Outside the Box: The Tsukuba Multi-Lingual Forum

Volume 2, Issue 1

Spring, 2009

Foreign Language Center

Tsukuba University

Theory and Other Dangerous Things

Teaching Tools & Techniques

Around the World

Creative Writing

Reviews

Share your experiences, thoughts and opinions on language, teaching, and learning! Where? A good place is right here at **Outside the Box: The Tsukuba Multi-Lingual Forum**, a publication from the Foreign Language Center at the University of Tsukuba. We welcome contributions from both students and teachers, young and old, inside and outside the university community, and—as the title suggests—in the language of your choice. The **Outside the Box Forum** is a publication which pertains to all aspects of language learning, other linguistic topics, your research, your experiences as a language learner or teacher, reviews, tips, procedures, and interesting places in cyberspace or the real world. Given the eclectic nature of our contributions, we strive to preserve the unique voices of the individual authors. Thus, certain contributions may represent versions of English. Ideas, questions, techniques, creative writing—let your imagination and your creativity be your guide to creating a dynamic and polyphonic space about language.

From the Editors

Welcome to the second volume (Issue 1) of **Outside the Box: The Tsukuba Multi-Lingual Forum** or, in short, the **OTB Forum**. Introduced in December 2008, this is a soft-cover and online publication by researchers, teachers, and students from and beyond the University of Tsukuba. In a nutshell, the **OTB Forum** focuses on language learning, teaching, and practical applications thereof; it reaches far beyond, too, as you can see from the variety of topics included. You can check the "Call for abstracts" (above and on page 52); you'll find the publication's goals in the column immediately to the left.

The first section, ***Theories and Other Dangerous Things***, starts with *Mark J. Rainey's* contribution. It introduces us to the exhibition *Black Panther: Emory Douglas and the Art of Revolution* at Urbis in Manchester, England and explores the cross-cultural significance of Douglas's artwork. As in the last issue of the OTB, *Jeroen Bode* writes on translation studies: this time about practical methods or strategies for the translation of written Japanese texts with some English and German examples. *James A. Elwood* concludes this section by examining Joseph Conrad's most famous work, *Heart of Darkness.* Elwood considers Conrad's status as a novelist writing in his third language who used and toyed with the premise of group membership.

The section ***Teaching Tools & Techniques*** contains one article on electronic dictionaries by *Hideki Kambayashi & Markus Rude.* They compare models manufactured by Seiko and Casio; Hideki focuses on judging the English-English dictionaries, whereas Markus looks at the usefulness of these models for learning vocabulary.

In the section ***Experiences***, *Yu Murata* reflects on the importance of seeing the world through one's own experience. For doing so, she uses a film called *Spanish Apartment* and her own travel experience in South Korea. She expresses her hope that Koreans and Japanese will better get along with each other, in a way similar to the young characters in *Spanish Apartment*.

The final, ***Creative Writing*** section begins with *Masayasu Sakaguchi, Noriyuki Murata, Hew May Wong, Koh Takemoto,* and *Ayaka Sakamoto's* collections of *haiku*-like or *senryū*-like poems in German, English, Japanese, Chinese, and Malay. *Yoshiro Takahashi* introduces translations of one of Ki no Tsurayuki's *waka*-poems, together with one of his own *waka*-poems, both in Japanese, German, and English. *Hazween Syarina Md. Hassan* has written a thought-provoking poem,

CONTENTS

The Disclaimer: The views expressed in the OTB Forum *do not necessarily reflect those of the editors, the Foreign Language Center, or the University of Tsukuba.*

titled *Colder that Arctic Ice. Adam J. Lebowitz's* poem shows warmer emotions towards the sun of his life–his son. *Laura Acosta* writes a short story about two people who discover, in the twilight one evening, that they have different perspectives about how they see the world.

In *Reviews*, you will find one book review and three film reviews. *Samuel Nfor* explains how the textbook *Beyond Boundaries* can help to teach students about intercultural differences. *Manami Morikawa* reviews *Baruto no Gakuen,* a movie that describes a very unusual POW camp in Japan during World War I. *Noriyuki Murata* reviews *The Edukators,* a movie that describes three young people's struggle against the gap between rich and poor. Finally, *Ai Kakunou* reviews *Lola rennt,* a very experimental movie that plays with time and alternate realities.

We thank all the authors of this second volume's first issue for their contributions, and for their patience and cooperation in the reviewing and revising process.

We'd also like to invite you to visit us on the Internet at

http://otbforum.net

Thanks to the wonders of cyberspace, you'll find more than just a downloadable, e-version of what you're currently holding in your hands. Author readings of some contributions to date, especially from the *Creative Writing* section will be available in the future (we apologize for the delay!).

Once more we refer aspiring authors to the "Call for abstracts" on page 52 (the deadline for abstracts is coming up soon!) and encourage students in particular to contribute an article. Short ones would be preferable, and bilingual ones would be just marvelous. Furthermore, we actively encourage reader feedback. Send us your feedback about the magazine and/or about individual articles.

Outside the Box: The Tsukuba Multi-Lingual Forum (OTB)へようこそ！！2008 年 12 月に創刊号を発行し、今回こうして第 2 号をみなさんにお届けできることをうれしく思います。筑波大学外国語センター発刊の OTB は、その名の通り、既存の枠にとらわれず、言語、文化、分野、所属、世代を超え、自由な発想でみなさんの経験、意見、感想、アイディア、思想などを共有することを目的としています。言語習得・学習、教授法、言語教育の実践報告など言語に関する内容を中心にしつつ、それに留まることなく、様々なテーマの原稿を取り上げています。OTB の目的や投稿規程に関しては、3 ページの左のコラムをご覧下さい。

さて、前号に引き続き、本号でも言語や国境を越えて様々な投稿が寄せられました。*Theories and Other Dangerous Things* のセクションで最初にご紹介するのは、Mark J. Rainey によるイギリスはマンチェスターから寄せられた論文です。本論は、奇しくも、Barack Obama がアメリカ合衆国初の黒人大統領に選ばれた時期に、イギリスで同時開催されたアフリカ系アメリカ人画家である Emory Douglas と、1960 年代後半から 1970 年代にかけて黒人民族主義・黒人解放闘争を展開した Black Panther 党をめぐるエキシビションについて紹介し、Douglas の作品の重要さを文化横断的な

視点から論じています。前号の翻訳研究についての論考の第２弾として、Jeroen Bode 論文は、日本語で書かれたテクストを他の言語に翻訳する際の実践的な方法を、英語とドイツ語を例に論じます。James A. Elwood 論文は、ポーランド生まれのイギリスの小説家、Joseph Conrad の最も著名な作品である『闇の奥』を取り上げ、第三言語である英語で書く Conrad の小説家としての立場を前景化することで、「グループ・メンバーシップ」という概念についての興味深い考察を展開しています。

Teaching Tools & Techniques のセクションでは、Hideki Kambayashi と Markus Rude による電子辞書についての論文が紹介されます。本論では、セイコーとカシオの電子辞書のモデルが比較されていますが、Kambayashi は、各社の英英辞典に焦点をあてた考察を行い、Rude は語彙習得におけるこれらのモデルの有効性について考察します。

Experiences のセクションでは、Yu Murata が *Spanish Apartment* という映画を論じながら、自身の韓国旅行における経験を踏まえて、実体験を通して世界を見ることの重要性について伝えてくれます。ここで私たちは、EU 諸国の異なる文化的・政治的背景をもった映画の登場人物たちの交流を喚起しつつ、日本と韓国が互いを理解尊重し、よい国際関係を構築してゆけるようにと願う筆者の思いに触れることになるでしょう。

最後のセクションである *Creative Writing* にも、文化横断的な独自性のある作品が寄せられています。Masayasu Sakaguchi、Noriyuki Murata、Hew May Wong、Koh Takemoto、そして Ayaka Sakamoto はドイツ語（英語、日本語、中国語, マレー語）の俳句・川柳的定型詩の創作に取り組んでいます。Yoshiro Takahashi は平安時代の歌人、紀貫之の和歌と共に筆者自身による和歌を日本語、ドイツ語、英語の３ヶ国語で紹介し、現代にも息づくいにしえの雅を伝えています。示唆に富む Hazween Syarina Md.Hassan の "Colder that Arctic Ice" と英語・日本語のバイリンガル詩、Adam J. Lebowitz の "My Son" は、それぞれ独自の詩の世界へと私達を誘ってくれま

す。人間の知覚への思索を促すような Laura Acosta の短編小説も、独特な物語世界を構築しながら、私達を楽しませてくれるでしょう。

Reviews のセクションでは、一冊の本と三本の映画が紹介されます。Samuel Nfor は、自身の文化的差異を教えることへの実践と考察をもとに、英語のテキストブック、*Beyond Boundaries* を批評しています。Manami Morikawa は、実話に基づいて第一次世界大戦下の日本におけるドイツ人捕虜収容所を描いた『バルドの楽園』を論じます。Noriyuki Murata と Aki Kakunou は、ドイツ映画の世界へのよい案内役となってくれるでしょう。Murata は、人々の貧富の差に問題意識を感じる若者達の理想と葛藤を描いた『Edukators』について、Kakunou は、時間軸における実験的手法を用いた『ラン・ローラ・ラン』を紹介してくれます。

最後になりましたが、OTB スタッフ一同、第２号へ素晴らしい原稿を投稿して下さった執筆者の皆様へ心から御礼申し上げます。再三に渡る修正変更等の依頼にも快く応え、編集の過程におきましても、辛抱強くご協力くださり、本当にありがとうございました。

この OTB はインターネットでも読むことが出来ます。**http://otbforum.net** へアクセスしてみてください。サイバースペースでは、みなさんに手にしていただいた冊子タイプの内容に加えて、*Creative Writing* セクションから筆者による朗読を音声ファイルで聞けるコーナーも設ける予定でいます。お楽しみに！

2009 年秋に刊行予定のOTB ３号への投稿を心からお待ち申し上げております。アブストラクト（要旨）の提出期限は 2009 年 7 月中旬です。また、本号へのフィードバック（冊子自体への意見、個々の投稿への意見でも何でも構いません）もあわせてお待ち申し上げております。

The editors 　　（編集委員）

(Jeroen Bode, Jim Elwood, Markus Rude, Masayasu Sakaguchi, Tomoko Ichitani, and George MacLean

Theory and Other Dangerous Things

Emory Douglas and the Art of Revolution

Mark J. Rainey

Emory Douglas was the first and only Revolutionary Artist and Minister of Culture for the Black Panther Party. The party was founded in California in October 1966 and led by Huey P. Newton and Bobby Seale. Although famous for its militant stance, the Black Panther Party also ran a series of community programs including free breakfasts for school children. A counter-intelligence program led by the FBI resulted in the assassination, incarceration, and exile of party leaders, which further exacerbated growing divisions within the party. By 1980, one of the most significant left-wing parties in the USA was all but defunct.

Urbis is an exhibition center in Manchester, UK. Opened in 2002, it focuses on urban and popular culture as well as running community programs. The exhibition, Black Panther: The Revolutionary Art of Emory Douglas, ran from October, 2008 to April, 2009.

Introduction: Emory in Manchester

Mention of the Black Panther Party (BPP) often raises the image of angry young African Americans in military dress, complete with black berets, leather jackets, and guns in hand. However, behind this image there is an important social context and political discourse. The artwork of Emory Douglas, the BPP's Revolutionary Artist and Minister of Culture, provides a means to a deeper understanding of the BPP. The art of Emory Douglas is uncompromising. It is confrontational and often violent, yet at the same time celebratory, inspiring, and empowering. Essentially, his work provides a visual expression of the aims and ideology of the BPP and offers a wide insight into the African American civil rights movement of the 1960s.

The exhibition Black Panther: Emory Douglas and the Art of Revolution, on display at Urbis, Manchester is the largest exhibition of Emory's work to date and his first in the United Kingdom.[1] The exhibition not only presents Emory's work from the mid-1960s to present, but also sets the social context behind the rise of the BPP, with the long shadow of slavery, segregation, and racist violence in the USA. Working at Urbis, I have had the opportunity to spend time in the exhibition and interview Emory Douglas for the Urbis website. Like myself, many visitors are encountering this lesser known side of American politics for the first time. It is the purpose of this article to present a wider encounter with the politics and practice of the BPP through the work of Emory Douglas and its display at Urbis, Manchester. I also hope to address the relevance of Emory's artwork today.

While there is no immediate connection between the BPP and Manchester, the city does have a rich and radical political heritage. By the early 19th century Manchester had emerged as the centre of the manufacturing world. The city had embodied the essence of the Industrial Revolution, and the rise of factory production created horrific living and working conditions in the city. In 1842, a young Friedrich Engels arrived in the city from Germany in order to manage a factory owned by his father. Engels was shocked and appalled by what he saw and at the age of 24 published *The Condition of the Working Class in England* (1844), which included a detailed account of the working slums in Manchester[2]. Engels contributed to the development of communist political theory, and his political brother and fellow German, Karl Marx, would visit him in Manchester during the 1840s.

---

[1] I will often refer to Emory Douglas using his first name. This is because it is the sole name he uses to sign his work and also because of the friendliness and openness of Emory himself. All quotations from interviews with Emory are quoted directly in the vernacular.

[2] For Engels' description of Manchester see the chapter 'The Great Towns' and in particular pp. 85-109.

Together they studied at the historic Chetham's Library and hammered out their theories that would lead to the *Manifesto of the Communist Party* in 1848. Engels and Marx advocated the revolutionary overthrow of the capitalist system in order to establish an egalitarian, socialist society. Although not the first working class movement to develop in Manchester, Marx and Engels' socialist thought would become hugely influential, providing a backbone to the ideology of the BPP.

A direct political link with the USA occurred during the American Civil War (1861-65). Manchester's textile based economy was dependent on raw cotton shipped in from the southern states of the USA. These states produced cotton through black slave labour and formed a breakaway Confederacy from the USA. Abraham Lincoln, then president of the USA, had the Union navy blockade the southern ports, preventing any cotton from leaving. Although this broke the Confederate economy, it also had a disastrous effect in Manchester as cotton supplies ran dry and factories began to close, leading to mass unemployment. The cotton workers held deep empathy with their slave counterparts, and despite their own hardship the cotton workers union openly declared its support for Abraham Lincoln in a meeting on New Year's Eve, 1862. Earlier that year, president Lincoln had issued a preliminary Emancipation Proclamation that committed the Union to ending slavery in Confederate states. Through this proclamation the abolition of slavery became a major war aim for the Union and led to Lincoln becoming a hero-figure in Manchester. The president wrote a letter to the city's workers, thanking them for their support and a statue of the 16th president of the United States of America now stands in Lincoln Square, not far from Manchester Town Hall (Goodwin, 2002; Worthington, 2005).

The Politics and Practice of the Black Panther Party

Established in 1966, in the wake of the assassination of Malcolm X, the BPP had a complex set of political influences both from within the African American civil rights movement and from without. From its outset the Urbis exhibition gives the visitor insight into the political and social context of the BPP by confronting the visitor with accounts of the racist violence meted out on the black population in the first half of the twentieth century, including shocking images of the lynching of black men. The opening section of the exhibition also includes audio speeches and texts from key politicians and activists of the 1960s, including John F. Kennedy, Martin Luther King, Jr., Malcolm X, and Robert Kennedy—all of whom were assassinated in that turbulent decade.

Beyond the wider context, specific insight into the politics of the BPP is provided through recent portraits of Malcolm X and Martin Luther King, Jr. by Emory Douglas. Set side by side, the portraits represent two important, but divergent figures in the civil rights movement. Martin Luther King, Jr. is perhaps the most recognizable face of the African American campaign against racial segregation and inequality. Drawing from his own Christian beliefs and the model provided by Ghandi's independence movement in India, Luther King based his campaign on the philosophy of non-violence, taking the moral high ground in the face of brutal racist attacks. His emphasis on peaceful protest is seen in his Nobel Peace Prize acceptance speech where he stated, "Non-violence is the answer to the crucial political and moral questions of our time: the need for man to overcome oppression and violence without resorting to oppression and violence" (Martin Luther King, 1964, ¶5). Directly opposed to this was the politics preached by Malcolm X, the black Muslim leader who advocated self-defense, claiming "I believe it's a crime for anyone who is being brutalized to continue to accept that brutality without doing something to defend himself" (1965/2001, p. 484). The politics of Malcolm X attracted many young African Americans disenchanted with the inability of non-violent protest to realize immediate change or even dampen racist violence. For the BPP there was a real need for self-defense, self-reliance and immediate change and the politics of Malcolm X provided this. The link became direct when the BPP initially formed as an armed security

guard to escort Malcolm X's widow, Betty Shabazz, from the San Francisco airport in 1966. However, as Emory Douglas himself makes clear, it was the philosophy of the later Malcolm X that was influential, as he was willing to work with groups outside the cause of black nationalism. To Emory, "Malcolm was a person who, after breaking his relations with the Nation of Islam, would work with anybody who was working for freedom. It didn't matter if they was atheist or Catholic. It didn't make a difference" (as cited in Rainey, 2008). From the openness that Malcolm X advocated at the end of his life, the Black Panthers would themselves go on to work with a variety of political parties representing other American minority groups and predominantly white parties such as the Peace and Freedom Party.[3] The BPP also looked to international revolutionary groups for its inspiration. The Urbis exhibition emphasizes this internationalist outlook by abutting an Emory Douglas cover of the *Black Panther* newspaper featuring Chairman Mao's image over BPP members holding his *Little Red Book*. This image is hung next to the portraits of Malcolm X and Martin Luther King. Together these images show the BPP's position within black politics and its commitment to international Marxism. This commitment was reciprocated by leftist groups around the world, including the Japan Committee in Support of the Black Panther.[4] Marxism was an important political discourse for the BPP, but unlike other Communist movements, it was never its sole ideology. According to Emory, "The party wasn't stuck in the dogma of Marxism, it was just a guide to action. That was one of many points of view that we looked at" (as cited in Rainey, 2008). Marxism was essentially a tool for

liberation, to be combined with and utilized alongside their struggle for black self-reliance. In 2007, the commentator, Greg Jung Morozumi, expressed the complex relationship between international Marxism and black nationalism within the party when he wrote, "It is true that the Black Panther Party was internationalist and that 'All Power to the People' subsumed chants of 'Black Power'", but "there could be no multinational united front without simultaneous black unity" (p. 130).

Beyond Marxism and Malcolm X, a close read of the party's Ten Point Platform (1966/2001, see Cleaver & Katsiaficas, p. 285) reveals the key influence of the Constitution of the United States of America on the party's ideology, an influence left untouched and unrecognized by many commentators. The Constitution is fundamental to the freedoms granted to Americans and the BPP raised awareness of these freedoms to African Americans. In particular, the BPP emphasized the right to bear arms and the right to a fair trial by jury selected from one's peers. "You had people naïve of the fact that they had these rights," claimed Emory, and "it was based on these principles that the Black Panther Party began to show people that they had the right to bear arms and what have you" (as cited in Rainey, 2008).

When considering the combined roles of the philosophy of Malcolm X, Marxism and the American Constitution on the politics of the BPP, a diverse mosaic of political influences emerges. Each of these ideologies and texts was a resource for the BPP and each became a guide for black liberation, testament to the party's ability to bring together and adapt a variety of political viewpoints to achieve its ends.

The political practices of the BPP had to adapt to changes on the ground. The party initially gained fame through its call for 'Community Control of Police', with party members following police patrols through the ghetto, often leading to violent confrontation. The Mulford Act of 1967, passed by the California state legislature, banned the display of loaded weapons within the state and was seen as a direct response to the actions of the

---

[3] For further information see Kathleen Cleaver (2001), Women, power and revolution (p. 125).
[4] Michael L. Clemons and Charles E. Jones (2001) stated that the Japan Committee included a variety of different leftist groups in the country: "The Japan Committee in support of the Black Panther included four Japanese leftist organizations; the International Revolutionist League, the South Osaka Liberation Front, the Young Chinese Organization, and the Isolated Island. Panther Support Committees were critical linchpins in the party's international approach to combating political repression" (p. 35).

BPP. As the party leadership wanted to work within the law, the BPP shifted its focus from militant self-defense to establishing socialist community programs.[5] These Survival Programs provided the ghetto community with free health clinics, clothing and food distribution, and a program of free breakfasts for school children. These Survival Programs also attracted broad support outside the black community and would pose a serious threat to the authority of the government as, according to Emory, "Here you have us exposing to the American People what the government wasn't doing and what it should have been doing" (as cited in Rainey, 2008).

The attraction of the BPP's politics and practice was bound to the everyday experience of many African Americans in the 1960s. With the exhibition at Urbis being viewed primarily by a British audience, I asked Emory how he would introduce the BPP to a new audience. Rather than provide a detailed ideology, Emory immediately turned to his own experiences that led to him joining the party:

> As a youngster growing up I was exposed to a lot of injustice like many other people. […] On a local level, you had all across the country police brutality with young blacks being shot, murdered and being justified. […] Then you could turn on the international news from time to time and see the same things happening in South Africa (as cited in Rainey, 2008).

It was experiences such as these that led people to join the party and provided the impetus for the BPP's political program. Emory's artwork, while reflecting the party's ideology, created a visual image that deeply resonated with the everyday experiences of African Americans.

The Revolutionary Art of Emory Douglas

The art of Emory Douglas is defiant and unflinching while being simple and direct. However, in this simplicity is the ability to communicate a potent political message to a wide audience. Emory Douglas (1968) defines Revolutionary Art as being art "for the whole community and its total problems" (¶1). As art for the whole community, it can be understood by the broad spectrum of African Americans, reflecting their anger and aspirations:

> From the Christian to the brother on the block, the college student and the high school drop out, the street walker and the secretary, the pimp and the preacher, the domestic and the gangster: all elements of the ghetto can understand Revolutionary Art (Douglas, 1968, ¶4)

While Emory's account of "community" was embedded in the predominantly African American ghettos of the USA, it also extended to other oppressed groups both nationally and internationally. During 1969 the *Black Panther* was published together with *Basta Ya!* a Latin American newspaper, and his artwork often asserted solidarity between oppressed peoples throughout the world (see Durrant, pp. 135, 170).

Although art for the community, Emory's work also echoed the political aims and objectives of the BPP. His work gave a political direction and visual solidity to the problems that African Americans faced living in the urban ghetto. For Emory (1968), his art offered the "correct picture" (para.1) of the struggle. However, behind this unequivocal language and distinct political agenda is a dynamic relationship between the Revolutionary Artist and his audience. The problems of the community influenced the art, and the art responded with a political definition to these problems, or as Emory (1968) stated, "Revolutionary Art can thereby progress as the People progress because the People are the backbone to the Artist and not the Artist to the People" (¶3). As there was no set definition or precedent for the Revolutionary Artist within the BPP, Emory was able to develop this dynamic relationship with the community as he grew into the role.

---

[5] In an interview with St. Claire Bourne (2007), Emory stated, "When the gun laws began to change, we began to change. So Huey and Bobby said that we were going to work within the law" (p. 202).

Emory stated, "I was able to define my role by broadly being around and beginning to learn the politics" (as cited in Rainey, 2008).

It was through the party newspaper, *The Black Panther*, that Emory was able to present his work to a wide audience. At its height the paper was distributing 400,000 copies a week (Seale, 2007, p. 14). Overseeing the design of the paper, Emory utilized the front and back covers to create widely distributed, high impact images. The centerfold spread became a pull-out poster that could be pasted on the walls of the city. Revolutionary Art is art that could be seen and displayed within the community and, for the Revolutionary Artist, "the ghetto itself is the gallery" (Emory, 1968, ¶5).

The posters and cover images were often a collage of drawings and recycled and reused photographs. Emory also made use of heavy black lines that made the central figures stand out and simultaneously referenced traditional African art, connected to communist propaganda and provided a means of covering over any color overlap in the production process.

Central to his work were the figures he developed, taking the anger, frustrations and hopes of the community and translating them into careful caricatures that would define a movement. As Bobby Seale (2007) wrote, "Explain to Emory your issue or problem, and before you know it, Emory has a caricature of it" (p. 13). The two most significant and recurring figures were that of the pig and the ghetto dweller with the former being the most famous and influential of Emory's creations. Through the pig caricature, Emory was able to depict the oppressor as a slovenly and stinking policeman (see Figure 1). The pig caricature of an uninformed, uniformed, racist, and brutal official was uncompromising and deliberately confrontational, yet it astutely tapped into the anger felt by those living in the ghetto. Through this representation Emory was able to give a clear depiction of who the oppressor was. Through it, he was also able to communicate the broader aspects of BPP ideology and as his work developed, Emory not only depicted racist policemen as pigs, but also soldiers, corrupt politicians, and even

entire nation states.[6] Through the pig, the problems of the ghetto were connected to wider international issues and the American government's treatment of the black
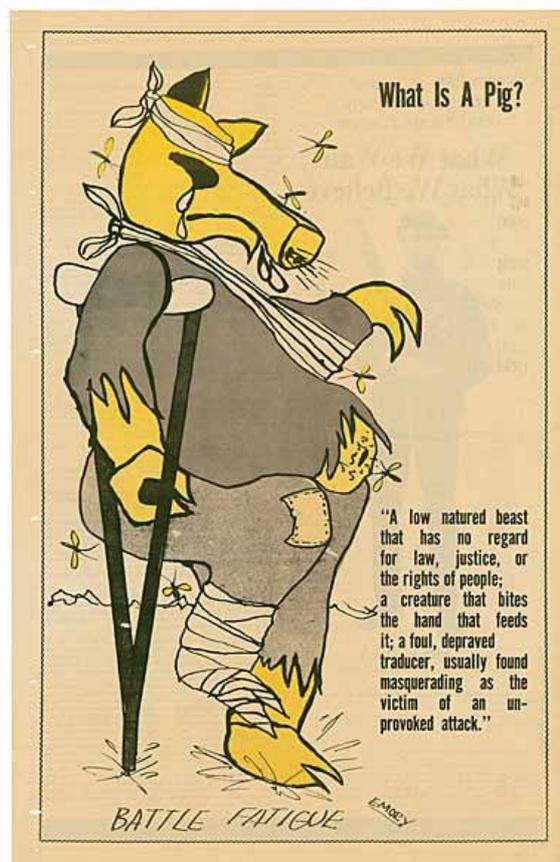
Emory Douglas, poster from *The Black Panther*, December 20, 1967, offset lithograph, Collection of Alden and Mary Kimbrough, Los Angeles, © Emory Douglas, photograph by Gene Ogami, digital imaging by Echelon

Figure 1. "What is a pig?" by Emory Douglas. Used courtesy of Urbis.

population were viewed in direct relation to America's overseas wars, particularly in Vietnam. These wider issues would appear in the slogans that accompanied the pig caricature. For example, in the poster *January 3, 1970* the text reads "U.S. Imperialism. Get out of the Ghetto. Get out of Latin America. Get out of Asia. Get out of Africa" (Durrant, 2007, p. 34). Establishing a link between the statutory racism of the American government and its war in Vietnam was of particular importance to the BPP and the issue of conscription occupied point 6 of the Party Platform, which stated 'We want all black men to be exempt from military service. […] We will not fight and kill other people of

---

[6] See 'March 21, 1970', 'April 11, 1970', 'September 28, 1968' and 'January 3, 1970' in Durrant, 2007 (pp. 32-34).

color in the world who, like black people, are being victimized by the white racist government of America" (Cleaver & Katsiaficas, p. 285). The BPP viewed conscription as a further example of governmental oppression. Young black men, particularly those not in full-time education, were among those being drafted into fighting the war in Indochina. Drawing from the Party Platform and the bitter experience of conscription in the ghetto community, Emory introduced slogans such as "Our Fight is Not Vietnam" into his work and began to equate black soldiers with prisoners under the slogan "Free the GIs" (Durrant, 2007, p. 135).
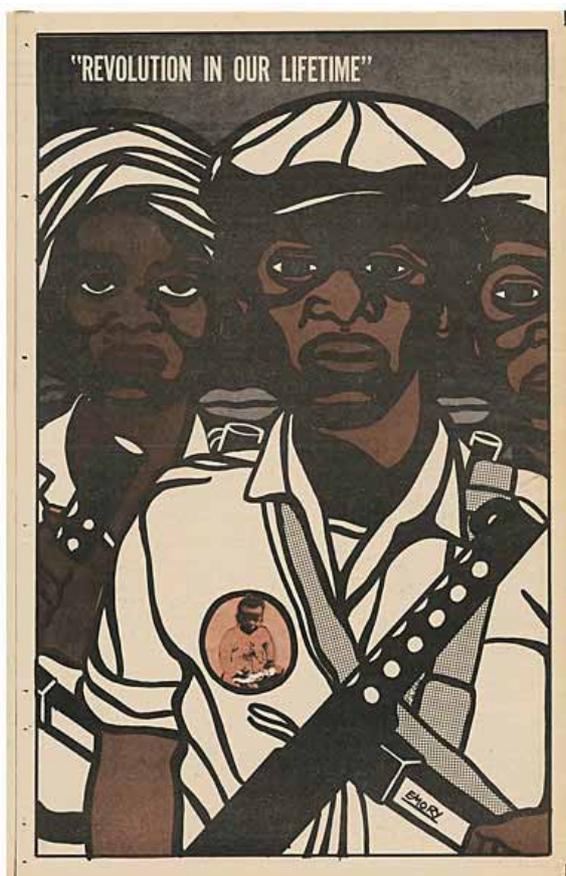

Emory Douglas, poster from *The Black Panther*, November 8, 1969, offset lithograph, Collection of Alden and Mary Kimbrough, Los Angeles, © Emory Douglas, digital imaging by Echelon

Figure 2. "Revolution in our lifetime" by Emory Douglas. Used courtesy of Urbis.

Placed in opposition to the pig oppressor was the representation of the poor men and women of the ghetto. After the pig image of the oppressor had been established, the ghetto dweller became central to Emory's work. The everyday person became the hero and was transformed into a dedicated and focused revolutionary, making a headstrong stand for their rights (see Figure 2). These

representations were set in context within the cracked walls and crumbling homes of the ghetto and often in violent confrontation with the pig policemen. Accompanied by unequivocal, high impact slogans such as "Death to the Fascist Pigs" and "In Revolution One Wins or One Dies", the previously neglected poor took center stage (Durrant, 2007, pp. 66, 82). Not only were they being represented, but they were also being empowered. According to Colette Gaiter (2007), Emory's work "maintained his subject's dignity while illustrating the harsh reality for the disenfranchised of the ghetto" (p. 101). The thick black outlines of the figures helped accentuate the heroism of the everyday person and Emory also made use of radiating lines leading from the figures, creating a sense of beatification on par with a religious icon (see Figure 3).

Emory viewed the development of his work in stages for "the work changed as the party changed" (cited in St. Clair Bourne, 2007, p.201). As the party shifted its focus to the Survival Programs, "the art began to reflect those survival programs" (Emory, cited in St. Clair Bourne, 2007, p. 202). Militant slogans were replaced by ones celebrating the social work of the party such as "We Black People ain't beggin' no more" and "We Shall Survive, Without a Doubt" (Durrant, 2007, p. 153 see Figure 3). Rather than being a militant, the everyday ghetto dweller was now depicted in support of the Survival Programs. A badge declaring "People's Free Health Clinics Now!" replaced the gun (Durrant, 2007, p. 154). Coupled with this shift towards the Survival Programs was a turn towards the pressing concerns of the party including election campaigns and protest campaigns against the imprisonment of party members. Emory (1969/2007) depicted ordinary people demanding the freedom of Huey Newton, incarcerated on murder charges in the autumn of 1967 which were subsequently dropped, and wearing the images of assassinated party members on their badges (Durrant, p. 42).

WE SHALL SURVIVE. WITHOUT A DOUBT
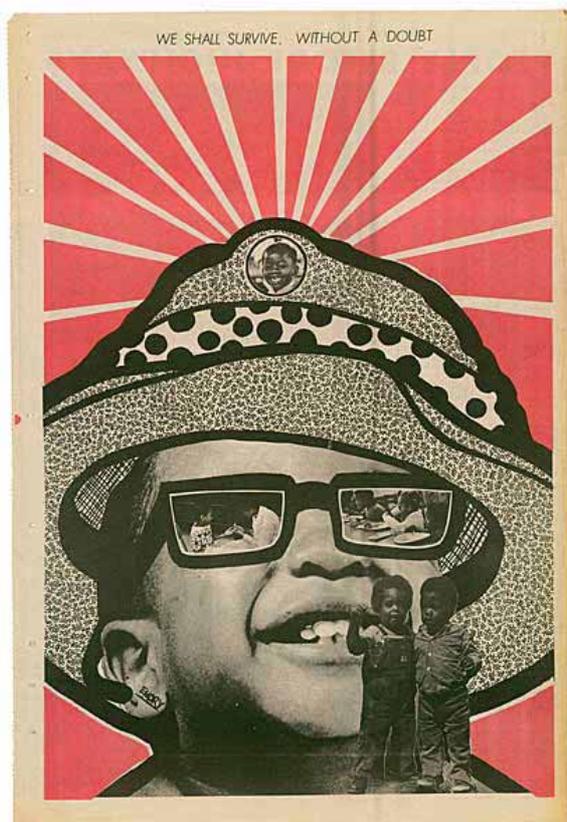
Emory Douglas, poster from *The Black Panther*, August 21, 1971, offset lithograph, Collection of Alden and Mary Kimbrough, Los Angeles, © Emory Douglas, digital imaging by Echelon

Figure 3. "We shall survive. Without a doubt." By Emory Douglas. Used courtesy of Urbis.

The Urbis exhibition attempts to emphasise the different trajectories of the work of Emory Douglas. His work on the Survival Programs, as well as his international influences and posters relating to specific protest campaigns are each given their own space, providing a balanced view of his artistic output and moving beyond the more famous militant images. Colette Gaiter (2007) remarked that, "few people are aware of the hundreds of drawings of ordinary Black people that Douglas published" (p. 107), and the exhibition certainly raises an awareness of the importance of the everyday men and women in his work.

The exhibition also makes his work contemporary and relevant, displaying Emory's most recent work dealing with issues such as gang violence and AIDS, as well as offering visitors the opportunity to respond with their own creations. By a grand coincidence, the exhibition coincided with the historic election of Barack Obama, the USA's first African American president. This heightened the importance of the exhibition of Emory's work as it provided an important opportunity to review the struggles of African-Americans over the past century, in view of contemporary events. As much as visitors depict Barack Obama and write about his election in their response to the exhibition, Emory holds a tempered view of the new American President. His most recent work, as yet unpublished, depicts Obama in front of the American flag stating 'I Barack Obama the 44th President of the United States of America Apologize for Slavery' (personal communication, January 25, 2009). The piece is a harshly direct critique of Obama's election, stating that even with an African American President, the office of the president still has to come to terms with the racism and oppression of its past.

Also important to the exhibition is the display of art produced out of workshops led by Emory during his time in Manchester. In the summer of 2008, when Emory made his first visit to the city, he led a workshop as part of Urbis' Reclaim Project.[7] The Reclaim Project aims to mentor young adults from areas of the city that are known for their gang violence, such as Moss Side and Gorton. These young adults are mentored by older role models and take part in a series of activities at Urbis. Emory's workshop gave the opportunity for those in the project to express their positive achievements and focus on ways to better their community. Importantly, it was Emory himself, as much as his artwork, who inspired the teenagers.

Conclusion

A review of the art of Emory Douglas, and its display at Urbis, Manchester, offer a powerful visual insight into the politics of the BPP and the wider struggle of the African American Civil Rights movement. For those new to this aspect of American culture, and in particular to the BPP, Emory's work is invaluable. However, its true importance lies beyond acting as historic pieces. In Emory's work, Revolutionary Art emerges as a distinct practice seeking "change and overcoming obstacles" (Emory, as cited in Rainey, 2008).

---

[7] For more information see www.reclaimproject.org

It is art born in the community and art reflecting the community. It is not art seeking beauty, or art for consumption, but is able to inspire and empower. 40 years after the heyday of the BPP and in the UK, Emory's work retains this ability in a cross-cultural context.

References Cited

Cleaver, K., & Katsiaficas, G., (Eds.). (2001). *Liberation, imagination and the black panther party*. London: Routledge.

Clemons, M. L., & Jones, C. E. (2001). Global solidarity. In Cleaver & Katsiaficas, pp. 20-39.

Douglas, E. (1968). Position paper #1 on revolutionary art. Retrieved February 5, 2009, from www.itsabouttimebpp.com/Emory_Art

Durant, S. (Ed.). (2007) *Black panther: the revolutionary art of Emory Douglas*. New York: Rizzoli.

Engels, F. (2005) *The condition of the working class in England* (V. Kiernan, Ed.). London: Penguin. (Original work published 1848)

Gaiter, C. (2007) This is what the revolution looks like. In Durant, pp. 93-128.

Goodwin, R. (2002). *The Manchester pilgrimage*. Buxton, UK: Church in the Market Place.

King, M. L., Jr. (1964). Nobel peace prize acceptance speech. Retrieved February 4, 2009, from http://nobelprizes.com/nobel/peace/MLK-nobel.html

Malcolm X. (2001). *The biography of Malcolm X*. London: Penguin. (Original work published 1965)

Morozumi, G. J. (2007). Emory Douglas and the third world cultural revolution. In Durant, pp. 129-168.

Rainey, Mark. (2008). Interview with Emory Douglas. Retrieved February 4, 2009, from http://www.urbis.org.uk/page.asp?id=3285

St. Clair Bourne. (2007). An artist for the people: An interview with Emory Douglas. In Durant, pp. 199-205.

Worthington, B. (2005). *Discovering Manchester*. Cheshire: Sigma Leisure.

About the author: *Mark J. Rainey is the Visitor Programmes Manager at Urbis, Manchester. He leads a team delivering city tours, workshops, talks, and seminars. Mark has lectured in Japan on the redevelopment of Manchester city centre, and recently published a guidebook about the city. In 2005, Mark received his Masters degree in Philosophy and Literature from the University of Warwick. He has a continuing interest in philosophy and is a sessional lecturer at Nazarene Theological College (University of Manchester).*

Translation Strategies for Japanese

Reconsidering Chesterman's Theory on Translation Strategies

Jeroen Bode

Introduction

In my previous article in *OTB* (Bode, 2008), I gave a general outline for the field of translation studies dealing with some of its basic tenets, ideas and theories. Whereas the theoretical side of translation studies may be helpful in some cases, this time I would like to set sail into the direction (Odysseus continues) of practical methods or strategies for the translation of written Japanese texts. Chesterman (2000) deals with the topic of strategies in an accessible way in chapter 4 of his book *Memes of Translation*. A book that treats translation studies in its full scope of manifestations, but it is still very accessible and useful for professional translators or novice translators as well. His language combinations or pairs are in fact German and English in chapter 4. In my paper I would like to consider and illustrate his theories in the translation of Japanese.[1]

Japanese as a linguistic phenomenon – some characteristics

Before considering Japanese in translation we must first set out and discuss Japanese as a language in itself. Here, of course, Japanese means the written appearance of the language. In my previous article I stated that some specific Japanese language elements presented some difficulties in the process of translation into the target language. Again I want to emphasise that they are not problematic at all within the Japanese language itself. In other words, the source language elements as they are actually used within the scope of the Japanese culture or society. A major characteristic of the language is placing the verb with or without other inflections at the very end of the sentence. In those cases the translation will continue to restructure the sentence at first. Another characteristic in the written language is the use of three scripts inter-connectedly: the *kanji* (characters) and the two phonetic scripts, referred to as *hiragana* and *katakana*.

The particles (*ga*, *wo*, and *wa* to name a few) in normal Japanese occurring in the sentences can be considered to function as indicators for subject, object and referent. In translation these are kept out of the end translation. Others like *ni*, *he*, *made*, and *kara* receive direct translations, such as *in/to, towards, as far as,* and *from* in certain cases. In other specific cases *kara* or *ni* are used as indicators in passive sentences. In Japanese they form in an integrated part of effective language use, but in translation they are not visible anymore, left out if the target language so requires.

Regarding *kanji* mentioned above, W. J. Boot of Leiden University (Department of Japanese and Korean Studies) observed in his review article in the *Monumenta Nipponica* (Boot, 2006) quite clearly the difficulty in translating certain terms:

> "I think that everyone will in principle agree that it would be preferable not to use several different English words to translate the same Chinese term [yi/gi 義 "Ritual practices" versus "righteousness"]…[but] on the other hand, the differences between the two languages being what they are, sometimes it cannot be helped." (pp. 559-560)

The example I gave regarding *kokuseki* (国籍: "nationality" versus "Name of the country

---

[1] In this article ST (Source Text), TT (Target Text), SL (Source Language). Not mentioned is TL (Target Language). Depending on the translator the specific languages are alterable categories. In my case the languages are Dutch, English and Japanese. In my case, most of the time Japanese is the ST and English/Dutch are the TT. In a few cases, like government summary translations, the ST and TT are reversed.

regarding nationality") in the previous issue of *OTB* (Bode, 2008) and the recommendation to translate it through a multiple word phrase was born from the fact that I wanted to maintain an intra-textual coherency between *kokuseki* and *honseki*. Nonetheless with this under consideration experienced translators will naturally judge according to the situation if certain strategies or methods should be followed or not.

Another phenomenon of the Japanese language is the amount certain terms, words, names and other linguistic elements being exported outside Japan and finding their respective place in target language dictionaries. Some examples are *tsunami* (tidal wave after an earthquake), *Judō* (one of the unarmed self-defense arts of Japan), and *Sushi* (-). These linguistic terms are being incorporated into other languages and are more and more left as they appear; not being translated at all. If translators do translate them they are judged unfavorably as hindering the smoothness of communication within the target language.

In translating Japanese texts the translator needs to judge quickly four things: (a) what parts should be translated, (b) what parts should not be translated (depending on circumstances: the particles), (c) what should be transliterated (personal names and place names; see Bode, 2008), (d) what culture specific terms should be transferred into another system of expressions (for example linear measures, weights, the year periods versus western calendar). These are just a few of the considerations of Japanese as a language and Japanese in connection with translation. While facing these difficulties everyday I think it is nothing but a natural outcome that translation methods and strategies are worth developing in a non prescriptive way within the field of translation studies. From difficulties via methods and strategies the translator receives possible solution options to produce a readable translation of the original at the conclusion of his/her work ("translator" refers to both genders, of course).

Translation strategies and methods – basic ideas

In his book Chesterman (2000) discussed the topic of translation in a very accessible way. From the major basic theoretical ideas (he refers to them also as "memes", ideas that spread and develop like genes) in chapter 2 and discussing in chapter 3 of the dominant ones becoming (translation) norms. What is the connection with translation strategies in particular in Chesterman's view? On a basic level he says, "Strategies are ways in which translators seek to conform to norms" (p. 88). However, in chapter 3 he introduces the matter of norm-breaking and norm-refining solutions (p. 85) by translators. This seems to be a contradiction in terms, but it is important to remember that translation is a very complicated handling of languages, sometimes as different as night and day (not any positive or negative meaning implied here). He recognises three professional norms and he describes them as being the *accountability norm* (the translator's loyalty to all parties concerned), *communication norm* (the optimization of communication) and the *relation norm* (the maintaining an appropriate relation between source and target language) on page 85. Another point looks at strategies as being connected to processes and ways of doing something. This implies automatically the translators need to be flexible in the strategies they use in accordance with the translation situation.

Strategies are classified in two groups: *comprehension strategies* (analysis of the source text and the whole production of the translation commission), and *production strategies* (target text oriented for maximum effect) (see p. 92). In the subsequent pages are introduced primary (textual manipulation) groups of strategy, *syntactic/grammatical* (G), *semantic* (S) and *pragmatic* (P). They are overlapping and interactively applied in the process of translation. For each group Chesterman give 10 subdivisions, with the pragmatic group as the last group going beyond language restricted examples.

In the next part I will introduce them applied towards the translation of Japanese into other target languages.

Translation strategies and methods – Chesterman's classification applied

Chesterman introduces his system on three levels. On page 107 he restates the main differences between them, succinctly comparing *pragmatic* strategies with *syntactic/grammatical* and *semantic* strategies in the following manner:

"If syntactic strategies manipulate the form, and semantic strategies manipulate meaning, pragmatic strategies can be said to manipulate the message itself." (Chesterman, 2000, p. 107)

Since these three main groups of classifications contain 10 subgroups each, I would like to introduce here the first group while leaving the other two for a second installment this autumn. Some of the sub-headings in the first group will be discussed further in autumn with updated examples.

Syntactic/grammatical strategies (coded G) have the following 10 classifications in Chesterman's system:
G1 literal translation
G2 Loan, *calque*
G3 Transposition
G4 Unit shift
G5 Phrase structure change
G6 Clause structure change
G7 Sentence structure change
G8 Cohesion change
G9 Level shift
G10 Scheme change

G1: He defines this as follows: "[A translation] maximally close to the SL (Source Language) form but nevertheless grammatical" (p. 94). In translation studies this strategy has received a slightly unfavourable evaluation by some theorists.

As an example the standard translation of "I am a cat" of the book with the same first sentence by Natsume Soseki follows reasonably closely the ST of *wagahai wa neko de aru* [我輩は猫である]. The term *wagahai* in this case is slightly problematic since the English translation does not capture the boasting statement and mood of the original.

G2: Loan and Calque refers to the borrowing of language elements from other languages. *Calques* are in fact imported expressions at first, which in the second stage are translated literally in the TL. Chesterman gives the example of *Übermensch* (G) $\Rightarrow$ *Superman* (E). At present I have not yet found an illustrative example from Japanese to include.

IT and computer related words in manuals have been adopted most of the time in the TL unaltered. In Japanese they correspond to some degree to the SL when transcribed in katakana (one of the phonetic scripts in Japanese)

Other examples include *Japanese Airlines* as one of the official names of the company through the acronym of JAL. However, on the other hand sometimes Japanese language elements have been adopted in other languages. Judō, kendō, sushi, samurai, and kaizen are terms finding their way into English dictionaries and becoming integrated words in the importing language.

G3: Chesterman describes transposition as changing the word class in the TT (Target Text). For example, shifting in translation from noun to verb, or from adjective to adverb.

To clarify this by the following example: ST (Source Text): "I am driving now" could be expressed in Japanese as (TT) "*ima untenchū desu*" [今、運転中です].

G4: refers to a unit shift. This can be on a level of morpheme, word, phrase, clause, or sentence. A unit shift happens when a ST unit is translated as a different unit in the TT.

Let us peruse an example from the classical Edo-period Japanese text Neko-no-myōjutsu: ST: [literal transcription] *kano nezumi susumite, neko no tsura he tobikakari, kuitsukikereba, nekokoe wo tate nigesarinu.* [彼鼠進て、猫のつらへ飛びかかり、喰付ければ、猫声を立て逃げ去りぬ。] (Issai Chosan, 1727/1988, p. 36).
TT: But as the cat entered the room, the rat* advanced, hurled itself to the cat's face, and sank its teeth into it. The cat let out a scream and ran away (Issai Chosan, 1727/2006, p. 177).

The English translation has an additional sentence (underlined part) not present in the ST. For the TT reader this is helpful for understanding the story development. The *rat* (*nezumi*) is often chosen as an optional translation in also other available versions (see Stevens, 2001) although considering the time that the story is set in it could as well refer to an oversized monstrous mouse.

G5: This strategy (or rather groups of strategies) comprises a number of changes at the level of the phrase, including number, definiteness and modification in the noun phrase, and person, tense and mood in the verb phrase. The unit itself might remain unaltered, or as Chesterman explains that an ST phrase may still correspond to a TT phrase, although the inter-textual structure might undergo changes.

This is shown by the following example: (ST) *Sōken to iu kenjutsusha ga ari* [勝軒といふ剣術者があり。] (Issai Chosan, 1727/1988, p. 36).
TT: There was a swordsman by the name of Sôken (Issai Chosan, 1727/2006, p. 177).

In translation the tense changed from present to past, furthermore in translation a definite number is given to a single person and the verb - *iu* - in Japanese has been changed into a noun phrase.

G6: This strategy has the do with the structure of the clause in terms of its constituent phrases. Various subclasses include constituent order (analysed simply as Subject, Verb, Object, Complement, and Adverbial), active versus passive voice, finite versus non-finite structure, transitive versus intransitive.

An example from a non-literary source is the following: (ST) I have received your letter on 5 July 2009. (TT) *Anata no tegami ga nisenkyūnen shichigatsu itsuka* ni todoita.[あなたの手紙が 2009 年 7 月 5 日に届いた。].

The *I* in the ST disappeared from the TT to emphasise it from the standpoint of the letter received

G7: This group of strategies has an effect on the structure of the sentence unit, insofar as it

is made up of clause units. There also changes between main-clause and sub-clause status, or changes of sub-clause types and others.

This point is clarified by the following example: (ST) *Watashi wa, yabu no mae he kuru to, takara wa kono naka ni umete aru, mi ni kite kure to iimashita.* [わたしは藪の前へ来ると、宝はこの中に埋めてある、来てくれと云いました。] (Akutagawa, 1991, p. 153). TT: When we reached the grove, I told them the treasure was buried in there and they should come inside with me and look at it. (Akutagawa, 2006, p. 13)

ST is basically an unreliable confession in the whole and starting the sentence with *watashi* (I) is natural as the start of this sentence. However, the translator decided a more natural start of English sentence structures by moving *I* further in the main English sentence clause. Actually the first sub-clause does not have a *we* in the ST and is added to the TT. Another option would have been: "Reaching the front of [present in the ST, deleted from the TT] the grove, I…".

G8: refers to a change that affects the intra-textual contiguity, like ellipsis, substitution, pronominalisation and repetition. It also includes the use of various connectors.

In the example below, this point has been applied to a textual occurrence: (ST) *Take de gozaimasu ka? Take wa yoki mo gozaimashita ka?* [丈でございますか？丈は四寸[よき*]でございましたか？－なにしろ沙門のことでございますから、その辺ははっきり存じません。] (Akutagawa, 1991, p. 147)
TT: Was it a big horse?[2] I would say it was a few inches taller than most [, but I am a priest after all. I do not know much about horses.] (Akutagawa, 2006, p. 11)

In the ST the *horse* lexis in the TT is not mentioned, but for the TT reader it is necessary information for clearly understanding what is being discussed. The lexeme "*take(丈)*" in the ST is already implying that the referent is concerning a horse [not the woman for that matter]. This explicit inserting of an additional lexeme in

---

[2] Here I follow the translated version exactly. It is in effect a repetition of the question asked by the magistrate, although only implied.

the translation will be discussed further in a future article under the section of *pragmatic strategies*: P2 – Explicitness change.

The sentences between the square brackets [ ] form actually in the ST one independent sentence. In the TT the sentence structure is clearly altered. This matter would also fall under the strategy discussed in G7: sentence structure change.

G9: Chesterman recognizes the following levels in his system: phonology, morphology, syntax and lexis. When level shifts occur the mode of a particular item is shifted from one level to another. An important factor in this, according to Chesterman, is the type of languages concerned. For instance, it is important to determine whether they are more analytical or instead more agglutinative in structure. Another determent is intonation expressing meaning, which other languages express through morphology, or instead by word order.

In the following example we can see this strategy applied: (ST) *Sayō de gozaimasu.Ano shigai wo mitsuketa no wa,watashi ni chigai gozaimasen.*[さやうでございます。 あの死骸を見つけたのは、わたしに違いございません。] (Akutagawa, 1991, p. 145). (TT) That is true, Your Honor. I am the one who found the body (Akutagawa, 2006, p. 10).

The ST is written in a polite style representing the speaking style of the woodcutter towards the magistrate who investigates the crime and passes judgment onto the offender. With the "your honor" in the TT it becomes clear that the ST language alters according to the social position of the speaker. This polite style in ST is impossible to maintain in the TT by using special polite verbs or copula forms.

G10: In this last strategy (at present only) translators use this kind of change when they translate rhetorical schemes such as parallelism, repetition, alliteration, metrical rhythm to name a few.

There are three basic types:

1) ST scheme X $\Rightarrow$ TT scheme X (e.g. in the case of alliteration). In this case the scheme is considered relevant to the translation and can therefore be preserved in the TT.

2) ST scheme X $\Rightarrow$ TT scheme Y. In the case, the ST scheme can be changed to another scheme if this serves an appropriate or similar function in the TT: ST parallelism $\Rightarrow$ TT chiasmus (= inversion of the order)

In these two cases I have not yet found a good example in Japanese ST source material, but Chesterman for (1) refers to the recurrent lexis in his examples like: Austrian Airlines, JET SHOP, Qualifier [Loan words actually from English], besides a literary example. For (2) he introduced a main sentence followed by a listing in German, versus parallel sentences as a device and adapting the list into sentences for the English TT (see pp. 100-101).

3) ST scheme X $\Rightarrow$ TT scheme Ø. In this case the ST scheme is not kept and disappears out of the TT. The example in G8 regarding altering the intra-textual sentence structures of both ST and TT resembles this alternative.

A fourth possibility resembles (3) inverted:

4) ST scheme Ø $\Rightarrow$ TT scheme X. In the ST there is no direct scheme present, but the translator decides to adopt a rhetorical scheme, such as we saw the underlined part in G4 or the example in G9. The strategies are as we can see interconnecting with each other. Especially, this is true in the case where semantic and pragmatic strategies form an integrated system with the syntactic strategies.

Conclusion

Since we still need to discuss the other two main constituents in the triad system of strategies (*syntactic/grammatical, semantic and pragmatic*), it is too early in the process to make here final remarks regarding the usefulness of Chesterman' system of strategies for the translation of Japanese. In order not to forget for the next installment article I want to address one point in his discussion wherein he states that "[strategies] are directly observable from the translation

product in comparison with the source text. I am therefore excluding here such translatorial actions as looking something up, accessing a database, checking a reference…" (Chesterman, 2000, p. 89). In translating Japanese this is definitely a necessary step towards the translation product and is visible in the final product as well. One of the strategic decisions of using dictionaries is whether to go over from a bi-lingual to mono-lingual dictionary. This especially is the case when finding terms in a completely new setting or context. For example, to translate a simple word like "*(prison) guard*" into Japanese presents the translator with a difficulty. What if this is not part of his/her active vocabulary? The dictionary and other resources will lead him/her to a final decision. Until well acquainted with this kind of nomenclature specialized dictionaries are helpful at the beginning. Next step is to refer to in-house publications to find out if you are using an outdated vocabulary. The word normally for the above example is *kanshu* (看守), but through interaction with other (Japanese) translators (= additional resources) the term was refined to *hōmujimukan* (法務事務官) and subsequently redefined towards *keimukan* (刑務官) as the general term based on in-house resources. *Kanshu* is too specific related to the ranking system in its present connotation and is therefore not usable in summary translation anymore. Translators need to update their knowledge through these textual resources which are reproduced actively in their translation products afterwards.

Although I said in the introduction I would not discuss the theoretical side of translation studies, there are enough reliable studies available to refer to if the reader wishes to do so. For that purpose, I included a short list of useful references in my previous article in the OTB (Bode, 2008). As a professional translator I am not completely bias-free when theories seem to contradict or even suggest an impractical time-consuming approach in the translation process. My approach to translation theory is in a sense similar to the Japanese CID (crime investigation department)'s basic rule that on the spot investigation leads to possibly more accurate identification of the crime than merely staying in the office. In other words, from the actual work information can be acquired by translators to develop and reassess (existing) theories in an attempt to present workable and reliable strategies in overcoming stalemates in the decision/solution process of translators with the time restrictions always on their mind (a sword of Damocles syndrome).

Notes to the reader

1. In some of the descriptions of the strategies I follow sometimes very closely the explanations by Chesterman in chapter 4. This was done so as not to obscure or delete anything essential (see chapter 4, pp. 94–101). 2. The special accents follow the way in which Japanese transcription normally is given.

References Cited

Akutagawa, R. (1991). Yabu no naka. In *Chikuma Nihonbungaku Zenshū* [ちくま文学全集] (pp.145-164). Tōkyō: Chikuma Publishing Company.

Akutagawa, R. (2006). Yabu no naka. In J. Rubin (Trans.), *Rashōmon and seventeen other stories*, (pp. 10-19). New York: Penguin Books.

Bode, J, (2008). *Translation: The (re-) creation of a source text into a target text. OTB Forum, 1*(1), 14-18.

Boot, W. J. (2006). New additions to the Sorai Library. *Monumenta Nipponica, 61*(4), 559–560.

Chesterman, A. (2000). *Memes of translation.* (2nd ed.) Amsterdam/Philadelphia: John Benjamins Publishing Company.

Issai Chosan. (1988). Neko-no-myōjutsu 猫之妙術. In Y. Iikura (Rev.), *Sōsho Edo Bunko: Vol. 13. Issai Chosan-shū* (pp. 36-42). Tōkyō: Kokusho Kankōkai. (Original work published in 1727)

Issai Chosan. (2006). Neko-no-myōjutsu 猫之妙術. In W. S. Wilson (Trans.), *The demon's sermon on the martial arts and other tales*] (pp. 177-191). Tōkyō:

Kōdansha International. (Original work published in 1727)

Stevens, J. (2001). *Budo secrets*. Boston & London: Shambhala Publications, Inc.

About the author: *Jeroen Bode has been working since 2005 for the University of Tsukuba as a lecturer. From 2007 he started also as an independent official translator of Japanese. His translation work led him to redirect his attention to applied language skills during the process of translating. He received his M.A. in Japanese language and culture in 1996 from Leiden University in the Netherlands.*

A New Face…

Editors' note: *A new feature that the OTB Forum will periodically include is an introduction of one of our staff members. In this edition we are pleased to welcome our new associate professor of German, Christian W. Spang.*

I studied Modern and Mediaeval History and English Literature in Erlangen (Germany), Dublin (Trinity College/Ireland) and Freiburg (Germany). I got my M.A. from Freiburg in July 1997 and my Ph.D. in March 2009, based on a thesis on Japanese-German relations during the first half of the 20th century. More specifically, my research deals with Karl Haushofer and the influence of geopolitics on German and Japanese foreign policy during the 1930s and early 40s. My alma mater is in Freiburg, which is a small but rather international city in south-western Germany. France and Switzerland are actually so near that some people can see French mountains from their windows.

In 1998 I came to Japan with a Monbushō scholarship and spent two years at the University of Tokyo. After that, I became Research Associate at the Institute for Asian Cultural Studies at International Christian University (ICU). Concurrently, I have been teaching German at various schools, including Hōsei University, Sophia University, Dokkyō University and Waseda University. Besides teaching at Tsukuba, I am working at Keiō University and the University of Tokyo as Adjunct Professor.

In addition to my interest in German-Japanese relations and "classic" geopolitics, I did some research on the history of the German East Asiatic Society (OAG), which was established in 1873 and still exists in Tokyo (www.oag.jp). Last year I wrote an article about the 2007 G8-summit. With regard to German language teaching, I have published a few articles on writing assignments and on the usage of reverse dictionaries in German classes. In the future, I intend to find out more about the history of German language education in Japan and the role Nazi-ideology played within Japanese German textbooks during the 1930s and early 40s.

Anyone interested in my research might have a look at the following volume: *Japanese-German relations, 1895-1945: war, diplomacy and public opinion*, edited by Christian W. Spang and Rolf-Harald Wippich, London – New York: Routledge, 2006 [pbk. 2008].

Conrad's Avatar: Group Membership and Authorial Intent

James A. Elwood

By the power of the written word to make you hear, to make you feel... before all, to make you see. That — and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation, fear, charm — all you demand — and, perhaps, also that glimpse of truth for which you have forgotten to ask.

Joseph Conrad, Preface to *The Nigger of the Narcissus* (1897, p. vii)

Abstract

   "The eyes are the window to the soul"— whatever the origin of this phrase, humans have long searched for the true meaning in a person's soul. Absent the eyes, later generations can look at one's written legacy for clues to a writer's intent. This paper revisits that question concerning Joseph Conrad, whose works have been the focus of intense scrutiny since written a century ago. Drawing on the notion of group membership, this paper argues that as a linguistic and cultural outsider, Conrad was able to comment very knowledgeably on the human condition while effectively distancing himself from broad cultural tendencies of his time.

Introduction

   Although born some 150 years too early to have done so, what avatar might a computer-savvy Joseph Conrad have chosen?[1] Avatars are the proxy beings that allow computer users to join a community vicariously and serve several purposes such as preserving the owner's anonymity and allowing unfettered freedom of expression. Much as modern net mavens use avatars to establish a presence (usually a person, but not always), was Conrad doing exactly that in his writings? Of particular importance to the present article is Conrad's position in perhaps his seminal work, *Heart of Darkness* (1902).

   For those perhaps not familiar with Joseph Conrad, let us take a moment to meet the man.

Born in 1857 to Polish parents, he grew to maturity as Jozef Teodor Konrad Korzeniowski. His father was a writer and translator from French and English into Polish, and he encouraged his son to read widely in both Polish and French. Upon reaching the age of 16 Conrad embarked on the first of his travels, showing the wanderlust that would take him to far-flung locales and underpin many of his later writings. He worked 16 years in the merchant marine navies, first for France and later England, retiring finally at age 36 from his seafaring life. These nautical experiences formed the basis of many of his writings, which utilized elements of the nautical world and its discourse while exploring the human condition.

   One of the locations that Conrad visited was a so-called station in the Belgian Congo (now the Democratic Republic of the Congo). Such stations served as outposts for the Belgian monarchy, providing both a foothold for claims of sovereignty by the distant government in Europe and a departure point for the flow of goods to Europe and the Americas. Those goods were extractive in nature, including primarily ivory and rubber. Far more malicious were poor treatment of local peoples and the flow of humans— slaves—that would eventually number in the millions.

   Conrad eventually returned to Europe, settling in England and receiving English citizenship. In his lifetime, he authored some 20 books and many shorter works, and his sailor's background figured prominently in many. One might note in passing that Conrad wrote not in his native language, Polish, or his

---

[1] As the preceding sentence may suggest to the reader, this paper includes a considerable number of perhaps unusual juxtapositions and draws upon a wide range of background information. I ask the reader's patience as we veer from nameless horses through failed fire-builders and beyond, for such analogies may help to illustrate the points under consideration.

second language, French—for him, English was third in line, and in spite of having begun to learn it in his 20s, he became obviously quite proficient as the richness of his written prose attests. Nonetheless, Conrad was a non-native speaker of English and "a stranger in the context of the cultural and literary tradition that, ironically, [he] would become part of" (Caneda Cabrera, 2008, p. 62).

In the current treatise, we will look briefly at Conrad's *Heart of Darkness* (HD; 1902).

On a Deck in the Thames

Heart of Darkness furthered the life of Conrad's most famous character, the man called Marlow, who first appeared in *Youth* (1898) and would later also narrated *Lord Jim* (1902). Like Conrad, Marlow had worked as a sailor, and HD takes the form of Marlow's narrative about a particularly disturbing trip into the interior of Africa. Employed as the captain of a riverboat that transported ivory downriver for export to Europe, Marlow also was charged with retrieving the rogue trader Kurtz. In the course of his journey, Marlow experiences torture, cruelty, and the much-analyzed "unspeakable rites."

In the novella Conrad used a literary technique called frame narrative, in which the narrator's story (i.e., Marlow's story) is told as a narrative—in short, the story we read is a narrative of Marlow's narrative. This use of a "fictive proxy" (Greaney, 2002) allowed the author, Conrad, to distance himself from the sentiments of Marlow by establishing a buffer zone, a *cordon sanitaire* (Morrell, 2006).

Modern Views of Conrad and His Works

Moving into the latter half of the twentieth century, many of Conrad's works had become library pieces, of interest primarily to Conrad aficionados and beleaguered university students. However, HD was and remains an integral part of many high school English classes in the United States, where it wears many hats: as a fine example of the writing of that era, an exploration into the "heart of darkness" (wherever that lay), an indictment of imperialism, and a shining example of lyrical prose. In short, in Watts' (1996) words, it had become "canonical" (p. 52).

However, Conrad's works—especially *Heart of Darkness*—began to be critiqued from a variety of viewpoints, including readings based on post-modernist theory, postcolonial studies (Collits, 2005), feminist theory (Smith, 1989), gender studies (Roberts, 1993; Schneider, 2003), masculinity studies (Roberts, 2000), medical narrative (Bock, 2002) and even gothic studies (Mahanta, 2006). By far the best known, however, came from the field of post-colonial literature: in 1975, Nigerian writer Chinua Achebe took issue with *Heart of Darkness*, stating that its author was a "thoroughgoing racist" for its portrayal of Africa and Africans (Achebe, 1977). Achebe's comments invited extensive commentary and reevaluation of long-held beliefs about *Heart of Darkness*.

Achebe asserted that Conrad's famous novel dehumanizes Africans, rendering Africa "a metaphysical battlefield of all recognisable humanity, into which the wandering European enters at his peril" (1977, p. 9). Indeed, nearly all of the people in the tale lack names, instead being referred to only with functional titles: the fireman, the accountant, the pilgrims, the Russian, the Dane—the list continues, for only Kurtz and Marlow actually are named. Furthermore, the native people seem to lack speech, speaking instead with a "violent babble of uncouth sounds" which included "exchang[ing] short grunting phrases" (p. 8). However, perhaps more useful would be Hampson's (1994) suggestion that Marlow's rendering described the outcome of changing a "heteroglot experience [Russian, German, French, African languages] … into a monoglot text" (cited in Greaney, 2002, p. 62).

Achebe also objected to Conrad's ostensible use of dyads: Africa represents a "counterpart" to Europe in many ways, thus representing Africa as "the antithesis of Europe and therefore of civilization, a place where man's vaunted intelligence and refinement are finally mocked by triumphant beastiality" (p. 2). Furthermore, Achebe asserted that Conrad was inevitably tied to and thus representative of the widespread paternalism and racism vis-à-vis Africa, which "almost always managed to sidestep

the ultimate question of the equality between white people and black people" (p. 8).

Achebe himself offered that legitimate reasons may underpin Conrad's work, and numerous academics have weighed in, with Patrick Brantlinger (1996) and Cedric Watts (1983) having provided two seminal critiques. A longer and extremely lucid treatment is Firchow's (2000) book, but my purpose is not to address the various points Achebe raised and which have been argued at length by such august scholars. A paradigm from which to mull HD is our goal, and the idea of group membership provides one such framework.

The View from the Poop Deck

In naval parlance, the poop deck is the deck located at the stern of a ship and atop the cabin there. On sailing vessels it was where the helmsman stood and from where observation and navigation were conducted—in short, it was the headquarters of the ship. From our vantage point on the literary (and figurative) poop deck, we shall embark on our journey.

Given that the two works portray people of the late 19th century world in a particular light, how can someone of the 21st century assess them? More importantly, how can one impartially or even correctly assess them? To do so, one must assume a point of reference, a frame, or even a paradigm (see Murphey, Falout, Elwood, & Hood, 2009). *Assume* in the preceding sentence is perhaps too strong in that the reviewer may not realize that he / she is doing so; a better verb there would likely be *acknowledge*, which carries the notion of realizing (and perhaps admitting) that a frame of reference is extant. The distinction is crucial, for each person carries a frame of reference by virtue of his or her upbringing, which includes language: later in life, Wittgenstein would come to believe that "our language determines our view of reality because we see things through [language]" (Pears, 1971, p. 13). In other words, as a result of one's background, one employs a particular framework—including language—from which to view and make sense of the world.

This is crucial to bear in mind when examining a context different than one's own.

While commonalities certainly exist across different times and places, temporal separation that Achebe (1977) termed "actuality" may mediate perceptions–imagine Shakespeare's Romeo and Juliet. Pining for your beloved (as most people have likely experienced, including Kurtz' Intended in HD) is a quite timeless condition, yet how can a 21st-century man completely understand Romeo's situation? Our modern lovelorn gent might well pick up a telephone or send an e-mail, yet Romeo had a much different reality. Moreover, different eras often have different social mores—again, as in the above nod to political correctness, I have opted to avoid a common pejorative used widely to refer to blacks, yet in the early 20th century it was a common term (as were others now considered unacceptable).

An anecdote might clarify this point. My mother made her grand entrance into this world in 1928, and she has spent nearly all her life in Montana in the northwestern United States, an area inhabited almost completely by people of European descent—in other words, by whites. In her upbringing, she and her sisters would occasionally be treated to a variety of nuts from the local grocery store: walnuts, cashews, hazelnuts, Brazil nuts, and others. A Brazil nut is a dark brown nut, about the color of bitter chocolate, generally about 2 cm in length in the shape of a rounded oblong. When my mother was small, the common lexeme for such nuts was "nigger toes," a rather crude, graphic, yet widespread appellation. That was the term commonly used by her father and those around her, and I sincerely doubt whether it represented a latent or recidivistic racism on her part. Whereas we in the 21st century would take issue with the use of such terms, our sensibilities are removed temporally from that time. Moreover, we run the risk of adjudicating that time through our contemporary, "presentist" lens, in effect trying to "reprocess the past" (LaCapra, 1987, p. 9).

Taxonomy, The Art of Classification

To lay the foundation for a different look at Conrad's work, let us then turn to how we humans make sense of the world. In the

course of becoming literate adults, children learn classification, the art of grouping and labeling such groups. This process initially entails tangible objects as, for example, various furry, mobile things gradually form the animal group in the child's mind. As the person matures, tangible comes to include intangible, and the person naturally will classify himself/herself into groups. The list of groups into which a person falls or chooses to fall can be endless, involving familial, social, and work relationships among others.

This is of crucial importance in the analysis of Conrad's works, for Achebe would have the critic believe that lack of membership in a group handicaps the observer—how, for example, can a male comment on a female condition? On the other hand, positioning outside the group may allow one to view and analyze the group from a more impartial stance (Elwood, 1999), a notion echoed in the description of Marlow in *Heart of Darkness*: "[T]o him [Marlow], the meaning of an episode was not inside like a kernel but outside, enveloping the tale which brought it out as only a glow brings out a haze" (p. 2).

A second consideration is of importance, too. This enters into the sphere of semantics, and a concept Saussure posited some 100 years ago. In his *Course in General Linguistics* (1916/1998) Saussure noted that an object (the thing that is *signified*) exists, and that people signify that object in some linguistic fashion (i.e., the word or the *signifier*). Together these constitute the *sign*, which exists only in relation to other signs in some kind of system (Hoenisch, 2005). A case in point could be some innocuous thing like an apple. The signified is a type of fruit, generally red, yellow, or green, which is grown in temperate zones. The signifier is the label we attach to that fruit. For something like an apple, the basic signifier is quite close to the actual object.

However, meaning is not always so simple, as Saussure's formulation implies: an apple may carry other nuances as part of a system, perhaps associated with one's childhood or one's country. In the US, for example, apple pie (of the American vintage, not European-style pie) carries a very pronounced sense of nostalgia associated like home, Grandma's

home cooking, and baseball. For someone from another country, apples might carry another nuance or perhaps none at all—to paraphrase the Bard, an apple by any other name is still an apple.

The "Other"

In modern society, however, people converse at length about myriad topics, not just apples. Some of the most contentious dialogs emerge from what can be termed "othering," a notion utilized by Achebe in his essay and shortly thereafter developed further by Edward Said (1978). The essence of othering is the idea that an entity, say a group of people, is marked by characteristics that mark it as "something else" (i.e., something "other"). In so doing people can innocently observe differences such as food preferences, or people can embark on the slippery slope of value judgments: an "other" is by its very nature *not*, a condition lacking something. In 19th century thought, Africa often was portrayed as the "other," a vast continent filled with people lacking the refinements of real (read: Western) civilization and therefore in need of help by the enlightened denizens of Europe (Firchow, 2000). Indeed, a widespread sentiment often integrally linked with Christian dogma was that members of Western civilization, as righteous Christians, had an obligation to help those less fortunate, which was often interpreted to mean those lacking (Western) clothing, Western education, and certainly Western religion.

In many 19th century contexts, this meant an odd juxtaposition of several elements: innocent altruism, often overbearing paternalism, power-mongering that marked the era of European empires and still permeates international relations, and the economic reality of Europe in the Industrial Revolution period and its developing appetite for resources. As true as the axiom that "To the victor go the spoils [of war]" is, perhaps equally true is that the victors, be they in warfare or simply power, will author the narrative of the incident in question and, in a broader sense, the history (or histories). In the US, for example, the traditional account of Columbus' heroic adventures in "discovering" the Americas was long taught

as *the* one, correct account of Europeans' early ventures into the New World, in spite of there obviously being a second narrative, that of the Native Americans. In Asia, a similar discussion has continued for many years over accounts of the activities of Japan's Imperial Army and Navy in World War Two, yet such accounts have come under scrutiny and criticism (e.g., Chang, 1998; Higashinakano, 2005; Wakabayashi, 2007).

Huntington's *Clash of Civilizations*

In essence, then, we arrive at rather differing versions of history that may be, in the parlance of marital discord, irreconcilable. However, such versions may be emblematic of a trend to offer more balanced treatments of history. A recent example of one scholar's effort to offer a coherent synthesis of history and perhaps offer a preview of things to come is Samuel P. Huntington's "The Clash of Civilizations?" In the original 1993 article in *Foreign Affairs*, Huntington painted a broad canvas on which conflicts were and will be intrinsically *not* those between nation-states (in the sense of a political unit exercising sovereignty), but rather between civilizations, of which seven or perhaps eight exist. This was further developed in subsequent books and articles (e.g., Huntington, 1996), and it led to an outpouring of discussion and criticism.

Huntington, a Harvard scholar, brought the academic's learned pen to his commentary, yet criticism levied at Huntington was that he had little or no business writing about civilizations about which he knew little. Among others, Palestinian-American scholar Edward Said (2001) responded, arguing that Huntington's characterizations of the broad Islamic world as a single civilization "purged myriad currents and countercurrents that animate human history" (¶3). Indeed, in the centuries-old conflicts that have riven and continue to play important roles throughout the Middle East and well into Asia, the mixed nature of the Islamic world appears quite evident. Furthermore, the position as an outsider may restrict one's understanding of and therefore ability to comment on the numerous contexts in the Islamic world. Regarding Said's Orientalism, George Landow of Brown University noted Said's "dramatic assertion that no European or American scholar could 'know' the Orient" (2002).

This line of reasoning is quite similar to those that underpin some criticisms of Conrad's works. In writing about Africa, how could Conrad, a European, address any situation in Africa except from a European perspective? The skepticism inherent in this question is premised on the notion that a group member (i.e., an insider) can comment more knowledgeably than an outsider. If this criterion is valid, then the critique of *any* outsider is potentially suspect.

To Build a (Membership) Fire

Given that group membership is of considerable importance, how can one obtain membership in a group, a small community? One aspect is, of course, the personal decision to do so, as seen in President Barack Obama's decision to identify with his black heritage. At one point in his life he used the anglicized form Barry to "fit in," but later he changed to using his given name of Barack. Moreover, he has certainly been embraced by blacks (and dare one say, "the black community"?) in the US. The second aspect—acceptance by the target group—is a process that may run the gamut from simple to fraught with peril, as London's protagonist was fated to learn.

In many contexts, group membership is protected and not freely granted, via what we might call the "gatekeeper function." This fulfills a number of needs, including preventing usurpers or pretenders from gaining membership and reflecting social mores (and perhaps more commonly, social changes). As of this writing (early 2009), the United States had only recently overcome the long-standing fact that a member of a minority group could not—and later, *could* but had not—become president. For much of its history, the US legally barred certain groups from voting (much less holding public office) based on ethnic membership and gender, and only in the last few decades have increasing numbers of women and minority group members assumed positions of leadership. The gatekeeper function, whether legal or social, has slowly loosened its grip on

membership in all echelons of the United States' political establishment.

Through the Looking Glass (or Not)

However, is group membership a prerequisite for knowledgeable commentary? Might not the outsider see things more clearly? In Said's (1993) words, "[Y]our self-consciousness as an outsider can allow you to actively comprehend how the machine works, given that you and it are fundamentally not in perfect synchrony or correspondence" (p. 24).[2] One manifestation of this idea in the newspaper industry and in government is the ombudsman [*sic*], a person employed specifically for the purpose of handling criticism and him/herself critiquing while not being beholden to and perhaps influenced by the employer.

As numerous commentators (e.g., Brantlinger, 1996; Firchow, 2000) have noted, in *Heart of Darkness* Conrad appears to have tried to distance himself from Marlow, his 'fictive proxy.' This ploy allows him leeway to be (or not to be) part of a community. This practice is very similar to that in online social networking in which a proxy, a so-called avatar, represents a person. An avatar can be anything its creator wishes vis-à-vis, for example, gender, race, age, appearance, and character—in short, the avatar does not necessarily equate with or even resemble its creator. This is also true in puppetry (Elwood, 2009), in which the puppeteer is often not exactly himself when manipulating the puppet, and of course people assume various roles depending on the social context.

A Horse with No Name

Much as does the lead article in this issue of the *OTB Forum* (Rainey, this volume), let us look a moment at an example from another medium. Nearly 40 years ago music aficionados were treated to a hardy, faithful, yet sadly nameless equine soul that transported the singer through a desert

(Bunnell, 1971). Here we find encapsulated the essence of the group membership issue.

Is It a Horse?

A fundamental question in the midst of traversing that musical desert could be the identity of the walker. Labeled a horse, the mode of transportation thus was assumed to be one, possessed of four legs with hooves, a long tail, a prominent proboscis, and a penchant for oats. We really have little reason to doubt that it was a horse, complete with its various identifying characteristics.

Returning to *Heart of Darkness*, we can at least agree that it is a book. However, what kind of book was and is it? That mere question is not as simple as it might at appear at first blush: any communicative act, be it literary or oral, is subject to at least two interpretations (the communicator and the audience). In literature one widely-known example of a different interpretation was the *fatwa*-inducing work of Salman Rushdie in the 1980s. Rushdie penned *The Satanic Verses* (1988), a work which some decried as blasphemous for its depictions of the Prophet Mohammed. The Ayatollah Ruhollah Khomeini subsequently issued a religious edict (*fatwa*) calling for Rushdie's death, a verdict that led to both police protection of Rushdie by the British government and the subsequent writing of *Haroun and the Sea of Stories* (1990), ostensibly a story for children but with a rather thinly-veiled commentary on threats to freedom of speech. In this series of events we see the complexities in how a literary work can be interpreted in markedly different ways.

Thus we can ask the following: what was *Heart of Darkness*? A horse, a literary work, or a social treatise? While the horse analogy may have exhausted its usefulness (and also the reader's patience), the other two are certainly possibilities. Much as a child might see that book as something of no interest except for building a mountain of books, an adult would likely see it differently. The perceived nature of the book is of necessity dependent on the observer and subsequently on the observer's identification of the book, which naturally depends to an extent on who is critiquing. Firchow (2000) argues

---

[2] Interestingly, in 2001 Said took the opposite tack, calling into question "Huntington's assumption that his perspective, which is to survey the entire world from a perch outside all ordinary attachments and hidden loyalties, is the correct one" (¶3).

eloquently for viewing *Heart of Darkness* as a novel of exceptional aesthetic value, not a social treatise, but a novel from which social and historical meaning can be construed in relation to its aesthetic significance.

Here, allow me a soapbox moment: at times the critics of HD take issue with how various groups are depicted (e.g., Africans and women). While the essence of such criticism is arguably true, the simple fact is that the book to be examined is the one written, not what critics wish had been written. A work can likely never be all things to all people, yet as observers we should allow the work to have its place and function (whatever those might be) in the author-reader dialogue.

Willing Suspension of Disbelief

Our final point also deals with allowing Conrad some space to breathe. Here, to this increasingly convoluted discussion we bring Coleridge's (1817) notion of *willing suspension of disbelief*, which refers to how a receiver (i.e., the audience) will allow incredible and perhaps impossible things to be believed—picture a talking bear in animated films. Whereas not one talking bear has appeared in history, we treat that loquacious, animated ursine being as sentient. In other words, we temporarily disengage or suspend our disbelief, a mechanism that underpins fiction and performing art. Note, however, that in fiction, even as the author draws upon his/her own history, we readers allow the author the freedom to be distant from the opinions expressed in the work.

The same consideration should be granted to Conrad and his works. Even though Achebe asserted, "Marlow seems to me to enjoy Conrad's complete confidence" (p. 7). Certainly Marlow spoke at Conrad's behest, and Conrad himself offered this characterization of their relationship:

> *[Youth]* marks the first appearance … of the man Marlow … [We] came together in the casual manner of those health-resort acquaintances which sometimes ripen into friendships. This one has ripened … He haunts my hours of solitude, when, in silence, we lay our heads together in great comfort and harmony. (Conrad, 1917, ¶4)

On the other hand, it was a transitory friendship, for "[A]s we part at the end of a tale I am never sure that it may not be for the last time" (¶4).

The Crux of the Matter

We thus return to our original question: what avatar might Conrad have chosen? First, although Conrad antedated the computer avatar, the idea of a proxy being (the original usage of the word avatar) was masterfully employed in the man Marlow. Second, Marlow narrated Conrad's stories, which I opt to classify, in Firchow's words, as works of "aesthetic significance that offered nuanced commentary on the human condition" (p. 154); they were not then and still are not now ironclad reflections of the author's intent, for we as readers must allow the author to tell his tale. In so doing, he utilized a frame of reference distant from that tale and its depictions of various people.

Finally, let ask this question: who was Conrad? Of his place as a member of a misplaced Polish royal family and a former sailor, we are certain. He was, however, neither African nor a full-fledged member of the English-speaking community, thereby being an outsider to both groups. Such a status does not preclude commentary on either and perhaps offers clearer insight.

Conrad might well have been his own avatar, a condition that—frustratingly, perhaps, for the reader that would like a definitive answer—would allow him to remain nebulous. Whatever the man truly was, his own feelings were not transparent, and certainly not through his eyes. Regarding one of his works, he wrote, "As to its 'reality' that is for the readers to determine" (1917, ¶4)—the author simply accords the reader the right to judge, and perhaps that is true of the man and his avatar, too.

References Cited

Achebe, C. (1988). An image of Africa: Racism in Conrad's *Heart of Darkness*. In R. Kimbrough (Ed.) *Heart of darkness*, 3rd ed. New York: Norton. Retrieved November 14, 2008, from http://kirbyk.net/hod/image.of.africa.html

Bock, M. (2002). *Joseph Conrad and psychological medicine*. Austin, TX: Texas Tech University Press.

Brantlinger, P. (1996). *Heart of Darkness*: Anti-imperialism, racism, or impressionism. In R. C. Murfin (Ed.), *Case studies in contemporary criticism:* Heart of Darkness (pp. 88-107). New York: Bedford Books.

Bunnell, D. (1971). A horse with no name [song lyrics]. Burbank, CA: Warner Brothers Records.

Caneda Cabrera, M. T. (2008). Polyglot voices, hybrid selves and foreign identities: Translation as a paradigm of thought for modernism. *Journal of the Spanish Association of Anglo-American Studies, 30*(1), 53-67.

Chang, I. (1998). *The rape of Nanking: The forgotten holocaust of World War II*. New York: Penguin Books.

Coleridge, S. T. (1817). *Biographia literaria.* Retrieved January 24, 2009, from http://www.gutenberg.org/etext/6081

Collits, T. (2005). *Postcolonial Conrad: Paradoxes of empire*. New York: Routledge.

Conrad, J. (1897). *The nigger of the Narcissus.* New York: Dodd, Mead, and Company. Retrieved October 17, 2008, from http://www.riapress.com/riapress/92x5t3bo okpdfs/ narcissus_033108.pdf

Conrad, J. (1898). *Youth: A narrative; and two other stories*. Retrieved March 4, 2009, from http://www.archive.org/download/ youthanarrativea032820mbp/youthanarrati vea032820mbp.pdf

Conrad, J. (1899). *Heart of darkness.* New York: Dodd, Mead, and Company. Retrieved October 17, 2008, from http://www.riapress.com/riapress/92x5t3bo okpdfs/conrad_heart_033108.pdf

Conrad, J. (1902). *Lord Jim.* New York: Dodd, Mead, and Company.

Conrad, J. (1917). *'Author's note' to Youth: A narrative; and two other stories.* Retrieved November 14, 2008, from http://www.online-literature.com/conrad/ notes-on-my-books/6/

Elwood, J. A. (1999). Who wears no clothes? *Journal of Toyo University, 38*, 157-168.

Elwood, J. A. (2009). *English by proxy: Psychological distancing in EFL education in Japan*. Unpublished manuscript.

Firchow, P. E. (2000). *Envisioning Africa: Racism and imperialism in Conrad's* Heart of Darkness. Lexington, Kentucky: University of Kentucky Press.

Forstater, M. (Producer), White, M. (Producer), Gilliam, T. (Director), & Jones, T. (1975). *Monty Python and the holy grail* [Motion picture]. United Kingdom: EMI.

Greaney, M. (2002). *Conrad, language, and narrative*. Cambridge: Cambridge University Press.

Higashinakano, S. (2005). *The Nanking massacre: Fact versus fiction*. Tokyo: Sekai Shuppan, Inc.

Hoenisch, S. (2005). Saussure's sign. Retrieved February 12, 2009, from http://www.criticism.com/md/ the_sign.html

Huntington, S. P. (1993). The clash of civilizations? *Foreign Affairs, 72*(3), 22-49. Retrieved December 4, 2008, from http://www.foreignaffairs.org/ 19930601faessay5188/samuel-p- huntington/the-clash-of-civilizations.html

Huntington, S. E. (1996). *The clash of civilizations and the remaking of world order*. New York: Simon & Schuster.

LaCapra, D. (1987). *History, politics, and the novel*. Ithaca, NY: Cornell University Press.

Landow, G. P. (2002, March 18). Edward W. Said's *Orientalism.* Retrieved March 10, 2009, from http://www.postcolonialweb. org/poldiscourse/said/orient14.html

Mahanta, B. (2006). *Joseph Conrad: The gothic imagination*. Delhi: Adhyayan Publishers.

Morrell, J. (2006). *Between the lines*. New York: Writer's Digest Books.

Murphey, T., Falout, J., Elwood, J., & Hood, M. (2009). Inviting student voice. *Asian EFL Journal, 11* (2). Available at

http://www.asian-efl-journal.com/site_map_2009.php

Pears, D. (1971). *Wittgenstein*. London: Fontana.

Roberts, A. M. (2000). *Conrad and masculinity*. Hampshire, UK: Palgrave.

Rushdie, S. (1988). *The satanic verses*. New York: Viking Press.

Rushdie, S. (1992). *Haroun and the sea of stories*. New York: Viking Press.

Said, E. W. (1993). *Culture and imperialism*. New York: Vantage Press.

Said, E. W. (2001, October 22). The clash of ignorance. *The Nation*. Retrieved December 4, 2008, from http://www.thenation.com/doc/20011022/said/single

Saussure, F. (1998). *Course in general linguistics*. Chicago: Open Court. (Original work published 1916)

Schneider, L. (2003). *Conrad's narratives of difference: Not exactly tales for boys*. Routledge.

Smith, J. (1989). Too beautiful altogether: Patriarchal ideology in *Heart of Darkness*. In R. C. Murfin (Ed.), "Heart of Darkness" Joseph Conrad "A Case Study in Contemporary Criticism" (pp. 179-195). New York: St. Martin's Press.

Wakabayashi, B. T. (Ed.). (2007). *The Nanking atrocities, 1937-38: Complicating the picture*. New York: Berghahn Books.

Watts, C. (1983). 'A bloody racist': About Achebe's view of Conrad. *Yearbook of English Studies, 13,* 196-209.

About the author: *Jim Elwood teaches at the Foreign Language Center at the University of Tsukuba.*

Have a great lesson plan you'd like to share? How about an experience? Hop to it, put pen to paper (or, perhaps more likely now, fingertips to keyboard), and let the world know.

To wit, the next issue of the *OTB Forum* is planned for the fall of 2009. Authors may submit a short abstract for planned submissions by Wednesday, July 15, 2009.

Teaching Tools & Techniques

A Comparison of Electronic Dictionaries from Different Perspectives

Hideki Kambayashi and Markus Rude

In this article two users of electronic dictionaries (containing Japanese-English, English-Japanese, English-English dictionaries) will discuss some electronic dictionaries from *Casio* and *Seiko*. The first user and author of *Perspective 1* is a Japanese second-year student of English for Communication. His comparison focuses on differences between the electronic versions of the *Oxford Advanced Learner's Dictionary* and the *Longman Advanced American Dictionary*, both English-English dictionaries. He will discuss the usage of abbreviations, the layout of the entries and the presentation of pronunciation, all supplied with examples. The second user and author of *Perspective 2* is a German native speaker and an autonomous learner of Japanese. His comparison focuses on the usefulness of the dictionaries—beyond their function as dictionaries—related to supporting learning processes. He will discuss the usability of the history function and the memory function (if any) for vocabulary acquisition and the user-friendliness of these electronic devices, e.g., in terms of response time. The article finishes with some comments on the search and jump functions of one *Seiko* and one *Casio* model. Although those features are no longer available, the discussions are about features that are still standard and crucial in up-to-date models and therefore the article should be useful for anybody who wants to purchase an electronic dictionary.

Perspective 1: A comparison of English-English dictionaries

Have you ever compared two electronic dictionaries? By comparing two electronic dictionaries, we can know which dictionary suits us better. In this article, I would like to discuss the usage of abbreviations, the layout of entries, and the presentation of

pronunciation in two electronic English-English dictionaries and to describe some points where they are different. The models I compared were the *EX-word XD-V8800* from *Casio* and the *SII SR-E9000* from *Seiko*.

In a usual electronic dictionary, we can see some abbreviations (including symbols like opp, idm, phr v, and syn) which some Japanese English learners do not know. Abbreviations are usually used when a word is too long in order to make it short. However, for people who do not know what it means, it is not comfortable to use such a dictionary. (Actually, most of my university classmates did not know what "sth" means.) (The examples from above stand for "opposite", "idiom", "phrasal verb", "synonym", and "something". Did you know those?)

In *Oxford Advanced Learner's Dictionary* (OALD), there are a lot of abbreviations. On the other hand, in *Longman Advanced American Dictionary* (LAAD), there are not so many abbreviations as in OALD. (However, some simple abbreviations such as "sb" and "sth" appear in LAAD.) There are many more different types of abbreviation in OALD than in LAAD. It is easy for English learners to use LAAD. Therefore, it seems uncomfortable for English learners that OALD has many abbreviations and different types of them. However, once we get familiar with abbreviations, we can find out what we want to know easily because abbreviations make dictionary's entries shorter and easier to use. In contrast, LAAD's screen looks congested and difficult to check words because there are not so many abbreviations in it. (However, in recent models, the problem about the congestion has been solved.) If you compare the word "light" in these dictionaries, in OALD, you find that there are eight "opps" and that it is easy to check opposite words of "light". But in LAAD, you find that there are six "opposites" (unabbreviated forms of "opp") and that it is hard to check opposite words. If you compare the word "right (as an adjective)", in OALD, you find that there are six "opps", but in LAAD, you find that there

are four "opposites". Frequent use of short and transparent abbreviations makes it easy to find words because they are written in capital letters and in a word box.

   Another point which contributes to the "congestion of the screen" is the layout, in particular the presentation of example sentences. In LAAD, example sentences are part of the main entry of a headword on the screen. For comparison, in OALD, we do not see example sentences until we activate an example button. Example sentences are hidden so that they will not make the screen congested. If you compare the entries under "generous", it fits on one screen in OALD. However, LAAD contains three screens full of data. But the number of examples is even higher in OALD (10) compared to LAAD (7) (see Table 1).

   When we study English, we often check pronunciation by using a dictionary. The way to describe pronunciation is different from dictionary to dictionary. In OALD, you can tell American pronunciations from British ones easily because pronunciations are written separately, especially when the pronunciation is remarkably different. In contrast, in LAAD, since the dictionary is an American dictionary, you need to know the differences between American pronunciations and British ones if you want to know the British ones. For example, when we check the word "aubergine" in OALD, we can see its American pronunciation [oʊbərʒiˑn] and British one [əʊbəʒiˑn], but in LAAD, we only see the American one and we do not see the fact that the part of pronunciation, [oʊ] is [əʊ] in England if we want to know the British one.

Table 1. Example Definitions in OALD and LAAD

OALD (e. g., in *Seiko SII SR-E9000*)	LAAD (e. g., in *Casio EX-word XD-V8800*)
generous/‧dʒɛnərəs/ adj. (approving) **1** ~ **(with sth)** giving or willing to give freely; given freely: EX 　OPP　MEAN **2** more than is necessary; large; EX **3** kind in the way you treat people; willing to see what is good about sb/ sth: EX 　　　▶**generously** *adv.* : EX	**generous**/‧dʒɛnərəs/ adj. 　**1** willing to give more money, time etc. than is expected to help someone or give them pleasure 　◆Mrs. Flatch is a very generous woman. 　[+ **to**] 　◆Ida is more generous to family and friends than her sister. 　[+ **with**] 　◆My grandfather has always been very generous with his money. 　　　　　　　….

   Consequently, we can say that the entries in OALD are more readily understandable than in LAAD. In addition, OALD and LAAD are useful for intermediate and advanced English learners because they need to have knowledge to some degree. However, OALD is more useful for experienced English learners, and LAAD is more useful for intermediate English learners because abbreviations appear more often and are more technical in OALD than in LAAD.

Perspective 2: A comparison of electronic dictionaries for learning

   Electronic dictionaries are in first respect dictionaries in electronic form: looking up a word takes just a fraction of the time compared to the time needed with a paper dictionary. Additionally, due to their nature, electronic dictionaries can be even more: by being able to present the data to the user in various forms and order, they can be powerful learning tools, e.g., for self testing and repetition of vocabulary. Hence, they can be the electronic counterpart of a paper

dictionary AND a pile of vocabulary flashcards at the same time. In the middle of the 1990s, the *Canon Wordtank* (*IDX-9500*) was a quite popular model. From today's point of view it is rather limited in overall contents and slow, with a small screen size of just about a quarter of the upper panel's surface. But it contained a memory function (word memo) with which users could store up to 500 items from the four different Japanese and English dictionaries included – Japanese/Japanese, Japanese/English, Kanji/Japanese and English/Japanese (国語、和英、漢和、及び英和). Users could then quiz themselves on reading, writing, or translation (by first hiding and then showing some part of entries to be learned) of the vocabulary stored in various orders (alphabetically, input order or at random).

Already in the *Canon Wordtank* model *IDF-3000* from the end of the 1990's, the self-test function (quiz) was abandoned; in this report we want to take a look at some models from about 2005 from *Seiko* and *Casio* (*Seiko SR-T 4120, Seiko SR-T5000, Casio XD-V9000,* and the *Casio EX-word Dataplus XD-GW7150*).

Seiko *models*

Both *Seiko* models contain a history function (a single automatically generated list for all dictionaries) as well as a memory function (one manually generated list for each dictionary). In both—the history list and the memory lists—the contained items can be deleted individually or completely. Although there is no self-testing as in the old *Wordtank IDX-9500*, learning can be supported by the

Table 2. Various Response Times of Electronic Dictionaries (Two Seiko Models and Two Casio Models) Using History and Memory Functions.

	Model			
	Seiko SR-T4120	Seiko SR-T5000	Casio XD-V9000	Casio Exword XD-GW7150
Switch on	1.7s	0.5s	0.5s	0.7s[a]
History				
List display	0.2s	0.4s	0.2s	0.5s / 1.4s[b]
Item storage	0s (automat.)	0s (automat.)	0s (automat.)	0s (automat.)
Item deletion	2.0s (2 keys to press)	1.6s (2 keys to press)	unavailable[c]	2.2s / 2.5s[b] (3 keys)[d]
Preview	unavailable	unavailable	unavailable	0.2s
Memory				
List display	0.2s	0.4s	unavailable	0.6s / 1.8s[b]
Item storage	1.2s	1.0s	unavailable	1.6s / 2.9s[b]
Item deletion	1.9s (2 keys)	1.4s (2 keys)	unavailable	2.4s (3 keys)[d]
Put check mark	unavailable	unavailable	unavailable	1s[e]
Preview	unavailable	unavailable	unavailable	unavailable

Note. The time measurements were made indoors (about 20℃) and corrected for the physiological reaction time. However, a simple stop watch was used and therefore the times are not very precise (± 0.2s). [a]The device switches on automatically when opened. Hence, the practical switch-on time is negligible. [b]The shorter time is for a representative inbuilt dictionary, the longer time for a downloaded one. [c]Only the complete history list (or all history lists) can be deleted. [d]After deleting an item, the history list is abandoned. To reenter this mode and to move to the previous list position requires additional keyboard operations. After deleting an item, the memory list is abandoned. To reenter this mode and to move to the previous list position requires additional keyboard operations. [e]Checking items with a check mark allows grouping and—for example—the deletion of a whole group in one operation (3 keys).

following functions: users can tailor the history and memory lists according to their needs, e.g., by deleting items which they already have learned (or do not want to learn at all), but by keeping the items which they want to repeat in the future (until they are automatically deleted by exceeding the storage capacity). However, it must be said that the time it takes for storing items in the memory list (1.0s or 1.2s) or deleting them from the history and memory lists (1.4s to 2.0s) is considerable (see Table 2): it must be compared with the simple and quick manual process of distributing paper flashcards on two piles for "known" and "unknown" cards, which usually can be done at a rate of less than one second per card (in a flash!).

Casio *models*

As for the simpler *Casio XD-V9000*, individual items cannot be deleted from the history list and no memory is available: it cannot be considered as an electronic counterpart of flashcards. On the other hand, the *Casio EX-word XD-GW7150* offers the largest functionality with respect to learning: it allows the usage of check marks in the memory lists for grouping and for deleting groups in one step. Also the preview in the history mode enables – due to the spatial separation of headword and entry (headword in list in upper screen portion, entry in sub-window in lower screen portion) – effective self-testing. The only drawback of this machine is that it exhibits rather long response times for storage and deletion of items from the lists, especially for the downloaded dictionaries (up to 2.9s !). Such long response times clearly spoil the enthusiasm of learners for using these functions as a replacement for flashcards.

Some comments on the search and jump functions

Any discussion regarding electronic dictionaries would be incomplete without comments regarding their search and jump functions: both the *Casio EX-word XD-GW7150* and the *Seiko SR-E9000* offer a simultaneous headword search through all individual dictionaries at the same time (複数

辞書 = multiple dictionary), which becomes a necessity as more and more dictionaries are contained in one machine. As for the *Seiko* model, this search function even searches through the extra dictionaries contained on an optional SD-card. Both models also allow an efficient sentence or phrase search for expressions like "rain cats and dogs" through combining keywords (search string: "rain&cats&dogs"). Usually, students are at a loss when they look up such phrases in a paper dictionary, since they do not know which headword they should look up. Finally, both models also contain the well-established jump-function (already the old *Canon Wordtank* had this function), which allows to search for any given word in any entry by simply selecting it and pushing the enter-button. Again, the *Seiko* model excels through offering not just a large list of dictionaries to jump to (some of which might not even contain the search word as happens with the *Casio*), but a concise list of just the dictionaries containing the given word as headword, PLUS the option to jump to example sentences that contain the given word.

Conclusion

In conclusion, <u>users</u> are advised to judge electronic dictionaries not solely by the number, kind and edition of individual dictionaries contained, but also by the availability of the above-mentioned functions (history, memory, etc.), sub-functions (individual deletion of items, check marks, etc.) AND response times of these functions. For downloaded dictionaries, these response times can be considerably longer compared to inbuilt dictionaries or dictionaries on SD-cards. Users who want to use the dictionaries as learning tools should choose models with an instant response (response time less than 1 second). As for the search and jump functions, the *Seiko* models appear to be more user-friendly and powerful.

<u>Manufacturers</u> are advised to take the needs of one important clientele—language learners—more into account and to include learning functions and learning games into their electronic dictionaries. It is clear, that such functionality has to go hand in hand with

quick response times: functions with response times of much more than one second will at best be ignored by the users or at worst will have negative effects on the cognitive growth of the learners. At this time, technical development seems to be going in another direction: it seems that quick response times are being sacrificed for the sake of maximum content. As evidence of this, the most recent model considered (*Casio EX-word XD-GW7150*)—though richest in content and overall functionality—exhibits the longest response times among the machines compared in this report.

About the authors: *Hideki Kambayashi is a Japanese native speaker and second-year student at Reitaku University who studies English for Communication. Markus Rude is a German native speaker and an autonomous learner of Japanese. He is an Associate Professor at the University of Tsukuba and teaches German.*


Information Technology Tips

In the course of preparing such things as class material and presentations, you might have need to use screenshots of webpages (one such example lies immediately below this text). One possibility, of course, is to use the built-in function on your computer: for Windows users, *print screen* will copy your entire screen, and *Alt + print screen* will copy the active window; Mac users would need *Command + Shift + 3* for the whole screen, and *Command + Shift + 4* (then drag to select the area you want) for a part of the screen.

However, **EasyCapture** is a much more versatile piece of freeware. It includes six copy options (full screen, active window, multiple windows, scrolling window, a fixed rectangle, and—most usefully—a rectangular region that allows the user to select the portion he/she would like to copy. In addition, **EasyCapture** includes filter functions, image editing functions, and a tabbed clipboard function for copying multiple images.

The picture to the right offers a idea of how easy **EasyCapture** is to use for capturing images and perhaps even speeding bears.

It's available several places, including http://www.xydownload.com/easycapture

Happy driving!
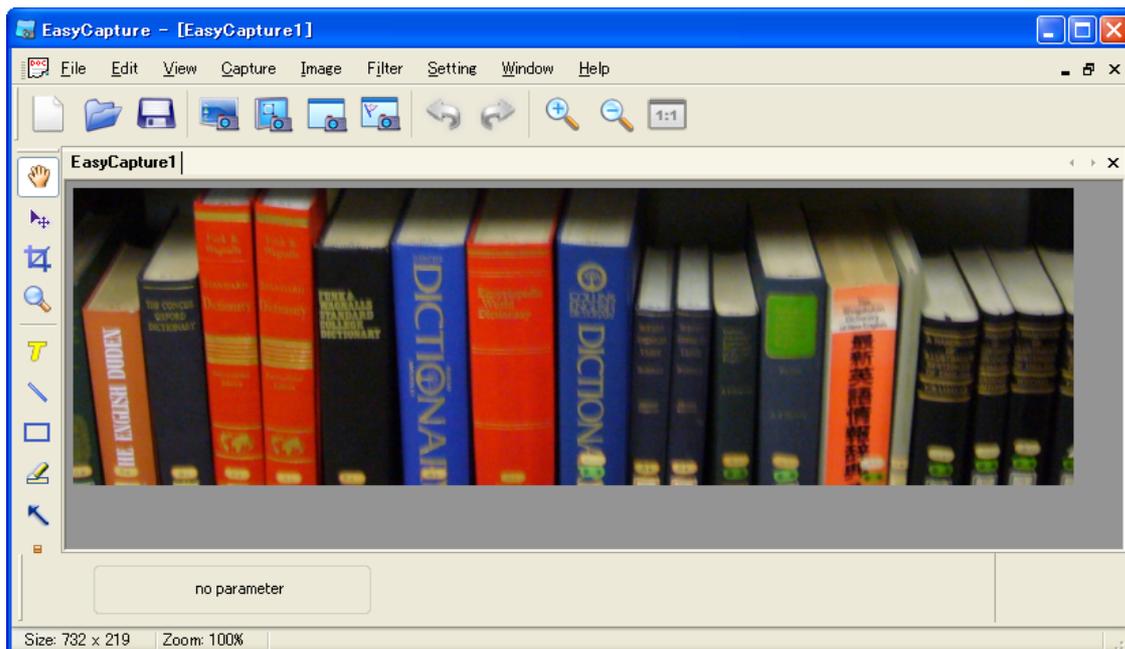
Around the World

My Travels in Korea

Yu Murata

I watched a movie called "Spanish Apartment" in my foreign language class. The film was interesting. I found the difficulty of living with different people, customs, and thinking.

The hero of this film, Xavier, said, "Everything started here when my plane took off." It is the most impressive scene for me. What did he learn from studying abroad in Spain? I think that he found the fundamentally same point among *Erasmus* companions. Upon seeing pictures of his past time, he said, "They are different from my present self, but they are me." It means that people are different in appearance but are the same at heart. Xavier and his *Erasmus* companions have different native lands, speak different languages, think in different ways, but they feel happy when a happy thing happens and feel sad when a sad thing occurs. Xavier noticed it, so he thinks his companions are him, because they are fundamentally the same.

Another impressive point is differences in customs and views. One is the frequency of using drugs. Of course it is illegal, but it seems to be a daily event for them. I was shocked at foreign students using drugs because drugs are used by illegal people is the general view in Japan.

> **Area:** 100,033km²
> **Population:** about 4,846,000 (in 2007)
> **Capital:** Seoul
> **Religions:** 23% Buddhist, 29% Christian, 46% no religion

I also noticed views of love. There were many love scenes in this film and many of them were hard, but I thought that there were a few deep love. In Japan, people who have some boyfriends or girlfriends at the same time are thought to be immoral and looked at coldly, but it is not the case in this film. Including Xavier, many young people love some people at the same time, but they are not criticized. I know that it is one view of love, but it is unbelievable.

And greetings—they kiss. I know this greeting, but I think that I cannot follow it, because it is too bold for me!

I want to know a lot about the customs of foreign countries and people, and I believe that to go directly is the best way, like in the Erasmus project.

I had wanted to go to Korea before I went there in this summer vacation. It is because I wanted to know what Koreans think about Japan. My knowledge about Korea was only that they like spicy food, they use the Hangul alphabet, and many Koreans do not like Japanese. I doubt that, however, many Koreans do not like Japanese. People and information tell positive and negative things about it. I met foreign students from Korea who were interested in Japan, but on the other side, I saw Koreans who insisted that Japan had to apologize to Korea for our past crimes. It is not possible to know sober things in Japan. I was going to make sure about it. I did not know whether Koreans like Japanese or not because I had never been to Korea, so I wanted to go there to make sure of the truth.

I went to Seoul and Gyeongju (in Japanese 慶州), which are famous for sightseeing, but I saw many traditional things there. I often spoke and read Japanese, but I did not meet or see Koreans who behaved in an unfriendly way.

I maybe saw only a part of Korea because I went to only places where Japanese often go. If I went to a local place, I may have had a different opinion about Korea. However, I do not think Korea continues to hate Japan, because the newest culture gather in capital, and I did not feel the hate for Japanese by Koreans in Seoul and Gyeongju. Japanese who have negative thoughts about Koreans need not watch for them meaninglessly. I hope that Japanese and Koreans will get along with each other, like Xavier and his roommates finally understood each other.

About the author: *Yu Murata is a student at the University of Tsukuba.*

Murata, Y. (2009). My travels in Korea. *OTB Forum, 2*(1), 38.

Creative Writing

Haiku and *Senryū* in the German Language

Masayasu Sakaguchi, Noriyuki Murata, Hew May Wong,

Koh Takemoto, and Ayaka Sakamoto

> Editors' note: *Haiku* is a form of poetry invented in Japan in the 17th century that has 17 syllables in three lines of five, seven, and five syllables, respectively. *Senryū* has the same syllable pattern without the season word (*kigo*) that is characteristic of *haiku*.
>
> In this article, the authors tried to write *haiku* or *senryū* in several languages, particularly German. However, the difficulty of maintaining the exact syllabic structure means the results should be called *haiku*-like or *senryū*-like poems. Of the poetry presented, the two *haiku* by Masayasu Sakaguchi and the one by Koh Takemoto represent true *haiku*.

Masayasu Sakaguchi

雪降りて	Bedeckt mit Schnee
白く輝く	Die gewaltige Milchstrasse
天の川	Wird Silber

> Covered with snow,
> The mighty Milky Way
> Becomes silver.

Author: This *haiku* describes the winter in Tsukuba. The flume in the center of the University of Tsukuba is called "Milky Way" (*Amano-gawa* in Japanese) since it is located in between the department which has a lot of male students and the department which has a lot of female students. Although Milky Way can usually be only seen in summer, it can be seen with snow here in Tsukuba. By having typical elements of summer and winter at the same time, Tsukuba makes itself more beautiful, and the little flume becomes mighty.

山風が	Winde von einem Berg
ほほを切り裂く	Schlagen mein Gesicht
冬の夜	In Winternacht

> On a winter night
> The freezing mountain wind
> Strikes my cheek

Author: This *haiku* and its translations describe again the winter in Tsukuba. In contrast to the first poem/*haiku*, this one shows the frigid winter of Tsukuba. "Mountain" in this *haiku* is the mountain we have in Tsukuba, Mt. Tsukuba. The winter in Tsukuba can get very severe due to the strong wind from Mt. Tsukuba, needless to say, especially on a winter night.

Noriyuki Murata

> Viele dürre Blätter
> Vergehen wie die Jugend
> Wie Tage mit Freunden

> Many dead leaves
> Fall off like the young
> Days with friends

Author: I described a sad scene of the end of a year. When I see dead leaves falling in front of me, I feel that these leaves look like the nice days which I have spent with my good friends during the year. As green leaves die and fall off, our young days pass away.

However, I don't want to only express sadness. I mean, as fresh leaves come into bud in the next spring, new good days must begin in the next year. So, I expressed sadness of days passing and expectation for a new good year.

> Gemütliches Licht ist
> Mir am meisten willkommen
> An Winterabenden

> Warmful light is the most
> Welcome to me
> In winter evening

Sakaguchi, M., Murata, N., Wong, H. M., Takemoto, K., & Sakamoto, A. (2009). Haiku and senryū in the German language *OTB Forum, 2*(1), 40-41.

Author: On cold evenings in winter, I feel that the light of houses is so warming. In this *haiku*, I expressed such a situation.

Hew May Wong

> Eine Straße des Frostes
> Es tanzen schöne weiße Kristalle
> Der erste Schnee im Jahr.

> 凍結の町
> 舞い落ちる白い結晶
> 初雪に

Author: This is a *haiku* that describes the scene of the first snow of the season and the excitement of the author, who came from the south, an area without snow.

上帝的泪水　　　　神の涙
落在湖里的瞬　　　　湖に落ち漣を
泛起了　漪　　　　広げた

Author: This is a *senryū* that describes the raindrops as God's tears, falling into the lake and spreading as ripples.

> Lieber Santa Claus
> Tu die Kindheit in die Socken bitte
> Als mein Weihnachtsgeschenk

> Dear Santa,
> Please put my childhood in the sock
> As my Christmas present

Author: Childhood is the best time and memory for the author. She wrote this *senryū* to Santa and wished she could regain those happy times.

Masa cuti dalam asrama kelam
Bayangan wajahmu termuncul pada mindamu
Ku rinda padamu, keluargamu.

In the dark hostel during the holidays
The memories of you flashed across my mind
Miss you much, my dear family.

暗い宿舎にいる休暇の日に、突然家族の顔を思い出し、一人で留学する寂しさを覚え、帰りたくなった留学生の気持ちを描いてみた。

Ediors' note: This poem is written in Malay, English, and Japanese.

Koh Takemoto

冬夜空　　　　　　Winterhimmel bei Nacht
地に張った白　　　Weiss glänzt die Erde
今朝には夢か　　　Nicht mehr am Morgen

> Winter sky in night
> White tone on ground
> On the next morning, where did it go?

Author: This *haiku* describes how early snow melts by the next morning.

Ayaka Sakamoto

> Ich weiß nicht
> Warum bin ich immer müde?
> Das 'Kotatsu' ist schuld.

> I don't know
> Why I'm always sleepy.
> Because of the 'Kotatsu'.

> 私にはわからない。
> どうしていつも眠くなるのだろう？
> こたつが悪いんだ。

Author: Der Kotatsu ist ein japanischer heizbarer Tisch. Er wärmt uns und macht uns müde. [A kotatsu is a kind of Japanese table. It often makes people warm and sleepy.]

About the authors: *All five authors are students at the University of Tsukuba.*

Kirschblüten in *Waka* Poems

Yoshiro Takahashi
University of Tsukuba

In the Heian-Period (794-1192), the poetic form of *waka* was very popular. Two *waka*-poems will be introduced in Japanese as well as in their German and in English translation with preserved syllable patterns. The author of the first *waka* is 紀貫之 (Ki no Tsurayuki, 9th/10th century), one of the most famous *waka*-poets in the Heian-period. The second *waka* was written by Yoshiro Takahashi, the author of this contribution.

Einleitung

Eigentlich umfasst das Waka-Gedicht wenigstens vier Formen: 長歌 *(Chouka)* – das lange Gedicht (Silbenzahlen: 575757...577), 短歌 *(Tanka)* – das kurze Gedicht (57577), 旋頭歌 (*Sedouka*) (577577) und 方歌 (*Katauta*) – das halbe Lied (577). Aber nach der Heian-Periode sind außer Tanka nur ganz selten andere Formen geschrieben worden. Daher haben heute Waka und Tanka fast die gleiche Bedeutung. Nach den Erneuerungen der Waka-Gedichte in der Meiji-Periode nennt man heute die Form (57577) häufiger Tanka als Waka: Vom Ende der Edo-Periode an musste Japan nicht mehr von China, sondern vieles von Europa lernen, um seine Unabhängigkeit von dessen Großmächten zu erhalten. Darum lasen viele Japaner Europäische Literatur. Durch diesen Einfluss kam es zu Erneuerungen in allen Sparten der Dichtung, und damit auch in der Waka-Dichtung. Deshalb klingt für uns Japaner die Bezeichnung Waka heute etwas altmodisch. Die Silbenzahlen in den deutschen und englischen Übersetzungen wurden erhalten, so dass sie etwas konstruiert klingen können.

1. Waka-Gedicht   (Form: 5 7 5 7 7)

Man bezeichnet es auch im engeren Sinne als Waka, da es sich um ein altes Gedicht handelt.

桜花　散りぬる風の　余波には
水無き空に　なみぞ立ちける

<div align="right">（紀貫之、10 世紀の初め）</div>

Sakurabana　chirinurukazeno　nagoriniwa
mizunakisorani　namizotachikeru

> Aus blauem Himmel
> Fallen zahllos Kirschblüten
> Vom Winde verweht.
> Als schwömmen auf dem Meere
> Weiße schäumende Wellen.

> Under a blue sky
> Numberless cherry blossoms
> Blowing in the wind.
> As if the white creaming waves
> Would drift on the sea surface.

2. Waka-Gedicht   (Form: 5 8 5 7 7)

In engerem Sinne würde man das folgende Gedicht Tanka nennen, da es ein modernes Gedicht ist. Da die zweite Silbengruppe eine Silbe mehr enthält, bezeichnet man diese Form auch als 字余り (ji-amari bedeutet etwa: Zeichen-Rest, oder Hyper-Katalexe [lat.], sinngemäß: überflüssige Silben)

咲き満ちて　風に散り初むる　桜花
仰ぎ見すれば　薄紅の闇

<div align="right">（高橋喜郎、2006 年）</div>

Sakimichite kazenichirisomuru
sakurabana
aogimisureba usubeninoyami

> Kirschen blühen prall
> Im Wind haben einige davon
> Fallen begonnen.
> Wenn ich aufseh', als wär' ich
> In rosiger Dunkelheit.

> Cherries are in full bloom.
> In the wind some of them have
> Begun falling down.
> When I look up, as if I
> Were in a roseate twilight.

Über den Poeten Ki no Tsurayuki:

Ki no Tsurayuki (ca. 870-945) ist einer der berühmtesten Waka-Dichter der Heian-Periode. Er gab mit einigen anderen "Die Sammlung von alten und neuen Waka-Gedichten" heraus (Kokin Waka-shū). Sie ist eine der ersten kaiserlichen Sammlungen von Waka-Gedichten in der japanischen Geschichte.

About the poet Ki no Tsurayuki:

Ki no Tsurayuki (ca. 870-945) is one of the most prominent poets of the Heian Period. He compiled with others the *Collection of Ancient and New Poems* (Kokin-Waka shū). This is one of the first compilations of *waka* -poems under imperial patronage in Japanese history.

About the author: *Professor Takahashi teaches as a (part time) lecturer German at the University of Tsukuba and at other universities. He is one of the members of the Akatsuki Tanka Poetry Club of Japan, a small private association with about 100 members. The club publishes a magazine for* tanka-*poems every two months and holds a gathering for* tanka *poets every month.*

Colder than the Arctic Ice

Hazween Syarina Md. Hassan

Colder than the arctic ice
Stinging each and every nerve
Why sanity is thinning through
Becoming true of solemn malice

How hot is the Lord's burning Sun?
As barren dry the land of Eve
Though should it take no prisoner,
the heart and soul may never leave.

Trapped in a maze so horrid,
my body fails my every thought.
Because of whom you favoured most,
my destiny was put on Hold.

You became what I did not
You survived when I did not
But Lord is true, forever true;
thinking you could run your plot.

Alaskan sunset, 1979. Photo by Jim Elwood. Reprinted with permission.

About the author: *Hazween Syarina Md. Hassan was born on October 15, 1986 in Perak, Malaysia. She is the eldest of three siblings from a middle-class family. Her father is a navy pensioner and her mother a homemaker. She began writing poems at the age of nine when she entered a poetry contest at school. She has since written a number of poems, short stories and school plays throughout her secondary school years with some of her works published in the school's magazine. Currently, she is pursuing her Bachelor's degree in TESL (Teaching English as a Second Language) and is in her penultimate year. Her most recent works to date are "Colder than the Arctic Ice" (poem), "Small Talk" (poem), "A Tale of Two Chimps" (short story), "A Sister's Gift" (short story) and "Adam's Wish" (play). "Colder than the Arctic Ice" is one of her few pieces that takes on such a serious note and evokes very strong sentiments.*

Hassan, H. S. M. (2009). Colder than the Arctic ice. *OTB Forum, 2*(1), 44.

Son

Adam J. Lebowitz

My son わが息子
        you know はね
                is a hummingbird はちどりだよ

Tippling 花の碗から
        blue nectar 青い蜜を
                from flower cups 呑んでいる

My son わが息子
        you guess はさ
                is an anteater アリクイだね

Slurping べとつく蟻
        sticky ants 一列一列を
                line by line 嘗めている

My son わが息子
        you feel はな
                is a tarantula タランチュラだの

Trawling 砂漠の石のなか
        rock deserts 幼虫を
                for larvae 捜している

But my son ただわが息子
        you see は
                is a horizon 地平線なんだ

Cupping 片手ずつ
        the sun and moon 日と月を
                in each hand 揺すってあやしている

About the author: *Adam Lebowitz teaches at the University of Tsukuba*

Lebowitz, A. J. (2009). Son. *OTB Forum, 2*(1), 45.

Aurora
Laura Acosta

Nobody knows whom you said goodbye to as you slid your feet into your shoes and chattered your teeth under the anorak hood that kept you relatively safe from the violent cold wind that sought to slap you. The last traces of warmth evaporated from your cheeks, and you found yourself walking down a solitary curved road where withering swirls of green brushed your right arm. You don't remember this because you find it impractical to keep track of such trifles.

Once a girl had told you how she mourned the upcoming construction of a new building somewhere along that lane you now strolled on, for it wouldn't let her appreciate the splendor of the night sky.

"Yeah, but I don't come here to see the stars," you had replied then, rather coldly.

Had she been walking beside you that night, she would have stopped and looked up, amazed by the sight of a milliard blazing suns diminished by obscure matter, millions of light years away. She is the kind of person who tends to leave her bicycle abandoned in the middle of a rutted path to contemplate the afternoon light flowing through a pair of juxtaposed scarlet branches. But how could you be bothered about that, if her reason for joy is your very enemy!

She had looked at you decisively yet nonchalantly, exhaling a flock of words which had fluttered around your head like silver moths, batting their wings gently, looking for a place in your mind to land on. Yet your heart, that mad elephant on the run, had fallen into the ditch of doubt to respond with a bitter silence. This you have not forgotten.

Under the prickly breath of the unsuspected morning, a nimiety of nuisances was surrounding you, wrapped in black velvet, and you wondered why the sound of their distant voices couldn't be choked by the constant reliable buzz of a neon sign. Your anorak kept you well protected from their judgment, making you oblivious of a steady gaze that all but reminded you of hers when she uttered the words you chose once and again to disregard. You may keep your head as low as you want, but the nightly embers will come back to haunt you, and so will the echo of her voice.

As soon as you reached home, your gaze slid through a crevice between the curtains. The horizon glistened in an orange hue, as if the silhouettes of buildings and trees were on fire. Right above, a fine turquoise icing devoured the stars one by one, slowly and exquisitely, as if a thief were hiding diamonds under the unpalatable frosting of an ethereal cake. Across the street, from another window, that girl was watching the same spectacle, following the steps that you may or may not have taken into the frosty twilight.

Perhaps you were glad now that the night was over, or perhaps in your slumber it went unnoticed. Who knows—the mind of a forlorn insomniac makes for all possible endings.

About the author: *Laura Acosta was miraculously teletransported from Colombia to Japan a couple of years ago. After regaining conscience she became a student at the University of Tsukuba.*

Acosta, L. (2008). Aurora. *OTB Forum, 2*(1), 46.

Reviews

Book Review

Cecilia Ikeguchi and Kyoko Yashiro in *Beyond Boundaries* persuade readers that inter-cultural competence is the fundamental of using the English language to communicate with people across cultures. The text contains numerous nonverbal modes of communication that can help students acquire a good understanding of the background of different cultures.

Reading through *Beyond Boundaries*, one gets the idea that Cecilia Ikeguchi and Kyoko Yashiro wrote this text because they want to encourage students to gain tolerance of the habits and customs of other people. In fact, that they want students to cease distrusting and fearing each other's differences.

The larger merit of the text is that teachers can count on it to plan invigorating EFL/ ESL lessons that explore gestures, body movement, facial expression and eye contact to inspire students to become more active participants in ESL/EFL classrooms.

The text is divided into fifteen chapters. It has a student CD, and a Teacher's Manual in Japanese and English that provide a great source of further information. Each chapter on culture and communication is recorded on the CD. Students may playback the CD (at their convenience) allowing them to be prepared for classroom discussions. Students can develop and master listening, intonation and pronunciation skills with the help of the CD.

All chapters of the text follow the same format. Each chapter opens with a photo or cartoon caption and warm up exercises that teachers may use to brainstorm with learners on the visual context of the culture and the communication framework of the lesson. Keywords and expressions that are used in the Reading section in each chapter are modeled carefully. The authors supply students with numerous opportunities to match English words or expressions with their Japanese equivalent. This activity may help to improve students' vocabulary. Additionally, it can improve their understanding of the meaning of the passages that they are required to read.

Further practice exercises accompany all reading passages in the text. These proof-of-understanding exercises help to check and confirm the students' knowledge and understanding of the text. Proof-of-understanding exercises also reinforce the linguistic context of the main focus of the language lesson. All comprehension passages chosen by the authors are refreshingly illuminating. They have embedded practical, contrasting, and thought-provoking culture and communication issues in their reading passages that can ignite animated discussions and debates in ESL/EFL classrooms.

Using examples from the text, I have shepherded students through delicate and complex areas. I taught students to mime cultural variations regarding Facial Communication and Eye Contact (chapter 1). We explored Space and Distance (chapter 3), Time in Communication (chapter 4), and Barriers to Communication: Prejudice (chapter 14).

I have encouraged students to create effective role play activities (skits) on the aspects of Gender and Communication Style (chapter 5). We tried Conflict Management (chapter 10), Ethnocentrism represented in (chapter 12) and all worked out well.

Skits are performed in class and following each presentation, I challenge students to interpret the meaning of the skits they have just witnessed. Students have a lot of fun watching their peers perform before them in class and are noticeably motivated to speak up about what they are learning from the skits. As students stand up and walk about and role-play during our sessions, they learn a great deal. This is a significant shift from the strain of the grammar-translation method of learning a foreign language.

How one teaches using this text is open to debate in view of the fact that teachers use different approaches to breakdown learning material. How long it takes to complete a single chapter will depend largely on a number of factors that may include but are not

limited to the teacher's teaching style and his ability to keep students motivated. My experience is that beginner students may not be ready for the debate sections as intermediate students because the diction and style of the authors' texts, and more importantly the syntax and semantics all require a considerable amount of foreign language skills which may be beyond beginner students.

Although the authors have covered culture and communication issues relevant to Asia, Europe, North America and Latin America profoundly in the text, they have missed out to address culture and communication issues in Africa, sadly. Sad because, in my work with Japanese students, I have discovered an astounding number of them have never read a book on Africa. Many more have never had the opportunity to get to know or speak with someone with African roots. The vast majority of them will not visit Africa in their lifetime. Unfortunately too, the authors' oversight not to address culture and communication issues relevant to Africa in a text designed basically to increase Japanese students understanding of intercultural competence is conspicuous and has prompted students to approach me with questions. They use my personal knowledge of Africa and African issues to fill this gap.

Overall, *Beyond Boundaries* is a fine text that would come to life if it is properly

Nfor, S. (2009). [Review of the book *Beyond Boundaries*: Insights into Culture and Communication]. *OTB Forum, 2*(1), 48-49.

utilized to plan ESL/EFL lessons. Interactive activities in the text could provide a physical and emotional outlet for students who sometimes are required to sit through 75-minute ESL/ EFL classes. The text seems to support the student-centered approach to Second Language Acquisition and Teaching that puts added emphasis on competence in communication. *Beyond Boundaries* can be a useful tool for teachers who want to divert from the traditional top-to-bottom, teacher-to-student instruction method that foreign language learners find boring.

References Cited

Dougill, J. (1987). *Drama activities for language learning*. London: Macmillan Education.

Lee, W. R. (1965). *Language teaching games and contests*. Oxford: Oxford University Press.

About the author: *Samuel earned a Master of Arts in Theater Studies in his country of ancestry (Cameroon) where he worked for many years as a theater director and actor.*

In April 2001, he moved to Japan on a scholarship awarded by the Agency for Cultural Affairs of the Government of Japan.

He studied Kyogen and Noh and since then has been able to share the combination of his knowledge and artistry with different theater troupes in Japan. In addition to his participation in the theater movement in Japan, Samuel teaches English at Tsukuba and Saitama Universities where he utilizes the theater approach to Second Language Teaching/Learning.

Movie Reviews

"Baruto no Gakuen" (2006). Director: Deme Masanobu. Main actors: Matsudaira Ken, Bruno Ganz. Reviewed by Manami Morikawa.

In 1914, many German soldiers were captured by the Japanese army, and lodged in some prisoner camps during World War I. German soldiers received bad treatment by Japanese soldiers in many of the camps. However, only in the Bandō prison camp, German prisoners received humanitarian treatment, because the camp's commander,

Matsue Toyohisa, had a belief that all humans are equal. Therefore, the German prisoners opened their minds to the commander. What is more, by the commander's conduct, the German prisoners mixed well with the locals. They taught to each other their cultures and techniques. When Germany lost the war, emancipated Germany soldiers played

Beethoven's Ninth Symphony for Matsue and the locals as thanks for their kindness. It was the first performance in Japan of Beethoven's Ninth Symphony. This movie is based on fact.

Of course I did not know about the Bandō prison camp, and I did not even know the fact that Germans had lodged in prisoner's camps in Japan. I think it is necessary for us to know more about the history of world wars. By understanding what happened in the war and how destructive the war was, we will realize how much the humanitarian attitude of a person such as Commander Matsue was appreciated. Then we can have a strong will of pacifism.

About the author: *Manami Morikawa is currently a student at the University of Tsukuba. Her major is historical archaeology.*

Morikawa, M. (2009). [Review of the movie Baruto no Gakuen]. *OTB Forum, 2*(1), 49-50.

"The Edukators" (2004). Director: Hans Weingartner. Main actors: Daniel Brühl, Stipe Erceg and Julia Jentsch. Reviewed by Noriyuki Murata.

In this movie, "The Edukators", Jan and Peter try to "educate" rich persons not to live in much luxury. In order to do so, they break into rich houses and leave a message. One day, Jan and Jule (Peter's girlfriend) break into a house. Since Jule knows the owner and is in trouble because of him, they ransack the house badly. And the owner, named Hardenberg, surprises Jule ransacking the house. Then Jan, Peter, and Jule hold Hardenberg as a hostage, and run away.

It was a very exciting movie. Stage effects or acting are good, and especially the scenario appeals to me. The scene in which Hardenberg finds Jule breaking into his house excites me, because Peter, Jan, and Jule seem to have no choice except to surrender themselves to the police but they escape with Hardenberg as a hostage. Thus, I could not predict the ending of the movie.

In addition to the story, the movie is good also for its characters. It describes each character in detail and with reality. Jan and Peter have both a dream and a complaint. On one hand, they get very angry with authority, and carry a movement against rich persons. On the other hand, I think they actually know their movement is in vain, at least not effective. But they cannot help doing something, even if they know their disability to get rid of economic differences among people. They are in dilemma of contenting to low level life or doing useless resistance to society. Also, Jule shows her weakness, which makes her look like a real girl. Especially, the scene which she scratches a parking car shows her complex feeling, anger and sadness for their poor economic condition and rich person's luxury. Moreover, Hardenberg was not only a character who plays a necessary role in the story, but also has a warm heart and acts as a discrete person. He has some chances to escape from the lodge in which he has been placed in confinement, but he didn't. He understands their will and talks about his past. This situation describes him as a human being with memories of his younger days.

In addition to this, Hardenberg plays an even more important role in the movie. He helps me understand Jan, Peter and Jule more deeply. Without Hardenberg, we cannot understand what the young's movement and relationship will be like in the future. He said that he was once against authority, but now he forgets having joined a passionate student movement and supports a conservative party. This comment shows the youngs will likely be similar to Hardenberg in the future, but now they are desperately against authority. I think this contrast emphasizes their youth.

I was really moved by this movie. Jan and Peter's passion, Jule's distress and Hardenberg's warm heart make them look like real humans. I will recommend this movie to my friends.

About the the author: *Noriyuki Murata is currently a student at the University of Tsukuba. His major is European history, especially medieval society of Venice Republic.*

Murata, N. (2009). [Review of the movie The Edukators]. *OTB Forum, 2*(1), 50.

"Lola rennt" (1998). Director: Tom Tykwer. Main actor: Franka Potente. Reviewed by Ai Kakunou.

When I was a junior high school student, I wanted to see this movie. However, I hadn't seen this until today. My impression of this movie is that it was so exciting and technical. To say simply, this movie is raising money story. Lola is a German girl, and she has a boyfriend whose name is Manni. One day, he lost his boss' 100,000 Deutsche Mark and he would be killed if he couldn't raise all money, so Lola ran to raise money for him!

Three different stories are included in this movie. However, each incident occurred in the same time zone. In short, these are the parallel worlds. In addition, it suggests that all of those could happen. Lola experiences these three different events one after another as if to push the reset button of the game machine. Whenever a new game starts, she takes a choice different from the last time and advances the story. She gets to the best ending at last.

Unfortunately, we don't have a reset button like she has. For that reason, there would be little time for us to hesitate or be bored, if small daily choices easily keep on changing our future.

The street in Berlin was very beautiful. It was not only antiquated but also a little stylish. When Lola ran through in Berlin, her red hair looked very vivid and impressive even though it is inharmonious at first sight.

About the author: *Ai Kakunou is currently a student at the University of Tsukuba. Her major is law.*

Kakunou, A. (2009). [Review of the movie Lola rennt]. *OTB Forum, 2*(1), 51.

Outside the Box: The Tsukuba Multi-Lingual Forum
Submission Guidelines

These are the categories we've arrived at for the *OTB Forum*. We encourage submissions in any of these, and we further welcome submissions that do NOT fit these categories—this is, as the name suggests, a forum.

Theory and Other Dangerous Things is, in spite of its playful name, devoted to theoretical issues and academic articles of interest to language teachers and practitioners.

Experiences focuses, as the name suggests, on experiences (!) relevant to language. These can be, of course, as a learner, teacher, or practitioner.

Teaching Tools & Techniques deals with classroom advice and tips.

Around the World deals with international topics (i.e., outside Japan), including but not limited to travel, living abroad, and studying abroad.

Creative Writing welcomes any type of creative writing: short stories, reflections, poetry, among many other possibilities.

Reviews may address any medium (e.g., books, music, film, theater) and should include ISBN, ISSN, and price information.

General Guidelines

In your articles, please adhere to the following general guidelines.

- Submissions may be a maximum of about 4000 words in length for academic papers and about 2000 words for all other submissions.
- To make your article as accessible as possible, abstracts in both English and Japanese are encouraged. If the paper is not in English, then an English abstract is required.
- Use **Times New Roman** font for Latin-based languages, and use **MS 明朝** for Chinese and Japanese.
- The text should be 12-point font.
- Use the **format / paragraph / special indentation / first line** feature to indent paragraphs (please do not use spaces or tabs).
- Include bibliographical information in APA style (not as footnotes, please)
- May include photographs or images as appropriate (see Okada, 2008, and Rude & Rupp, 2008).
- May include footnotes for explanations (e.g., Bode, 2008)

Call for abstracts: The next issue of the *OTB Forum* is planned for the fall of 2009. Authors may submit a short abstract (about 200 words) for planned submissions by Wednesday, July 15, 2009. Please send abstracts to editor@otbforum.net

---