

Aida Suleymenova,
Associate Professor,
School of Regional and International Studies,
Far Eastern Federal University

The Image of Other in Children Stories of the Japanese Modern Writers

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

Lecture 2

Key Words: Intercultural Communication, Japanese Children's Literature, Retelling of old fairy tales as the method of manipulation in the education process, Japanese Modern Literature, Yosano Akiko (1878–1942), Kinoshita Mokutaro (1886–1945)

Tasks: To start an interpretation of the Japanese texts written by both male and female authors from the point of the informational and literary sources on the intercultural communication of the inhabitants of the Land of the Rising Sun with the representatives of other cultures. The special attention will be paid to the usage in these texts the personage of the *mediator* or the personage-the representative of the other culture as the specific way to introduce the children audience with the world. These cases have been described in the works of Yosano Akiko ("A year from the life of Tamaki", 1912) and Kinoshita Mokutaro ("The Kunlun Mountain", 1920).

In the Lecture No 1 (from 23.11. 2013) the pronouns of the Japanese female speech as the mirror of the traditional and contemporary communication styles have been studied. At the examples of the diaries written by Okamoto Kanoko (1889-1939) and her small works (stories, diaries, essays) the study on the functions of Japanese pronouns as communicative elements. The balance ways between the denotative and the connotative, between the male style and the female style, between the individual and the collective (including family values, professionalism and dilettantism) in the language and the manner of communication were targets of the exploration as well.

From the point of the genre classification the children's literature in Japan is a complicated phenomenon, its development were influenced with the growth and the popularization of the literary societies in the end of the nineteenth century and in the beginning of the twentieth century which were responsible for the women's and children's magazines of the period. They were in charge for questions of the literacy, traditional education and renovated school education the latter one was inspired with the western ideas. As we point out, the children's literature (both prosaic and poetic works) is a rich source for the further study of anthropologists and art historians. This lecture deals with the axiological plane of the children stories written by the famous writers of the Modern time (Kindai, or 近代 in the Japanese chronological historiography) – Yosano Akiko (1878–1942) and Kinoshita Mokutaro (1886–1945).

The focus of this Lecture will be the communication between personages of children stories with members of other cultural communities – European or Asian (Chinese) ones. Pyotr Moshnyaga, the Russian researcher of the problem concerning the globalization processes in the Japanese society and the introduction of its into the international system of communication, compares the current situation of the English-as-Foreign-Language teaching with the second part of the nineteenth century. He supposes that that time was the time “when Japan opened after the long isolation from the outer world and it had to run after the western countries gone far in their science and industry” [Moshnyaga, 2004]. He traces the features of the Japanese modernization in the field of language education, especially in the initial stages when English considered be “just a tool to gain the European knowledge, <...>, not a tool to gain some non-language actions, for the intercultural communications, for example” [Ibid]. We use the opinion, as heroes of the stories discussed comes into the fantasy-styled communication with the other culture. An important factor of the Japanese mentality is the homogenous character of the Japanese ethnic group that “demands to divide “in-groups” and “out-groups”, that any Japanese in case of the threat to his (her) own security can avoid of communication at all” [Ibid]. The other Russian researcher T. S. Gurevich

describes the Japanese manner of communication in such words as: “Japanese realizes the partner in the talk not only from the two-dimensional socio-hierarchical orientation, but feeling oneself in the three-dimensional space: he (or she¹) outlines not only his (her) social position and age, but stresses if the partner is a member of his (her) own group or not” [Gurevich, 2007, p. 26]. It would be interesting to compare the characters of young heroes and their communication styles described in the works of Yosano Akiko and Kinoshita Mokutaro. Students have to study the general and the particular in these works, then to compare the historical works and their communicative impulses with their own experience, the experience of the contemporary young Russian have entered the communication with the contemporary Japanese, Chinese and Korean young persons.

Part 1. Children’s Stories of Yosano Akiko (“Nikolay and Bun-chan”, “A Year from the Life of Tamaki”) and the changing world

In recent publications the Japanese children’s stories and songs of 1910–1920-s became an object of the detailed study not only from the significance of their authors (Kitahara Hakushu, 1885–1942; Suzuki Miekichi, 1882–1936; Yamada Kosaku, 1886–1965; Saijo Yaso, 1892–1970 and other writers, poets and composers), but through the lenses of changes in the mentality of the Japanese society of the twentieth century.

唄を忘れた金糸雀 (かなりや) は
後ろの山に棄てましょか
いえ いえ それはなりませぬ

唄を忘れた金糸雀は
背戸の小藪に埋けましょか
いえ いえ それはなりませぬ

唄を忘れた金糸雀は

¹ The note was made by the author of the paper.

柳の鞭でぶちましょか
いえ いえ それはかわいそう

唄を忘れた金糸雀は 象牙の船に 金の櫂 (かい)
月夜の海に浮かべれば 忘れた唄をおもいだす [Saijo, 2005].

The canary that forgot his song
Shall I abandon him in the mountains?
Oh no, oh no, you mustn't do that

The canary that forgot his song
Shall I bury him in the small bush out back?
Oh no, oh no, you mustn't do that

The canary that forgot his song
Shall I whip him with a branch from the willow tree?
Oh no, oh no, that's just too cruel

The canary that forgot his song, if we float him out to sea on a moonlit night
In an ivory boat with golden oars, then he will remember the song he forgot
Translated by Alex Fyffe [Fyffe, 2013].

The song “Canary” (“Kanariya”) was published in November of 1918 in the magazine for children “Akai tori” (“Red Bird”, 1918–1936), which editor was Suzuki Miekichi, the famous writer and artist. This poem, so popular among Japanese kids for many years after its publication, contains didactical elements of the ways to be tolerant to the weak, the ways to compassion and understanding. Any reader can feel under the “canary” the other child under the stressing circumstances or in the “cage” of being the other, being in the other culture and for that it forgot singing songs.

The magazine “Akai Tori” and its authors who wrote for children made a great contribution not only into the entertainment of the growing-up generation of Japan but also they taught much on the art of coexisting with other people in the new, constantly changing, world. And the world of Japan changed each minute: the grand cities of the time (Tokyo, Osaka) were being built and expanding, the country was being covered with the net of railways. The shops were buying records with new songs, and the children were playing with dolls of new materials

like of celluloid. Namely the song “A Doll with Blue Eyes” (“Aoi me no Ningyo”) of the poet Noguchi Ujo (1882–1945) is saying on these dolls.

青い眼の人形

青い眼をしたお人形は
アメリカ生れのセルロイド
日本の港へついたとき
一杯涙をうかべてた

「わたしは言葉がわからない
迷ひ子になつたらなんとせう」
やさしい日本の嬢ちやんよ
仲よく遊んでやつとくれ

A blue-eyed doll,
Made of celluloid,
Was born in America.
When she arrived at a harbor in Japan,
She had many tears in her eyes.
I do not understand the language.
If I get lost, what should I do?
Warm-hearted Japanese girls,
Please be my friends and play with me.
Please be my friends and play with me [Blue-Eyed Doll Song, 2014].

This simple song describes the complicated situation of the first stage of intercultural dialogue between the girl and her doll of foreign origin. The phrase “I do not understand the language” sounds with the slightest accent hints at the foreigner, 外国人 “gaikokujin”, or 異人 “ijin”, the person from the other country, or even from the other world². Even for the adult Japanese it was extremely unordinary to speak and communicate with any foreigner at the Meiji Japan, imagine what impression the song made on the young generation!

Yosano Akiko, the famous poetess, gained her popularity due to her first poetic collections “The Tangled Hair” (“Midaregami”, 1901), “The Small Fan” (“Saogi”, 1904), “The Robe of Love” (“Koigoromo”, 1905, together with

² 外国人 means “foreigner”, “a man from the other country”; 異人 means “the different person”.

Yamakawa Tomiko, Masuda Masako). Anyway, the first success as the poet of tanka did not satisfy her, and Akiko turned to the prosaic style, to the children stories.

When the literary society “Shinshisha” (“New Poetry”) and its issue “Myojo” (“The Morning Star”, 1900–1908) was dismissed in 1908, Akiko and her husband, Yosano Tekkan (Hiroshi³, 1872–1935), the poet, the critic and the editor, had to live only for their writing, the family with 6 children had to make meet ends. In 1909–1910 Tekkan had no opportunity to get any job. Namely, at this period the mother of the family started composing, retelling and writing her children stories and fairy tales. She left such collection of stories“, like “The Stories for Boys and Girls” (“Otogibanashi Shonen Shojo”, 1907), “Eight Nights” (“Yattsu-no yoru”, 1914), “The Winding River” (“Uneunegawa”, 1915), “See you” (“Itte Mairimasu”, 1919).

Both roles of Akiko as a Mother and Akiko as a Writer are important in this case. Characters of the story “Fishes-Servants” (“Kingyo o-tsukai”) and the story “Nikolay and Bun-chan” (“Nikorai to Bun-chan”) from the collection “The Stories for Boys and Girls” are attractive for their gender, age and specific features. They are having key function as landmarks for the young audience in the reception of these tales. The real kids of Akiko – her elder sons Hikaru and Shigeru, her daughter Yattsuo, hidden under the images of golden fishes in the first story, the naïve inventor of the world Bun-chan may be a friend of these boys and girls in the second story. The modern Japanese heroes, the real children, come into the world, start living in it, evaluate its rules and even try to interact with its inhabitants.

Akiko inserts animals – golden fishes into the tissue of her texts as attributes of the genre of fairy tale, let them move around the new city of Tokyo, with all trains, stations, let her funny hero Bun-chan get into touch with the cathedral “Nikolay” (“Nikorai-do” ニコライ堂)⁴ of the Russian orthodox church and its bells’

³ Tekkan was a penname of Yosano Hiroshi till 1908.

⁴ The cathedral “Nikoray-do” was built in the Tokyo district of Surugadai in 1891 due to the activity of the Russian missionary, Archbishop Nikolay.

chiming. The children are coming not into the traditional Japan with regulated rules and restrictions of Confucianism and Buddhism (old schools “tera-koya”, “pleasure quarters”, etc., they are watching the new Tokyo in its stage of the modernization and westernization, when it was turning into the multinational and multicultural center.

One of the Tokyo’s symbols before the Great Kanto Earthquake in 1923 was the Cathedral of Resurrection built on the initiative of Nikolay the Japanese (Ivan Dmitriyevich Kasatkin, 1836–1912). This building gets the center of narration in the story of Yosano Akiko (1907) and the object of interest of Bun-chan the boy. The boy who is travelling around the city at his first time and watching the silhouettes of strange foreign houses (the cathedral and its bell tower) does not understand what is it in front of him – the house or the human being.

The cathedral has two roofs – the round one of the main temple and the pointed bell tower.

- Oh, there are two Nikolay over there! May be, Niko-san and Lay-san. Well, it is better to go and see the table, if it is really so. No, there is one line of names; it means one of them is that Nikolay-san. One of them is Nikolay, the latter one ought to be his younger brother or his friend... [Yosano, 1998, p. 39].

From one point, one can see the entertainment of the boy who came across with the unordinary building, the boy who had not seen such unusual bell towers before. From the other point, the female writer is telling us the story in her specific “childish” language, which is easy to understand, and there are not only traditional Japanese houses and temples, but also the unique ritual construction for the people of other confession. Of course, Yosano Akiko did not have a plan to explain the history of the cathedral, to demonstrate differences between Buddhism and the Russian Orthodoxy, but the author speaks in unobtrusive manner that even here, in their native home, in Tokyo, there are various people and houses. The little reader is turning from buildings to people and to other complicated things of the world.

The other example is the story for girls, “A year from the life of Tamaki” (1912). In this work, Akiko concerns the differences in the mental feelings of both Japanese and foreigners. The first appearance of the story had relations with the travel made by Akiko and Tekkan to Europe. It was published in “The magazine

for girls” (“Shojo no tomo”) as a serial in the period from January till December of 1912. The publication not only coincides in time with the Yosano’s trip to France (May-September of 1912), but there are many details of the story remind us the travel diary of that time, “From Pari” (“Pari yori”, together with Yosano Hiroshi, 1912).

The main heroine of the story, Tamaki, touch the world full of mystery and secrets in her native town Kyoto, and she had a unique for the girls of that time chance to travel with her friends to Europe, to France. In the tenth chapter of the long story the heroine Tamaki arrives in London where her friend and guide in the British capital is the French girl Mari.

Mari is very unusual personage as she speaks both English and Japanese. The first language comprehension is quite explainable but the knowledge of Japanese is rather far-fetched argument to explain her presence in London. Anyway, this character allows Tamaki to know the surrounding world of the foreign capital more intensively. The mediator or the personage who is closer both to the main hero and to the children audience who could recognize the world due to the words of the children of the same age. The girls live in the fashionable place of London, in Chelsea, the street Kings-Road; there are fantastic places like Regents-Park, Saint James Park and other London parks near their hotel. Children can walk in the Tate Gallery and enjoy the gorgeous Buckingham Palace.

Yosano Akiko herself in her travel comments paid attention to the British capital as the most fantastic place she visited during her trip, as the place with plenty of parks and other places to walk in. She was impressed with the freedom of the English ladies: they could walk freely in England, she liked their openness and emancipation, even in Paris Akiko could not find their free style of life [Furusawa, 1997, p. 112].

In the dialogue between the Japanese girl and her French vis-à-vis the mutual interest to the new surrounding sounds rather intensive:

“Girls directed towards the place where the cars of noble ladies left.

- Oh, Tamaki, here are sheep! – Mari said suddenly stopped.

- Yes, there are so many of them and they are so pretty!
- We in Paris do not have the sheep walk out in public places like here. Let's go and watch them!

The girls went out to the park. Sheep, absolutely as the deer in the park of Kasuga Shrine, were walking here and there, were eating bread from the children's hands.

- It reminds me Japan, - Tamaki said.
- There are also sheep in Japan?
- No, not so many, but we have places where there are also many deer there. Look, in the parks of Paris we could not play but here we can and this is so enjoyable!" [Yosano Akiko, 1998, p. 123-124].

The dialogue helps to the young readers to have an orientation in the foreign world. The details of the party, which is shown from the children side, the life of English ladies and children are so different from the Japanese life interfere with the description of the reminiscences on the Japanese deer in shrines. In some letters Akiko dreamt of the freedom of English women and she hoped the Japanese women could win their own freedom in their life and the Japanese women could become more liberated.

The American researcher of the Japanese children literature N. Carter in her monograph devoted to the children magazines of the Taisho era (1911–1925) pays special attention to the “children point of view” [Carter, p. 180–182]. It is interesting that *the children point of view* has its gender division – the view of boys and the view of girls. The so-called *girl view* reflects the position of the “Akai tori” with its popular songs, pretty (“kawaii”) characters, like small animals, birds, the boy's one corresponds to the position of the magazine “Shonen kurabu” (“The youth club”, 1914–1962). The latter magazine played the significant role in the propaganda of the image of Strong Warrior during the World War II. Judging from the correspondence of Akiko with editors of the feminist journal “Seito” (“The Blue Stocking”, 1911–1916), the writer did not prefer the ethno-centric approach in the children literature. That was the reason why she directed her heroine Tamaki abroad, to other people, to show her compatriots: the world outside of Japan is different, each nation needs in understanding.

Part 2. The Story “Kunlun Mountain” of Kinoshita Mokutaro and Chinese people through the children view

The other work addressed young readers was the story written by the Japanese poet, critic and playwright Kinoshita Mokutaro (1885–1945). This author working at the same time, as a doctor, an infection disease expert, was familiar with members of the Yosano family, wrote for the “Myojo”, the periodical that Tekkan and Akiko edited. He even considered himself a friend of the Yosano circle. Anyway, in 1907 he with other poets and writers – Kitahara Hakushu (1885–1942), Yoshii Isamu (1886–1960) left the literary society “Shinshisha” and entered the other group – “Pan-no kai” (“Society of Pan”, 1908–1913). In the beginning of Taisho period Mokutaro traveled much, to Europe particularly, he met with the great French sculptor Auguste Rodin (1840–1917), to whom he devoted many critical articles. Apart from his artistic and critical activities Mokutaro worked as a doctor in various clinics, studies the European medicine. One of the disease he discovered was the disease named after him – the disease of Ota.⁵

In 1916 Kinoshita Mokutaro, being invited by the Sothern Manchurian Railway, came to Manchuria to work as a head of the dermatology department of the clinics at Shenyang. Namely, Mokutaro was the only poet from the group of Japanese modernists who could stay and work in China for rather long period. He also managed to make a short voyage over China, Korea and Sothern Manchuria. During two years he was writing and sending journalists notes in the form of diaries titled “Correspondence from Manchuria” (“Manshu tsushin”, 1916–1917) to the magazine “Araragi” (since 1908). Another interesting experience of the writer became the critical essay “Notes on the art of Korea” (“Chosen fubutsuki”, 1920). Here the author argues with the prominent critic Watsuji Tetsuro (1889–1960) on the essence of the Korean art. It is worth mentioning that

⁵ Ota – was his real name, as Mokutaro – was his pseudonym.

Kinoshita Mokutaro made great contribution in the work of many art magazines such as “Shirakaba” (“The White birch”, 1910–1923), where he sent his articles on the European art. In the “Notes on the art of Korea” Mokutaro inserted his own drawings of some Korean collections along with his descriptions and his opinion on the pieces of art he saw in his trip.

The other work of the “Manchurian” period of Mokutaro was the story for children “Kunlun Mountain” (“Konronsan” 崑崙山, 1920) [Kinoshita, 1948, p. 244-257]. The story that is an expression of his view on China addressed to young readers was published in the collection titled “Stories for children” (“Dowashu”) on May 1 of 1920, later in the same year in the other collection “After that...” (“Ketsugoshu”). The hero of the story, the boy with the name Koichi moves from his mother’s house in Tokyo to the house of his father who is working for a while in Manchuria. The researcher Furusawa Yukiko discusses the main character lines of this boy: “Koichi is shown in the story in three temporal planes – in his life in Tokyo with mother Yatsu in his 7 years; then the narration is switching into Manchuria when he is not more than thirteen years old, he is a pupil of the middle school. At the end of the story Koichi comes back to Japan and he is already adolescent” [Furusawa, p. 118].

The story is starting from the point when Koichi faces the new reality in Manchuria and he feels the nostalgia on his mother in the far Tokyo. The boy complaints of it to his father. The father leads Koichi to the second floor of the house, shows him the wide space in front of the house and asks to guess what it is. Koichi keeps silence not feeling sympathy to all his surroundings. The father continues to explain on the space in front of them: “Actually, it is the big river in front of you. The spring comes, the snow will melt, at the next day everything here will be covered with water and turns into the river” [Kinoshita, p. 246]. Koichi doubt keeping silence: “How it could be real, it is not possible, there are so many mules, horses moving over there downstairs, it must not be the river here” [Ibid].

“March came. The snow melted. April came. The river water started streaming. And May came, leaves on trees in a moment became green. June came, swallows flied in. To get their food they

started soaring high over the green fields. The ships loaded with wood started their movement up the river.

- Daddy, it is really the river, - exclaimed Koichi turning to the father.
- There are large Manchurian rivers here – the Amur River, the Sungari River. In winter they are hidden under ice.

Koichi who had no chance to see the great rivers in Japan with its small mountain streams was difficult to realize what does it mean – “freezing-over” [Kinoshita, p. 247].

The writer describes the kid who encounters with the new reality, the other Nature strikingly contrasting with his own native country’s nature.

Then the father of Koichi tells the boy, that far from the place they were living there is a great mountain with the name Kunlun (崑崙山): “If you get on the carriage, you have to go hundred days, a day by hundred miles; you can see it at the hundred day. This mountain is hundred times higher than Fuji-san” [Ibid, p. 249]. The author uses the fairy tale’s refrain and the hyperbolic simile for a certain far and now alien to the boy mountain, compares this mountain with the familiar to the boy the Fuji Mountain. “If you climb up the Kunlun Mountain, you can even without the binoculars see everything in the Earth. Even Japan, even India, even Greece, even Italy and France. You can see them, such a fantastic mountain it is! However, the people who have no enough education cannot see that. Only for the well learned people everything on the mountain is available, everything is clear. So, please, my boy (“bou-chan”, 棒ちゃん), grow up and get a scholar!” – in these words of the father the love to science and knowledge is considered to be very strong [Ibid., p. 249]. The boy attracts with the possibility to see with his own eyes his home in Tokyo. The father keeps telling to Koichi about the Kunlun Mountain, trying to break the ice in the heart of his son. “If you climb the Kunlun mountain, you can see the war between France and Germany, oh yes, you can see all the wars in the Earth that are and were in the world thousand years ago, two thousand years ago!” [Ibid].

These father’s talks on the mysterious mountain sowed the seeds of interest in the boy’s heart: he takes the book on China’s Geography from the father’s library and starts looking for the place where this mountain is situated. He gets

interested and suddenly goes to asleep. In his dream he sees himself walking around the Chinese town where he lives, then he meets with “the old long-beard Chinese in the red baggy trousers, in the small black hat” [Ibid, p. 252]. Koichi can see the other picture of the same town:

“The line of horizon which was so difficult to see for small hills absolutely faded under the light of the large sun, so red as vermillion, just as on the flag of “Hi-no Maru”...” [Ibid, p. 251].

The situation of the story reminds the one from “A year from the life of Tamaki”, but Mokutaro uses the original trick – he makes Koichi to watch himself and China as the other world in his dream. Here in the narration the wonderful hero-mediator enters, playing the role of guide on the history and geography of China, on China where the boy lives, but the land, which is still non-recognizable. If in the story on Tamaki London is a representation from the plane of the friend of Tamaki – the French girl Mari, who is also alien in England, in the “Kunlun Mountain” the “god of history” (“rekishi-no kamisama”) or the host of his own country leads the boy over China. In both stories, the idea of importance of knowledge and goodness is basic as the idea on the methods with which the people achieve all highest goals.

Kinoshita Mokutaro makes the boy rise over himself. In the story, the author uses the classic method of the dream, like in the famous fairy tale written by Lewis Carroll “Alice in the Wonderland” (1865). The writer from the name of the “god of history”, namely from the Other, tells Koichi the history of the other land – China. The “god of history” points to the surrounding world around the boy:

“...The unusual sun is shining; the world is glittering playing in all colors... As if the papier mache dolls the small people were running on the surface of the world” [Ibid, p. 254].

The man in blue clothes” explains to Koichi that here is the Kunlun Mountain and there is the land of Lu, the land of these small people in front of the boy. One can choose everything on the wonderful mountain: not only the favorite place in the world, but the favorite time of the world. One can see everything on the Kunlun Mountain – everything in the past and everything in the future. And Koichi sees the war hero preparing to his death, in the other place the boy watches the same war hero grieving the death of his vassals, in the third frame he fixes the

young princes and princesses being taken in prison [Ibid]. At the other side of the land of Lu the simple peasant gets the famous commander.

This unusual world with its kaleidoscopically changing pictures and frames must not be touched. Moved with the unhappy princes, Koichi tries to save them, wishing to throw away the hostile soldiers from the heroes of Lu but the “god of history” stops him.

“You must not touch the people of that world. You may only watch them.

You just watch. Yes, it will be not easy to watch in some moments, but later you can see, the situation will change. If you stay watched, for some time those who were so unhappy, turn into rather happy persons.” [Ibid, p. 255].

Mokutaro uses the theme of time, which was played so much in the Carroll’s “Alice in the Wonderland”. Time is moving from the past to the future, a human cannot interrupt its movement plus another moment: “large things are seen from the distance”.

“If it is so, where am I now? – Koichi asked.

- Here you are, - the man in the blue clothes pointed at some place below them.

Koichi turned his head and saw the little boy sleeping in the gutter. Koichi was surprised. Not only everything in the world is moving, but he himself is sleeping lying curled up” [Ibid].

When the boy asks “the god of history” to do something with that boy, the latter one in answer explains Koichi: “It is yourself (あなたご自身). You yourself can move your fortune; you yourself can move that boy!” [Ibid, p. 256].

Then Koichi looks around and sees yourself as the grown-up, that he lives in his native Tokyo, in his own land, but all his friends are already students and all they are rushing somewhere in the train. The other people live in his house, his mother Otsu is not there somehow... He turn his head again to the Chinese town where he started his strange trip and sees his father leaning out of the window in despair and shouting: “Koichi, come back, come back!” [Ibid]. The boy feels sorry about his father; he grabs “that Koichi” (or himself!) not listening to words of “the god of history” and brings him back to the house of his father near the Sungari river. Here he wakes up and tells everything what happened with him in his trip to the Kunlun Mountain and on the mountain to his father. The story is over with the words of the father: “You are welcome at your home, my boy!”

The specific feature of the story written by Kinoshita Mokutaro is the play with time and the interaction of the children's consciousness with the other culture, which is under the exploration, under the educational process with the help of the person who knows this culture very good. The time leaps, according to the opinion of the Japanese children's literature researcher Furusawa Yukiko, are attractive from the point of reminiscences of the scene of "the mad tea party" in the Lewis Carroll's "Alice in the Wonderland". "It is very close to it (to the Lewis Carroll's "Alice in the Wonderland" – *comments by the translator*), not in the field of the fantasy character of the plot, but especially the motive of the sudden growth. The sudden shortening of the girl's body in the English text, or the partial lengthening of parts of her body (legs, for example), proves of the crisis in the Alice's identity" [Furusawa, p. 124]. Apart from the explanation on the Chinese history the hero is growing, he turns from the subjective reception of the world to the objective judging, he studies to abstract himself ("You may only watch them"). Mokutaro makes the conclusion what the writer must do: he must learn watch the world, get accustomed to the reality from time to time different from the common surrounds.

It is also interesting of the usage of pronouns in the text. At the first pages of the story telling us about the days of the arrival of the upset Koichi in Manchuria the boy is called as "bou-ya" ("kid", 坊や), like his mother called him in Tokyo. And everything around him was a translation of his own "ego" which is included even the alien surrounding in Manchuria. But is it impossible to grow without losing something. Koichi who leaves his father's house addresses "the god of history" calling himself as "watakushi" (わたくし "me"), in answer he hears "anata" (あなた "you") or "kimi" (きみ "you" for the plain speech), not as for the third person's addressing as it was in the first part of the story and as it was characteristic for the children's speech. When Koichi wakes up, his father calls him not "bou-ya", but "o-mae" (お前, "you" for the male speech). The awakened Koichi shakes his hand with the father showing with this "adult" gesture his transformation into the adolescent.

The role of “the man in blue” as a result becomes not only the guide over the unknown country, but also the role means the role of the adult; the role of the Other as the educator towards the child and the role of the Other as the educator towards the child from the other country; the role of the Other towards the pupil getting knowledge on the other culture as well.

Getting back to the theory of intercultural communication it is worth to mention that while the theory conserves “the one selves” and “the others” it admits the imagined danger of the deformation of both “the one selves” and “the others”. The discussed works demonstrate the possibility of the transformations which held in the 1930-1940-s in Japan.

There are some different approaches to the description in the works of Yosano Akiko and Kinoshita Mokutaro. Akiko had to prove in details the organic necessity of the European trip made by Tamaki, and for this, French and English personages were shown in superficial way. The female writer was interested abroad in the women, that’s why her heroines were only girls. Mokutaro used the Chinese fairy tales and history as more close to him material and opened it in more wide plane. From one point, the writer knew the material, from the other, he himself lived for a short period in China, so his heroes in the Koichi’s dream were Chinese who were easily recognizable and about whom the Japanese pupils could know from the school textbooks on history. Moreover, the growth of Koichi demands the so-called “father’s look”, for that the author inserted the personage of the father who worked in Manchuria like Mokutaro himself. By the way, not so many Japanese male writers used this method of the description of saying from their own father’s experience. The latter aspect is also a part of the gender discussion in Japanese Studies.

Questions on the discussed material:

1. What other countries the personages of the children stories written by Yosano Akiko and Kinoshita Mokutaro visit?
2. What do the stories tell us on the eastern and western mentality? What do you think? (Give the reasons of your explanation).

3. What other works of the world classic literature can you compare the discussed works? What Russian children stories do you know? Tell the titles and main plots.
4. What is the linguistic-cultural essence of the works? Namely, a) What pronouns serve markers characteristic of “the Other (s)”? How can you find the pronouns served the characteristics of “the Other (s)”? b) What other pronouns are the characteristics of the main heroes? Make your own analysis according the following source of “The Kunlun Mountain” by Kinoshita Mokutaro: Kinoshita Mokutaro. Complete Works. In 22 volumes. – Tokyo: Iwanami shoten, 1948. V. 5. P. 244-257.
Accessed at: <http://kindai.ndl.go.jp/info:ndljp/pid/1131395> (30.04.2014).
5. How do you think if Japan is a mixture of the eastern and western cultures?

Literature:

Carter, N. L. Tales for Tarō: A Study of Japanese Children’s Magazines, 1888–1949. – PhD diss., University of Pennsylvania, 2009.

Furusawa, Yukiko. “Konronzan, Sore wa Anata wa irun desu” (崑崙山、それはあなたはいるんです。 “The Kunlun Mountain, Where you are now”) // Kinoshita Mokutaro no Sekai e (木下奎太郎の世界へ In the World of Kinoshita Mokutaro). Edited by Ikeda Isamu, Kiuchi Hideo, Ueda Hiroshi, Furusawa Yukiko. – Tokyo: Oufu, 2012. P. 118–127.

Furusawa, Yukiko. “Tamaki no Ichinenkan”. Reijo kyouiku no monogatari (『環の一年間』。令嬢教育の物語 “A Year from the Life of Tamaki”. The Story on the Girl’s Education) // Tekkan to Akiko (鉄幹と晶子 Tekkan and Akiko). Edited by Ueda Hiroshi. – Osaka: Izumi shoin, 1997. P. 109–117.

Gurevich, T.I. Japanese Grammar as the Mirror of the Japanese Mentality // Russia and the West: the Dialogue of Cultures; Compilation of Theses of the XII International Conference. Moscow, November 28–30, 2007. – Moscow, 2008. – P. 26–32.

Kinoshita, Mokutaro. Konronzan (崑崙山 The Kunlun Mountain) // Kinoshita Mokutaro. Complete Works. In 22 volumes. – Tokyo: Iwanami shoten, 1948. V. 5. P. 244–257. Accessed at: <http://kindai.ndl.go.jp/info:ndljp/pid/1131395> (30.04.2014).

Moshnyaga, Pyotr. Bilingual Education in Japan. Intercultural Communication vs multiculturalism // The Informational Humanitarian Portal “Knowledge. Understanding. Skills”. 2010. N4. <http://www.zpu-journal.ru/e-zpu/2010/4/Moshniaga/> (Accessed 30.04.2014).

Saijo, Yaso. Kanariya (Canary) // Nihon Doyo shu (Collection of Japanese Children Songs). – Tokyo: Iwanami shoten, 2005. – 315 p.

Canary by Saijo Yaso (かなりや / 西條八十). Translated by Fyffe, Alex. // Japanese Lyrics, Poetry and Manga, 25 July 2013,

<http://longdream.wordpress.com/2013/07/25/canary-by-saijo.html> (Accessed 13.05.2014)

Ujo, Noguchi. Blue-Eyed Doll Song by Ujo Noguchi // *A Rainbow in the Desert: An Anthology of Early 20th-century Japanese Children's Literature.* Yukie Ohta (trans.). NY.: M.E. Sharpe, 2001. – p. 173. Also available at:

<http://wgordon.web.wesleyan.edu/dolls/american/b-edollsong.html> (Accessed 13.05.2014).

Yosano, Akiko. Nikorai to Bun-chan (ニコライと文ちゃん Nikolay and Bun-chan) // Yosano Akiko. Haha no Ai (与謝野晶子。母の愛 童話集 Yosano Akiko. The Love of Mother. Children Stories)/ Edited by Matsuura Emiko. – Tokyo: Fujin gahousha, 1998. P. 35–42.

Yosano, Akiko. Tamaki-no Ichinenkan (環の一年間 A Year from the life of Tamaki) // Yosano Akiko. Haha no Ai (与謝野晶子。母の愛 童話集 Yosano Akiko. The Love of Mother. Children Stories)/ Edited by Matsuura Emiko. – Tokyo: Fujin gahousha, 1998. P. 99–137.

The research has been done under the research grant of Far Eastern Federal University, Vladivostok, Russia (for 2013–2014, “Problems of the modern Japanese literature and the literatures of the eastern Asia”, N12-05-04110-01).