Research Paper

Teaching Secondary L2 Japanese Using Young Adult Fantasy Literature

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ABSTRACT

This paper suggests using Japanese Young Adult Fantasy Literature to teach L2 Japanese. As children develop their first language, they are often introduced to fantasy stories.   These stories frequently use riddles and metaphors that reflect their traditional beliefs.   No matter what their language,   young readers are fascinated by fantasy stories whose contents involve traveling through time or taking a unique path to a different realm. Japanese fantasy stories have these structures as well. This will help L2 Japanese learners to understand basic story lines.

Miyazaki's Fantasy Animation has been well received by non-Japanese speakers.   Compared to this, very little Japanese fantasy literature has been introduced into English.   Young Adult Literature (YAL) is more practical for young learners, because it is an age-appropriate material which uses teenage discourse. Japanese Fantasy Literature (FL) for young adults has a unique narrative style which gives readers the power to visualize from actual text using onomatopoeic expressions.   It encourages the reader to think more profoundly and to be more creative. An additional benefit of this approach in L2 language class is the cultural perspective obtained.

KEYWORDS

 Japanese Young Adults' Fantasy Literature, Intermediate Japanese Learning, Onomatopoeic, Structure of Fantasy, Reading and Writing

研究論文

ヤングアダルト向け日本語ファンタジー文学を利用した日本語教育

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要旨

　子供は母語を習得していく過程で、ファンタジー物語に触れて育つ。日本語の母語話者もファンタジー文学に慣れ親しんできた。ファンタジー文学は洋の東西を問わず普遍的な構造を持っており（ある通路を通って別の世界に迷い込むなど）、話の展開が理解しやすい。しかし宮崎駿等の日本アニメや英文学のファンタジー物語に比べ、日本のファンタジー文学はほとんど紹介されていない。

　ファンタジー文学は、絵本やアニメなどの画像理解から文章読解への移行過程において、文字で表現された世界から内容を想像する読解力を身につける役割を持つ。本稿はこの役割を活かし、日本のファンタジー文学を日本語学習者の教材として使用することを提案する。またファンタジー文学は漢字も少なく、学習者と同年代の会話表現や漫画で親しんだ擬態語が多用されている点も日本語学習者にとって有用である。同年代の日本語母語読者の支持を得た作品を原文で読むことにより、同年代の考え方の背景に触れる機会も提供できる。

キーワード

ヤングアダルト向けファンタジー文学、中級日本語教育、 ファンタジーの構造、「読み」と「書き」、 擬音語・擬態語

1. Introduction

This paper shows the benefits to Japanese L2 (Japanese as Second Language) learners of reading Japanese Young Adult Fantasy Literature (YAFL) by utilizing the Japanese YAFL that millions of young L1 (native) Japanese speakers enjoy every day. Japanese YAFL is an intermediate stage who urges the authentic materials beyond the visually appealing fantasy media. It is hoped this will eventually encourage L2 Japanese teachers to adopt Japanese YAFL materials in their class. Unfortunately, there is presently a huge imbalance between the availability of translations into Japanese of Fantasy Literature (FL) written in English and translations into English of Japanese Fantasy Literature. In fact, Japanese FL shares the same universe and structure as the popular *Harry Potter* series and Hayao Miyazaki's Japanese fantasy *anime* (animation).

 According to JETRO, the Japanese government's Export Trade Report, total sales of the top 20 Japanese *anime* were estimated to be 18 to 20 billion Japanese yen in 2005 (equivalent to US \$174 million at the 2005 average exchange rate).[1] Meanwhile, the seven-book *Harry Potter* series alone has sold 325 million copies in 65 languages.[2] *Harry Potter*, Japanese *anime* and *manga* belong to the Young Adult Fantasy (YAF) genre, which has attracted millions of readers and audiences worldwide. YAF often originates from the storytelling tradition that is embedded uniquely in each culture. This storytelling element also has a large emporing component, which directly stimulates childrens' imaginations and intellectual development. Children grow up with nursery rhymes and illustrated books, and go on to Young Adult Literature (YAL). The YAL genre is an intermediate step between illustrated books and adult literature. It is for young people who are in the process of developing their own identities. Many of them long to read about imaginary places and events beyond their everyday lives. This may explain why YAFL has achieved such a broad readership.

This appeal can also be particularly effective in motivating L2 Japanese learners. In fact, Japanese *anime* and *manga* have inspired many students to study the Japanese language as they have been captivated by the Japanese fantasy world presented to them in those media. L2 Japanese teachers should, therefore, be able to use Japanese YAFL to keep their students motivated.

Currently, Japanese intermediate and advanced L2 textbooks introduce some Japanese literature (i.e. short novels, essays), but there are very few teaching materials that foster reading and creative writing. By including Japanese YAFL as teaching materials, L2 Japanese learners can benefit from the kind of reading that delights L1 Japanese learners of the same age. YAFL reading materials, to a great extent, have not taken advantage of the fact that such materials have the innate power to motivate learners. Japanese YAFL should appeal greatly to L2 Japanese students, since they use the same structure of stories they grew up with in their L1 fantasy reading. Providing them with this kind of literature can be an effective teaching strategy. L2 Japanese teachers can keep their fantasy-inspired students motivated while teaching them the Japanese language. Japanese YAFL can help L2 learners maintain their enthusiasm for reading and stimulate their creative writing as well.

The writing skills of L2 Japanese learners will benefit by learning better usage of onomatopoeic expression. Not understanding onomatopoeic expressions in Japanese YAFL may cause readers to lose the thread of the story. Onomatopoeic words in Japanese YAFL are rich in cultural perspectives, more so than any other language YAFL. They are a large part of Japanese

YAFL and are derived from oral storytelling traditions. If L2 Japanese learners understand the use of onomatopoeia and find structures similar to their L1 reading, they will be better able to understand the story. Another benefit of developing writing skill is being able to understand various fantasy structures, which is a key to grasping the meaning of a story.

2. Previous Studies

There are two related fields of study relevant to this paper:

- Advocacy of Japanese Children's Literature for English readers
- Teaching reading and writing to L1 Japanese learners using Fantasy Literature.

2.1 Advocacy of Japanese Children's Literature for English Readers

In Joan Ericson's introduction to *A Rainbow in the Desert: an Anthology of Early Twentieth Century Japanese Children's Literatur*e, she notes that Japanese Children's Literature (CL) has been immensely popular among the Japanese since the early 20th century. The book is an anthology of well-known authors such as Kenji Miyazawa, Nankichi Niimi, and Takeo Arishima. Ericson advocates Japanese CL because of its unique nature, and she explains Japanese CL's two-fold contribution:

> *Stories represented an important element of Japanese popular culture, one that contains a significant critique of the culture of modernity: and the stories reflect the evolving concept of childhood that was central to the early twentieth century Japanese discourses on motherhood, education, and gender. The representations of childhood found in these stories offer a critical zone of engagement for appreciating the literary, intellectual, and social history of modern Japan.*[3]

Ericson points out that the popularity of Japanese CL among L1 Japanese speakers is due to its familiar narrative style. She notes that stories can be more easily understood because the CL style uses the language that Japanese mothers and children actually speak. The benefits of the narrative style in CL and Young Adult Literature have been discussed with reference to works written in other languages as well. Jack Zipe, American CL researcher, has analysed German fairy tales. He attributes their popularity to the power of the narration.[4] This benefit of narration in the YAFL will be discussed later.

2.2 Using Fantasy Literature to Teach L1 Reading and Writing

The Japanese Language Council (*Kokugo Shingi Kai*) has suggested using fantasy literature in their national curriculum guidelines for literacy. Japanese L1 Language art teachers, Watanabe and Matsukawa have studied the benefits of doing so in the L1 Japanese class . Though their target subjects were L1 Japanese learners from fifth grade and up, we can still apply their study to L2 Japanese classes.

According to Watanabe and Matsukawa,[5] Japanese national curriculum guidelines emphasize only literal interpretation without discussing the implied meaning of stories.   These educators stress that classroom activities based on FL should incorporate writing into reading class, since the two

skills combined offer a deeper understanding of the language and create a more enjoyable learning environment. Their research showed that *sakubun* 作文 (writing class) was often painful and boring for L1 Japanese learners. Students were seldom given clear guidelines, examples, or opportunities for real creative writing and were usually only asked to write about their everyday activities or about what they had read.

Watanabe and Matsukawa note that a type of FL called Everyday Magic FL has a clear structure. Stories usually (1) begin with everyday life; (2) proceed through a special access to a different world; (3) experience the different world; and (4) return to everyday life. Students can be taught this structure and then combine it with different writing techniques to foster creative writing.

Watanabe and Matsukawa explain that FL generally has a keyword that provides access to the different world. They suggest teaching students examples of keywords that indicate the shifting of scenes such as *gitaigo* 擬態語 (onomatopoeic expressions) e.g. *oya*？おや? which expresses a feeling of wonder.

Following Watanabe and Matsukawa's study, Satō and Matsuki,[6] developed a similar curriculum that combined reading and writing. The focus was on involving students with the fantasy story itself, and on developing their ability to establish their own ideas. The authors used FL because of the popularity of texts like *Harry Potter*.

Satō and Matsuki emphasize that all Fantasy Literature uses the same basic structure. In their curriculum guidelines, students are encouraged to choose a favorite fantasy story in order to establish a solid idea of what FL is about. Teaching methods based on their own interests will effectively engage students in class activities. Creative writing instruction requires more detailed. Teachers ask students to compare different works of FL. Students may search for a common scene, or come up with a common structure among several FL structures. Comparing their favorite stories involves students more personally and encourages their active participation.

After comparing stories, students become advocates of their own favorite tale and are asked to create a book cover or poster for their books. Satō and Matsuki also include a self-evaluation activity at the end of the unit to check students' comprehension. A public book fair can be held to showcase the classes' creative works after the unit has been completed.

3. Young Adult Literature

One of the reasons to use YAFL in L2 Japanese class is because it has authentic age appropriate learning materials. Answering the quesions what Young Adult Literature and Fantasy Literature are follows.

3.1 The Popularity of Young Adult Literature

The primary target audience for Young Adult Literature (YAL) is teenagers who are in the process of becoming adults. These teenagers were once largely ignored by libraries and bookstores. More recently, however, public libraries and bookstores have not only created new Young Adult sections, but have also greatly expanded these sections. This is true in Japan, as well. Throughout the world, the need for a YAL genre has been recognized and has become a big market for book sales.

During the last few decades, young people have been surrounded by a vast realm of information. This can be unpleasant and frightening. Young readers often want to escape from this world and enter a different realm of experience. Satoko Kan, Japanese CL scholar, analyses the popularity of YAL in Japan, and highlights this concern for young girls. She notes, "young girls became a market commodity and their identity values were lost as the Japanese economic bubble grew in the 1980's". Kan concludes, "YAL provided a place to be safe and be themselves freely and unrestrictedly." [7] Virginia Blackford, American CL scholar, stresses a similar point, "girls, in particular, crave encounters with aesthetic imagination that can remove them from their uncontrollable social roles".[8] It is a common phenomenon that young people are hungry for a different realm.

Young adults need freedom to develop their identities in a safe environment in order to pursue their interests. Likewise, Peter Conveney, British author, states that "young adults are not miniature adults, they have their own needs and interests".[9] There is a clear need to establish a literary genre for people of this particular age who have their own social identity with acompanying problems. YAL has became a popular genre because it meets young people's needs for a safe place in which to escape from reality, and to develop their self-identity, a need that was not met by earlier established genres.

3.2 Style of Discourse in Young Adult Literature

Blackford also discusses the role of imagination in her book *Out of this World*: *Why Literature Matters So Much to Girl Readers*. She extensively researches the reasons why YAL attracts diverse young girls. Many works of YAL have a first person narrator. Narration in YAL has the power to bring readers into another person's experience. Blackford explains, "teenagers often wonder about the world they see and see themselves as powerless in their society. Readers can relate more easily if the hero or heroine in the story is of the same generation as themselves".[10] If the language of the story uses teenagers' everyday conversation, this helps readers to develop a solid self-identity. In addition, the narrative style of YAL acquaints readers with its original cultural perspective by using everyday conversation. From birth, L1 speakers grow up with speech that L2 learners might have never heard in their L2 language class nor seen in their textbooks. Japanese L2 learners can meet these kinds of discourses in Japanese *anime* and *manga*.

Young readers can empathize with the story's characters and the story can reassure them that they are not alone. For L1 young readers, literature is not about the literal word. It is the style of discourse that matters, that gives power, and helps them to get through their everyday lives. It also helps them cultivate their own imaginations from the text.

4. The Fantasy Literature Genre

We have examined why YAL is age-appropriate classroom material and is of such interest to secondary and college students. Now, a clearer definition of 'fantasy' and the various categories of Fantasy Literature is needed. Within the broad context of YAL, curriculum plans can then be developed.

4.1 An Overview

Watanabe and Matsukawa utelized Greek term 'Φαντασία' (*phantasia*) from the Greek philosopher Aristotle 's definition of ''it is to make things visible" or "the power of imagination". They also drew from a similar German term '*märchen'* to explain fantasy. According to them, this term originated in the Middle Ages and refers to unrealistic folktales or stories unrestricted by time, space, or natural order. Finally Watanabe and Matsukawa combined these concepts to form their own idea of fantasy as "art that has some kind of power to imagine ". Furthermore, they also theorize that these Greek and German terms have influenced contemporary FL.[11] We can, therefore, go a step further and theorize that FL has that kind of power to encourage the reader to think more profoundly and eventually to force themselves to be more creative.

The popularity of Danish author Hans Christian Anderson's tales and the Grimm brothers' German fairy tales in the 19th century led to the Peter Pan craze in the beginning of the 20th century. This led to the huge success of 1950's fantasy works like J.R.R. Tolkien's *Lord of the Rings* and C.S. Lewis's *Chronicles of Narnia*. Since then, Fantasy Literature has become established as a literature genre in Europe.

Overall, fantasy-world literature originated in oral traditions and has expanded into various categories and formats such as movies, *anime*, *manga*, and video games. No matter what style fantasy takes, audiences want to visit an unrealistic world, something different from their real lives. This can also be true for L2 learners.

4.2 Power of Imagination and Narrative Style

We have seen that YAL can effectively meet young adults' needs. Its influence on young adults is very different from that of other fantasy media such as *anime* and *manga.* The text itself has power. Literature requires more active involvement than *anime* or *manga*. Literature has specific techniques, which bring readers in touch with their own imaginations, a place that belongs to no one but himself or herself. In other words, literature allows readers to create their own imaginative world in a way that films and other media cannot. How often have we experienced disappointment after watching a film based on a book we have read, because the film's images were so different from the ones we created in our own imaginations?

We can now examine how the text contains power. The text of YAFL leads readers to create visual imagination. This process is a very active process. Hideo Yorozuya, a Japanese FL reviewer, discusses Satoru Satō's *Daremo Shiranai Chīsana Kuni* だれも知らない小さな国 (*A Small Country No One Knows*) which sketches an unrealistic world existing parallel to the real world. Yorozuya notes, "the text of the FL shows the author's talent for description and a strong aesthetic literacy". Yorozuya theorizes, "Because FL does not have illustrations, the fantasy world must be described very realistically and be more detailed to fully engage readers. Likewise, miraculous phenomena must be described with more precision in order to help readers imagine them".[12] Zipes also attributes the popularity of YAFL to "its visually descriptive style, imaginative narration, and realistic settings".[13] This process from the text to visual imagination can strengthen readers' comprehension ability.

In *The Silver Chair* from C.S. Lewis's *Chronicles of Narnia*, the Earthman says, "the made-up things seem a good deal more important than the real ones. We're just babies making up a game. But four babies playing a game can make a play-world which licks your real world hollow." [14] This is what fantasy meant to Lewis: fantasy may be make-believe, but its text has stronger power than reality. Such a world can be easily accepted by younger readers, who can be more flexible about entering a different world, and who often want to reconstruct their own reality.

We have talked about the fact that FL has the power to transform the literal text into an ideal in the readers' vision and imagination. We can consider how these texts might become even more vivid and alive once they are not just read, but performed by a mindful narrator. Languages have started as oral tradition. Written languages were a later development. The Japanese language is no exception. It started with spoken language. Even today, many Japanese people believe that words have power. This is called *kotodama* 言霊 (spirit of words): the sound of words brings people power. Japanese children were taught about this power in many different stories. For instance, if one has a good dream, she or he should not talk about it. Otherwise, the good fortune of the dream will diminish. Conversely, if one has an ominous dream, she or he should tell people about it to prevent it from happening in real life, so that the dreamer will be liberated from the dream's evil power. [15] This is an example of jinxing and tells us that people believe that oral discourse has some power for both audience and provider. Contemporary Japanese children tend to learn about these beliefs in books. Japanese CL and YAL are full of such beliefs. Therefore learning L2 YAFL can offer a genuine opportunity to touch upon some beliefs as well.

Ancient oral stories become folktales, legends, and fairy tales. This seems to be a universal development among different languages. They all share a powerful narrative style, as if they cast some magic spell. The power of these stories may be what attracts such an attentive audience. YAFL has followed this narrative style from fairy tales. It may be the closest we can get to the narrative style of oral stories. As Zipes quotes from Walter Benjamin's study of folktales: [16] "The telling of a folk or fairy tale is accomplished by an autonomous exercise of the imagination which endows the creator with a sense of his or her own power and challenges the self-destructive dictates of reason." Benjamin refers in his article to the narrative power of folk tales, which share a common root with CL and YAFL:

> '*a great story-teller will always be rooted in the people since he or she has the practical task of communicating wisdom as a use value to the people, and such mediation can effectively bring audiences closer to nature and endow them with a sense of possibilities for self-realization…The wisest thing – so the folk tale taught mankind in older times, and teaches children to this day – is to meet the forces of the mythical world with cunning and high spirits.*
> [17]

YAL and FL share the power of storytelling. Storytelling makes the written text more alive.

Similarly, Japanese anthropologist and fantasy author Nahoko Uehashi emphasizes the power of storytelling in her *Tsuki no Mori ni Kami yo Nemure* 月の森にカミよ眠れ (*God, Go Sleep in the Moon Forest*). In Uehashi's story, the spirits from the past inhabit the narrator *Katari* 語り

(storyteller) while he is telling the story.[18] This is a common point among Zipes, Lewis, and Uehashi: the power of storytelling for the younger generation comes from its narrative style.

4.3 Subcategories of Japanese Young Adult Fantasy Literature

Both Japanese and European YAFL can be grouped into six subcategories. Examples of Japanese works in each subcategory are provided. Because these Japanese works are not largely available in translation, matches of Japanese YAFL with similar, more familiar English YAFL, are also provided. L2 learners grow up enjoying these subcategories YAFL written in their L1 language. It is easier to grasp the contents of YAFL because their structures are familiar to them.

(See Appendix I for the synopses of the following Japanese YAFL examples):
1. High Fantasy: starts and stays with a scene in an unrealistic world during the entire story. e.g. J.R.R.Tolkien's *The Hobbit*, Jun Okada's *Yumemi Zakura no Ki no Shitade* ユメミザクラの木の下で (*Under the Dreaming Cherry Blossom*).
2. Everyday Magic/ Low Fantasy: has an access between reality (everyday life) and an unrealistic world. Everyday Magic Fantasy can also be referred to as Low Fantasy. e.g. J.K. Rowling's *Harry Potter*, Masayuki Kawaguchi's *Nijiiro Hotaru* 虹色ほたる (*The Rainbow-colored Firefly*).
3. Historical/Time Fantasy: has time control or time travel, and historical elements. For instance, the above example of Japanese Time Fantasy, *Tsuki no Mori ni Kami yo Nemure* 月の森にカミよ眠れ (*God, Go Sleep in the Moon Forest*) brings readers into the Japanese mythological time. e.g. C.S. Lewis' *The Chronicles of Narnia,* Nahoko Uehashi's *Tsuki no Mori ni Kami yo Nemure* 月の森にカミよ眠れ (*God, Go Sleep in the Moon Forest*).
4. Animal Fantasy: has either an animal narrator, or an animal main character. Miyazawa's *Sero Hiki no Goshu* was published in 1934, and is much older than the other Japanese YAFL examples. However, if we use the modern *kana* version of the story, it can be an appropriate teaching material in L2 Japanese class. It is still a good example of Animal Fantasy. e.g. George Selden's *The Cricket in Times Square*, Kenji Miyazawa's *Sero Hiki no Gōshu* セロ弾きのゴーシュ (*Gauche the Cellist*).
5. Nonsense Fantasy: challenges readers' senses or expectations. A Japanese book reviewer commented that in Nonsense Fantasy the main character's thoughts and actions reflect a child's way of thinking, which is unexpected and free from common sense.[19] e.g. Lewis Carroll's *Alice's Adventures in Wonderland*, Hōko Takadono's *Soramame Bāsan o Oikakero* ソラマメばあさんをおいかけろ (*Go after the Lima Bean Lady*).
6. Dark Fantasy: combines elements of horror and fantasy, and is often set in a lost world. e.g. Francis Stevens' *The Citadel of Fear*, Fumiko Takeshita's *Kuraneko Sangorō* 黒ねこサンゴロウ (*Black Cat Sangorō*).

4.4 Suggested Japanese YAFL for Japanese Language Classes

Reading materials should be chosen carefully for L2 learners. They should be age appropriate, inspire readers, and should provide more than just knowledge of a language. Carefully chosen reading materials help learners maintain their motivation for studying a second language. Many L2 Japanese learners, as stated earlier, start studying the Japanese language because of their interest in *manga* and *anime*, but have a difficult time staying motivated through the first year. If L2 language teachers are aware of what the students need to remain motivated, reading materials can be chosen accordingly. When content is appropriate for their interests and age, learners will be more likely to maintain their enthusiasm over the long run.

Chieko Ōsawa, Japanese anthropologist, compares Japanese author Kenji Miyazawa's works to those of Hans Christian Anderson and C.S. Lewis. Ōsawa notes how Anderson, Lewis, and Miyazawa all attract their readers to imaginary worlds, in which there are various riddles to solve. Doing so allows readers to find solutions to their own life problems. Ōsawa's theory is that FL reconstructs readers' reality...[20] Ōsawa also compares Kenji Miyazawa's numerous animal fantasies, including *Sero Hiki no Gōshu* セロ弾きのゴーシュ (*Gauche the Cellist*) to Aesop's fables. She states that both Miyazawa and Aesop "hold up a mirror to humanity in their stories."[21] Earlier, various reasons why Japanese L2 teachers should use Japanese YAFL was examined. The next step is to choose actual stories from the rich collection of this literature. (Some scenarios from each subcategory are attached in Appendix I.)

The previous examples of Japanese YAFL target mostly low teenagers, i.e., readers who are younger than the typical L2 Japanese learner at secondary schools and colleges. However, those stories are still greatly enjoyable for older teenagers and adults.

5. Using Japanese YAFL in the L2 Language Class

This paper will offer lesson plans for teaching both reading and writing in L2 Japanese classes. Furthermore, it will demonstrate how to develop students' interest in imaginative stories into a desire to write creatively and expand their language skills. Reading YAFL often engages readers intensely, which allows a more understanding of the text. Sample class activities that combine active reading and creative writing are given for *Yumemizakura no Ki no Shitade* ユメミザクラの木の下で (*Under the Dreaming Cherry Blossom)* as Japanese YAFL reading materials.

5.1 The Advantages of Japanese YAFL for L2 Japanese Learners

As previously mentioned, Japanese and English YAFL share similar structures. If L2 Japanese teachers point out these familiar patterns, L2 learners will find Japanese stories easier to comprehend. Carefully chosen Japanese examples of YAFL have culturally informative content that is easy to follow, as well as fewer *kanji* (Chinese-derived characters) and fewer technical terms. Even though it is only text on a page, YAFL has the power to activate the reader's imagination. This power is the main advantage of teaching L2 Japanese with YAFL. After a Japanese L2 class studies the new vocabulary, teachers should 'read aloud' the story in Japanese. It is strongly recommended that teachers' actively perform as powerful *katari* 語り (narrators), changing intonation and using

sound effects. If students are able to visualize stories from this act of making words alive, it will certainly make their confidence grow. The fantasy content of these stories is also unexpected, drawing in readers and holding their attention until the end of the story. Japanese YAFL often depicts the contemporary lifestyle of Japanese young adults who are of the same generation as L2 learners and includes cultural subtleties.

Blackford[22] and Japanese child psychologist Kawai[23] note the important role of YAFL as a process of individual and cultural identity development. This may be one reason why students who are already interested in fantasy choose to study Japanese. Even in an L2 language, younger readers want to pursue their identity development through a fantasy world.

Self-discovery can be very exciting to students. If students invest themselves in finding out the common characteristics by comparing Japanese YAFL stories with stories in their native language, they will retain knowledge longer. Fantasy stories may have unexpected endings, which readers can follow from their previous L1 metacognitive knowledge. Many works of Japanese YAFL depict the lifestyles of young people.

5.2 Class Activities

Several reasons to utilize YAFL into L2 Japanese classes have been discussed. The following are examples of class activities that can benefit students.

5.2.1 This section is designed to check learners' comprehension of the story and make them aware of the common structure. These class activities are based on high fantasy, *Yumemi Zakura no Ki no Shitade* ユメミザクラの木の下で(*Under the Dreaming Cherry Blossom*).

Activity 1: Discuss story settings and background
1 When and where does the story take place?
2 Who are the characters in the story?

Activity 2: Identify character's personality, how his or her feeling changes throughout story
1 At the beginning: Does he know *kakurenbo,* hide and seek? Has he or she ever played games before? How does he feel after the new experience?
2 In the middle: Whom did he or she meet? Who are they? Where are they from? What do they do together? Draw diagrams, illustrations, and a map of the game. Does the main charactor enjoy playing hide and seek? If you were he or she, how would you describe your feeling in onomatopoeic expressions? Ask students if they have had a similar feeling, for example, while playing a child game.
3 At the end: what happened? If characters' feelings switch, what causes them to change? Do they have positive experiences overall?

Activity 3: Make an outline of story → Illustrate structure
1 Instructor summarizes the story and writes an outline with cloze questions.
  a. Outline of the story: スキッパーは, ＿＿＿＿＿＿＿から手紙をもらう。
  スキッパーは，こそあどの森で＿＿＿＿＿をしなかった。
  スキッパーは＿＿＿＿に会う。いっしょに＿＿＿や、＿＿＿や、＿＿＿をする。

すると、ほかの子が＿＿＿＿＿＿＿。いっぽう、こそあどの森の大人たちは
＿＿＿＿＿へ行って、＿＿＿＿する。大人たちは、＿＿＿＿の話をする。すると、
大人たちは＿＿＿＿。スキッパーが大人たちのところへ来た。
スキッパーは大人たちを＿＿＿＿。やがて大人たちは＿＿＿＿。スキッパーは
＿＿＿＿へ行った。 そしてユメミザクラは、＿＿＿＿になった。

<u>Activity 4</u>: Understanding fantasy literature structure

- Ask student to find a similar story in English YAFL from high fantasy? Compare those two.
- What subcategory of fantasy is this? (Show subcategory list mentioned above section 4.3.)

5.3 Challenges to Using Japanese YAFL in the L2 Japanese class

Japanese language teachers seldom use FL as reading material. One reason is both L1 and L2 Japanese teachers are not trained to teach FL, despite newly developed Japanese national curriculum guidelines. There has been little academic research focusing on Japanese YAFL. The other reason is that Japanese L2 teachers are reluctant to use FL for reading classes because many believe that practical material is more useful for learners and easier to teach. Practical subjects have predominated in L2 Japanese language teaching for many years.

Japanese YAFL uses quite number of linguistic elements (aesthetic description, onomatopoeic expressions, shifting keywords to change scenes and realms), to create a picture for the reader without relying on illustrations. Fantasy Literature uses many form of narration, and especially in Japanese FL, the narrator's identity is often only implied. This implication trains the L2 learners to determine who is talking, the narrator's gender and age. Japanese operation of gender-specific speech patterns is not an easy task for Japanese L2 learners to understand. For instance, due to the general lack of pronoun usage in Japanese, a change of narrators can be confusing for L2 Japanese learners. English-speaking L2 Japanese students may also have difficulty adapting to the frequent lack of clear attribution of quotations in Japanese, i.e. phrases such as "she said" or "he replied." In *Tsuki no Mori ni Kami yo Nemure* 月の森にカミよ眠れ *(God, Go Sleep in the Moon Forest),* the author Uehashi shifts the narration between male and female characters, and indicates this by their respective male and female speech patterns. By reading this particular story, L2 learners will be slowly exposed to gender-specific speech patterns, e.g. male sentences ending with "*da"* だ or '*datta"* だった, and female sentences ending with polite constructions such as "*deshita"* でした or " *arimasenka"* ありませんか.

The use of keywords to indicate shift of scene or realm in Japanese YAFL can also be confusing to L2 students. Furthermore by highlighting shifting keywords, or giving students a template with which to deconstruct stories, teachers can help students to understand storylines. Scanning for speech pattern and keywords is an effective technique to encourage students who may not know much vocabulary to read through a fantasy story. In other words, learning patterns may be an easier way to comprehend the outline of a story than studying syntax of individual words.

While this paper advises L2 teachers to train students to scan quickly for keywords, this can be another challenge for L2 learners. Once students know what they are looking for and have mastered scanning, this technique can be an extremely helpful tool. It should be noted that recent

Japanese YAFL has adopted a more natural narrative style. In Japanese YAFL there are no invented or magic words such as "Abracadabra″ to access a different realm. Students must pay close attention to examples of keywords to follow the structure. These are the list of shifting keywords from each Japanese YAFL subcategories to show how often each stories use shifting-words.

1. High Fantasy: *Yumemi Zakura no Ki no Shitade* ユメミザクラの木の下で 205 pages

Time Shift	すっかり、とつぜん、このあいだに、そして x 3、そっと、いよいよ，こんども、そんなある日、そのつぎの日、しばらく、とき
Narrator/ Speaker Shift	「まあ」「そうそう」「おやおや」「あら、そう」「ごめん」x2「やあ」「よし」−そうだ x2「みィつけた」「どうして」「え？」「だいじょうぶ？」「ねえ」「そうよね」「それが？」「タイム」−ああ x2「こおさん」今度は
View point Change	なるほど x2，まさか、やはり、おや？という目−「わかった！」「ああ、そうか！」「フンフンフン？」　—きた！ふと、ふいに x2，ちらっと、やはり、とつぜん x2，すこしおどろいて—あ、きっと、「す、すごい！」x2，「え？」
Scene Shift	「うわあ」、耳がぴくりと、きこえました。そして、思わず、もういちどながめました「お、みて」はっとふりかえると x2、まず、目をあけると x3，目をとじて x2，あとすこし、思ったとき、と、とびだしました。もう、してるうち、きゅうにいわれて、—ズザザッ音がだんだん、水の音が x2，春の陽ざし、とつぜん
Realm Shift	「みィつけた」x2「わあ！」—すごいや、「こりゃ、すごい」目がさめた、すべての音が、静かです
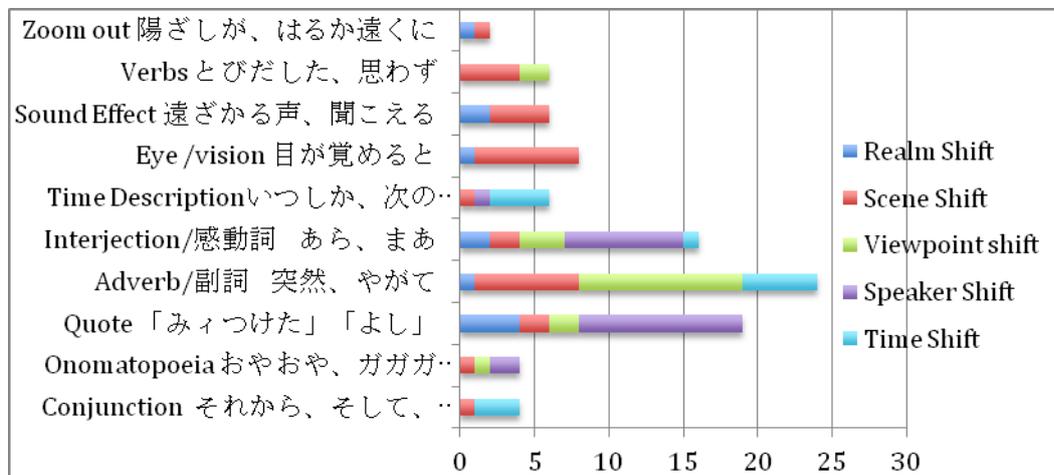
2. Low Fantasy : *Nijiiro Hotaru* 虹色ほたる 381pages

Time Shift	やがて、あの日 x 5，ある日、あれから、その日、どうやら、もう、それから x2、いつの間にか、いつしか x3，こうしてずっと、すっかり、ついさっき、その時 x3，結局 x2、突然、目が覚める、気がつくと、柱時計の音、風鈴の音、発電機の音、最初の夏、夏が来て、ようやく x2、しばらくの間 x3，しばらくして x2、いよいよ，しばし、少しの間，少しして x2、次の日の朝、以前、きのうの夜、黄昏の、それはまさに，突然 x2、
Narrator/	急に、あああ、それじゃ、そして、のう、やれやれ、やっぱり、「あのー」「え

|	
Utterance Shift	一っ」「ふうーっ」 「ねえねえ」x2，「何だ？」「どういう事？」「ちょ、ちょっと待ってよ」「なあに」「ねえ」
Viewpoint Change	そう言えば x3，もう何も、気がつくと x6、だけど x4、明日になれば x2、次の瞬間 x2，突然、ああ何て、 何だよ x2、何だろう、そうか x2、ふと、驚いた、まさか、いつもいると、いや、おれはと言えば、その時、 ボーッとしていたら、ふと見ると x2，何かが、場合じゃなかった、あっそうか、にぶい音
Scene Shift	休む間もなく、もうとっくに 、そこには、振り向くと、ハッとなった、何かが、−ま、いいか、 そうだった、なるほど、あちこちから聞こえて来る、確か x3、ふと、次の瞬間、不意に、突然 x3，「うわっ！」「こ、こんな」ほら「…？」その先には、今まさに「い、今のは一体」もういい、 よく考えれば，ふと x2、あっそうか、ふう、結局 x2、あちこちから聞こえてくる，何てこった、あれ？ 目が覚める x2、「危ない」、遠ざかる声、すると、見回すと「ん，，，ゃ」x2，ふう，更に「…っ、ひっ」「何てこった」、—こんな事になるなんて、ガガガーン
Realm Shift	あっちの時代、もぅーっ！待ってぇーっ！」瞬間、衝動が走った、そして… も何も聞こえなかった、ところが、ゆっくりと、やがて x3、いつもは、それにして、外では、突然、しかし、見ると、「うわ」そこは x2、ちょうどそこに、たどりくと、そこには、不意に、「それにしても」、次の場面で、もどると、
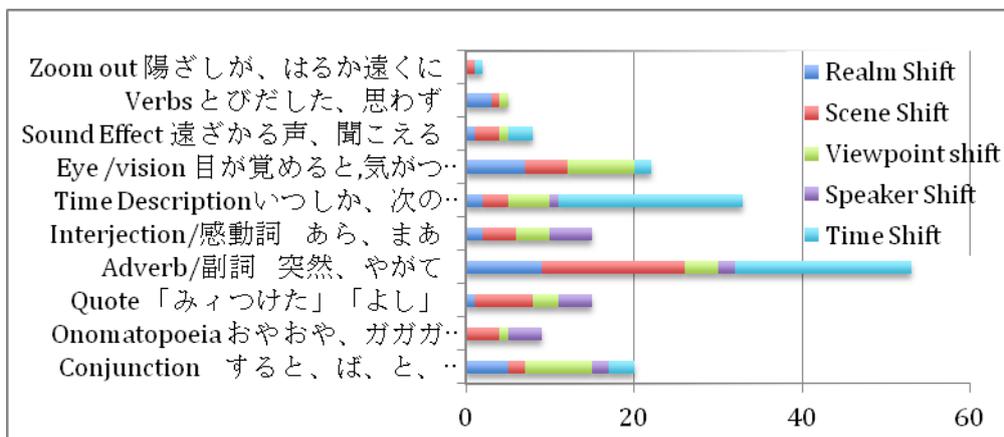
3. Historical Fantasy: *Tsuki no Mori ni Kami yo Nemure* 月の森にカミよ眠れ　230 pages

|	
Time Shift	ようやく x2，むかし x4，どれほどの時、ここまでかわってしまった、さんざん、ある夕方、夏のおわり、と、x4，いまこのとき、二晩ののち、七日めの、その四日後、つぎの日、しだいに、しばし x2，しばらく x2，とだえました、そうして x2，もともと、もう x2、気がつくと、ふいに x２，はじめて x3，はじまった、話しおえて、つかのま x2，そのうちに、そうして、そして x2、ふっと、だが x2、やがて x2、昼まで、まえに、いったい、あの日から、夜、その夜、そんなある日、そんな

|	
	ときに、そのとき、そのあと、あとから、あのとき、あの日、さて、その長い夜、長い夢からさめた、目ざめたときには、声をふるえあげて、夜半をすぎた、そのあと、もはや、とうとう、どのくらい
Narrator/ Utterance Shift	「それで？」「あら」「静かにおし」「聞いてくれますか」、話しを聞いて、ふいに、言葉をきった x3，ふしぎなことに、あわてて、びくっとして、ぼうぜんとして、とつぜん、「この娘は」
Viewpoint Change	見やった、けっきょく、そうなると、そう言えば、さてどうするか、しかし、そんなおれ、見つめていた、とたん、ずっと、まじまじ、胸がどきどきして、まさか、きゅうに、これはおどろきました。びっくりして、ちらっと、ずきんっと、はっと x2，ぽつんと、でも、にらみつけたが、音がした、声でした、声が、ところが x2，だが x3，ふいに x5，ふと x2，気がした，気がつくと x4，気づいて x3，「なぜ」
Scene Shift	外へでると、はるか遠い、気がつくと x2、気づいた x2，大地がゆれた、草の風にゆれはじめ、聞こえます、音で、ぱちんっと、耳鳴りがして、ことこと煮える音が、犬の吠声、ぽんぽんとわきたつ、聞いたことのない、見あげた、わきを見ると、月が照らして、月は、ぱっと、けれど、やがて、ふいに、とたん、それでも、と、x3
Realm Shift	ふいに x4，ふと、とたん、閉じた目に、目をつぶり、老女の目が「…あ、あれは、なんだ？」「静まれ！」
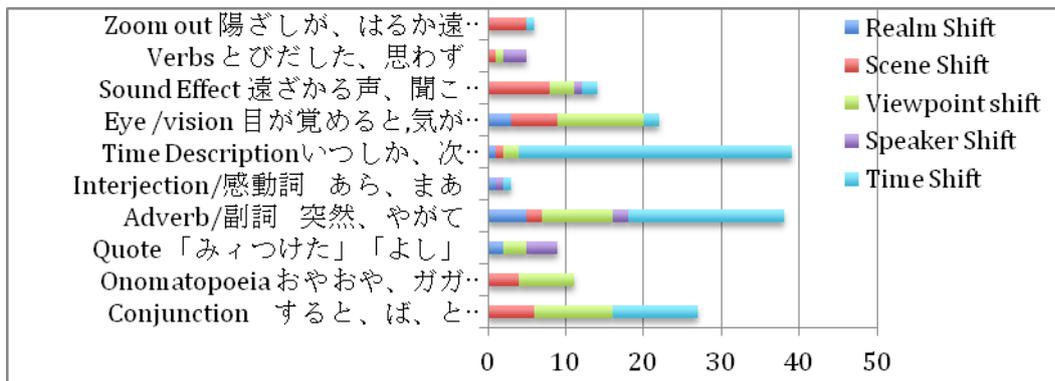
4. Animal Fantasy: *Sero Hiki no Gōshu* セロ弾きのゴーシュ 22pages

| Time Shift	それから x2 その晩 x2、次の晩 x3、すると、もう、ひるすぎ、おしまいまで、おわると、
Narrator Shift	「おいおい」「さあこれで」
View point Change	ところが x2 もうまるで、何だか「ははあ」すると x2，はっとしました。思っていると、みんなは、ではすぐ，どうも、
Scene Shift	そらと思って、ちょっと、すると x3，いきなり、元来
Realm Shift	そのとき
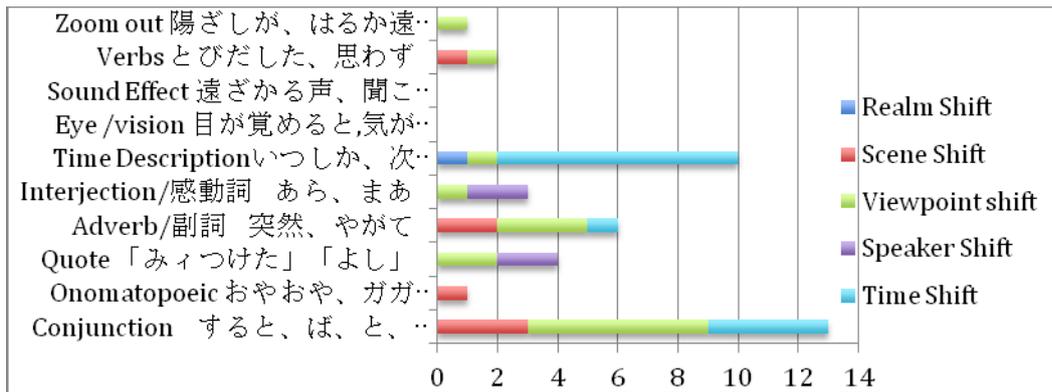
5.Nonsense Fantasy: *Soramame Bāsan o oikakero* ソラマメばあさんをおいかけろ 64pages

Time Shift	今、やっと、ちょっと、そして、それから、やっと
Narrator Shift	すると x2
View point Change	それから x2，それにくらべて、思わず x2「じゃ」「あっそうだ」じつをいうと、それはこういうわけ、でも、
Scene Shift	ところが x4，すると x6，やがて x2，　こうして，そこで、そのとき x2 ちょうどそのとき、いなや、じりじり
Realm Shift	やっと、もうそろそろ、いっしゅん
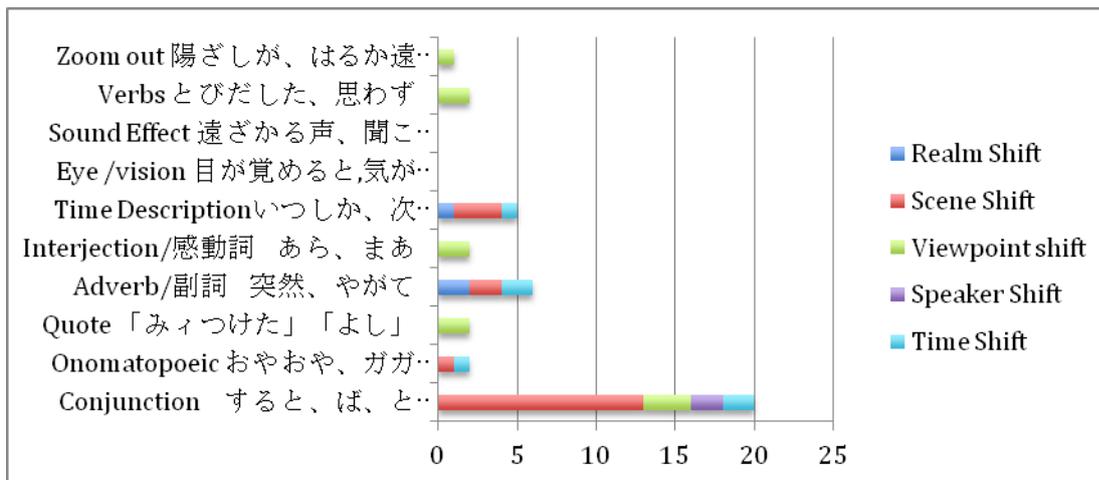
Combination of five books for Onomatopoeia phrase Frequency Chart
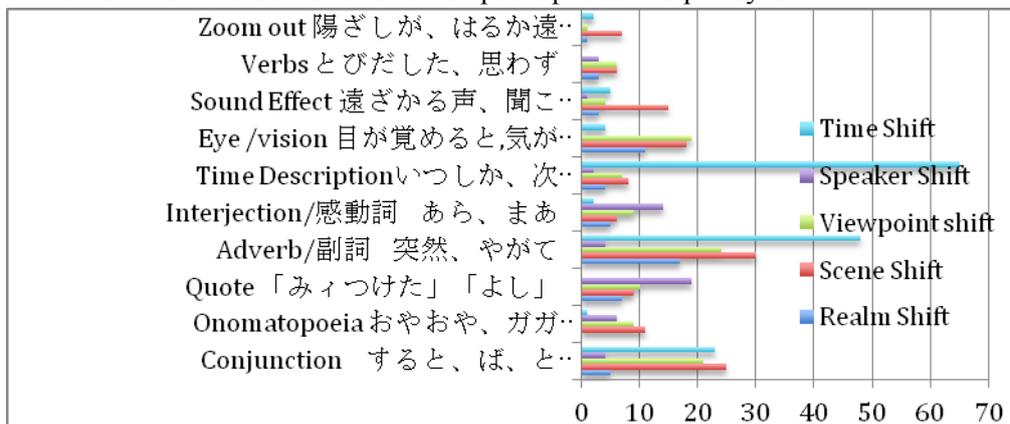
5.3.1 Post comprehension activities, teachers should encourage their learners to explore their reading.

Activity 5: Teacher performs storytelling: First, students just listen to the story, pronunciation of kanji, Students read aloud by themselve (in large classes, pairing up or reading in turn can shorten time)

Activity 6: Feedback: Ask students for their favorite part -> create own story.

- Divide the story and ask students to change the order of the story. Where is a favorite part?

Activity 7: Discussion: Share your favorite part of the story with peers

5.4 Creative Writing for the L2 Japanese Class

First, we can adapt some L1 Japanese lesson plans for L2 Japanese writing class. A major concern for L2 creative writing classes is that educators should be careful not to inhibit students' imagination by too much grammatical correction of their creative writing efforts. If there is too early an emphasis on accuracy, it can easily diminish learners' enthusiasm for writing. Instead, it will be more helpful to break down sentences from the YAFL story to illustrate grammatical patterns showing shifting words in the proper sentences. L2 teachers do not often have a creative writing class; even if they do, they often ask students to write about their real life experiences and practical matters. However, language classes can be made exciting and creative if students are encouraged to write freely and safely within a form other than practical matters.

Although L2 Japanese learners will have challenges composing sentences, they can use made-up words as is done in English Nonsense Fantasy, e.g. *Alice's Adventures in Wonderland.* Learners may want to combine different Japanese phonetic syllables, *hiragana* and *katakana*, and try using both horizontal and vertical writing patterns. They may also use diagrams, or websites. Learners can also invent new words and *kanji* to describe persons and conditions. Learners can create unrealistic people, beings, and scenes. Students should be encouraged to broaden their notions of what is possible and how these ideas and fantasies can be expressed literally. Encouraging students to explore the language beyond grammatical rules can lead to enrichment of their vocabularies.

5.4.1. Creative writing class activities are shown below:

Activity 8: Practice Japanese FL writing style with imitation and alternative scripts.

1　Would you change a part or add phrases, if you were allowed do? How? If they could change a character, ending, adjectives, or writing style, or add illustrations, where and what would you change or add?

2　Create new phonetically appropriate onomatopoeic words to fill in a particular scene, which requires special sounds. Exercise to create Japanese onomatopoeic phrases: fill in the underlined parts of the following poem
e.g.「かえるぴょこぴょこ、三ぴょこぴょこぴょこ、２匹でぴょこぴょこ、あわせて六ぴょこぴょこぴょこぴょこぴょこぴょこ」

Activity 9: Understand the author's expressions and create your own Japanese expressions

1 Group creative work: One student portrays characters, one describes time and location where the story takes place, one can decide on an access or keyword shifting realm/time/scenes/viewpoint/narrator, the others can be narrators.

2 Share with peers. Complete a new fantasy story with collective groups' works.

<u>Activity 10</u>: Çhallenge to creat a low fantasy story.

The following outline will be helpful. (A nonsense story is recommended for the beginners.)

Introduction	Main body	Shifting	Different realm	Shifting /return
when,	experience,	conjunction	Describe feeling	Expected to be
where,	feeling		e.g. excitement/fear/	back? same
who (person,	scene with		worry, what is	access? Is there
animal, other	onomatopoeic		different from the	any change inside
being)	expression		real world	character

6. Data Analyses

After researching the five subcategories of YAFL, the following data confirms the importance of teaching shifing keywords and onomatopoeic usage. These shifting keywords are valuable for students to understand the similarities between the structures of YAFL in Japanesetheir native language, and then increase their comprehension of theie Japanese YAFL reading materials.

6.1 Data on Frequency Usage of Shifting Keywords

Keywords have been place into ten categories used to indicate shifting of realm, scene, time, viewpoints, and narrators. The categories used here are: conjunctions like *sorekara* それから(and then), interjections like *sā* さあ (Well), adverbs like *yagate* やがて (shortly), moving verbs like *kita!* 来た！ (here comes), time descriptions like *ano hi* あの日 (the other day), eye movement like *kizukuto* 気づくと(when I noticed), sound description like *tōzakaru koe* 遠ざかる声(the voice is fading away), zoom out indications like *soto dewa* そとでは (meanwhile, outside), onomatopoeic words like *gagagagaan* ガガガガーン(crashing car), and words in quotation marks like *wakatta!* 分かった (I got it). All shifting keywords in the five Japanese YAF books are listed in Appendix III according to the above categories. It should be noted that there are also obvious shifting codes like new chapters and long breaks between paragraphs.

As in the section 5.3 charts demonstrate, eye movement expressions and zoom out effects have been used in the shifting of scenes. Adverbs have been commonly used to indicate shifting times, viewpoints, scenes, and realms. These keywords are the ones that, for L1 Japanese readers usually indicate something may change. These keywords can be a vehicle for readers to travel throughout the story. At the same time, for L2 learners, these shifting keywords can be a helpful tool to read through Japanese YAFL. For the FL author, these are the tools to alert readers to shifts in the story.

Nature and animal sounds are found in shifting realms and scenes as well. This may be where Japanese cultural allusions are hidden between the lines (i.e. cherry tree is weeping outside). These

keywords assist L1 Japanese readers in following the story. Zooming out to the large field, and directing readers' focus to the outside landscape can be an opportunity to give readers a break from the story's intensity. Zooming out and juggling different human senses are unique techniques in Japanese YAFL.

6.2 Onomatopoeic Usage Analyses

The following chart shows that a number of onomatopoeic keywords call attention to shifts. All the onomatopoeic words from five selected books in each subcategory of Japanese YAFL are listed and divided into three different types of onomatopoeia based on Naomi Sharlin works[24]. She indicates three categories, *giongo* 擬音語 (natural sound effect), *gisēgo* 擬声語 (human voice and animal imitation), and *gitaigo* 擬態語 (indicate emotional and physical states). This paper subcategorizes *gitaigo* 擬態語 further into onomatopoeic word groups that denote human feelings, human actions, machinery sounds, and physical states. While comparing the list of onomatopoeic words from the five Japanese YAFL books, I also examine other sources of onomatopoeic words and categorize them into the above seven groups. It is noticeable that Japanese YAFL more frequently uses *giongo* 擬音語 (natural and animal sound effect) to shift readers' focus from one scene to the next, and to ease the stories' intensity.

Onomatopoeic words are sometimes written in *hiragana* and sometimes in *katakana*. This difference captures readers' attention. The onomatopoeic words written in *katakana* tend to be loud sound effects like machinery sounds. The onomatopoeic words written in *hiragana* tend to be subtle sounds, such as wind blowing or an expression of emotional states. Recent stories like *Soramame Bāsan o Oikakero* ソラマメばあさんをおいかけろ (*Go After the Giant Lima Bean Lady*) more frequently use non-traditional devices like exclamation marks or question marks along with onomatopoeic words. This is a new tendency among YAFL to catch the reader''s attention and may be influenced by *manga* which often use such non-traditiónal devices and sound effects. Onomatopoeia Diversity List:

i) *Gion go* 擬音語 Nature sound effects
   - Brook trickling sound: *royoroyoroyo*（ロヨロヨロヨ…） *Yumemi* [25]
   - Murmuring of a stream: *yoyoyoyo* （ヨヨヨヨヨ…）*Yumemi*
   - Wind sound in the forest : *sawa….sawasawa*（サワ… サワサワ）*Yumemi*
   - Breeze rustling through the trees: *Ki ga Sawasawa nari*（木がさわさわ） *Yume*
   - Bonfire: *Pishiq*[26]*..*（ピシッ）*Tsuki*
   - Wind-bell: *chirirīn*[27]*…chin…*（チリリーン…チン…）*Niji*
   - Splashing water: *Bashaq! bashabashaq!*（バシャッ！バシャバシャッ！）*Niji*

ii) *Gisē go* 擬声語 Imitation of animal sounds and human voice
1. Bird and Insect imitation sound:
   - Bird flying and chirping: *Piiii kyurukyuru…*（ピーキュルキュル…）*Yumemi*
   - Pigeon cooing : *Kurukuru*（クルクル）*Yumemi*

- Sparrow twittering and flying away: *Sū sutonq chunchun! basabasabasabasaq!*（スー　ストンッ!チュン.チュン!　バサバサバサバサッ！）*Niji*
- Cicada shrill droning noise: *Jī mimmimmin*（ジーミンミンミン）*Niji*
- Robust cicada chorus : *Mīn mimmimminJī*（ミーンミンミンミンジー）*Niji*
- Shrill evening cicada: *Kanakana*（カナカナ）*Niji*
- Cicada's wings scraping: *Shawashawashawa Jī*（シャワシャワシャワジー）*Niji*

2. Animal sounds and animal actions
- Dog barking :*Kyaō kyaō kyaō*（キャオーキャオーキャオー）*Tsuki*
- Deer suddenly stops : *Pikuq*（ぴくっ）*Tsuki*
- Deer throws a girl off its back: *Gakun gakun*（がくん　がくん）*Tsuki*
- Deer crashes: *Doshiq*（ドシッ）*Tsuki*

ii) *Gisē go 擬声語* Imitative speech

1. Human Voice:
- Excited female voice seeing miracle: *kyā kyā*（キャーキャー）*Niji*
- Female voice: *Kyāq*「キャーッ[1.]」*Niji*
- Response to Yakuza-like boss: *U'īsu!*「うぃーす！」*Niji*
- Screaming at car about to crash:*Uwa...uwāaa*「うゎ…うわぁぁあ！」*Niji*
- Surprise: *Hiq!*「　ひぃっ！」*Niji*
- Boy splashing water: "Oaq!" "Uyauya!"「おあっ！　」「うりゃうりゃ!」*Niji*
- Whispering: *Hisohisohiso...hisohisohiso*（ヒソヒソヒソ…ヒソヒソヒソ）*Niji*
- Pain: *A'iq*「アイッ」*Soramame*
- Pain: *Itatatatataq!*「いたたたたっ！」*Soramame*
- Holding pain in: *…...Nguu....Nguq*「…ングウ…ングッ」*Soramame*

iii) *Gitai go　擬態語*

1. Event
- Fireworks lighting : *Doq… hyuruhyuruhyuru*（ドッ…ヒュルヒュルヒュル）*Niji*
- Fireworks: *Tan! tataton! ton! parapara*（タン！タタタン！トン！パラパラ）
- Fireworks:*Ton…toton…tan… parapara..*（トン…トトン…タン…パラパラ…）
- Fireworks explosion: *kyarakyarakyarakyarakyarakyara*（キャラキャラキャラ）
- Fireworks: *Danq! n..n...n…n…Tatatātan*（ダンッ！ ン…ン…ン…ン…）*Niji*

2. Human Action :
- Playing cello: *Gōgō*（ごうごう弾き）*Cell*o
- Shinto purification prayer: *Shakashaka!*（シャカシャカ！）*Niji*
- *Geta* sandals walking: *Karakko, Karakko*（カラッコ、カラッコ）*Niji*
- Slipping off cliff: *….Zuzaza*（…ズザザッ）　*Niji*
- Shaking due to freezing cold: *Buruburu*（ぶるぶる）*Tsuki*
- Deep sleep: *Gussuri*（ぐっすりと）*Tsuki*

3. People's feelings of:
- Loneliness: *Potsun to*（ぽつんと心の中）*Niji*
- Fatigue :*AāA*（あーあ）*Niji*

- Irritation: *Mushakusha*（むしゃくしゃ）*Niji*
- Throbbing: *Zukinnn*（ずきんと）*Niji*
- Weeping, teardrops: *potaq, potaq ...*（ポタッ　ポタッ…）*Niji*
- Pounding heart from excitement or embarrassment: *Dokidoki*（どきどき）*Yumemi and Niji*
- Excitement or anticipation: *Wakuwaku* （ワクワク）*Tsuki*

3. Machinery sound
- Truck's ignition: *Fakakaka... garururun!*（ファカカカ… ガルルルン！）*Niji*
- Truck speeding up: *Gungun*（ぐんぐん）*Niji*
- Wall clock ticking: *Jiiī...bōn bōn..qchi kotchiq katchq..*（ジィィィ…ボーンボーン…ッチコッチッ　カッチッ…）*Niji*
- Screeching brakes and car crashing: *Kiiīq! zugashān!*（キィィィィーッ！、ズガシャーン！）*Niji*
- Slamming on brakes: *Kyurukyurukyuru....doq!...*dosuq（キュルキュルキュルキュル…ドッ！..ドスッ）*Niji*
- Emergency room alert: *Pīn pīn... pīnpīn*（ピーンピーン…ピーンピーン）*Niji*
- Generator motor: *Garigarī burorō* （ガリガリーブロロー）*Niji*
- Lighting a match: *Suq suq shū*（スッスッシュー）*Cello*
- Telephone ringing: *Turutururuuru...* （トゥルルルル…）*Niji*

After looking through several Japanese onomatopoeic dictionaries and the Japanese onomatopoeic list chosen by a L2 Japanese speaker, we can observe that Japanese YAFL makes use of the entire range of onomatopoeic categories. Japanese YAFL has variety in *giongo* 擬音語 *(see chart below)and gisēgo* 擬声語 which can be seen in several Japanese onomatopoeic dictionaries and listings. The wide use of onomatopoeic words can be incorporated into the framework of creative stories or poems written by L2 students.

	Japanese YAFL	Japanese Onomatopoeic Dictionary	Japanese Onomatopoeia list from L2 Japanese speaker	The National Institute for Japanese Language	*Daijirin* Dictionary Appendix
Gion go (Nature Sound Effect)	10%	7.14%	21.03%	3.11%	7.02%
Gion go (Animal Sound Effect)	23%	1.65%	2.21%	0	6.36%
Gisē go (Human Voice)	17%	7.69%	7.75%	11.18%	10.09%
Gitai go (Emotional State)	13%	16.48%	9.96%	18.01%	11.84%
Gitai go (Human Action)	13%	39.01%	35.79%	42.24%	17.32%
Gitai go (Physical Machinery sounds)	23%	28.02%	23.25%	28.57%	47.37%
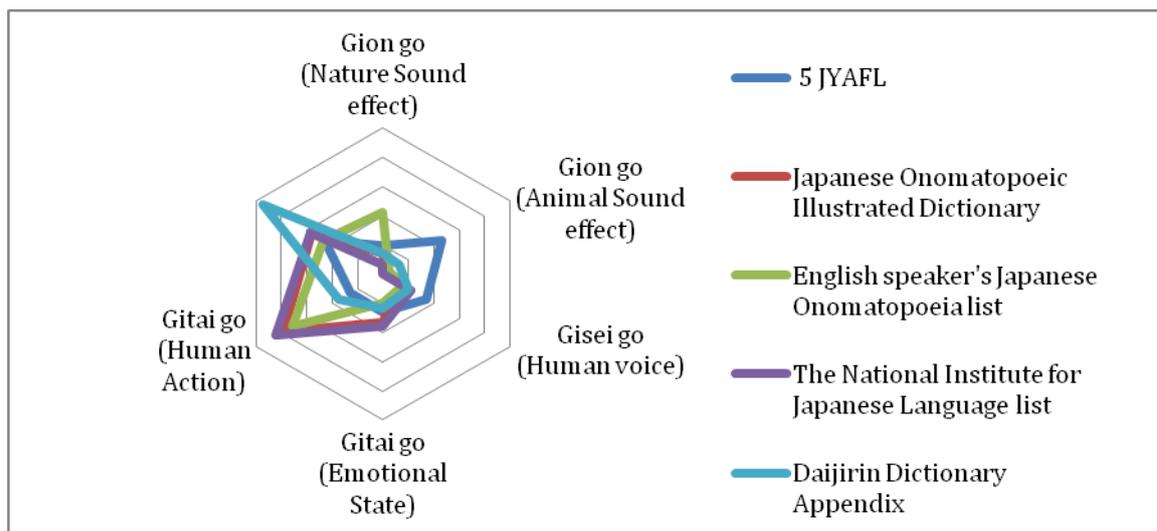
Blue line: 5 Japanese YAF books is the combination of afore mentioned listed books;

Red line: Japanese onomatopoeic dictionary edited by Taro Gomi.

Green line: English speaker (L2 Japanese learner)is referred from Sam Alexander[28]

Purple line: The National Institute (*kokuritsu Kokubo kenkyu jo*) web site[29]

Light blue line: *Daijirin Electric Dual Dictionary* website "*Appendix Gisēgo and Gitaigo*,"[30]

Another unique Japanese onomatopoeic device is the way adults use the sound of something either to name the thing to children, or when an adult speaker forgets the proper word, e.g, "bow-wow is coming". In daily dialogues, onomatopoeic words are expressed extensively. Onomatopoeic words can come to replace the regular nouns and verbs used, particularly by younger people. As mentioned

earlier, YAFL is for adolescents who are between childhood and adulthood; it is natural to see onomatopoeia used extensively in YAFL.

7. Conclusions and Future Study

Japanese YAFL is not completely different from English YAFL; in fact, it can be quite similar. This study proposes that L2 Japanese teachers utilize Japanese YAFL for teaching in their reading and writing classroom. Incorporating YAFL in L2 Japanese class should motivate students to engage with the stories more and should encourage their creativity in a manner similar to storytelling or oral discourse.

YAFL is a written genre, which is aimed at young readers who are in the midst of their developmental stage of intellectual growth and the establishment of their self-identity. Young people need a place to express themselves freely in a safe environment. This is a major reason why young fantasy-inspired L2 learners choose to study Japanese. YAFL can provide such a place for L2 young students, and has a role to play in helping these students to grow and to deepen their imaginations. The process of transforming imagination from text into vision will greatly help L2 students become more confident in language comprehension.

L2 learners can easily empathize with characters of their own age in popular Japanese YAFL. This can increase the L2 learners' curiosity. No matter what language they speak, young L1 and L2 learners long for imaginary worlds different from their practical, everyday lives. Eventually, YAFL materials that stimulate students' imaginations will keep them more actively involved with empathy and curiosity.

Many L2 learners started to study Japanese language after encountering Japanese *anime* and *manga, which* shares the Japanese fantasy world. *Anime, manga*, and Japanese YAFL contain a large number of sound effects. However, *manga* readers tend not to pay attention to the written form of sound effects, whether or not they appear inside or outside the speech balloons. Their illustrations adequately explain the sound effects without spelling them out. Meanwhile, YAFL requires reading these text forms of sound effects. If YAFL readers do not read onomatopoeic words, the story cannot flow smoothly and soon becomes dull. Once students learn these onomatopoeic patterns and create their own onomatopoeic words, they will have more fun and be motivated to read more FL.

This paper investigated onomatopoeic word usage and variety in five Japanese YAFL books and found; 1) natural sound effects like the blowing of the wind are often used to indicate shifts in realm and time, 2) human voice and animal sounds tend to direct readers' attention from one narrator to another, or into different scenes, 3) onomatopoeic words written in *katakana* are effectively used to indicate loud sounds like machinery or animal sounds that catch the reader's attention, and 4) subtle emotional states are uniquely expressed with onomatopoeia words written in *hiragana*. These onomatopoeic words function as a critical part of Japanese YAFL.

L2 Japanese teachers can actively "read aloud" the story by changing intonation and using sound effect, in order to maximize the hidden power of Fantasy Literature's narrative style to benefit L2 Japanese students.

If students know what to expect in the story, it will make it easier for them to follow the basic Japanese YAFL structures and keywords. When concepts such as shifting realms, times, scenes, narrators, and usage of onomatopoeic words are taught in the L2 Japanese combined reading and writing class, it will be much easier for students to read through without interruption. Usage of onomatopoeic words may not be difficult for students to learn, if they know that all onomatopoeic expressions can be divided into various categories and what the categories are. Once they understand the concept of onomatopoeic expressions, students can make up their own expressions when writing stories or poems. A truly creative activity would be to allow students to phonetically transcribe in writing what they hear. Students can also explore their creativity by making up imaginary characters and by trying experimental writing styles, including 'non-sense' sentences, without too much concern for dictionary meanings or grammar.

It would be interesting to compare using these techniques derived from YAFL in L2 Japanese classes and L2 English language classes. We may find a common benefit in teaching YAFL to L2 students learning either Japanese or English, but may also find distinct differences regarding onomatopoeic word usage in Japanese. Further research on the role of onomatopoeia in the Japanese YAFL can be pursued. We may also investigate how onomatopoeic expressions contribute to the Japanese culture in general, as well as to Japanese YAFL.

Notes

[1] See JETRO Japanese Economy Division, *Japan Animation Industry Trade* 1-2

[2] See Dammann, "Harry Potter Breaks 400m in Sales,"

[3] See Erickson ii-iv.

[4] See Zipes 94.

[5] See Watanabe, Matsukawa 59-69.

[6] See Satō, Matsuki 115-23.

[7] See Kan 75.

[8] See Blackford 3.

[9] See Coveney 43.

[10] See Blackford 3-6.

[11] See Watanabe, Matsukawa 61-68.

[12] See Yorozuya, 17-24.

[13]See Zipes 94.

[14]See Lewis112-114.

[15] The results of search engines for '悪夢を話す'(talk about bad dream) and '吉夢を話す'(talk about a good dream) in Google and Yahoo search engines were 771,000 results for the first phrase and 51,500 results for the second phrase. These figures may tell us how many people care about the speaking power of spoken words. (from Yahoo Chiebukuro, 2009) Web. 30 Nov. 2010

[16]See Zipes 94.

[17]See Benjamin 101-102.

[18] See Uehashi 50.

[19] See Miyakawa 2.

[20] See Ōsawa109-110.

[21] See Ōsawa 110.

[22] See Blackford 2.

[23] See Kawai 172.

[24] See Sharlin 13.

[25] End line Italic title refers to the book title, ie. *Yumemi:Yumemi Zakura no Ki no Shitade; Niji:Nijiiro Hotaru; Tsuki:Tsukino Mori ni Kami yo Nemure; Sero:Sero Hiki no Gōshu; Soramame: Soramame Bāsan o Oikakero*

[26] In the modified Hepburn Romanization system "Q" or "q" is an accent, pronounced as a glottal stop. The vocal cords are tightened and then suddenly released.

[27] This macro transcribes the Japanese onomatopoeic words with long vowel sounds in the traditional Hepburn Romanization system.

[28] See Sam Alexander "Examples of Japanese Onomatopoeia"

[29] See Japan, The National Institute for Japanese Language, *Giongo, Gitaigo, Nihongo O Tanoshimō,*

[30] See "Appendix Gisēgo and Gitaigo".

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Appendix I: The synopses of listed Japanese subcategorized YAFL.

1. High Fantasy *Yumemi Zakura no Ki no Shitade* ユメミザクラの木の下で (*Under the Dreaming Cherry Tree*) is narrated by its 14-year-old main character, Skipper, who lives often alone. Because there are few other children in his neighborhood, Skipper only learns children's games from an encyclopedia. One day Skipper meets strange children who seem to be familiar to him. Skipper and these new children joyfully play a few traditional Japanese children's games. At the same time, Skipper's adult neighbors go on a picnic to admire cherry blossoms (*hanami* 花見). They fall asleep after sipping a special home-made wine under the *yumemi zakura* ユメミザクラ tree (cherry tree that puts you in a dream). In the middle of playing the children's games, Skipper's new friends suddenly disappear. It is revealed that they are actually travelling through time under the power of the *yumemi zakura* ユメミザクラ tree (cherry tree that puts you in a dream). The story is full of cultural allusions, word play, and sensuous descriptions of Japanese springtime scenes. Jun Okada, an author and art teacher, introduces traditional Japanese children's games, including the Japanese word game *shiritori* しりとり (means "catch the tail" of the previous word, capping verse[30]), crossing brooks by stepping rocks or swinging on an ivy vine (*kawawatari* 川渡り), and Japanese hide-and-seek (*kakurenbo* かくれんぼ). Okada also wrote a series called *Kosoado no Mori no Monogatari* こそあどの森の物語 (*The Tale of Kosoado Woods*),[30] which takes place in the fictional Kosoado Woods in an unspecified time without modern technology. *Kosoado no Mori no Monogatari* こそあどの森の物語 (*The Tale of Kosoado Woods*) is a series of fantasy events where eight unique characters encounter various visitors such as a time traveller, a talking fox, and two thieves.

2. Low Fantasy, *Nijiiro Hotaru* 虹色ほたる (*The Rainbow-colored Firefly*) is a contemporary story with a narrator who refers to himself as *boku* (the first person pronoun commonly used by young males). The story is about a boy who goes to an abandoned dam in the mountains and gets transported thirty years back in time before the dam was built. There he meets a girl from the future who also remembers her previous life. The two spend time with the village people of thirty years ago, who are manipulated by a spirit that controls the people's time and memories. The villagers accept the two as if they were old friends or distant relatives, but we know that both will be forgotten as soon as they leave this time. The boy and girl can choose to return to the future time, or to stay there and die after a certain time. The story describes a Japanese mountain village from the 1970's, a village festival, a school, friends, and community. *Nijiiro Hotaru* 虹色ほたる(*The Rainbow-colored Firefly*) is written in young

adults' everyday language and is about school or village life, Japanese teenagers' emotions, and Japanese landscapes during pre-technology era.

3. Historical Fantasy, *Tsuki no Mori ni Kami yo Nemure* 月の森にカミよ眠れ(*God, Go Sleep in the Moon Forest*) takes place in the *Kamiyo* 神代 (mythological time). The story references the oldest Japanese written compilations of oral myths, legends, and family origin tales of the Nara Era emperors. *Tsuki no Mori ni Kami yo Nemure* 月の森にカミよ眠れ (*God, Go Sleep in the Moon Forest*) is set in such a time, when *Kami* カミ (nature spirit) and humans lived in the same land and interacted with one another. The story incorporates Japanese ancient landscapes, animistic religion, communication with *Kami* カミ (nature spirit), and traditional beliefs about aging, death, and reincarnation. In the story, Mountain *Kami's* カミ (nature spirit) son, the male wrestler Nagatachi, is asked to help his human mother's home village in the Northeast region where the ancient central government rules. The indigenous Hayato people who live near Moon *Kami's* カミ (nature spirit) land are reminiscent of the Ainu, the indigenous people of Northern Japan. Nagatachi is requested to kill Moon *Kami* カミ (nature spirits) in order to clear his wilderness for the cultivation of new rice paddies, so the villagers can pay the central government's newly imposed tax. The story is narrated alternately by Nagatachi and the village female shaman, Kaminma, both of who are able to communicate with the nature spirits. The form of the story is a conversation between the two narrators and involves long storytelling sessions. Readers must follow the switches between the male and the female narrators by noting the differences between Japanese male and female speech styles.

4. Nonsense FL: *Soramame Bāsan o Oikakero* そらまめばあさんをおいかけろ (*Go After Old Lima Bean Lady*) is about a boy who loses a giant lima bean that he brought home from school for a science observation assignment. While shopping in a department store with their mother, the boy and his older sister come across an old lady who looks like the missing giant lima bean. The two children follow the bean lady. This is a Nonsense Fantasy. However, the story contains Japanese kitchen scenes, food riddles, and clichéd Japanese beliefs about vegetables. Food riddles and satire are a large part of Japanese culture.

5. Animal Fantasy: *Sero Hiki no Gōshu* セロ弾きのゴーシュ(*Gauche the Cellist*) shares a common theme with Miyazawa's other animal character tales. The animals in the stories are very clever and often talk about the ridiculous behavior of humans. Although *Gōshu* practices day and night for the town orchestra's performance, his cello is often out of tune and he plays out of rhythm with the other musicians. One night a cat visits his home in a dilapidated old mill and teaches him to play with passion. The next night a bird comes to ask

him if he may practice tuning with the cello. A *tanuki* (Japanese raccoon) visits to ask him if he could practice rhythm along with the cello. The following night a mouse asks him to play a melody to heal her ill baby. The story warms readers with descriptions of village landscapes and the friendships that develop between the cellist *Gōshu* and the animals.

6. Lost World Fantasy :The main character of the *Kuraneko Sangorō* 黒ねこサンゴロウ (*Black Cat Sangorō*) is a lonely black cat that has lost his memory. Sangorō is also a resourceful creature with a knack for survival. Sangorō meets a lone boy, and together they go on an adventure in a ghostly boat and take part in a battle over an island with a lost treasure.