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Call for abstracts: The next issue of the *OTB Forum* is planned for the spring of 2010. Authors may submit a short abstract (about 200 words) for planned submissions by Friday, February 1, 2010. The full paper is due March 1, 2010. Please send abstracts to [editor@otbforum.net](mailto:editor@otbforum.net)

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 2) of *Outside the Box: The Tsukuba Multi-Lingual Forum* or, in short, the *OTB Forum*. This issue marks the first anniversary of this soft-cover and online publication by researchers, teachers, and students from and beyond the University of Tsukuba, Japan. 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 47); you’ll find the publication’s goals in the column immediately to the left.

The first section, **Theories and Other Dangerous Things**, starts with *Kazuko Okada*, who takes an intriguing look at Japan from a new perspective in *Japan Upside Down*. *Jeroen Bode* contributes his final article in a three-part series about translation strategies: after having written on syntactic and grammatical strategies in the last issue, his topics this time are semantic and pragmatic strategies. Finally, *Christian W. Spang* reviews two movies that deal with terrorism in the early 1970s. Along the way, he explains the complexities and background of The Baader Meinhof Group and the United Red Army in German and Japanese history.

The section **Around the World** contains three articles. *James B. Cole* regales us with tales of Sunken Treasures from Egypt, and provides a short biography that explains how he became a physicist. *Simon Kenny* writes in “Un Caminuo Caminar” about his pilgrimage walking on the famous Camino Frances, in Spain. *Flora Lopez-Bray* translated the article into Spanish, thus we are glad to offer here our first Spanish-English bilingual article. *Julia Schaaf* describes an attractive route for climbing Mount Fuji (in German), that tempted co-editor Markus Rude to try it as well. The article is a reprint of an authentic email exchange between the two; many words are glossed so that the piece may be accessible for readers of any level.

The **Creative Writing** section begins with *Adam Lebowitz*, who provides a sometimes black-humored commentary on post-war Japan along with a grammatical explanation of his work in *Nokorimono Blues*. *Laura Acosta* has written a powerful work, *Bear Trap*, that provides an insight into how we are sometimes limited by our own state of mind. *Azusa Kubozono* writes about the many ways we can perceive the sky in a short entry titled *Sky SkySky*, and shares how different appearances of the sky make him feel. *Naoki Tani* vividly describes the human elements and suffering of war, and how it is possible to become

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*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.*

emotionally entwined in such conflicts despite a vast separation in time and space. Finally, *Yuki Matsumoto* and *George Robert MacLean* encourage the use of technology for class assignments and in particular introduce an example, an animated video on climate change.

In **Reviews**, you will find one film review by *Shiori Fukano*, who looks at “Das Fliegende Klassenzimmer”, a movie about friendship that both children and adults can enjoy, and which is based on a novel by the German author Erich Kaestner. We would like to thank all the authors of this second volume’s second issue for their contributions, and for their patience and cooperation in the reviewing and revising process. We would also like to thank the additional readers who helped in the editorial process: Christopher Carpenter, Alvaro Del Castillo, Jorge Romero, Christian W. Spang, and Hideki Kambayashi.

Furthermore, we 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 this publication and previous volumes. Recordings of some contributions to date, especially from the **Creative Writing** section, are or will be available on the webpage.

Once more we refer aspiring authors to the “Call for abstracts” on page 47 (the deadline for abstracts is February 1, 2010, and for full papers is March 1, 2010) and encourage students in particular to contribute an article. Short writings are 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.

Finally, we wish everyone a happy and safe holiday season, and all the best in the coming year.

*Outside the Box: The Tsukuba Multi-Lingual Forum (OTB)*、第2巻(2号)をお手に取って下さりありがとうございます。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。本誌は、昨年スタートし、発刊1年目を迎えました。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、今後も様々なテーマの原稿を取り上げていきたいと思っています。ご愛読の程、宜しくお願い致します。本誌の目的や投稿規程に関しては、47ページをご覧ください。

本号の最初のセクション、*Theories and Other Dangerous Things*でご紹介するのは、*Kazuko Okada*の*Japan Upside Down*です。斬新な視点から書かれた本稿は、これまでとは異なる角度から眺めた時に見えてくる、興味深い日本の姿を私達に提示してくれます。続いて、*Jeroen Bode*の論文は、翻訳のストラテジーについての3部作の最終稿となっています。*Bode*の先の論文では、統語・文法的ストラテジーに焦点が当てられていましたが、本稿では、意味論・語用論的ストラテジーについて考察がなされます。*Christian*

W. Spang は、1970 年代初頭のテロリズムを描いた 2 本の映画、『Der Baader-Meinhof-Komplex』と『実録・連合赤軍：あさま山荘への道』を通して、ドイツのバーダー・マインホフグループと日本赤軍についての背景と活動の展開など、興味深い比較論を展開しています。

*Around the World* のセクションでは 3 本のエッセイが掲載されています。James B. Cole は、今年、横浜で開催された「海のエジプト展」にまつわる話で我々を楽しませてくれるでしょう。加えて、どうして彼が物理学者の道を歩むことになったのかという略歴も一読の価値あります。Simon Kenny は、スペインのかの有名な

「Camino Frances (フランスの道)」を辿った巡礼の旅について語ってくれます。英語の原文に、Flora Lopez-Bray によるスペイン語の翻訳も付された本作は、本誌初のスペイン語による投稿でもあります。Julia Schaaf による寄稿は、富士登山のおすすめルートについてのものです。本作は、本誌の編集担当者の一人である Markus Rude とのドイツ語でのメールのやり取りからの抜粋ですが、丁寧な語句の注釈が付いているので、ドイツ語習得のレベルを問わず、読み安いものとなっているはずです。お試しあれ！

Creative Writing のセクションでは、前回に引き続き、Adam J. Lebowitz が、バイリンガル詩 *Nokorimono Blues* を提供してくれています。ブラックユーモアを交えて戦後の日本を歌った本作には、作者自身のコメントも添えられており、詩の深遠な世界を味わうことが出来るでしょう。Laura Acosta は、私達の精神や生活がいかに束縛されたものであるかを垣間見せてくれる、空想的で愛すべき単編 *Bear Trap* を寄せてくれました。Naoki Tani は、戦争によってもたらされる苦悩や人間模様について書いています。本作がユニークな一編であるのは、映画という媒体を通して、時空間をも越えて、飛び火するよう

に経験される戦争体験の瞬間を捉えている点でしょう。Azusa Kubozono の *SKY SKY SKY* は、彼女が感じた空のありようを描き、空があわせもつたくさんの顔を見せてくれるさわやかな作品に仕上がっています。Yuki Matsumoto と George Robert MacLean は、気候変動についてのアニメの例を紹介し、授業の課題作成におけるテクノロジーの使用を奨励しています。

Review のセクションでは、Shiori Fukano が、ドイツ人作家 Erich Kaestner 原作の映画化であり、大人も子どもも共に楽しめる友情を描いた、“Das Fliegende Klassenzimmer”を紹介してくれます。

ここで最後にもう一度、執筆者の皆様に心からの御礼を申し上げたいと思います。執筆過程から修正の過程に至まで、辛抱強くお付き合い下さり、本当にありがとうございました。

本誌は、インターネットでも読むことができます。<http://otbforum.net> にアクセスしてみてください。インターネットバージョンでは、Creative Writing のセクションの詩の朗読が聴けるようになっています。

2010 年春刊行予定の本誌へのご投稿を心より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 2010 年 2 月 1 日です。原稿の締め切りは、3 月 1 日となっております。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結構です）もあわせてお待ち申し上げております。

それでは、みなさん、よいクリスマス、そして新年をお迎えください。

The editors （編集委員）

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



# *Theory and Other Dangerous Things*

# Japan Upside Down

Kazuko Okada

日本地図に樺太と沖縄を加えて逆さにし、大陸から日本列島を見ると、従来とは違った日本が見える。考古学、遺伝子学、自然人類学等の最新の研究が提示するのは、東西日本の差異ではない。北と南（フォッサマグナ以北と南九州・沖縄）が体質的・言語的・文化的特徴を共有し、中央部（関西と北九州）が中国・韓半島とつながる日本の姿である。この現象の原因は、縄文人の居住する日本列島に大陸から弥生人が侵入したことにあり、その結果、日本は、複数の文化が共存し、2種類の人種の混血が現在も進行中の「非単一民族」の国になった。以下、沖縄の位置、下戸と耳垢の遺伝子、方言の分布、稲の伝来の4項目を手がかりとして、逆さ地図の視点から、現代日本の姿とここに至る歴史的過程を考察してみよう。

I would like especially the Japanese people to know what will be mentioned here. We Japanese tend to believe that we are homogeneous, and that we have a kind of insular mentality (*shimaguni konjō* 島国根性); however, this is not always true. This is why I wrote this short essay.

## Introduction

When I found *the* map in the book written by the influential historian Amino Yoshihiko, *What is 'Japan'?* (2000), it had a great impact. It was an upside-down map, such as Figure 1. The map made a different world of its own. I thought: “This Japan is a part of the continent, not isolated.”



Figure 1. An upside-down map of Japan.

Japanese people are said to have the image that Japan is an isolated island nation

Okada, K (2009). Japan upside down. *OTB Forum*, 2(2), 7-16.

inhabited by a homogenous race. It is because we usually focus only on the part enclosed by the square (Figure 2). However, this is an inflexible idea. If we look at Japan from a



Figure 2. A usual map of Japan.

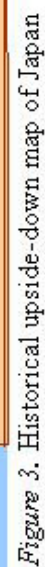
different angle like in Figure 1, we would be able to find something new about Japan. This is a standpoint from the Asian continent: we can see the Japanese archipelago from the homeland of the people who came from the Asian continent in ancient days. In this case, Kyōto is located in the center of Japan, while Tōkyō in the furthest peripheral area.

Particularly, we can understand the following points better than when a usual map of Japan is used (Figure 2): (a) the true geographical position of the Japanese archipelago; and (b) the distribution of modern cultural differences between the Kansai area and the other regions of Japan, and the movement of ancient people which caused this distribution.

According to recent anthropological and archaeological research, the Japanese archipelago was never actually an isolated area; and the Japanese people do not consist of a uniform race.



## Jōmon archipelago





## True Geographical Position of Japan

### *'The Jōmon archipelago' with Okinawa and Sakhalin*

Figure 3 is a historical upside-down map of Japan which I made, based on the above-mentioned map. In Uzbekistan, I showed this map to my students at Tashkent State Institute of Oriental Studies and asked: "Does Japan look like this when it is seen from the continent?" They answered that they had never seen such a type of map, and some of them said: "It is understandable why Nagasaki was important in the Edo period." A map of Japan usually consists of four main islands: Hokkaidō, Honshū, Shikoku and Kyūshū. On this upside-down map, however, the Japanese archipelago with Sakhalin and Okinawa is drawn like a big bow. About 12,000 years ago, the Japanese islands were separated from the Asian continent because of the drastic environmental change, and then the Jōmon period began. Here, we will call this long chain of islands 'the Jōmon archipelago.'

### **What Does This Historical Upside-down Map Show Us?**

#### *A new image of Japan*

Through the upside-down map, we can obtain another image of the world: the Sea of Japan looks just like a large lake. Everyone knows that Tsushima and the Korean Peninsula are just located within hailing distance; however, the distance between Sakhalin and the Asian continent is even closer than the distance between the Tsushima and the Korean Straits. We usually see a map without Sakhalin, so we are not aware of this fact. Now, we can fully realize that the Sea of Japan was a lake in the last Ice Age.

#### *The geographical position of Okinawa*

More importantly, this map shows us the true position of Okinawa. Because we usually see the Okinawan Islands added to the corner of a map, we do not know the geographical position of Okinawa accurately: Okinawa has been left out of our thinking *unconsciously*.

Okinawa belongs to the Nansei Islands (Southwest Islands) which stretch from southwest Kyūshū to the Yonaguni island

near Taiwan; they are about 1,200 kilometers long, that is, almost 1/3 of the Japanese archipelago. In addition to that, Okinawa is a very important area in studying the Japanese culture because Japanese archaic language forms and customs have been found still surviving in Okinawa's society. Nevertheless, it seems that Japanese people are not much interested in Okinawa, including current issues about the American base camps. If the geographical position of the Okinawan Islands is properly indicated on a map, I think that would enable us to change our view on Okinawa.

### *Three regions of Japan*

The yellow striped area is especially impressive. This area is the precise center of 'the Jōmon archipelago', from Hokkaidō in the north to Okinawa in the south; it is the proto-typical Japan 'Wa' (倭, literally meaning 'small'), present-day northern Kyūshū and Kansai regions.

As we usually divide the Japanese archipelago from Hokkaidō to Kyūshū, excluding Okinawa, into east and west regions, we tend to emphasize the east-west differences. In this case, "the boundaries between east and west Japan roughly overlap with the so-called *Fossa Magna* which is a large dislocation running from Itoigawa in Niigata Prefecture to Lake Hamana (Hamanako) in Shizuoka Prefecture" (Hanihara, 1991).<sup>1</sup> This division distributes the areas of Kyōto and Nara, ex-capitals of Japan, in the west of the mainland Honshū.

When the range is expanded to Okinawa, however, we can divide the Japanese archipelago into three parts: (a) Chūbu, Kantō and Tōhoku regions, (b) Kansai and northern Kyūshū, and (c) southern Kyūshū and Okinawa. These three regions are divided by the *Fossa Magna* and the Kyūshū mountains; the areas of ex-capitals are located between the two boundaries, that is, in the center of Japan.

These areas can be classified further into two groups: (a) and (c) form a group, and (b) another, because (a) and (c) have the cultural and anthropological similarities. It is thought that the Yayoi migrants are the cause of this phenomenon. In the late Jōmon period, waves

of migration from China and the Korean Peninsula took place: the so-called Yayoi people<sup>2</sup> came into the Japanese archipelago where the Jōmon people widely had lived. They mainly migrated into northern Kyūshū and Kansai regions, occupying the central area of Japan. Thereafter, the spread of the Yayoi migrants started. I would like to call this mixture of the Jōmon people with the Yayoi migrants ‘yayoization’ (弥生化).

### Distribution of Modern Cultural Differences

#### *Specific genes of Yayoi migrants* (Figure 4)<sup>3</sup>

The green arrows in Figure 3 indicate the progress of ‘yayoization’. After leaving southern China or the Korean peninsula, the arrows reach northern Kyūshū and then advance to the Kansai region, across the *Fossa Magna*, and finally to the northeast area where the *Emishi* lived.<sup>4</sup>

This Yayoi migration brought some significant changes to the Kansai region. The latest studies of anthropology and genetics

have shown that some physical and genetic traits of the Kansai people are shared with those of the Korean people. Now, we can follow the movement that brought two specific genes into Japan through route No. 2 in Figure 3.

#### *Specific gene for geko*

Harada Shōji, formerly a professor of Tsukuba University, found light- and non-drinkers (*geko* 下戸) have a specific gene that prevents them from resolving alcohol. This gene, which is called the DD type, is distributed only in certain areas of China, the Korean peninsula, and Japan. Harada says, “It was probably born by the mutation somewhere in southern China. It was introduced into Japan via the Yayoi people, and mainly spread to the Chūgoku, Kinki and Chūbu districts.” (Harada, 2000; “Inhabitants”, 2000).<sup>5</sup>

#### *Specific gene for earwax type*

The research on earwax type is also very interesting. In 1938, Adachi Buntarō found

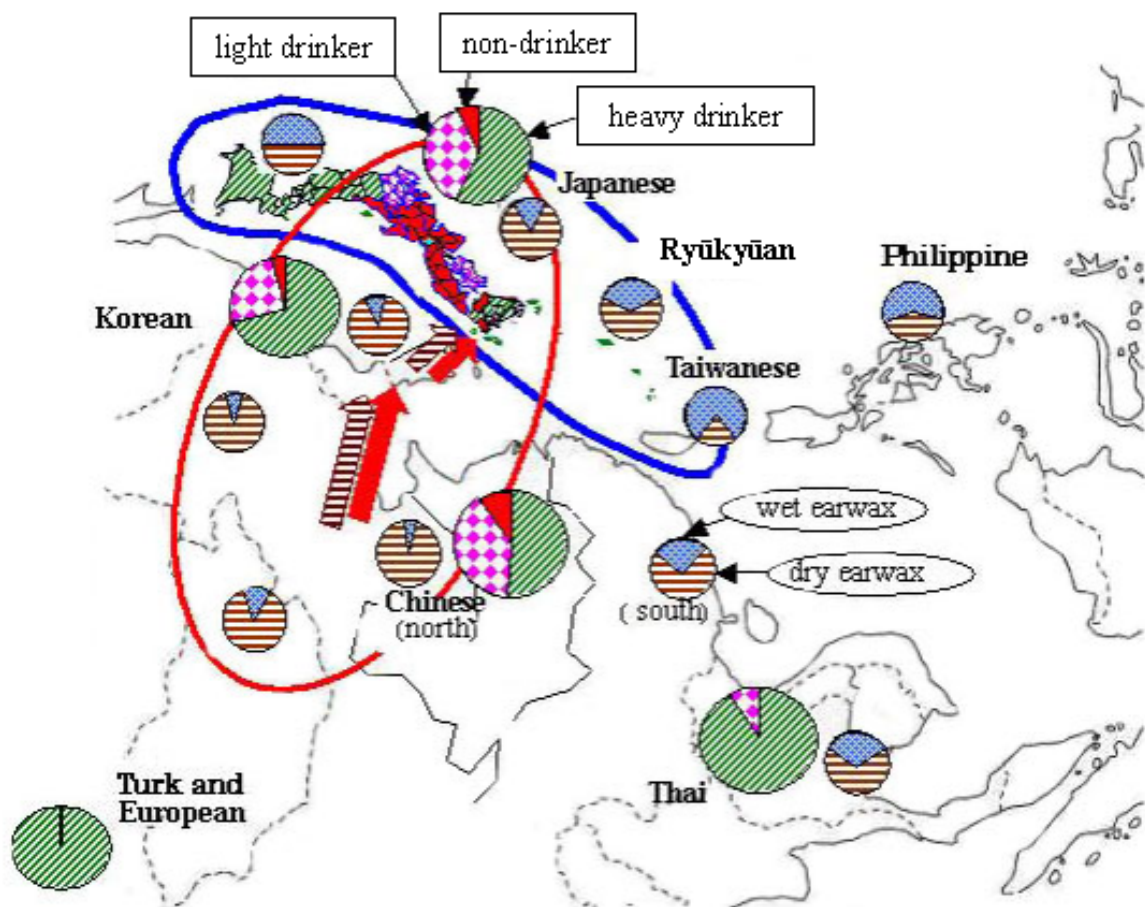


Figure 4. Genetic distribution of earwax types and alcohol-drinker types. (made by the author).

that humans have two earwax types, dry and wet. Only certain areas of Japan, the Korean peninsula, and China are characterized by the dry earwax type, while people in the other regions of the world usually only have wet earwax.<sup>6</sup>

In 2006, Niikawa Norio, a professor of Human Genetics at Nagasaki University School of Medicine, identified the ABCC11 gene as the determinant of the earwax types (Yoshiura et al., 2006). In addition, in 2007 a study carried out by a student team from Nagasaki Nishi High School—led by Dr. Niikawa—showed “the gene that was responsible for dry earwax is more common in western Japan,” which supports the theory that “it was introduced into Japan by people who came from the Asian continent during the Yayoi period or later.” (“Earwax map”, 2007).<sup>7</sup>

known as ‘dual structure model’ of Hanihara Kazurō (Hanihara, 1991). This can be understood better as illustrated in Figure 3.

It might make an interesting anthropological or archaeological study to find out whether there is any correlation between the group of dry-earwax-type people and the group of people who cannot drink.

#### *Distribution of dialectal forms (Figure 5)*

Many words and cultural practices are common between northeast and southwest Japan. Both areas are so distantly separated from Kyōto and Nara, ex-capitals of Japan (the yellow striped area in Figure 3), that they were little influenced by the capitals. The well-known folklorist Yanagida Kunio (1875-1962) argued why the older word forms remain outside the areas of ex-capitals, which is introduced as “the theory of peripheral

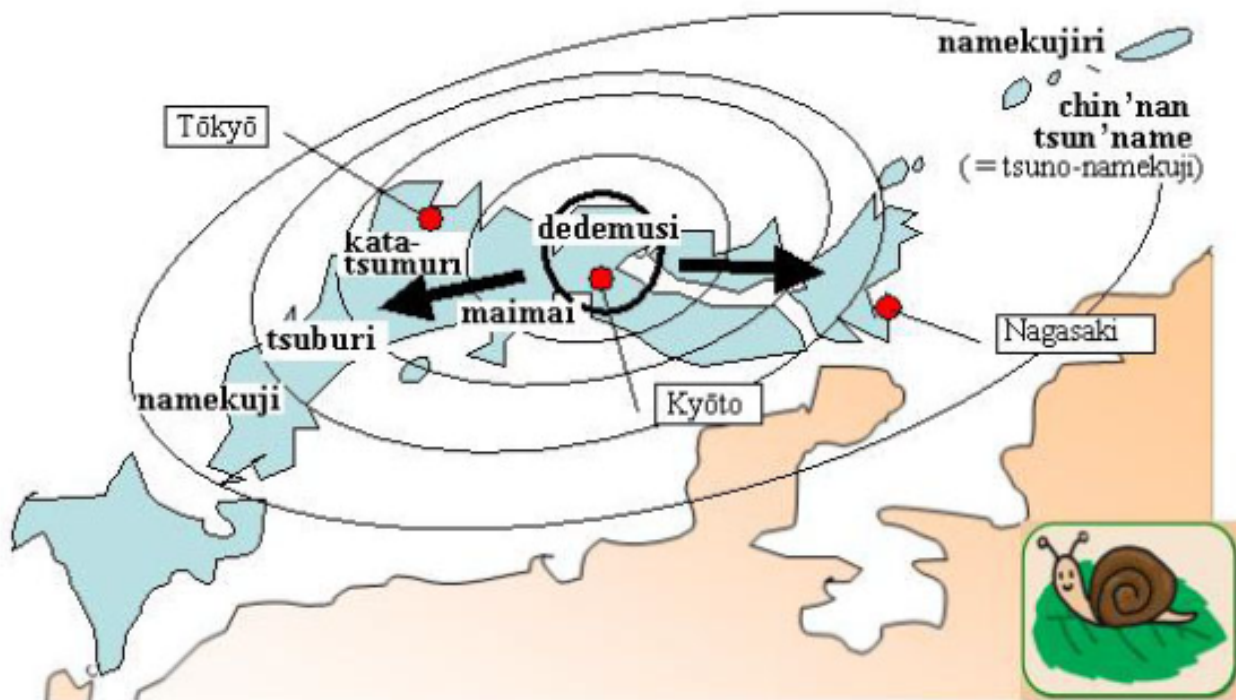


Figure 5. Distribution of words for snail. (created by the author)

The Jōmon people carried the gene for wet earwax. After being introduced into Japan, the dry earwax type gradually has spread through the routes No. 3 and No. 4 in Figure 3.

Northeast and southwest Japan still shared some physical traits of the Jomon people with each other, while the central area, the Kinki district, is characterized by the genes from the continent. The Yayoi migration is responsible for this strange distribution, which is well-

distribution of dialectal forms” in his work (Yanagida, 1982).<sup>8</sup>

Yanagida says that five different words for snail, *namekuji*, *tsuburi*, *katatsumuri*, *maimai*, and *dedemushi*, were known in Kyōto, but that not all of these words can be found in the north and the south of the capital. He attempts to explain this phenomenon as follows: Kyōto, the cultural center, creates new words, which are often synonyms; over time these words

gradually move outwards to peripheral regions, expelling old words. However, owing to distance, the areas farthest away from the capital keep only the oldest word forms. Arrows No. 3 and No. 4 in Figure 3 indicate this movement.

### ***The route through which rice was introduced into Japan***

Usually, rice is thought to have reached Yayoi Japan through route No. 2. However, Satō Yōichirō, associate professor of genetics at Shizuoka University, suggests a possibility of another route. He discovered a common gene-type found in rice plants in China and Japan, but that could not be found on the Korean peninsula. Satō argues there was another route, not via the Korean peninsula, through which rice was brought directly from the Yangtze basin to northern Kyūshū (Satō, 2001, 2007, pp. 104-106). This is route No. 1 in Figure 3.

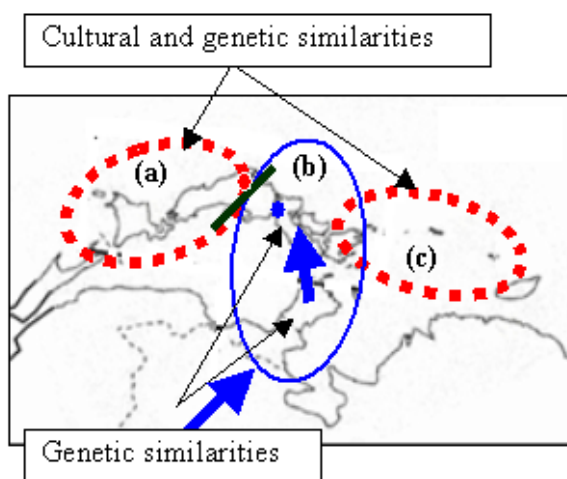


Figure 6. Regions with genetic similarities and regions with cultural and genetic similarities.

Nowadays, rice is assumed to have originated in the Yangtze valley in southern China 7,000~8,000 years ago. In the Middle and Lower Yangtze basin there are some great sites of wet rice agriculture, such as Hemudu and Pengtoushan (Nippon-jin Project, 2001; Satō, 2002)<sup>9</sup>. Many researchers believe that the Jōmon people was strongly connected with the Hemudu culture, because the artifacts unearthed at the sites in Hokuriku region<sup>10</sup> have striking similarities to those of the Hemudu site, such as axes and architectural techniques of wooden constructions

(Nakahashi, 2006, pp. 185-187; “Wooden houses”, 1998; Yasuda, 2003). Route No. 1 was a great sea road in ancient days connecting these two areas together.

### **Conclusion**

A flexible upside-down map shows us the significance of considering Japan from various aspects. The usual map of Japan offers us only a mono-perspective: from Japan to the continent. But now, we should have another one: from the continent to Japan. This is the route of *yayoization*. The traits of the Yayoi-migrants, which spread south- and northwards, brought about the regional differences of today. At the same time, however, they mixed with the Jōmon people, creating a new Japanese people and culture; the intermixture between the two populations is still on going. We often hear that the Japanese are homogeneous, but such is not the case: we are heterogeneous. As Amino Yoshihiko (2000) said, the ancient Japanese archipelago was not isolated at all<sup>11</sup>.

A perspective which puts Japan upside down produces a ‘Lake [Japan Sea]’ (《日本海》湖; i.e., makes the Sea of Japan appear as a lake). It helps to show us the dynamism of Japanese history. The differences today between east and west Japan are clear. However, on the upside-down map that includes Okinawa, we can see the three cultural areas shown in Figure 6. Areas (a) and (c) have cultural and anthropological similarities. The Japanese archipelago was essentially divided in the center by the Yayoi migration.

The Japanese archipelago is made up of more than one culture; the Japanese are an intermixture of populations, Jōmon and Yayoi peoples; people of the Kansai region share some genetic traits with people of the Korean peninsula, while other Japanese in the north and south share characteristics with earlier indigenous inhabitants of those regions. Altogether, this is the image of Japan that the upside-down map shows us.

### **Notes**

<sup>1</sup> The quotation is from p. 17. The *Fossa Magna* is also called the *Shizuoka-Itoigawa*



*Structural Line* (静岡・糸魚川構造線).

This line is well-known as the boundary of the cultural and linguistic differences between east and west Japan.

<sup>2</sup> The Yayoi period is the second historical age after the Jōmon era, which lasted for only 700 years (from the 4<sup>th</sup> century B.C. to the middle of the 3<sup>rd</sup> century A.D.). But, according to recent archaeological studies, the beginning of the Yayoi period should be dated to the 10<sup>th</sup> century B.C. (Fujio, 2005).

<sup>3</sup> Figure 4 was created by the author, based on “About Dr. Adachi” (n.d); “Formation” (1997), National Museum of Science (2001), and Sasaki, 1999, p. 234.

<sup>4</sup> The *Emishi* is an ancient ethnic group of non-Yamato people. They inhabited the Kantō and Tōhoku regions when the Yamato Imperial Court existed in the Kinki district.

According to the study of physical anthropology, *Emishi* are thought to be descended from the people of the Jōmon lineage (Hanihara, 1998, pp. 286-296; Nippon-jin Project, 2001, p. 165). The original meaning of *Emisi* or *Ebisu* is not clear. It is possibly that *Ezo*, another form of *Emisi*, means ‘human’ (Koizumi, 2000, pp. 192-195).

<sup>5</sup> This quotation from Harada (2000) was translated by the author.

<sup>6</sup> Adachi Buntarō 足立文太郎 (1865-1945 [Keiō Year 1-Shōwa Year 20]) is an anatomist. He studied at Strasbourg University in Germany from 1899 to 1904 (Meiji Years 32-37). His masterpiece written in German, *Das Arteriensystem der Japaner* (The artery system of the Japanese) was published in 1928 (“About Dr. Adachi”, n.d.).

<sup>7</sup> This study led by professor Niikawa Norio (新川詔夫) was carried out in cooperation with Nagasaki University, and the results were made public at the 53<sup>rd</sup> annual meeting of the Japan Society of Human Genetics on September 15, 2007.

<sup>8</sup> This theory is called *hōgen shūken ron* 方言圏論. Yanagida introduced it in his book written in 1930, *About the vocabulary for snail* (Kagyū kō 蝸牛考).

<sup>9</sup> These are the typical sites of ancient wet-rice agricultural civilization. The Hemudu culture (*kaboto bunka* 河姆渡文化) enjoyed prosperity between 5,000 B.C. and 3,000 B.C.,

and Pengtoushan culture (*hōtōzan bunka* 彭頭山文化) between 7,000 B.C. and 6,100 B.C.

<sup>10</sup> The Torihama shellmound site in Fukui prefecture (12,000~5,000 years ago) and the Sakuramachi site in Toyama prefecture (4,000 years ago) are well-known. In particular, the latter shows us the high level of architectural technology in the Jōmon period.

When building houses with high floor, people at the Sakuramachi site used various advanced architectural techniques to combine two wooden pillars. However, these techniques had already been known to Hemudu people 7,000 years before (Nakahashi, 2008; “The Sakuramachi site and the Hemudu site”, n.d.; “The Sakuramachi site in Toyama prefecture”, n.d.).

<sup>11</sup> Amino Yoshihiko (1928-2004) says that the image of ‘isolated insular country Japan’ is false. “The activity over a very wide area by ships can go back even before the Jōmon period, which was clearly proven by the fact that the jade of Niigata and the obsidian of Hokkaidō had been unearthed at the San’nai-Maruyama site in Aomori prefecture and the ancient tree-stem ships at the Torihama site in Fukui prefecture” (pp. 34-35; translated by the author).

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# Translation: Strategies for Japanese – Part 2

## Revisiting Chesterman's Theory on Translation Strategies

Jeroen Bode

### Abstract

In this issue I will continue the discussion regarding translation strategies as they are presented by Andrew Chesterman in his book titled *Memes of Translation* (2000). The main topic in the current issue of the *OTB Forum* will be the two remaining sets of strategies in his system: the semantic strategies and the pragmatic strategies. For Japanese, there are necessary language-specific strategies not included in his system of translation. These I will introduce at the end and will be regarding the use of reference works during the process of translation.

### Introduction

In this installment I would like to explain the last two groups of strategies described by Chesterman (2007) in his book. Previously, I have introduced his syntactic/grammatical strategies which are related to the manipulation of textual form. The other two sets of strategies are named Semantic strategies (S) and Pragmatic strategies (Pr). I explain them in more detail below. However, I have taken the liberty of changing the language combinations and to regard his strategies from the point of view of a Japanese/English combination, though in my present work as a licensed translator I mostly translate from or into Japanese with Dutch (the official language in the Netherlands, not Germany) as the second component in the combination. For those languages I do official translations of documents ranging from birth, marriage, and death certificates to academic transcripts and diplomas just to name a few. Since the licence is also valid for the EU union, English translation falls as well under the licence. As stated in my previous submission ST (source text; SL = source language) and TT (target text; TL = target language) are not fixed units; they depend on the text-type and translator/interpreter concerned. Inverse translation ( $D/E \Rightarrow J$ ) and regular translation ( $J \Rightarrow D/E$ ) happen in the case of official translations and interpreting (for government) equally, while summary translations are for the most part of the first

sort.

The following strategies are further discussed in an upcoming publication (Bode, 2010 in press). In the present paper I will summarise when this is possible. Some examples show similarities with the above-mentioned article since they represent well the strategies discussed.

Much more could be said about Chesterman's structural translation system, but for the present let me summarise the main idea through a quotation taken from his book appearing at the end:

"The theoretical concepts that have so far been central to my discussion of translation theory have been meme, norm and strategy. I have been developing the view that translation is a form of action, describable in terms of strategies, which are themselves governed by norms. The norms themselves, I have suggested, become crystallised from particularly favoured memes." (Chesterman, 2000, p. 172)

Academically, it seems to be well grounded on a theoretical basis with an extensive treatment of translation theories developed over the centuries, and at the same time it gives professionals workable tools in praxis, and for future translators a way to acquire comprehension of both conceptual considerations (memes, norms) and practical knowledge (training of translators and assessment of translations) with strategies belonging in median position and covering both. Memes are conceptual tools (such as cultural ideas, catch phrases, symbols, or

Bode, J. (2009). Translation strategies for Japanese, part 2: Revisiting Chesterman's theory on translation strategies. *OTB Forum*, 2(2), 17-23.

practices [p. 5]) that are transmitted from one generation to the next, in a similar way as genes do. In the succeeding pages I start first with describing the semantic strategies followed by the pragmatic strategies. The grammatical strategies I explained in the previous issue of the OTB (Bode, 2009); with the two major groups of strategies in the present article it has to be considered as a triad system of translation strategies in the discussion of Chesterman's book.

In this article I do not refer to other publications on translation studies, for the simple reason that the main theme here is considering translation strategies. This is a subject that is to some extent not fully considered or even completely overlooked as an important issue in other publications on translation studies. Chesterman's book considers this theme in a way that is applicable also for other language combinations. We leave the review of this book to others and look at the possibilities of his method for the Japanese language. The translators of this language are faced with sometimes peculiar translation predicaments.

### Semantic Strategies (S)

These consist of 10 strategies which could be further subdivided in two sections. The first four (S1 – S4) are mostly concerned with single lexemes, while the remaining strategies (S5 – S10) are dealing with larger textual units.

- S1 Synonymy
- S2 Antonymy
- S3 Hyponymy
- S4 Converses
- S5 Abstraction change
- S6 Distribution change
- S7 Emphasis change
- S8 Paraphrase
- S9 Trope change
- S10 Other change

Synonymy (S1) is the strategy wherein the translator selects not the obvious equivalent but a synonym or near synonym for it in order to avoid repetition for example.

In Japanese official documents, the term *juri shōmeisho* (受理証明書) appears a lot. To translate it in a bilingual dictionary fashion

obscures actually what in the TL is acceptable and in general use. Instead of using the literal translation of certificate of acceptance, it will be more clear for the TT reader (in my case mostly city hall employees in the Netherlands) to use the near synonym of certificate of registration. To register can then be seen as accepting the reported information as an entry into the municipal administration. The acceptance as opted might be confused with being accepted as a member of a religious group.

Antonymy (S2) occurs when an antonym is selected in combination with a negation element. One example to consider is the Japanese word *yukkuri*, which the Kenkyūsha describes as *without haste (hurry)* among other possibilities. In the Japanese original this element of negation is not present and just doing something in a leisurely manner seems to be the general sentiment.

Hyponymy (S3) is commonly used in translation shifts when these particular relations are occurring. They are subdivided in the following way.

- 1) ST superordinate (red) ⇒ TT hyponym (scarlet/vermillion/crimson/etc)
- 2) ST hyponym (arrows-of-war [soya 征矢]) ⇒ TT superordinate (arrows)
- 3) ST hyponym (honshoku [本職]) ⇒ TT hyponym (I, as a policeman, ...)

The example in (3) actually appears in police statements/reports in Japan as well as in the Netherlands.

Converses (S4) are pairs of (usually) verbal structures which express the same state of affairs from opposing viewpoints, such as buy and sell (p. 103). In Dutch the word for health insurance (E) or *kenkō hoken* (健康保険) is constructed by the word for illness and the word for insurance giving in Dutch the word: *ziekttekostenverzekering* (illness-cost-insurance). Without a doubt, the insurance is especially needed when one has some sort of ailment.

Abstraction change (S5) has to do with a different selection of abstraction level. In translation it may either go from abstract to more concrete, or from concrete to more abstract. See for example the recurrent statement by Wei Liao Tzu (尉繚子) in his

classic text: “Thus weapons are evil implements. Conflict is a contrary virtue” (Sawyer, 1993, p. 256 [and p. 273] 「故兵者凶器也。争者逆徳也。」 (Moriya, 2005, pp. 170, 235). The original text, however, makes it clear that virtue has a connection with an unavoidable state of affairs and to resort to these means as the only possible option to adopt. The abstract statement has been dealt with in the ST accordingly. Looking at another example, Tokugawa Narikatsu’s calligraphy of 「水聲無古今」 (*suisai mukokon*) has to a certain degree the abstract content that the sound of water reverberates incessantly. His calligraphy praises the infiniteness of nature as a theme. In the TT this should be included to understand the deeper meaning of *the sound of water without a past or a present*. The message would not be clear for the TT reader if the translation is not made more concrete.

Distribution change (S6) is a change in the distribution of the same semantic components over more items (expansion) or fewer items (compression). Expansion “dilutes” the text somewhat (see p. 104).

The matter of soya (征矢) - meaning arrows-for-war - in the Japanese original of Akutagawa’s story “In the grove” [*Yabu no naka* 藪の中] versus the translation possibility of just *arrows* in the available translations shows this point regarding compression. (See Akutagawa, 1991, p. 148, and Akutagawa, 2006, p. 11.)

Emphasis change (S7) is a translation strategy that adds, reduces, or alters the emphasis or thematic focus.

In section G4 (Bode, 2009, p. 17) we came across an extra sentence added in the TT to facilitate readers’ understanding of the sequential order in the TT version.

Paraphrasing (S8) results in a TT version that can be described as loose, free, and in some contexts even untranslated. Semantic components at the lexeme level are secondary to pragmatic considerations with a higher unit like a whole clause. This paraphrase strategy is well represented by rewritten and/or simplified versions of world literature, for example published by Penguin/Longman-readers for language learners from a beginner level to an advanced level. Consider for

instance the abbreviated version of Victor Hugo’s *Les Misérables* in this readers series, a version with 3000 headwords over 112 pages. This edition is clearly not an integral translation of the original work covering actually 1376 pages in its translation (Hugo, 2009). Another example in the same readers series is *The Three Musketeers* by Alexandre Dumas with 600 headwords covering 48 pages. The integral translation actually covers 835 pages (see Dumas, 1994).

Trope change (S9) covers actually a set of strategies regarding the translation of rhetorical tropes (i.e., figurative expressions). The trope is using a word or expression in a figurative or metaphorical way. There are three main subclasses for this strategy. Chesterman shows these types by equations. They can be summarized as follows

a) ST trope X  $\Rightarrow$  TT trope X

a-i) TT trope is the same in terms of its lexical semantics (in the case of metaphors).

a-ii) TT trope is of the same type if it is related, though not necessarily being semantically identical.

a-iii) TT trope is of the same type, but not so much lexically related: the source of the image is different.

b) ST trope X  $\Rightarrow$  TT trope Y

c) ST trope X  $\Rightarrow$  TT trope  $\emptyset$  (i.e., the figurative element is dropped completely.)

d) ST trope  $\emptyset \Rightarrow$  TT trope X

If the Japanese expression *isseki nichō* (一石二鳥) is under consideration then it can be translated as through an (a) ST trope X = TT trope X: to kill two birds with one stone. As an example for (b) *ganko ittetsu* (頑固一徹) could be translated as *stubborn as a mule*. The literal translation has been avoided in order to produce a TT appropriate translation.

Other change (S10) includes other modulations of various kinds, such as change of (physical) sense, or deictic direction. For instance, the verb *wakaru* (分かる understand) will in a physical sense cover verbs like understand, know, become clear, be sensible, be identified. Depending on the context, the

use and meaning need to be considered in the TT translation. Some well chosen examples are given in the Kenkyūsha's dictionary. For instance, *giron no yōten ga wakaru* (議論の要点が分かる) can best be understood as to understand the main points of the argument; while the following example *jiko no giseisha no mimoto ha [pronoun = wa] mada wakatte inai* (事故の犠牲者の身元はまだ分かっていない) seems to mean the victims of the accident have not been identified yet.

The previous semantic strategies show the manipulation of meaning within a text (p. 101). The next 10 strategies (Pr) have to do with the selection of information in the TT and this depends on the translator's sensitivity to the prospective readers. These pragmatic strategies include bigger changes from the ST into the TT product. It also contains the two previous types of strategies as an incorporated system of translation methods.

### Pragmatic strategies (Pr)

It appears there are two groups here as well. One is about the treatment of the text (P1 – Pr7) and one is about the translator's role in the translation process (Pr8 – Pr10)

- Pr1 Cultural filtering
- Pr2 Explicitness change
- Pr3 Information change
- Pr4 Interpersonal change
- Pr5 Illocutionary change
- Pr6 Coherence change
- Pr7 Partial change
- Pr8 Visibility change
- Pr9 Transediting
- Pr10 Other pragmatic changes

Cultural filtering (Pr1) refers to naturalisation, domestication or adaptation of SL linguistic elements that are culture-specific and subsequently should be translated into TL cultural or functional equivalents. Through this technique they are conforming to TL norms. The opposite procedure borrows these SL elements and can be referred to as exoticization, foreignization, or estrangement.

The earlier references to the source language element of soya (征矢) could be considered as undergoing an adaptation from *arrows-for-war* to a single unit term of just *arrows*. The term samurai could be

considered as a for the latter procedure of borrowing the term into the target language.

Explicitness change (Pr2) is a method well used by translators and can either be towards more explicitness (explicitation) or more implicitness (implication). Explicitness takes the form of adding more components in the TT than are actually present in the ST. Implicitness is not just leaving out a ST language element, but refers to elements that can be expected to be inferred by readers in general.

In the case of four-character phrases in particular, the translation loses the succinctness of the original ST, and explicitness is unavoidable. When the expression *muga muchū* (無我夢中) is considered, there is the need to explain it as to *do something wholeheartedly*. Translating just the parts will not be effective as a TT product, for *forgetting oneself as in a dream* will not come across.

Information change (Pr3) is necessary if the new (non-inferable) information has been understood as relevant to the TT reading public, however it is not present in the ST. The opposite is also possible if the information is not relevant in the TT. This happens for instance in the process of summarising. The omitted information cannot be inferred hereafter and is therefore different from implicitness.

In the story by Issai Chosan (1727/2006, p. 177) there are different references to the main human character Sōken. He is referred to also as *teishu* (亭主=head-of-the-house) in the introductory part of the story or is implied to by context in the ST as he or his indirectly. The English translation omitted this reference to his status for either he/his or the name of the main character itself. Definitely, this is an omission for the sake of clarity of the TT.

Interpersonal change (Pr4) is important when the overall style is under consideration. Formality level, degree of emotiveness and involvement, the degree of technical lexis are all important matters when the relationship between text/author and reader are concerned.

Actually the example regarding the speaking style between the woodcutter and the magistrate in Akutagawa's story could be regarded as representing this category as well.



The formal speaking style in ST is almost impossible to preserve as such in the translation, and can only slightly inferred by the phrase “your honour” in the TT to signify the social difference between the two.

Illocutionary change (Pr5) is a strategy linked with other strategies and concerns changes in the speech act (illocutionary action). For instance, changing the mood of the verb from indicative to imperative, a change from statement to request, or the use of rhetorical questions and exclamations, but also changing from direct to indirect speech with certain verbs (state, tell, report) are applications of this strategy.

In (a text-book on) criminal investigation involving foreign nationals (abbreviated title: *Gaihansō* 「外犯捜」) the changing from direct to indirect and vice versa can have the effect of simplifying the legal language and the customary way of formulating the offense (p. 15). This is all with the prime purpose of facilitating communication between the different parties.

Coherence change (Pr6) can be seen in connection with G8 (the cohesion change), however, coherence change has much more to do with the logical arrangement of information in the text, and as Chesterman points out on an ideational level (the formation level of ideas). The example given in G4 could also be seen as having to do with the contextual coherence and the need of an added sentence. The TT reads: 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). [see for the quotation of the original text: OTB Spring 2009].

Partial change (Pr7) strategy contains partial translations, such as summary translation, transcription, and translation of sounds. One example of summary translation is the translation of multiple page letters into a single page for the judicial representatives of government. The translator is in this case highly visible in the product through his accompanying notes and annotations (actually this is also covered in the next strategy).

Visibility change (Pr8) refers to the visibility of the translator in the translation

product. Chesterman refers to this point as an overt intrusion or foregrounding of the translatorial presence [of the translator] (p. 112). Examples are translations with footnotes, bracketed comments and added glosses. The reader becomes aware of the presence of the translator, who is no longer transparent. Official translators are required to make themselves visible, in testifying that the translation was made with the original document as source material, or as a translator/explicator in the case that the letter content and explanation should be kept visibly separate.

Transediting (Pr9) covers the radical re-editing by the translators of badly written original texts. It includes drastic reordering and rewriting of the whole text body in general. Technical manuals are testing the translator’s ingenuity for making a readable product. With these manuals, both time and the allotted text space are taking a toll on the quality of ST and TT products.

Other pragmatic changes (Pr10) are changes and cover for instance layout, choice of dialect and other factors. With official documents from Japanese city halls, for example, the translator is required to follow the layout of the original, even if the TT format documents have their own prescribed layout. Keeping the ST format intact has the advantage that if there is any doubt, the column and the row can be referred to to single out the doubted entry. As for the dialect, register in fact, the language choice in official documents is formal written style. The only matter that will be intruded upon by the translator of Japanese documents is the transfer from the official year period system used in Japan with the name of the current emperor at the beginning, e.g., *heisei hachinen shichigatsu nanoka* (平成 8 年 7 月 7 日) into the occidental style of counting years: 7 July 1996. Personal names and place names are not translated, but transliterated (and they need to be checked in special name dictionaries among other means of sources (see O’Neill, 1989, and Nichigai, 1990). With the item for prefecture, city, ward, town appropriately inserted into the whole set in the case of area and place names, all the address elements become clear to the reader. These

are the only matters that require altering the original for a readable product in the TT.

## Conclusion

The strategies described in the previous and present OTB articles are strategies basically on different levels. In his book Chesterman describes the distinctions in the following way:

“If syntactic strategies [G: grammatical] manipulate form, and semantic strategies manipulate meaning, pragmatic strategies can be said to manipulate the message itself.” (p. 107)

Strategies, especially translation strategies, can help to overcome a stalemate for the translator by looking at the problem in another way, or recognising that the problem falls under a certain strategy. Strategies can also help finding solutions with the time restrictions placed for production. However, the strategies described here are not language-pair specific and could be applied to language combinations as well. In translating from or into Japanese, the checking part in reference works (including the Internet) needs to be considered for Japanese as part of the production strategies, because it influences the final product. For Japanese, it is always necessary to know instantly if things need to be translated, transliterated (personal and place names) or converted (different types of measurements, emperor year-periods). Since Chesterman refers to the Popperian system in the following way: Problem 1 (P1) – Tentative Theory (TT) – Error Elimination (EE) – Problem 2 (P2), possibilities of language specific strategies can naturally be developed to solve translation difficulties. His system has a certain inbuilt adaptability answering to new problems, or should I say, to a temporary standstill in the translator’s mind. The text itself might not be the problem at all in essence.

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# 1970s Terrorism Goes Cinema: A Comparative View of “The Baader Meinhof Complex” (Der Baader-Meinhof-Komplex) and “United Red Army” (実録・連合赤軍:あさま山荘への道)

Christian W. Spang

Lately, history has become one of the preferred topics of German filmmakers. “Downfall” (Der Untergang, 2004), depicting Hitler’s final weeks, and Oscar-winning “The Lives of Others” (Das Leben der Anderen, 2006), dealing with former East Germany’s secret police (Staatssicherheit or “Stasi”), are two eminent examples of this trend. “Der Baader-Meinhof-Komplex” (BMK), portraying West German left-wing terrorism in the 1970s, follows along these lines (the movie poster is on page 28). Like “Downfall” it is a big-budget production by Bernd Eichinger. Both movies were nominated for an Oscar.

“Der Baader-Meinhof-Komplex” is, in fact, based on a 1985 monograph by Stefan Aust. The movie even uses the same title as the book, which refers to Andreas Baader (1943-1977) and Ulrike Meinhof (1934-1976), two of the most notorious German revolutionaries of the 1970s. Aust was editor-in-chief of Germany’s well-known news magazine *Der Spiegel* until 2008. He knew some of the terrorists before they went into hiding and conducted in-depth research prior to publishing the first edition of his book 25 years ago. The movie starts by showing the confrontation between left-wing students and the West German state in the late 1960s. After that, it depicts the establishment and the early years of the “Baader-Meinhof-Gruppe”, which only later adopted the name “Rote Armee Fraktion” (RAF). Since the 9/11 attacks on the World Trade Centre in New York City and the Pentagon in Washington, D.C., the global interest in terrorism reached unprecedented heights. This might be the

reason why films like BMK or the Japanese movie “United Red Army” (URA) have been produced in recent years.

Radical members of the German student movement interpreted the policy of West Germany (and the USA) as imperialist or even fascist and hoped to instigate some kind of proletarian revolution. Two incidents in the late 1960s in West Berlin finally pushed some of them towards terrorism. On 2 June 1967, Benno Ohnesorg, a recently married and politically inexperienced arts student, was killed during a protest march by a police officer, who was, in fact, a Stasi informer at the time. The second of the above-mentioned events was the shooting of the most outspoken student-leader, Rudi Dutschke, on 11 April 1968. He was severely wounded by a right-wing assassin, after the conservative Springer-press (*Bild-Zeitung*, etc.) had been running an anti-Dutschke campaign for months. The following violent demonstrations finally paved the way for the foundation of three German terrorist groups: “Bewegung 2. Juni”, “Revolutionäre Zellen”, and the RAF.

After some bank robberies to finance their activities, the RAF staged a series of bombings in May 1972, but by the end of that year all RAF founders and their closest collaborators had been arrested. Their successors, the so-called “second generation”, focussed on strategies to free their imprisoned idols, which were initially kept in total isolation for some time. Against this treatment by the state, the radicals protested by various joint hunger strikes. When Holger Meins, one of the widely known first generation members, died in 1974 as a result of one of these strikes, he became a martyr for the leftist scene in West Germany. His death revived the left-wing solidarity for the terrorists which had been weakened by the bombing spree of 1972. In April 1975, a RAF commando took hostages at the West German embassy in Stockholm. The untimely explosion of one of

Spang, C. W. (2009). 1970s terrorism goes cinema: A comparative view of “The Baader Meinhof Complex (Der Baader-Meinhof-Komplex)” and “United Red Army” (実録・連合赤軍:あさま山荘への道). *OTB Forum*, 2(2), 24-28.

their own bombs ended the unsuccessful attempt to free the RAF prisoners that left four people dead. Later, Ulrike Meinhof killed herself in prison in 1976 after severe infighting with fellow founding-member Gudrun Ensslin.

In 1977 the conflict between the RAF and the Federal Republic of Germany finally escalated. The second generation tried to force the government to release Andreas Baader, Gudrun Ensslin and Jan-Carl Raspe from their high-security prison in Stuttgart-Stammheim. In April 1977, the RAF murdered federal prosecutor-general Siegfried Buback, in July they killed the director of Dresdner Bank, Jürgen Ponto, and in September the RAF kidnapped the chairman of the German Employers' Organisation, Hanns-Martin Schleyer. This led to dragged out indirect negotiations between the terrorists and the West German government. To increase the pressure, the RAF organized external support for their cause: On 13 October four members of the Popular Front for the Liberation of Palestine (P.F.L.P.) hijacked a Lufthansa Boeing 737 called "Landshut" with about 90 people onboard and demanded the liberation of Baader, Ensslin and Raspe, amongst others. When a German special force group (GSG 9) freed the hostages in Mogadishu (Somalia) after five days in the hands of the terrorists, the RAF inmates in Stuttgart realized that there was no way out and committed suicide – some of them with weapons their attorneys had smuggled into the prison. The subsequent murder of Hanns-Martin Schleyer ended six weeks of terror in West Germany, the so-called "German Autumn". Until today, many details of the 1977 executions and several other RAF crimes are unsolved. In various cases it remains unclear who was involved in which way. All these murders and attacks are shown very realistically in the movie – a fact that not everyone liked particularly. It should be remembered, though, that the RAF was a terrorist group. Despite the fact that numerous members were highly intelligent, their aim was to trigger revolution by action not by words. They risked the lives of innocent people to spread their "message". This is

clearly shown in the movie – without making monsters out of the terrorists.

Half a year before BMK was released, Wakamatsu Kōji's low-budget movie "United Red Army" opened in Japan. It deals with another terrorist group, the so-called Rengō Sekigun, a splinter group of Japanese 1970s terrorism. Like the German movie, URA begins with a (rather long) section on the student movement. Then it shows the internal conflicts between the student-terrorists and the lynching of many Rengō Sekigun members by their own peers in a training camp in the Japanese Alps. The group had some contacts with other Japanese terrorists. Nevertheless, it should not be confused with the more active and long-lived Nihon Sekigun. It was the Nihon Sekigun leader Shigenobu Fusako who was arrested only a few years ago in Ōsaka after living for decades in the Near East, organizing terrorist attacks abroad. More than anywhere else in the two movies under review, the lynching scenes in URA show the narrow-mindedness as well as the ideological bias and blindness of the terrorists. The last part of URA depicts the final showdown of the group with the police in 1972. From 19 to 28 February, five terrorists held one hostage in a mountain lodge near Karuizawa (Asama sansō). The rescue operation by the police was a media event, being broadcast live on Japanese TV for many hours. Nearly 40 years later, the English as well as the Japanese Wikipedia have rather long entries on this incident, indicating the historical importance of this outbreak of violence in Japan.

Both movies use original (TV-) footage from the 1960s and 70s, which they blend in to gain some authenticity. As URA includes more original material and regularly inserts the names of important locations and those of the involved terrorists, it feels more like a documentary, while BMK comes across like an action movie, based on historical facts. Without the insertion of names, it is difficult to distinguish between the many (lesser known) RAF terrorists. Due to the exceptionally high number of people and locations as well as the fast sequence of the scenes, even native speakers find themselves

in trouble grasping some of the details of BMK.

The film was released in Japan in the summer of 2009 with Japanese subtitles and is available on DVD now, as is URA. Yet, it is not an easy task to comprehend the events depicted in “Der Baader-Meinhof-Komplex” if one cannot understand the original German. Furthermore, it has to be stressed here that viewers without a basic knowledge of the

1970s, as well as to find information about the RAF or Rengō Sekigun. After that, everyone should be in a position to follow the unfolding story in both cases and learn a lot about an important chapter of German and Japanese post-war societies.

One of the reasons why BMK attracted a large audience is the fact that the terrorist activities of the RAF are still widely known and discussed in Germany. Every year, many

articles are published in newspapers and journals about the group, which did not officially dissolve itself before 1998 after having killed more than 30 people during their futile fight against the West German state. Furthermore, a number of biographies have been published, mostly focussing on Ulrike Meinhof, who was (and for some still is) an icon of the radical left. Shortly before BMK came into cinemas, there was an intensive public debate about the (upcoming) release of two of the leading figures of the second generation: In March 2007 Brigitte Mohnhaupt left prison after 24 years, and in December 2008 Christian Klar followed after a term of 26 years. Despite the fact they had been sentenced to life imprisonment, German law stipulates that even capital offenders have to be released after 20-25 years in prison if they no longer pose any severe danger to society. The continued German interest in the RAF contrasts sharply with the much lower level of common knowledge about the home-

grown 1970s terrorism in Japan. In this respect, anything before the 1995 sarin-gas attacks by the Aum Shinrikyō sect seems to be beyond the horizon of many Japanese, particularly those who do not have first-hand experience of the 1970s.

It has to be stressed here that the actors do a very good job portraying the terrorist in both movies. But while the Japanese artists are not particularly famous ones, some of their German counterparts are among the most popular faces in that country’s showbiz. This creates some interference problems for

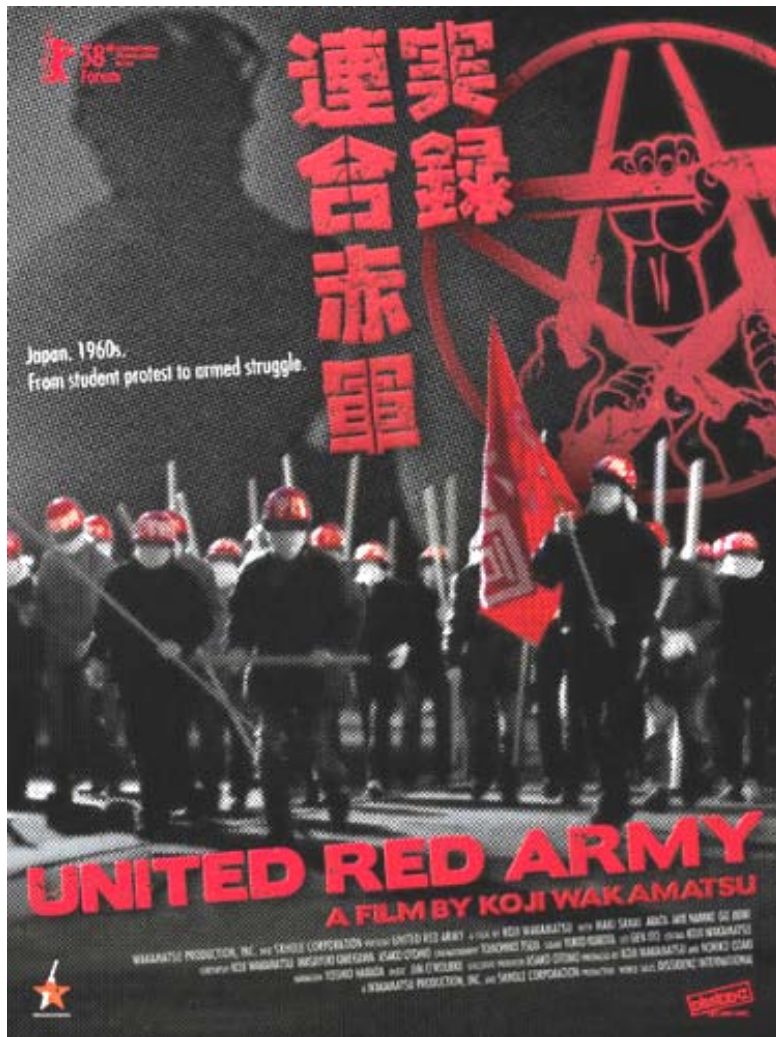


Figure 1. Movie poster of “United Red Army”. Retrieved December 15, 2009, from <http://en.wikipedia.org/wiki/File:UnitedRedArmy.MoviePoster.jpg>

historical background will have a hard time keeping up with the action. However, as the German and the Japanese movie retell the past of known terrorist groups, potential viewers can prepare themselves before watching either of the movies. By searching the Internet, reading some reviews, etc., it is possible to gather relevant knowledge about the student movement and the political situation of the



German viewers because the terrorists unconsciously acquire some positive image through former roles of the actors (e.g., Andreas Baader is portrayed by Moritz Bleibtreu, who stars in “Run, Lola Run!”). This contrasts with the actors that took the roles of the police chief in charge of counter-terrorist activities (Bruno Ganz, who played Hitler in “Downfall”) and the judge of the trial against Baader, Ensslin, Meinhof and Raspe (Thomas Thieme, who is the corrupt East German state minister in “The Lives of Others”). Their former roles bring along rather negative images for these representatives of state. For people who are not familiar with German cinema and TV-productions, this difficulty does, of course, not exist.

Some critics have argued that BMK focuses too much on action; others disapproved of the fact that the victims barely play any role at all (Buback, 2008; Siemens, 2007). Public opinion as well as the reactions of the responsible politicians are kept largely out of the story. All this criticism is beside the point, though, because the filmmakers never intended to present a complete or novel interpretation of German left-wing terrorism. They confined themselves to make a movie out of Stefan Aust’s book, where the above-mentioned aspects are barely mentioned. On the one hand, there is, in fact, rather little room for any in-depth explanations of the underlying (disturbing) logic of the RAF founders and their successors in the movie, but on the other hand, that means that it is open for various interpretations. While several reviewers called this attitude “apolitical”, others accused BMK of offering a clean and easy to swallow version of the story, leaving out most of the controversial conspiracy theories surrounding the death of some RAF members. By doing so, these critics argue, the movie tries to put an end to any debate about the RAF. In fact, the controversial discussion about the movie and the intention of the filmmakers shows again that RAF terrorism is still fresh in people’s minds. The arrest of second-generation member Verena Becker in August 2009 for

her alleged involvement with the execution of Siegfried Buback in 1977 will keep the public argument going. The fact that new DNA-testing methods brought this new development about, seems to indicate that there will be further investigations into some of the unsolved cases – many of them committed by the so-called third generation RAF members, active between the early 1980s and the mid-1990s.

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Figure 2. Movie poster of “Der Baader-Meinhof-Komplex”. Retrieved December 15, 2009, from <http://www.bmk.film.de>



# *Around the World*

# Sunken Treasures

James B. Cole

I visited the Sunken Treasures of Egypt Exhibit (*Umi no ejiputo ten 海のエジプト展*, [www.asahi.com/egypt](http://www.asahi.com/egypt)), held in Yokohama from June 27 to September 23, 2009. The Egypt of the great pyramids is well known, but there is another Egypt that is much more relevant to modern civilization: Hellenistic Egypt, centered on Alexandria. Due to natural forces, parts of Alexandria and several other cities sank under the sea about 1300 years ago. Artifacts from these places have recently been brought up and restored for display. The exhibition was very well done. The objects, their history, and context were well explained. A book about the exhibition is available in both English and Japanese (*Egypt's Sunken Treasures*, Franck Goddio, Prestel Publishing, 2006). I spent three hours to see everything.



Figure 1. Egypt and Alexandria. Parts of Alexandria and nearby cities were submerged.

Egyptian civilization arose about 3000 BCE (= before common era, replaces “B.C”). Ancient Egyptians developed one of the earliest writing systems, and their engineers and architects built not only the great pyramids, but also hundreds of other amazing

monuments that still stand. After the reign of Ramses the Great (1279-1213 BCE), civil wars and invasions from outside weakened the country, and native Egyptian civilization began to decline.

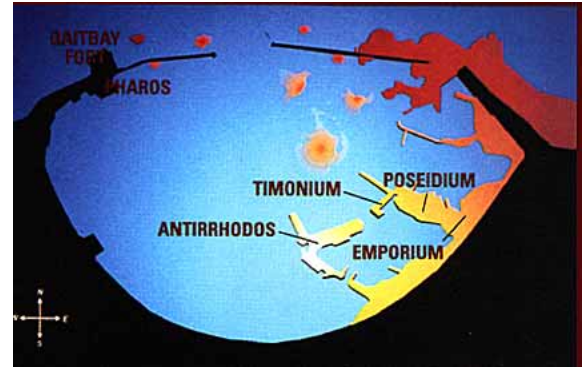


Figure 2. Ancient Alexandria: Sunken areas in color; modern shore in black. An area of about 75 km<sup>2</sup> was submerged.

Alexandria was founded in 332 BCE by Alexander the Great who conquered Egypt after defeating the Persians, who had occupied Egypt. After Alexander’s death, one of his generals, Ptolemy, became the ruler of Egypt with Alexandria as his capital. One of Ptolemy’s first projects was to build a temple to the Muses (Greek goddesses of culture) called the “Museon” – from whence comes the English word “museum”. The Museon was not only a temple, but also a large library and the world’s first university. Many important scientific discoveries were made by the scholars who gathered in Alexandria. Alexandria was a cosmopolitan center of international trade and culture, where people from all over the world mingled together. At its height, Alexandria was the largest city in the world.

In 365 CE (= common era, replaces “A.D.”) a tsunami badly damaged the city, and an earthquake in the 700s CE caused parts of Alexandria and several other cities to sink beneath the sea. Many things that might have otherwise been destroyed or looted were thus preserved in the mud of the seabed. In the 1990s systematic studies and excavations

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were begun by the European Institute for Marine Archaeology. It is the objects recovered by these investigations that were exhibited. I wonder, when the archaeologists of the future find our sunken civilization, what will they exhibit in their museums. Or is it too optimistic to assume that there will be museums?



*Figure 3. Artifact recovery: Undersea environment preserved artifacts from natural disintegration and looting.*

At the entrance to the Minato Mirai Station (みなとみらい駅、東横線) in Queens Square, lines from the great German poet Friedrich von Schiller are displayed in German. One of them reads, “Der Baum treibt unzählige Keime, die unentwickelt verderben, und streckt weit mehr Wurzeln, Zweige und Blätter nach Nahrung aus, ...” [The tree fosters innumerable seedlings, many of which die undeveloped, and sends out more roots, branches, and leaves than it needs for its

sustenance...]. Hellenistic Alexandria vanished, but from some of its seeds sprouted Western civilization. Our civilization too may one day vanish beneath the sea, but perhaps thousands of years from now some seeds will survive and grow into a greater civilization than ours.

**About the author:** *I was born in Chicago, USA during the Cold War. One of my very first childhood memories is (former Soviet Premier) Khrushchev’s famous speech at the United Nations in which he slammed his shoe on the podium (but didn’t throw it) and shouted, “We will bury you!” This sparked an interest in buried civilizations, and I avidly visited (and still do) museums to see remnants of their former greatness. I was simultaneously interested in physics, and soon realized that the study of history can be dangerous if one has the “wrong” opinions. Examination question: “What was the turning point of World War II?” My answer: The “Battle of Stalingrad”. Teacher’s answer, “U.S. entry into the War.” I decided to concentrate on physics. After Peace Corps volunteer service in Ghana, I finished the PhD in particle physics. Later I drifted into computational physics. At a conference in 1993 I was invited to visit Japan for one year; arrived in 1994 and wound up staying. I now teach numerical simulation in the Department of Computer Science.*

# Eine Routenbeschreibung für die Besteigung des Fuji in einer authentischen E-Mail

[A route description for climbing Mount Fuji in an authentic email]

Julia Schaaf and Markus Rude

*This authentic email correspondence contains the reply of Julia (route description) to a request by Markus. Words beyond the very basic vocabulary are glossed, except names and internationalisms (e.g., Route, offiziell). If the explanations in German remain puzzling but you want to climb Mt. Fuji, you can follow the included Internet links. Only spaces, tabs, and empty lines have been edited.*

Lieber Markus,

bin noch in Deutschland und *geniesse*<sup>1</sup> die Ferien. Ist ja *super*<sup>2</sup>, dass du auf den Fuji hoch willst. Wie gesagt, ich fand es *echt toll*<sup>3</sup>, aber das Wetter muss mitspielen, *sonst*<sup>4</sup> wird es oben ziemlich *ungemuetlich*<sup>5</sup>.

Wir haben die Route von Yoshida-guchi gemacht. Wir haben dort in der *Naehe*<sup>6</sup> vom Bahnhof eine Nacht *uebernachtet*<sup>7</sup> und sind von dort los, *erstmal*<sup>8</sup> zum *Schrein*<sup>9</sup> Fuji Sengen jinja, der nicht so weit vom Bahnhof *entfernt*<sup>10</sup> ist. Das ist der offizielle Schrein, der zum Fuji gehoert. Wir sind *so*<sup>11</sup> um halb 11 *losgegangen*<sup>12</sup>.

Dann ging es erstmal relativ flach los bis Umagaeshi. Bis dahin konnte man *wohl*<sup>13</sup> frueher mit dem Pferd reiten. Der Weg ist sehr schoen und es gab ueberhaupt keine anderen Leute *unterwegs*<sup>14</sup>. Gegen fuenf Uhr am Nachmittag waren wir dann bei der 5.Station, wo wir in einer *Huette*<sup>15</sup> *was*<sup>16</sup> gegessen haben. Etwas weiter oben trifft man auf den Weg von der neuen 5.Station, wo die *Massen*<sup>17</sup> hochlaufen. Ausserhalb der Saison ist es dort aber auch relativ ruhig. Wir sind dann bis zur 7.Station gelaufen, wo wir in der Huette Toyo-kan uebernachtet haben. Wir hatten aber vorher dort angerufen, das sollte man *auf jeden Fall*<sup>18</sup> machen, um *sicherzustellen*<sup>19</sup>, dass die Huette auch wirklich auf hat. Die Huette ist neu gemacht und ist ganz nett. Das Essen abends war auch gut (Nudelsuppe). Wir sind um halb neun abends dort angekommen, um neun Uhr ins Bett und um halb drei weitergelaufen, damit wir *rechtzeitig*<sup>20</sup> zum Sonnenaufgang oben sein konnten.

Oben sind wir einmal um den *Krater*<sup>21</sup> gelaufen, das hat aber laenger gedauert als die *angegebene*<sup>22</sup> Stunde, weil man bei der Hoehe nicht wirklich fit ist, um schnell laufen zu koennen.

Den *Rueckweg*<sup>23</sup> sollte man auch nicht *unterschaetzen*<sup>24</sup>, vor allem die Sonne nicht... Auf dem Rueckweg sind wir dann zur neuen 5.Station (Kawaguchiko guchi) gelaufen und mit dem Bus nach Fuji-Kawaguchiko gefahren. Viel an Getraenken mitnehmen, da nur wenige Huetten offen sind, wo man was kaufen kann (1/2 Liter Wasser 500 Yen, auf dem *Abstiegsweg*<sup>25</sup> gibt es keine Huetten), denn die Saison ist ja schon vorbei. Und

<sup>1</sup>enjoy (standard orthography: genieße)

<sup>2</sup>great

<sup>3</sup>really great/wonderful

<sup>4</sup>otherwise

<sup>5</sup>uncomfortable (standard orthography: ungemütlich)

<sup>6</sup>vicinity (standard orthography: Nähe)

<sup>7</sup>spent the night

<sup>8</sup>first of all

<sup>9</sup>shrine

<sup>10</sup>be far away from (weit entfernt sein von)

<sup>11</sup>here: about

<sup>12</sup>started (on foot)

<sup>13</sup>here: probably, presumably

<sup>14</sup>on the way

<sup>15</sup>cabin

<sup>16</sup>something (short for: etwas)

<sup>17</sup>crowd(s)

<sup>18</sup>at any rate

<sup>19</sup>to confirm, to make sure

<sup>20</sup>in time

<sup>21</sup>crater

<sup>22</sup>indicated

<sup>23</sup>way back

<sup>24</sup>underestimate

<sup>25</sup>descent, way down

Schaaf, J., & Rude, M. (2009). Eine Routenbeschreibung für die Besteigung des Fuji in einer authentischen E-Mail. *OTB Forum*, 2(2), 32-33.



natuerlich warme Sachen, auch Handschuhe und Muetze sollte man *echt*<sup>26</sup> dabei haben.

Und Regenkleidung. Was auch noch wichtig waere, ist eine Taschenlampe oder *Stirnlampe*<sup>27</sup> fuer den letzten Teil des *Aufstiegs*<sup>28</sup>, wenn Ihr zum *Sonnenaufgang*<sup>29</sup> oben sein wollt. Hier kommen noch zwei Links zum Thema, die uns ganz gut geholfen haben.

<http://live-fuji.jp/fuji/scott/scott2-1.html>

[http://www17.plala.or.jp/climb\\_fujiyama/index.html](http://www17.plala.or.jp/climb_fujiyama/index.html)

Falls du noch Fragen hast, kannst du mir gern *jederzeit*<sup>30</sup> wieder schreiben. Uns hat es letztes Jahr sehr gut gefallen, aber es war auch echt anstrengend! Danach sind wir erstmal in ein Onsen-Hotel gegangen, um uns *auszurufen*<sup>31</sup>. Aber *es hat sich gelohnt*<sup>32</sup>!

Viele Gruesse aus Berlin!

julia

-----*Urspruengliche*<sup>33</sup> *Nachricht*<sup>34</sup>-----

Von: Markus Rude [mailto:oooo@eeee]

*Gesendet:*<sup>35</sup> Samstag, 5. September 2009 11:29

An: aaaaa@cccc

*Betreff:*<sup>36</sup> Fuji-san

Liebe Julia,

wie geht's? Hast du die *IDT*<sup>37</sup> gut *zu Ende gebracht*<sup>38</sup> und den Rest des Sommers genossen? Ich haette da so ein paar Fragen und wuerde mich sehr freuen, wenn du sie *beantworten*<sup>39</sup> koenntest: Wir *denken*<sup>40</sup> gerade ueber eine Tour auf Mount Fuji *nach* (20. bis 23. September) und *nach wie vor*<sup>41</sup> wuerde ich am liebsten eine Tour von ganz unten machen, so wie du.

*Erinnerst*<sup>42</sup> du dich an den Namen der Route? War es von

- 1) Yoshida-Guchi (von Yamanashi),
- 2) Subashiri-Guchi (1 und 2 treffen sich unterwegs),
- 3) Fujinomiya-Guchi (beginnt am *hoechsten*<sup>43</sup>, ist also am *kuerzesten*<sup>44</sup>)

oder von

- 4) Gotenba-Guchi (von Hakone aus. Kenkyaku-muke, also fuer starke *Wanderer*<sup>45</sup>) aus?

Habt Ihr einmal oder zweimal uebernachtet? (Du hast mir ja alles *schone*<sup>46</sup> einmal erzaehlt, aber ich habe die Details natuerlich schon wieder vergessen, sorry!)

Bis denn und noch schoene Ferientage, ob in D, J oder *wo auch immer*<sup>47</sup>,

Markus

<sup>26</sup>really

<sup>27</sup>headlamp (literally: forehead lamp)

<sup>28</sup>ascent

<sup>29</sup>sunrise

<sup>30</sup>anytime

<sup>31</sup>to relax

<sup>32</sup>it was worth it

<sup>33</sup>original

<sup>34</sup>message

<sup>35</sup>Sent:

<sup>36</sup>Subject:

<sup>37</sup>International Conference of German Teachers (Internationale Deutschlehrer-Tagung)

<sup>38</sup>to bring to an end (zu Ende bringen)

<sup>39</sup>answer

<sup>40</sup>think about (infinitive: nach|denken)

<sup>41</sup>still

<sup>42</sup>remember

<sup>43</sup>highest (standard orthography: hoechsten)

<sup>44</sup>shortest

<sup>45</sup>hikers

<sup>46</sup>already (typo. Correct: schon)

<sup>47</sup>wherever

**About the authors:** Julia Schaaf is a foreign lecturer at Matsuyama University, and Markus Rude is an associate professor at Tsukuba University. Both teach German.



# *Creative Writing*

# Un Continuo Caminar

## [Walking on the Camino]

Simon Kenny

(Spanish translation by Flora Lopez-Bray)

Mi decisión de hacer este peregrinaje fue hasta cierto punto repentina. Había leído un poco sobre el ‘Camino’ (como lo llaman en España) y de repente decidí que en lugar de viajar a Asia, caminaría 750 km a Santiago de Compostela en el norte de España. Como Budista, me atraía la idea de seguir un camino que tantos otros habían recorrido durante más de diez siglos y caminarlo con un propósito definido y una profunda contemplación.

En el pasado, los peregrinos caminaban a Santiago para purificar sus almas y liberarse de sus pecados mortales. Y como lo descubrí al andar el Camino, la gente que conocí en el trayecto igualmente intentaba encontrar un poco de paz y alegría en su interior, aunque no de manera muy obvia. Con frecuencia, los compañeros peregrinos que conocí, hablaban de ‘hacerse en una ‘encrucijada’ en sus vidas y decían que estaban tomándose un tiempo para encontrar un poco de luz evadiéndose de su agitado mundo, en el que se llenaban de responsabilidades y deberes para justificar sus días y sus mentes.

Había todo tipo de gente haciendo el Camino—jóvenes y viejos, ciclistas y caminantes, peregrinos que ya habían andado 2000 km. y otros que hacían el recorrido en etapas cortas (a menudo lo terminan al año siguiente). Una de las bellezas del camino es la habilidad que tiene de juntar gente de todo el mundo y muy diferentes bagajes y permitirles entrar y compartir un mundo encantado de belleza y simplicidad. Un lugar en donde todos son iguales y donde casi siempre hay alguien disponible para ayudarte cuando lo necesitas. Este sentido de unidad y este sentimiento de comprometerse con un tin colectivo era muy fuerte, y me proporcionó consuelo especialmente durante los largos periodos de soledad a los que se enfrentan los peregrinos en las vastas mesetas de España Central. A veces en la meseta uno se sentía

My decision to do the pilgrimage was quite spontaneous. I had done a little reading about the ‘Camino’ (as it is known in Spanish) and suddenly decided that instead of travelling to Asia, I would in fact walk 750 km to Santiago De Compostela in Northern Spain. As a Buddhist, I was attracted to the idea of following a path that so many had trodden for over ten centuries, and to walk with a distinct sense of purpose and deep-rooted contemplation.

In the past Christian pilgrims walked to Santiago De Compostela in order to purify their souls and to gain release from mortal sins. And, as I found out as I walked the Camino, the people that I met on the way were equally intent on finding some form of peace and contentment within themselves, if not in such an obvious manner. Often, fellow pilgrims that I met talked about being at a ‘crossroads’ in their lives, and were taking time out to find some clarity as they stepped outside of their normal, busy world that was so full of responsibilities and tasks to fill up their days and mind.

All sorts of people were on the Camino—old and young, cyclists and walkers, pilgrims who had walked 2000 km and others who were doing the pilgrimage in shorter stages (often finishing it in the following year). One of the beauties of the Camino is its ability to bring together many people from all over the world and a variety of backgrounds, and to let them enter and share in an enchanting world of beauty and simplicity. A place where everyone is equal and where there is almost always someone available to help you when you are in need. This sense of togetherness, and a feeling of engaging in a collective purpose was very strong, and it brought much comfort to me, especially on the long stretches of solitude that pilgrims face on the vast tableland (meseta) of central Spain. At times on the desolate, dry meseta you felt

muy insignificante contra un horizonte claro que se extendía 360 grados a tu alrededor. Al final de un largo día de camino, con tus pensamientos como unió a compañía, era tranquilizador y agradable contactar con otros compañeros peregrinos y compartir experiencias e ideas personales.

El Camino empieza en diferentes puntos de Europa. La tradición determina que los peregrinos simplemente anden desde sus casas y se unan a otros peregrinos en las rutas principales que les llevan a España y Francia. Como resultado, hay varios caminos pero el que yo he recorrido es el más famoso: El Camino Frances. Esta ruta empieza en los Pirineos y atraviesa la provincia de barro rojizo de Navarra, la tierra del vino de La Rioja, las vastas planicies de Castilla y León y finalmente el bosque mítico de Galicia. Hoy en día, más del 91% de los peregrinos toma esta ruta.

Hubo muchos puntos de interés a lo largo del recorrido. Los monasterios benedictinos de Irache y Samos fueron una gran inspiración para mí. Ambos fueron construidos en sitios de belleza natural y aun hoy mantienen algo de su poder y grandeza original como lugares de reabastecimiento espiritual y de pureza. De hecho, Samos todavía tiene una pequeña población de monjes residentes y escucharles cantar durante las vísperas me dio una idea de lo que es la vida monástica y de como debió haber sido hace siglos. También fue un placer ver los cuadros en el monasterio de Samos. Los monjes estaban pintados en todo tipo de situaciones desde la práctica de servicios comunales hasta la contemplación silenciosa, incluyendo representaciones de encuentros con los ángeles. Me parecía que en estos cuadros podía sentirse una profunda conexión con la vida espiritual, un mundo que muy a menudo perdemos debido al estrés de la vida moderna. Sentía un vínculo con estos monjes porque se habían comprometido a llevar una vida en busca de verdad y salvación, y de igual manera, yo, como peregrino, me había comprometido conmigo mismo a no permitir que el mundo exterior me sujetara y a concentrarme en una vida sencilla con la iluminación y el alimento espiritual como riquezas escondidas.

very small against an unobscured horizon that stretched for 360 degrees all around you. At the end of a long days walk with just your thoughts for company, it was reassuring and comforting to reconnect with fellow pilgrims and to share personal experiences and insights.

The Camino starts at various points in Europe, as historically pilgrims would simply walk from their homes and join other pilgrims on the main routes leading into France and Spain. As a consequence, there are many caminos, but the one that I walked, and the most famous is the Camino Frances. This route starts in the Pyrennes and crosses the red clay province of Navarra, the wine making land of La Rioja, the vast plains of Castilla y Leon, and finally leads into the mythical forests of Galicia. Over 91% of modern pilgrims walk this route today.

There were many highlights along the way. The Benedictine Monasteries of Irache and Samos were very inspirational for me. Both monasteries were positioned in places of natural beauty, and even today, still retain something of their original power and grandeur as repositories of spiritual replenishment and purity. Samos in fact still has a small population of resident monks, and hearing them sing during vespers gave me an insight into life in a monastery as it would have been centuries ago. The paintings at Samos were also a joy to behold. Monks were depicted in all manner of situations, from engaging in communal services, to silent contemplation, and even some representations of encounters with angels. It seemed to me that a deep-rooted connection with the spiritual life could be felt in these pictures, a world that is all too often lost from us in the stresses of modern life. I felt a bond with these monks, for they had made a commitment to lead their lives in search of truth and salvation, and likewise, I, as a pilgrim, had made a commitment to myself to cease to allow the outside world to have such a hold on me, and to focus on the simple life with all its hidden riches of illumination and spiritual nourishment.

Con el transcurso del tiempo, sentí que mi mente se relajaba y que entraba en armonía con la naturaleza y con mis alrededores más fácilmente. Esto sucedía especialmente hacia el final de un largo día de camino cuando mi mente se vaciaba de inquietudes y preocupaciones y a veces entraba en un estado de paz y de tranquilidad.

Esto no quería decir que la peregrinación fuese fácil. De igual manera, con frecuencia entraba en periodos de soledad, duda y frustración. Había ocasiones en las que ilovía todo el día, y momentos en los que estaba harto de caminar. Además, el no tener en que ocupar tu mente me hundía en muchas emociones y sentimientos escondidos que a menudo enterramos en la profundidad del subconsciente para poder seguir adelante y para hacer frente a nuestra vida cotidiana. Durante ese tiempo encontré consuelo en las iglesias de las pequeñas aldeas en donde el silencio me cautivaba y me daba fuerzas para continuar, y también halle el apoyo y la amistad de mis compañeros peregrinos quienes entendían lo que yo me había encontrado.

Cuando finalmente entre en Santiago, tuve un sentimiento sobrecogedor de un principio y no de un final. El peregrinaje físico había terminado pero el viaje espiritual continuaría. Lodo lo que había aprendido y con lo que me había tropezado a lo largo del viaje lo llevaría conmigo en mi vida.

Hacer el Camino me ha dado un mayor entendimiento de mi propia fuerza y belleza íntima. Como peregrino, encontré ambas, belleza a mi alrededor en la tierra y belleza dentro de mí como un ser que es parte de esta tierra y parte de esta belleza. Mi fuerza provino de la conexión con la naturaleza y de armonizar intrínsecamente sus pautas y ritmos internos. El Camino siempre sigue una ruta directa hacia el oeste y caminar tan larga distancia en una sola dirección da una impresión del orden implícito de la vida. La ruta siempre sigue la puesta del sol durante el día y la vía láctea durante la noche. Como peregrino, empiezas a percibir un sentido de orden dentro de ti mismo y un mayor entendimiento de tu propio destino en el mundo.

Over time I felt that my mind slowed down and that I tuned into nature and my surroundings more easily. This was especially so towards the end of a long day of walking, as my mind would empty itself of concerns and worries, and I would at times enter a state of peacefulness and tranquility.

This is not to say that the pilgrimage was without hardship. Equally, I often encountered periods of loneliness, doubt, and frustration. There were times when it rained all day, and times when I felt that I had had enough of walking. Also, having nothing to occupy your mind brought with it lots of emotions and hidden feelings that are often locked away deep in the subconscious in order for us to get on and cope with our daily lives. During this time of reflection and soul searching I found comfort in the small village churches where the silence held me and gave me the strength to continue, and in the support and friendship of fellow pilgrims who understood something of what I had encountered.

When I finally entered Santiago De Compostela I had an overwhelming feeling of a beginning, rather than of an end. The physical pilgrimage had finished, but the spiritual journey would continue. Everything that I had learnt and encountered along the way, I would continue to take with me in my life.

Walking the Camino has given me a greater sense of my own inner beauty and strength. As a pilgrim, I both encountered beauty around me in the land, and within me as a being who is part of the earth, and a part of that beauty. My strength came from connecting with nature and tuning into its intrinsic patterns and rhythms. The Camino always follows a direct path due West, and walking along such a long distance in one direction gives you a realisation of the implicit order within life. The route always comes back to following the setting sun in the day, and the Milky Way at night. As a pilgrim, you begin to perceive a sense of order within yourself, and a greater understanding of your own purpose in the world.

Se dice que el peregrinaje es un estado. fugaz del movimiento y un escape temporal de la identidad y del estatus. Yo veo el peregrinaje más como un continuum, una ruta espiritual que continuare andando. Espero seguir caminando en la dirección correcta en mi vida y mantenerme en contacto conmigo mismo al recorrer el laberinto de mi camino diario.

It has been said that pilgrimage is a transient state of movement and a temporary release of identity and status. For me, I see pilgrimage more as a continuum - a spiritual path that I will continue to walk. I hope to carry on walking in the right direction in my life, and to stay in touch with myself as I tread through the maze of everyday existence.

**About the authors:** *Simon Kenny is a lecturer at Saitama University. He has a deep interest in Asian religion and culture, and has carried out field studies in India, Pakistan, and Israel. He received his MA in Asian Religions from Lancaster University. Simon's current research is on Japanese views of the spirit world. Flora Lopez-Bray teaches Spanish in the Department of European Languages and Cultures at Lancaster University.*

## Information Technology Tips

For many computer users, keyboard shortcuts save a great deal of time and movement. Being a devoted PC user, I've found the following to be very useful (and similar shortcuts exist for Macs, too).

1. Control + X = cut
2. Control + C = copy
3. Control + V = paste
4. Control + I = italicize
5. Control + B = boldface
6. Control + U = underline
7. Control + A = select all (everything)
8. Control + Z = go back one step (i.e., reverse your last action)
9. Control + Y = go forward one step
10. Control + L = left justify
11. Control + R = right justify (e.g., for the student name line on worksheets)
12. Control + E = centering
13. Control + 1 ("number 1") = single spacing
14. Control + 5 = 1.5 spacing
15. Control + 2 = double spacing
16. Alt + Tab = change windows
17. Alt + F4 = close open window
18. Mouse double-click = select word
19. Mouse triple-click = select paragraph
20. Windows + D = reduce / minimize everything (once more will maximize everything)
21. Windows + E = open Explorer (the tree diagram that shows all your drives, folders, and so forth)
22. Control + D = open font dialogue box (same as Format / Font); for example, a sequence of triple-click (#17, select paragraph) then Control + D lets me quickly change font in a paragraph.
23. Control + P = open print dialogue box
24. Control + S = save



# Nokorimono Blues 残りもののブルーズ

Adam J. Lebowitz

The bomb has fallen  
And we are left behind  
The earth has shaken  
And we are left behind  
The proposition has changed  
And we are left behind  
The seasons rearranged  
And we are left behind

空襲のあと  
生き残された  
地震のあと  
生き残された  
命題変更  
生き残された  
時季混乱  
生き残された

## CHORUS

We are nokorimono  
Warera nokorimono  
We are nokorimono  
Warera nokorimono

ウィ・アー・残りもの  
われら残りもの  
ウィ・アー・残りもの  
われら残りもの

The Chuo-sen's derailed  
And we are left behind  
The ship has sailed  
And we are left behind  
There's a fire in our bed  
And we are left behind  
And the chicken's lost its head  
And we are left behind

中央線脱線  
生き残された  
最終船出船  
生き残された  
布団が出火  
生き残された  
とりがクビ  
生き残された

## CHORUS

All the bottles are empty  
And we are left behind  
Newspapers fading  
And we are left behind  
Someone's shot the piano player  
And we are left behind  
And Aso's got a razor  
He's also left behind

空き瓶ばかり  
生き残された  
新聞白くなり  
生き残された  
ピアニストが撃たれ  
生き残された  
アソがソリ  
生き残された

## CHORUS

The colonels are revolting  
They've been waiting too long  
So we'd better gird our loins now  
And get ready for their song

将校が反乱  
待ちすぎた  
禪締めよう  
命令を待とう

Lebowitz, A. J. (2009). Nokorimono blues.  
*OTB Forum*, 2(2), 39-40.

The colonels are revolting  
'Cause we've been left behind  
So we'd better gird our loins now  
Or we'll be left behind

将校が反乱  
残されたわけ  
褌締めないと  
とり残こされる

## CHORUS

### Author's note:

残る *nokoru* “to be left behind” is intransitive. The transitive form is 残す *nokosu* “to leave behind”. The passive tense of the transitive form is 残される *nokosareru* “to be left behind (by something)”. Both *nokoru* and *nokosareru* are used with 生きる *ikiru* “to live” forming the compound verbs *ikinokoru* and *ikinokosareru*, although generally they appear in the past tense *ikinokotta/ikinokosareta*.

In general, *ikinokoru* is translated as “survive”, although a more literal and I believe accurate translation is “to be left behind with life”. This interpretation suits in particular the transitive-passive *ikinokosareta* since agency is implied (i.e., something has made something else to be “left behind”). When this verb is used for people surviving a difficult and dangerous time such as conflict it assumes a deeper and more existential conceptualization. That is, it is a post-cataclysmic “altered state” where one literally achieved the impossible by continuing to live.

Being “left behind” indicates living through an event, having lost someone or something precious during the event, and bearing some record of it. This record can either be physical, such as a scar, or emotional. In addition, one remains attached to the pre-event period by virtue of having survived the event separating “past” from “present”.

In literature, *nokoru/ikinokoru* is a narrative mode used to describe catastrophic events associated with the Second World War. For example, Oh'oka Shōhei used his position as “being left behind with life” to express his experiences at the battlefield and to remember his fallen comrades. Atomic bomb survivors (*hibakusha*) are referred to as *ikinokotteiru* in the present-progressive. The narrative mode also allows the post-war generation to connect directly with the event.

Nokorimono Blues is a comment (with some black humor) on the condition of being “left behind” through events in recent history.

### 「生き残る」および「生き残される」について

「生きる」とは「今に居る」ことを意味する。「生き残る」とはどこが違うのか。「残る」の意味は、「今に居る」だけではなく、むしろ「前から存在した」ということで、「生き残る」というのは「前から今まで生きつづける」ということなんだ。では、なぜ「生き残される」ののだろうか。答えは、「前」と「今」の間に「事件」なんかが起こってしまい、生きつづかないほど陰しかったとかんがえられる。つまり、生きつづけるのは無理あるいは不条理なのだ。だから「生き残る・生き残される」人々が「前」と「今」（事件「以前」と「以後」）の境を超えられたとしても、自分の中の一部がまだ事件と関わっている。

本作は、暗いユーモアを取り上げながらいろんな「事件」を使って「我々残りもの」の状況を描こうと試みている。実際にこれは「曲」だからサウンド・ファイルができれば OTB サイトにて聴いていただけたら嬉しく思う。

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

# Bear Trap

Laura Acosta

I'm sitting on a rock on the edge of a road with a bear trap stuck on my leg. I've been dragging it around for a long while now, and it's heavy and rusty and bloody. Sometimes I try to fiddle with it in an attempt to reduce the pain, but the effect is quite the contrary. I don't remember how I got it, nor where. This grassland is too vast to identify any of its landmarks. I mean, there comes a point where a single tree can be any tree, and when you walk a straight line it's like those old movies where cars pass by the same background over and over again. So let's say it just happened.

The greensward was never the same after its distant echoes became accompanied by the earthy rattle of the deadly device I'd caught around the juiciest point between my ankle and my knee. At first I thought I could live with it, convinced that it would soften in time, that numbness would take over until the iron jaws had mercy on my muscles and refrained—but every trip, every attempt to shake it off resulted in a harder bite. No matter where or how fast I tried to move, the trap made sure I stumbled and remembered its existence linked to mine. This eyeless face, all mouth and fangs, had forced its point of view on me.

Soon enough it ceased to be a mere bear trap gnawing at me. I got so used to it, reckoning that there was no other alternative to its presence, that it became us; an 'us' that begged for acceptance and longed for joyous perfection, as though evoking some impossible glorious future where teeth would learn to love my flesh, or rather, where this meat would become the kind of tissue that blade had always been looking for. When it stops hurting, I thought, I will finally take

pleasure in this beautiful sunset, for we will be enjoying it together. When the trap accepts my leg as it is, I thought again, life will be perfect, as in togetherness I will be complete. However, all I got in response was the same old clatter claiming my nerves, drawing my blood. And that's how I got where I am now.

I've often heard about people who are actually attracted to deadly devices and walk eagerly into them, much like mosquitoes to Venus flytraps. Little do they know that not all mouths are meant for kissing! If you ask me... That might be my case. Maybe I can't distinguish good traps from bad traps. Maybe I'm such an idiot that I deserved to be caught by this piece of tarnished junk. Maybe—I'm thinking way too much. And I'm not even focusing on the real problem.

The real problem, I believe, arises when you start to accept the pain as an intrinsic part of yourself. The bear trap has been there forever, so why bother getting rid of it? After all, there is a leg attached to it, and legs tend to be necessary, you know, for walking. However, that which you thought useful is nothing more than a broken bone lined with purple pieces of bloated flesh. And what would you want that for?

Maybe it's time to chew off this rotten limb once and for all. Something inside tells me a new one will eventually grow back.

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

Acosta, L. (2009). Bear trap. *OTB Forum*, 2(2), 41.

# Sky Sky Sky

**Azusa Kubozono**

Sky has many faces, for example, sunshine, cloudiness, rain and much more. I like to watch the sky. Every day, my first work is opening the curtain to watch today's sky. I forget time when I see the sky.

Fine weather cheers me up! When I see the clear blue sky I feel so good. I have one favorite phrase, "Always put blue sky in my heart." This means looking down at myself when I have some hardship. It makes me realize that there are many hardships harder than the one I have.

The clouds also have a lot of good faces. A clear white cloud, a rather big cloud, a rainy cloud which has fearful thunder, and a funny shape cloud—there is no same cloud. It continues to change. Also, it changes its face with my feeling. I cannot lose interest.

A rainy day is a special day. We can do different things. First, we use an umbrella. I

like to walk under an umbrella. Second, sometime we see a snail. We have to be careful not to step on it. Third, on a rainy day we can not play baseball, football, and so on. However, there are some ways that we can have a nice time indoors. One piece of my advice is to be lost in meditation. I think this is important and necessary time for every person.

One of my happinesses is to see the sky while taking a rest. The sky is large and a unique thing in the world. The sky is always in the same place, so if you feel tired or have some worries, you should look up at the sky. I think you can be at ease.

**About the author:** Azusa Kubozono is a first-year student in the Department of College of Policy and Planning Sciences at the University of Tsukuba.

Kubozono, A. (2009). Sky sky sky. <i>OTB Forum</i> , 2(2), 42.
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# Die Brücke

Naoki Tani

*Editor's note:* "Die Brücke" is a film directed by Bernhard Wicki. Based on a novel by Manfred Gregor, it relates the story of a young man defending a bridge during wartime and the events he encounters.

When I started to watch this movie, I did not expect that the movie would have the power of pulling me so far into the film. I felt fortunate after I watched the film "Die Brücke" because there is no war in present day Japan. In this movie, the pain, sorrow, sordidness and anxiety during war were depicted. The battle lines expanded near the town, people felt anxiety about their lives, the mayor was so selfish that he bailed out from the town all by himself leaving his citizens, and a parent and child became separated because the mother was evacuated by train. All these scenes have been burnt into my memory.

The central characters are seven boys who are younger than me. They are ordinary students. For example, like other teenagers Walter has a difficult relationship with his father, and Klaus falls in love with his classmate. Although it was sad news, they felt delighted when they received their draft notices. At that time, war seemed distant and unreal to them. But they realized the misery of war on the battle field. Sigi was killed by a combat plane and his friends moaned and cried. He is craven but has a tender heart. They came to hate the enemy forces. I also

mourned over Sigi's death and thought about my friends.

As I watched the movie, I felt as if I could hear the tank's noise from the distance. I entered the trenches, and I was waiting for the tanks to come. I was in military uniform and carried anti-tank missiles. I was beside Jürgen and Klaus. The tanks came. I pulled the trigger of my machine gun. I wanted to avenge my friend Sigi's death. As the battle continued, Walter was killed, Karl was killed, and Hans was killed. I felt deepest sorrow, helplessness, and sense of emptiness.

Nobody wants to have war. There should be no war! In war, such incidents are all too common. The final commentary in the movie was especially poignant: "Dies geschah am 27. April 1945. Es war so unbedeutend, dass es in keinem Heeresbericht erwähnt wurde," which means, "This event occurred on April 27, 1945. It was so unimportant that it was never mentioned in any war communiqué." Then, the final credits appeared. I came to myself. The movie was over, but the boys' roars, sobs, and cries still resonated in my head.

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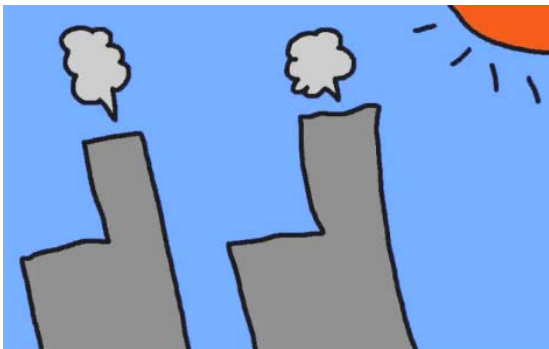
**About the author:** Naoki Tani is currently a student at the University of Tsukuba. His major is art, and his speciality is product design.

Tani, N. (2009). *Die Brücke*. *OTB Forum*, 2(2), 43.

# Thank You, Yuki

**Yuki Matsumoto & George Robert MacLean**

Teaching using technology can be frustrating and stressful! Occasionally it has its rewards, however. This past semester we were studying about climate change, and, thanks to the fact that we were using an electronic whiteboard, we were able to watch several engaging and informative clips on YouTube about global warming.



Every semester I ask my students to attempt three independent learning experiences in English, and report about them, and I casually mentioned that students were welcome to attempt something similar as one such report, if they wanted. To date, most students have written about things they have read, but recently I've encouraged my students to use technology and I've been getting a much more creative and enthusiastic variety of reports.

This semester many students recorded English songs on their mobile phones and submitted them, to my great joy. Others drew *anime* stories about one of the themes we'd

studied during the semester. However, the most fantastic report this time was from Yuki. When I checked her notebook, it was late at night, and I was a little surprised to see only a YouTube hyperlink where her report should have been. Curious, I typed in the link. Shortly thereafter, I was regaled by Yuki's entertaining animated video. It is synchronized to music and colorfully conveys one of the solutions to climate change that we had discussed the week before. It was a highly affirming experience for me as a teacher.

I'm excited about being able to continue challenging my students to express themselves in English, and to do so in a wide variety of ways. Thank you, Yuki, for sharing your work and for being so creative.



**About the authors:** *Yuki Matsumoto is a first-year student and George Robert MacLean teaches English at the University of Tsukuba.*

*Editor's note:* The above images are screengrabs from Yuki's video. The entire video can be viewed at

**<http://www.youtube.com/watch?v=s6ov3EDJNQI>**

or on the OTB Forum publications page at

**<http://otbforum.net/publications.html>**

Matsumoto, Y., & MacLean, G. R. (2009). Thank you, Yuki. *OTB Forum*, 2(2), 44.





## *Reviews*

**“Das Fliegende Klassenzimmer” (2006).** Director: Tomy Wigand. Author: Erich Kästner. Reviewed by Shiori Fukano.

The movie is very bright and overflows with hope, but I felt the loneliness of becoming an adult.

Jonatan (Hauke Diekamp) entered the boardinghouse of Saint Thomas educational institution, which is famous for its boys chorus. Beku (Ulrich Noethen), who is the conductor of this school, is gentle and full of understanding. Soon Jonatan hit it off with his roommates: cool Martin, delicate Uli (Hans Broich Wuttke), ironic Sebastian (François Göske), who is the son of the principal, and strong Matz. They make a hideout, which is the non-smoking vehicle of an old train that has been left vacant. But a man (Sebastian Koch), the “non-smoker”, came and told the owner of it. One day, Matz discovers the script of an old play “Das Fliegende Klassenzimmer” in the hideout. The boys are so enthusiastic that they want to arrange it and to make it the Christmas play of the school by themselves. However, Beku, who peeps at the stage rehearsal, opposes the presentation of this play. He has a past that the students don’t know. Actually, the man who wrote this script is his best friend Robert. When Germany was divided into two, he escaped from East Germany and has not met Beku since then. “Flying classroom” is a work that touches deep scars of Beku.

The five boys are normal boys, not outrageous bad boys, but serious. Furthermore, they have pure hearts and courage. Uli told everybody that he is not feeble even when he breaks his foot. If a friend is caught, they go for help together. They are going to solve even difficult problems that one cannot settle only by oneself.

They taught me that friendship, love of one’s family, and courage are really important. As we become adult, we are apt to forget this. To be accurate, the more we consider it, the less we can value it. Children know that this is important, because they are pure; however, it is important for adults, too. When I become an adult, I don’t want to forget what is

important.

I like the scene when Sebastian told them that he is really a timid boy while Uli showed them his courage. Sebastian is always ironic. But he is also a kid, pure and obedient. And he, who said that he is a timid boy, is the most courageous. However always he bluffs, it is no wonder that we have weakness. But humans often cannot show their weakness. The more we grow up, the less we can show it. Uli returned to the ironist again and showed that he is suitable to be a child, and I have sympathy for him.

This film is for kids, but I think that kids cannot understand all what Kästner wants to tell to the audience. “Das Fliegende Klassenzimmer” is very deep and difficult. Really, I think that this work is for adults. Adults should watch it and remember the pure heart of kids because everyone has once been young.

I feel that the author wants to tell us how cruel reality is, how unreasonable adults are and how hopeless the world is. I think, that is why the author is telling us about kids hope. He thinks that kids must not become adults like this. But in reality, many adults forget their hearts of kids. The author tells us not only that kids must not become adults who can’t understand kids, but also that we all should enjoy childhood. It is no wonder that the world of children is within the world of adults. Adults should always think what kind of world they can make.

“Das Fliegende Klassenzimmer” is a movie that influences my growth. I think that I am neither an adult nor a child. Honestly speaking, I do not want to become an adult. I want to remain a child and be happy and innocent. However, it is not possible to act against the flow of time. I want to see the movie again when I become an adult. A different impression will be formed. I am happy to have watched this movie.

**About the author:** *Shiori Fukano is currently a student at the University of Tsukuba. Her major is art, and her speciality is product design.*

Fukano, S. (2009). [Review of the movie Das Fliegende Klassenzimmer]. *OTB Forum*, 2(2), 46.

## *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 spring of 2010. Authors may submit a short abstract (about 200 words) for planned submissions by **Monday, February 1, 2010**. The full paper is due March 1, 2010. Please send abstracts to **editor@otbforum.net**

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*Volume 2, Issue 2*  
*Autumn, 2009*

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