

# Integration and the Power of Rhetorical Literacy

Gerry Yokota, Osaka University  
(Featured Speaker)

**Abstract:** In this paper, I demonstrate how I blend theoretical concepts from six fields—CLIL, rhetoric, cognitive linguistics, psychology, cultural studies, and gender studies—to inform my teaching practice in three areas: English academic writing for Japanese undergraduates, classical Japanese literature and Japanese popular culture for undergraduate international students majoring in Japan Studies (the G30 program), and gender studies for graduate students in my master's and doctoral seminars. I use the term rhetorical literacy to refer to an essential communication skill, the competency to consciously recognize the abuse of rhetoric as well as the ability to use it responsibly. Like media literacy, rhetorical literacy refers not only to the development of defense skills to protect the consumer from manipulation, but also the development of a sense of responsibility as a producer and sender of messages.

Generically speaking, my primary textual field for most of my career has been Japanese noh drama both in the original and in English translation, and I include a case study of a noh play to test the effectiveness of employing the above methods. But the basic approach is also largely applicable to other literary genres, as my primary objective has always been to affirm the value of art as a medium for intercultural communication, with a strong awareness of the need for vigilance regarding the problems of cultural imperialism, the invention of tradition, and the representation of gender.

**Keywords:** gender, metaphor, noh, representation, rhetoric

## 1. Introduction

I take the “I” part of CLIL, integration, very seriously. It is not just window dressing to superficially upgrade CBI, Content Based Instruction. For me, the word “integration” carries all the weight of Jung’s idea of individuation, all the way to owning one’s dark side, giving up the folly of treating our dark side as Other, giving up the illusion that we can deny it by projecting it onto others.

Because of this belief, I make it my practice to include a component of Japan-related content in all my courses. These include academic writing classes for undergraduates and my master’s and doctoral seminars in gender theory for graduate students, in addition to my Japan Studies classes for undergraduate international students in the G30 program. Primary aims of this practice are to cultivate a critical

awareness of the problems of cultural imperialism, the invention of tradition, and the representation of gender, issues which are at risk for unconscious perpetuation if the course is built entirely upon English-language texts by Western authors.

I have spent most of my academic career analyzing the function of traditional Japanese culture, specifically noh drama, as a medium for intercultural exchange, with a focus on the representation of gender. I had the great privilege back in the early nineties to work with the troupe of Kanze noh actors who performed at the opening and closing ceremonies of the Daimyo exhibit at the National Gallery of Art in Washington, D.C., and that experience confirmed my sense of the need for the sort of research which I went on to publish in my first book, *The Formation of the Canon of Nō: The Literary Tradition of Divine Authority* (Osaka University Press, 1997). As a third-generation Japanese-American, I had personally gone through a process (which ultimately failed) of seeking to base my own ethnic identity on an invented, constructed idea of “roots.” What I learned from that failure is now a part of what I hope to pass on to my students, and my pedagogical tool of choice for raising awareness of this risk is the idea of rhetorical literacy.

By “rhetorical literacy” I mean the competency to consciously recognize the abuse of rhetoric and defend oneself against such abuse, as well as the ability to use rhetoric proactively and responsibly. In this respect, rhetorical literacy is analogous to media literacy in that it refers not only to the development of defense skills to protect oneself from manipulative advertising as a consumer, for example, but also to the development of a sense of responsibility as a producer and sender of messages.

The college years are an immensely significant stage of life when identity comes into question in many ways, and the English language classroom is just one of many spaces which can offer a precious opportunity for distancing and defamiliarizing, viewing oneself and one’s culture from a different perspective. As an educator I seek to play the role of facilitator of such explorations in the most responsible way possible, in a way that promotes the cultivation of respect for diversity, and awareness of the serious risk of encouraging ethnocentrism which may be stimulated if we encourage engagement with native culture in excessively simplistic ways.

And so, in this paper I share my custom blend of theoretical concepts from six fields—CLIL, rhetoric, cognitive linguistics, psychology, cultural studies, and gender studies—and demonstrate how it informs my teaching practice. I do so by first giving an outline of my actual practice, and then revealing the theory. I know this may seem counterintuitive to the reader who thinks in terms of “building” metaphors, like “building up an argument.” It might feel more natural to start with the theoretical foundations and build up from there.

But from experience in both teaching and conference presentations, I have found that the opposite often works better, giving my audience something concrete to hook

onto first. I would also say it is more honest, and more realistic. My theory and praxis work interactively; the dynamic is neither top-down nor bottom-up but a matter of constant renovation. So I will begin by sharing three syllabi from the past academic year, two undergraduate and one graduate. I will show how I fit units on Japan into the two that are not Japan Studies courses, and then talk about the theoretical underpinnings that have proven themselves over time to be the most enduring, the most supportive of rigorous and productive critical practice.

## 2. Syllabi

My first example is a syllabus for a second-year course in English academic writing. As you can see, there is a six-week core where I have students alternate between basic training and essay writing. In basic training, they practice using elements from the assigned readings in connection with assigned tasks. In this case, it is a mixed humanities class with literature, economics, and law majors, so I choose three model texts to appeal to those three groups. But for the essays in the alternating weeks they are free to change the topic. Because the emphasis is on output rather than input, their only textbook is these three authentic sources, but I always choose one of the three to have a Japan connection, and require that at least one of their three essays be about Japan. They also have the option of expanding and polishing that essay to set as the showcase piece of their final portfolio.

Figure 1. Undergraduate academic writing syllabus

|       |                            |       |                                    |
|-------|----------------------------|-------|------------------------------------|
| 10.7  | 1. Orientation             | 12.9  | 9. Midterm Review                  |
| 10.14 | 2. Portfolio Introduction  | 12.16 | 10. Midterm Test                   |
| 10.21 | 3. Basic Training, Topic 1 | 1.6   | 11. Revised Portfolio Introduction |
| 10.28 | 4. Essay 1                 | 1.20  | 12. Revised Portfolio Essay        |
| 11.11 | 5. Basic Training, Topic 2 | 1.27  | 13. Portfolio Conclusion           |
| 11.18 | 6. Essay 2                 | 2.3   | 14. Final Portfolio Presentations  |
| 11.25 | 7. Basic Training, Topic 3 | 2.10  | 15. Peer Review                    |
| 12.2  | 8. Essay 3                 |       |                                    |

To give a specific example of outcomes, one student at the end of this semester expanded upon his essay about one of the assigned readings, President Obama's speech at Hiroshima in May 2016, to create a portfolio including a three-page essay

where he compared that speech with Prime Minister Abe's speech at Pearl Harbor later that year, with the theme of the portfolio as a whole being "War and Peace."

The second example is a syllabus for an upper class level G30 Japan Studies course on classical Japanese literature. The first semester is on pre-modern Japanese literature with a focus on noh, and the second semester is on popular culture with a focus on anime.

The first time I taught this course, I proceeded chronologically, spending the first half of the semester on waka poetry and monogatari prose, and the second half on noh as a form of neoclassical drama incorporating elements from court poetry and prose (*Kokinshū*, *Shinkokinshū*, *Genji Monogatari*, and *Heike Monogatari*).

But just as I am flipping the conventional order of this paper and putting practice before theory, the next time I dispensed with the chronological approach and started with noh and then went back to the sources, and that actually worked much better. The multimodal quality of the dramatic genre was an essential factor in its accessibility.

Figure 2. Undergraduate Japanese literature syllabus

|  |  |
|--|--|
| 10.7 1. Orientation and Course Outline   | 12.9 9. Documentary Viewing                        |
| 10.14 2. Introduction to Classical Drama   | 12.16 10. Student Presentations of Midterm Reports |
| 10.21 3. Classical Drama (Noh) 1<br>( <i>Takasago</i> , <i>Atsumori</i> , <i>Matsukaze</i> ) | 1.6 11. New Noh Adapted from the Classics          |
| 10.28 4. Classical Drama (Noh) 2<br>( <i>Sumidagawa</i> , <i>Nonomiya</i> , <i>Ataka</i> )   | 1.13 12. New Noh on Contemporary Themes            |
| 11.11 5. Classical Poetry 1<br>( <i>Kokinshū</i> )   | 1.20 13. Exporting and Importing Japan             |
| 11.18 6. Classical Poetry 2<br>( <i>Shinkokinshū</i> )                                       | 1.27 14. Semester Review                           |
| 11.25 7. Classical Prose 1<br>( <i>Genji Monogatari</i> )                                    | 2.3 15. Final Exam                                 |
| 12.2 8. Classical Prose 2<br>( <i>Heike Monogatari</i> )                                     |  |

My last sample is the syllabus for my master's seminar. It is an introduction to gender theory for Cultural Studies majors.

Figure 3. Gender theory syllabus (master's seminar)

|       |   |       |                                  |
|-------|---|-------|----------------------------------|
| 10/4  | 1. Review of First Semester               | 11/22 | 8. Student Presentations (1)     |
| 10/11 | 2. Intersectionality and<br>Multimodality | 11/29 | 9. Student Presentations (2)     |
| 10/18 | 3. C. MacKinnon, <i>Only Words</i>        | 12/6  | 10. Student Presentations<br>(3) |
| 10/25 | 4. J. Butler, <i>Excitable Speech</i>     | 12/13 | 11. Discussion                   |
| 11/1  | 5. Demo (1): New Noh                      | 12/20 | 12. Final Project Workshop       |
| 11/8  | 6. Demo (2): Anime                        | 1/10  | 13. Final Project Previews (1)   |
| 11/15 | 7. Demo (3): Cyber-bullying               | 1/17  | 14. Final Project Previews (2)   |
|       |   | 1/24  | 15. To Be Arranged               |

In the first semester, we begin with basic keywords such as feminism, gender, power, and discourse, reading from a standard reference work, *Glossary of Cultural Theory* (2003) edited by Peter Brooker. The content of the second semester is determined in consultation with the participants from the first semester. As you can see, this semester we chose to focus on intersectionality and multimodality because we had only been able to touch on those two concepts briefly over the course of the first semester. We spend roughly the first month on theoretical readings, the second month on presentation training (where I first offer a few demonstration lessons and then have students analyze texts I provide using the theories they have been studying), and the third month they do their own presentations introducing new texts of their own choice; for the last month they create a portfolio of their work and what they learned from each other. Here again, as you can see, two of my three texts for the training presentations are on Japan-related topics, new noh and anime.

To give more examples of specific outcomes, in the first two presentations on student-generated topics in this graduate seminar, one did the excessive gendering of language in Japanese translations of English literature, and the other did a multicultural (Chinese, Korean, and Japanese) comparison of folktales about animal brides such as the Japanese story of the grateful crane.

### 3. Theory

In the following sections, I present a sampler of the theoretical concepts I have found most effective over the years as guiding principles for facilitating rhetorical literacy in my students and engendering respect for diversity. Many of these ideas

may sound like commonsense, but I believe it is meaningful to engage in this sort of retrospective to give credit where credit is due.

### 3.1 CLIL

I assume the reader's basic familiarity with CLIL and so here would propose just one caveat. I have always been troubled by the naming, Content and Language Integrated Learning. My understanding is that CLIL does not mean integrating content and language, which runs a high risk of perpetuating the fallacy of language as simply a vessel or container for thoughts and ideas, which would mean rejecting the Sapir-Whorf hypothesis. What I take it to mean is the integration of (a) principles and aims of *education* with a focus on content with (b) principles and aims of foreign language *education*. But these abbreviated labels run a high risk of inviting misunderstanding, and so I take this opportunity to introduce the work which I have found to clarify this ambiguity most helpfully: *Putting CLIL into Practice*, an Oxford Handbook for Language Teachers by Phil Ball, Keith Kelly, and John Clegg (2015). As one may discern from the online table of contents, the authors use the metaphor of the “mixing desk” to articulate their view of language as itself a form of content, which they view as having three dimensions: conceptual, procedural, and linguistic. Indeed, as they write about the initial impetus for their project in their personal note on the publisher's website, “The concern was not even about language teaching, but rather about the fact that subject teaching across the board was insufficiently supported by language considerations”(1). Many academics in Japan like myself have teaching responsibilities in both of these areas of the curriculum, and I hope the reader finds this clarification as helpful as I have.

### 3.2 Rhetoric

Although I take a critical view of invented traditions, I am not one to throw the baby out with the bathwater. For example, to this day I continue to start with older classic feminist works such as Virginia Woolf's *A Room of One's Own* and Simone de Beauvoir's *The Second Sex* in my graduate seminars to give my students a sense of history (and especially so they can see that some of the ideas they thought were much newer were actually a lot older than they thought). Then I challenge them to update and revise where they find deficiencies.

Likewise, in my undergraduate academic writing classes, I still start with Aristotle's *Ars Rhetorica* and encourage students to be aware of how they balance ethos, logos, and pathos in their writing, taking those three keywords as cues to consider how that

balance may be most effectively modulated depending on the occasion and the audience.

### 3.3. Cognitive Linguistics

In *Metaphors We Live By*, co-authors George Lakoff and Mark Johnson write,

“Metaphor is for most people a device of the poetic imagination and the rhetorical flourish—a matter of extraordinary rather than ordinary language. Moreover, metaphor is typically viewed as characteristic of language alone, a matter of words rather than thought or action. For this reason, most people think they can get along perfectly well without metaphor. We have found, on the contrary, that metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature.”(3)

This is my standard resource for teaching the use of metaphor in writing, which is obviously closely related to the traditional idea of rhetoric. I emphasize that metaphorical language is not just fancy decoration to dress up your composition; metaphors are essential building blocks of thought and conceptualization. Lakoff and Johnson take Sapir and Whorf one step further. They are saying, not only can you not think without language, but that language is a priori to thought and not a container that you put thoughts into afterwards; they go beyond that to say, not only language in general but metaphor in particular is essential for conceptualization. I have found it to be worth taking some time the first day of class to introduce this point of reference explicitly and persuade students to buy into it, rather than just sneaking it in like a pedagogical stealth weapon.

And so, for example, I give students a list of conceptual metaphors and require them to choose one and play with it in their introductory essay. Here is an example of the stream of associations that was quickly generated recently when I asked them to share what they imagined when they heard the conceptual metaphor *LIFE IS A JOURNEY* in a warm-up discussion held at the time I gave the assignment.

*Saiyūki* (Journey to the West, the Chinese classic; the student was referring to the TV show)

*Dragon Quest* (game)

*Monster Hunter* (game)

*Rune Factory* (Interestingly, when one student complained that the main heroes of both *Dorakue* and *Monhan* were male, the *Monhan* fan tried to protest that you could change the male characters to female, but the challenger protested that it was just a superficial, automatically generated variation of a male character. Another student then suggested *Rune Factory*, saying that it had a variety of authentic female characters who could be chosen as the hero.)

The legend of King Arthur and the Knights of the Round Table seeking the Holy Grail

*Fate/Zero*, a Japanese anime series based on the Arthurian legend

*Buddha* (the manga by Tezuka Osamu)

This is just one example of how just one tiny little metaphorical seed can grow in our students' imaginations. And once students become attuned to this, I have found they will excitedly experiment with all kinds of metaphors they suddenly notice their favorite authors using in their readings. In my actual classroom practice in this area, I have also benefited tremendously from the model set by Claire Kramsch in her 2009 work, *The Multilingual Subject*.

### 3.4 Psychology

Have you ever seen a meme on the Internet of the 16 character types in the inventory of the Myers-Briggs Type Indicator (MBTI)? There is an animal version, a Star Wars version, a Harry Potter version.... Stereotypes are of course a serious issue for those of us who are concerned about representations of nations and culture, about balancing the need to value native tradition with the need for a global perspective and respect for diversity. The best way I have found to help students get a grasp of the concept of the stereotype is to begin with the concept of psychological types and archetypes.

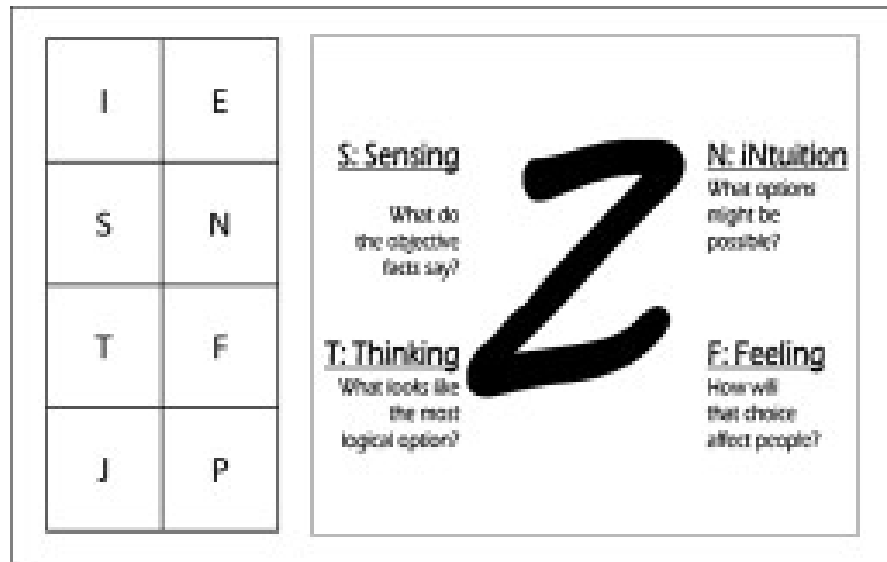
I realize many readers may hesitate at the mention of this instrument because of the risk of abuse when applied by amateurs, especially in ethically sensitive areas. But judicious research has been done by scholars such as Gordon Lawrence (*People Types and Tiger Stripes*) to guard against such abuses when using it in the field of education, and I recommend introducing it as a tool for self-development with the



strong caveat that it should only be used for self-evaluation and never for speculation about anyone else's personality.

One especially effective educational method that was developed as a byproduct of the MBTI is the Z problem-solving model. See Figure 4.

Figure 4. MBTI functions and the Z problem-solving model



A person's psychological type is determined by testing for the preference between each of the four pairs of letters in the chart at left. Altogether, 16 four-letter combinations are thus possible. While the first pair, I and E for Introvert and Extrovert, indicate orientations toward the world, the next two pairs, S or N for Sensing or iNtuition and T or F for Thinking or Feeling, indicate functions of type, and form the basis for the Z problem-solving model.

This problem-solving model is called the Z model because the four points connected in the order that one writes the letter Z correspond to the four functions in the chart, in the order S-N-T-F, and this is the order in which the four functions are most effectively accessed in the act of problem solving. The idea is that, though an individual may be stronger at Sensing and weaker at iNtuition or vice versa, or stronger at Thinking but weaker at Feeling or vice versa, ultimately our goal is to integrate all four functions to the best of our ability, not simply to develop our preferences to the neglect of our weaknesses.

Another byproduct of the MBTI instrument that I find particularly useful as an educator is the Pearson-Marr Archetype Indicator, which postulates the following archetypes representing the basic roles that individuals play throughout life. This is an inventory of 12 types, divided into three stages of life.

1. The Stage of Separation or Preparation

*Innocent, Orphan, Warrior, Caregiver*

2. The Stage of Adventure

*Seeker, Lover, Destroyer, Creator*

3. The Stage of Return

*Ruler, Magician, Sage, Jester*

Of course the Seeker on the quest symbolized by the conceptual metaphor *LIFE IS A JOURNEY* is a basic archetype.

### 3.5 Cultural Studies

In Section 3.4 above I mentioned the issue of stereotypes, and analysis of this problem is also effectively supported by the primary tool I adopt from Cultural Studies for my pedagogical practice facilitating the development of rhetorical literacy so as to engender respect for diversity: the theory of representation developed by Stuart Hall in his introduction to the book *Representation: Cultural Representation and Signifying Practices* (1997). Hall's theory is summarized as follows in Peter Brooker's *Glossary of Cultural Theory* (cited above), which I recommend as a standard reference tool to all my graduate students.

Stuart Hall (1997b) identifies two of the positions outlined above as, respectively, 'the reflective approach' (in which it is thought that representations 'reflect the true meaning as it already exists in the world') and 'the intentional approach' (in which it is assumed that 'words mean what the author intends them to mean') (1997b: 24-5). Both approaches are flawed, says Hall. The alternative—which is an alternative also to the extreme poststructuralist belief in the unreferenced play of *SIGNS*—is a 'constructionist approach'. 'Things don't *mean*', writes Hall, 'we construct meaning, using representational systems—concepts and signs (1997b: 25). (223)

As an antidote to the often overly simplistic understanding of communication as the sending and receiving of straightforward codes, I also regularly recommend Hall's classic 1993 article, "Encoding, Decoding," where he usefully categorizes codes as dominant, negotiated, and oppositional.

My aim in sharing Hall's theory of representation with my academic writing students is to enhance their ability to anticipate the potential responses from the audiences they seek to engage in their writing. In the case of my Japan Studies majors, I hope

that it challenges them to look for gaps in intercultural communication in the process of the import and export of Japanese culture. It is a more standard reference tool at the postgraduate level and may be especially helpful in teaching Japanese literary classics such as *Genji Monogatari*, where even graduate students tend to fall into the old familiar pseudo-academic rhetoric of reflection and intention and fail to distinguish between speculation for the sake of priming the pump and actually productive research questions, too often getting endlessly trapped in debates about questions such as how Murasaki Shikibu really felt about the Shining Genji. Hall's theory of representation reminds them to shift their focal point from *intention* to *effect*, leading in more productive directions through analysis of dominant discourse at the reception end, where they can also consider potential points of intervention.

### 3.6 Gender Theory

As with many of the theories to which I have referred thus far, Judith Butler's theory of the performance of gender as it is set out in *Gender Trouble* (1990) has become so mainstream in the humanities that it is sometimes vaguely cited without an accurate understanding of its finer points, especially about its implications for (and her explicitly stated position on) the concept of transgender. Two areas where confusion often occurs are related to (a) the question of whether gender is a noun (an actual personal attribute) or a verb (an act of determining a person's position in relationship between or among individuals; this point usefully clarified in Chapter 3 of *Language, Gender, and Feminism* by Sara Mills and Louise Mullany), and (b) the question of whether the performance of gender is more than superficial dressing up in various fashions (a point which is usefully clarified in Judith Butler's 2014 interview with Cristan Williams of the Transgender Foundation of America). To clarify these questions, it is my practice to introduce another standard guideline for analyzing gendered discourse, Jane Sunderland's proposal in the conclusion of her *Gendered Discourses* (2004).

I will now suggest six related ways in which intervention in gendered discourse (henceforth *intervention*), both spoken and written, may occur (though I am sure there are more than six). These are:

1. deconstruction of discourses through meta-discoursal critique;
2. principled *non-use* of discourses seen as damaging;
3. principled but non-confrontational *use* of discourses perceived as non-damaging;
4. principled, *confrontational* use of discourses perceived as non-damaging;

5. facilitated group discursual intervention by people *other* than discourse analysts/feminists;
6. 'rediscursivization'. (203)

In addition to using this guideline explicitly in my master's and doctoral seminars on gender theory, I also adapt it for use in my undergraduate classes, as it exemplifies the basic academic ethic of the renunciation of objectivism: neither claiming to be neutral nor abusing the power of one's position to pressure students to subscribe to particular ideology. This guideline makes it clear that there is no such thing as a nonpolitical speech act, and the act of introducing it enables both explicit acknowledgment of a range of possible interventions and explicit repudiation of such abuse of authority.

#### **4. The Invention of Tradition**

Finally, I would like to introduce some specific results of my research in noh to demonstrate the value of explicitly incorporating such theories when teaching about Japan in the world and the world in Japan. Hall's theory of representation is of course congruent with the principle of social constructionism, the basis of Eric Hobsbawm's "Inventing Tradition," the introductory essay to *The Invention of Tradition* (1992), which he edited together with Terence Ranger. In its 2014-2018 plan for secondary school instruction, MEXT emphasizes the importance of knowledge of Japanese traditional culture and history as the foundation for being able to act and communicate with confidence in international society as a global citizen. But whose version of tradition? Whose version of history? It may not be my place to lecture about which version is the correct version. But I can give my students the rhetorical literacy skills to explore those questions for themselves and encourage them to do so, with a demonstration of a weak point in a particular constructed tradition as an example. The example I will share here is a first-category noh play, *Oimatsu*, and the explication is an abridged version from the textbook chapter I authored for our Open University refresher course for high school teachers at Osaka University.

The plot is simple. A resident of the capital, a devotee of Tenjin, in obedience to an oracle received in a dream, makes a pilgrimage to Anrakuji in Dazaifu. There he meets two men, one old and one young. The old man tells him first about the plum and pine trees on the temple grounds, and then relates additional legends about plum and pine trees, whereupon the two mysteriously disappear. In the interlude, a local resident appears and expresses the opinion that the men the traveler met may have been gods in disguise. The traveler decides to stay in hopes of witnessing a miracle. A

miracle does indeed occur: a god appears, entertains the devotee with song and dance, and bestows his blessing.

A simple plot, but when studied with a heightened awareness of the constructed nature of invented traditions and the problem of the relationship between tradition and identity, some interesting discoveries may be made.

First of all, the dominant image of first-category noh is that it depicts the world of the gods, but it is actually far more diverse than that. The action of *Oimatsu* takes place some time after Sugawara Michizane has died in exile and has been deified as Tenjin, and includes several references to continental culture. The play opens with a choral narrative about the arrival of ships from China and Korea laden with gifts. Other first-category plays are actually set in China, including *Tōbōsaku*, *Rinzō*, *Tsurukame*, and *Seiōbo*. There are also plays featuring Chinese visitors to or residents of Japan, such as *Hakurakuten* and *Kureha*.

Secondly, while noh is known for its slow tempo, it is not static, and that might be said to be one of the underlying messages conveyed by *Oimatsu*, the old (*oi*) pine tree which uprooted itself from Michizane's garden in Kyoto and followed (*oi*) him into exile in Dazaifu. A poetic narrative in Scene 2 reminds us that even the moss spreading over the stones is actually moving, silently and invisibly. Like the pine tree, the roots of tradition may be deep and it may seem immovable; but while they may be everlasting, they are not unchanging.

Respect for and harmony with Chinese culture is further expressed in Scene 4, where the old man relates the legend of how the plum tree in China is also known to flourish when literature flourishes, and wither when literature declines, and for that reason is given the sobriquet *Kōbunboku* (Literature-Loving Tree).

Actually, although this play is now known by the title *Oimatsu* and features only the spirit of the pine tree, it was originally composed to feature the spirits of the pine and plum trees together: the spirit of the pine tree in masculine form and the spirit of the plum tree in feminine form. According to legend, it was actually Tobiume (known as *Kōbaidono* after her deification) who first uprooted herself from Michizane's garden and flew to Dazaifu to be with him, and it would be more accurate to say the *oi* of *Oimatsu* refers to the fact that the pine tree followed after the plum. As I have thoroughly documented elsewhere (from Yokota 1997 to Yokota 2013), there are many plays featuring feminine deities that were either excluded from the canon or demoted to a lower category, and other plays like *Oimatsu* also originally featured a pair of masculine and feminine deities, but the feminine deity was edited out, leaving a "traditional" canon with an extremely skewed gender balance that is far different from the repertoire in Zeami's time.

In pointing out this history, it is not my goal to claim that women were intentionally excluded. My goal is rather to raise awareness of the dynamically constructed nature

of such traditions, despite their superficial appearance of static permanence. When we become aware of this, we realize the potential risk involved in basing our sense of identity on such misperceptions. We also become aware more generally of the value of making conscious distinctions between intention and effect.

Happily, in the world of noh today, several artists have made extensive efforts to correct this bias by reviewing these alternative staging practices and other historical records, and reviving excluded plays featuring feminine deities. *Furu* was revived in 1984 by Hashi no Kai. *Unoha* was revived in 1991 by Noh no Kai. And *Hakozaki* was revived in 2003, with the main character performed by the iemoto or head of the house of Kanze, Kanze Kiyokazu.

## 5. Conclusion

In Scene 7 of *Oimatsu*, Oimatsu urges Kōbaidono to offer hospitality to their guest, the *omotenashi* that Cristel Takigawa proclaimed to offer the world in her speech to the IOC presenting Tokyo's bid to host the 2020 Olympics and Paralympics. The word Oimatsu uses for guest, *marebito*, implies a sense of wonder at a rare encounter.

The conceptual metaphor LIFE IS A JOURNEY may be said to be the foundational underlying concept of the genre of noh drama as a whole. In its very unfamiliarity, noh can create a sort of disorienting dilemma in the classroom that scholars such as Stephen Murphy-Shigematsu promote as an effective educational method, broadening our awareness of the value of diversity. May we all cultivate the spirit of welcoming strangers as rare guests who offer us the opportunity to view traditional culture with fresh eyes. May Japan be welcomed in the world, and may the world be welcomed in Japan.

## Bibliography

- Ball, Phil, Keith Kelly, and John Clegg. (2015a). Personal note from the authors. Retrieved from [http://fdslive.oup.com/www.oup.com/elt/teachers/clil/ohlt\\_clil\\_personal\\_note\\_from\\_authors.pdf](http://fdslive.oup.com/www.oup.com/elt/teachers/clil/ohlt_clil_personal_note_from_authors.pdf)
- Ball, Phil, Keith Kelly, and John Clegg. (2015b). *Putting CLIL into Practice*. Oxford University Press.
- Brooker, Peter. (2003). *Glossary of Cultural Theory*. Bloomsbury Academic.
- Butler, Judith. (1990). *Gender Trouble: Feminism and the Subversion of Identity*. Routledge.
- Butler, Judith and Cristan Williams. (2014). Judith Butler addresses TERFs and the work of Sheila Jeffreys and Janice Raymond. Retrieved from <http://theterfs.com/2014/05/01/judith-butler-addresses-terfs-and-the-work-of-sheila-jeffreys-and-janice-raymond/>
- Hall, Stuart. (1980/1993). Encoding, Decoding. In *The Cultural Studies Reader*. Ed. During, Simon. Routledge.
- Hall, Stuart. (1997). Introduction. *Representation: Cultural Representation and Signifying Practices*. Sage.
- Hobsbawm, Eric. (1992). Inventing Tradition. In *The Invention of Tradition*. Ed. Hobsbawm, Eric and Terence Ranger. Cambridge University Press.
- Jung, Carl. (1921/1971). *Psychological Types*. *The Collected Works of Carl Jung*, Vol. 6. Princeton University Press.
- Kramsch, Claire. (2009). *The Multilingual Subject*. Oxford University Press.
- Lakoff, George and Mark Johnson. (1980/2003). *Metaphors We Live By*. University of Chicago Press.
- Lawrence, Gordon. (1993). *People Types and Tiger Stripes*. Center for Applications of Psychological Type.
- Mills, Sara and Louise Mullany. (2011). *Language, Gender and Feminism: Theory, Methodology and Practice*. Routledge.
- Murphy-Shigematsu, Stephen. (2016). *Sutanfōdo Daigaku no Maindofurunesu Kyōshitsu*. Kōdansha.
- Pearson, Carol S. and Hugh K. Marr. (2002). *Introduction to Archetypes: A Companion for Understanding and Using the Pearson-Marr Archetype Indicator Instrument*. Center for Applications of Psychological Type.
- Sunderland, Jane. (2004). *Gendered Discourses*. Palgrave Macmillan.
- Yokota, Gerry. (1997). *The Formation of the Canon of Nō: The Literary Tradition of Divine Authority*. Osaka University Press.

- Yokota, Gerry. (2017). *Koten Bunka to Aidentiti, Soshite Daibāshiti*. (Traditional Culture and Identity, and Diversity). In *Eigo Kyōiku Tettei Rifuresshu: Gurōbaruka to 21seikigata no Kyōiku*. (English Language Education Total Refresh: Globalization and 21<sup>st</sup>-Century Education). Ed. Imai Yasuhiro et al. Kaitakusha.
- Yokota, Gerry. (2013). Noh and the Rhetoric of Tradition: Gender, Cultural Capital, and the Economics of Scarcity. In *Retorikku no Dentō to Denpan*. (The Tradition and Transmission of Rhetoric). Ed. Watanabe Hideki. Osaka University Graduate School of Language and Culture, pp. 55-62.