

Course of Inter-Cultural Communications (Lessons from the Japanese Women Literature Aspect)

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Goals of Project

In recent discussions of the communicative difficulties in the countries of Asia Pacific Region the historical aspect of the changing cultural perspectives is getting more and more potential as a key to the international understanding in the contemporary world. “Over the past few decades, the processes of economic globalization, combined with rapid advances in ICT and more rapid forms of transport, have brought us closer together, thereby increasing interconnectedness. Such close links and communication between peoples and cultures could potentially bring greater understanding, international cooperation and knowledge exchange, forging greater levels of interdependence, harmony and improved human relations. Unfortunately, the opposite has occurred in many cases. Increases in intercultural exchange have sometimes led to a rise in racial, social and religious tensions, increasing intra-state and inter-religious conflicts, discrimination and intolerance, threatening peace, human rights and security” [de Leo, 2010, p. 6]. Difficulties in mutual understanding between Japan and other Asian countries appeared after the World War II when the militarist Japan superimposed itself on the pre-existing or indigenous cultures, to become the dominant cultural and linguistic force.

Among the pillars proposed with the UNESCO’s 1996 report of the International Commission on Education for the Twenty-first Century the most prominent and important supposed to be the pillar “Learning to be”. “Learning to be” relates to “the all-round development of the individual – mind and body, intelligence, sensitivity, aesthetic sense, personal responsibility and spiritual values...independent, critical thinking ... (able to) form their own judgement” [Delors, 1996, p. 94]. To get the individual approach to the regional cultural features and gaps between different social, national and gender representatives is a clue stage for intercultural understanding. No doubt that there are many effective methods to gain individual experience but the most striking and emotional way to the “Asian heart” is reading best literary works, especially those works in which readers can realize the human relations in their complexity and diversity. Educators in the APR have to demonstrate the cultural inclusiveness celebrating, valuing and learning about the histories and lives of diverse cultures and indigenous peoples,

languages, faiths, achievements, and issues past and present, including through the stories and perspectives of those cultures [de Leo, 2010, p. 16]. It is necessary to carry intensive study among potential sources of intercultural contacts between our neighbors (China, Japan, Korea), between our contacts with them. From both synchronic and diachronic scientific approaches to the cultural portraits obtained during the context-specific intercultural communication work and travel diaries of the most prominent art activists are getting more and more important sources as the objective evaluation of problems of misunderstanding between Chinese and Japanese, Koreans and Japanese. Russian White Émigré literature archive allows us, the later generation, to view the ways by which Asian nations sought themselves as independent identities. The records of Japanese writers also plays the role of the mirror in which the contemporary reader can realize the complexity of characters and their encounters in Manchuria, Northern Korea and Chinese mainland.

The initial goal of the project-in-progress “Translation and Analysis of Modern Japanese Texts in Transnational Perspective” is to gain the information on all aspects of intercultural communication, particularly the communication of the different communications modes – the European low-context culture (Russian) and the Japanese high-context culture, for example. For the decision of the goal, the texts of Russian and Japanese travelers and writers on the Asian people, their characters and the communication ways with them have been analyzed and compared in general (from the historical background and the imagery). Then, at the second stage, each of the texts were prepared to the detailed search for the communicational features like value dimensions (individualism/collectivism; masculinity/femininity; social (in)difference, etc)¹. Some Japanese texts contained the narration characterized as stereotypic ethnocentric narration, some authors of diaries fought against the indifferent Self and trying to find in the Other the characteristics similar to their own culture. These variations range in the language of diaries – from the rigid accounts of events and the detailed and scrupulous description to transformation of pronouns, predomination of elliptical constructions and indirect speech versus full and direct speech inherent in such documents. The natural descriptions included possible points of intersection between Russian émigré writers and Japanese travelers-writers. The same objects in different texts in Russian and in Japanese like Korean Diamond Mountains or Manchurian Railroad evoked similar feelings though the context was different. The emotional component of diaries was also attractive for the analysis. At the third, educational,

¹ Please refer on Communication Modes in IC for James, R. Baldwin “Communication Modes, Western”, and Yan Bing Zhang in “Communication Modes, Asian”, in *The International Encyclopedia of Communication*, edited by: Wolfgang Donsbach; eISBN: 9781405131995; Print publication date: 2008, DOI: 10.1111/b.9781405131995.2008, accessed September 21, 2013.

stage the audience has an opportunity to translate some Japanese texts into Russian with the help of an instructor and using vocabulary edited by the author of the course.

Methodology

The Japanese texts were selected according to the following criteria:

Written by

1. women: who have experienced the idea of Japanese 'women's language' first-hand in their lives.
2. Incorporates some use of elements characteristic for the Japanese female language (*onna kotoba*) or other gendered styles.
3. Short fiction with inclusions of poetic works in it, as they are also often simpler to summarize or describe.
4. First person female narrator: first person narratives give a greater scope for gendered language use and range of reactions/emotions; the narrator faces the supposing Other, or the object of narration.
5. Created, published in the period between 1912 and 1939: for the sake of further consistency, and for the legitimacy of comparison.
6. The descending discussion on the texts (from the texts of 1939 back to the early texts); for the sake of the earlier translation into Russian at the practical lessons.
7. Variety of characters/themes: to explore different women's experiences, from an active person to an indifferent observer.

After a brief introduction to some of the issues of research into gender in literature, language and translation, the discussion will turn to three sources selected according to the criteria listed above. I analyze the language styles and the themes in these stories: the focus of the discussion is on a background in literary studies, rather than being linguistic or translation-centered. I also examine the strategies employed by translators. Analyses are based on the texts and the translated into Russian texts themselves: because many of these authors are not widely translated or read in Russian or English, there was not a large amount of criticism available.

This course, then, is an interdisciplinary one, incorporating aspects of Literary Studies, Translation Studies, Gender Studies, and Sociolinguistics.

The course includes:

1. The text of lectures – 4 lectures (2 academic hours for each module), illustrations, notes and bibliography; plus video-lecture with the interpretation of some terms.
2. The tasks for the self-oriented learning – questions on the IC, comparative analysis of some texts in Russian and English;
3. International and Japanese Glossary of terms;

4. Japanese original texts with vocabularies and connotations, manual for the translation.

Lecture 1. **Pronouns in the Japanese female language as a mirror of the traditional and the Modern style of communication**

Background

Regional cultures have many common points in terms of face-to-face communication, in terms of values and thought structures. Geert Hofstede created a set of value dimensions that many researchers apply to different cultures. In his detailed article “Dimensionalizing Cultures: The Hofstede Model in Context” (or the so-called “Hofstede’s dimensions in a Nutshell”) Hofstede discusses the principles of his own doctrine². Briefly speaking, these dimensions include such groups as:

- Power Distance (Small and Large Power Distance Societies);
- Uncertainty Avoidance (Weak and Strong Uncertainty Avoidance Societies);
- Individualism (Collectivist and Individualist Societies);
- Masculinity – Femininity Societies ;
- Long-Term and Short-Term Orientation Societies;
- Indulgence vs. Restraint Societies;

Other dimensions were added by researchers Michael Minkov (Exclusionism versus Universalism and Monumentalism versus Flexumility)³, Peters & Waterman (Process-oriented versus results-oriented)⁴, Blake and Mouton (Job-oriented versus employee-oriented)⁵, Merton (Professional versus Parochial or 'local' versus 'cosmopolitan')⁶, etc. Some of the dimensions will be applied for the discussed texts.

Concerning the contemporary society the author evaluates the Japanese culture as the society “with high score of Uncertainty Avoidance”, “with high level of Masculinity” and “Japan in the middle between Collectivist and Individualist societies” (Hofstede, 2011, 11-13).

² Hofstede G. (2011).

³ Minkov, M. (2011). Cultural differences in a globalizing world. Bingley, UK: Emerald.

⁴ Peters, T. J. & Waterman, R. H., Jr. (1982). In search of excellence: Lessons from America’s best-run companies. New York: Harper & Row

⁵ Blake, R. R. & Mouton, J. S. (1964). The Managerial Grid. Houston TX: Gulf.

⁶ Merton, R. K. (1968[1949]). Social Theory and Social Structure. New York: Free Press.

Sociologist approach is interesting for literary critics though some dimensions are applicable to contemporary societies. As applied to our discussion on communication in the Asia Pacific Region, the most attractive dimensions like Power Distance, Femininity and Masculinity, Uncertainty Avoidance, Individualism vs Collectivism, Long-Term vs Short-Term Orientation plus the dimension “Professional versus Parochial”.

Milton Bennet in his *Intercultural communication: A current perspective* (1998) argues “intercultural communication focuses on face-to-face (or at least person-to-person) interaction among human beings” and at this communication “all participants must see themselves as potentially engaged in communication and capable of giving and receiving feedback” (Bennet, 1998, 5). From this point of view, the discussion will be based at the most productive perspective of the written literary texts such as diaries and letters created by the Japanese female authors. Discussed in the descending order – from the recent ones to the early ones these texts are getting intriguing chain between literary and language studies.

Diaries and letters of famous authors are not only the rich source of the biographical information but they gave us the historical portrait of the changing Japanese language, its role in the personal history and in the Japanese modernization as well. Diaries also touch some dimensions from the above-mentioned ones (Femininity and Masculinity, Long-Term vs Short-Term Orientation, etc.).

From the linguistic approach, the literary texts open the possibility to analyze the peculiarities of the female language. This aspect of research includes the reference to such corner stones of intercultural communication and sociolinguistic theories like “Language and Woman’s Place” by Robin Lakoff (1975).

While Penelope Eckert and Sally McConnell-Ginet indicate that “women's language has been said to reflect their (our) conservatism, prestige consciousness, upward mobility, insecurity, deference, nurturance, emotional expressivity, connectedness, sensitivity to others, solidarity. And men's language is heard as evincing their toughness, lack of affect, competitiveness, independence, competence, hierarchy, control” (Eckert, McConnell-Ginet, 1992, 2), they also stress the responsibility of researchers to take into account all aspects of study to avoid these stereotypes. There is no doubt in their words, the words of the prominent sociolinguists: “The integration can come only through the intensive collaboration of people in a variety of fields, developing shared ways of asking questions and of exploring and evaluating possible answers.” (Ibid, 11).

All these observations concern Japanese language and written communication in Japanese particularly. V. M. Alpatov refers to the works on connotative abilities in Japanese female diaries (Alpatov, 2003, p. 95, cited by Makino, 1979, p. 124). Japanese Men try to express the essence of the occurred event, women – to describe their emotional response to it. Men can use the gender-oriented pronouns to enforce his individual character in the written text in some cases; women are trying to conceal themselves under the euphemistic system of

description. The persons who dared to fight against the patriarchal axiology were the female writers, activists for women rights. That is why it is important to study their written language, analyze the hidden markers of communication and the ways of balancing between the denotative and the connotative, the feminine and the masculine, the individual and the collective (family values, for example), the professional and the parochial in language and in their manner of communication.

Referred by V. M. Alpatov diachronical studies made by Nomoto Kikuo showed that the honorific, indirect and euphemistic forms of female speech decreased in the period between 1940 and 1970-s. The research has been carried for the works of the writer Shiga Naoya (1883-1971, for the works of 1947-1949) in which the volume of polite forms were more than in the texts of the 1970-s (Alpatov, 2003, p. 95, cited by Nomoto, 1972).

The idea to compare the three individual styles of three original female authors in different discourse but in the same genre – diaries made us to carry the retrospective research starting from the end of 1930-s till the early 1910-s. The discourse will be expanding from the family context – the correspondence (but from only one side – the woman) inside the family members, to the travel diaries where travelling authors encountered with the other reality, the non-Japanese partners in the non-Japanese environment. We shall be moving down to the origin of the revolution in the old female language followed the women emancipation.

However, what is indeed the so-called Japanese female language? Especially what does it mean, the language of diaries, which the Japanese women expressed their intimate and individual feelings towards their partners? We have to concentrate our attention at the art of manipulations made with pronouns, honorific speech elements and tags.

Pronouns as communication markers

Pronouns in Japanese usually have traditionally carried a strong gender connotation (though it has somewhat weakened nowadays), even first-person ones. For instance, *ore* (俺 or オレ) or *boku* (僕 or ボク) is used as 'I/me' mainly by men (women have begun using *boku* nowadays), while *watashi* (私 or わたし) or *atashi* (あたし or アタシ) is used by women.

The Japanese pronouns have not only the clear gender-oriented character, but their usage is also oriented at the social status of speakers. “Men and women alike in a formal situation generally refer to themselves as *watashi* (私 "private") or *watakushi* (also 私), while men in rougher or intimate conversation are much more likely to use the word *ore* (俺 "oneself", "myself") or *boku*. Similarly, different words such as *anata* (the polite form of *you*), *kimi* (the informal *you*), and *omae* (お前, more formally 御前 "the one before me") may be used to refer to a listener depending on the listener's relative social position and the degree of familiarity between the speaker and the listener. When used in different social relationships, the same word may have positive (intimate or respectful) or negative (distant or disrespectful) connotations” (*Japanese language*, Wikipedia).

Second, Japanese pronouns are rarely used, using such words as *anata*, *kimi* sometimes sounds disrespectful, and people will commonly address each other by name, title and honorific even in face-to-face conversations. Here are also important Japanese names and speakers cannot avoid the social context of their usage. “Typically the family name is used, with given names largely restricted to informal situations and cases where the speaker is older than, superior to, or very familiar with the named individual. When addressing someone, or referring to a member of one's out-group, a title such as *さん* -san is typically added” (*Japanese names*, Wikipedia).

Transformations in the system of Japanese pronouns, names were the result of the whole transformations within (and outside) the Japanese community, when the traditional society in the first half of the last century moving to the Western patterns of life and communication. Writers started migrating easily from Japan to other countries and they found new ways of self-expression more in France and Russia than in their native lands.

In the cycle of letters to her son the famous Japanese writer and poetess Okamoto Kanoko (1889-1939) uses various forms of the first-person and the second-person pronouns, transformations of deictic narration. These letters titled later as “Letters to Taro” were a result of the life of the well-known emancipated woman separated with her son who wished to study at Europe (Paris) since 1930. Okamoto Tarō (1911-1996) studied at Panthéon-Sorbonne in the 1930s, and created many great works of art after World War II. He was a prolific abstract artist and writer until his death. He is also an author of the significant work *Nihon Sai-hakken – Geijutsu Fudoki (Rediscovery of the Japan – Topography of Art, 1958)*. The cycle of letters did not include the answers of Tarō to his mother, but the reader can imagine by himself the atmosphere and relations of their family (Okamoto Kanoko, 2009, pp. 428-457). The husband of Kanoko and the father of tarp was Okamoto Ippei (1886-1948), a manga artist, was also an addressee in the essay written by Kanoko “To Mr. Ippei” (“Ippei shi e”, 1958). The discussion on two different modes of her communicating with her close people involve the manner of manipulating with her own image, with the adolescent son and with the husband deeply wrapped up in their art work.

Okamoto Kanoko was the pen-name of a Japanese author, tanka poet, and Buddhist scholar active during the Taishō and early Shōwa periods of Japan. She grew up at the extremely wealthy, rich family, and, of course, she studied music, calligraphy and traditional dance, Japanese classical literature, especially the *Genji Monogatari* and *Kokin Wakashū* (imperial anthologies of the early modern Japan).

The excerpt from *From Letters to Tarō* (in original, Japanese)⁷:

太郎への手紙より⁸

むす子はこのごろどうして暮らしているの。

私はゆんべからすこしメランコリになって泣いてばかりいるのよ。

⁷ The red-marked words show the gender-oriented vocabulary and the communication-marked dimensions in the text of Okamoto Kanoko.

⁸ The low-mentioned texts are given without the Asian phonetic guide (ruby, in the case of Japanese).

慰めについてみんなが活動へ連れて行くところなの、むすこのおばあさんである私の母を思い出すのよ。武蔵野のね、野菜の浄らかに育つ処のね。死んだおばあさんを思い出すのよ。だってむすこはどうせパリジャンだし私は追憶ぐらいしなきやつまんないもの。二十六日夕

This letter to her son the writer sent during her visit to Europe, in the end of 1929 and in the beginning of 1930. She writes to him:

“My son, how are you living now?

From last night, I felt into melancholy, and I am only weeping now.

Everybody is saying to me “Please, enjoy yourself!”, but now when I am just about going to somewhere, I remember my own mother, your grandmother, my son. I remember the dead grandmother in all these places where I grew up – in Musashino⁹, in the freshness of vegetables. Anyway, all my recollections are boring to you, my son, who are getting a real Parisian (the 26th day)” (Okamoto, 2009, p. 428).

Kanoko with her husband worked as correspondents of the newspaper “Asahi shinbun” to Europe from the end of 1929, it was a chance for her to get in touch with Western culture. But her hopes were not justified. Moreover, she keeps counting days of her parting with Tarō. She writes in September of 1929:

二十七日朝、むす子はちゃきちゃきのパリジャンになりつつあるのだらうね。でもしょうがないと今朝はあきらめ出したのよ。少し元気になったけどノドがいたくってかぜをひいたようなのよ。むす子を見たいとおもうよ。でも英国って実に芸術的につまんない処で、あえて呼ぶ気になれないほど呼んでは気の毒なくらいよ。思想的には少し研究する点はあるけど。

The morning of the 24th day, you, my son, are getting a real Parisian, aren't you? As for me, I gave up this morning, there is no chance. I was about recovering, but again have the sore throat; it seems I caught the flu! I'd like to see you, son. Britain is not really artistic place to live, if I call you here, I will regret on you, and I have no mood to call you. Though there is some points to study here” (Okamoto, 2009, p. 428-429).

漫画家のKerenとDersoに遇ったことよ。非常にいい人達よ。

RI氏はお前を面度見てくれる?

根本は自分をたよりにしなければならぬのよ。

目標をずっと高いところに置かれよ。

セザンヌにまだ感激していますか。こちらせいぜいけんやくして暮らしているが他人にはしわく(あまり)しない。おん身もその事その事。

夏のはじめ来られるかい?

I met with manga artists Keren and Derso, very nice people!

Is Mr. RI still bothering you?

As a rule, rely upon yourself.

Set for yourself the higher goals the higher you can.

Are you still admiring Cezanne? You are trying to save on yourself, but do not let other people do it for your account. Take care, take care of yourself.

Can you come in the beginning of the summer?” (Okamoto, 2009, p. 429).

⁹ Musashino – the plain in the north-eastern outskirts of the contemporary Tokyo.

This style of communication may be considered as the traditional style of family members. You can read it as the ordinary anxiety of mother about her son's surrounding and his living conditions. She always addresses him with the pronoun "(my) son" (むす子), but in the last part of the latter correspondence Kanoko uses the other forms of address – "yourself" (自分) in three Japanese variations "kochira" (こちら, literally means "here", the connotation in the context is "you"), "o-mae" (お前) and "on-mi" (おん身). Using various pronouns the writer changes the distance between herself and her son.

From her speech in the ordinary ladylike or "onnarashii" (女らしい) style she burst into the modern life with the new kind of female language. Kanoko as a mother opposes Tarō to the other men who may be his rivals at the art surrounding. She indicates a certain dangerous man, RI, by the mark, 氏-shi, "Mr. RI" instead of the common polite ーさん. Kanoko refers to the out-group person separating the territory of her family and the persons close to it from the Others as the usage of the "氏-shi"-addressing bears more formal and indifferent character towards to narrator.

Anyway, the parts of her text are rich in the traditional and even old-fashioned deictic usage of pronouns in the next letter.

十月二日

この手紙見ても驚いてはいけない。

静かに観読せられよ。

第一回の脳充血に見まわれた。

トキワ楼上で土よう日の夕方。

一時絶望。しかし観音を念じる念力によって死を戦い勝った。

静かなる第二の生の曙に目覚めた。

四十近くまではともかく私の年頃になったら御身もそれまでに地盤をかため静かなる生活に入られよ、かならず。

今のうちよく勉強いたしおくべし。私も若いうちからよく堪えて境遇をつくっておいたから、今後の生活はいくらでも静かにできる自信があります。安心せられよ。

トキワ楼上三晩滞在後ハムステッドにかえて二夕晩経過殊によるし。

(欄外に左の框を書いた中に)

(ナムアマダブツ) は唯一興奮性の御身に対するワガ贈りもの

2 October.

You must not be scared even you will read this letter.

Read it calmly.

I got the first apoplectic fit.

It was in the evening of Saturday, at the Hotel Tokiwa Rojo¹⁰.

For a while I felt despair. Nevertheless, due to the power of Gracious Kannon I fought and won the battle with death.

I saw the dawn of my second Life.

If I could live to see 40 years old, you must also settle your position on the Earth and enter the placid life, you must.

¹⁰ The hotel under the Japanese management.

You should study well from now. I made all of myself to create circumstances, I feel confident that you can relax in the future. Don't bother.

After being 3 nights in Tokiwa Rojo it would be nice to come back to Hampstead for 2 days.

(At the left margin, in the frame)

The only remedy presented by **me** to soften **your** fright is “Namu Amida Buttsu”.¹¹

This record of the letter-diary includes the citation from the Buddhist prayer, as Kanoko turned to stand before the face of the eternity. All pronounced pronouns sound higher and more sophisticated, like in the extract “**you** must also settle **your** position on the Earth”. In the phrase “(**you**) should study well from now” (「今のうち勉強いたしおくべし」) the pronoun “you” is masked with the construction “itashi oku beshi”, in which “itashi” the humble form of the verb “suru” (“to do”) shows the familiar attitude to the son. The reader realizes the address of the message is Tarō. At the same time, the writer uses this masked pronoun in the old style and makes the narration more refined and complicated. It is commonplace to say that the direct form indexes intimacy and “spontaneous self-expression” in contexts involving family and close friends. Distal forms like the humble forms “itashi” demonstrate more formal manner of communication. Referring to an article of Cynthia Dunn, “almost every utterance in Japanese requires a choice between direct and distal forms of the predicate” (Dunn, 2007, p. 220). In her crucial period of life Okamoto Kanoko chooses more complicated, and at the same time more “Japanese” manner of communication with the son: “Be aware of yourself!”, or “You may stay alone, think of yourself!”

The letter ends in the stressed intonation enclosed in the Buddhist prayer. Though the whole tone of the letter is traditionally restrained, the play with pronouns and honorifics makes the text full of connotation. The dimension *feminine-masculine* swifts from the old Confucian concept of the calm and quiet mother to the anxious and powerful woman. The other observation is the changes in the style of the modern author supposes the alien surrounding, Okamoto Kanoko is travelling, she sees and feels the difference between herself and others, between herself and the son who lives outside of her space, both they live abroad. That's why the prayer is quite in order, not only because the woman starts rethinking her achievements and her fear for the future of the son.

The discussion on the communication due to the specific pronouns shows the possibilities of the artistic expression in the epistolary and diaries as separate genres of Japanese literature of the twentieth century. From the concrete study of the self-disclosure, an effect of psychological manipulation, we intend to expand our research to the encounter with the Others.

It is necessary to imagine the traditional Japanese manner of communication, *dentoutekina kangaekata* (伝統的な考え方) in the Modern era – the period from 1910 to 1940, the period including the late Meiji period (1868-1911), Taishō

¹¹ “Namu Amida Buttsu” – a Buddhist prayer.

period (1911-1925) and the early Shōwa period (1925-1988) according to the Japanese historiography. Though our goals at this stage does not include the study of the transformations of communication style with the representatives of other countries, but the knowledge of balance between the traditional communication manner and the new westernized style is necessary to achieve progress in the intercultural communication.

Glossary of the used terms:

Addressee honorifics/Referent honorifics – the first one index deference to the addressee of the utterance; the latter one index deference to the referent of the utterance.

Anaphora – a type of expression whose reference depends upon another referential element.

Collectivism/Individualism. The first one is any philosophic, political, religious, economic, or social outlook that emphasizes the interdependence of every human; the latter prefer to the self-centered orientation. Ruth Benedict made a distinction, relevant in this context, between “guilt societies” e.g., (Europe) internal reference standard”, and “shame societies” e.g., Japan, "bringing shame upon one's ancestors") with an "external reference standard", where people look to their peers for feedback on whether an action is "acceptable" or not (also known as “group-think”, Benedict, 1954).

Deictic words – the words which semantic meaning is fixed but their denotational meaning varies depending on time and/or place.

Demonstratives – expressions such *as this, here* or *so* whose reference is deictically determined by relating to the location of the speaker and/or addressee. Proximal demonstratives (in Japanese これ、こちら、ここ) refer to something close to the speaker (*this, here*); medial demonstratives refer to something either close to the addressee or at a medium distance from the speaker (in Japanese それ、そちら、そこ); distal demonstratives refer to something far from the speaker (in Japanese あれ、あちら、あそこ).

Direct/Distal-Style Expression – the first expression have an ending in the simple forms of subject plus predicate, while the second one have forms of subject plus predicate plus *ます・です*. Distal-Style Expression is a canonical form which is normally the first form taught to learners of Japanese. Speaking in a distal-style means to take more formal attitude showing a sign of deference to the addressee (Yasutake, 2010, p. 10).

High/Low Context Cultures – an invention made by E. Hall in his book *beyond Culture* (1976). In a high-context culture, many things are left unsaid, letting the culture explain. Words and word choice become very important in

higher-context communication, since a few words can communicate a complex message very effectively to an in-group (but less effectively outside that group), while in a lower-context culture, the communicator needs to be much more explicit and the value of a single word is less important.

Indulgence vs. Restraint – a dimension developed by G. Hofstede. The extent to which member in society try to control their desires and impulses. Whereas indulgent societies have a tendency to allow relatively free gratification of basic and natural human desires related to enjoying life and having fun, restrained societies have a conviction that such gratification needs to be curbed and regulated by strict norms.

Long-Term and Short-Term Orientation Societies. First called "Confucian dynamism", it describes societies' time horizon. Long-term oriented societies attach more importance to the future. They foster pragmatic values oriented towards rewards, including persistence, saving and capacity for adaptation. In short-term oriented societies, values promoted are related to the past and the present, including steadiness, respect for tradition, preservation of one's face, reciprocation and fulfilling social obligations.

Masculinity – Femininity. According to G. Hofstede, masculine cultures' values are competitiveness, assertiveness, materialism ambition and power, whereas feminine cultures place more value on relationships and quality of life. In masculine cultures, the differences between gender roles are more dramatic and less fluid than in feminine cultures where men and women have the same values emphasizing modesty and caring.

In-group/Out-Group, The first one (in Japanese, 内 uchi) is a social group to which a person psychologically identifies as being a member. By contrast, an out-group (**in Japanese,** 外 soto) is a social group to which an individual does not identifyю

Power Distance. "Power distance is the extent to which the less powerful members of organizations and institutions (like the family) accept and expect that power is distributed unequally" (Hofstede, 2011).

Uncertainty Avoidance – "a society's tolerance for uncertainty and ambiguity". It reflects the extent to which members of a society attempt to cope with anxiety by minimizing uncertainty. People in cultures with high uncertainty avoidance tend to be more emotional. They try to minimize the occurrence of unknown and unusual circumstances and to proceed with careful changes step by step planning and by implementing rules, laws and regulations. In contrast, low uncertainty avoidance cultures accept and feel comfortable in unstructured situations or changeable environments and try to

have as few rules as possible. People in these cultures tend to be more pragmatic, they are more tolerant of change.

Task for the self-studying learning (for Lecture 1):

1. Translate from Japanese into Russian (or English) the following piece from the essay of Okamoto Kanoko “To Mr. Ippei” (「一平氏に」).

一平氏に

岡本かの子

そちらのお座敷にはもうそろそろ西陽が射す頃で御座いませう？ 鋭い斜光線の直射が あなたのお机のわきの磨りガラスの窓障子へ光の閃端をうちあてると万遍なくお部屋の内部がオレンジ色にあかるくなりますのね、そしてにわか蒸暑くなるのでせう、あなたは急に汗を余計お出しになる。でもあなたは、それがどういふ理由からだか分からないやうに余計出れば、何の気なしに余計に拭くといつたやうな具合ひに、他愛もなくあなたの丸い細い顎のあたりを傍らの有合せのタホルで拭き取りながら、せつせと書きものゝお仕事をなさる——それからそんな時、あなたの窓の外の松のみどりが一層、穂先きをあざやかに立てゝそしてそのぱちぱちの線が、またあなたの窓の磨りガラスへ程よくぼけて、あなたの汗を拭きとつた黄白いなめらかな頬へ、それから柔かい素直な分け髪へほんのりと青く反射する——おや、わたくしは何を書き出したことせう。

そちらのお座敷には

あなたのお机

お部屋

お仕事

あなた(5)

わたくしは(1)

2. Using the methodology of inter-cultural communication, try to explain the literary peculiarities of the text (the features of narration, the narrator, the possible addressee of the essay; the difference between the classical zuihitsu (随筆) and the modern essay; compare with the above-mentioned letter to Tarō).
3. Compare the text “To Mr. Ippei” with “The Prose Poem Written by Mother-Lazybone” (「愚かなる母の散文詩」). Please take particular attention to the usage of the pronoun “watashi” (“I”) as a source of Okamoto Kanoko’s narcissistic self-feeling.

愚なる (?!) 母の散文詩

岡本かの子

わたしは今、お化粧をせつせとして居ます。

けふは恋人のためにではありません。

あたしの息子太郎のためにです。

わたしの太郎は十四になりました。

For example:

“I am now making my face.

Not for the lover today.

For my son Tarō.

My son Tarō is 14 years”.

そして、自分の女性に対する美の認識についてそろそろ云々するやうになりました。

太郎の為にも、わたしはお化粧をしなくてはなりません。太郎が、いまにいくら美しい恋人を持つとしても、マヽが汚なくては悲観するでせう。さういふ日の来ない先から、わたしはせつせとお化粧します。けふは恋人の為にではありません。太郎の為に未来のずっと未来までも、美しいマヽであり度いお仕度の為にせつせとお化粧のお稽古です。

いまに美しい恋人を持つても、つひ傍のマヽが汚なくては太郎も悲観せざるを得ないでせう。美しい恋人に美しいマヽ、それでなければ、太郎の幸福は完全でないでせう。現在だとて、けふの今にも太郎は学校から帰ります。お菓子をもらふより先に太郎はマヽを見ます。その時、太郎の眼にマヽが綺麗でなかつたら――わたしはお化粧をします。今日は恋人の為にではありません。

わたしは学びます。唐うたを、やまと言葉をフランス語を。そして知らうとします、哲学を宗教を。また絵を文学を、音楽を味ひます。けふのそれらは単にわたしの欲求や嗜好ではありません。太郎のマヽは優れた思想や感覚を持たねばなりません。わたしは学びます。唐うたを、やまと言葉をフランス語を。そして知らうとします哲学を宗教を。また絵を文学を音楽を味ひます。それゆゑ太郎の着物の綻びも縫うてやるひまがありません。太郎は、ぶつぶつ云つて居るやうです。しかし、いまに御らんない。太郎はやがて、唐うたを、やまと言葉をフランス語を学び、そして哲学を宗教を知ることによつてよき思想を持ち絵や文学や音楽を味つて充分感覚の洗練されたそのやうなマヽを持ち得るでせう。太郎は、綻びの着物の前をかき合せながら、そのやうなマヽを持ち得たプライドに満ちて幸福でせう。

今日からお金まうけを始め度いのです。わたしの下手な詩でも買つて下さい。

わたしはお金をまうけて、恋人に香ひの好い煙草一箱買はうとするのでもありません。また、わたしのドレス一枚買はう為めでもありませんよ。

当てゝ御覧なさい。当りませんか。

やつぱり太郎に就いてですよ。ですが、年頃の男の子にあまりお金をやつてはよくありません。わたしは貯めて置くのですよ。お金は麻のハンカチへ一包、二包。それから古い革手袋や、昔はやつたお高祖づきんの布つ片にしつかりくゝつて。そして、決して決して太郎には見せません。

わたしは遣るのです。そのお金でいまに太郎の美しいお嫁に着物を買つてやるのです.....太郎はどこからかきつと美しいお嫁さんを連れて来ませう.....そのお嫁さんは、ひよつとするときつい意地悪るかもしれません。

それでもわたしはきれいな着物を買つてやります。太郎は美しい着物を着たお嫁さんをまた一だんと好みませうから。お嫁さんが、わたしをいぢめるお嫁さんでもおかまひなし、わたしは太郎のよろこびのために、そのお嫁さんに美しい着物を買つてやります。

ですから、わたしは今日からお金を貯めなければなりません。

わたしの下手な詩でも買つて下さい。わたしが香の好い煙草一箱恋人に買はうとでもすることですか、またドレス一枚わたしの為に買はふとするのでもありませんよ。

みんな太郎の為に.....太郎の美しいお嫁さんに着物を買ふため麻のハンカチ古い革手袋、昔はやつたお高祖づきんの布つ片へ、そつと貯めて置かうとするお金なんです。

4. What role have the changes in transcription of some words (ママ、マタ ; わたし、あたし) ? Write your opinion.
5. What language markers are characteristic for this text? Use the terms from the Glossary on Inter-Cultural Communication (ICC) vocabulary.

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