

## Learning Japanese Language and Culture through Literature

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**Abstract:** In this paper, I will discuss my literature lectures for international students at Doshisha University's Center for Japanese Language and Culture. Most students have already passed the N1 of the Japanese language proficiency test (JLPT), which can be attributed to their reading ability, but I aim to have my students gain a more thorough understanding of Japanese language and culture through a literature focused curriculum. I will introduce the methods I use for teaching Japanese literature to international students. The handouts I use in my lectures are attached at the end of this paper.

**Keywords:** literature, culture, advanced level, international students

### Introduction

In this paper, I will discuss my literature lectures for international students at the Doshisha University Center for Japanese Language and Culture. Most of my students have already passed the N1 of the JLPT, Japanese Language Proficiency Test; however, there is still a challenging learning curve for students taking advanced Japanese classes. There are common barriers students often face despite having passed the N1 level of Japanese proficiency. Firstly, students often lose their motivation through the study process, which is focused around passing the N1 exam. Secondly, many students want to find employment or enter a graduate program in Japan. I will discuss the approach I use in the classroom for my literature classes at Doshisha University to cultivate a higher level of understanding for Japanese language and culture among international students to better achieve their goals. Through the use of Japanese literature texts and fostering a collaborative learning curriculum with my students I am able to create an effective teaching method for international students who desire to advance their Japanese language abilities. According to the end of semester questionnaire, 95% of the students were satisfied with my class, and answered that their knowledge about Japanese literature had become deeper.

I will begin by introducing the curriculum we have at Doshisha University

Center for Japanese Language and Culture. Then, I will describe my lectures on Japanese literature. Instead of using a standard textbook, each semester I select several literary works as the texts to be used in my classes. I will discuss the three points in choosing a literary work as a classroom text. Next, I will describe how I conduct my classes using the corresponding handouts that I design. I will conclude with a discussion on the feedback I have received from students who have taken my classes.

Doshisha University was founded in 1875 by Joseph Hardy Neesima. It is one of the oldest private institutions of higher education in Japan and is located in central Kyoto. Most international students have a strong interest in discovering Japan and the culture; as a result, Kyoto provides a very appealing place to live and study for them.

The Center for Japanese Language and Culture was originally opened in 1999; however, it was limited to a small number of students. In 2007, the center made changes with the intention of offering Japanese language and culture education for all international students studying at Doshisha University. Currently, about 300-380 students from 50 different countries are studying in the center

**Table 1**

0	Beginner
I	Elementary Level
II	Upper Elementary Level
III	Pre-Intermediate Level
IV	Intermediate Level
V	Upper Intermediate Level
VI	Pre-Advanced Level
VII	Advanced Level
VIII	Upper Advanced Level
IX	High Advanced Level

Before the start of each semester, students interested in taking classes provided by the Center must take a placement examination, followed by an interview. After this initial examination and interview process, the students are divided into nine levels based on their Japanese ability, with level IX being the most advanced. We also have a special Level Zero class for the students who have no

prior experience with studying Japanese. The table above shows the levels students are placed into.

There are two courses at our center: one is named “Japanese language intensive course” and the other “Japanese language elective course”. The Japanese language intensive course offers a subject called ‘General’. The goal of this course is to help students acquire a well-balanced proficiency in listening, speaking, reading and writing. The subject ‘General’ is for levels one, two and three. There are two classes in one day conducted in rotation by five teachers assigned from Monday to Friday. For students higher than level three, the subject ‘General’ is reduced to one class per day from Monday to Friday. It is also conducted in rotation by five teachers.

In addition, we have subjects focused on developing only one skill. They are named “Reading comprehension A, B”, “Oral Expression A, B”, and “Written Expression”. The subject “Reading comprehension B” is a literature class. I teach the advanced classes for levels VIII to IX. Most of my students are Chinese, Taiwanese and Korean. Students in my level are able to read Japanese literature in Japanese.

My area of study is focused on the literary works of Yukio Mishima. I started my career as a Japanese teacher in junior high and high schools. I taught literature to students whose native language is Japanese, and, as mentioned above, currently, I teach advanced literature classes for international students. Although most of my students have already passed the N1 JLPT, there are some difficult points for teachers and students in advanced level classes: first, the students have already reached their goal of passing N1 and have lost most of their motivation, thinking their Japanese level is high enough. Second, most of them do not mean to pursue academic careers that require advanced Japanese; they usually want to find jobs, but some also enter graduate schools.

However, through the literature class I teach, my advanced students are able to achieve a higher level of Japanese language and culture comprehension, thus allowing them to grow beyond the standardized language test proficiency. The vocabulary and expressions used in literature are much richer than those in standard textbooks because the authors create their own worlds within literature. If we are to understand literature, we have to understand the author’s world and way of thinking. To achieve this, students must understand the differences of Japanese language and culture on a deeper level. I also have found that by using literature as the primary tool to engage learning Japanese my students become more motivated.

My first class at university was for students whose native language was Japanese. It started at 20:10 and ended at 21:30. From my experience, there are mainly three kinds of students in my late classes. Some of them are very serious about the classes, others try to balance work with school, and lastly there are those who just need the class for a required credit they must fulfill. Based on this type of experience, I always try to find ways to engage all the students who come to class, regardless of their backgrounds.

In my lectures, I choose short stories. In order to keep class attendance high, I do not distribute all texts and handouts in the first session. Students must come to each class session to receive the relevant materials. At the end of each class, I use attendance cards to collect the student questions related to the lecture and text material. In the following week, I introduce the questions and opinions written on the attendance cards and use them for class discussion. This is a way for students to directly engage in the learning process and participate in creating the lectures themselves. I think this method helps me as the instructor to better understand my students' learning needs and create a course that is collaborative and tailored to those enrolled.

Next, I will explain my class on literature, which is titled, "Reading Comprehension B". Table 2 is an example of how I structure the course for one semester:

**Table 2**

1	Orientation; appreciating <i>waka</i> which are fitting for the current season
2	Thinking what seasons express in Japanese literary works, and how
3~6	Modern literature 1
7~8	Classical literature
9	Modern poetry
10~14	Modern literature 2
15	Conclusion of the class

I want my students to read and enjoy various types of literary works, so we read both modern and classical literature. For modern literature, I teach the works of Ogai Mori, Soseki Natsume, Ryunosuke Akutagawa, Kenji Miyazawa, Osamu

Dazai, Yasunari Kawabata, Yukio Mishima, Shugoro Yamamoto, Amy Yamada, and Machi Tawara. I also teach famous classical literature, which Japanese students learn in junior high and high school. For example, The Tale of Taketori, Ise, Genji, Heike, The Diary of Kagero, Tosa, noh works, Basho and Wakashu. Furthermore, I teach modern poetry by Saisei Muro, Kenji, Shuntaro Tanikawa, Hiroshi Yoshino, and Kazue Shinkawa. I carefully select the literary works for each semester. There are three main points I consider when selecting texts, connected to important characteristics of Japanese culture.

What are the characteristics of Japanese culture? For me, the first one are the seasons. I think the seasons are important in every culture. However, in Japan, it is especially important that we feel and express seasons not only through traditional culture, but also in present day life. For example, Tokyo Disneyland always holds limited seasonal events. Before opening Tokyo Disneyland, the Walt Disney Company researched Japanese life and decided to do this. Parades, shows, decorations and souvenirs are in accordance to the changing seasons. Other Disneyland parks all over the world do not usually hold seasonal events. Recently, Universal Studio Japan also holds seasonal events. The characteristics of seasonal events are very limited and events are very short term.

The following is a picture I have taken of the sweet called “Milky Way”, for July 7, the Tanabata festival.



During the interview conducted by my Korean students with the president of this sweets company, he said that Korean tourists bought it and posted photos of it on social media. It became famous and many Koreans came to buy it, but it was sold for only two months around the Tanabata Festival. They did not know that most Japanese sweets are changed according to the seasonal events. Later, the company started making new sweets for the other seasons so as not to disappoint the tourists.<sup>1</sup> All my students were very surprised, for two main reasons. First, they

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<sup>1</sup> Interview with *Akira Kinoshita* (president of *Shichijo Kanshundo*), October 2016, at his main office.

know the easiest way is selling the sweets for all seasons. Second, students know how much effort the company makes to delight customers from foreign countries. I do not want to disappoint my students either. I choose literary works which are fitting for the current season. The students are feeling the seasons in Kyoto and enjoying them in literary works.

Another important characteristic is *yoin & ma*. In Japanese culture there is a lot of ambiguity as we do not show and tell everything directly. Instead, we must use our imagination to make sense of the ambiguity presented before us. The picture is of my ikebana work for the New Year. The pine tree, the chrysanthemum and the branch with red fruits are very typical ikebana for the New Year. A unique characteristic in my work is the tall flower. The name of the tallest flower is “the bird of Paradise”. Through my ikebana, I am depicting my New Year’s resolution of taking flight into the future. In Japanese culture we have to use our imagination to understand what the creators want to convey and how exactly they are doing it.

Lastly, another characteristic of Japanese culture is that it is shaped by other cultures and literatures. Many works are based on previous literature; this



does not happen only in Japanese, but also in foreign countries. These are the three points I refer to in choosing a literary work for use in the classroom.

I will now discuss how I conduct my university lectures and how I use my handouts. In the first session I introduce *waka* that is fitting for the current season. Then I give details about *waka* and *haiku*, using the corresponding handout distributed during the first class session in the semester (See Appendix 1).

I ask the students to fill in the blanks as a quiz. The fourth line is one of

the most famous *waka* which deals with twilight of late autumn in *Shin Kokin Waka Shu*. It expresses the fact that there is nothing in late autumn. We should not pay attention to the fact that there is nothing in late autumn. The season in literature is shaped by historical context. Writers select the seasons to express something.

Next is *yoin*; this is the ending of “Takasebune” by Ogai Mori.

次第に更けて行く朧夜に、沈黙の人 二人を載せた高瀬舟は、黒い水の面を すべって行った。（森鷗外「高瀬舟」）

One of the main themes of this work is the moral dilemmas regarding euthanasia. In this story, an official guard named Shoubee escorts Kisuke, a prisoner who killed his brother, to be exiled on an island. Shoubee notices that Kisuke does not show sadness, instead he is untroubled and in a happy state. Kisuke killed his brother to spare him from a slow and painful death. Shoubee continues to contemplate the meaning of death, murder, and crime in the story. The readers never know if Kisuke’s actions were right or wrong. Instead, we are left with an ambiguous ending.

As I mentioned before, most students in the advanced class are Chinese, Taiwanese and Korean. According to them, if we talk about the literature of their countries, writers express themselves more directly. The readers can understand the thought of the writers. Going back to Japanese literature, the students are surprised and often ask me “Is this the end”? I ask them, in return: “What do you think about Kisuke? Do you think that he is a murderer? What do you want Shoubee to do?” During discussion, students realize that they can imagine and provide their own interpretation of what the ambiguous endings mean. I want them to understand that there is no single answer in literature.

The third point is that the works are based on previous literature. These are some of the works I am currently using in class and their sources of “inspiration”:

Autumn semester, 2015

Osamu Dazai “Seihintan”→Chinese literature, “Kouei”.

Spring semester, 2016

Amy Yamada “Teibou”→Ryunosuke Akutagawa “Toshishun”→ Chinese story “Toshishunden”

Autumn semester, 2016

Yukio Mishima “Modern Noh works”

After reading the literary work in class, I give students a handout with the “original” story. We compare the two works and analyze their differences. I ask my students, “Why did the writers portray certain aspects differently? How did the works change? What are the themes in the works? What does the writer want to convey to the readers through the changes?” We can understand the writer’s thinking through these differences. I have four learning goals in my literature lectures. The first one is to pay attention to the details of each word and phrase, thus developing a sense for the Japanese perspective and the meaning behind the words. To help us with that, there are the seasons, *yoin* (which we need to interpret or imagine), and understanding the relationship to the previous literary works.

Japanese is not my students’ native language. So if they are beginners, understanding Japanese language is the most important. However, in the literature world, this type of understanding is only the start. Students must go through different steps, from understanding to individual thought. To do that, I encourage them to express and exchange opinions with classmates. There are two meanings to this: one is that they have to express what they feel and consider which Japanese is the best; second, they must realize that through literature they can better understand themselves and the others.

I prepare four types of handouts. There are two types of reference handouts. One is about the writers and the other is about the literary works. There are texts, words and phrases list, and homework. Appendix 2 is the reference handout about Natsume Soseki.

Before reading the literary works we study the background of the writer. I prepare a chronological list of events in the writer’s life which focuses on the works that I teach in class. In the photo featured in the handout, my students can see me with Soseki, at his house in Kumamoto (which was unfortunately destroyed in an earthquake last year). Students asked me about the photos and were interested in it.

I prepare my own texts, adding furigana next to the Kanji. When I distribute the texts, some of my students are surprised. Do you know why? My texts are written in sentences that are presented vertically. According to my students, they are used to reading texts horizontally. I am also surprised because I have taught Japanese literature to students whose native language is Japanese, and



have never used horizontal text. In spite of the students being in the most advanced class, for some it is their first time to read texts presented vertically.

Appendix 3 is a list of words and phrases for “Hinata” by Yasunari Kawabata. In “Hinata”, Kawabata used three kinds of onomatopoeic adverbs: *jirojiro*, *jitto* and *shigeshige*, to refer to the main character’s looks. These onomatopoeia are necessary for understanding this novel. I tell students that each word used by the writer conveys a meaning and that they can read and understand the charm of Japanese literature since they have already passed N1. I make the list not only on words and phrases. I also include pictures of kimono patterns to help the students better understand the true personality of the characters in the story. Appendix 4 shows my reference handout. In the story “Hinata”, the word *tamoto*, which refers to a part of kimono, appears in the second line. When discussing the word *tamoto* I show a picture of a kimono, labeling its different parts. This way, the students are able to picture the words and meanings in their minds. I also introduce the phrases, sayings, and words about kimono that are still used today.

As you know, there are many onomatopoeia in Japanese. If I say to my students that they have to remember the names of the different parts of a kimono, the phrases and sayings about kimono, and many different onomatopoeia, they begin to think that they do not want to study Japanese any more. However, through literature, understanding these things makes the works more interesting. If we do not know what *jirojiro* or *tamoto* mean, we will not be able to understand “Hinata”. I think the rich expressions used in literature help motivate students to study the difficult parts of the Japanese language and this will help them achieve a new level of Japanese understanding and thought.

At the end of the class, I distribute the homework which is named “check sheet” (See Appendix 5). It has two main goals: first, to check the students’ understanding of the literary works, and second, to understand what kind of opinions they have. Many students are not used to presenting orally what they think. If I ask, “Please tell me your opinions”, they say a few words, but in writing they write a lot and very fluently. I ask the students to read each other’s check sheets because I want them to know there is no single answer in literature. Through this, they can know the feelings of their classmates and better understand one another.

If the literature is based on previous literature, I introduce the previous one. (See Appendix 6) During this year’s spring semester, I taught Amy Yamada’s “Teibo”. The characters in the book talk about the works “Kumo no Ito” and “Toshishun” by Ryunosuke Akutagawa. So, next we study “Toshishun”, based on

the Chinese story, “Toshishunden”. After that, we read “Toshishunden”, too. At the end, we compare the two works, “Toshishun” and “Toshishunden”, and I point out the differences and make sheets accordingly.

For example, in the first line of “Toshishun”, Akutagawa writes “It is a spring nightfall”. In the sourcebook “Toshishunden”, it is written “it is a cold winter nightfall” on the third line. When we started to read “Toshishun” I asked the students, “What do you imagine will happen in the spring nightfall?” They had already learned how spring is described in Japanese literature in the first class. The answer was that they expect a happy ending. After comparing it with the source book, they noticed the season was changed by Akutagawa. They realized that writers select the seasons to express something. The students then answer questions about what is different and how the differences have meanings. Through this, they were able to understand what the writers wanted to convey.

Lastly, I take note of the impressions of my students. I asked my students, “Please tell me your opinions about the planning and content of my classes”. All students answered they enjoyed my class and were satisfied with my method. Here are some of their opinions:

- “I know now that Japanese literature stems from its relationship with previous literature. I am surprised because the writers are influenced by elements from the Chinese literature.”
- “I appreciate the sensitive language of Amy Yamada. I have begun reading her novels because of this class.”
- “The teacher and student’s efforts, abilities, and passion are reflected in the class. We work together with the teacher to facilitate class discussions and other activities. It was an enjoyable class for the students and teacher. I hope you will continue to convey the charm of Japanese literature and culture to your future students.”

Unfortunately, some students say they have never taken classes on literature before because the main goal during their time in university is to pass N1. As a result, they do not have the experience of enjoying Japanese literature. However, I believe students can enjoy and learn many things through understanding literature. Therefore, the main goal for me is to open up my students to a new world and perspective through literature.

日本の秋は○○○（「読解」木谷 真紀子）

皆さんの故郷の「秋」のイメージを発表してください。

- 5 日本の秋は初秋、中秋、晩秋の三期で異なる印象を与えます。それぞれの「秋」に楽しむものを考えてみましょう？

①初秋は「A」

- 10（古今集一六九、藤原敏行）

秋きぬと 目には さやかに 見えねども 「A」の音にぞ おどろかれぬる

↓秋が来たと目にははつきり分らないが、「A」の音に、驚かされるのだ。

（万葉集四九一、額田王）

- 15 君待つと 我が恋ひ居れば 我が宿の 簾動かし 秋の「A」吹く

↓あなたのことを恋しく想いながら待っていますと、私の部屋の簾を動かして、秋の「A」が吹くことですよ。

（万葉集四九二、鏡女王）

- 20 「A」をだに 恋ふるはともし 「A」をだに 来むとし待たば 何か嘆かむ

↓「A」をさえ恋しく想うあなた。そう、「A」をさえ。誰かが来てくれるだろうと待っているあなたは、何を嘆くのでしょうか。

- 25 ②中秋は「B」

（俳句・一茶）

名「B」を取つてくれると なく子かな

- 30（『新古今集』秋四一三 左京大夫顕輔）

秋「A」に たなびく雲のたえ間よりもれいづる 「B」のかげのさやけさ

↓秋「A」に吹かれて横に長くひき流れる雲の切れ目から、洩れてくる「B」の光の、なんと美しく澄みきっていることか！

- 35 あなたの国に「B」を楽しむ行事はありますか？  
その行事では、どのようなことをしますか？

ある

ない

5

一八六七（慶応三）年一月五日（太陽暦二月九日）  
江戸牛込馬場下横町（現・新宿区喜久井町）に、  
父夏目直克（五十歳）、母千枝（四十一歳）の五男  
三女の末っ子として生まれる。夏目家は代々、江  
戸町奉行支配下の町方名主でこの地の実力者であ  
った。生後すぐ古道具屋へ里子に出される。

10

一八六八（慶応四／明治一）年 門前名主 塩原昌之助  
の養子となり、同家に引き取られる。  
一八七二（明治五）年 塩原家の長男として届出がださ  
れる。

15

一八七四（明治七）年 塩原昌之助が 旧幕臣の未亡人  
かつと交渉をもったことから、夫婦間の不和が生  
じ、養母と共に一時、生家に戻る。  
一八七六（明治九）年 塩原夫婦離婚。塩原家に在籍のまま、養母と共に夏目家に引き取られる。



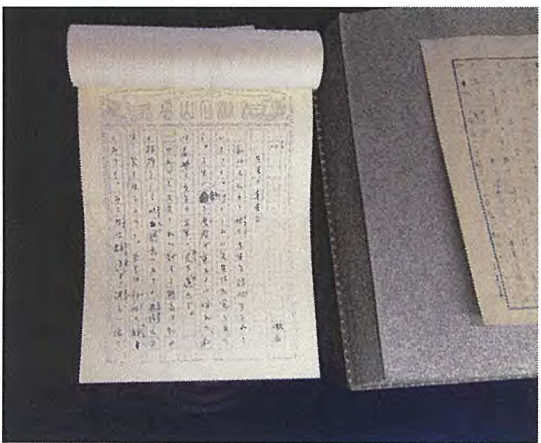
20

一八八四（明治一七）年 新福寺に下宿。自炊生活をする。九月、大学予備門予科に入学。  
一八八七（明治二十）年 長兄大一（三一）、次兄栄之助（二八）、結核で相次いで死去。  
一八八八（明治二一）年 夏目家に復籍。長男次男を喪った父の、第一高等中学校に在籍する秀才、金之助を当てにした勝手によるものだった。

25

一八九〇（明治二三）年 第一高等中学校本科卒業。九月、東京帝国大学文科大学英文科に入学。  
一八九三（明治二六）年 帝国大学分科大学英文科を卒業し、大学院に進学。東京専門学校  
（現早稲田大学）、高等師範学校でも教鞭をとる。  
一八九五（明治二八）年 四月、愛媛県尋常中学校（松山  
中学校）に英語科教師として赴任。愛媛松山は「坊ち  
やん」の舞台となるが、漱石がなぜ東京を捨てて松山  
に赴いたかという理由は漱石研究上の謎の一つ。  
八月、正岡子規が松山に帰り、漱石の下宿に住む。俳句  
に熱中する。

一八九六（明治二九）年 四月、熊本第五高等学校  
講師として赴任。六月、貴族院書記官長 中根重一の  
長女鏡子と結婚。



35

一九〇〇（明治三三）年 五月、文部省の第一回給費留学生として、英国に留学して、英文  
学を研究することを命ぜられる。九月横浜出航。十月ロンドン着。

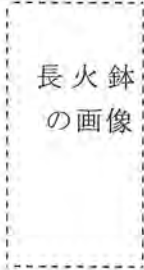
袂 …  
 気がつく…注意がとどく。  
 そむける…後ろや横に向ける。(例)目をそむける。顔をそむける。(意識して視線をそらす)  
 じろじろ…遠慮なく見る様子。  
 じっと…からだや視線を動かさずにいる様子。  
 しげしげ…よくよく

じろじろ、じっと、しげしげのイラスト入りの説明

大抵…おおかた。  
 自己嫌悪…自分で自分が嫌になること。  
 厄介になる…(厄介→面倒、世話。)世話になる。面倒をかける。(例)厄介をかける。  
 (厄介者…①他人に迷惑をかける困りもの。 ②食客。いそうろう。  
 顔色を読む…(似・顔色をうかがう。)人の機嫌をさぐること。  
 明らか…はっきりしている様子。疑いのない様子。  
 眼をやる…見る。  
 ふと…①ちよつと。かるく。(例)ふと眼をやる。②思いがけず。  
 浮かぶ…①浮く。浮いている。 ②浮き上がる。→ ③空中にある。  
 ④思い出される。(例)記憶に浮かぶ。 [ ]に浮かぶ。  
 ⑤表面に表れる。(例)事件の黒幕が浮かんできた。  
 ⑥不運・不幸から抜け出る。(例)これでやっと浮かばれる。  
 ⑦死者の魂が安らかになる。成仏する。(打ち消しで使うことが多い?)

長火鉢… 長方形の箱火鉢。下部や横にひきだしをつけ、灰入れの一方に銅壺を備える。  
 居間などに置いて使用する。

気になる…心にひっかかる。心配する。(例)○さんのことが、気になる。  
 気にする…心配する。懸念する。(例)○さんのことを、気にする。



〜ごと…(「ごとに」の形で用いられることが多い)名詞や動詞の連体形などに  
 付いて、その事をするたびに、そのいずれもが、などの意を表す。…のた  
 びに。どの…もみな。「年毎に」「会う人毎に」

卑しい…心がきたない。卑怯である。  
 名残…①あとに残る気分や勢い。(例)台風の名残で、風が強い。  
 ①別れるとき、心残りがすること。(例)名残を惜しむ。名残惜しい。  
 赤くなる…照れる。恥ずかしがる。

一ぱい…(副)①容器・建物・場所などに入る限界にまで達しているさま。  
 (例)水が一ぱいたまる。会場は人で一ぱいだ。  
 ②非常にたくさんであるさま。(例)元気一ぱい働く。客が一ぱいきた。  
 ③限度であるさま。ありったけ。(例)制限時間が一ぱいになる。これで精一だ。  
 [名詞に付いて、接尾語的にも用いられる。(例)時間一ぱい考える。今年一ぱい忙しい。予算一ぱい。]

襟えりを正す…姿勢しせいを正して改あらたまる。気持ちを引き締ひきしめる。

袂たもとを分わかかつ…人と別わかれる。けんか別わかれをする。絶交ぜつこうする。

懐ふところが寂さびしい…所持金さびが少ししかない←→

懐こを肥ふとやす…不当ふとうの利益りえきを得える。

懐どりようが深とい…度量どりようが広ひろく包容力ほうりよくがある。

袖そでにする…粗末そまつに扱あつかう。邪魔じゃまにして顧かえりみない。

袖そでの下…わいろ。

ない袖げんじつはふれない…現実げんじつにないものはどうしようもない。

袖そでを引ひく…そつと注意ちゆういする。そつと誘さそう。

袖そでふれ合あうもタショウの縁えん…

お裾すそ分け…いただきもの一部いっぶを人ひとに分わけけ与あたえること。

辻褄つじつま…合あうべき前後ぜんご関係かんけいや道理すじみち。筋道すじみち。

辻褄つじが合あう…筋道すじが通とる。前後ぜんごが矛盾むじゆんしない。

お仕着けいせいせ…経営者けいぎやうしゃが従業員じゆうぎやういんに季節きせつに応おうじて衣服いふくを与あたえること

→目上めしやの人ひとや組織そしきから一方的いっぽうてきに与あたえられたもの。=良よいイメージはない。

肩身かたみが狭せまい…引ひけ目めを感じる。世間よに対して面めん目めない。

濡れ衣ぬれぎぬ…無実むじつの罪つみ。「濡れ衣ぬれぎぬを着きせる」

より…糸いとなどをねじって絡からみ合あわせること。またそのよつたもの。

腕うでによりをかけて…一いっしよ所けんめい懸命けんめいに

よりを〇〇…元通りもとどりの関係かんけいになる。特とくに別わかれた男女ななかの仲なかを元通りもとどりにする。

手繰たぐるる…長つらく連つらなるものを両手りやうてを交互こうごに動うごかして手元てもとへ引ひく。

②時間じかん、行動こうどう、話わの筋すぢなどを順じゆんを追おって元もとへたどる。(例)記憶きおくをたぐる。

紡つむぐ…綿めんやまゆからその繊維せんいを引き出ひし、糸いとにする。

着物おびや帯おびにはいろいろな種類しゆるいがあります。未婚女性みこんじよせい、既婚女性きこん似違にちがいがあるのはもちろん、「格かく」も厳密げんみつにあるので、TPOていぶおうに応おうじた着物おびと帯おびを選び、また柄がらなどにも注意ちゆういします。

着物のイラスト  
(各場所の名前入り)

着物のイラスト  
(各場所の名前を左図より  
さらに詳しく説明したもの)

## 三島由紀夫「橋づくし」確認プリント8

名前

①橋の看板、その看板を掲げてすむ人がまだ起きていることについて、どのような印象を与えられましたか。

②8枚目までに渡った橋を整理してください。

名前

特徴

五番目

六番目

③聖路加病院について、どのような印象を与られますか。

聖路加病院の写真

④「気が急いている」状態から、「物を思わない」三人の状態をどう思いますか。

⑤「あまつさえ足が早く」なっている理由を答えなさい。

⑥小弓を脱落させたのが小えんだという理由をどのように考えますか。

⑦満佐子は、なぜ、みな願望が恐ろしいのでしょうか。

⑧なぜ、Rの姿が「まとまった像」として浮かばなくなったのでしょうか。

# 「杜子春」まとめプリント1

## 名前

I 芥川は、どうして「杜子春伝」の内容に興味をもったのだと思いますか。

II 「杜子春伝」と「杜子春」の違う点を以下のようにまとめました。その違いに込められた芥川の思い、効果について考えましょう。

### ① 季節、時間帯

「杜子春伝」 冬の夕方

「杜子春」 春の日暮れ

違いによる効果

### ② 杜子春の時代

「杜子春伝」 周から隋

「杜子春」 唐

違いによる効果

### ③ 住んでいる場所

「杜子春伝」

「杜子春」 唐の都洛陽

違いによる効果

### ④ 性格

「杜子春伝」 若い頃から物事にこだわらない

「杜子春」

違いによる効果

### ⑤ 杜子春の周囲

「杜子春伝」 親戚や友達（親は出てこない）

「杜子春」

違いによる効果

### ⑥ 飢えと寒さに苦しむ

「杜子春伝」 冬、飢えと寒さに苦しんでいる

「杜子春」

違いによる効果