic sentiment[18]. Thus, the contemporary German orientalist Gross stated: "the essential in the landscapes of ink is not what they represent but what they signify"[19]. In *La Condition Humaine* (*Man's Fate*), the French novelist André Malraux makes Kama, Japanese ink painter, of whom the model is supposed to be Koichiro Kondo, said: "When I went to Europe I saw museums. The more your paintings show apples, and even lines which do not represent anything, the more they speak about them. For me, it is the world which is important"[20]. In this novel

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[17] See especially Ernst Grosse, *Le Lavis de l'Extrême-Orient*, Paris, Cres,1924; Serge Elisséev, "Sur le paysage à l'encre de Chine du Japon (étude sur Sesshu et son école) ", in *Revue des arts asiatiques*, March 1925, pp. 30-38.

[18] See R. Petrucci, *La philosophie de la nature dans l'art d'Extrême-Orient*, Paris, H. Laurens, 1910; *Encyclopédie de la peinture chinoise : les renseignements de la peinture du jardin grand comme un grain de moutarde / traduction et commentaires par Raphaël Petrucci*, Paris, H. Laurens, 1918.

[19] E. Grosse, *op.cit.,* p. 13.

[20] André Malraux, *La Condition Humaine* (1933), Œuvre Complètes, Pléiade, Paris, Gallimard, p. 649 :"*Quand je suis allé en Europe j'ai vu les musées. Plus vos peintres font des pommes, et même des lignes qui ne représentent pas des choses, plus ils parlent d'eux ; pour moi, c'est le monde qui compte*". Far East perception on the individualism of the Western Art is explicitly shown in the later writings of Malraux : "*Un peintre japonais bouddhiste me disait à Nagoya, devant des Cézanne*: He drew the apples instead of figures, in order to talk more about himself" (André Malraux, préface, *Exposition Fautrier*, février 1933) ; "*Un de mes amis asiatiques m'a dit: Vous voulez être dans le tableau, alors que nous voulons être dehors. La peinture européenne a toujours voulu attraper les papillons, manger les fleurs et baiser les danseuses.*" (André Malraux, *La Tête d'obsidienne*)".

of 1933, Malraux puts in value the spirituality of the subjective painting by the intentions of Kama: "All is sign. Go from the sign to a signified thing, it is to deepen the world, it is to go toward the God"[21]. This spirituality is demonstrated also in *La Tentation de l'Occident* (*The Temptation of the West,* 1926) by Malraux: "our painting does not imitate, nor represent: it signifies"[22]. Thus Far East ink painting reveals the artist's own cosmic sense, keenness and purity like in Zen ink painting, and sense of melancholy.

3. The awakening of "Ideals of the East"

The awakening of the identity of the Far East in Kondo is, in a sense, relevant to the awakening of the "Ideals of the East" in Kakuzo Okakura[23]. The latter, ancient director of the School of Art of Tokyo until 1898, being conscious about Japan's aesthetic heritage, played a decisively important role with Ernest Fenollosa for the protection of the traditional Japanese Art and its promotion for both Japanese and Westerners. Okakura appraised the national painting, the philosophical, religious, and aesthetic ideals[24] proper to the Japanese culture. In 1902 he went to India to be convinced through his interaction with Bengali intellectuals that "Asia is One": Japan and India particularly share, other than Buddhist iconography among others, a common artistic heritage which is based on the notion of non-dualism (a non-dual whole)[25]. Not entirely satisfied with ancient examples, Okakura recommended for young artists to adapt themselves to the present, to renew the past heritage by adopting certain procedures of Western painting. He did not reject Western art.

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[21] André Malraux, *La Condition Humaine* (1933), Œuvre Complètes, Pléiade, Paris, Gallimard, pp. 649-650 : "*Tout est signe. Aller du signe à la chose signifiée, c'est approfondir le monde ; c'est aller vers Dieu.*"

[22] André Malraux, *La Tentation de l'Occident* (1926), Œuvre Complètes, Pléiade, Paris, Gallimard, p. 90 : "*Notre peinture n'imite pas, ne représente pas : elle signifie.*

[23] Okakura Kakuzo, *The Ideals of the East with Special Reference to the Art of Japan* , London, J. Murray, 1903.

[24] According to Serge Elisséev, Okakura should have undergone the influence from John Ruskin. See S. Elisséev, *La Peinture contemporaine au Japon*, Paris, E. de Boccard, 1923, p. 47.

[25] See Masako N. Racel, "Okakura Kakuzo's Art History: Cross-Cultural Encounters, Hegelian Dialectics and Darwinian Evolution", in *Asian Review of World Histories,* 2:1, January 2015, pp. 17-45.

Okakura esteemed through cross-cultural aesthetic encounters that Japanese art would be revived to bear a new modern art.

In the same way, while looking back to traditional Japanese art with a new eye, especially fascinated by Tokugawa literati painters such as, Uragami Gyokudo (1745-1820) [26] Kondo maintained the Western painting techniques he acquired. As opposed to the Japanese habit that the drawing is all, like in Foujita, the *chiaroscuro* plays in Kondo such a big role as for drawing: the mass and the value exist. The sense of depth is perceived. In this sense Kondo's ink painting is highly westernized. However, the ink painting of the Far East is opposed to the oil painting of Europe by its extreme reduction of the material matters. Kondo is attached particularly to the monochrome of Chinese ink, which is only black and white. But he consciously plays between the infinitely white and the infinitely black of ink. It must be said that his painting is rich with poetry in his description of the light and the water expressed always in black and white, but suggesting colors. The monochrome gives to all represented objects an intense depth. Detaching these objects from their material life, he put art over reality[27].

The painter Kondo used to be particularly attracted to night, darkness, shadows, especially in the early 1920s. After his first visit to Europe in 1922, influenced by the engravings of Goya, notably the *Toromachia*, Kondo created a series of six ink paintings of a large horizontal format: **Cormorant Fishing**[28]. This series, housed now in the National Museum of Modern Art in Tokyo, is composed of six chronological sequences of night scenes of cormorant fishing on the Nagara river in Japan: *Baths; Twilight; Rapids ; Abyss ; Freshness ; Last Fires*. During night fishing, which usually takes place in October, the fire is attached to the front of the boat to attract the fish. Kondo has recourse to contrasts of light and shadows in order to intensify the

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[26] On this painter see Stephen Addiss, *The Arts of Uragami Gyokudō*, University of Hawaii Press, 1987.

[27] See E. Grosse, *Le Lavis de l'Extrême-Orient*, *op. cit*., p. 15.

[28] Sachiko Wada, "Koichiro Kondo and the Western World – from the relationship with André Malraux", in *Bulletin of Yamanashi prefectural museum of art*, no.21, 2007, pp. 15-16.

night scenes. However in his chromatic effect the light is always soft,
with a *sfumato* effect. His first important work was born in 1923[29].

The ink paintings of Kondo are rich with impressionist poetry in his
description of the light and water. It was his encounter with European
art that brought him a decisive awakening of Far East artistic identity.
Maintaining Western pictorial techniques he studied, using Far East
media, he aspired to achieve the universal of the art. In his spiritual
monochromatic world with infinite shades, he integrated Western
principles into his Eastern ideals. The painter finally succeeded in
attaining the transcendental through this intense dialogue.

4. Conclusion

The analysis of the awakening process of these two artists revealed a
complex artistic identity affirming a hybrid style which was, more or
less, a fusion of East and West. Foujita's "awakening of the ideals of
the East" was mainly his discovery of the sensuality of Eastern tactile
values, hardly far beyond material or technical matters, since Foujita's
focus was on typical Western classical subjects, the heritage of
Renaissance, that he took on during the period covered by the present
study. Kondo's "awakening" reached the Eastern (Daoist and Zen
Buddhist) conceptualization of the universe, and its cosmic vision,
while his technique was highly westernized even if the media used by
Kondo are ancestral Eastern materials as used in calligraphy: ink and
brushes.

This synergy of two complementary entities, Western and Eastern
ideals, generates a new and dynamic spirit. Through interaction with
the West, especially in Paris, not only with old great masters' works
but also with the individualist modern artworks of the École de Paris,
artistic Japan has achieved far-reaching dimensions.

For the World Art History, the 20th century is considered as the period
in which the East and the West were able to meet together in all their
plenitude in order to enter a new creative era. Terukazu Akiyama, art
historian, specialist of Japanese medieval painting, stated in 1961:

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[29] A preparatory work of Koichiro Kondo for this masterpiece, *Cormorant
Fishing n°1 Rapids*, 1923, is housed in Yamanashi prefectural Museum,
Japan, together with other important ink paintings of Kondo.

"the painters of Western-style: *yoga* express their sentiments in the most advanced cosmopolitan style; the painters enriched the technical resources of its expression, renewed themselves without ceasing, in contact of the Western aesthetics."[30] And in the West, around 1960, painting freed itself from Western academic aesthetic and technical constraints – and from traditional materials like oil, and turned its focus towards the Far East, particularly Japan. It was the turn of the West that was enriched with the contact of the East. Art, itself, becoming more divergent, the boundary of the differences between the West and the East tended to be more blurred or more fusional through this double reconciliation.

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[30] Akiyama Terukazu, *La Peinture japonaise*, 1961, Geneva, SKIRA, p. 193.

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President's Project Research Fund, Project Report

The Benefits of Spending a Longer Period in EAP

Rachael RUEGG and NAGANUMA Naeko

Abstract: Clearly, most students and their financial supporters hope to spend as little time as possible in an EAP programme and to enrol for content classes as soon as possible. However, from a pedagogical perspective there may be disadvantages to exiting an EAP programme too quickly. This paper focuses on the benefits of spending a longer period in EAP in relation to reading skills, by comparing the reading sub-skills of students who have already spent one semester or more in the EAP programme with others who enter the programme and are placed at the same level, in order to determine any advantages that might be offered by spending a longer period of time in the EAP programme. Overall, the results show no clear superiority in language proficiency for one group over the other at the time of entering EAP level 3. The new students had significantly higher TOEFL reading section scores and total vocabulary size, whereas the continuing students were found to have more knowledge of high frequency vocabulary. In terms of TOEFL Listening and Written Expression section scores, total TOEFL scores, word decoding speed and knowledge of words at the 1,000 and 4,000 word levels, the lack of statistically significant differences indicates that despite entering the university with a lower proficiency level, one semester of EAP instruction was sufficient to lift up the proficiency level of the continuing students to that of the new students.

1. Introduction

A large number of universities and colleges around the world include an English for Academic Purposes (EAP) programme. Non-native

English speaking students who do not have a high enough English proficiency level to enrol in content classes are often required to enrol in such a programme until they reach a certain English proficiency level, at which time they can exit the EAP programme and enrol in content courses. Since a vast majority of such EAP programmes charge tuition fees and students cannot start earning credits towards their degree until they have exited, clearly most students and their financial supporters hope that they will spend as little time as possible in an EAP programme and enrol for content classes as soon as possible; however, from a pedagogical perspective there may be disadvantages to exiting an EAP programme too quickly. In practice, the period of time that needs to be spent in EAP will vary from student to student, with some reaching the requisite English proficiency level soon after entering the programme, while others may take several years to do so. EAP programmes typically incorporate the four language skills of reading, writing, listening and speaking. Although sometimes the skills are taught in comprehensive integrated skills classes, in other institutions separate classes may be offered for each of the four language skills.

This paper will focus on the benefits of spending a longer period in EAP in relation to reading skills. Ahmad, Wagner and Kantor (2012) identified three different reading sub-skills that can either cause reading problems, if insufficiently developed, or facilitate reading, if well developed: Word decoding, vocabulary knowledge and language comprehension proficiency. This research compares the reading sub-skills of students who have already spent one semester or more in the EAP programme with others who enter the programme and are placed at the same level, in order to determine any advantages that might be offered by spending a longer period of time in the EAP programme. The research question for this study is: In terms of reading skills development, are there any benefits of being admitted to Akita International University (AIU) with a lower English proficiency level and spending a longer period in EAP compared to being admitted with a higher English proficiency level and spending a shorter period in EAP?

2.   Literature review

2.1 Description of Japanese pre-university education

English education in Japan has a long history. It started in 1854 (Hosoki, 2011), and it has gone through a myriad of changes since then. In general, however, it has been claimed that foreign language education in Japan, which in fact denotes English education in almost all the contexts, has not been successful for a variety of factors and reasons. As Seargeant (2009) states, "one of the most frequently voiced opinions about English in Japan is that the high profile of, and immense interest in, the language is not matched by an equally high level of communicative proficiency among the population" (p. 3), Japanese people do not seem confident in their English abilities even after studying it as a compulsory school subject for at least six years in junior and senior high schools.

One of the main reasons for Japanese citizens' incompetence in English may be persistence in traditional teaching methods in junior and senior high school classrooms, heavily relying on the grammar translation method and focusing on receptive skills, rather than production and/or communicative skills. MEXT has repeatedly changed the course of study to include more and more communicative skills, and to teach English at younger and younger ages. However, this has posed difficulties because there are insufficient numbers of English teachers who have the necessary skills to teach the new communicative curriculum.

Secondly, the overall entrance examination system can be considered as one of the main culprits of the existing circumstances of English education in Japan. The addition of the listening comprehension test to the so-called "Center Test" in 2006 may have prompted increase in students' and teachers' attention to receptive listening skills. However, the lack of communicative tasks in entrance exams may be one of the reasons for avoiding focussing on communicative skills in senior high school English classrooms.

Another factor for Japanese people not being able to acquire communicative English skills even after six-years of formal English education may be the environment in Japan. English is considered as a foreign language in Japan, not requiring ordinary Japanese citizens to

be competent with English at all. Japanese citizens have very limited chances to use English. Even in schools, there are limited numbers of English speaking teachers who interact with students. Also, general Japanese cultural values may be another factor. The Japanese characteristic of respecting harmony and collectivism could influence students' motivation to express their own ideas and thoughts in language classrooms. Such personality traits suit a traditional teacher-centred teaching approach still prevalent in junior and senior high schools. In such learning environments, students are not expected to actively participate, but rather to passively absorb information given by teachers.

Although the Japanese government seems to have hoped that the various changes to the education and social system would cause positive changes, the reality of ordinary Japanese high school students' English competencies still presents a big gap from what the government hoped a decade ago. This poses a problem for universities who hope to improve upon the English language proficiency, especially if they hope to have students actually use the language for communicative purposes, as is the case in English-medium instruction.

2.2 The purpose of EAP education

EAP courses usually have two somewhat distinct goals, one of which is to raise students' language proficiency, while the other is to improve study skills that will be needed in academic settings (Terraschke & Wahid, 2011). In his book, Jordan (1997) defines EAP as follows: "EAP is concerned with those communication skills in English which are required for study purposes in formal education systems", referring to the definition originally provided by the British Council (ETIC, 1975). He then classifies EAP into English for General Academic Purposes (EGAP) and English for Specific Academic Purposes (ESAP).

The EAP programme at AIU can be considered EGAP, since the EAP courses aim to provide effective instruction for students to acquire general skills which can be used not only in more than one discipline (since the university employs a liberal arts curriculum), but also in more than one institution (since all students are required to study abroad for a year and they do so at a wide range of different institutions). In addition, as stated by Terraschke and Wahid (2011),

the EAP curriculum at AIU aims to improve not only language proficiency but also study skills, as the courses focus on writing, reading, listening and speaking skills as well as vocabulary, time management, note-taking and research skills.

2.3 Similar past studies

There exist several studies which investigated if and how EAP students benefitted from spending more time in the EAP programme. In one of the first studies in this area, Brown (1980) compared language proficiency between students placed directly into the most advanced level in the EAP programme and those who were promoted from the lower levels. Using three measures, the course grade, the final exam mark, and the cloze test score, he found significant differences. The newly placed students did much better on all three different measures. Another study by Zimmerman (2005) utilized the Productive Vocabulary Levels Test (PVLT) and the results showed that, "newly placed students generally have larger vocabularies than continuing students (p. 56)." Similarly, Clark and Ishida (2005) found that the newly placed students performed much better than the continuing students in the Vocabulary Levels Test (VLT). They claim that it is not possible to fill the gap which already existed before the EAP programme by studying for one semester.

The present study is similar to the three past studies because they all aim to compare newly placed students with continuing students' proficiency and/or vocabulary knowledge; however, the current study's focus on reading skills development encompasses not only vocabulary knowledge and language proficiency but also word recognition speed, trying to ascertain whether or not there are any benefits to being placed in a lower level and spending more time in EAP compared to being placed in a higher level and spending less time in EAP.

3.   Research method

3.1 Context of the study

The English for Academic Purposes programme at AIU aims to provide language and study skills instruction for new entrants to the

university so that they can function successfully in an English-medium international liberal arts college in terms of linguistic and academic skills. In the EAP programme at AIU, the four skills are taught in three separate classes, reading and writing being taught in separate classes, while speaking and listening are combined into one class. There are EAP classes at three levels, with students being placed at a suitable level on the basis of their score on a TOEFL Institutional Testing Programme (ITP) test. Some students are exempt from taking EAP classes and instead enrol immediately in content courses in the Basic Education programme; these students are considered to be in the Bridge programme. All students in the EAP programme move up through the levels until they have satisfactorily completed the programme, which is measured by receiving a grade of C- or higher in the course for each skill at the top EAP level (Level 3).

In the EAP programme, students can be promoted to the next level (for example, from EAP 2 to EAP 3) once all the requirements for promotion are met. For promotion, students in EAP 1 are required to achieve an average GPA of 2.0 or higher, and those in EAP 2 an average GPA of 2.0 or higher and a TOEFL ITP score of 500 or higher. When not all the requirements are met, students need to repeat the same level for another semester. Therefore, it is crucial for any EAP student to perform well in every class as well as to increase their TOEFL score. EAP 3 students with a score of 500 but not yet 550 have further pressure to improve the test score since application for the study abroad program at the university, which is mandatory for graduation, demands a TOEFL ITP score of 550 or higher. Upon completion of EAP 3, students move on to the Basic Education (BE) curriculum.

It is naturally expected that spending a longer time period in EAP benefits students. Therefore, if we were to measure gains made by the two groups of students over their time in EAP, it would be natural to assume that those who had studied for two semesters would have improved more than those who had only studied for one semester, since for one group we would be measuring gains over the period of a semester and for the other we would be measuring gains over two semesters. However, in this study students' reading sub-skills were measured only at one point in time. They were measured at the time of entering EAP level 3. Ostensibly, those who are entering EAP level 3 are all at the same level, regardless of where they were and what

they were doing in the previous semester. In terms of their ability in the reading sub-skills of language proficiency, vocabulary size and word recognition speed, the present study investigated whether spending a longer period of time in EAP gives any benefits to students compared to entering the university with a higher English proficiency level and therefore spending a shorter period of time in the programme.

3.2 Participants of the study

The current research intended to compare the reading sub-skills of students who had already spent one semester in the EAP program, with others who were newly matriculated and placed at the same level. The same tests were taken by 112 students who had been placed in EAP level 3. Seventy five of the students took the tests when they were newly matriculated in April 2014, while the other 37 were continuing students who matriculated with a lower English proficiency level in April, spent one semester at a lower level and had met the requirements to advance to EAP level 3 from September 2014.

The students who are placed into EAP level 3 have an extraordinarily wide range of proficiency levels. The requirements for entry into the Bridge Programme are a TOEFL ITP score of 550 or above and at least three years' experience studying in an English-speaking environment. In addition to this, the students are given a writing test and an interview test and only those who meet the first two criteria and show competence in both the writing and interview tests are admitted to the Bridge Programme. Because the requirements are challenging, in practice there are many students who have lived abroad for three or more years and have gained a TOEFL score of 550 or more but are not admitted into the Bridge Programme. Instead, they are placed in EAP level 3. Indeed in the April 2014 intake, the TOEFL ITP scores of the students who were placed in the Bridge Programme ranged from 587 to 647. In addition, there are many students who have not lived abroad but have achieved an incredibly high proficiency level before entering AIU. The highest TOEFL ITP score of a student placed in EAP level 3 was 617. Students who are placed into EAP level 3 are streamed into three ability tiers. In April 2014 the cut off point for placement into the highest tier was a TOEFL ITP score of 550. This again indicates the similarity of the

students placed in the top tier of EAP level 3 to those placed in the Bridge programme.

Because of this wide range of proficiency levels, it seems unreasonable to compare continuing students who came in with TOEFL scores in the 400s to those at the upper end of EAP level 3, who may be returnees or have studied in international schools but failed to meet the criteria for the Bridge programme. For these reasons, it was decided to exclude the students in the top tier of EAP level 3 and compare the incoming students placed in the middle and bottom tiers of EAP level 3 with the continuing students who had been placed in EAP level 1 or 2 in April 2014 and then met the requirements to progress to EAP level 3 from September 2014.

3.3 Instruments

Three different instruments were used, in order to measure the three reading sub-skills identified by Ahmed, Wagner and Kantor (2012). In order to measure English language proficiency, TOEFL ITP scores were used. As mentioned in previous studies (e.g. Harrington & Roche, 2014; Terraschke & Wahid, 2011), a single score such as a total TOEFL ITP score is too general a measure of language proficiency to measure the kinds of gains experienced over a short period of time such as one semester. For this reason, not only the total TOEFL ITP score, but also the individual listening, structure and written expression and reading scores were compared in addition to the total TOEFL ITP scores.

Vocabulary knowledge was measured using the Vocabulary Size Test (VST) (Nation & Beglar, 2007). The VST too has been criticised in previous literature as an overly general measuring tool of vocabulary size as it contains only five words at each vocabulary level. In an EFL context such as Japan, the Vocabulary Levels Tests (VLT) are a preferred measure as they include 30 words from each vocabulary level and can therefore offer a much more accurate indication of learners' knowledge. However, the VLTs are only continuously available at the first 3,000 word levels. Because VLTs are not available at all vocabulary levels, they are inappropriate for learners at high language proficiency levels. Of the 183 students who participated in this study, 39 (21%) had TOEFL ITP scores of 543 or above, which is considered to be at the CEFR B2 level, indicating that

they are capable independent users of the language (ETS, 2015). Clearly, capable independent users of the language are likely to know more than the 3,000 most frequent words in the English language and therefore the VLTs would not provide any useful information about these learners. In a setting with such proficient English language learners, there is a lack of tests to measure vocabulary size and the VST could be considered to be the best one available. Three versions of the VST are available which are reported to be equivalent. For the purpose of this study, version A was used in the April administration and version B was used in the July administration of the tests.

Word decoding speed was measured using the Word Recognition Test (Coulson, 2014). The Word Recognition Test contains word strings and letter strings, which learners are required to parse at speed. It is usual for those who have any automaticity at word decoding to parse words more quickly than letters, since reading gives people experience in recognizing words quickly but there are no activities in the real world that require one to recognize letters at speed. The number of words parsed is compared to the number of letters parsed in order to calculate a Word Recognition Index (WRI). A negative WRI value would indicate that the test taker could parse letters faster than words, which in turn indicates a lack of automaticity in word decoding. The higher a positive WRI value a test taker achieves, the faster said test taker is at word decoding. According to Coulson (2014), adult native speakers of English can recognize words automatically and therefore usually obtain scores of around 90. However, after 6 years of compulsory English language education, school leavers in Japan usually have WRIs around 0 (Coulson, 2014). On the other hand, he reported that advanced Japanese university entrants can have scores of up to 50. However, the average score of the advanced students in his study was still only 21 (Coulson, 2014).

3.4 Analysis

Before running any statistical analyses, all data were checked to ensure that they met the assumptions of parametric statistics: normal distribution and equal variance. The data were found to be normally distributed and to exhibit equal variance, and therefore parametric statistics were employed. All April test scores for the newly matriculated students who were placed in EAP level 3 were compared with the July test scores for the students who matriculated and placed

in lower levels in April, but progressed to EAP level 3 in September. This comparison was also conducted using one-way ANOVA.

4. Results

The descriptive statistics for the test scores of the new and continuing students at EAP level 3 can be seen in Table 1.

Table 1. Descriptive statistics for EAP level 3 test scores

Test	New (*n* = 75)		Continuing (*n* = 37)	
	Mean	S.D.	Mean	S.D.
TOEFL Listening	50.6000	2.4273	50.9730	2.5657
TOEFL Written Ex.	53.2533	2.8479	54.0811	4.0026
TOEFL Reading	53.1733	2.9609	50.9189	3.8179
Total TOEFL Score	523.4800	13.6207	519.9189	21.5141
WRI	19.2445	17.1972	19.6385	22.7818
1,000 words	933.3333	105.6938	951.3514	98.9434
2,000 words	677.3333	122.5554	810.8108	148.6678
3,000 words	717.3333	194.7787	259.4595	169.0816
4,000 words	641.3333	209.3060	664.8649	231.2000
Total Vocabulary	8413.3333	1599.5213	6570.2703	1960.8480

The ANOVA analysis revealed no significant difference between the TOEFL Listening ($p = 0.455$) and Written expression ($p = 0.210$) section scores, nor the total TOEFL scores ($p = 0.289$), whereas a significant difference was found between the Reading ($p = 0.001$) section scores. New students got significantly higher scores than their continuing counterparts.

No significant difference was found between the Word decoding speed of the two groups ($p = 0.919$). In terms of the students' vocabulary knowledge, no significant difference was found between the knowledge of students in the two groups in terms of the 1,000

level words ($p = 0.388$) nor the 4,000 level words ($p = 0.590$). On the other hand, there was found to be a significant difference between knowledge of the words at the 2,000 level ($p = <0.001$), at the 3,000 level ($p = <0.001$) and total vocabulary size ($p = <0.001$). In terms of the words at the 2,000 word level, continuing students knew significantly more than new students. However, in terms of both the 3,000 word level and total vocabulary size, new students knew significantly more than continuing students did.

5.   Discussion

Although the new students exhibited significantly higher scores on the reading section of the TOEFL ITP test than the continuing students, it is interesting to note that in terms of both the listening section and the written expression section the average scores of the continuing students were slightly higher than those of the new students. The differences were not significant. However, they resulted in counterbalancing the significantly higher reading section scores, meaning that there was no significant difference in the total TOEFL ITP scores between the two groups. Although the continuing students entered the university at a lower proficiency level, the one semester of instruction they received in the EAP programme was effective in bringing them up to an overall proficiency level which was equivalent to those who entered at higher proficiency levels by the end of the semester.

Similarly, although there was no significant difference between the word decoding speed of the new and continuing students, again we see that the continuing students were slightly faster at word decoding than their new counterparts. Again this result was not significant, but it indicates a possible advantage of spending longer in the EAP programme. Once again the lack of a significant difference demonstrates that one semester of instruction in the EAP programme was sufficient to bring the continuing students up to a level indistinguishable from the new students, entering with higher proficiency levels.

The one statistically significant advantage that the continuing students demonstrated over the new students was in their knowledge of words at the 2,000 word level. On average, the continuing students were found to know 810 of the 1,000 words at the level, meaning that they

had mastered the vocabulary level and were ready to progress to the next level. In contrast, the new students were found to know only 677 words at the 2,000 word level on average, signifying that the 2,000 word level is the appropriate level for them to be focussing on in their studies. It is also interesting to note that at both the 1,000 word level and the 4,000 word level the continuing students were found to know slightly more vocabulary than their new counterparts, although the differences were not significant.

Regarding the learners' knowledge of the words at the 3,000 word level, measured by the Vocabulary Size Test (VST) version A and version B, significant differences were identified in favour of the new students. However, previously the authors had noticed that the two forms of the test were not equivalent at this vocabulary level and had therefore conducted further examination of this issue. Ruegg and Naganuma (2015) conducted a study by means of a word familiarity questionnaire (WFQ) to 20 students at AIU to investigate the discrepancy. The questionnaire contained 20 words from the 3,000 word level, 5 from version A of the VST, 5 from version B of the VST and the remaining 10 were selected in relation to the JACET 8,000 list often used in high school English textbooks in Japan. The JACET list consists of 8 lists of 1,000 words, in order of priority for learning. Eight of the words used in the WFQ were each selected from one of the JACET lists, while the remaining 2 were JACET offlist words. Students were asked to identify their knowledge and familiarity of each word, and at the same time, they were asked whether they recognized each word as loanwords in Japanese or not. The results of the WFQ suggest that for Japanese learners of English, versions A and B of the VST are not equivalent. An Analysis of Variance (ANOVA) analysis revealed that the words which appear at the 3,000 word level on version A are significantly more familiar to Japanese learners than those that appear on version B (F = 71.201, $p = $ <0.001). Overall, the non-equivalence of the two forms of the test at this frequency level leads us to believe that any results found on the basis of students taking the two different forms of the test at this frequency level do not merit serious consideration.

In terms of total vocabulary size, the new students were found to know significantly more vocabulary overall than the continuing students did. Since the continuing students were found to know slightly more high frequency vocabulary, it is clear that the new

students placed in EAP level 3 must have known more mid-frequency and/or low frequency vocabulary than the continuing students did.

6. Conclusion

Overall, the results show no clear superiority in language proficiency for one group over the other. The new students had significantly higher TOEFL reading section scores and total vocabulary size, whereas the continuing students were found to have more knowledge of high frequency vocabulary. In terms of TOEFL Listening and Written Expression section scores, total TOEFL scores, word decoding speed and knowledge of words at the 1,000 and 4,000 word levels, the lack of statistically significant differences indicates that despite entering the university with a lower proficiency level, one semester of EAP instruction was sufficient to lift up the proficiency level of the continuing students to that of the new students.

The results of the present study show that the new students achieved significantly higher TOEFL reading comprehension scores. At the same time, however, the continuing students knew significantly more words at the 2,000-word level and knew slightly more words at both the 1,000 and 4,000 word levels. One speculation for the results is that the new students got higher scores in the reading section of TOEFL because they knew more mid- and/or low-frequency vocabulary. In other words, it seems that the reading comprehension section of TOEFL ITP tests may demand that learners are able to recognize a large number of mid- and/or low-frequency words. Further research would be required to investigate whether the reading section of the TOEFL ITP contains a higher proportion of mid- and/or low-frequency vocabulary than authentic academic texts. However, if this is the case then it is possible that TOEFL tests may not be the best measure to assess learners' reading skills since knowledge of high frequency words should normally contribute to reading proficiency to a greater extent than mid- or low-frequency vocabulary.

It is clear that, despite the apparent differences in TOEFL reading section scores, knowledge of high frequency vocabulary is far more useful to learners overall than even a large amount of mid-frequency or low-frequency vocabulary. According to Nation (2001), the most frequent 1,000 words make up 74-84% of all language, depending on whether one is to consider spoken language, newspaper articles,

fiction, or academic texts. Therefore, the 1,000-word list offers a high return for learners; after having learnt them, they should understand most of what they see in written texts. In comparison, the second most frequent 1,000 words (the 2,000 word list) make up 5-6% of all language. Thus, by learning the words from the 2,000-word list, learners will increase their comprehension from 74-84% up to 78-90%. We can see that the return on learning the 2,000-word list is significantly lower than that on the 1,000-word list, considering the much smaller amount of coverage achieved. As a learner keeps learning less and less frequent words, the return on that time investment gets gradually smaller and smaller. Indeed, many (e.g. Nation, 2001) argue that once the first 2,570 are mastered (giving 84-92% coverage) learners should stop explicit vocabulary learning altogether and just learn new words on the basis of need. In conclusion, the higher knowledge of high frequency words that the continuing students gained through the one semester of EAP study is likely to offer a much higher return in terms of language comprehension capability than the significantly higher number of total words known by the new students. This gives the continuing students a significant advantage in their future English-medium studies.

Results of the current study were different from those of the past studies. While studies by Brown (1980), Zimmerman (2005) as well as Clark and Ishida (2005) found that newly placed students outperformed the continuing students when comparing their vocabulary knowledge, the present study shows that the continuing students knew significantly more words at the 2,000-word level than the newly placed students. Furthermore, despite a finding of no significant difference, the continuing students also knew slightly more words at the 1,000 and 4,000 word levels. A possible factor for the discrepancy may lie in the different learning environments where the studies tool place. Specifically, the three previous studies (Brown, 1980; Clark & Ishida, 2005; Zimmerman, 2005) were all conducted in ESL contexts, while the present study was conducted in an EFL context. It is possible that the newly placed students in the previous studies had had more exposure to the English language than those in the current study, which would naturally increase their proficiency level and specifically their vocabulary knowledge. On the other hand, students who are placed in EAP level 1 or 2 at AIU invariably have little or no experience of using English outside of their junior high school and high school foreign language classrooms. This lack of

exposure to English prior to arriving at AIU potentially offers a significant advantage to the continuing students, who have been attending classes which are conducted in English, as well as interacting with international students and faculty and thereby have had many opportunities to increase their language proficiency and specifically their knowledge of common everyday vocabulary since matriculation.

Furthermore, if students start with a higher proficiency level, it is more difficult to achieve increased proficiency than it is if students start at a lower proficiency level. Differences in the proficiency levels of the students involved in the studies may be another possible reason for the gaps between the findings. Close comparison between the present study and the study by Clark and Ishida (2005) supports this speculation. Clark and Ishida (2005) revealed that the newly placed students in their study knew 970 words and the continuing students knew 930 words at the 2,000-word level. On the other hand, in the present study the newly placed students were found to know 677 words and the continuing students were found to know 811 words at the 2,000-word level. The fact that the students in Clark and Ishida's (2005) study were at a slightly higher proficiency level (as measured by their knowledge of vocabulary at the 2,000 word level) may have made it difficult for the continuing students in their study to achieve a higher level within a period of one semester when compared with the continuing students in the present study.

This study was only conducted in one particular academic year, with a single intake of students. If the same research were conducted in a different year, different results are likely to be found. Furthermore, students who took the VST in April took version A, whereas those who took it in July took version B. Versions A and B are claimed to be equivalent on the basis of research conducted by Beglar (2010). However, it is clear that the two test forms are not equivalent. Ruegg and Naganuma (2015) only further investigated the high frequency levels (the first four 1,000 word levels) in their study and found one of those levels (the 3,000 word level) to be very far from equivalent. It is likely that at some of the lower frequency levels there are also discrepancies. This is the biggest limitation with the current study. Therefore, for future research it is suggested to use only one version of the test for all administrations, notwithstanding the possibility of test-retest effects. Despite this weakness, it is safe to claim that the

results of this study indicate that students who enter AIU with lower proficiency levels benefit significantly by staying in EAP for a longer period of time.

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Book Review

Mineo Nakajima, *The Origin of the Images of Contemporary China*: *Mineo Nakajima's Selected Works*, J. F. Oberlin University Institute for Northeast Asian Studies, 2015, in Japanese

Reviewed by Tetsuya TOYODA

Mineo Nakajima died on February 14, 2013. This book is the first of the eight volumes of reprints of his major works. Nakajima was a prolific writer who gave birth to 119 books over the course of half a century, covering a wide range of topics from politics, history to arts and education. But his core discipline was modern China studies and his first book was *Studies of Modern China (Gendai Chugoku Ron)* published in 1964. *Studies of Modern China* was reprinted in 1971 with the addition of new chapters on "China's Great Cultural Revolution." The present volume consists of the 1971 augmented version of *Studies of Modern China* and two other articles, also published in 1971: "Is the Death of the State Possible?" and "Reality and an Afterimage of the U.S.-China Conference." The other seven volumes in the same series are:

> Vol. 2: *The Paradox of the Great Cultural Revolution*
> Vol. 3: *The Democratic Revolution Betrayed*
> Vol. 4: *The Hidden History between Beijing and Moscow*,
> Vol. 5: *Perspectives for Hong Kong and Taiwan*
> Vol. 6: *Area Studies as International Relations*
> Vol. 7: *Reforming University Education in Japan*, and
> Vol. 8: *Liberal Arts and My Life*.

Most of the China specialists in Japan in the 1960s were strongly impressed by the initial successes of Chinese communism and, when the Mao Zedong started the Cultural Revolution in 1966, they were enthusiastic about this new wave of revolutionary movement which seemed poised to change the future of the world. It was against the background of such general support by Japanese intellectuals for communist China that Nakajima presented his antithetical tenet that what had provoked Mao to action in those days was neither

communism nor socialism, but rather, power struggles in the Chinese Communist Party. The disastrous failure of the Cultural Revolution later proved he was right and firmly established him as a renowned anti-China scholar.

However, Nakajima was not against communism in the true sense of the term. In fact, he did not blame Mao and his followers for their communism, but rather for their lack of communism. In *Studies of Modern China*, Nakajima examined how shallow Mao's understanding of Marxist writings appeared. Mao was rooted in the Chinese tradition of pragmatism wherein theoretical systematization was generally missing.

Nakajima's insights into Maoist China made clear why Beijing was not comfortable with the criticism against Stalinism under the Khrushchev administration in the Soviet Union. The de-Stalinization in those days was part of efforts in Moscow to move Russian communism forward towards truly Marxist renovations, overcoming the legacy of authoritarianism under Stalin. In retrospect, it is, of course, questionable how successful such efforts could have ever been. But it was important to Nakajima that the Russian communists were making such efforts, while the Chinese communists were unable to understand the importance of the de-Stalization movrements.

The shallowness of Mao's understanding of communism again helps us to see what happened with the Hundred Flowers Campaign (Bǎihuā yùndòng) in 1956-57. In his speech titled "On the Correct Handling of the Contradictions Among the People," Mao declared his support for freedom of speech and encouraged people to express their constructive criticisms. But after people started to criticize the corruption and the abuse of power by the Communist Party, the low quality of life in China and other issues which could have compromised Mao's legitimacy, he ended the Campaign in July 1957, which was followed by the severe repression of those who voiced their opinions. According to Nakajima, the legitimacy crisis of 1957 was caused by Mao's poor understanding of freedom in Marxism.

In his *Anti-Dühring* (1878), Engels established the communist concept of freedom in line with the Greek tradition revived by G.W.F. Hegel. In an oft-quoted passage, Engels defined freedom as "nothing but the capacity to make decisions with knowledge of the subject." According

to Nakajima, "the problem [with the Hundred Flowers Campaign] was that, while the freedom in China after the success of its socialist revolution ... must be an incarnation of socialist freedom in connection with new forms of socialist direct democracy, the actual call for freedom there did not have anything to with that kind of freedom." (p. 146) This reminds us that freedom (ελευθερία) in ancient Greece was not freedom from restrictions, but was the right to political participation using their capacity to make right decisions.[1] In the same token, in the communist ideal, "so long as the state exists there is no freedom" and "when there is freedom, there will be no state.[2]"

In short, Nakajima's criticism against communist China was not to deny the virtue of communism as advocated by Marx and Lenin, but was to blame the non-principled pragmatism which characterized Chinese politics. However, the irony is that it was Chinese pragmatism which brought prosperity by the early twenty-first century to the long-starved country, after nominal communism was coupled with aggressive capitalism. Nakajima never admitted the great virtue of Chinese pragmatism dexterously promoted by Deng Xiaoping.

While it was of course not realistic to reclaim the virtue of Marxism, Nakajima in his later life started to emphasize the European tradition of liberal arts which was at the heart of Marx and Engel's thoughts. He even founded an institution of higher education devoted to international liberal arts education, Akita International University. Suggesting a link between Nakajima's first book in 1964 and his founding of a liberal arts college forty years later may seem far-fetched, but by reading the other seven volumes of *Mineo Nakajima's Selected Works*, one can see whether or not the reviewer's remark here is really off point.

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[1] See, for example, Mogens Herman Hansen, "Democratic Freedom and the Concept of Freedom in Plato and Aristotle," *Greek Roman and Byzantine Studies* 50 (2010): 5-6.

[2] V. I.Lenin, "Marxism and Revisionism," in *Collected Works*, vol. 15 [June-September 1917], trans. and ed. Stepan Apresyan and Jim Riordan, (Moscow: Progress Publishers, 1973), 473.