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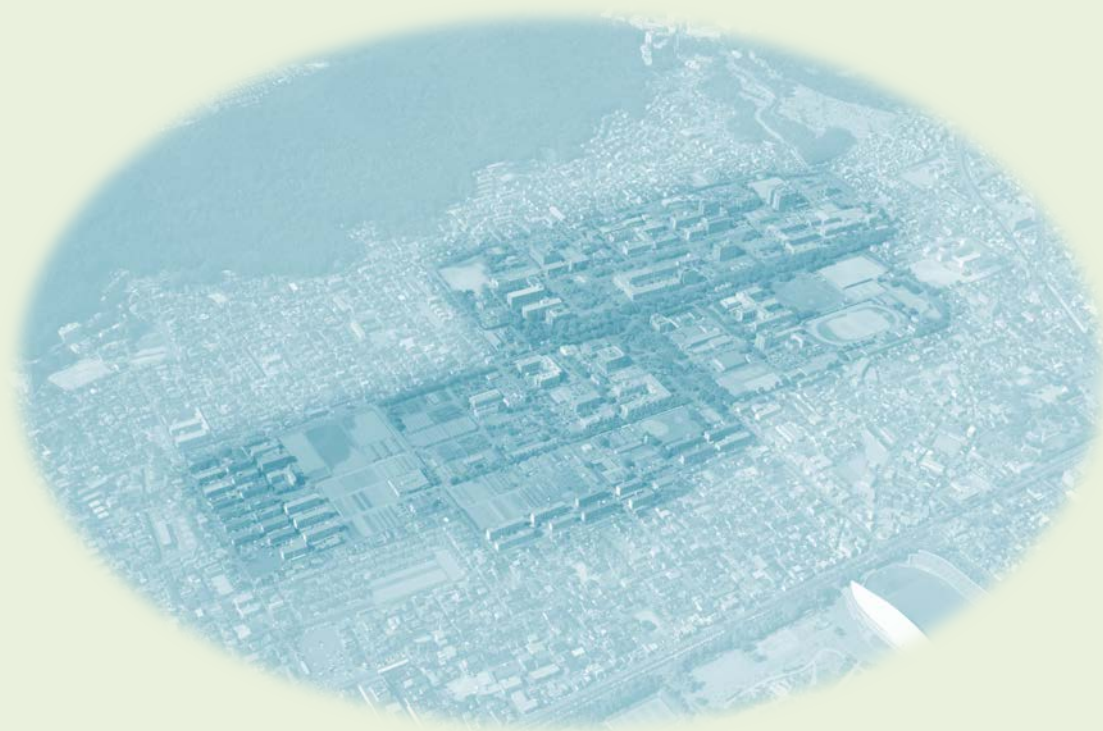
# FALL 2014 EPOK STUDENT FORUM

2014 年秋期 EPOK 受入れ学生フォーラム

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**FEBRUARY 10, 2015 @ L-CAFÉ  
EPOK (EXCHANGE PROGRAM OF OKAYAMA) COURSE**

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CENTER FOR GLOBAL PARTNERSHIPS & EDUCATION

OKAYAMA UNIVERSITY





## EPOK 修了おめでとうございます。

2014 年春期および秋期 EPOK 生のうち 10 名が、2015 年 2 月岡山大学での留学生生活を修了します。各々、日本語の力を伸ばし、日本社会や文化について教室の内外で学びを得ました。EPOK の修了プロジェクトは、そうした学習成果の中から各自が最も興味深かったテーマを一つ選び、共有することとしました。

個人としては、家族と離れて異文化の中で暮らす経験の中で、良いことも困難なことも合わせて、より強くなった自分を発見したことと思います。

みなさん、修了おめでとうございます。

In February 2015, the eight of 2014-Spring students and two of 2014-Fall students are to complete EPOK program at Okayama University.

In this EPOK Essay collection, each student shares his/her findings and analysis in his/her own study of Japan as the final EPOK project on a topic chosen by each. The students have well achieved their own goals by strengthening *Nihon-go* and intercultural communication skill as they furthered the understandings of society and cultures of Japan through own experiences. The experience of living in a foreign land and culture, which could be both joyful and hard, helped the EPOK students expand their horizon and grow stronger.

With all the achievements, we are very proud of YOU. Wishing all the best.

February 10, 2015

大林純子 (Junko OBAYASHI)

EPOK Advisor



~ EPOK 2014 - 2015 ~



◇◇ 平成27年2月修了生 ◇◇

平成26年度4月期受入生

◎ノーザンアイオワ大学  
University of Northern Iowa

Michael Nachtigal  
(マイケル)



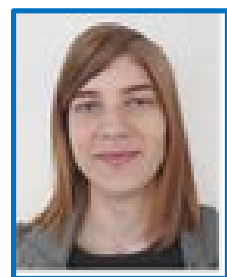
◎グアム大学  
The University of Guam

Daniel Tangonan  
(ダニエル)



◎アデレード大学  
University of Adelaide

Yasmin Bottos  
(ヤスミン)



Eric Rabago  
(エリック)



◎チュラロンコン大学  
Chulalongkorn University

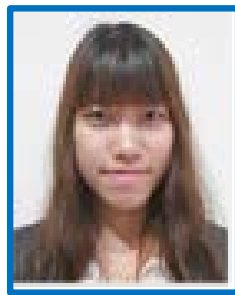
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Purtngooluerm  
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Boonyaporn  
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(プレオ)



Benja  
Daomasratsamee  
(ワー)



◎東北師範大学  
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平成26年度10月期受入生

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Cecilia Lujano  
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Kelly-Marie Ho  
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## 継続生 Continuing Students

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Hatty Gardner  
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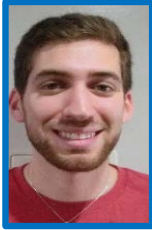


Christopher Soto  
(クリス)



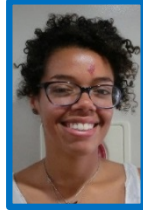
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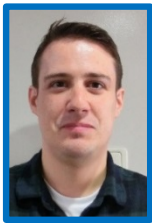
◎ビショップス大学  
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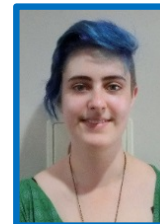


◎シェフィールド大学  
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Emily Abbott  
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Sally Forshaw  
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◎ヨークセントジョン大学  
York St. John University

Vicky Mcghie  
(ヴィックス)



～ EPOK Student Forum & EPOK Course Closing Ceremony ～

日時：平成27（2015）年2月10日 10：00～

場所：L-café

| EPOK Student Forum Schedule スケジュール<br>(Presenter in order 発表順) |  | EPOK Closing Ceremony EPOK修了式 |  |
|--|--|-------------------------------|--|
| 10：00  | 2014Fall EPOK Student Forum 開会                 |                               | 2014Fall EPOK 修了式 開会   |
| 10：00  | NACHTIGAL, Michael Raymond<br>ノーザンアイオワ大学（アメリカ） | 11：25                         | 開会のことば 田口雅弘 グローバル・パートナーズ副センター<br>長教授<br>Opening remarks Prof.TAGUCHI, Deputy Director,<br>Center for Global Partnerships & Education   |
| 10：10  | TANGONAN, Daniel Madayag<br>グアム大学（アメリカ）        |                               |  |
| 10：20  | RABAGO, Eric Yosiwo Sablan<br>グアム大（アメリカ）       |                               | 修了証書授与 Presentation of EPOK Diploma  |
| 10：30  | BOTTOS, Yasmin<br>アデレード大学（オーストラリア）             |                               | <ul style="list-style-type: none"> <li>・LUJANO, Cecilia Guadalupeカリフォルニア州立大<br/>学モントレイベイ校（アメリカ）</li> <li>・HO, Kelly-Marie ヨークセントジョン大学（イギリス）</li> <li>・NACHTIGAL, Michael Raymondノーザン・アイオ<br/>ワ大学（アメリカ）</li> <li>・TANGONAN, Daniel Madayag グアム大学（ア<br/>メリカ）</li> <li>・RABAGO, Eric Yosiwo Sablanグアム大（アメリ<br/>カ）</li> <li>・BOTTOS, Yasmin アデレード大学（オーストラリ<br/>ア）</li> <li>・PUERNNGOOLUERM, Pitsineeチュラロンコン大学<br/>（タイ）</li> <li>・WANNASIRI, Boonyapornチュラロンコン大学（タ</li> </ul> |
| 10：40  | PUERNNGOOLUERM, Pitsinee<br>チュラロンコン大学（タイ）      | 11：25                         |  |
| 10：50  | WANNASIRI, Boonyaporn<br>チュラロンコン大学（タイ）         |                               |  |
| 11：00  | DAOMASRATSAMEE, Benja<br>チュラロンコン大学（タイ）         |                               |  |
| 11：10  | MENG, Yue<br>東北師範大学（中国）                        | 11：35                         | 閉会のことば 田口雅弘 グローバル・パートナーズ副センター<br>長教授および大林受入アカデミックコーディネーター<br>Closing remarks Prof.TAGUCHI Deputy Director, Center<br>for Global Partnerships & Education   |
| 11：20  | 2014 Fall EPOK Forum 閉会                        | 11：40                         | 記念撮影 Commemorative photo   |

## EPOK Final Essay



Yokai

Michael Nachtigal

You ever walk down the street at night in Japan and feel like something is following you, watching your every move. Like something is breathing down your neck making the hair on the back of your neck stand and a chill quick chill shoot down your spine. Everytime you turn around to check, the feeling of being out by yourself creeps down upon you even more. If this has ever happened to you more than likely you just had a big case of paranoia. However some people would think this was the work of yokai.

The word yokai is used to explain unexplainable phenomenon that would happen that seem unnatural in daily life. Yokai are kind of like the Japanese equivalent to Western societies elves, fairies and leprechauns. In ancient Japan people thought that these weird phenomena and unexplainable events were the work of yokai. Japan has a wide variety of deities. Japan is also known for having a belief in animism. It is the idea that things like rocks, mountains and rivers all can have spirits of their own. However yokai are not just creatures of rivers, forests and mountains. Some yokai can come from man-made objects like Japanese fans or musical instruments. There are also yokai that are based off of the five senses. An example is the Azuki-arai. In English it's called the bean washer. This yokai got its name because the sound of flowing water in a river sounds like the washing of beans and therefore it was made into a yokai. Kazahiko Komatsu is a researcher of Japanese yokai. He believes that anyone who studies deeply into Japanese culture or history, they will eventually run into yokai at some point. He has written many books about yokai anywhere from research books to guide books for the general public to read. He argues that yokai have played a big role in shaping Japanese culture.

In the 13th Century there was a sudden uprising in yokai popularity in Japan. Artists were beginning to depict what they imagined yokai looked like and became popular very quickly. As yokai began to become more popular people in ancient Japan wanted to have the yokai characters visible for others to see. Often they would incorporate them into household items. They sometimes would put yokai on folded screens and even inside their kimono. Not on the outside but usually in the lining so it normally isn't visible. Showing off just a quick glimpse or a flash of their design was thought to be very stylish at that time. Also around this time a group of picture scrolls came out. In them there were drawings of what the artist imagined certain yokai looked like. It inspired other people to draw their own perceptions on



yokai and the popularity grew more rapidly. Eventually household inspired objects began to appear as yokai. It is thought that this is because of advances in crafts that allowed people own more things.

The tsukumogami scroll is a unique scroll that shows how items after long use, eventually become yokai. Basically items and furnishings that got thrown away gather to complain about how humans have ungratefully thrown them out. In the scroll, the yokai seem to want to take revenge on the humans who treated them badly. So it shows them building a Shinto shrine just like the shrines the Japanese made. In the scroll the yokai seem to be copying humans. They have festivals and mimic the way Japanese lived at the time. Kazahiko Komatsu believes that the yokai are trying to get back at the humans by making a parody of human society. In ancient Japan, when people would throw something out, they would often take the items to a temple or a shrine to make peace with the spirit and to give thanks. Kazahiko Komatsu says that some Japanese people still do this to this day, but it is not seen as much as it was then. He also points out that the nobles and royalty may have just thrown things out carelessly which would make those items become angry yokai. Yokai seemed scary to people then but now days it seems that they are not so scary. I think that maybe once they started drawing yokai, people overcame the fear of them in a way. What used to be invisible had become visible to them.

In the 1800's the passion for yokai grew even more because of a book by *Toriyama Sekien*. It was called "The Illustrated Night Parade of a Hundred Demons". On every page of this book it had a drawing of a yokai. The book became very popular and it motivated the imagination of other artists even more to take things far and beyond their own imagination. Even woodblock artists became inspired and began to make yokai themed products. Yokai playing cards, game boards, toys and many other things began to show up for the public to enjoy. Meanwhile people started to gather at night to tell spooky stories that included yokai. It began to become a source of entertainment for the public. Ever since then yokai has been a very much loved part of Japanese culture. One of the more recent yokai themes is the entertainment franchises called Yokai Watch. Yokai Watch started out as a video game in 2013. It follows a young boy who finds a mysterious watch that allows him to see yokai. From the game it spread like a wild fire and now is very popular with the children. Manufacturers often can't keep up with the demand for Yokai Watch items. It is reported that often the merchandise sells out. Yokai folklore started centuries ago and today, yokai has become deeply planted into the Japanese imagination.

Among the most famous of the yokai, the kappa is most well-known. In the stories of the kappa, they are thought to live in rivers and swamps. A Kappa has a dish on its head and a shell on its back. In some stories I have read it talks about how the kappa will lose their power in the water is emptied from the dish on their head. In ancient Japan, people believed that kappa would often drag people to their death

at the bottom of a lake, swamp or river. Often when drowning's were discovered, kappa were thought to be the cause. Kappas are also thought to love sumo wrestling and cucumbers. In Kyoto there are shrines made specifically for the kappa and often instead of offering coins, some offer cucumbers. There are many legends of Kappa being violent towards humans. However there are also legends of the Kappa helping humans also. The average person in Japan often knows about many yokai. Some yokai are good like the *rokuro-kubi*. It's described as a girl with black hair and a ball. She lives inside Inn's and is supposed to bring good luck to those who see her. Others are yokai created by weird changes in the environment like the *tenjo-name*. The name means ceiling licker and it is said that they are the cause of the stains that appear on the ceiling tiles.

In today's life in Japan, the yokai don't seem all that scary. By moving them from their original stories I think yokai became something loveable and sometimes humorous to the Japanese people. Overtime people began not to mind knowing that the yokai were around. Today yokai are no longer needed that much to explain the natural world. I think it is really interesting how these stories of yokai were completely transformed and are now engraved into society in many other ways then how they originated. Yokai as a form of entertainment and as a product of the imagination has made what started as explanations of the unnatural phenomenon evolved into what many researchers say, play an important role in development of Japanese culture.

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## Reflection Michael Nachtigal

As my final project I chose yokai. I spent a lot of time trying to figure out what to do for a project and I was stuck for a long time. I wanted something unique and different but also something new I would enjoy learning about. At first I really questioned whether this would be something I could do but the more I looked into them, the more curious I became. In the past I had studied Japanese culture through the history of Japan and I found in really interesting. I never thought of looking at Japan culture through yokai stories. So when I came across this idea while reading online it really intrigued me.

Studying here in Japan has been a great experience. When I signed up for the EPOK program, I really didn't know what to expect. This University was new at my university and due to certain circumstances I just kind of dove in blind. The program setup here has really blown me away and has been far beyond anything I could ever have expected. The Japanese classes I took were awesome and Study of Japan was by far one of my favorite class. I wish there were more classes offered like that for EPOK students because it allowed me to experience things I might not have thought of doing while in Japan. This year has been amazing and I hope that I can one day return to study again.

## 茶の湯 : An exploration in the aesthetics of Japanese Tea

Yasmin Bottos

Daniel Tangonan

### 要旨

茶道とは何だろうか。茶道というのは日本の伝統的な文化の一環を成すものである。外国人から見ると、茶道は不思議なものかもしれないが、この作文で茶道の魅力を説明したいと思う。まず、茶道はお茶を楽しむのではなく、その一瞬の大切さを楽しむのである。ことわざで表すと、「一期一会」のような意味を持つと言える。

茶道では、客人は茶室に入り、和菓子と主人が丁寧に作った抹茶を頂く。しかも、その茶室には特別な雰囲気があり、その雰囲気は瞑想に向いている。茶室に置いてあるものは全て主人によって客人のため手厚く準備しておくため、主人と客さんにとってとても大切な思い出になる。

床の間の掛け軸には、その状況にふさわしい禅語が書かれている。例えば、「喫茶去」とは「お茶飲でも飲みませんか」という意味だが、この禅語の意味は何であろうか。実は一言で説明しにくい。説明するならば、茶室に入ると客自身の心や体面などを一時的に忘れ、他の客と平等になる。

もう一つの興味深いことは四季の鑑賞である。日本では四季をはっきりと、深く感じられる。茶道においてもそうだ。まずは、季節によって茶事の様式は違う。そして、茶道具、お菓子、茶花、掛け軸もその季節をほんのりと表し、日本人らしい美的感覚が感じられる。それらによって、毎回の茶事と茶会が異なるものとなる。これら様々な要素が茶道の魅力に繋がっている。

茶道 (Sadou, Chadou) or 茶の湯 (Cha no yu), is a Japanese ceremonial activity centered around the preparation and presentation of 抹茶, or powdered green tea. It is an experience in and of itself, to view the preparation and pouring tea with all of one's attention with predefined movements. The host of the ceremony always considers the guest with his every movement and gesture, even the placement of the tea utensils are in consideration of the guest's perspective. The ceremony places focus in appreciating the atmosphere with simplicity as its main theme. From the normal business of daily life, experiencing the Way of Tea will allow you to enjoy the mix of bitter and sweet while enjoying the beauty of what defines simplicity as its heart. Let us explore the mysteries of the Japanese Tea Ceremony, from its utensils to its methods and themes that encompasses deep roots born from art of Zen Buddhism.

### Tea Equipment and Utensils

The utensils used for tea is called 茶道具 (Chadougou). Each piece can have a different styles and themes according to the time of day and season, and moreover the guests themselves. These tools are carefully cleaned and taken care of before and after each use and before storing. In the case of the very expensive and the rarer, such tools are only handled with gloved hands.

### 1. 茶巾 (Chakin)

As great care is taken for all tea utensils the 茶巾 is often considered as among the most important pieces used in preparing tea. This small rectangular cloth (usually made from hemp or linen) is used to wipe away the impurities from the utensils before their use in the preparation of tea. There is a significant story which reflects the centrality and yet the humble nature of the 茶巾 within the tea ceremony. A devout practitioner of the tea ceremony sent the legendary tea master Rikyu a letter asking the great man to send him an article of great use for the ceremony. He was surprised to receive a simple 茶巾. But indeed, the tea cloth is of utmost importance though it may be overlooked by those who are unfamiliar with the utensils of 茶道. At the heart of 茶道 is the process of making tea, and an essential thing (and yet perhaps taken for granted) is to provide a clean cup and utensils.



### 2. 茶碗 (Chawan) – Tea Bowl



The 茶碗 is the central piece used during the ceremony as it serves as the primary vessel for serving tea. Bowls differ in size, shape, and design according to the time in which the ceremony is held and reflects the artistic tastes of the host. Shallow bowls, used in summer, allows the tea to cool rapidly; contrast to the thicker, deep bowls that are used in winter to allow the tea to retain their heat. Bowls with irregularities and imperfections are often prized as they represent the effort in bowls thrown by hand. Interesting designs are often paired with these imperfections, being featured prominently as the “front” of the bowl.

### 3. 茶器 (Chaki) – Tea Caddy



The tea caddy that contains the powdered matcha often features an interesting design all around. Again, similarly to other tea utensils, they differ according to the time and season. Additionally, they come in two separate variations of make depending on the type of tea being served during the ceremony:

- a. 濃茶器 or 茶入(chaire) is a ceramic variation used in the serving of 濃茶.
- b. 薄茶器 or 棗(natsume) is a wooden variation used in the serving of 薄茶. The most basic type is the 利休形 (Rikyu-gata, Rikyu shape), which comes in three sizes:
  - 大棗 (oo-natsume) Large
  - 中棗 (chuu-natsume) Medium
  - 小棗 (ko-natsume) Small

The term 棗 refers to the vessels specific shape of a slightly convex top and a body that gradually narrows towards the base. But in practice, any 薄茶器 may be referred to as a 棗. Especially with records of tea gatherings held by Sen Rikyu reveals that he used 棗, and that in his day they were

used for serving 濃茶.

#### 4. 茶杓 (Chashaku) – Tea Scoop

The 茶杓 is the implement generally paired with the 棗 used to transfer the powder from the caddy to the tea bowl. These scoops are generally carved from a single piece of bamboo, although other materials such as ivory or wood may be used. Depending on the various tea traditions, different styles and colors are used.



#### 5. 茶筌 (Chasen) – Tea Whisk



The 茶筌 is a bulbous shaped whisk used in the mixing of the powdered tea with hot water. These whisks are generally carved from a single piece of bamboo. The whisk is often not necessarily considered in accords to the season or theme, but as they quickly become worn and damage with use, the host may replace them between each 茶会 or 茶事.

### Other Essentials

Outside of the equipment used for the preparation and serving of tea. There are other essentials, prepared prior to holding the ceremony, that help to shape and define the theme and atmosphere. From the clothing to the components of the 床の間 (tokonoma), the importance of these essentials are valued as equally to the implements used in tea. It is those choice essentials that the guests will see first in the room before they are served tea. In some retrospect, the ceremony would not be able to held if either one did not exist, as one is dependent on the other.

#### 1. 掛軸 – Hanging Scroll



In the 床の間, or alcove, of the tea room, there exists to main components that aid in settling the atmosphere of the tea room. This is the hanging scroll. They are typically written with certain Zen phrases that would suit current theme of the ceremony. A typical example of a hanging scroll at a ceremony may have the kanji 和敬清寂 (wa-kei-sei-jyaku, “harmony”, “respect”, “purity”, “tranquility”). These express the four key principles of the Way of Tea.

#### 2. 茶花 (Chabana) – Flower Arrangement



茶花 is a style of flower arrangement used in tea ceremony. It has roots coming from ikebana. This and the scroll are paired together in the 床の間 for guests to view and appreciate before, during, and after drinking tea. The arrangement is done according to the season, often times with flowers that are only available during that specific period of time.

3. お菓子 (Okashi) - Sweets

4. 干菓子 (dry confectionary) served with 薄茶

- a. 五色糖 incorporates the five delicate fragrances of mint, cinnamon, ginger, yuzu and dried plum



5. 主菓子 / 生菓子 (wet confectionary) served with 濃茶

- a. 蒸し物 is a moist sweet often flavoured with red bean and chestnut
- b. 流し物 is moistened cake-like sweet
- c. もち物 is a round, moist sweet usually filled with red bean



It is important to add that Western-style sweets using ingredients such as butter, oil or cheese are not used in 茶道. When selecting お菓子 for the ceremony, the host considers many things. The sweet should exude a delicate scent and be so refined as to almost melt in one's mouth. The appearance, in particular colour, shape, and its relation to the season are also essential things to consider.



6. 懐石 (Kaiseki)

懐石料理 is a highly refined meal served in the context of a formal tea occasion.

Usually, only fresh seasonal ingredients are used, matching the themes of the utensils and equipment used. The experience of visually appreciating the food



can be said to be even more important than the physical experience of eating it. This may also stem from origin of the principles that govern the way of tea. Courses are served in individual dishes, and



very important people may be provided with a low, lacquered table or several small tables. The 茶会 is shorter in duration than the 茶事, and usually only provides 抹茶 and お菓子. 茶事, on the other hand, can continue for around four hours and features a full-course 懐石 meal along with 酒, 薄茶, 濃茶 and お菓子.

**Conclusion**

In the world of tea, the sense of aestheticism appreciation correlates with the principle concepts taught in Zen Buddhism. It encompasses the beauty in things imperfect, impermanent, and incomplete, it is 侘寂. It is a sense that, in western terms, is difficult to explain. Japanese tea ceremony is fundamentally, a synthesis of several Japanese arts with particular focus on the preparation and serving of tea. Such ideals bring great admiration for the simplicity in things, to purify the soul and become one with nature. Reminding many of how such a simple act represents the value of a person's effort and heart.

“Holding a bowl of tea whisked to a fine froth  
Such a simple thing, yet filled with a spirit that  
Reaches back more than a thousand years.”

The Urasenke Tradition of Tea

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## **EPOK Reflection**

Yasmin Bottos

日本に来る前、一番気になったのは、私はシャイだから日本人の友達ができるか、不安でした。でも、岡山に着いたばかりの頃からみんなは私に親切にしてくれて、面白い話もたくさんあって、予想外でよかったです。この友達と特別なことをしないで、ただ外食したり、Lcafe に一緒にいたり、話したりすることで、とても親しくなりました。

そして、留学の間に一つの目的は日本全体を見ることでした。最初の頃は一人で旅行するのが怖かったです。電車の乗車券の買い方がわからなくて、看板の情報も理解できなくて、自分に自信を持っていませんでした。しかし、他の人に頼らないで旅行したかったです。だから、日本に着いてから、すぐ旅の計画を立て始めました。「この一年が終わるとオーストラリアに帰ったら、日本でもっと見たらよかったな」という後悔はほしくなかったです。日本にいるうちにできるだけこの機会に乗じて、北端と南端までに旅行してみたいという意欲がありました。この一年間を思い出すと、絶対後悔がないといえます。北海道、四国、九州、本州（沖縄も！）、韓国まで行ったことがあって、新しい友達ができたり、日本文化に触れたり、本当に素晴らしいところに行くことができたので、達成感あります。

実は、日本に留学した理由は単純に言うと、日本語を上達して、日本に住む経験もえることです。日本語はまだぺらぺら話せないと知っても、一般的に満足しています。留学を通して、自信を増やして、自分のこと、特に長所を分かるようになってきて、これからも成長したいと思います。来年、また日本に戻るつもりですから友達と仲良くした先生とも連絡を続けるつもりです。

## 外来語

Eric Rabago

Throughout the generations, intercommunication between countries had become quite important. For this reason, learning foreign language had grown in popularity. Countries began to adapt to other countries and slowly but surely languages began to borrow from each other. An example of these borrowings, in Japan, is *gairaigo* (外来語).

*Gairaigo* is Japanese for “loan word” or “borrowed word” (“words coming from outside” lit. meaning). Most, but not all, modern *gairaigo* are derived from English, particularly in the post-World War II era (after 1945). Words are taken from English for concepts that do not exist in Japanese, but also for other reasons, such as a preference for English terms or fashionability – many *gairaigo* have Japanese synonyms.

In the past, more *gairaigo* came from other languages besides English. The first non-Asian countries to have extensive contact with Japan were Portugal and the Netherlands in the 16th and 17th centuries, and Japanese has several loanwords from Portuguese and Dutch, many of which are still used.

In the Meiji era (late 19th to early 20th century), Japan also had extensive contact with Germany, and gained many loanwords from German, particularly for Western medicine, which the Japanese learned from the Germans. Notable examples include *arubaito* (アルバイト part-time work) (often abbreviated to *baito* (バイト) from German Arbeit ("work"), and *enerugi* (エネルギー energy) from German Energie. They also gained several loanwords from French at this time.

In modern times, there are some borrowings from Modern Chinese and Modern Korean, particularly for food names, and these continue as new foods become popular in Japan; standard examples include 烏龍 ウーロン *ūron* "oolong (tea)" and キムチ *kimuchi* "kimchi", respectively, while more specialized examples include 回鍋肉 ホイコーロー *hoikōrō* "twice cooked pork" from Chinese, and トツポッキ *toppokki* "tteokbokki" from Korean. Chinese words are often represented with Chinese characters, but with katakana gloss to indicate the unusual pronunciation, while Korean words, which no longer regularly use Chinese characters (*hanja*), are represented in katakana. There are sometimes ambiguity in pronunciation of these borrowings, particularly voicing, such as ト (to) versus ト゛ (do) – compare English Taoism/Daoism.

Some Modern Chinese borrowings occurred during the 17th and 18th centuries, due both to trade and resident Chinese in Nagasaki, and a more recent wave of Buddhist monks, the Ōbaku school, whose words are derived from languages spoken in Fujian. More recent Korean borrowings are influenced both by proximity, and to the substantial population of Koreans in Japan from the early 20th century.

The amount of *gariaigo* in use and the increase in *gairaigo* have been topics of comment and debate amongst Japanese scholars and writers over the postwar period. Amongst the general public, concerns about *gairaigo* have been an ongoing feature of complaints to newspapers and broadcasters. For example, a friend of mine, an 18 year-old man, said there were many *katakanago* that he could not



understand; another friend of mine's 74 year-old grandfather complained that in every field there is more katakana than necessary.

The mass media have been identified as vectors for the introduction of new *gairaigo*, most Japanese do not themselves borrow words from English. They acquire loanwords by hearing them used on Japanese radio or television and by reading their *katakana* representations in the popular press. The actual borrowers of these words are journalists, writers and advertisers who have some knowledge of English. Writers of advertising copy, in particular, deliberately use numerous foreign words and create foreign-sounding neologisms in order to make their advertisements sound modern or exotic and for appeal. English loanwords have entered Japanese through print, particularly via translated materials that leave certain words untranslated, and that it is Japanese bilinguals who interpret these words to the rest of the community. On the other hand, it was not in the interests of the mainstream mass-media (newspapers and broadcasting) to use a lot of *gairaigo*, for two main reasons. Such words can cause comprehension problems, and readers vary in their acceptance of *gairaigo* usage. The media has to appeal to as many people as possible, so using terms that their readers or listeners cannot understand is likely to annoy them. While some people find *gairaigo* attractive and respond well to their use, others may dislike them and feel alienated.

Age difference in language use is an international phenomenon, so it is hardly surprising that it can be found in Japan. Regarding young people's language, besides a higher level of *gairaigo* use, the main issues tend to be inaccurate *keigo*, lack of distinction between male and female language usage, strange and interesting slang (often involving *gairaigo*), and certain kinds of abbreviation (e.g. *ra-nuki-kotoba*). However, when the issues of age and *gairaigo* are discussed, the focus tends to be more on the problems the aged have with these new words.

The causes of the *gairaigo* influx are difficult to determine empirically, but they have been the topic of much, often heated, discussion amongst some intellectuals. One side of intellectuals proposed four main reasons: 1. compulsory English education, 2. internationalisation, 3. increase in information and its spread via mass communications, and 4. the structure of Japanese. Another side proposed different explanations: a 'local and personal hypothesis' in which *gairaigo* were used for particular purposes within groups; an 'historical hypothesis' based on the long-term tendency of Japanese to borrow words; and a 'technical hypothesis' based on the needs created by modernization. Of these, the second two cover areas that have received considerable comment in Japan. Other explanations, in particular the postwar language reforms, have also been proposed.

The most direct reason given for the increase in *gairaigo* is the accelerating pace of change in the modern world. Writing in the mid-1950s, Ogaeri (1960) compared the present with the prewar period and said that now a large number of *gairaigo* have been stabilised, due to improvements in the availability of foods and foreign-style clothes, modernisation of housing, use of machinery etc. Such *gairaigo* are known by all people, not just intellectuals.

As new technologies and social structures emerge or are imported, a need arises for new words. This lexical gap can be met by adapting existing words to encompass the new concepts, coining new words,

or adopting words from other languages to fill the gap. In Japanese, each of these methods is used, but as the pace of change continues to accelerate, and since many new concepts and objects are imported from the West, the adoption of words from European languages has become the most convenient way of creating the required new terms. The high level of *gairaigo* in technical terminologies, e.g. in computing, is evidence of this process.

While technical change is doubtless a driver of new word formation, it is not a sufficient explanation, since it does not account for terms for which a lexical gap is not evident nor does it account for borrowing as the means of gap filling, rather than coining new words using in Chinese.

Historically, Japanese people have long been willing to import culture and language from foreign countries that they regard as advanced, and modify these imports to suit local conditions. In the past, this importation was mostly from China, but later the focus shifted to European countries. In the current wave of borrowing, English has simply replaced Chinese as the language of choice. Just as was the case for Chinese in the past, any English word has now become a potential loan. A Japanese intellectual said that Japanese people have an insatiable desire to absorb civilisation, so it is useless to warn people that absorbing *gairaigo* may confuse the language.

The increasing use of *gairaigo* has been interpreted as resulting from increased contact with other countries. Even in the 1960s, *gairaigo* were associated with internationalisation. As Japan becomes an international society, like many other international societies, more and more new terms need to be adopted, and since there may be no time to coin new Japanese words, the adoption of *gairaigo* is inevitable. Other commentators also regarded increased *gairaigo* usage as unavoidable or as a sign of Japan's integration into the global community. It may be unavoidable to use *katakanago* to express new facts and ideas in the process of internationalisation. If Japan create new words via translation into kanji, it is unlikely that such words would gain acceptance. Even if broadcasters make an effort to translate all foreign words into comprehensible Japanese, it is difficult to see how much can be done, considering the volume of information and the need for instantaneous transmission. While there is a range of views on the inevitability and desirability of increasing *gairaigo* use, even those who are more tolerant of new *gairaigo* tend to stress the need for selectivity and proper usage.

Some scholars argue that *gairaigo* are not just an effect of internationalisation. Some scholars described *gairaigo* as a cultural bridge that assists in Japan's internationalisation. The great variety of new words digested by Japan in the postwar period showed the vitality of the society.

So in conclusion, *gairaigo* is, like many other events in many other languages, is an unstoppable and unchangeable event in Japanese. As what is written here, *gairaigo* may be a problem, but to oncoming generations, there may be none. *Gairaigo* is a part of Japanese and is one of the language events that makes Japanese unique or special in a form of borrowing words from other languages and/or creating new meaning in them.

## 『人気歌詞からみる現代の日本人と欧米人の価値観の相違』

ピエンゲーリアム ピッスイニー

### 要旨

曲は人間の感情や思考を表現するために作られたものであるため、人間を理解するための良い道具だとされる。本論は、歌詞を通して日本人の価値観について調べることにした。結果を明確にするために、欧米の曲と比較しながら分析する。

日本の人気歌詞で最も使われている言葉・表現と欧米のを比較すると、大きな違いが見える。日本歌詞は「不可視のもの」、「自然」、「集団主義」を集中している。逆に、欧米歌詞は「可視のもの」、「物質主義」、「現実主義」、「利己主義」などについて示している。恋愛の概念も、日本の場合は「安定性」だが、欧米の場合は「スリリング」で反対だと言える。

共通点は少なくないが、詳細でみると少し異なっている。例えば、日本歌詞にも欧米歌詞にも「街」という言葉がよく使われている。しかし、日本の場合は街の名前を示していなかった。逆に、欧米の場合は大体街の名前を示している。自己をアピールするときも、日本人は相手に「伝える」(一方的な行動)ことにする。欧米人は逆に「Talk」(両方的な行動)を大事にしているらしい。

### 1. 背景

曲は人間の感情や思考を表現するために作られたものである。そして、曲は人間とともに変化するとと言える。具体的に言えば、昔の曲と現代の曲は異なっている。若者の曲と高齢化の曲は異なっている。楽観的な人の曲と悲観的な人の曲も言うまでもなく異なっている。かくして、曲は人間を理解するための良い道具ではないかと考えられる。

この概念と曲に対する筆者の愛によって、曲を通して日本人の価値観について研究することにした。結果を明確にするために、欧米の曲も調べ、出た結果を日本のと比較しながら分析するつもりである。

この研究について知りたいことは、現代の日本人と欧米人の価値観はどう異なるかということである。研究を進めるために、まず、データの範囲を決定する。「曲」といえば「歌詞」と「メロディー」を含めているものごとを示している。メロディーは不可視なものであるため、研究材料として可視の歌詞を選択した。次は、データの出所を選択することである。日本歌詞の場合は [www.Uta-net.com](http://www.Uta-net.com) という日本における大歌詞検索サイトを使用する。欧米歌詞の場合は [www.Google.com](http://www.Google.com) という有名な検索サイトを使用することにした。本論の研究材料として使用する曲は、去年(2014年)に最も検索された歌詞である。日本と欧米のそれぞれ10曲である。曲名は下記のとおりである。

| 日本歌詞                          | 欧米歌詞  |
|-------------------------------|---|
| 1. 春風 - Rihwa                 | 1. Say something - A Great Big World & Christina Aguilera |
| 2. RPG - Sekai no owari       | 2. Anaconda - Nicki Minaj                                 |
| 3. 花束 - back number           | 3. Fancy - Iggy Azalea ft. Charli XCX                     |
| 4. Let It Go (ありのまま) - May J. | 4. Happy - Pharrell Williams                              |
| 5. Happiness - シエネル           | 5. Blank space - Taylor Swift                             |
| 6. 高値の花子さん - back number      | 6. Royals - Lorde   |
| 7. 明日も - MUSH&Co.             | 7. Dark horse - Katy Perry                                |
| 8. 恋音と雨空 - AAA                | 8. Bang Bang - Jessie J, Ariana Grande, Nicki Minaj       |
| 9. Darling - 西野カナ             | 9. Counting stars - Onerepublic                           |
| 10. 奏 - スキマスイッチ               | 10. Wrecking ball - Miley Cyrus                           |

「表 1: 『2014 Uta-net Ranking』と『Google - Most searched song lyrics in 2014』」

(出典)<http://www.uta-net.com/user/ranking/2014ranking/2014ranking2.html>,  
<http://www.sugarscape.com/music/news/a1073716/google-reveals-most-searched-song-lyrics-of-2014/>

上記の歌詞で使われている言葉・表現を分別して記録する。最も多く使われている言葉・表現によって、日本人と欧米人の価値観を分析するつもりである。

## 2. 結果

日本と欧米の歌詞で使われている言葉・表現を収集したあと、このような結果が出た。

|    |  |
|----|--|
| 1位 | 時間に関する言葉                                     |
| 2位 | 一人ではない状態を表す表現                                |
| 3位 | 星<br>伝わる・伝える                                 |
| 4位 | 空に関する言葉<br>街<br>輝く・きらめく<br>ずっと<br>歩くことに関する表現 |

「表 2: 日本の人気歌詞で最も使われている言葉・表現」

これは日本の人気歌詞で最も使われている言葉・表現を表した表である。この表から、日本の人気歌詞で最も使われている言葉は「時間に関する言葉」だということが分かる。時間に関する言葉は例えば、朝・夕方・夜・今日・明日などの言葉である。次は「一人ではない状態を表す表現」である。具体的に言えば、「傍にあなたがいる」・「隣にいるよ」・「もう一人じゃない」というような表現がある。

「星」という言葉と「伝わる・伝える」の言葉も少なくない。特に、「伝わる・伝える」の言葉は様々な語形で表れている。例えば、可能形の「伝えられる」・願望形の「伝えたい」・条件形の「伝えれば」などである。

4位は、青空・雨空のような「空に関する言葉」、「街」、「輝く・きらめく」、「ずっと」という言葉や「歩くことに関する表現」である。その表現は例えば、「私は歩いて行くの」・「一人で歩く」・「歩き出そう」などである。

|    |   |
|----|---|
| 1位 | お金という意味の言葉  |
| 2位 | 麻薬・危険ドラッグに関する言葉<br>上品な場所という意味の言葉                                    |
| 3位 | 女性・男性の種類<br>Love<br>現実という意味の言葉<br>他人を期待していることを表す表現                  |
| 4位 | 街の名前<br>Talk<br>Swing<br>気にしないという意味の表現<br>相手より自分のほうが権力を持っていることを表す表現 |

「表 3: 欧米の人気歌詞で最も使われている言葉・表現」

欧米の場合は、「お金という意味の言葉」が最も使われている。その言葉は例えば、money・coin・dollars である。2位は「麻薬・危険ドラッグに関する言葉」で、drug dealer・pill・cocaine・steroids のような言葉がある。上品な場所という意味の言葉の場合は例えば、palace・tower・hotel・grotto・lotto などのところである。

次に、「女性・男性の種類」は例えば hot girl・good girl・bad girl・bad guys である。「Love」と real・realist・truth のような「現実という意味の言葉」も少なくない。「他人を期待していることを表す表現」は何かというと、“you already know” ・“I thought that you know” ・“everyone who knows us knows that...” というような表現がある。

4位は街の名前で L.A.、San Francisco などである。次に「Talk」と「Swing」という言葉である。「気にしないという意味の表現」は例えば、“don't give a fuck” ・“I don't care” ・“we don't care” である。「相手より自分のほうが権力を持っていることを表す表現」の場合は“Let me be your ruler” ・“I'm in love with being queen” ・“I'm capable of anything” ・“make me your one and only” などの表現がある。

### 3.分析

#### 3.1 日本歌詞の分析

日本の人気歌詞で最も使われている言葉・表現を分析すれば、このようなことが考えられる。まず、「時間に関する言葉」がよく使われているのは、日本人はかなり時間の変更を気にしているようである。日本では季節が明らかに変動するし、それによって季節限定の商品も多く販売している。そのため、日本人は時間の変更を強く意識しているのではないかと考えられる。

「一人ではない状態を表す表現」は、日本人の「集団主義<sup>1</sup>」を表していると言える。あと、「星」「空」のような言葉は自然に関係があるので、日本人が自然のことを大事に思っているのではないと思われる。

「伝える・伝える」という言葉は、自分のことを他人にアピールすることを含意している。「歩く」という言葉は、ゆっくりして安定する行動を表している。この言葉はよく恋愛の曲で使われている。例えば、「さあゆっくりと歩こう」。面白いことは、既に恋人になった状態なら「歩く」の言葉を使用しているが、まだ恋人になっていない状態は「走る」という言葉を使用しているらしい。例えば、「君のところにまっすぐに走ってくよ」である。これは、日本人にとって、相手を愛させるために、「努力」は必要だと思っているそうである。しかし、恋人になったら、必要なのは「安定性」と思われる。

#### 3.2 欧米歌詞の分析

欧米歌詞に最も使われている言葉・表現は「お金」、「ドラッグ」、「上品な場所」であるため、「物質主義<sup>2</sup>」を表しているのではないと思われる。「女性・男性の種類」の場合は、欧米の社会ではかなり男性・女性をグループに分別するらしい。例えば、上記の例のとおりで hot girl, bad guys などである。

「現実という意味の言葉」は少なくとも「現実主義」の概念を表している。あと、「気にしないという意味の表現」、「他人を期待していることを表す表現」、「相手より自分のほうが権力を持っていることを表す表現」はかなり「利己主義<sup>3</sup>」に関係があるのではないかと考えられる。

#### 3.3 日本人と欧米人の価値観の相違

<sup>1</sup> 集団主義（英語: collectivism）とは個人よりも集団に価値を置く思想、あるいは個人でよりも集団で行動することが多いさまを表した言葉。（Wikipediaより）

<sup>2</sup> 物質主義とは、物質的・即物的なものごとを、他のものごとよりも優先させる態度のこと。（Wikipediaより）

<sup>3</sup> 利己主義は、自己の利益を重視し、他者の利益を軽視、無視する考え方。（Wikipediaより）

日本の人気歌詞で最も使われている言葉・表現と欧米のを比較すると、大きな違いが見える。全体的に言えば、日本歌詞は「不可視のもの」、「自然」、「集団主義」について述べている。逆に、欧米歌詞は「可視のもの」、「物質主義」などについて述べている。他には「現実主義」と「利己主義」である。

次に、恋愛ときたら日本人は恋人になる前に努力しなければならないと思っている。恋人になったあとは安定性が必要だと言える。その一方、人気歌詞からみると、欧米人にとって恋愛はゲームのようなものと思われる。スリリングだし、平等すべきのものではなく、誰かが勝つ人が必ずいるということなのである。恋愛は国籍を問わず同じものはずなのに、恋愛に関する日本人と欧米人の価値観はこのように異なっているのは非常に意外なことである。

しかし、日本と欧米の価値観の共通点は全くないと言えない。共通点は例えば、「街」という言葉である。しかし、具体的に見れば日本歌詞の「街」と欧米歌詞のは少し異なっている。日本歌詞の「街」は、特の名前を教えず曖昧な街である。その一方、欧米のは大体街の名前を示している。

つづいて、「伝える・伝わる」と「Talk」の言葉も共通点であると思われる。しかし、また少しの相違がある。それは、この二つの言葉は大体同じ意味だが、「伝える・伝わる」の言葉は一方的な行動を表している。反対に、「Talk」は両方的な行動を表している。これは、日本人は他人に自己アピールするのは大切だと思っているが、欧米人にとってお互いに話し合うのは大切だと思っていると考えられる。

#### 4.まとめ

曲は人間の感情や思考を表現するために作られたものであるため、人間を理解するための良い道具だとされる。本論は、曲を通して日本人の価値観について調べることにした。結果を明確にするために、欧米の曲と比較しながら分析する。

研究する方法はまず、不可視のメロディーではなく可視の歌詞だけ集中する。次に、研究材料は2014年に日本と欧米の有名な歌詞検索サイトで最も検索された10曲である。それらの曲の歌詞で使われている言葉・表現を収集する。そして、最も使われている言葉・表現を現代の日本人と欧米人の価値観はどう異なるかという本論の質問を答えるように分析する。結果のまとめは下の表に表している。

|     | 日本歌詞                               | 欧米歌詞                                   |
|-----|------------------------------------|--|
| 相違  | 不可視のもの<br>自然<br>集団主義<br>恋愛 = 努力、安定 | 可視のもの・現実主義<br>物質主義<br>利己主義<br>恋愛 = ゲーム |
| 共通点 | (名前のない)街<br>伝える・伝わる(一方的な行動)        | (有名な)街<br>Talk(両面的な行動)                 |

「表 4: 歌詞を通して現代の日本人と欧米人の価値観」

曲は人間とともに変わるものなので、今後はまた変わって行く。その変化を観察して絶えずに変わっている人間の価値観を解釈するのは、面白いことだと言っても過言ではないだろう。

## Messages

I started to countdown after New Year's end...

People counts down before New Year start, so this is a weird thing to do, I know. However, since I joined EPOK Program in April 2014, I have been wondering everyday 'when will it end?' No, it's not because I hate it so much that I was eagerly looking forward to going back home. It's kind of...like you are dreaming such a beautiful dream that you don't want it to end, and you start to mourn 'When is this going to end? Oh no. I still don't wanna wake up!'

So, joining EPOK program is like a dream for me. Because of this program, I have been living in a sweet lovely town called 'Okayama'. The nature here is very nice, and people travel by bicycle which is something I love so much but never have a chance to use it since there is no road for bicycle in Thailand.

People I met here are super cool too! There are many programs for foreign students here in Okayama University; therefore, I have met various people from various countries. For example France, China, Germany, Serbia, India, South Korea, Myanmar, Vietnam Etc. I have learnt a lot about cultural differences and I have enjoyed it so much. I hope I would have a chance to meet people from different countries like this too in the future.

As for the courses in EPOK program, there are Japanese courses and EPOK courses which mostly taught in English. I am studying in Japanese major, and English is not my native language so I did not take EPOK courses much. I don't know about other courses, but the courses I took mostly use 'discussion' as a way to teach students. I think it's good since students who are very different in nationality and religions can share their experiences which others, but sometimes I think it's also good if we have a chance to learn something before starting a discussion. There are some courses concerning field trip and Japanese culture which let us travel around Okayama and other cities. I also recommended these ones.

Student service here is also something that impressed me. I have got a lot of problems since I came here, for example, problems about 'which courses to take?', 'where are the classrooms?' (I have to admit that I have this problem A LOT), or even 'what should I do when my bike was taken by the police?' (lol). They never neglected my problems, and they always try their best to help me. I feel secure here even though I am not in my own country.

There are still a lot of good memories I did not write about because it would be too long. Allow me to use only one word to describe all of my feelings; 'Thank you' for letting me experience such an invaluable time. Now, it's time for me to wake up, but I am sure that I will never forget this memory till the rest of my life.

## 日本人とキャラクター

### ワンナスリ プンヤーポーン (プレオ)

日本の日常生活でキャラクターを目にしない日はない。日本人は世界でも他に類を見ないほどキャラクター好きの国民だ。2004年キャラクターの調査研究を行うキャラ研の調査によると、小学生から60代までの80.5%が「キャラクター商品を持っている」と答え、最も割合が低い50～60代男性でも半数近くに上っている。かつては子供のものというイメージが強かったが、今ではキャラクター商品を持つことを「恥ずかしい」、「子供っぽい」と感じる人は全世代のわずか2割しかいない。さらに、キャラクター商品だけではなく、近年、地方自治体、企業、官公庁にもキャラクターのロゴマークや、マスコットなどを利用し、様々なキャンペーンやアイテアを出した。キャラクター文化のないタイに比較して、キャラクターといえば、子供、あるいは、若者しか好まれていないものなので、日本におけるキャラクターの存在に関して疑問を抱き続けていて、興味深い。そこで、本稿では、なぜ日本はこのようにキャラクターが溢れているのか、日本人がキャラクターに何を求めるか、日本におけるキャラクターの歴史とともに、検討する。

そもそも日本で使われている「キャラクター」という言葉がどういう意味を持つのだろうか。キャラクターとは、辞書を引くことによれば、「小説・映画・漫画などの登場人物。その役柄。」という意味である。日本はキャラクターという言葉を使い始めたのは1950年だと言われている。塚本(2007)で、「アメリカでは1920年代～1930年より「ミッキー・マウス」や「ポパイ」といったアニメーション映画がヒットし、それらの主人公を商品化するビジネスが生み出された。こうした登場人物たちは『ファンシフル・キャラクターズ(空想の、実在しない人物)』と呼ばれた」と述べた。しかし、日本に入ってくる、訳語がうまくできなかった。このように、そのまま、キャラクターと定着するようになった。

近年、キャラクターを利用する地方自治体や企業や官公庁などがよく見られるようになり、キャラクターの時代になった。現在のような状態になったのは、戦後、経済安定の1970年代～1980年代に人気のあるアニメキャラクターや漫画のキャラクタービジネスの市場から始まり、1983年に東京ディズニーランド開園を拡大となった。その後、「となりのトトロ」などスタジオジブリの作品のヒットやハローキティブームが起き、全世代へ浸透していった。

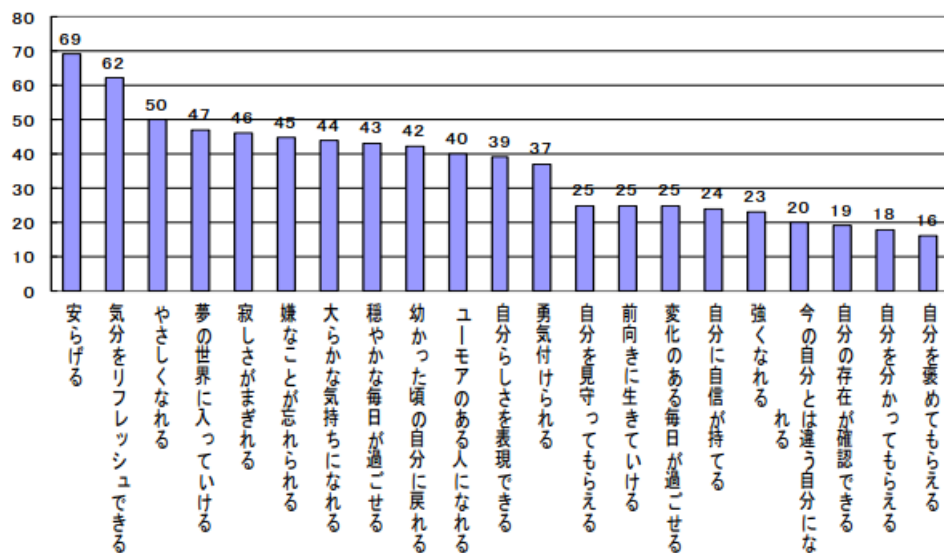
マスコットキャラクターのほうも、以上に述べた通り、昔から、認知度を上げるために、企業のイベントなどによく登場したが、イベントの終了とともに人々の記憶から消えた。マスコットキャラが復活できたのが、2007年に滋賀県で誕生した国宝・彦根城築城400年祭のキャラクター「ひこにゃん」のおかげだと言われている。一般公募によって、誕生したひこにゃんは全国、人気に発展、滋賀大学産業



共同研究センターの報告書によると、ひこにゃんの人気によって 400 年祭は彦根市総生産の 7%を占める 338 億円もの莫大な経済効果を生み出した。また訪問者の 3 割以上がひこにゃんの関連グッズを購入していた。このように、各種キャンペーン、地域おこしなど告白するため、ひこにゃんのような新しいキャラクターが生まれ、現在、「ゆるキャラ」という名前で知られている。

日本人がキャラクターに何を求めているだろう。日本現在社会はストレスだらけで、人々がストレスから逃げられない社会だと言える。このような社会でキャラクターの存在は「癒し」がポイントだと考えられる。バンダイキャラクター研究所の 2000 年調査に「キャラクター」と「癒し」意識の関係を調べた調査・結果図 1 である。

「安らげる」と答えた人の割合がもっとも多く、70%が占めている。次に、2 位「気分をリフレッシュできる」と 3 位「やさしくなれる」である。しかし、どちらがとえば、「自分の存在が確認できる」、「自分を分かってもらえる」、「自分を褒めてもらえる」と答えた人の割合が少なくなく、全体の約 20%である。



出典：バンダイキャラクター研究所（2001）

「キャラクターに癒しを求める現代人」2000年11月意識調査

図 1 キャラクターに求めるもの

倉橋(2008)

このグラフから、日本人がキャラクターに「癒し」を求めていると言える。上位から 3 位までだけに表しているだけでなく、「夢の世界に入っていける」、「嫌なことが忘れられる」、「幼かった自分に戻れる」のような項目も人の現実逃避したい感情を表し、現在社会でストレスを抱えている人が多いと分かった。さらに、「自分の存在が確認できる」、「自分を分かってもらえる」、「自分を褒めてもらえる」と答え

た人の割合が少なくなく、全体の約 20%ということによれば、親、教師、友達に認めてもらえない人が多と考えられ、感情を持たないキャラクターが自分を理解してもらえばいいという「癒し」の効果を求めているということが分かる。

以上のように、このレポートでは、「日本人とキャラクター」について検討した。現在、ストレスだらけの日本ではキャラクターの存在が子供っぽい物や飾り物以上、お守りほど日本人の精神を癒すことできる物として存在していると考えられる。近年、年齢、性別を問わずキャラクターを所有する人がどんどん増えいく時代につれて、キャラクターのビジネスもどんどん成長していくのではないだろう。

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### Reflection: EPOK experience

ここでの一年間は言えないほどいい勉強になり、いい経験になり、一生忘れられない思い出になると思います。振り替えてみて、この一年間は自分の生まれて初めてのことが数えられないくらいたくさんありました。まず最初は一人暮らしです。こんなに長い時間は生まれて初めてです。ホームシックやとてもさびしくてたまらない時などには、やっぱり憂鬱したり、泣いたり、したことがありますが、両親がずっとそばにいない世界と出会うことから、いろいろ勉強になりました。それは、自分のことを自分でやることです。例えば、料理を作ることや家事などです。国で何もしない私が焼けどしたり、指をナイフで切ったり、して病院まで行く経験がありました。大変でしたが、自分の生きてきた人生にいろいろ疑問を持ち始めました。例えば、なぜ料理を作ることや簡単な家事などのような必要なことに興味

を持っていなかったのか、勉強以外、何に興味を持ってるのか、自問自答しても、よく分かりませんでした。タイに比べて、勉強はそんなに大変ではないここは私に自分のことをじっくり考えさせました。実は、自分が何を好むか、何になりたいか、前より今は知っていると思います。また、大切な二つ目の生まれて初めては、こんなにたくさんの外国人と出会うことです。いろいろな国から来た人々と出会うのは留学の醍醐味だと思います。この人達と異文化について話すのは相手のことを勉強になるだけではなく、さまざまな国から来た人々の目に対する自分の国についても、いろいろ勉強できました。例えば、タイと言えば、何を思い浮かべるかという、「ニューハーフがきれい」、「美人が多い」、「グリーンカレーがおいしい」などの答えがありましたが、ときどき、「タイ人がコーラを飲む?」、「毎日、象に乗ってる?」というような質問も聞かれて、びっくりしました。タイのことを勘違いしているその人達に説明することはいいチャンスだと思います。最後に、最も大事なものは、良い人と仲良くなる友達と出会ったことです。一年間だけでも、外国人の友達と早いうちに仲良くできたのは生まれて初めて信じられたいです。言葉も文化も違うのに、友達になれて、うれしいです。友達以外、先生やアルバイト先の人達にも出会いました。皆さんが優しくしてくれて、いろいろお世話になって、感動しました。帰国しても、これらの大事な人たちが一生忘れられないと思います。岡山大学に留学して、よかったです。

Uchi-Soto in Japanese society  
Daomasratsamee Benja

I have heard that in Japan people may change the communication style to out-group differently from the communication style to in-group. Therefore, I would like to point out that how is Uchi-Soto displayed especially in communication between foreigners and Japanese people from my experience.

To know about uchi and soto more clearly, I found some reliable information from the internet. The first data that I got is from a thesis. It explains about defining of uchi and soto and it is very useful. It guides me how to collect data. (Jamie Louise Goekler. Uchi-Soto (inside-outside): language and culture in context for the Japanese as a foreign language (JFL) learner. Master's Thesis, Department of Arts, California State University, Chico, 2010)“The concepts of uchi (insider) and soto (outsider) may be defined in a variety of ways that encompass social, cultural, and linguistic spheres. Uchi and soto distinguish Japan by a duality of inside and outside categories. In-groups and out-groups are not only reflected in social and cultural constructs. They are also reflected in language use to determine the status of individuals within these groups. Even more complex, these groups are not static, but dynamic and ever changing, depending on context and social situation.”

The second data that I got is from my observation notes. First, I have been observed Japanese people in my classes. Japanese people treated my friend and me differently from the other Japanese people is when teacher let us share the idea. Every time we have to discuss something in group Japanese people usually talk with each other in Japanese and when everyone understand it, they will talk to me later or sometimes they ask my opinion first and then discuss it in Japanese later. Second, most of Japanese students usually wear the jacket of their club in daily life. Besides, I often see Japanese people who walked with their friends or lover wore the same skirt. It is surprised me because there is nothing like that in Thailand. Third, I felt that I was treated as soto when I went to the club. People in the club welcome my friend and me well like a guess. Although I went it more than 3 times, but I did not feel I will be able to become a member. Most of people in the club did not dare to talk to my friend and me so they talk to each other without pay attention on us. Finally, when I talk with Japanese people in Japanese most of them usually speak to me in English. Besides, the other people who speak Japanese to me usually use polite form.

The third data that I got is from interview. To know how Japanese people think about communication with foreigners, I interviewed 30 Japanese people. 15 of them are men and 15 of them are women. The first interview's question is “Do you think it is hard to talk to foreigner? and Why do you think that is?”. 11 of them answered that it is not hard to talk to foreigners. The most important reason that they think it is not hard to talk to foreigners is they can speak English or foreigners can speak Japanese. Some people said that although they are not good at English, but they can understand what the other want by body language. The other reasons is they have a lot of chance to talk to foreigners such as English teacher in their school and some of them used to exchange in other country. Besides, for some of them talking with foreigners are more interesting than talking with Japanese people, because of different culture, so there are more topic to talk to foreigners than talk to Japanese people. In the other hand, 19 of them think that it is hard to talk to foreigners. The reason that they think it is hard to talk to foreigners is they have no confidence of their English skills such as grammar and their pronunciation. They said they are very shy when they said the wrong grammar or pronunciation. Especially, when they said wrong pronunciation and the foreigners do not understand what they want to say. The other reason is they have no chance to talk with foreigners much so when they have to talk to foreigners they do not know what topic should they talk. Moreover, there are some people think that language is not important. For them the most important thing is different culture. They are afraid that different culture will make them misunderstand each other because they do not know what the other think or feel. The second of interview's question is “What topic that you want to talk

with foreigners?”. Most of Japanese people said the topic that they want to talk with foreigners is about culture, especially, the difference between Japanese culture and the other culture. The interesting point for the answer of this question is not only Japanese people want to know more other culture, but also want to know their culture through foreigner’s view too. The other topics that they said they want to talk with foreigners is about daily life, such as their hobbies, their favorite food or sports and fashion etc.

From my observation note, the first thing that make me felt as soto is when teacher let every team discuss about something Japanese people usually discuss with each other in Japanese before talk to me. This situation obviously show that foreigners are always soto (out-group). My friend and I usually do that too when we were with other foreigners because we talk the same language so we are able to understand our intention or our feeling easier than we talk it in second language. Although we can speak English or Japanese, but we still can not express our intention or feeling well like we use Thai language. Besides, for foreigners sometimes it is hard to understand that situation too. However, I think the situation like this make the foreigners feel alone and separated from the other people in the group. Therefore, to make everyone feel that we are the same group we should avoid that action and try to make everyone have a part in it. In my class I try to speak Japanese with the other people in my group because I want to make them feel that I am a part of their group. It is a good way because we can share the idea with each other and I feel more comfortable than before. In this way, I think if I can use Japanese better than this, I will become uchi (in-group) easier. Second, I think Japanese people like to wear the jacket of their club because it is a symbol that can show everyone what is their group. It implies that Japanese people have the strong consciousness of their group. Besides, wearing the same shirt with their friend or lover is one way to show that they are the same group. Third, the people in the club did not dare to talk to my friend and me because they are still not familiar with foreigners, so they do not know how they should to communicate with us. I think it will be better if they have more confidence and try to talk to foreigners. Finally, I think it is very interesting that when I asked Japanese people in Japanese most of them usually answer it in English. At first it is very strange to me. When I was in Thailand some of Japanese friends ask me in Thai language and I always answered it in Thai language too because they were studying Thai language and we were in Thailand, so we should speak Thai language. After I came to Japan I wondered that why Japanese people do not talk to me in Japanese, although I talk to them in Japanese, is it not easier to talk it in Japanese than English. After that I ask my Japanese teacher about that and she said that most of them want to practice their English skills, besides some of them want to study aboard. I understand that reason, but I think it is not all of the reasons that why Japanese people do not talk to me in Japanese. In some cases, I think Japanese people speak English to me because they still think that foreigners can not use Japanese well enough to communicate with them, although I learnt Japanese language before talk to them. I think this case show that foreigners are soto (out-group) for Japanese people because of the language we use make we feel different. If foreigners want to become uchi (in-group) they have to show that they can speak Japanese. After Japanese people noticed that, foreigners will be able to get along with Japanese people better and the feeling about soto (out-group) will decrease too. The other thing that clearly show that Japanese people treat foreigners as soto (out-group) is language use. In my class there is someone that start talking with me in Japanese, but they always use polite form. In Japanese language polite form is used with people of higher social rank and people you are not familiar with or soto (out-group). Therefore, Japanese people in my class use polite form with me because they still think that my friend and I are soto (out-group).

From my interview most of Japanese people thought that it is hard to talk to foreigners because they have no confidence about their English skills. On the other hand, some of them though it is not hard to talk to foreigners because they can speak English. This shows that language is a very important thing to connect people, but in this case I think language is an obstacle for foreigners to become uchi (in-group). However, although some foreigners can speak Japanese, but Japanese people still think that it is hard to talk to foreigners because of different culture. I understood this reason. Because of different culture at first

you will have some anxiety, but if you just open your heart, you will learn or realize something that you have never known. Moreover, sometimes different culture does not matter if you are sincere to be a friend. The last reason that Japanese people thought it is hard to talk with foreigners is they have no chance to talk with foreigners. On the other hand, 11 of Japanese people thought it is not hard to talk to foreigners because they have a lot of chance to talk to foreigners. For me this reason can be a very good solution. If Japanese people have more chance to talk with foreigners, such as their English teachers or exchange students, it can help them familiar with foreigners and the line between uchi (in-group) and soto (out-group) will be softer. Then, it will be possible to become uchi (in-group) for foreigners. Next interview's question is about topic that Japanese people want to talk with foreigners. Most of Japanese people said they want to talk about different culture with foreigners. It is very interesting that most of them focus on culture instead of their lifestyle because I think talking about our lifestyle is easier than talking about culture. Maybe most of them are interested in culture because Japanese culture is so unique and very different from other country. Comparing with Thailand we are not interested in culture much because of globalization we think most of people in the world have the same lifestyle. For me talking about culture show that foreigners are soto (out-group) because topic about culture is so wild and when we talk about culture, we refer to most of people action. We do not talk about ourselves and that is the way we talk with people we are not familiar with. In the other hand, we usually talk about something deeper and more individual such as our experience or feeling to the people that we are familiar with or people in our group.

In conclusion, uchi (in-group) and soto (out-group) display in every ways of communication between foreigners and Japanese people. Especially, the word and the content that they use. Foreigners can feel that they are treated as soto (out-group) through the body language and the words. However, It is possible that foreigners can become uchi (in-group) but it has to take a lot of time and effort. For me uchi (in-group) and soto (out-grop) are meaningless if you are not sincere with the people that you want to be a friend. In addition to you just want to practice the language, so you talk to them. I think the people who think that will never get a real friendship because the people you talk with can feel that you just want to practice the language, does not want to be their friend. Moreover, friendship is very worth while it hard to find the real one. Therefore, to find the real friendship, it will have a lot of thing come to test you. I think uchi (in-group) and soto (outgroup) is the one thing that test you too. If you can pass that test, you will probably find something that worth in your life.

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メッセージ

私は留学生として日本に来て、日本語を勉強したり日本を旅行したりしたいです。でも、楽しい生活するために、何より大切なのは友達です。日本にいるから、日本人の友達がたくさんできると思いました。逆に、留学の一年間は外国の友達のほうが多かったです。その原因を極めていろいろな原因の含みを感じました。でも、その中で一つの原因はウチ・ソトだと思います。だから、私はウチ・ソトについて研究をしました。この研究をしてから、いろいろなことをゆっくり考えられてよかったです。また、この研究のおかげで日本人のことだけでなく自分のことももっと理解できるようになりました。とにかく、ウチ・ソトのこと以外に私はまだいろいろな日本のことに興味を持っています。だから、もし機会があったら、私はもっと真剣に日本について勉強したいと思います。最後に、岡山大学に一年間留学して本当にいい思い出になりました。みんなにも会えてとてもうれしかったです。ここでたくさん体験したことは私にとって夢のようです。もしタイに帰ったら、きっとここで会った友達や先生になつかしいです。実はまだたくさんの気持ちを言いたいですが、その気持ちを表すことばを見つかりませんでした。今ただみんなに言いたいのは「ありがとうございます」だけです。

My Impression on Japan  
Meng Yue

要旨

epok プロジェクトに参加して以来、間もなく一年になります。私はこの一年で主に日本の言語と文化を習ってきました。日本に来る前には、この国に対して、あまり知らなかったです。岡山もさらに聞いたこともない街でした。しかし、生まれて初めて岡山に来た時、日本人のおもてなし、礼儀、友好などを感じさせました。そして、日常の学習の中で、私はだんだん言葉を身につけ、日本の伝統文化を体験しました。その中で、備前焼や畳作りや折り紙及び茶道などの体験は更に忘れられません。このようなことは、日本は細やかな美を持っている国っていうことを世界にアピールしています。

そこで、私は正式的に茶道授業で日本茶道について勉強しました。茶文化の中で感じられたことは、「礼儀」、「細やか」、「尊敬」です。こいうふうに、私は授業勉強で日本を理解、体験しているだけでなく、日常生活の隅々を通して日本を理解しているのです。

以上のように、この一年はとても充実で最高の一年間でした。笑いもあり、涙もある。いずれにせよ、私は日本が好きです！

本文

In the spring of 2014, I found recruitment information of exchange program to Okayama University. At first, I had no idea about Okayama except that it is in Japan. I am fascinated by Japanese culture for a long time, for my cousin had been studied in Japan for almost 7 years and told my several times about Japan. Although it is a program in Japan, the EPOK program is teaching class in English, which suits me who cannot speak Japanese at all. Therefore, I decided to apply to it.

Before I came here, my impression on Japan were Kimono, Tokyo, and Japanese food. I knew nothing about Okayama, which is only a small city in Google map. However, the first day I arrived Okayama, I knew more about Japan. Around the station, a Japanese people tried to help me to look for my hotel. I could not speak Japanese so he couldn't understand me and I couldn't understand him. But he tried really hard to make me understand hand also helped me with the rearrangement of my luggage. That became my first impression on Japan – friendly.

Then I started my life in Japan. My favorite part is travelling. I have gone to Osaka to have fun in USJ, Okinawa to enjoy the beautiful sea, Tokyo to see Tokyo tower and Disney, Kyoto to see the red leaves, and several islands such as Naoshima and syodoushima. I found Japan itself overflowed with hospitality. At first, all scenic spots were well preserved. The ocean was clean, the trees and flowers grew plentifully, and the infrastructures such as toilets are well prepared. All of those show Japan, as a country, welcoming and serving their best to all tourists.

When asked about the image of Japan, all foreign friends including Chinese friends would say Japan is a nation of polite. No matter where I go, supermarket or restaurant, all assistants are

smiling, bowing, saying “welcome”. As my Japanese is poor, they always try very best to let me know and understand me. It maybe reasonable that service sections be polite, but among common people, they always say “すみません” first although it is not their fault. At the crossroads, all cars are waiting for pedestrians and bicycles, which is definitely different in China. In China, all cars and buses are in hurry. Bicycles and pedestrians have to wait.

Japan is a traditional country. For example, it is normal to see people wearing kimono in Japan especially in festival. Japan protects its traditional culture very well, so I am interested in this culture. In EPOK program, I had Japanese courses, study of Japan and Japanese culture via way of tea. Here I want to especially mention the study of Japan and the Japanese culture via way of tea. The first one brought us to bizenyaki factory, tatami factory and shrine. In the second course I systematically studied about tea ceremony. Tea ceremony is not only about drinking tea, but also to enjoy the communication in it. These two classes are all about Japanese traditional culture. What’s more, Japanese people often go to shrine, and write ema. While they love and protect their traditional culture, they pursue modern as well. So, Japan is a country mixing tradition of modern.

In a word, my impression on Japan is not confined to Kimono, Tokyo, and food since I first came here. Now Japan in my mind is friendly, hospitable, polite and traditional. I am said that now my program is approaching to the end, but I will miss here and try to come back Japan.





Keigo: Place and Face  
Cecilia Lujano

“The concessions of politeness are always political concessions.” -Pierre Bourdieu

The first time I learned about keigo in my Japanese language class, I was slightly confused. Since it was primarily a grammar class, my sensei had little time to give a detailed explanation about the cultural side of keigo. With crude Japanese to English translations such as “Sensei honorably ate sushi” and “I humbly bought sensei coffee”, I was lost culturally. I had a small understanding of the social implications of keigo because of my Mexican heritage. In Spanish there is the pronoun “usted” which implies that there is a distance between the speaker and the person being addressed. The gap between the Spanish pronoun “usted” and keigo is vast. The difference categories of keigo and implications of it make it difficult to compare to “usted”. In this paper I will speak about the history of the study of keigo, the difficulty behind keigo, debates about where keigo stands in Japanese culture, and where keigo stands as a “polite language” in a Western scale.

There was no study of keigo by a native speaker until the Meiji period which is why the Japanese paradigm is based on a Western analysis of the Japanese language. Three foreigners who are known for the study of Japanese language before the Meiji period are Iao Rodriguez (1561-1633), Jan Hendrik Honker Rodriguez (1813-1879), and Johann Josef Hoffman (1805-1879). In his book “*Meirei-hoo no samazama na teido ni tsuite*” (Regarding Various Levels of the Imperative), Iao Rodriguez was the only one to put charts which classified verbs from formal to informal. Unfortunately, this book had little influence on Japanese grammarians. Because of his ties to Portugal and his religious background, he was banished to Macao during Tokugawa Ieyasu’s prohibition against Christianity (Wetzel 2004). The study of Japanese language was put on hiatus until the Western involvement in Japan.

Western influence in Japan brought up the linguistic differences between western languages and Japanese. Basil Hall Chamberlain, a Western professor in interpreting Japanese culture and language, says “It seems advisable to gather together under one heading all the leading manifestations of a habit of speech, without proper mastery of which it is impossible to speak Japanese without any approach to correctness...”. Foreigners noticed that keigo is key to understanding Japanese culture and language. In order to get along with the Japanese, keigo needs to be studied and understood. The Japanese study of keigo did not begin until the late Meiji period and went on the the beginning of the Taisho period. When Japanese intellectuals were questioned about the role of keigo they went to its defense. “Keigo is a manifestation of the thoughtfulness in (our) national character; it is a very precious thing,” said Matsushita Daizaburoo. Another Japanese intellectual, Yamada Yoshio, responded, “Keigo is a refined custom of deference for us Japanese” (Wetzel 2004). Keigo has been described as a Japanese cultural attribute and has been a mystery to foreigners ever since Japan opened its door but how does Keigo stand in an international level? How is Keigo seen by other linguists around the world?

Brown and Levinson’s universal politeness theory shook the way intellectuals around the world looked at keigo. Brown and Levinson claim that everyone has a “face” or a public image. When a person causes the hearer, another person, or themselves to lose their face the speaker will use a politeness strategy in order to minimize the risk. The “face” has two sides: one wants to maximize it’s freedom (negative face) and the other face wants appreciation and approval (the positive face) (Pizziconti). There is an equation in order to figure out the politeness level of their response. “The speaker evaluates the weightiness or seriousness of an FTA (x) on the basis of the following three factors; the social distance between the speaker (S), and the hearer (H), a measure of the power that the hearer has over the speaker, and the absolute ranking of impositions in the particular culture.” The formula for this phenomena is  $Weightiness\ x = Distance\ (S,\ H) + Power\ (H,S) + Rank\ of\ imposition$ . The politeness theory of Brown and Levinson classified keigo as a negative politeness category (Fukada, Asato 2003). “Place” and “face” are extremely important when it comes to formality. If a person doesn’t know their “place” (uchi or tachiba) or “where you stand” or where you belong when it comes to Japanese society, a person comes off as rude.

Buddhism in Japan.  
Kelly-Marie Ho

内容：日本の仏教と私のたずねた寺院から見た日本文化や社会を観察しました。

I chose to research into Buddhism since I had already looked into this topic during my first year of university for another project, and moreover; having visited temples in Japan I wanted to further my knowledge of the religion. I also think of Buddhism as an important part of Japanese culture and this combination of factors has given me a great deal of interest in the subject.

Founded in India 2,500 years ago, Buddhism is a religion that believes primarily in self-reflection and meditation. It remains one of the dominant religions across the east and has around 205 million followers. Buddhism has developed throughout the years and has changed its focus on different parts of the religion over time. At the start it stressed the importance of worship, then rituals, then deities and finally meditation. Unlike western religions, Buddhism does not have a God; Buddha, the founder of Buddhism, encourages followers to focus on the four noble truths and free themselves, rather than speculating about the universe and life after death.

Japan adopted Buddhism indirectly from China, resulting in the practice being slightly different to that in India. The Japanese tend to follow only the Dharmaguptaka Vinaya since that is the doctrine the Chinese used within the earlier stages of Buddhist schools. India however, has multiple teaching schools following different doctrines. Since Japan adopted Buddhism from China it is safe to assume that the practices are fairly similar. All of the Indian traditions exist in China, but they took on a distinctly Chinese flavour by adopting words from Taoism and Confucianism. Zen Buddhism originated in China when Buddhist practices from India were blended with Daoist practices. Eventually different schools of Zen Buddhism emerged in China and then found their way to Korea and Japan. Buddhism has shifted its focus from worship methods to rituals deities, and finally to meditation; this is also a result of following the different teachings of Buddha.

Being one of the later Asian countries to adopt this religion, Japan managed to incorporate Buddhism in to Shinto thanks to Buddhism's flexibility. Buddhism tries to get you to focus on yourself whereas Shintoism believes in following the way of the Gods and that everything has a spiritual power. Since both religions focused on different aspects of the way of life, they were able to comfortably work together as a collective. However, they generally are referred to as separate religions that coexist with little conflict. Shintoism focuses on respecting the spirits within everything and is concerned with everyday living, whereas Buddhism is concerned with following the Eightfold path to enlightenment. Arguably part of the reason they can coexist is that they both do not have absolute gods; Buddha is considered a teacher not a god, and gods in Shinto are akin to Western spirits - they have powers but are not omnipotent and omnipresent.

Since surrounding countries had already taken in the religion it was somewhat inevitable for Japan to follow suit, and the first documented evidence showing Buddhism in Japan was as early as the Kofun period where the Chinese first started introducing Buddhism in Japan. A political delegation arrived from Korea in 538 C.E of which included many gifts and also a bronze Buddha image, along with some sutras and a few religion objects. A letter praising Dharma also accompanied the gifts. During the sixth/seventh century many Koreans moved over to Japan due to the country's acceptance of Buddha and because of the job opportunities it had to offer. Having more Buddhist Korean citizens living there also had helped promote Buddhism in Japan. The Tang dynasty helped the Buddhist faith thrive in Japan through assisting the creation of the first metropolis in Japan in 710-794. Here Buddhism was displayed but those who lived

further into the countryside were not easily influenced by the radical changes happening within the more populated areas. Countries such as China were more inclined to help those who were of the same religion, indicating that if Japan was not Buddhist, the Tang dynasty would not have helped Japan expand.

I think that Buddhism is a part of Japanese culture rather than its religion. I have not seen many religious people in Japan, moreover, the temples are generally treated more like tourist attractions compared to being a place of worship. I had visited Sanjusangendo and other Buddhist temples and there I saw many tourists exploring the place and most important artefacts were in cases. I found the rows of golden statues fascinating and descriptions came along side each god. I also found that even the Shinto shrines seemed quite commercial. This also influenced my idea that Buddhism is not truly their religion but a part of what is available in Japan. I have not witnessed any Buddhist acts outside of the temples. I found research supporting the idea that 90% percent of Japanese people hold Buddhist services for a funeral ceremony. This again supports the idea it is more of their culture than religion since they only perform religious acts at very precious parts of their life. They do not follow the customs or beliefs of Buddhism on a daily basis.

Buddhism has affected Japanese culture in many ways. Referring back to previous paragraphs, some Buddhist temples are tourist attractions. They are not directly used to entice people into Japan, but; the way they were open to the public, charging entry and selling souvenirs indirectly implied that the places I visited were more like attractions than used temples. People also go to temples when they wish to pray, even though they do not consider themselves Buddhist. Some would go to pray for their exams, the future or relationships. I had spoken to a few Japanese people at L-Cafe to gain an insight as to what students know on the religion. Many said that they did not know much on Buddhism. This led me to ask whether or not it had been taught in school, to which they said no. 1 Student said that she only learnt of Buddhism at nursing school and even then she said that it was only a small amount. Others described the younger generation as “not being as interested in religion as their elders”. I also asked if they knew any friends, family, anyone who considered themselves Buddhist. They said no and could only vaguely relate to someone of the older generation. They said they do however, still celebrate Buddhist holidays in Japan such as Obon.

Obon is the Buddhist holiday where it is believed that ancestors come back from the dead for three days and visit their graves. Lanterns are also hung outside of homes to help guide their ancestors, a dance called Bon Odori are performed and food offerings are made at temples and home gravestones. This is celebrated through returning to where their ancestors are buried and cleaning the grave. Big festivals are often made where there would be carnival rides and sweet foods. Since this is a summer holiday, the Japanese often wear Yukatas due to the heat. This way of celebrating Obon was due to the changes made by the Buddhist-Confucian followers. It happens once a year during 13th-15th of July, this however can depend on the region in Japan. Obon is celebrated in accordance with the lunar calendar, of which July can sometimes coincide with August meaning some places celebrate it in August. It is commonly compared to the Mexican tradition Day of the Dead. The word “Obon” derives from the word “Ullambana” which is Sanskrit for “hanging upside down” meaning great suffering and the reason why it is celebrated is to attempt to relieve the Urabanna. A disciple of Buddha called Maudgalyayana was believed to have used his supernatural powers to look into the world of the dead to see his deceased mother. He found that she had fallen into the Realm of the Hungry Ghosts and Suffering, He then went to Buddha asking for help to release his mother. Buddha told him to make offerings to Buddhist monks returning from their summer retreat on the fifteenth day of the seventh month. He did so and his mother was released. Maudgalyayana then danced with joy because he was happy that she was free hence the Bon Odori dance.

I particularly like the Buddhist religion because I think that the religion focuses more on the being than the religion itself. It looks at making someone a better person and being able to reach true happiness

by just generally being a good person. I also like the fact it is so flexible, it adapted itself into Shinto and was able to migrate from India to China to Japan allowing them to integrate Buddhism into pre-existing religions and cultures.







Welcome to Okayama Univ.



おかやまだいがく  
ようこそ 岡山大学へ



イーポック  
EPOK

(Exchange Program of OKAYAMA)



**2014 Fall**

**EPOK Course Opening Ceremony**

**EPOK Course Orientation**

**2014年10月2日 10:00~12:00**

**@ International House**



2014 Fall

# EPOK 学生フォーラム EPOK 修了式

2015年2月10日 (火) 10:00~12:00

場所: L-café (一般教育棟A棟 別館)



2014 Fall Course Opening Ceremony



2014 Spring Course Opening Ceremony

10:00~ EPOK学生フォーラム  
EPOK修了生によるプレゼンテーション

11:00~ EPOK 修了式  
修了書授与・記念撮影

11:15~ 懇談会  
軽食あり

主催 グローバル・パートナーズ 086-251-7037 ryugaku@adm.okayama-u.ac.jp



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