

AN ABSTRACT OF THE THESIS OF

Yoko Tsuboya for the degree of Doctor of Philosophy
in Postsecondary and Technological Education presented
on April 18, 1990.

Title: A Syntactical Analysis of Modern Japanese Thought
Patterns as Reflected in Characteristics of the
Japanese Language

Redacted for privacy

Abstract approved

Dr./ Carlos Ovando

This study had two purposes. The first purpose was to determine whether certain aspects of the Japanese language were reflected in examples of the Japanese cultural construct of contemporary essays. The second purpose was to show how these aspects of the Japanese language reflect the intuitive, non-logical nature of Japanese thinking.

Three characteristics of the Japanese language were first identified: orientation to a particular situation; relative freedom of word order; and ellipsis, especially omission of the subject. A contemporary Japanese essay was then analyzed at the syntactic level and compared to its English translation. It was found that at the syntactic level the Japanese essay showed greater freedom of word

order than its English translation and that ellipsis of the subject was present in several places in the essay.

Relative freedom to express different aspects of reality and to respond to reality in an emotional way were then discussed in relation to word order, and the Japanese way of approaching reality called "no-mind" was discussed in relation to ellipsis.

Three additional Japanese essays and three additional English-language essays were then analyzed at the macrostructure level. It was found that the Japanese essays had a much stronger situational and natural aspect than the English essays, that they had a much less rigid structure according to the rules for constructing essays in English, and that they had a much weaker logical aspect. The ways in which these four aspects of the macrostructure of the essays allow the writer to write according to his feeling or emotion, especially about nature, and how they reflect the intuitional, non-logical nature of Japanese thinking was then discussed.

Thus at both the syntactic and at the macrostructure level, the contemporary Japanese essays exhibited aspects which are characteristic of the Japanese language and that reflect the intuitive, non-logical nature of Japanese thinking.

© Copyright by Yoko Tsuboya
April 18, 1990

All Rights Reserved

A SYNTACTICAL ANALYSIS OF MODERN JAPANESE THOUGHT
PATTERNS AS REFLECTED IN CHARACTERISTICS
OF THE JAPANESE LANGUAGE

by

Yoko Tsuboya

A THESIS

submitted to

Oregon State University

in partial fulfillment of
the requirements for the
degree of

Doctor of Philosophy

Completed April 18, 1990

Commencement June 1990

APPROVED:

Redacted for privacy

Professor of Postsecondary and Technological Education in
charge of major

Redacted for privacy

Chair of the Department of Postsecondary and Technological
Education

Redacted for privacy

Dean of School of Education

Redacted for privacy

Dean of Graduate School

Date thesis is presented _____ April 18, 1990

Typed by Harvey McCloud for _____ Yoko Tsuboya

ACKNOWLEDGEMENTS

I wish first to express my profound gratitude to the members of my committee, Dr. Carlos Ovando, Dr. Tom Grigsby, Dr. Stephen Giovannoni, Dr. Carvel Wood, and Dr. Charles Warnath, for guiding me through the various stages of dissertation research and writing.

My major professor, Dr. Carlos Ovando, has been consistently encouraging and helpful from the beginning of my dissertation, and has assisted me greatly in the area of cross-cultural communications, language and culture. Dr. Grigsby has given me kind and helpful suggestions through his classes and seminars. Dr. Giovannoni, the Graduate Council Representative, has aided me in my work through his interest in my thesis. Dr. Wood has also helped to lead me through this dissertation from the beginning of its writing. Dr. Warnath has been very generous and kind through his classes and suggestions. I am truly thankful for all of this invaluable help from my committee members.

I would also like to thank my other instructors at Oregon State University. Throughout my graduate education I have benefited enormously from the numerous courses I have taken on various subjects.

Finally, I am happy to thank my parents, Tsuneji and Hana Tsuboya, and my friends, Pravate, Michael, Terry and the Unzickers, for their consistent support.

TABLE OF CONTENTS

<u>Chapter</u>	<u>Page</u>
INTRODUCTION	1
I. CHARACTERIZATIONS OF THE JAPANESE LANGUAGE AND MIND	6
Overview	6
The Structure of the Japanese Language	8
Word Order	8
Relation of Particles to Word Order and Meaning	13
Ellipsis	15
The Situational Focus of Japanese	20
II. SYNTAX IN JAPANESE: AN EXAMPLE OF ANALYSIS	23
The Nature of Language	23
The Relation of Language to Thought	27
English	27
Japanese	29
Syntactic Analysis of a Modern Japanese Essay .	33
Discussion of Analysis	48
III. MACROSTRUCTURE OF THE JAPANESE ESSAY.....	58
Comparison of a Japanese Essay and an English Language Essay at the Macrostructure Level ..	59
Japanese Essay	59
Macrostructure of the First Japanese Essay	63
Macrostructure of the First English Essay	72
Additional Comparisons at the Macrostructure Level	79
Japanese Essays	79
Macrostructure of the Second and Third Japanese Essays	83
English-Language Essays	89
Macrostructure of the Second and Third English Essays	94
Relation of the Macrostructure of the Japanese Essays to the Intuitive Nature of Japanese Thinking	100
Situational and Natural Aspects	100
Rigidity of Structure and Logical Aspect.	105
Summary	110
CONCLUSION	112
REFERENCES	121

A SYNTACTICAL ANALYSIS OF MODERN JAPANESE THOUGHT
PATTERNS AS REFLECTED IN CHARACTERISTICS
OF THE JAPANESE LANGUAGE

INTRODUCTION

Thinking seems mysterious because thoughts are private and hidden. Therefore, how other people think is often an enigma for us. This can be especially true when the people are from a culture that is different from our own.

But according to Whorf (1956), the study of language can throw a great light on the mystery of thinking. This is because language is the expression of thought. Sounds and marks on paper give a physical reality to thoughts, and they allow us to enter the minds of other people, including people from other cultures.

Just as what is said by a particular person reflects what is in the person's thoughts, the language of a people can reflect general characteristics of how the people perceive, think about and approach the world. In fact, not only does the language of a culture reflect the ways people in that culture think, it helps to determine their ways of thinking. Whorf (1956) held that every language is a great pattern system that regulates how the people in the culture communicate, analyze nature and reason. The person may be unconscious of the patterns which are determined by his or her language, but when languages are compared, the patterns

become clearer. Whorf pointed out that thinking is in a language -- in English and Japanese.

The study and comparison of languages can therefore be of great benefit for understanding the basic ways of thinking in a person's own culture and in other cultures. In fact, since language is the expression of thought, the analysis of languages is naturally one of the most powerful tools for understanding the ways of thinking of the people in various cultures.

This thesis is concerned with the Japanese language and how it reflects the ways of thinking of the Japanese people. Several writers have written about characteristics of Japanese people which seem to differ from characteristics of people from other cultures. For example, Nakamura (1967) points out three basic qualities of Japanese people that differ from those of people from English-speaking countries: non-rational tendencies, acceptance of actuality and emphasis on a particular social nexus. The first of those characteristics is the one that this thesis is mostly concerned with: the intuitive, non-logical manner of approaching the world that is an important feature of the Japanese viewpoint. The thesis attempts to show that this way of viewing the world is reflected in various aspects of the Japanese language. Furthermore, if Whorf (1956) is correct, then those aspects of the Japanese language can be said to help determine the

intuitive way that Japanese people use to approach the world.

The connection between the Japanese language and the intuitive, non-rational nature of Japanese thought will be shown in three basic ways. Each of the following three chapters deals with one of those ways, and each chapter gives evidence for a hypothesis which relates Japanese language to the intuitive, non-logical aspect of Japanese thought processes.

Chapter One deals with the structure of Japanese language as a whole. It points out several main features of the language, including its relative freedom of structure, its non-individualized aspect and its orientation to the situation. Some preliminary observations are made about how these aspects may reflect the intuitive approach to reality which is present in Japanese culture.

Chapters Two and Three are concerned with how the intuitive aspect of Japanese thought is reflected in a particular kind of cultural construct of Japanese culture. Tosu (1985) said that if a language exhibits a particular tendency in its manner of expressing reality, then the same or a similar tendency will be exhibited in some other aspects of the culture. By using the cohesion of sentences, he attempted to show that the lack of goal-orientation that is exhibited in some aspects of the

Japanese language is also present in Japanese folk tales. He also related those aspects to Japanese ways of thinking. In the present study, the cultural constructs that will be investigated are modern Japanese essays.

Chapter Two deals with the structure of the Japanese essay at the level of the sentence. The syntactical analysis shows how a modern Japanese essay reflects the intuitive aspect of Japanese thought at the sentence level. It reflects that aspect in a way that is similar to how the Japanese language reflects the same aspect. This provides strong support for the following hypothesis:

H1: Sentence-level syntactic characteristics of modern Japanese essays exhibit the intuitive, non-logical nature of Japanese thought patterns.

Chapter Three concerns Japanese essays also, but the analysis will be at the macrostructure level. The evidence provided in Chapter Three provides strong support for the second hypothesis:

H2: Macrostructural characteristics of modern Japanese essays exhibit the intuitive, non-logical nature of Japanese thought patterns.

In making these analyses, comparisons will be made with English. As mentioned above, Whorf (1956) pointed out how it is easier to see the patterns in a language when the

language is compared to other languages. In this case, the contrast will be made between relevant aspects of the Japanese language and culture and aspects of the English language and of English-speaking cultures. This will help to make the patterns that are discussed clearer.

In order to ensure that the Japanese essays to be analyzed were reflective of modern Japanese language usage, they were selected from the most widely read Japanese newspaper, the Asahi Evening News. In particular, they were essays originally printed in the column "Vox Populi, Vox Dei," which is read by 70 percent of the newspaper's readers (Oide, 1989). In the same way, to ensure that the English-language essays to be analyzed were reflective of modern English usage, they were selected from one of the most widely-read English-language periodical, Time magazine. In fact, Time has the greatest readership of any news magazine in the United States, with a weekly circulation of 4,648,454 (Hoffman, 1990). In addition, each issue of Time includes a one-page essay on some current topic of interest. The selection of the essays to be analyzed from such widely-read periodicals not only ensured that the essays would reflect modern usage; it also ensured that the ideas expressed in the essays would reflect current ways of thinking about the world in the respective countries.

CHAPTER I

CHARACTERIZATIONS OF THE JAPANESE LANGUAGE AND MIND

Overview

In countries where English is widely taught and learned, many comparative studies have been conducted between it and the native languages. In Japan, therefore, where English is widely taught as a second language, many observations have been made concerning the differences between English and Japanese on various particular aspects. This study concentrates on the Japanese language and its relation to Japanese ways of thinking. However, certain aspects of the Japanese language are also compared to aspects of English in order to make the characterization of Japanese clearer.

This chapter is mainly concerned with several general features of the Japanese language: word order, ellipsis, and the emphasis on the situation. In discussing these aspects, some observations are made about the relation of the Japanese language to the Japanese people's intuitive approach to the world. However, the relationships will be analyzed more fully in Chapters Two and Three. First, however, it is useful to make a few general points about language and language analysis.

All languages are alike in one way. That is, they all use signs to refer to things in the world. According to

Nishida (1870-1945), there is no internal relationship between the character of the sign which is used to point to an object and the object itself. The signifier and the signified are related extrinsically. Nishida says that for symbols such as the lily, which represents purity, there is an internal relationship between the qualities of the symbol and its meaning; however, the meaning is still applied to the symbol extrinsically, and another sign that had no internal relationship to purity could also be used.

Therefore, the signs that are used in a language are basically arbitrary, and in different languages, as we know, different signs are used to refer to the same kind of object. One obvious way to investigate the differences in languages is thus to notice differences in the vocabularies of the languages. Looking at the words that are peculiar to a language and that are difficult to translate into other languages helps to give an idea of how the people who use the language look at the world. However, there is another useful way to compare languages which is not so obvious. This way is to do a syntactical analysis of the language. A syntactical analysis is one which investigates how words are put together in the language. By comparing differences in grammar, word order and sentence structure between two languages it is possible to come to conclusions about differences between the outlooks of two cultures.

The Structure of the Japanese Language

The Japanese language is extremely regular in its grammatical forms according to Bleiler (1963), who says that the exceptions to the grammatical rules of formation in Japanese can be counted on your fingers. However, the syntax and sentence structure of Japanese can become very complex, and idioms are numerous.

Word Order

An important aspect of the grammatical structure of the Japanese language concerns the way modifying words and modified words are related. Kindaichi (1978) points out that in grammatical structure, Japanese sentences are basically formed on a broad syntactic principle that all qualifying elements precede the kernel topic. For example, consider combinations of the Japanese words shiroi (white), hana (flower), utsukushiku (beautifully) and saku (to bloom). We can combine these words in various ways to form the phrases shiroi hana (a white flower), hana ga saku (flowers bloom) and utsukushiku saku (beautifully bloom). In each case the dependent word precedes the word modified. This can be compared to English where, for example, a flower can be said to beautifully bloom or to bloom beautifully, with either construction being grammatically

correct. But in Japanese, the rule is quite strict that the qualifying words precede the word qualified.

One thing to notice about the above examples is the use of the particle ga in hana ga saku (flowers bloom). This particle is called a "proper symbol" and is seen in many Japanese sentences. It indicates that the preceding word is the subject of the sentence. The particle wa has a similar role, but it is used when the subject is notional. More will be said about the particles below.

Another thing to notice from the above discussion can also be seen in the phrase hana ga saku. Here the verb saku (bloom) is considered to be the central word and hana (flowers) modifies saku in the sense that it answers the question "what blooms?" The fact that the verb is placed in the final position in such a phrase points out that Japanese is different from English in the important respect of word order.

English is like Chinese, Italian and German in having a basic word order of subject-verb-object (SVO) in declarative sentences. In fact, English is one of the most rigid word order languages in the world. The SVO order is followed in main clauses and subordinate clauses and in most questions. Also, the subject is rarely omitted in English. Subject deletion occurs only in imperatives and in response to questions. Winitz (1984) says that a small amount of word order variation is possible in English. He

presents the sentence "really gets on my nerves, that guy" as an example of a VOS construction which is possible in English. But he points out that VSO constructions, for example, "really gets on, that guy, my nerves" are impossible in English.

Kuno (1989) says that Japanese is an SOV language -- namely, a language in which the basic word order of transitive sentences is that of S (subject) - O (object) - V (verb). Some other languages that belong to this group are Ainu, Korean, Mongolian, Turkish, Burmese, Tamil, Hindi, and Navaho. Except for the very rigid constraint that verbs must appear in the sentence-final position, Japanese has a relatively free word order.

Also, subjects are often omitted in Japanese, especially the subject 'I'. As a result, it is very difficult for interpreters to translate speeches from Japanese into English immediately. Examples of Japanese sentences, along with their word order, are given below. The English translation is given underneath in parentheses, and the normal word order of the English translation is given after the Japanese word order.

1. S + V (Eng: S + V)

Shiroi hana no tsukimiso ga / saite iru.

The white evening primrose / is blooming.

(The white evening primrose is blooming.)

2. S + C + V (Eng: S + V + C) C = Complement
 Kino wa / risshu / datta.
 Yesterday / the first day of autumn / was.
 (Yesterday was the first day of autumn.)
3. S + O + V (Eng: S + V + O)
 Watakusha wa / shiroi hana o / mitsuketa.
 I / the white flowers / discovered.
 (I discovered the white flowers.)
4. S + DO + IO + V (Eng: S + V + IO + DO)
 IO = Indirect Object DO = Direct Object
 Kare ga / shiroi hana no tane o / watashi ni / kureta.
 He / the seeds of the white flowers / me / gave.
 (He gave me the seeds of the white flowers.)
5. S + O + OC + V (Eng: S + V + O + OC)
 Mukashi no hito wa / natsu no kaze to akino kaze ga
 dokyo suru imagoro no sora o / "yukiai" no sora
 to / hyogen shita.
 People in olden times / the sky around this time when
 the summer wind and the autumn wind exist
 together / the "passing sky" / called.
 (People in olden times called the sky around this time
 when the summer wind and the autumn wind exist
 together the "passing sky.")

Some other features of word order in Japanese sentences are the following:

- A. The subject may be actual (indicated by *ga*) or notional (indicated by *wa*).
- B. Qualifying words precede subjectives.
- C. Adverbs precede verbs, adjectives, or adjective verbs.
- D. Particles follow the word classes, phrases, clauses, or sentences that they govern.
- E. In an interrogative sentence, the person, action, or thing about which the question is asked is placed first and followed by '*wa*', the interrogative pronoun comes next, the verb or inflected suffix ('*desu*' or '*da*') next, and the particle '*ka*' last (Yamagiwa, 1942 & Matsukawa, 1975).

One result of the verb-final constraint in Japanese is that when one writes a long Japanese sentence, the predicate verb comes far behind the subject, which appears in the beginning. Kindaichi (1978) points out that in between, many tiny clauses can appear and that this can give listeners and readers a difficult time understanding the principal idea of any conversation. He suggests that this is a weakness of Japanese and that Japanese people should write in short sentences.

However, the verb-final constraint can also be considered a strength of Japanese, because it helps to provide freedom of word order within the sentence. In fact, except for the verb-final constraint, the word order is rather free in Japanese. Kindaichi (1978) points this out in comparing Japanese to English, saying that Japanese has freer word order than English.

Relation of Particles to Word Order and Meaning

Much of the freedom of word order in Japanese is because of the use of particles. The particles follow subjects and objects and designate those words as being the subject or the object of the sentence. Other than ga and wa, which designate the subject of the sentence, o and ni are used to designate direct and indirect objects. Use of these particles allows the Japanese language to have considerable word order variation within its sentences because when the particle is combined with a word, the relative position of both elements as a unit can be changed with considerable freedom in a sentence. Of course, the flexibility is not 100%, for there are patterns of habit to some extent, and when the sentence does not follow the pattern, it may be considered as sounding strange. But even in such cases, the sentence is understandable and so meaning is conveyed.

The particle is a grammatical element of a word. In combining it with a word, for example in combining ga with hana to say hana ga saku (flowers bloom), the particle ga, as mentioned above, indicates the grammatical position of hana as subject. In making a Japanese sentence, the meaning elements of words are thus combined with grammatical elements, which are the particles. In this sense meaning precedes grammar in Japanese. The freedom of movement of a unit that can occur when a grammatical element is successfully combined with the meaning element therefore allows different meaning aspects of the sentence to be emphasized. This can be compared to English where a certain grammatical position of a word in the sentence as a whole is more closely tied with the meaning that the word has in that context.

Furthermore, in Japanese sentences, the basic word order is arranged by the importance given to the meanings of the words. For example, a reference to the most important idea or thing that the sentence is talking about comes first, then the next most important, and so on. Therefore, because meaning-grammatical units can be rearranged with considerable freedom, the meaning of the sentence as a whole can be changed by changing the units to different locations in the sentence.

All of the above considerations point to the first main feature of the Japanese language which is of interest

to this thesis: its relative freedom of structure. In comparison to English, which is more tied to grammatical rules which regulate where words must occur within a sentence, Japanese has a greater freedom of movement of terms within the sentence. It is also important to remember that this relative freedom of internal structure is related to the emphasis that can be given to terms and units within the sentence by rearranging their order. The emphasis is in turn related to the meanings or senses that these terms can have.

Ellipsis

Ellipsis is one of the important aspects of the syntactic structure of any natural language (Shaumyan, 1987). Ellipses occur in both Japanese and English. According to Halliday (1976), in English ellipsis generally occurs when something that is structurally necessary is left unsaid, and thus there is a sense of incompleteness associated with it. However, Halliday also points out that this is an over-simplification, since the essential characteristic of ellipsis is that something which is present in the selection of the underlying options for making the sentence is omitted in the structure of the sentence. When this is done there is an ellipsis in the sentence, whether or not the result appears 'incomplete' in itself.

Ellipsis occurs in a different way in Japanese. For example, in a conversation certain things can be taken for granted. People don't have to refer to those things that are already known by both conversants. All that they have to refer to is those things or ideas which are not known by both conversants. When people do this, the structure of the sentence is not paid great attention to. The elliptical remark may violate sentence structure rules, but the violation is not considered an important error. The speakers put more emphasis on their topic or meaning than they do the grammatical structure of the sentence which conveys the meaning. Therefore, ellipsis in the Japanese language is mostly related to context or meaning, not to the grammatical form.

Subjects are also often omitted in Japanese (Ono, 1979), including first person and second person used as subjects. Generally, in such a case the subject is implied in the whole sentence structure, but frequently a sentence may completely lack the subject. However, normally the Japanese person is able to determine the subject according to the context or the situation (Moore, 1967). As an illustration of this, consider the following translation of a Japanese passage where the brackets [] indicate what can be deleted both in English and Japanese and the parentheses () indicate what can be deleted only in Japanese:

When the clouds are blown away by the wind and the moon appears, the white of the white Chinese bell-flower can be seen [by us]. Why is it that at this season, (we) are charmed particularly by white flowers? Just as (we) long for silky clouds, does the seasonal watch within (our) bodies seek cool and pure things?

An English reader can understand this passage without "by us," but in the English sentences it will be impossible to guess who are charmed or who longs for. In the Japanese version, however, the sentence is perfectly understandable with the other pronoun references deleted. Again, this indicates that English is more reliant on the grammatical placement of words in a sentence in order to convey the meaning of the sentence. Furthermore, in normal sentences constructed in Japanese, subjects appear initially in the sentence, but when some other elements in the sentence are emphasized, they can be placed rather freely in the sentences (Kuno, 1988).

The use of ellipsis also occurs at the level of the word. Moore (1967) refers to Kishimoto, who explains how a single Japanese word can convey a significant experience by its pregnant suggestiveness. A more analytical and literal language such as English would have to use elaboration or explanation in order to make the meaning of the word clear, according to Kishimoto.

These ideas help to point out the second main characteristic of the Japanese language which is important for this thesis. This is that Japanese, in comparison to English, is relatively non-individualized. That is, explicit reference to who is being referred to in a sentence is often omitted, and yet the meaning conveyed is clear to the hearers. English, on the other hand, as illustrated in the above example, requires a more explicit reference to who is being referred to. In English we want to explicitly know who performs an action or who feels a certain way if an action or a feeling is being referred to. In Japanese, on the other hand, these references can often be left out. Tosu (1985) made reference to this aspect of Japanese by characterizing it as being less concerned with the concept of agenthood, or who does something, than some other languages.

Before moving on to the next important aspect of Japanese, and while the subject is still ellipsis, it is worthwhile to briefly discuss "haragei," which can be roughly translated as "belly talk." This feature of Japanese culture could be called extreme ellipsis. Haragei can be called a quasilanguage (Time, 1983) in which the Japanese communicate without using any words at all. Rather, certain wordless techniques are used for communication, such as artful silence. Haragei has also been called "mind art" and can be considered to be a kind

of communication that is based on intuition as reflected in the "gut feelings" that a person has about a certain situation. It is used to act out or perform one's intentions without using more explicit methods that would generally be used in English-speaking countries. For example, when negotiating a price in a business deal, the use of haragei makes it possible for the buyer to hint at what is a good price. Without actually saying so, the seller conjectures about what the buyer is able to pay, and the final quotation is based on this indirect process of using tangential data, even moods, to communicate one's desires. Because it is based on implied conditions which are mutually understood, both parties use haragei to fashion a proper understanding without stating something bluntly or directly (Welch and Kato, 1986).

Later chapters will go into more detail about the connection of the Japanese language to the intuitive aspect of Japanese thought. However, a few early observations can be made with regard to the non-individualized aspect of the Japanese language. First, it can be concluded from the above that the Japanese people are not as interested in who said something or who did something as are peoples in English-speaking countries where omission of the subject is much rarer.

Second, this may be related to the Japanese idea that human beings act according to nature's will and that the

agent is not considered as important as it is in some other cultures.

Third, this in turn indicates that Japanese people often go beyond the grammar of the Japanese language and use a kind of "grammar" of nature. Philosophically considered, human beings are a part of nature, and there seems to be a sense in which the Japanese people, in their language, can often be seen to be using a kind of intuition. This would account for the fact of so many kind of ellipses present in Japanese, as outlined above. In the following chapters these ideas will be expanded, and will be connected to the greater emphasis that occurs in Japanese expressions on more aesthetic and intuitive aspects than is found in English.

The Situational Focus of Japanese

Another rule of the structure of the Japanese sentence that is related to meaning is that the sentence sets the scene of the drama first, and then lets an actor or an actress move or speak. The following translation exhibits the typical scene-setting element that is present in the structure of Japanese sentences.

From Hibiya Park around the Imperial Palace grounds,
from Lake Shinobazu in Ueno through Ueno Park to
Yanaka, and all around the Ginza, / I walk.

The relevance of this aspect of Japanese sentence structure is that Japanese sentences can now be seen to be bracketed, in one sense. That is, a sentence which refers to the activities of people or natural things will normally begin with the setting of the scene and will end with the verb.

Between these brackets there is then the freedom to emphasize different aspects of the activities by rearranging the interior sentence elements. Moore (1967) suggests that Japanese expressions typically focus the thought and expression of the reader on the immediate, concrete details of life. This tendency is quite strong in the Japanese language, and it is the third major feature of the language that it is important to focus on. This third feature can be called the situational aspect of Japanese.

Some of the points made above about freedom of interior word order help to make Japanese a language with a situational focus. This is because the freedom of word order allows various aspects of the situation to be focused on, depending upon the purpose of the speaker or writer. This is unlike more rigid word order languages where there is not as much possibility for rearranging interior words or phrases in order to change the focus of the sentence.

All of this is not to say that sentences in English cannot focus on concrete details of daily life. However, given the stronger reliance of English on grammatical

structure in order to contribute to meaning, the possibilities of focusing on different particular aspects of the situation are not as great in English as they are in Japanese.

Again, with respect to this situational aspect of Japanese, some comments can be made that relate it to the intuitional aspect of Japanese thought. The first thing to notice is that Zen Buddhism, which originally came from China, took a strong hold in Japan and is now the major religion. One reason Zen may be so popular in Japan is because of its positive attitude toward living naturally rather than intellectualizing life. Also, Zen seems to hold a high regard for natural objects and for the concrete situation which is before a person. In later chapters this thesis will attempt to show how this viewpoint on reality is reflected in the Japanese language, particularly in the situational aspect of the language. In a sense, the viewpoint fits the language.

CHAPTER II

SYNTAX IN JAPANESE: AN EXAMPLE OF ANALYSIS

In the previous chapter the Japanese language was characterized as having three fundamental features: (1) relative freedom of structure, (2) non-individualization and (3) orientation to the situation. In this chapter one main task is to see whether a modern Japanese essay exhibits the same tendency. Another main task of the chapter is to show more completely how the above three aspects of the Japanese language are related to the intuitive aspect of Japanese thought. The chapter begins with a discussion of some aspects of the philosophy of language.

The Nature of Language

According to Harrison (1979) the central question in the philosophy of language is the following: What is it for a sequence of marks or noises to constitute a language? He says that in the 20th century philosophers have been so concerned with the question of the nature of language that "all other philosophical questions have become or been made secondary to that fundamental question."

Saugstad (1980) claims that language can be thought of in several ways, including:

1. as a form of social interaction,
2. as a biological function,
3. as a form of behavior, and
4. as a form of understanding.

However, it is the relation of language to the world that seems to be the central concern of the philosophy of language.

One main viewpoint about language is that words are names of concepts and that they get their meanings from referring to those concepts. But the philosopher Wittgenstein had a different view of language. Lavine (1984) says that according to Wittgenstein, "We should look not to ideal meanings of words but, empirically, to the way in which words are actually used." Wittgenstein thought language was connected closely to life and that paying attention to how language is used in actual situations is very important to understanding what the meanings are in language. He put a great emphasis on understanding the situation of a person speaking and the situation as a whole in understanding language. Those situations help to determine what words, phrases and sentences mean. If we don't understand those situational aspects, then we can't truly understand what is being said.

Borgmann (1974) says that language, in Wittgenstein's view, initially appears to be quite parallel to reality. This is because names correspond to, and have meaning, in

standing for objects. However, Borgmann points out that names are unreal in isolation and that they only properly have references in the context of propositions. It seems that if Wittgenstein's idea that the situation is an important aspect of meaning is correct, we can also say that names of objects have reference only in the context of a situation.

Chomsky (1968) writes about the deep structure of language. In his view, there is an underlying structure of grammatical relations and categories. He says there are certain aspects of human thought and mentality that are essentially invariant across languages, and this is reflected in the deep structure that varies little across languages. However, there may be wide variability in surface manifestations, so languages can differ in the ways they express grammatical relations. For example, some may express those relations by inflection, and some may do it by word order. Chomsky (1965) also suggests that the rules of sentence formation do not really belong to grammar but to some other subject in which the "order of thoughts" is mirrored by the order of words. He points out that one of the qualities that all languages have in common is their "creative" aspect. That is, new thoughts can be expressed in a language.

Chafe (1970) points out that semantics and phonetics constitute the two least abstract components of language.

This is an important point, because from Chomsky's ideas it seems that to understand language we have to study the deepest structure of languages, which Chafe says consists of nothing but logical predications, one embedded within another. But this approach may not provide the kind of model that can be related directly to the messages which language conveys.

Martin (1987) says that a language consists, loosely, of a pairing of meanings with sentences. On this view, when we know a language, what we know is the meaning that is paired with each sentence. However, this does not mean that when we know a language we have some sort of "code book" inside us, where each sentence of the language is paired with its meaning. Martin says that such a picture is wrong, because there is an infinite number of sentence types in any natural language, and so the "code book" would have to be infinitely long. It seems that a better idea is that we know rules of language which help us to make the pairing of sentences with their meanings. Also, these rules have to have some flexibility because there can be sentences in a language that have never been said before. This is connected to Chomsky's idea of creativity in the use of language. We can conclude that the rules of a language can't all be absolutely strict. Some rules have to be flexible for there to be creativity in language.

The Relation of Language to Thought

Holland (1986) points out that cultural knowledge is presumed by the use of a language and that this is a significant realization for anthropologists who try to construct models of a culture. This implies that in order to understand the culture and why the people of the culture view the world as they do, the study of their language is of great value.

Whorf (1956) agrees that the language of a people can have an effect on the way the people view the world. If the people don't realize that their own viewpoint is connected to their language, they may believe that the viewpoint is the only one that is possible. For example, Bloomfield (1933) points out that the ancient Greeks studied no language but their own. They took it for granted that the structure of their language reflected universal forms of human thought or of the cosmic order.

English

Whorf (1956) says that English and similar tongues lead us to think of the universe as a collection of rather distinct objects and events that correspond to words. He says that this idea is present in classical physics and astronomy, which consider the universe to be a collection of detached objects of different sizes. Ferguson (1980)

says that the semanticist Whorf claims that Indo-European languages trap us in a fragmented model of life that disregards relationship. By their subject-predicate structure, those languages mold our thought and force us to think of everything in terms of simple cause and effect. This is the reason it is hard for us to talk about and think about such things as quantum physics and a fourth dimension. Any idea that doesn't have clear beginnings and endings is difficult to talk about in such languages.

One reason the English language tends to lead to such a view of the world may be because it has a relatively rigid grammatical structure. Block (1942) says that in English we can speak of constructions involving nouns, adjectives, pronouns, verbs, or various combinations of these classes. Those descriptions make it possible to determine the syntactic function of every word class. English can also be thought of as having an actor-action construction which is not interchangeable, according to Bloomfield (1933), who says that the actor-action construction has two positions. Some English words and phrases can appear in the actor position, and some others can be in the action position. The kind of positions in which a form can appear is called its function. Bloomfield says that all of the forms which can fill a given position constitute a form-class. For example, all of the English words and phrases which can fill the actor position in the

actor-action construction, constitute one large form-class called nominative expressions. All of the English words and phrases which can fill the action position on the actor-action construction, constitute a second large form-class, called finite verb expressions (Bloomfield, 1933).

Japanese

Miller (1967) suggests that the Japanese language is a system of human behavior which is as wonderful and incredibly complex as any other aspect of the Japanese society. It is a system which is unique to the culture, and just as the structure of English has an effect upon how English speaking people view the world, it can be expected that the structure of the Japanese language will have an effect upon how the Japanese people view the world.

In Chapter One it was pointed out that Japanese has relative freedom of word order, is non-individualized and is situation oriented. It was suggested there that these elements are related to non-logical and intuitional thought patterns of the Japanese people. In the realm of syntax the Japanese language also manifests its non-logical character in the absence of the relative pronoun "which." Moore (1967) says that this relative pronoun, which stands for the antecedent, helps develop the process of thought. As a result, it is more difficult in Japanese than in

English to express closely knit thinking in a succinct form.

In fact, Japanese lacks relative words corresponding to the English words "who," "whom," "whose," "which," "that," "where" or "when" (Kuno, 1988). This is due to the fact that Japanese has a somewhat opposite word order from English, which leads to not needing the pronoun because the antecedent comes later. However, although Japanese doesn't have any relative pronouns as a form, the same ideas that are expressed in English by using relative pronouns can still be expressed in Japanese. For example:

(1) Ginza de / hanaya o / keieisuru /
On the Ginza in Tokyo / a flower shop/ operates /

(tokorono) / Suzuki Akira [san] / niyoruto,
who / Akira Suzuki / according to,

According to Akira Suzuki (who) operates a flower shop
on the Ginza (in Tokyo),

[] indicates missing in English.

() indicates missing in Japanese.

(2) Kagaribika toka, / kagaribiso (toka) / yobareru /
A bonfire fireworks or / bonfire grass / is called /

(tokorono) / kono hana niwa / tsuneni / hono no kanji
 which / in this flower / always / the feeling of
 ga / aru.
 a flame / there is.

In this flower (which) is called a bonfire fireworks
 or bonfire grass, there is always the feeling of a
 flame.

The phrase 'tokoro no', literally translated as "of the
 place," is used as a relative pronoun in direct
 translation.

The relation of joshi (the particle or postposition)
 to the structure of Japanese sentences was also discussed
 in Chapter One. These particles are like wheels to change
 the position of word units in a sentence. They allow the
 speaker or writer to move words connected with the particle
 anywhere in the sentence according to his or her feeling or
 emotion. The following example shows the use of particles
 in a Japanese sentence, with ga or wa indicating the sub-
 ject, and o or ni belonging to the direct or indirect
 object.

Byo sho no madobe ni atte, / shikuramen no
 Sitting in the hospital rooms / the wonderful

hana wa / dorehodo takusan no hitobito o /
 cyclamen / many sick people /

hagemashi tsuzuketa koto daro.

has encouraged.

Sitting in the hospital rooms, the wonderful cyclamen
 has encouraged many sick people.

In this example and in those of the analysis below, it can be seen that Japanese has the same basic sentence elements as English, but especially because of the Japanese particles, those sentence elements can be arranged more freely in Japanese.

The situation-oriented aspect of Japanese was also discussed in Chapter One. Moore (1967) points out that, generally speaking, logical consciousness begins with consciousness of the relation between the individual or the particular and the general concept of the individual or particular. Moore holds that the Japanese generally have not been fully aware of this relation, or have been poor in understanding a concept apart from particular or individual instances. This exactly corresponds to the tendency, in the Japanese way of thinking, not to make a sharp contrast between subject and predicate in the expression of judgment.

To illustrate some of these concepts, an analysis of a current Japanese essay will be given below. Following the analysis, some additional observations will be made concerning the relation of the Japanese language to the intuitional, non-rational nature of the outlook of the Japanese people.

Syntactic Analysis of a Modern Japanese Essay

The following analysis will help show how the three characteristics of the Japanese language that were mentioned in Chapter One are present in certain Japanese cultural constructs, namely modern essays. It will also help show the relation of the three aspects to the intuitive, non-logical point of view of the Japanese people. The essay is taken from the Japanese newspaper, the Asahi, originally published in the column "Vox Populi, Vox Dei," Asahi Evening News, and in "Tensei jingo," Asahi Shinbun, April 7, 1986. The essay is by Kazuo Tatsuno.

Each of the sentences of the essay is presented first in the original Japanese. The grammatical parts of the sentence are shown in dark type at the beginning of each of those grammatical parts, such as the subject, the verb and the object. The abbreviations for the grammatical parts are as follows:

S = Subject
V = Verb
O = Object
IO = Indirect Object
DO = Direct Object
C = Complement
OC = Objective Complement

Below the original Japanese, each sentence is translated into English in the same word order as the original. Below that is the English translation in the normal word order for English, and this is also shown with the parts of the sentence labeled in dark type. Finally, the basic Japanese word order and English word order for the sentence is given. At the end of the 22 sentences, a table showing the variations in the Japanese structure and the English structure is presented. The analysis offers an example for the ideas that are being presented, and is not a statistical analysis. However, it will be seen from the example that there are more word order variations among the Japanese sentences of the essay than there are for the English translations of the sentences.

"Sakura no inochi"

(The Life of Cherry Blossoms)

- (1) [S] Mo jushichi nen mo / nihonju no sakura o /
 For 17 years / cherry blossoms throughout Japan /
 oimotome, / shashin o toritsuzukete iru
 searching after / who has been photographing
 (tokorono) / Takanami Shigeharu san to iu hito no
 / a news story about Shigeharu
 kiji ga / [V] atta.
 Takanami / there was.

There / [V] was / [S] a news story about Shigeharu
 Takanami, (who) has been taking pictures searching
 after cherry blossoms throughout Japan for 17 years.

Jap: S + V

Eng: V + S (This pattern is a variation of the basic
 S + V pattern in English.)

- (2) [O] "Asahi ni haete kaze ga detekuru made no wazukana
 The very short time from when the morning sun shines
 jikan, / sore ga sakura no
 to when the wind arises / the life of the cherry

inochi / da" to / [S] (kare wa) / [V] iu.
 blossom / is" / he / says.

[S] (He) / [V] says, / [O] "The very short time from
 when the morning sun shines to when the wind arises is
 the life of the cherry blossom."

Jap: O + (S) + V

Eng: S + V + O

(3) [O] "Soba ni hito ga iru to dame, / (watashi wa)
 It is no good if there is somebody else / if I am not

hana to futari kiri de nai to / shutter o osuki
 alone with the flowers, / I do not feel

ni narenai" tomo / [S] (kare wa) /
 like clicking the shutter also / he /

[V] itteita.

said.

[S] (He) / [V] also said, / [O] "It is not good if
 there is somebody else. If (I) am not alone with the
 flowers, (I) do not feel like clicking the shutter."

Jap: O + (S) + V

Eng: S + V + O

- (4) [S] (Hana to) futari kiri, / to iuatari wa /
All alone with the flowers, / his saying /

[C] sotona mono / [V] da.

exceptional / is.

[S] His saying "all alone (with the flowers)" /

[V] is / [C] exceptional.

Jap: S + C + V

Eng: S + V + C

- (5) [O] Sorezoreno hito ni / sorezore no sakura no
The fact that each person / has his or her individual

mikata ga aru mono da to / [S] (watashi wa) /
way of looking at cherry blossoms / I /

[V] kanshinshita.

was impressed by.

[S] (I) / [V] was impressed / [O] by the fact that
each person has his or her individual way of looking
at cherry blossoms.

Jap: O + (S) + V

Eng: S + V + O

- (6) [S] Sakimichiru sakura o miru /
To look at cherry blossoms in full bloom /

[C] nomoi / [V] desu / ga, / [S] ichibusaki no
wonderful / is /, but / over cherry blossoms

sakura ni / kokoro o tokimekaseru
only 10 percent in bloom / to be excited

nomo / [C] waruku / nai / [V] desu.
/ bad / not / is.

[S] (It) / [V] (is) / [C] wonderful to look at cherry
blossoms in full bloom, / but / [S] (it) / [V] (is) /
not / [C] bad at all to look at cherry blossoms only
10 percent in bloom.

Jap: [S + C + V] + [S + C + V]

Eng: [S + V + C] + [S + V + C]

- (7) Asa no sakura /, yu zakura /
Morning cherry blossoms /, evening cherry blossoms /
/ yo zakura, / ame ni utare te shioreru
/ night cherry blossoms /, cherry blossoms hit by
sakura, / chiru sakura,
and drooping in the rain, / scattering cherry
/ nokoru sakura, / bochi no
blossoms, / remaining cherry blossoms, / cemetery

sakura, / yama no naka no ippon no yama
 cherry blossoms, / and one wild cherry tree on a

zakura, / [S] sakura wa / samazamana
 mountain -- / the cherry blossoms / in various

sugata de / [IO] watashitachi ni / [DO] haru no inochi
 forms / us / the life of spring

o / [V] tsutaetekureru.
 / tell.

[S] The cherry blossoms / [V] tell / [IO] us / [DO]
 the life of spring in various forms.

Jap: S + IO + DO + V

Eng: S + V + IO + DO

- (8) [S] Osaragi Jiro wa, / niwa ni ueta ippon no
 Jiro Osaragi / when the single drooping cherry tree
 shidarezakura ga saki hajimeru to / [O] chijin o / [V]
 in his garden began to bloom, / his friends / invited
 (kare no uchi e) maneite / [S] (kare wa) / [O] hanami
 (to his home and) / (he) / the cherry
 o / [V] shita.
 blossoms / viewed.

When the single drooping cherry tree in his garden
 began to bloom, / [S] writer Jiro Osaragi /
 [V] invited / [O] his friends (to his home) / to view
 the cherry blossoms.

Jap: [S + O + V] + [(S) + O + V]

Eng: S + V + O

- (9) (Kare ga) France no chijin o sasou toki / [O] "Tatta
 When he invited a French friend / "Just one
 ippon no sakura desuga" to / [S] (kare ga) /
 cherry tree is / (he) /
 [V] iuto, / [S] France jin wa / [V] itta. /
 explains and / the French friend / said, /
 [O] "Ippon deska. / Sore wa hontoni tanoshikute yoi
 "Is just one tree? / That is really enjoyable and
 koto desu."
 good."

When (he) invited a French friend, / [S] (he) / [V]
 explained, / [O] "I have just one cherry tree." / [S]
 The French friend / [V] said, / [O] "So you have just
 one tree. That is really enjoyable and good."

Jap: [O + S + V] + [S + V + O]

Eng: [(S) + V + O] + [S + V + O]

(10) [S] Mankai no sakura no mori mo / [C] ii /
 A forest of cherry trees in full bloom / good /

[V] (desu) / ga /, [S] ippon no sakura no shita ni
 is /, but / gathering under just one cherry

atsumaru / no nimo / [C] ajiwai ga / [V] aru.
 tree / also / appealing / is.

[S] A forest of cherry trees in full bloom / [V] is /
 [C] good, / but / [S] gathering under just one tree /
 [V] is / [C] also appealing.

Jap: [S + C + (V)] + [S + C + V]

Eng: [S + V + C] + [S + V + C]

(11) Muyuka no / [S] Tokyo wa / sakurazensen no tadanaka
 On April 6 / Tokyo / right in the middle of the
 ni / [V] atta.
 cherry blossom front / was.

On April 6 / [S] Tokyo / [V] was / right in the middle
 of the cherry blossom front.

Jap: S + V

Eng: S + V

- (12) [S] (Sakura wa) / [V] mankai niwa hodotoi
 (The cherry blossoms) / were far from being in full
 deshita / ga / kaze to hikari no naka ni atte, /
 bloom /, but / in the wind and the sunlight /
 eda ga shinau tabi ni / [S] sakura iro no
 each time the branches bent / the cherry color
 uzu ga / [V] tatta.
 / whirled.

[S] The cherry blossoms / [V] were / far from being in
 full bloom, but in the wind and the sunlight, /
 [S] the cherry color / [V] whirled each time the
 branch bent.

Jap: [S + V] + [S + V]

Eng: [S + V] + [S + V]

- (13) Sakurazensen no otozureru koro kara /, iro no
 When the cherry blossom front arrives, / by the
 shigotoshi no te de / [S] ten chi wa / niwokani
 heavenly painter / Heaven and earth / suddenly
 [OC] haru no iro ni, / [V] somerarete iku.
 the color of spring / are dyed.

[S] Heaven and earth / [V] are suddenly dyed /
 [OC] the color of spring / by / the heavenly painter
 when the cherry blossom front arrives.

Jap: S + OC + V

Eng: S + V + OC

(14) [S] Rengyo wa / [OC] azayakana ki to wokamidori iro
 forsythia / yellow and young green

ni / [V] somerarete iku / (shigoto shi no te de).
 / is painted / (by the heavenly painter).

[S] The forsythia / [V] is painted / [OC] yellow and
 young green / by the painter.

Jap: S + OC + V

Eng: S + V + OC

(15) Shiroku somerareta kobushi no hana no waki ni /
 Beside the white blossom of the cucumber tree /

[O] ichi, ni mai no midori no ha o soeru kota o /
 to add one or two green leaves /

[S] shigotoshi wa / [V] wasure nai.
 the painter / does not forget.

[S] The painter / [V] does not forget / [O] to add one
or two green leaves beside the white blossom of the
cucumber tree.

Jap: O + S + V

Eng: S + V + O

- (16) [S] Someiyoshino no tsubomi wa / [O] beni
The bud of the "Someiyoshino" cherry tree / in a red
iro no kaku ni / [V] tsutsu morete iru.
calyx / is wrapped.

[S] The bud of the "Someiyoshino" / [V] is wrapped /
in a red calyx.

Jap: S + O + V

Eng: S + V

- (17) Tsubomi ga katai uchi wa / [S] hanabira no beni wa
When the bud is still hard / the red of the petals

[C] koku / [V] (ari) / te / yagate / [S] sono
dark / is / and / eventually, / the red

beni ga / [C] aoku / [V] nari, / [S] (sono beni ga) /
/ diluted / is and / [the red] /

[C] shioppoku.

becomes.

/ [V] natte /, tsuini / [S] (sonotsubomi wa) /
 whitish, / and / finally / (the bud) /

[V] hiraku.

opens.

When the bud is still hard, / [S] the red of the
 petals / [V] is / [C] dark, / and eventually, / [S]
 the red / [V] is diluted / and / [S] [the red] / [V]
 becomes / [C] whitish, / and / [S] (this bud) finally
 / [V] opens up.

Jap: [S + C + (V)] + [S + C + V] + [(S) + C + V] + [(S) + V]

Eng: [S + V + C] + [S + V] + [(S) + V + C] + [(S) + V]

(18) [S] Hana no e niwa usumidori ni somerareta bubun mo /
 A part of the flower pattern dyed a light green /

[V] atte, / [S] iro no shigotoshi no nyunenna saiku
 is, / and the intricate work of the painter

ga / [V] ukagaeru.

 / is shown.

There / [V] is / [S] a part of the flower pattern dyed
 a light green / and / [S] the intricate work of the
 painter / [V] is shown.

Jap: [S + V] + [S + V]

Eng: [V + S] + [S + V]

(19) [O] Sakura wa / kokoro de / (ware ware wa) /
The cherry blossoms / with the / heart /

miru tomo / [S] (ware ware wa) / [V] iu
view / we / say

[S] We / [V] say / [O] that we view the cherry
blossoms with the heart.

Jap: O + (S) + V

Eng: S + V + O

(20) [S] Kokoro no me ni utsuru sakura wa /, [C] utsoro
The cherry blossoms seen with the heart / the form

mono no sugata / [V] de ari, / [C] utsurowanu
of things that change / are / the form of

mono no sugata / demo / [V] aru.
things that never change / and also / are.

[S] The cherry blossoms seen with the heart /

[V] are / [C] the form of things that change / and

also / [they] / [are] / the form of things that never
change.

Jap: [S + V + C] + [(S) + C + V]

Eng: [S + V + C] + [[S] + [V] + C]

- (21) [S] Takahashi Shinkichi wa / [O] "Ichirin no hana no
 Shinkichi Takahashi / "Within this one flower
 naka ni / kuon no haru ga yadotte iru" to /
 / eternal spring lodges" /

[V] utatta.

penned.

[S] Shinkichi Takahashi / [V] penned / [O] the
 following poem: "Within the one flower / eternal
 spring lodges."

Jap: S + O + V

Eng: S + V + O

- (22) [S] Kono ichirin towa / [C] yahari sakura no koto /
 This one flower / a cherry blossom /

[V] de aro / ka.

was / ?

[V] Was / [S] this one flower / [C] a cherry blossom?

Jap: S + C + V

Eng: V + S + C (This is a variation of the
 S + V + C pattern because the
 the sentence is a question.)

Discussion of Analysis

From our analysis of the essay and its English translation, we can construct a table showing the different word order variations that appear in the 22 sentences of the original Japanese version and the 22 sentences of the English translation.

Word Order in Japanese and
English Essay Sentences

Japanese	English
S + V	S + V
O + S + V	S + V + C
S + C + V	S + V + O
S + IO + DO + V	S + V + IO + DO
S + O + V	V + S
S + V + C	V + S + C
S + V + O	S + V + OC
O + S + OC + V	
S + OC + V + O	
S + OC + V	

As can be seen from the above table, there are ten word orders present in the original Japanese version of the 22 sentences, and seven in the English translation. Furthermore, the final three patterns listed above for the English sentences are idiomatic expressions which are variations of one of the five basic word orders that were listed in Chapter One:

- (1) S + V
- (2) S + V + C
- (3) S + V + O
- (4) S + V + IO + DO
- (5) S + V + O + OC

The variation V + S, which was present in Sentence 1 and Sentence 18, is an idiomatic version of the basic S + V pattern, due to the existential nature of Sentences 1 and 18, which begin with "There is." The V + S + C pattern, which is present in Sentence 22, is also an idiomatic variation on the basic form S + V + C. The variation occurs because the sentence is an interrogative one. In addition, the S + OC + V pattern, which is in Sentences 13 and 14, is a variation on the basic S + V + O + OC order due to the two sentences being in the passive voice.

Another interesting point from the essay is shown in the original Japanese version of Sentence 9. In that sentence the whole sentence pattern is [O + S + V] + [S + V + O]. In other words, the sentence does not end in a verb. This shows that Kuno's (1988) statement that Japanese is an SOV language is not true in all cases. Some Japanese sentences can end in a non-verb.

The greater word variation in Japanese that was discussed above can also be shown by taking part of one of the sentences, number 19, and showing the possible

variations in word order in the Japanese. These can then be compared to the possibilities for the English translation. This phrase from Sentence 19 is

[S] Wareware wa / [O] sakura o / [V] miru.
 We / the cherry blossoms / view.

There are six variations possible in the Japanese version:

- (1) [S] Wareware wa / [O] sakura o / [V] miru.
- (2) [S] Wareware wa / [V] miru / [O] sakura o.
- (3) [O] Sakura o / [S] wareware wa / [V] miru.
- (4) [O] Sakura o / [V] miru / [S] wareware wa.
- (5) [V] Miru / [S] wareware wa / [O] sakura o.
- (6) [V] Miru / [O] sakura o / [S] wareware wa.

Each of these variations is allowable in Japanese, and although some of them may be more unusual than others, none of them is unusually strange. However, if we compare the English translations of each of these, we will see that some are not allowable in English, or would be considered to be extremely unconventional.

- (1) We the cherry blossoms view.
- (2) We view the cherry blossoms.
- (3) The cherry blossoms we view.
- (4) The cherry blossoms view we.
- (5) View we the cherry blossoms.
- (6) View the cherry blossoms we.

Sentence (2) is most normal way to express this idea, and Sentences (1) and (3) can be considered to be allowable, although somewhat unusual. But Sentences (4), (5) and (6) are not allowable in English, or if someone spoke in one of those ways, we would consider it to be a very odd way of stating the idea.

From the example of Kazuo Tatsuno's essay we can see the first characteristic of the Japanese language that was mentioned in Chapter One: its relative freedom of structure. Because of this relative freedom, Japanese seems to be less systematic in its structure than English. For English, in the beginning is the grammar. It is more rule-oriented, and the meanings of phrases and sentences are more determined by grammar. But Japanese syntax is more flexible in its form. Because the rules are more flexible, the meanings of phrases and sentences can vary more, depending upon what aspect the speaker wants to emphasize.

Also, because of their greater dependence on grammatical structure, the ways of thinking of English speaking people tend to become more structured. As a result of this, they tend to think more logically about the world. But the fact that there is more flexibility in the Japanese language structure leads to the Japanese thought patterns being less structured by grammar.

This is related to the second characteristic of the Japanese language which was mentioned in Chapter One: its orientation to situation. Because of the relative freedom of Japanese language structure, the Japanese people can have a somewhat greater freedom in their perception of nature than do English speaking people. Their outlook is not so structured by grammar and logic, and so they can observe particular objects and events in a less structured way. This allows intuition to play a bigger role in their approach to the world. Therefore, they are able to respond more openly and emotionally to the world that they perceive.

The third main characteristic of the Japanese language was its non-individualized aspect. As was mentioned in Chapter One, this is shown by the fact that the subject is often omitted in Japanese. In the analysis of the Japanese essay, the terms "he" and "I" are often omitted early in the essay when the person being written about is being referred to. These omissions occur in Sentences 2, 3, 5 and 9. This omission of the subject or the person being referred to is also related to the non-logical character of the Japanese people. In such a case, even though the subject is omitted, we usually find it naturally suggested or can easily infer what it is by referring to linguistic context, or by looking at the situation in which the utterance is made. But it cannot be denied that at times,

when the situation is not completely clear, the omission of the subject makes the meaning ambiguous and causes misunderstanding. Very often it is not clear whether the subject is an individual or a group of individuals (Moore, 1967).

About the omission of subjects, Ono (1989) suggests that in Japanese any action is explained as a general movement, not as the particular person's action. It is not that the Japanese people cannot understand subjects. Rather, in their communications they often tend to understand that the explicit stating of the subject is unnecessary, and thus they omit it.

The omission of explicit references to individuals seems to be closely related to the intuitional nature of Japanese thought, since it seems to reflect the outlook of no-mind in Zen Buddhism. In no-mind, the distinction of the individual from the scene observed seems to disappear. The perceiver doesn't feel himself or herself to be separate from the scene. On the contrary, the perceiver feels himself or herself to be part of what's viewed. The frequent omission of explicit reference to individual subjects in Japanese seems to reflect this state of no-mind.

The situational aspect of Japanese is also connected to the non-individualized aspect of Japanese. This is because in order for a person to focus on the reality of

particular things, and not concepts of things, it also seems to be necessary for the person not to focus on his or her relation to the thing. Instead, focusing on particular things means letting the object or event show itself without concepts or the self getting in the way. In fact, that may be the essential feature of intuitional thought, that is, to allow what is perceived to reveal itself with as little interference from concepts and the self as possible. The situational and non-individualized aspects of the Japanese language seem to reflect this intuitional approach. In addition, the aspect of relative freedom of structure in Japanese seems to allow more freedom for this intuitional way of approaching the world than some other languages would allow.

It is interesting to relate these ideas to Chomsky's views which were discussed earlier in the chapter. Chomsky (1965, 1972) writes that there is a deep syntactic structure that is common to all languages. This deep structure is closely related to an innate capacity of human beings to learn languages. Chomsky believes that when a young child is exposed to language data from his or her parents, he or she unconsciously selects some of the data and rejects other data, and in this way learns the grammar of the parents' language. It is because all children share the same innate capacity that any child can learn any language.

Chomsky's idea that all languages share the same deep syntactic structure may seem to contradict the ideas in this chapter, but actually it doesn't. The analysis above was concerned with the differences in surface structure between Japanese and English, and with how those differences are related to different ways of thinking about the world. Even if Chomsky is correct and English and Japanese have the same deep structure, their surface structures are very different. Also, even if deep structures reflect some features that are common to the minds of all people, surface structures of languages can still reflect differences in the mentality of people. Therefore, Chomsky's ideas do not contradict the ideas of the chapter.

It is also interesting to relate Chomsky's ideas and the ones in this chapter to the question of the relation of language to the world. This is one of the most difficult of all philosophical problems concerning language. Chomsky doesn't seem to write much about this problem. He is very concerned about the way deep structure is related to the mind, but he doesn't seem so concerned with how it might be related to the world. It may be that if a deep structure in language is found, this can also be related to some basic or deep structure of the world. However, the surface structure of languages may be more closely related to the world than deep structure. This is because deep structure

seems to be only syntactic, but language seems to be related to the world through semantics, or meaning, which is more closely related to surface structures.

Therefore, we can ask whether the surface structures of some languages make them able to reflect the world better. Is there also a "deep structure" of the world that some languages can express better than others? The attitude of no-mind, which was discussed above and which was related to the Japanese language, may be a way of getting closer to such a deep structure.

Also, the aspects that were discussed above seem to allow the Japanese people more freedom to express different views about the structure of the world. We can think of a sentence about reality as a "translation" of reality. In English, the greater logical structure and the dependence on clear-cut concepts doesn't seem to allow much freedom for "translating" the reality into language. But in Japanese, the greater freedom of expression that is possible allows freer translations of reality. For example, we see the blue sky, and to translate this reality into English we may say "The sky is blue." But in Japanese we may say this, or we may say "A sapphire shell spreads out far above." It is not that this can't be said by English-speaking people, but the Japanese person would be more likely to express the reality in such a way because the person is less restricted by fixed, logical thought

patterns and concepts. We can't prove that the second sentence expresses the reality better than the first, but we can say that the possibilities for expressing different aspects of the reality seem greater in the Japanese language. Also, the emotions that people sometimes feel about nature, such as when they see something beautiful, may be reflections of something that is true about the structure of reality. If they are, then we can say that in this way, the Japanese language is well suited to express certain aspects of the structure of reality. This is because of the freedom it allows for people to express their feelings or emotions about the world.

CHAPTER III
MACROSTRUCTURE OF THE JAPANESE ESSAY

In Chapter One the Japanese language was found to exhibit the characteristics of (1) relative freedom of structure, (2) non-individualization and (3) situational aspect. In Chapter Two an example of a particular kind of Japanese cultural construct was examined in order to determine whether those three aspects were also exhibited in that cultural construct. The type of cultural construct that was analyzed was a modern Japanese essay. The Japanese essay was compared with its English translation, and it was found that at the syntactic level the essay did exhibit those three aspects of the Japanese language. In both chapters the three aspects were discussed in relation to the intuitive, non-rational nature of Japanese thinking.

In this chapter, three examples of the same cultural construct will be examined at the macrostructure level. The purpose of the chapter is to determine whether at this level the Japanese essays exhibit characteristics which reflect the intuitive, non-rational nature of Japanese thinking. To help in this examination, the three contemporary Japanese essays will be compared to three contemporary essays written in English. The chapter has three parts. First, one of the Japanese essays will be presented. Its macrostructure will be discussed and then

the macrostructure of one of the English essays will be compared to the macrostructure of the Japanese essay. The Japanese essay will be presented in both the original Japanese and its English translation. Next, the other Japanese essays and the other English essays will be presented and compared in order to further illustrate and test the findings from the first comparison. Finally, the results from these examinations will be discussed in relation to the intuitive, non-rational character of Japanese thought processes.

Comparison of a Japanese Essay and an English Language
Essay at the Macrostructure Level

Japanese Essay

The three Japanese essays that will be examined are by Kazuo Tatsuno and appeared in the column "Tensei Jingo" in Asahi Shinbun, the most widely read newspaper in Japan. Seventy percent of the readers of Asahi Shinbun read the column "Tensei Jingo" (Oide, 1989). The first essay is entitled "The Core of Supporting Culture." The essay is divided into eight paragraphs. For each paragraph, the original Japanese will first be presented, and then the English translation of the paragraph will be presented.

"Bunka o Tsukaeru"

(The Core of Supporting Culture)

(1) Shizuoka ken Kakegawa shi no chikakuni sumu Kurita Hama san wa hachiju nana sai ni naru. Noka no hiatari no ii heya ni swatte, mainichi, kuzufu ni tsukau ito o tsukuru shigoto o shite iru.

(1) Hama Kurita, who lives near Kakegawa City in Shizuoka Prefecture, is 87 years old. Sitting in a sunny room in a farmhouse, she is making the thread for use in daily production of kudzu arrowroot cloth.

(2) Tsuta no tsuru kara totta neri iro no seni o ippon zutsu nobasu. Tokihogosu. Yubi de saku. Seni no hashi o subayaku ku chi ni kuwaeru. Yuwaeru. Shinayakani hikaru ito ga toguro o maite ki no utsuwa ni tamatte yuku. Ichiren no yubi no ugoki wa karoyakade seikakude, kyuju chikai hito no shigoto towa totemo mienakatta.

(2) She stretches out one by one the fibers taken from the kudzu vine. She unravels the fibers. She splits them with her fingers. She speedily takes hold of one end of the fiber with her lips. She ties the fibers. Threads that shine are coiled up within the wooden container. The series of finger movements were light and accurate and did not appear to be those of a woman nearly 90 years old.

(3) "Mendona, kon no iru shigoto de ne. Wakai hito niwa dekimasen." Ito o kuchi ni kuwaeru nowa shimeri o ataete musubiyasuku suru tame da. "Motode wa tsuba dake." to itte Hama san wa waratta.

(3) She said, "It is troublesome work that requires patience. It can't be done by young people." The thread is placed in the mouth to give it moisture and make it easier to tie it. Kurita said, "The only 'capital' is spit," and laughed.

(4) Kuzufu to iu nuno o gozonji daroka. Mukashi wa, hakama, kappa, fusumaji nado ni tsukawareta. Hitokoro wa otoroe, maboroshi no nuno ni naruka to sae iwareta monoda ga, dokkoi, kienakatta. Sono dento wa, ano shogai gakushu sengen toshi, kakegawa to sono kinzai no hitotachi no chikara de mamori nukareta.

(4) Do readers know what the kudzu arrowroot cloth is? In ancient times it was used to make "hakama" (divided skirt for men's formal wear), raincoats and "fusuma" sliding doors. At one time it declined in popularity, and it was even said that it would become a phantom cloth, but it did not disappear. Its tradition was preserved by the people of Kakegawa -- which proclaimed itself a lifetime learning city -- and neighboring areas.

(5) Kuzufu fukko no tateyakusha datta yondai me kokichi koto, kawade moichi san wa, jinbei o nutte ita. Koshoku to iu noka, tsuchi ni ne o hatta kuzu no seimeiryoku ga hisomi, hari no aru irotsuja da. Kono irotsuya o dasu made niwa, kuzu no tsuru o tori, yude, mizu ni tsuke, hakko sase, kome no togigiru ni tsuke, arau to iu dentotekina katei ga aru. Tenuki ga areba ii nuno wa umarenai.

(5) Moichi Kawade alias Kokichi IV, who was the leader in reviving kudzu arrowroot cloth, wove cloth for "jinbei" half-coats. It has a luster which vividly reflects the life of the kudzu spreading its roots in the ground. The following traditional processes are needed to bring out this luster. The vines of the kudzu must be stripped, boiled, soaked in water, fermented, soaked in water in which rice has been washed and then washed. If any process is omitted, good cloth cannot be produced.

(6) T.S. Eliot wa "Dento o sozoku surukoto wa dekinai. Sore o nozomu naraba, taihenna roryoku o hratte teniirenakereba naranai." to itte iru (Bungei huhyoron). Bunka towa sonoyona itonami no shuseki daro.

(6) T.S. Eliot (1888-1965) said, "It is not possible to inherit tradition. If you hope to do so, you must pile up much labor." Culture is probably the accumulation of such hard work.

(7) Kuzufu no dento o tsukaete iru kaku ga haihijussai dai no otoshiyori tachi da, to iu tokoro ga ii. Hama san wa "buwka no densho" nado to iu kotoba o kuchini shinai. "Toshi o totte no omocha niwa kore ga ichiban ii, te o tsukatte ireba bokenai shi." to itte tantanto shigoto o tsuzukete iru.

(7) It is good that the core supporting the tradition of kudzu arrowroot cloth is formed by old people in their 80s. Kurita does not talk about the "handing down of culture." Saying, "This is best as a toy after becoming old. If you keep using your fingers, you won't become senile," she serenely continues her work.

(8) Kono kotoba o koeta tokoroni aru "taihena roryoku" no shuseki ga, bunka o tsukaete iru.

(8) The accumulation of "much hard work," which transcends such words, supports culture.

Macrostructure of the First Japanese Essay

The main topic of this essay is the relation of work and culture. The writer begins by talking about an individual and how she makes thread for kudzu arrowroot cloth. At the end of the essay he comes to a conclusion about the relation of work and culture. The writer's conclusion is that culture is supported by hard work.

The macrostructure of the essay can be determined by examining the focus of each paragraph. This shows that the first three paragraphs are focused on a particular situation. In this case it is the situation of an 87-year-old woman, Hama Kurita, who makes thread for kudzu arrowroot cloth. Paragraph 1 introduces Hama Kurita, who is sitting in a room making the thread. In Paragraph 2, some details are given about how she is making the thread. In Paragraph 3, Hama Kurita talks a little about what she is doing.

The next two paragraphs give background information about kudzu arrowroot cloth. Paragraph 4 gives some historical information, and Paragraph 5 gives additional historical information and tells how the thread is made from kudzu vines.

It is not until the last three paragraphs that the word "culture" is used. Those three paragraphs finally focus on the topic or theme of the essay, and in all three of those paragraphs, the conclusion of the essay is mentioned. In Paragraph 6, the way in which hard work supports culture is mentioned for the first time. Paragraph 7 talks about the relation of work and culture in the particular situation of Hama Kurita, so it focuses both on the conclusion and the situation. Finally, Paragraph 8 concludes that hard work supports culture.

The basic structure of the essay can therefore be outlined as follows.

<u>Paragraph</u>	<u>Focus</u>
1	Situational
2	Situational
3	Situational
4	Background
5	Background
6	Conclusion
7	Conclusion/Situational
8	Conclusion

We can discuss four important aspects of the essay that are related to its macrostructure. These are (1) its situational aspect, (2) the rigidity/flexibility of its structure, (3) its logical aspect and (4) its relation to nature.

Situational Aspect

As pointed out above, this essay begins with a particular situation. The first three paragraphs, which is over one-third of the essay, are only about that situation. Therefore, there is a very strong situational aspect in this essay. This focus on a particular situation is very typical of many Japanese essays.

In fact, the situation is such an important aspect of the essay that in one sense the essay is not just about the relation of hard work to culture. The focus is so strong on the situation of Hama Kurita in her room and on how kudzu arrowroot cloth is made that we can say that the essay is about Hama Kurita and kudzu arrowroot cloth just as much as it is about the relation of hard work and culture. The situation isn't just being used to make the point about the relation of hard work and culture. The essay is about the situation, too. Therefore, we can conclude that another point of the essay is just to tell readers about Hama Kurita and how kudzu arrowroot cloth is made.

Rigidity of Structure

This essay does not follow the rigid pattern which is the rule for English essays. In English, the rule is to start with a short introduction, then continue with a longer body and finally end with a short conclusion. Also, the main point of the essay is supposed to be mentioned in the first paragraph. For example, Diana Hacker (1988) writes, "The introduction announces the main point; the body develops it, usually in several paragraphs; the conclusion drives it home." In regard to the proper length of the introduction, Hacker points out, "For most writing

tasks, your introduction will be a paragraph of 50 to 150 words."

But in the essay above, these rules are not followed. The writer does not tell the main point of the essay in the first paragraph. In fact, the reader does not know until nearly the end of the essay that the topic or theme of the essay is the relation of work and culture. At the start of the essay, the reader is put into a certain situation, but he or she doesn't know where the situation will lead until much later.

In addition, the conclusion of the essay isn't made in just the last paragraph. The conclusion is also in Paragraph 6, which says, "Culture is probably the accumulation of much hard work." Also, in Paragraph 7 hard work and culture are related to the particular situation of Hama Kurita.

Therefore, this essay violates several rules for constructing essays in English. As a result, the Japanese essay shows a less rigid structure than essays that are constructed according to the normal rules for the English language.

Logical Aspect

The logical aspect of the essay concerns the reasons that are given for the final conclusion that hard work supports culture. In this essay, there are no reasons

given for the conclusion. The earlier paragraphs do not state any premises that lead to the conclusion that is made in the last paragraphs. They only tell about a certain situation and provide some background information. Normally, a logical series of ideas that end in a conclusion is one where some of the ideas give reasons for the conclusion. Since this essay doesn't have that kind of relationship between its ideas, we can say that it has a non-logical structure.

However, we can see another kind of relationship between the conclusion and the previous paragraphs. Those paragraphs give an illustration of how hard work supports culture. They do that by focusing on the particular situation of Hama Kurita and by giving information about all the steps it takes to make thread from kudzu vines. From this illustration we can understand what is meant by saying that hard work supports culture. The conclusion grows out of the story about Hama Kurita in a very natural way, such as the way that a drop of water condenses from some steam.

Relation to Nature

The relation of people to nature in this essay is an important one. This is also very typical of many Japanese essays. In the essay Hama Kurita is making thread that will be used to make cloth that people will wear. But the

relation of the thread to the kudzu vines that it comes from is an important part of the essay. As a result of this emphasis on the kudzu vines, the final point of the essay, which is that hard work supports culture, is also related to nature. Through hard work, people like Hama Kurita transform nature into culture, but the role of nature in the transformation is not forgotten in the essay. In this way, the essay shows a respect for nature and for its importance.

In summary, we can see the following four important characteristics of the above essay.

1. Emphasis on the situation. The essay focuses on a particular situation of a particular individual. Also, we can say that the essay is not just about its final point. It is also about the situation.
2. Non-rigid structure. The essay doesn't follow the rules for writing essays in English, which say that a short introduction should announce the main point, and then there should be a longer body and a short conclusion.
3. Non-logical relation of ideas. The essay does not give specific reasons for its conclusion. It uses the situation to illustrate what is said in the conclusion, and the conclusion comes out of the situation that is described in a natural way.

4. Emphasis on nature. The essay refers to natural objects and their relation to humans. It does this in a way that reflects a respect for nature.

In the second part of this chapter, two more Japanese essays will be examined in order to determine whether these four characteristics are also present in those essays. However, first the structure of an essay in English will be examined and compared to the above essay. This will help make the differences between Japanese essays and English essays clearer. The essay is by Richard Rodriguez and is from Time Magazine (July 11, 1988).

"The Fear of Losing a Culture"

(1) What is culture, after all? The immigrant shrugs. Latin Americans initially come to the U.S. with only the things they need in mind -- not abstractions like culture. They need dollars. They need food. Maybe they need to get out of the way of bullets. Most of us who concern ourselves with Hispanic-American culture, as painters, musicians, writers -- or as sons and daughters -- are the children of immigrants. We have grown up on this side of the border, in the land of Elvis Presley and Thomas Edison. Our lives are prescribed by the mall, by the 7-Eleven, by the Internal Revenue Service. Our imaginations vacillate between an Edenic Latin America, which nevertheless betrayed our parents, and the repellent plate-glass doors of a real American city, which has been good to us.

(2) Hispanic-American culture stands where the past meets the future. The cultural meeting represents not just a Hispanic milestone, not simply a celebration at the crossroads. America transforms into pleasure what it cannot avoid. Hispanic-American culture of the sort that is now in evidence (the teen movie, the rock song) may exist in an hourglass, may in fact be irrelevant. The U.S. Border Patrol works through the night to arrest the flow of illegal immigrants over the border, even as Americans stand patiently in line for La Bamba. While Americans vote to

declare, once and for all, that English shall be the official language of the U.S., Madonna starts recording in Spanish.

(3) Before a national TV audience, Rita Moreno tells Geraldo Rivera that her dream as an actress is to play a character rather like herself: "I speak English perfectly well ... I'm not dying from poverty ... I want to play that kind of Hispanic woman, which is to say, an American citizen." This is an actress talking: these are show-biz pieties. But Moreno expresses as well a general Hispanic-American predicament. Hispanics want to belong to America without betraying the past. Yet we fear losing ground in any negotiation with America. Our fear, most of all, is of losing our culture.

(4) We come from an expansive, an intimate, culture that has long been judged second-rate by the U.S. Out of pride as much as affection, we are reluctant to give up our past. Our notoriety in the U.S. has been our resistance to assimilation. The guarded symbol of Hispanic-American culture has been the tongue of flame, Spanish. But the remarkable legacy Hispanics carry from Latin America is not language -- an inflatable skin -- but breath itself, capacity of soul, an inclination to live. The genius of Latin America is the habit of synthesis. We assimilate.

(5) What Latin America knows is that people create one another when they meet. In the music of Latin America you will hear the litany of bloodlines, the African drum, the German accordion, the cry from the minaret. The U.S. stands as the opposing New World experiment. In North America the Indian and the European stood separate. Whereas Latin America was formed by a Catholic dream of one world, of meltdown conversion, the U.S. was shaped by Protestant individualism. America has believed its national strength derives from separateness, from diversity. The glamour of the U.S. is the Easter promise: you can be born again in your lifetime. You can separate yourself from your past. You can get a divorce, lose weight, touch up your roots.

(6) Immigrants still come for that promise, but the U.S. has wavered in its faith. America is no longer sure that economic strength derives from individualism. And America is no longer sure that there is space enough, sky enough, to sustain the cabin on the prairie. Now, as we near the end of the American Century, two alternative cultures beckon the American imagination: the Asian and the Latin American. Both are highly communal cultures, in contrast to the literalness of American culture. Americans devour what they might otherwise fear to become. Sushi will make

them lean, subtle corporate warriors. Combination Plate No. 3, smothered in mestizo gravy, will burn a hole in their hearts.

(7) Latin America offers passion. Latin America has a life -- big clouds, unambiguous themes, tragedy, epic -- that the U.S. for all its quality of life, yearns to have. Latin America offers an undistressed leisure, a crowded kitchen table, even a full sorrow. Such is the urgency of America's need that it reaches right past a fledgling, homegrown Hispanic-American culture for the darker bottle of Mexican beer, for the denser novel of a Latin American master.

(8) For a long time, Hispanics in the U.S. felt hostility. Perhaps because we were preoccupied by nostalgia, we withheld our Latin American gift. We denied the value of assimilation. But as our presence is judged less foreign in America, we will produce a more generous art, less timid, less parochial. Hispanic Americans do not have a pure Latin American art to offer. Expect bastard themes. Expect winking ironies, comic conclusions. For Hispanics live on this side of the border, where Kraft manufacturers Mexican-style Velveeta, and where Jack in the Box serves Fajita Pita. Expect marriage. We will change America even as we will be changed. We will disappear with you into a new miscegenation.

(9) Along and across the border there remain real conflicts, real fears. But the ancient tear separating Europe from itself -- the Catholic Mediterranean from the Protestant north -- may yet heal itself in the New World. For generations, Latin America has been the place, the bed, of a confluence of so many races and cultures that Protestant North America shuddered to imagine it.

(10) The time has come to imagine it.

Macrostructure of the First English Essay

This essay is much longer and more complicated than the Japanese essay. It begins with the question "What is culture?" Therefore, it seems at first that the essay will be answering that question. But the essay doesn't answer the question of what is culture. A better idea of what the

essay is about is given by the title, "The Fear of Losing a Culture." This is because most of the essay is about the fear that Hispanic-Americans have of losing their culture, and the fear that other Americans have of losing their culture. It is about the assimilation of Hispanic culture into American culture and how both of the cultures will change. The conclusion is that the time has come when the assimilation will happen at a much faster pace.

To understand the macrostructure of this essay, the focus of each of the paragraphs can be determined in the same way that was done for the Japanese essay. Paragraph 1 is not like Paragraph 1 in the Japanese essay, because it does not talk about a particular situation. It also does not say definitely what the essay will be about, so at first it doesn't seem like an introduction. However, it points out that the children of Hispanic-American immigrants vacillate between the old culture and the new culture, and this is one of the main subjects of the essay. The relation of Hispanic-Americans to the two cultures is also mentioned in Paragraphs 2, 3, 4, 5, and 8. Therefore, it does introduce one of the main subjects of the essay, and so it is an introduction to the essay.

Paragraphs 2 through 8 discuss the difficulties of assimilating the Hispanic culture into the American culture. Those paragraphs also discuss the desires and the fears of the Hispanic people and of other Americans about

the assimilation. The paragraphs talk about the past and the present. Therefore, they are giving background information concerning the present situation. However, as will explained further below, those paragraphs do more than the background paragraphs in the Japanese essay. They also present reasons for the conclusion. Therefore, their basic focus is both on background and reasons.

The conclusion of the essay is in Paragraph 10. This conclusion is that the time has come when the two cultures will become much more assimilated to each other. Paragraph 9 is a transition to that conclusion. Actually, Paragraph 10, which is a single sentence, could have been the last sentence of Paragraph 9.

The basic structure of the essay is therefore the following.

<u>Paragraph</u>	<u>Focus</u>
1	Introduction
2	Background/Reasons
3	Background/Reasons
4	Background/Reasons
5	Background/Reasons
6	Background/Reasons
7	Background/Reasons
8	Background/Reasons
9	Transition to Conclusion
10	Conclusion

In discussing this essay, the same four aspects will be used that were used for the Japanese essay. These are (1) its situational aspect, (2) the rigidity/flexibility of its structure, (3) its logical aspect and (4) its relation to nature.

Situational Aspect

In this essay there is no emphasis on a particular situation. A few people and events are talked about in various places in the essay, but the focus on these is very brief. In comparison to the emphasis on a particular situation that occurred in the Japanese essay, this essay has a weak situational aspect.

Rigidity/Flexibility of Structure

It was mentioned above that this essay doesn't have an introduction that mentions exactly what the essay will be about. Also, the conclusion of the essay isn't stated precisely. The conclusion occurs in the sentence "The time has come to imagine it," but the reader has to understand what that sentence means. The reader has to see what the relation of the sentence is to Paragraph 9. Then it can be understood that the conclusion of the essay is that the time has come when the two cultures will become assimilated to each other much more rapidly. Therefore, it can be seen

that in its introduction and its conclusion, the essay doesn't rigidly follow the rules for constructing English essays.

However, as was pointed out above, the first paragraph does introduce the reader to one of the main subjects of the essay, and it gives the reader an idea of the main theme of the essay. In this way, the first paragraph is an introduction to the essay. Therefore, since the essay has a short introduction, a body, and a short conclusion, it follows the rules for constructing essays in English more closely than the Japanese essay does.

Logical Aspect

There are many things said in this essay, and at first the logical structure of the essay may not seem clear. In fact, some of the ideas seem to be repeated several times, which makes it more difficult to understand the logical structure. For example, the idea that Hispanics have a desire to belong to the American culture is presented in Paragraphs 1, 3 and 5.

However, when the different ideas are examined, it can be seen that there is a reasoning process that is occurring in all of the paragraphs from 2 through 8. The result of this process is that two main reasons are given for the conclusion. These reasons are related to the fears and the desires of both the Hispanic-American people and of other

Americans. The first reason is that Hispanic-Americans want to be part of the American culture, and they are not as hostile to the idea of assimilation as they were in the past. The second reason is that other Americans want to have what the Hispanic culture can offer to them. Because of these two reasons, the writer concludes that the time has come for more rapid assimilation between the two cultures.

Therefore, even though the logical structure of the essay is not clear at first, it can be seen that it does have a structure where there are premises that lead to the conclusion. In this way, the English essay is more logical than the Japanese essay.

Relation to Nature

There are many references to culture and to cultural objects in this essay. However, there is only one reference to nature or to a natural object. That occurs in Paragraph 7, which uses the term "big clouds." But the writer doesn't seem to be interested in big clouds just for themselves. The words only seem to be used to help give the idea that Latin America is a place where life is more passionate.

From this we can conclude that the relation to nature in this essay is very weak. One might say that this is because the essay is about culture. However, the Japanese

essay was also about culture, and the relation of people to nature was an important part of that essay.

In summary, in comparison to the Japanese essay, the essay in English shows the following characteristics.

1. Much weaker situational aspect. Several people and events are mentioned, but they are talked about only briefly. The emphasis is on the ideas of the essay, and not on any particular situation.
2. Somewhat more rigid structure. The essay doesn't follow the rules for writing essays in English completely, but it does follow the rule of short introduction, longer body and short conclusion more closely than the Japanese essay.
3. Logical relation of ideas. Even though the relation of the ideas does not seem very clear in some places, it can be seen that there is a reasoning process that is occurring in the body of the essay. This results in two main reasons which support the conclusion.
4. No emphasis on nature. The essay talks about a natural object in only one place, and that is for the purpose of making a point about the Latin American culture.

Therefore, in all four of the aspects that were discussed for the Japanese essay, the essay in English differs considerably from the Japanese essay.

In the next section two more Japanese essays and two more English essays will be determined. The purpose is to determine whether those essays reflect the same patterns and differences that were found above.

Additional Comparisons at the Macrostructure Level

Below, the two additional Japanese essays will first be presented and discussed. Then the two essays in English will be presented and discussed. In this section the Japanese essays will be presented only in their English translation.

Japanese Essays

"Nature Educates"

(1) What is education? Makoto Yamato wrote in the Musashino edition of the Asahi Shimbun, "Doesn't education constitute loving nature together with children?" He added, "I believe that only nature can educate human beings. Nature is the eternal and true educator."

(2) Yamato, who is 67 years old, has placed a bench in his garden open to the street so that passersby can use it. He presides over a "zatsugaku" (miscellaneous studies) university in Kichijoji and is exerting efforts to promote regional culture.

(3) For instance, he watches the movements of an ant together with children. He talks to a bird that comes to his veranda. He admires the strength of the grass that grows out of a crack in the concrete. He feels the power of nature in each ant, each bird and each blade of grass. His argument is that it is important to give such experiences to children from the time they are small.

(4) Compared to the 4 billion-year history of life, the history of humankind is very short. Still more, the history of science and civilization is nothing more than a momentary flash of lightning. Make children realize that they must not commit the stupidity of destroying the ecosystem which has a history of 4 billion years. Make children realize that human beings are not existences confronting nature but are nothing more than part of nature. These are the things we must learn from nature.

(5) When he was young, poet Mamoru Takagi lived in a mountain hut and from time to time took care of children who were considered "problem children" by parents and teachers. In the mountain, he taught them to climb trees and which grasses could be eaten. He also taught them the differences in the sounds of various winds. The rest he left up to the spontaneity of the children.

(6) After living in the mountain for a while, one child said he could understand the meaning of the singing of a small bird. Takagi said that previously he was proud of the fact that he had been able to cure the children of the hunger and ill nature in their hearts, but he has now realized that it was not due to him and that it was the severity and gentleness of nature that had taught the children various things.

"Okumusashi, Flowers and Rakan"

(1) Getting off the train at Yorii Station in Saitama Prefecture, I walked the hills of Okumusashi. It would be a different matter if it were a cool summer resort, but it apparently is very eccentric to walk when the sky is burning and the strong sunlight is piercing to the mountain path, because there was practically nobody on the hills. White traveler's-joy flowers were blooming as if in competition to eclipse the grass. It was a somewhat sweltering way of blossoming. Purple "yaburan" (*Liriope platyphylla*) flowers were blooming all over. As if having felt the signs of fall, several "yamajinohototogisu" (*Tricyrtis affinis*) flowers shaped like water fountains had begun to bloom beside the dimly-lit road.

(2) When I walked along while surrounded by the strong smell of the "kusagi" (*Clerodendron trichotomum*) flower, I

found a stock of "mizuhiki" (*Antenoron filiforme*) in a thin Japanese cedar grove. Lighted by the sun shining through the trees, the countless sparkling red points of light danced on the ground.

(3) An "oniyanma" (*Anotogaster sieboldii*) had lit on a dead branch and was crunching away at a large catch. Apparently hunger had dulled its caution, and even when I approached close, it did not move, but merely hung out an "out to lunch" sign. Was that a frog that suddenly crossed the path? A snake more than one meter long wriggled after it and disappeared into the grass.

(4) The wind blew and made the undersides of the leaves of the arrowroot, which covered the mountainside, shimmer. Stone statues of Rakan (Buddha's disciples who attained Nirvana) were lined up alongside the path on the hill behind the Shorinji Temple of the Soto Sect. There must have been about 500 of them. It is said that these statues were put up in the Tenpo years (1830-44) of the Edo era.

(5) There were grim faces. There were loudly laughing faces. There were faces of suffering. There were faces in deep meditation. Some appeared to cock their ears toward the cicadas' chorus. There were statues covered with grass. There were statues engaged in meditation, entwined by "teikakazura" (*Trachelospermum Asiaticum*).

(6) "When your feelings become desolate, don't listen to music/ Go to a place where there are only air and water and rocks/ Go far away to savor silence/ Words to live by will resound." This is a poem by Takayuki Kiyooka. The 500 Rakan have been sitting for 50, 100 or 150 years savoring the silence. They had the dignified beauty possessed only by those who have been exposed to the elements, have talked with the wind and have savored silence.

Macrostructure of the Second and Third Japanese Essays

The second Japanese essay, "Nature Educates," has six paragraphs. The structure of the essay is considerably different than the first essay. One way it is different is that it has an introduction. It begins with the question "What is education?" This is the subject of the essay, and we can see that the purpose of the essay is to answer the question. Therefore, Paragraph 1 is an introduction to the essay. However, the conclusion, which is that nature is the eternal and true educator, is also in Paragraph 1. So Paragraph 1 is both an introduction and a conclusion.

Paragraphs 2 and 3 are situational. They talk about Makoto Yamato, who was introduced in Paragraph 1. It tells about some of the things he does, such as putting a bench in his garden and watching ants with children.

Paragraph 4 gives background information and gives some reasons for the conclusion. The writer says that

nature is much older than mankind and civilization, and this supports the idea that nature should be respected and that we should let nature educate us.

Paragraphs 6 and 7 are about Mamoru Takagi and some of the things he said and did. Therefore, they are also situational.

The basic structure of the essay is therefore the following.

<u>Paragraph</u>	<u>Focus</u>
1	Introduction
2	Situational
3	Situational
4	Background/Reasons
5	Situational
6	Situational

The third Japanese essay, "Okumusashi, Flowers and Rakan," also has six paragraphs, but its structure is different from both of the other Japanese essays. It tells about a walk that the writer took in the hills of Okumusashi. A very interesting characteristic of this essay is that it is almost completely situational. It doesn't have an introduction, and it doesn't give any background or reasoning in the first five paragraphs except for one sentence in Paragraph 4. At first it doesn't even seem to have a conclusion. However, the first sentence in

Paragraph 6, which is a line from a poem by Takayuki Kiyooka, does seem to be the conclusion of the essay. This conclusion is that going into nature helps to restore a person's spirit. After this, Paragraph 6 gives a little background information about the 500 Rakan, and then it returns to the situation.

Therefore, the basic structure of the essay is the following.

<u>Paragraph</u>	<u>Focus</u>
1	Situational
2	Situational
3	Situational
4	Situational/Background
5	Situational
6	Conclusion/Background/ Situational

Below, the macrostructure of these two Japanese essays will be examined in the same way that the previous essays were examined. This will be in terms of (1) situational aspect, (2) rigidity/flexibility of structure, (3) logical aspect and (4) relation to nature.

Situational Aspect

The situational aspect in both of these essays is very strong. In the second essay there are four paragraphs, which is over half of the essay, that are situational. In the third essay almost the entire essay is situational. In fact, the situational aspect in these essays seems to be even stronger than it was for the first Japanese essay that was examined.

Rigidity/Flexibility of Structure

As was mentioned above, the second Japanese essay, "Nature Educates," has an introduction. In this way it follows the rules for essay construction in English. However, the conclusion of the essay is not at the end of the essay. The conclusion is in the first paragraph, and this violates the normal rule for English essays. The third essay, on the other hand, does not have an introduction, but it does have a conclusion in the last paragraph.

When the structure of these essays is compared to the structure of the first Japanese essay, it can be seen that the three essays all violate rules for constructing essays in English, but each of them violates different rules or violates the rules in different ways. This suggests that there is a great deal of flexibility in constructing Japanese essays.

Logical Aspect

The second essay is different from the first essay in terms of providing some reasons that support the conclusion. In this way, it is more logical than the first essay. However, as was mentioned above, the situational aspect is very strong in this essay. From this we can also see that the conclusion that nature is the eternal and true educator is related to the situations of Makoto Yamato and Mamoru Takagi in the same way that the conclusion was related to the situation in the first Japanese essay.

In the third essay there are no reasons given for the conclusion. The essay is almost completely situational, and the conclusion that going into nature helps to restore a person's spirit seems to come out of the situation of the walk that the writer took. One way to think of the essay is that the reader is taking the walk with the writer, and so the reader may understand the truth of the conclusion because he or she has taken the walk.

Natural Aspect

The natural aspect is very strong in both of these essays. This is very understandable, because they are both about nature. However, one important thing to notice is that in both essays nature is related to people and to culture. The second essay is about the relation of nature

to the education of people, which is a main part of any culture. In the third essay, nature is related to people's happiness. Also in the third essay, the Rakan, which are cultural objects, are very closely related to nature. They have stood in the hills of Okumusashi for over 150 years, and now they seem to be almost as much a part of nature as the flowers and the leaves.

In summary, an examination of the macrostructure of the second and third Japanese essays shows that they are like the first essay in the sense that they have a strong situational aspect. They also have a strong natural aspect in the way that the first essay did.

With regard to the rigidity/flexibility of structure, the second essay has an introduction, which the first essay didn't. However, the examination of all three essays shows that they violate different rules in different ways, and this suggests that Japanese essay structure is more flexible than English essay structure.

With regard to the logical aspect of the second and third essays, the second essay includes some reasons for the conclusion. Therefore, it is more logical than the other two essays. However, in all three essays the conclusion is related to the situation, and it seems to come out of the situation in a very natural way.

English-Language Essays

Below, two additional essays in English will be presented and examined. The results of the examination will be compared to the first essay in English and to the Japanese essays. Both essays are by Lance Morrow and are from Time Magazine (October 16, 1989 and Fall, 1989).

"Metaphors of the World, Unite!"

(1) Forty-eight intellectuals from around the world recently assembled to help celebrate the sesquicentennial of Boston University by trying to find a metaphor for the age in which we live. It was an elegant game, but also inadvertently right for an age of television and drugs, in which the world is reduced to a sound bit or a capsule, a quick fix of meaning.

(2) "Postmodern Age" has always been an empty description, and "Postindustrial Age" was a phrase about as interesting as a suburban tract. They are not metaphors anyway, but little black flags of aftermath. An age that is "post"-anything is, by definition, confused and dangerously overextended, like Wile E. Coyote after he has left the cartoon plane of solid rock and freezes in thin air, then tries to tiptoe back along a line of space before gravity notices and takes him down to a little poof! in the canyon far below.

(3) The metaphysics of the possibilities can flare and darken. The Holocaust and other catastrophes of the 20th century invite the term post-apocalyptic. But a world veering toward the 21st century sometimes has an edgy intuition that it is "pre-apocalyptic." Last summer Francis Fukuyama, a State Department planner, resolved the matter peacefully. He published an article proclaiming the "end of history," a result of the worldwide triumph of Western liberal democracy. Hence this is the posthistoric age, a fourth dimension in which the human pageant terminates in a fuzz of meaningless well-being. Intellectuals sometimes nurture a spectacular narcissism about the significance of the age they grace.

(4) Is there one brilliant, compact image that captures

the era of Gorbachev and the greenhouse effect, of global communications and AIDS, of mass famine and corporate imperialisms, of space exploration, and the world's seas awash in plastic? The Age of Leisure and the Age of the Refugee coexist with the Age of Clones and the Age of the Deal. Time is fractured in the contemporaneous. We inhabit not one age but many ages simultaneously, from the Bronze to the Space. Did the Ayatullah Khomeini live in the same millennium as, say, Los Angeles?

(5) The era's label should be at least binary, like Dickens' "the best of times, the worst of times," again no metaphor. It is a fallacy to think there is one theme. Like all ages, it is a time of angels and moping dogs -- after Ralph Waldo Emerson's lines: "It seems as if heaven had sent its insane angels into our world as to an asylum, and here they will break out in their native music and utter at intervals the words they have heard in heaven, then the mad fit returns and they mope and wallow like dogs."

(6) In Boston, Historian Hugh Thomas (Lord Thomas of Swynnerton) said the world now is a "tessellated pavement without cement." He was quoting something Edmund Burke said about Charles Townshend, a brilliant but erratic 18th century British statesman. Not bad, but somewhat mandarin. The audience had to remember, or look up, tessellation, which is a mosaic of small pieces of marble, glass or tile. This age, thinks Lord Thomas, is a mosaic of fragments, with nothing to hold them together. Is it an age of brilliant incoherence? Yes. It is also an age of incoherent stupidity.

(7) One might put the mosaic in motion by thinking of this as the age of the hand-held TV channel changer. The electronic worldmind (and such a thing is coming into being, a global mass conformed by what passes through its billion eyes into the collective brain) has a short attention span and dreams brief dreams. When history vaporizes itself this way -- its events streaming off instantly into electrons fired into space and then recombining mysteriously in human living rooms and minds round the world -- then people face a surreal pluralism of realities. The small world that the astronauts showed us from space is also, down here, a psychotically tessellated overload of images. The planet reaches for the channel changer, a restless mind-altering instrument. Like drugs, it turns human consciousness into a landscape that is passive, agitated and insatiable -- a fatal configuration.

(8) Historians can speak of the Enlightenment or the Baroque Era or La Belle Epoque and not fear that they are

describing developments in only a fraction of the world. Now the metaphor must be global. There is no figure of speech so powerful or acrobatic that it can cover such a drama, the world that looks like the product of a shattered mind, without some immense event (an invasion by aliens perhaps) that overrides all else. Michael Harrington once called this the Accidental Century. Intellectuals sometimes ignore the role of inadvertence. "The fecundity of the unexpected," Proudhon said, "far exceeds the statesman's prudence." If scientists ever perform the alchemy of cold fusion, the age will have a name, and the future of the world will be immeasurably altered.

(9) Metaphors for the age tend to be emotional and subjective, as poetry is. Perspective, passion and experience choose the words. Betty Friedan, saturated with the history of feminism's Long March and where it began, speaks of amazing freedom, as if that were the song of the past 20 years. Others are haunted by the obliteration of artistic form, of moral values and all traditional stabilities. Some know that by now humankind has exhausted its capacity to surprise itself in the doing of evil.

(10) Language takes its life from life, and gives it back to life as myth, as metaphor, something that has a counterlife of its own. In a world of blindingly accelerating change, language can no longer fashion its metaphors fast enough to stabilize people with a spiritual counterlife, and so self-knowledge may deteriorate to a moral blur, like the snow of electrons on a television screen. In some sense the world is plunging on without benefit of metaphor, a dangerous loss. The eyes do not have time to adjust to either the light or the dark.

"Imprisoning Time in a Rectangle"

(1) Balzac had a "vague dread" of being photographed. Like some primitive peoples, he thought the camera steals something of the soul -- that, as he told a friend "every body in its natural state is made up of a series of ghostly images superimposed in layers to infinity, wrapped in infinitesimal films." Each time a photograph was made, he believed, another thin layer of the subject's being would be stripped off to become not life as before but a membrane of memory in a sort of translucent antiworld.

(2) If that is what photography is up to, then the onion of the world is being peeled away, layer by layer -- lenses like black holes gobbling up life's emanations. Mere

images proliferate, while history pares down to a phosphorescence of itself.

(3) The idea catches something of the superstition (sometimes justified, if you think about it) and the spooky metaphysics that go ghosting around photography. Taking pictures is a transaction that snatches instants away from time and imprisons them in rectangles. These rectangles become a collective public memory and an image-world that is located usually on the verge of tears, often on the edge of a moral mess.

(4) It is possible to be entranced by photography and at the same time disquieted by its powerful capacity to bypass thought. Photography, as the critic Susan Sontag has pointed out, is an elegiac, nostalgic phenomenon. No one photographs the future. The instants that the photographer freezes are ever the past, ever receding. They have about them the brilliance or instancy of their moment but also the cello sound of loss that life makes when going irrecoverably away and lodging at last in the dreamworks.

(5) The pictures made by photojournalists have the legitimacy of being news, fresh information. They slice along the hard edge of the present. Photojournalism is not self-conscious, since it first enters the room (the brain) as a battle report from the far-flung Now. It is only later that the artifacts of photojournalism sink into the textures of the civilization and tincture its memory: Jack Ruby shooting Lee Harvey Oswald, an image so raw and shocking, subsides at last into the ecology of memory where we also find thousands of other oddments from the time -- John John saluting at the funeral, Jack and Jackie on Cape Cod, who knows? -- bright shards that stimulate old feelings (ghost pangs, ghost tendernesses, wistfulness) but not thought really. The shocks turn into dreams. The memory of such pictures, flipped through like a disordered Rolodex, makes at last a cultural tapestry, an inventory of the kind that brothers and sisters and distant cousins may rummage through at family reunions, except that the greatest photojournalism has given certain memories the emotional prestige of icons.

(6) If journalism -- the kind done with words -- is the first draft of history, what is photojournalism? Is it the first impression of history, the first graphic flash? Yes, but it is also (and this is the disturbing thing) history's lasting visual impression. The service that the pictures perform is splendid, and so powerful as to seem preternatural. But sometimes the power they possess is more than they deserve.

(7) Call up Eddie Adams' 1968 photo of General Nguyen Ngoc Loan, the police chief of Saigon, firing his snub-nosed revolver into the temple of a Viet Cong officer. Bright sunlight, Saigon: the scrawny police chief's arm, outstretched, goes by extension through the trigger finger into the V.C.'s brain. That photograph, and another in 1972 showing a naked young Vietnamese girl running in arms-outstretched terror up a road away from American napalm, outmanned the force of three U.S. Presidents and the most powerful Army in the world. The photographs were considered, quite ridiculously, to be a portrait of America's moral disgrace. Freudians spend years trying to call up the primal image-memories, turned to trauma, that distort a neurotic patient's psyche. Photographs sometimes have a way of installing the image and legitimizing the trauma: the very vividness of the image, the greatness of the photograph as journalism or even as art, forestalls examination.

(8) Adams has always felt uncomfortable about his picture of Loan executing the Viet Cong officer. What the picture does not show is that a few moments earlier the Viet Cong had slaughtered the family of Loan's best friend in a house just up the road. All this occurred during the Tet offensive, a state of general mayhem all over South Viet Nam. The Communists in similar circumstances would not have had qualms about summary execution.

(9) But Loan shot the man; Adams took the picture. The image went firing around the world and lodged in the conscience. Photography is the very dream of the Heisenberg uncertainty principle, which holds that the act of observing a physical event inevitably changes it. War is merciless, bloody, and by definition it occurs outside the orbit of due process. Loan's Viet Cong did not have a trial. He did have a photographer. The photographer's picture took on a life of its own and changed history.

(10) All great photographs have lives of their own, but they can be as false as dreams. Somehow the mind knows that and sorts out the matter, and permits itself to enjoy the pictures without getting sunk in the really mysterious business that they involve.

(11) Still, a puritan conscience recoils a little from the sheer power of photographs. They have lingering about them the ghost of the golden calf -- the bright object too much admired, without God's abstract difficulties. Great photographs bring the mind alive. Photographs are magic things that traffic in mystery. They float on the surface, and they have a strange life in the depths of the mind. They bear watching.

Macrostructure of the Second and Third English Essays

The second English language essay, "Metaphors of the World, Unite!", has 10 paragraphs. The essay is about finding a metaphor to describe the modern age. This essay is similar to the first English language essay in its structure. However, it is different in the first paragraph, which tells about a particular situation of intellectuals gathering at Boston University. Although the situation isn't described very completely, the first paragraph can be called situational. It is also the introduction to the essay, because it tells what the essay is about, which is the search for a metaphor.

Paragraphs 2 through 9 provide background information and reasons for the conclusion, which is in Paragraph 10. The conclusion of the essay is that there is no metaphor for the modern age. This can be seen in the sentence that begins "In a world of blindingly accelerating change, language can no longer fashion its metaphors fast enough to stabilize people with a spiritual counterlife..."

The basic structure of the essay is therefore the following.

<u>Paragraph</u>	<u>Focus</u>
1	Introduction/Situational
2	Background/Reasons
3	Background/Reasons

4	Background/Reasons
5	Background/Reasons
6	Background/Reasons
7	Background/Reasons
8	Background/Reasons
9	Background/Reasons
10	Conclusion

The third English-language essay has 11 paragraphs. It is similar to the first two, except it has a much stronger situational aspect in two of its paragraphs. It is an essay about the power and strangeness of photographs. The first paragraph is an introduction to the main topic of the essay, because it talks about the idea that photographs have a strange power.

Paragraphs 2, 3, 4, 5 and 6 give background information and reasons for the conclusion. Paragraphs 7 and 8 also give background and reasons, but they also describe a situation that occurred during the Viet Nam War. It talks about the situation that was happening when a certain photograph was taken, the people in the situation and what happened just before the photograph was taken. Paragraphs 9 and 10 continue to give background information and reasons. Paragraph 11 contains the conclusion, which is that photographs are powerful and strange, but it also includes some of the reasons for the conclusion.

Therefore, the basic structure of the essay is the following.

<u>Paragraph</u>	<u>Focus</u>
1	Introduction
2	Background/Reasons
3	Background/Reasons
4	Background/Reasons
5	Background/Reasons
6	Background/Reasons
7	Situational/Background/Reasons
8	Situational/Background/Reasons
9	Background/Reasons
10	Background/Reasons
11	Reasons/Conclusion

The same four aspects that were previously used will be used to examine these two essays.

Situational Aspect

Both of the above English language essays have a stronger situational aspect than the first English essay. The situational aspect of the second essay is rather weak, but for the third essay, where two of the paragraphs describe a certain situation, it is considerably stronger.

However, the situational aspect is not as strong in either of the two essays as it is in the Japanese essays.

In the first Japanese essay, the situational aspect occurs in more than one-third of the essay, in the second it occurs in more than one-half and in the third, the situational aspect is in almost the entire essay.

Rigidity/Flexibility of Structure

Both of the English essays above follow the rules for constructing essays in English. They both have a short introduction, a longer body and a short conclusion at the end. The only difference is that in the last paragraph of the third essay, there are also some sentences that seem to be reasons for the conclusion. These are sentences that talk about the way that photographs have a powerful effect and have a strange life in the mind. In comparison to the Japanese essays, therefore, these essays follow the rules for constructing essays in English more closely.

Logical Aspect

The above essays are like the first English essay in the sense that they are complicated, so at first it may be difficult to determine the exact reasons for the conclusion. However, in the second essay, there seem to be two main reasons for the conclusion that there is no metaphor for the modern age. The first reason is that there are too many different kinds of important things that

have happened in the modern age. The second reason is that the world is changing too fast for there to be one metaphor that applies to the world.

In the third essay, the conclusion is that photographs are powerful and strange. The main reason for the conclusion that they are powerful seems to be the example of the photograph that was taken in the Viet Nam war. For the other part of the conclusion, which is that photographs are strange, the writer gives several reasons. These are mostly examples, such as the way that looking at old photographs can make a person feel.

Therefore, these two essays are like the first English essay. They have a logical structure that has reasons that lead to the conclusion. The logical aspect of the essays seems to be much stronger than it is for the Japanese essays.

Natural Aspect

The two essays above are like the first English language essay in the aspect of having a weak relation to nature. There are a few references to natural objects in the essays, but the references are short, and they seem to be just for making a point. For example, in the second essay, the words "the world's seas" occur in Paragraph 4, but the words are just used in talking about some of the pollution problems in the world. Also, the words "solid

rock" and "thin air" occur in Paragraph 2, but the words are used in talking about a cartoon.

In the third essay, there is a reference to the natural objects called "black holes" in Paragraph 2, but the words are just being used for a metaphor. In Paragraph 7 the words "bright sunlight" occur, but those words are being used to give an idea of the situation in which a certain picture was taken. The bright sunlight isn't something that is important in the essay for itself.

Therefore, the above essays seem to be weak in the natural aspect in the same way that the first English essay is weak. None of the words that refer to natural objects seem to have much importance in themselves. The natural aspect in all three of the English language essays is much weaker than the natural aspect in the Japanese essays.

In summary, the second and third English essays are very similar to the first English essay in having a strong logical aspect and a weak natural aspect. With regard to the situational aspect, the two above essays are stronger than the first English essay. In the case of the third essay, the situational aspect is quite a bit stronger. With regard to rigidity/flexibility of structure, the second essay follows the rules for constructing English essays closely, and the third also follows the rules except that some of the reasons for the conclusion are given in the last paragraph of the essay.

Relation of the Macrostructure of the Japanese Essays
to the Intuitive Nature of Japanese Thinking

Situational and Natural Aspects

One thing that can be seen from the above examination of three Japanese essays compared to three English essays, is that the Japanese essays have a very strong situational aspect which the English essays don't have. This focus on the situation seems to be related to what Nakamura (1967) says is one of the main characteristics of the Japanese way of thinking, which is acceptance of actuality. Two aspects that Nakamura lists under acceptance of actuality are "this-worldness" and "apprehension of the absolute in the phenomenal world". The first aspect seems to express the idea that the Japanese people tend to think of the particular events and situations of ordinary life as important in themselves. This way of understanding situations is related to the second aspect, which is the apprehension of the absolute in the phenomenal world. The Japanese do not tend to think that the most important reality is something that is beyond the ordinary world, which seems to be the view that comes from Western religions. Instead, if there is an absolute reality that in some way is beyond, it is also present in the ordinary world.

The strong situational aspect in the three Japanese essays seems to reflect these ideas. The situations in the essays are not just being used to make some points. They are considered important in themselves. Much of the space in the essays is taken just in describing the situations. In this way, we can think of the essays as being about the situations just as much as they are about the main points of the essays.

We can see the relation of this situational aspect of the essays to the intuitive nature of Japanese thought by noticing Nishida's (1987) statement that intuition is a consciousness of reality just as it is. The situational aspect of the essays is looking at reality in this way. It is looking at reality just as it is in that particular situation. In addition, by using Nakamura's (1967) idea that the Japanese tend to see the absolute or the truth about reality in the particular situation, we can see that this way of understanding the situation is also intuitive. This is because seeing the absolute in the particular situation isn't something that is done just by the sense organs. If it were, then everybody who had healthy sense organs would see the situation in that way, but they don't. Also, there doesn't seem to be any way to analyze the situation to find the absolute there. Therefore, seeing or understanding ordinary situations in this way seems to be something beyond ordinary perception and beyond analyzing.

To see absolute reality in the particular situation is therefore an intuitive way of seeing or understanding ordinary situations.

This way of understanding particular situations is also related to the natural aspect of the essays. This is because the situational aspect in all three of the essays concerns natural situations. The emphasis on nature in the essays reflects the intuitive nature of Japanese thinking in the same way that was described above. The Japanese seem to see absolute reality especially in natural objects and natural situations.

The intuitive approach to natural situations is also present in the way of seeing nature which is called "no-mind". This was talked about in Chapter Two in relation to the relative non-individuation in the Japanese language at the syntactic level. In no-mind, the individual feels that there is no separation of himself or herself from the scene. Nishida (1987) says that intuition is a consciousness where subject and object are not yet divided. This intuitive consciousness seems to explain how the individual can see the absolute or the truth about reality in natural objects. This is because if there is no division between the person who is perceiving and the object that is perceived, then the reality of the object can be seen more completely and clearly.

This intuitive way of observing nature is also reflected in another way in the essays. This is in the way that nature is closely related to people and to culture in the essays. When nature is seen in an intuitive way, where there is no division between the individual and the object, the person can see himself or herself as a part of nature. Then the person can conclude that all people are the same in that way. They are all part of nature. The person also understands that even culture comes out of nature because it is created from natural objects.

Matsumoto (1988) talks about how the Japanese people feel that they are part of nature. He says that the Japanese concept of nature is expressed by the notion of 'mujokan' (evanescence), which indicates that the only thing that is constant is change. The Japanese custom of enjoying the cherry blossoms reflects the idea of mujokan.

The Japanese identify with the blossoms not just because they are beautiful but because their beauty is shortlived, and therefore epitomizes the fragility of beauty. Detached, the cherry is just a tree; attached, it is as human as we are. The Japanese feel comfortable with the notion that nature is situational and that man is situational (Matsumoto, 1988).

In this quote Matsumoto says "The Japanese identify with the blossoms". This suggests that the Japanese identify with nature. In the case of the cherry blossoms, they think of themselves as being like the cherry blossoms in the way of being evanescent. We can better understand why the Japanese feel this way through understanding how they

see nature in an intuitive way, with no separation between themselves and nature.

It is interesting to compare this close connection with nature that comes from the intuitive approach with the way in Western cultures. Cleaver (1976) quotes F.S.C. Northrop (1946), who says, "The Anglo-American civilization is chiefly characterized by individualism, grounded in Protestant theology, in the political theory of Descartes, Locke, and others, and in the economic theory of Adam Smith and his followers." According to Northrop, this has led to a "conception of the human being as a fundamentally separate and discrete entity". Northrop compares this to oriental civilizations, where individuals have a greater tendency to recognize "the indeterminate, all-embracing field component" of themselves. He says that this helps them to achieve equanimity before the transitory nature of things.

Moore (1967) also compares Western and Eastern civilizations in their approach to nature. He says there is a spiritual predicament of Western civilization that is caused by its too great dependence on artificial conditions. But the oriental person "has the subtle wisdom to devise comfortable conditions of human living by adapting himself to natural conditions." He also points out that the Japanese mode of thinking about nature "makes an ideal of attaining a complete union of man and Nature,

and, accordingly, of resolving any kind of alienation between them."

Rigidity of Structure and Logical Aspect

In the examination of the three Japanese essays it was found that in comparison to the English essays they have a more flexible structure, and their logical construction is much weaker. These aspects of the Japanese essays also reflect the intuitive, non-logical nature of Japanese thinking.

In constructing essays in English, there are certain rules that are supposed to be followed, as was discussed above. The way of writing essays is systematic. According to Ede (1989),

An effective essay should be well organized and well developed. It establishes its subject or main idea in the introduction, develops that idea in a coherent manner in the body, and summarizes or completes the discussion in the conclusion.

By using these rules, the writer seems to be in more control of the organization of the essay. There is a very clear relation between the introduction and the conclusion. Even though the three English essays that were examined are complicated in the body, they reflect this definite organization that goes from the introduction to the conclusion. Also, the reader is able to understand near the beginning of the essay what the essay will be about. For example, in the first English essay, the writer begins

with the question, "What is culture, after all?" and then begins talking about Hispanic-American culture. From this the reader knows very early in the essay what the essay will be about. In the three Japanese essays, however, it is only in the second essay that the reader understands the main subject of the essay after reading the first paragraph.

The Japanese essays are therefore much looser in their organization. The typical style for Japanese essays seems to be "ki sho ten ketsu," which means starting with some topic or state, then explaining the state a little, developing the idea or topic, and concluding the story. There seems to be no rule in writing an essay. Anything can be written or said in any way. Therefore, the sentences in the beginning sometimes don't have any relation to the conclusion. If desired, the essay can start with the conclusion.

The three essays that were examined all have different structures, and therefore they express the greater flexibility of structure that is used in Japanese essays than in English essays. This is like the greater freedom of word order that was found at the syntactic level.

This greater freedom in construction reflects the intuitive nature of Japanese thinking in the way that it allows the writer greater freedom to write according to his feeling or emotion about the situation. The intuitive way

of observing a situation seems to go beyond concepts about the situation. It lets the reality of the situation show itself. In writing an essay, the situation is what determines the structure of the essay. The writer doesn't try to make the situation fit into some other structure. The freedom of structure in the Japanese essays that were examined reflects this way of letting the situation guide the structure of the essay.

The logical structure of the Japanese essays also reflects the intuitive nature of Japanese thinking. According to Nakamura (1967), one of the main characteristics of the Japanese people is non-rational tendencies. This includes a weakness in the ability to think in terms of logical consequences, and strong intuitional and emotional tendencies. Pionesana (1968) agrees that "joteki bunka," or culture based on feeling, is typical of Japan, and that it presupposes a logic of emotion and of an intuitive reasoning rather than a logic of concepts and definitions.

This is different from the way of thinking of English-speaking people, who think of the world in a more logical and scientific way. Therefore, it is natural for English-speaking people to write essays that have premises that support a conclusion, and this seems to be the rule for essays in English. For example, according to Ede (1989), "An effective essay should be logical. It supports its

main points with well-chosen evidence, illustrations, and details." The three English language essays that were examined all follow this rule, because they all have reasons that support the conclusion.

But in the Japanese essays, only the second one has some reasons that support the conclusion. In the other two, the conclusion seems to come out of the situation completely. For example, in the first essay, at the beginning the writer talks about a certain situation, with no clear introduction. In the last paragraph, the conclusion that hard work supports culture comes out of the description of the situation in a very natural way. The conclusion seems to express the writer's feeling or impression about the situation that was described.

This also reflects the intuitive nature of Japanese thinking, because it lets the logical structure be determined by the situation. In a logical series of ideas, we use concepts to think of a situation in a certain way so we can make it fit the conclusion. But by going beyond the concepts, we have to let the conclusion come out of the situation in a more natural way. The conclusion isn't forced to come out, and the writer doesn't try to make the situation fit the conclusion. When the writer observes the situation clearly and sees its reality, then the truth that is in the situation will naturally come. In this way, intuition seems to be beyond reason and logic. It cannot

be defined or controlled. It flashes naturally as a result of our knowledge and experience. On the other hand, Westerners seem to want to put intuition under their control and make it obey logic.

It is interesting to read the words of Kenko Yoshida (1283-1350), who wrote "Tsurezure Gusa" ("Gleanings from my Leisure Hours"). He is considered a kind of father of essay writers in Japan. Yoshida said, "When I write anything which gets in my mind without reasoning or naturally, my mind becomes frantic mysteriously." This statement suggests that Yoshida became very excited when he forgot reasoning and let his writing come naturally. The three Japanese essays seem to be writings of this kind. In the first essay, for example, maybe the writer was like the reader. He did not know in the beginning how he was going to conclude the essay. While writing about Hama Kurita and watching her work in his mind, he gradually organized his feeling and emotions about the situation and finally concluded with what the situation meant to him. This is a kind of logic of emotion. The Japanese readers of the essays also understand this kind of logic. According to Oide (1989), the Japanese people tend to rely on the hearer's mind in communication: "Nature knows, you know and I know the truth of logic. We can say that is the Japanese way of thinking."

Summary

In summary, the three Japanese essays reflect the intuitional nature of Japanese thinking in all four of the aspects that were discussed. The way of intuition is to look at reality as it is and to see the absolute in the particular situation. Also, the situation is considered to be important in itself. The strong situational aspect of the Japanese essays shows this way of observing reality. The strong natural aspect also reflects this way of thinking, because intuitive thinking is strongest in natural situations. The intuitive way of no-mind is one in which the person feels no separation between himself or herself and nature. Therefore, Japanese people tend to feel very close to nature and to identify with natural things. This is expressed by the strong natural aspect of the essays and by the relation of nature and culture which reflected in the essays.

The flexible structure and the non-logical aspect of the essays are also related to intuitive thinking. This is because intuition is a way of viewing the world that goes beyond concepts. The writer doesn't try to make the essay fit certain rules for structure. Also, he doesn't try to make the situation fit certain concepts so he can support his conclusion. Instead, he lets the situation determine the structure of the essay. In that way, the conclusion comes naturally from the way that the writer sees the

situation and the way he or she feels about it. The three Japanese essays all reflect this way of letting the situation create the structure, and letting the conclusion come out of the situation in a natural way.

The findings of this chapter therefore provide further support for the idea that the Japanese language is closely related to the ways of thinking of the Japanese people. Suzuki (1978) seems to agree. He points out that individual objects (including syntax) that constitute segments of a culture are not independent entities that are complete by themselves. Each item stands in opposition to many other items in a state of mutual give and take.

CONCLUSION

The problem of the relation of language and thought has almost always been studied from the viewpoint of cross-cultural study. In this thesis the task was to see it in a different way and take a point of view which considers the structure of sentences, the macrostructure of essays and the relation of each of these to ways of thinking.

In Chapter One, several characteristics of the Japanese language were discussed. These were word order, ellipsis and emphasis on the situation. It was found that except for the constraint of having the verb at the end of the sentence, there is considerable freedom of word order in Japanese. This was discussed in relation to the use of particles. Ellipsis was also found to be an important aspect of Japanese, especially omitting reference to the subject. Finally, the situational focus of Japanese was discussed, and it was found that this is related to freedom of word order. Some brief ideas were presented in this chapter connecting these aspects of the Japanese language to the intuitive nature of Japanese thinking.

In Chapter Two, a modern Japanese essay was analyzed at the syntactic level and compared to its English translation. One of the most conspicuous differences between the original text and its English translation was that the former had more varieties in word order, while the

latter used basic sentence patterns more. The analysis therefore showed that the relative freedom of word order that was discussed in Chapter One was reflected at the syntactic level in the essay. It was also found that the ellipsis discussed in Chapter One was present at the syntactic level. Freedom of sentence structure was then related to the relative lack of structure in Japanese thought patterns and thus to intuitive, non-logical thinking. It was also found to be related to orientation to situations in the sense that in the Japanese language, freedom of sentence structure allows the person to respond rather freely to different aspects of the situation. Finally, the ellipsis in the essay was shown to express the Japanese intuitive approach to the world called no-mind. These differences can be related to what is often aptly called a difference between a "logic of emotion" and a "logic of discourse."

In Chapter Three, three Japanese essays were compared to three English essays at the macrostructure level, which enabled the way of thinking of the typical Japanese essayist to be seen through his words. In the analysis it was found that the Japanese essays had a much stronger situational and natural aspect than the English essays. It was also found that they had a much less rigid structure according to the rules for constructing essays in English, and that they had a much weaker logical aspect. How these

four aspects of the macrostructure of the essays allow the writer to write according to his feeling or emotion and how they reflect the intuitional, non-logical nature of Japanese thinking was then discussed.

In conclusion, at both the syntactic and the macrostructure level, the Japanese essays that were examined were found to exhibit aspects which were considerably different from the English language essays. Also, the aspects that were exhibited at each level were found to be related to the intuitive nature of Japanese thinking. Characteristic features of sentence-level structure of Japanese were thus found to be in conformity with features at the discourse level, and both were found to reflect non-logical, intuitive tendencies in Japanese thought.

The results of the thesis therefore support the idea that there is a close relation between Japanese language and thought. By becoming aware of this relation, we can also understand other features of the Japanese language and culture better. For example, Japanese people have a tendency to avoid saying things explicitly, and there is greater suggestiveness in the Japanese language when compared to the English language. Based on the results of the thesis, we can see that the relative freedom of word order and the ellipsis of the Japanese language make it easier for the Japanese people to speak in this way, i.e.,

to suggest rather than to assert. Also, the Japanese way of thinking is related to the greater suggestiveness of the language. According to Oide (1989), for the Japanese people, logic is not in the words or expressions, but in the mind. Because of this, they are apt not to assert in speaking and writing, but to rely upon the hearer's mind. Oide says that the Japanese way of thinking is that nature knows, you know, and I know the truth or logic.

Concerning the close relation between Japanese language and thought, it is interesting to ask whether Japanese thinking controls the Japanese language or the Japanese language controls Japanese thinking. This is like asking what came first, the chicken or the egg. It seems that we cannot conclude that one is more important than the other. They seem to be connected in ways that are too close to make such a conclusion.

The findings of the thesis also help show why English seems to be very difficult for Japanese people to master. This is because the structured way of thinking that is reflected in English is different from the more intuitive way of thinking of the Japanese people. To master English, the Japanese person also has to learn how to think differently about the world. Coming from the other direction, the complex structure of the Japanese language and the different way of thinking of the Japanese people

also make it difficult for many English-speaking people to master Japanese.

Unfortunately, the different ways of viewing the world that are reflected in the two languages have led to barriers between the Japanese culture and English-speaking cultures, and these cultural barriers seem to have been shared on both sides. In fact, as we know, such walls have also existed between many other cultures. An ideal language spoken by all people might help erase these barriers. Borgmann (1967) discusses such an ideal language that would have great rigor and perspicuity, and says that such a language would be attained through a total specification of all items in the language. But today there is no ideal language, and so the reality of many languages that reflect many different ways of thinking helps to maintain cultural barriers.

Fortunately, walls do tend to break down as the people of one culture learn more about how people in another culture view the world. For example, in relation to Japan and America, the process of the breaking down of barriers is reflected in a quote from Ruth Benedict (1989), who writes from the English-speaking side:

Certainly I found that once I had seen where my Occidental assumptions did not fit into their view of life and had got some idea of the categories and symbols they used, many contradictions Westerners are accustomed to see in Japanese behavior were no longer contradictions. As I worked with the Japanese, they began to use strange phrases and ideas which turned out to have

great implications and to be full of age-long emotion. Virtue and vice as the Occident understands them had undergone a sea-change. The system was singular. It was not Buddhism and it was not Confucianism. It was Japanese -- the strength and the weakness (p. 19).

As countries grow closer together through communication, it is interesting to consider the non-logical nature of Japanese thinking in relation to the modern world. From the exchange of scientific information and other ideas with other countries, the Japanese language may become more logical in the future. As a result, Japanese thinking may become more oriented to logic. This seems to be a good thing, for the Japanese people should try to express themselves more logically. However, the Japanese intuitive way of thinking may begin to disappear if this change occurs, and that does not seem to be a good thing.

The intuitive way of approaching reality may be difficult to explain logically, but it may be a higher form of thinking that should not be lost. As was discussed in Chapter Two, the way of viewing the world called "no-mind" may allow a person to become aware of important aspects of reality that are hidden when we use more structured conceptual thinking. Also, the Japanese language seems to allow greater freedom to express different aspects of reality. This "freer translation" includes a greater ability to express our feelings about what we see and thus

to translate reality into emotional terms. If there is some deep structure of reality that corresponds to these "feelings of our heart", then the Japanese language and way of thinking seem to help us get closer to that aspect of reality than some other languages and ways of thinking.

Several implications for the teaching of language and language-related subjects can be drawn from the results of this study. First, the results can be useful in the teaching of sociolinguistics as it relates to Japanese society. As is well known, Japanese society is to a considerable extent a hierarchical society where great emphasis is put on achievement. This results in substantial pressure being put on individuals to succeed, as is reflected, for example, in the difficult examination procedures that high school students typically undergo in order to qualify for entrance to a respected college or university. While it is well understood that this highly-structured element of the society may inhibit creativity and openness, it is not so well understood that there is another important element of the Japanese culture that seems to be in opposition to the highly-structured component. This other element is the Japanese language itself. As has been shown in this thesis, the Japanese language is structured so that it provides a great deal of freedom for expressing thoughts in different ways. In the teaching of sociolinguistics as it relates to the Japanese

society and the Japanese language, this creative aspect of the language and the resulting potential of the Japanese people for creative thought should be emphasized along with the highly-structured element of the society. The ways these two opposing factors interrelate can then be considered and discussed in sociolinguistics classes.

The results of this thesis can also be used in teaching English as a second language to Japanese students. As has been shown in the thesis, the Japanese way of thinking about the world is quite different in some ways from the Western way of thinking about the world. Those who teach English as a second language to Japanese students can use the results of this thesis to obtain a better idea of what those differences in ways of thinking are. That knowledge can then be used to plan lessons and methods that are appropriate for students who typically have a less logical, more intuitive way of approaching the world.

Finally, the results of the thesis can be used in teaching Japanese to native English-language speakers. The Japanese language will seem strange to many new students of the language, but it will seem less strange if the students understand the way in which the Japanese language is connected to the Japanese ways of thinking. By gaining a better understanding of the non-logical, intuitive way of viewing the world of the Japanese people and the ways that the Japanese language reflects that way of thinking, the

rules and peculiarities of the Japanese language will make more sense. The language will seem less strange to the new student, and as a result, learning the new language can be made easier.

All of these ideas indicate that the study of language and of how it is related to people's ways of thinking and to reality is an important one. There is no doubt that the study of language and thought will continue to be a controversial and fruitful area of investigation in the future.

REFERENCES

- Ames, V. M., & Ames, B. (1961). Japan and Zen. Cincinnati, OH: The University of Cincinnati.
- Benedict, R. (1989). The chrysanthemum and the sword: Patterns of Japanese culture. Boston: Houghton Mifflin Company.
- Bleiler, E. F. (1963). Essential Japanese grammar. New York: Dover Publications, Inc.
- Block, B. (1942). Outline of linguistic analysis. Baltimore, MD.: Linguistic Society of America.
- Bloomfield, L. (1933). Language. New York: Henry Holt and Company.
- Borgmann, A. (1974). The philosophy of language: Historical foundations and contemporary issues. Martinus Nijhoff: The Hague.
- Chafe, W. L. (1970). Meaning and the structure of language. Chicago: The University of Chicago Press.
- Chew, J. J., Jr. (1984). The Japanese language in the eyes of postwar Japan. Journal of Asian Studies, 3, 475-480.
- Chomsky, N. (1965). Aspects of the theory of syntax. Cambridge, MA: MIT Press.
- Chomsky, N. (1972). Language and Mind. New York: Harcourt Brace Jovanovich, Inc.
- Chomsky, N. (1975). The logical structure of linguistic theory. New York and London: Plenum Press.
- Cleaner, C. G. (1976). Japanese and Americans: Cultural parallels and paradoxes. Minneapolis: University of Minnesota.
- Ede, L. (1989). Works in progress: A guide to writing and revising. New York: St. Martin's Press.
- Ferguson, M. (1980). The aquarian conspiracy: Personal and social transformation in the 1980s. New York: St. Martin's Press.

- Hacker, D. (1988). Rules for writers. New York: St. Martin's Press.
- Hall, E. T. (1977). Beyond culture. New York: A Doubleday Anchor Book.
- Halliday, M. A. K. (1985). An introduction to functional grammar. Maryland: Edward Arnold.
- Halliday, M. A. K., & Hasan, R. (1976). Cohesion in English. London and New York: Longman.
- Halloran, R. (1969). Japan: Images and Realities. New York: Alfred A. Knopf.
- Harrison, B. (1979). An introduction to the philosophy of language. New York: St. Martin's Press.
- Hoffman, M. S. (Ed.). (1990). The World Almanac and Book of Facts, 1990. New York: Pharos Books.
- Holland, D. (Ed.). (1986). Cultural models in language and thought. Cambridge: Cambridge University Press.
- Japan Society for Future Research. (1989). Nihongo wa kokusaigo ni naruka [Can Japanese become an international language?]. Tokyo: TBS Britannica.
- Jungaku, A. (1970). Characteristics of Japanese people seen in the peculiarities of Japanese language. Japan: Association of International Education.
- Kindaichi, H. (1967). Language and culture of Japan. Japan: Association of International Education.
- Kindaichi, H. (1978). The Japanese language. Tokyo: Charles E. Tuttle Company.
- Kishimoto, H. (1900-1966). Some Japanese cultural traits and religion. In C. A. Moore (Ed.), The Japanese Mind (p. 289). Honolulu: East-West Center Press.
- Kuno, S. (1988). The structure of the Japanese language. Cambridge, MA: The MIT Press.
- Kuratani, N. (1987). Action Japanese. Tokyo: Grakken.
- Lavine, T. Z. (1984). From Socrates to Sartre: The philosophic quest. New York: Bantam Books.

- Lyons, J. (1981). Language and linguistics. Cambridge: Cambridge University Press.
- Maloney, J. C. (1954). Understanding the Japanese mind. New York: Philosophical Library.
- Martin, R. M. (1987). The meaning of language. Cambridge, MA: The MIT Press.
- Martinet, A. (1975). Studies in functional syntax. Munich: Wilhelm Funk Verlag.
- Masuhara, Y. (1988). Nihon no meiku meigen [Japanese fine expressions]. Tokyo: Kodansha.
- Matsumoto, M. (1988). The unspoken way. Tokyo and New York: Kodansha International.
- Matsuoka, S., & Moore, W. L. (1978). How to master English grammar. Japan: Kyoiku Shuppan.
- McCrum, R., Cran, W., & MacNeil, R. (1987). The story of English. U.S.A.: Penguin Books.
- Miller, R. A. (1967). The Japanese language. Chicago: The University of Chicago Press.
- Miller, R. A. (1977). The Japanese language in contemporary Japan. Washington, DC: American Enterprise Institute for Public Policy Research.
- Miller, R. A. (1982). Japan's modern myth: The language and beyond. New York: Weatherhill.
- Millikan, R. G. (1984). Language, thought, and other biological categories: New foundations for realism. Cambridge, MA: The MIT Press.
- Minami, H. (1971). Psychology of the Japanese people. (A. R. Koma, Trans.). Toronto: University of Toronto Press.
- Moore, C. A. (Ed.). (1967). The Japanese mind. Honolulu: East-West Center Press.
- Morita, Y. (1988). Nihongo o migaku sho jiten [A little dictionary to brush up on Japanese]. Tokyo: Kodansha.
- Morrow, L. (1989, Fall). Imprisoning time in a rectangle. Time, p.

- Morrow, L. (1989, October 16). Metaphors of the world, unite! Time, p. 96
- Nakamura, H. (1967). A history of the development of Japanese thought. Tokyo: Kohusai Bunka Shinkokai.
- Nakane, C. (1972). Human relations in Japan. Japan: Ministry of Foreign Affairs.
- Nishida, K. (1966). Nishida Kitaro zenshu [Complete works of Nishida Kitaro]. Tokyo: Iwanami Shoten.
- Nishida, K. (1987). Intuition and reflection in self-consciousness (Valdo H. Vigileimo, with Takeuchi Toshinori and Joseph S. O'Leary, Trans.). Albany, NY: State University of New York Press.
- Northrop, F. S. C. (1946). The meeting of East and West. New York: Collier.
- Oide, A. (1989). Nihongo to rinri [Japanese and logic]. Tokyo: Kodansha.
- Ono, S. (1979). Nihongo ni tsuite [On the Japanese language]. Tokyo: Kadokawa Bunko.
- Ono, S. (1987). Nihongo de ichiban paijina mo no [The most important thing in Japanese language]. Tokyo: Chuokoron Ska.
- Ono, S. (1989). Nihongo no bunpo o kangaeru [About Japanese grammar]. Tokyo: Iwanami Shoten.
- Plovesana, G. K. (1968). Recent Japanese philosophical thought (rev. ed.). Tokyo: Enderle Bookstore.
- Reischauer, E. D. (1977). The Japanese. Cambridge, MA: Harvard University Press.
- Rodriguez, R. (1988, July 11). The fear of losing a culture. Time, p. 84.
- Saugstad, P. (1980). A theory of language and understanding. Oslo: Universitets Forlaget.
- Shaumyan, S. (1987). A semiotic theory of language. Bloomington and Indianapolis: Indiana University Press.
- Shinmura, I. (Ed.). (1976). Kojien [Japanese dictionary]. Tokyo: Iwanami Shoten.

- Silberman, B. S. (Ed.). (1962). Japanese character and culture: A book of selected readings. Tucson, AZ: The University of Arizona Press.
- Staff. (1983, August 1). Devil's tongue. Time, p. 75.
- Suzuki, T. (1978). Words in context: A Japanese perspective on language and culture. Tokyo: Kodansha.
- Tatsuno, K. (1986, Summer). The life of cherry blossoms (S. Fujita, Trans.). In Asahi Evening News (Ed.). Tensei jingo (pp. 10-12). Tokyo: Asahi Evening News.
- Tatsuno, K. (1986, Autumn). Okumusashi, flowers and rakan (S. Fujita, Trans.). In Asahi Evening News (Ed.). Tensei jingo (pp. 100-101). Tokyo: Asahi Evening News.
- Tatsuno, K. (1986, Winter). Cyclamen (S. Fujita, Trans.). In Asahi Evening News (Ed.). Tensei jingo (pp. 152-153). Tokyo: Asahi Evening News.
- Tatsuno, K. (1987, Spring). Nature educates (S. Fujita, Trans.). In Asahi Evening News (Ed.). Tensei jingo (pp. 36-37). Tokyo: Asahi Evening News.
- Tatsuno, K. (1985, Autumn). Shiroi hana (S. Fujita, Trans.). In Asahi Evening News (Ed.). Tensei jingo (pp. 74-75). Tokyo: Asahi Evening News.
- Tatsuno, K. (1987, Winter). The core of supporting culture (S. Fujita, Trans.). In Asahi Evening News (Ed.). Tensei jingo (pp. 60-61). Tokyo: Asahi Evening News.
- Tosu, N. (1985). A semiotic analysis of an aspect of Japanese culture: Narrative structure of folktale. Unpublished doctoral dissertation, Yale University, New Haven, CT.
- Watanabe, S. (1974). Nihongo no kokoro [The Japanese language]. Tokyo: Kodansha.
- Watsuji, T. (1934). Studies on the history of Japanese spirit. Tokyo: Iwanami Shoten.
- Welch, T. W., & Kato, H. (1986). Japan today!. Illinois: Passport Books.
- Whorf, B. L. (1956). Language, thought and reality. Cambridge, MA: M.I.T. Press.

Winitz, H. (1984). Native language and foreign language acquisition. New York: New York Academy of Science.

Yamagiwa, J. K. (1942). Modern conversational Japanese. New York: McGraw-Hill.