

The Heart and Human Behavior — A Discussion of
Two Short Stories: *The Tangerines*,
by Ryunosuke Akutagawa; *A Small Incident*, by Lu Xun



●講師プロフィール●
アメリカ合衆国カリフォルニア州マリブにある
ペバダイン大学でMAを取得した後、本学文学部
で教鞭をとり、現在に至る。ペバダイン大学、天津
師範大学、オクラホマ・キリスト教大学でも教鞭
をとる。
著書には「The Christian Influence in American
Literature」他多数。

午前10時05分～10時50分(通訳付)

The Heart and Human Behavior
A Discussion of Two Short Stories-The Oranges
by Ryunosuke Akutagawa, and A Small Incident
by Lu Xun

文学にみるこころと人のふるまい
芥川龍之介と魯迅作二つの短編小説の論考

講師 ハリス G. アイヴス 氏 茨城キリスト教大学 文学部 教授

内容紹介
芥川龍之介作「蜜柑」、魯迅作「小さな出来事」を通して、人間のあり方とところの変化についてお話しします。田舎娘と誇り高い紳士の話、人力車の車夫と豊かな政府役人の話を、パワーポイントによりイラストの紹介を取り入れて紹介していきます。

日立市・茨城キリスト教大学連携講演会

A Paper which Expands the Lecture Presented in Cooperation between Ibaraki
Christian University and Hitachi City, June 27, 2009¹

Harris G. Ives

Translator: Mari LePavoux, Professor

Power point designer: Jim Batten, Professor

Illustrator: Mai Koakutsu, Student

1 This published version is expanded. The lecture version was designed to comply with the forty-five minute time limit. It was the first of two lectures held in the lecture hall of the beautiful school of nursing on campus. This lecture began at 10:00. Professor Mochizuki followed with a lecture on the therapeutic effects of gardening. The lectures were intentionally developed around the theme of finding uplifting moments in our lives. As a literature teacher, I instantly thought about how these parables have added some joy to my own life. As a psychologist, Professor Mochizuki relied on her training and experience to talk about the comfort of involving ourselves with planting and growth. The university estimates that the audience was approximately 150. The program was later televised.

Introduction: This presentation allows me several favors: (1) an opportunity to discuss what I term transformative literature, (2) a chance to showcase the artistic talents of my illustrator, Ms. Mai Koakutsu² a senior at the university, and (3) the chance to share this stage with Professor Mari LePavoux, chairperson of the Department of Contemporary English. I regard Mari as a great friend; our interest in travel and writing has allowed us to attend academic conferences at Tianjin University in China. I will speak in English, and Professor LePavoux will provide the translation into Japanese. Further, I have relied upon the computer skills of my longtime friend, Professor Jim Batten; for many years I have presumed upon our friendship by seeking his help in creating beautiful power point frames for my various lectures. I could well be embarrassed for leaning upon the arms of my good friends, but frankly I have come to rejoice that my life is so arranged as to put me in need of their help.



A Small Incident—An old woman is knocked down by a rickshaw

Our Purpose

Our purpose this morning is to examine these two stories and see if we might glean some good message from them. They are from two different cultures, Chinese and Japanese. However as an American professor of literature, I have delighted in studying their universal import. Written within a few years of each other, *The Tangerines* and *A Small Incident* are remarkably similar. Both concern a rather depressed man riding in a particular conveyance. Lu Xun's character is riding in a rickshaw; Akutagawa's rides on a train. Both men are, interestingly, (1) rather depressed, and (2) possessed of somewhat superior attitudes.

2 Over the years, I have become convinced of the efficacy of requiring my students to doodle as I lecture. Later, we have great fun projecting the drawings onto a large screen. Some of the students, such as Ms. Koakutsu, are accomplished artists. Others are more like me; stick figures suffice. No matter. My purpose in requiring the drawings is to encourage students to visualize the scene. Occasionally, as we analyze the drawings, we notice that some students get the placement of items wrong. Further, some students misunderstand figurative language; they draw something other than the writer intends. Case in point: we studied Helen Keller's *Story of My Life*. She mentioned the strange tree brought into her home. It produced many different kinds of fruit on the same branch. Some students drew one tree sprouting bananas, oranges and apples. Ms. Keller was describing a Christmas tree with its varied ornaments. Regrettably, Ms Koakutsu drawings, which are in beautiful pastels, are represented here in black and white.

Their Universal Application

In consultation with Mai Koakutsu for the illustrations accompanying this lecture, I asked her to avoid, as much as possible, cultural markers. These stories are set in turn-of-the-century China and Japan. It was important, I thought, to present these stories as timeless and of universal significance. The drawings feature people in Western dress which, considering the popularity of that mode all over the world, render the time and setting rather “neutral.” I teach these stories in China, Japan and the United States. I want all of us to read these narratives, recognize the failings of the main characters, appreciate the literary intricacy created in such a short space, and along with experiencing the transformation which accompanies the encounter with all good works of art, say, “I can understand that.”



A Small Incident—The passenger is annoyed by the old woman.

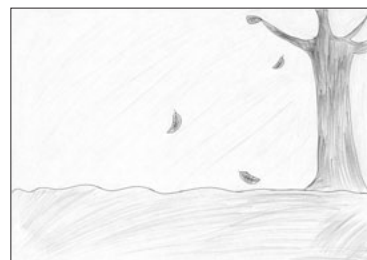
I have interwoven commentary on various other stories in discussing these parables. References to Steinbeck’s *The Grapes of Wrath*, *The King James Bible*, and other works are meant to further convey my belief that *A Small Incident* and *The Tangerines* belong to a class of good literature expounding similar themes.

Parables

These are parables. They share common characteristics with others in their genre: (1) their purpose is moralistic, (2) they teach us something about how we are, and how we ought to be (3) they concentrate the action in one day’s time, (4) they rely on symbolism, (5) they conclude with a revelation, (6) they use a simple language, (7) they have few characters, and (8) they are short.

The Pathetic Fallacy

In literature, ancient and modern, there is a persistent sentimentality: human beings cannot resist thinking that their moods are matched by the weather, or elements in nature. It is interesting that both of these parables are set in the fall or in winter. There is a certain dreariness in both stories. The main characters are highly irritable, even depressed. Disquieted within themselves,



A Small Incident—It was a dark winter day.

both men look upon the other human beings around them as unworthy of concern. The rider on the Japanese train looks upon the unkempt fourteen-year-old farm girl and concludes that she is “stupid.” The rickshaw rider, at first, is unmoved by the old

woman who falls beneath the wheels and says, “Oh, I hurt myself falling.” Despite their mean attitudes at the beginning of the stories, the main characters are “transported” to a higher level of thinking at the end of the stories: their own depressions are apparently dispelled at the sight of the compassion of others.

The Symbolism of the Transportation

Boats, trains, cars and airplanes often serve as symbols of learning, experience, and education in literature. As vehicles, they move us from point A to point B. They are illustrative of those moments in our lives when we are transported from a lower level of thinking to a higher level. So many of the narratives which have impressed readers over the centuries show us man in motion - and in making the leap to appreciating the worth of fellow human beings. Readers of Scripture recall *The Baptism of the Ethiopian Eunuch*; the main character is a royal attendant to the Queen Candace. He is riding in his chariot and attempting to understand the sacred writings. Providence prompted St. Philip to “draw nigh” this chariot, climb in, and instruct the eunuch in the ways of God.

And the angel of the Lord spake unto Philip, saying, arise,
and go toward the south unto the way that goeth down
from Jerusalem unto Gaza, which is desert.

And he arose and went; a man of Ethiopia an eunuch of
great authority under Candace. . . was returning, and
sitting in his chariot read Esaias the prophet.

Then the Spirit said unto to Philip Go near, and join
thyself to this chariot.

And Philip ran thither to him, and heard him read the
prophet Esaias, and said, ‘Understandest thou what thou
readest?’

The chariot ride resulted in the baptism of the eunuch. It equates with the rickshaw ride in Lu Xun’s story which resulted in the dispelling of the passenger’s depression, and in his higher estimation of his fellow human beings. Similarly, the train ride in Akutagawa’s story resulted in the mood lifting of the main character and his celebration of familial love.

***The Grapes of Wrath* - Cross Country in a Jalopy**

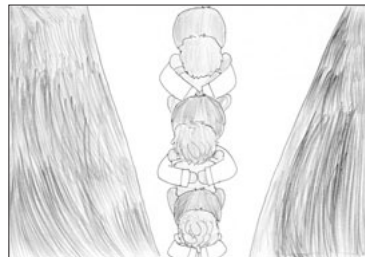
Readers of American literature know of the journey of the Joads - impoverished characters in Steinbeck's *The Grapes of Wrath*. Forced from the land they sharecropped in Oklahoma, they endure discrimination and rejection as they ride in their jalopy to California. At the end of the long journey, the poorly educated Tom Joad enunciates the philosophy of Transcendentalism which he has intuitively come to understand during the journey:

Lookie, Ma, I been all day an' night hidin' alone. Guess who I been thinkin' about? Casy! He talked a lot. Used ta bother me. But now I been thinkin' what he said, an I can remember all of it. Says one time he went out in the wilderness to find his own soul, an' he foun' he didn't have no soul that was his'n. Says he foun' he jus' got a little piece of a great big soul. . .³

The juxtaposition is ironic: *The Baptism of the Ethiopian Eunuch*⁴ is a grandly Christian narrative which emphasizes that each man is individually loved by and accountable to God. The transcendentalism of Tom Joad resonates with elements of Emerson's *Over Soul*,⁵ and other famous works which emphasize not so much our individuality as they do our collective significance. Interestingly both roads lead to an understanding of the need for compassion.

Aligned with the Teachings of Jesus

Neither Lu Xun's story nor Akutagawa's is more than a couple of pages. Yet both of them speak to the soul. They are not intentionally religious, I suppose, but you will forgive me if my Christian background causes me to find some similarity between them and the parables of Jesus Christ. I am sure that there are some people in this audience who have come across the parables of Jesus. Most notable in that Divine Collection is the story of *The Good Samaritan*.



The Tangerines—The retreating driver appears larger

3 John Steinbeck, *The Grapes of Wrath*, Penguin Paperback Edition, Centennial Edition, (New York, 2002) page 418.

4 Acts 8: 40.

5 Ralph Waldo Emerson, 1841 *The Over Soul*.

Against Tribalism

The famous Good Samaritan story (Luke 25 - 37) as told by Jesus is a statement against tribalism. The gist of the story is that Jesus wanted to celebrate a man who did something extraordinary: he rose above the mentality of his time and rendered service to a man who had been robbed and attacked. The victim was a Jew; the rescuer was a Samaritan, two groups which had traditionally avoided contact. The narrative explains tells how the unfortunate man fell upon thieves, was stripped and wounded. Many of the man's own compatriots walked by him without offering any help. Verse 33 introduces the beauty and drama of the story by beginning with the coordinate conjunction:

But a certain Samaritan as he journeyed, came where he was and when he saw him he had compassion on him.⁶

Tribalism Not Solely Dependent on DNA

The Good Samaritan story highlights the human errors of prejudice, nationalism, and racism. However, DNA is not the only determinant in cases of tribalism. People, such as the protagonists in *A Small Incident* and *The Tangerines* are prevented, at first, from a closer communion with their fellow human by regard for:

- A. Education
- B. Occupation
- C. Social class
- D. Clothing



The Tangerines—A poor gets in first class on the train.

The authors of both stories give considerable attention to the protagonists' notice of the clothing of the despised person. The old woman in the Chinese story is in tatters—in fact her scarf is part of the reason she collides with, and gets entangled by, the wheels of the richshaw. The man in the Japanese story is disgusted with the poor hair grooming of the farm girl. He is aware of the cheap fabric of her kimono. Yet both of these despised people exhibit grace. The elderly woman in *A Small Incident* does not

⁶ Luke 25:33, King James Translation.

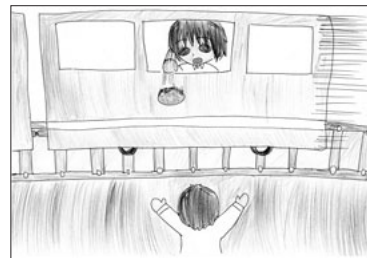
accuse the rickshaw driver. Her words are completely believable to anyone who has spent time with the unselfish and gentle elderly, “I hurt myself falling.” She makes herself the culprit. Of course, the generosity of the girl in *The Tangerines* is more developed. She ignores whatever humiliating scowls the passenger may be directing to her. She is undeterred in her attempt to throw the gift tangerines to her little brothers in the field. She was not stupid as he supposed. The first class car was the best vantage point from which she could wave farewell to her siblings.

Both *A Small Incident* and *The Tangerines* share this theme of rejecting tribalism. In the former, a country boy who has “made good” moves to the city and acquires an important job. He looks with contempt upon all those who have not reached his level of achievement. In the latter, a man sitting in the first class car of a train is disgusted by the sight of an ill-clad farm girl who is obviously out of place in the near-empty first class compartment. With remarkable economy of words, Lu Xun and Akutagawa tell tales of transformation. Their characters, arrogant at the beginning of the story, are made to see the humanity, even the heroism, of the person they had considered beneath them.

A Small Incident

The passenger in the rickshaw is on his way to his important government job. It is still dark in the early morning. As he rides about the city, he feels a certain ennui. He is obviously proud of his city position, but he expresses disdain for the people he has encountered in the metropolis. He is already jaded, thinking that the people about him are ill-mannered and really not worthy of admiration.

Suddenly there is an interruption to this moment of reverie and hubris. The rickshaw driver knocks over an old woman. Her poor attire included a scarf, which on the windy day, gets caught in the wheels of the rickshaw. The passenger is greatly annoyed. He is convinced that the woman is not seriously hurt. Probably, he reasons, she is acting; making an attempt to claim some money. The driver ignores the urging of the passenger to take advantage of the unwitnessed scene and proceed on the journey. But the rickshaw driver picks up the woman and carries her to the police station. The passenger is amazed at this foolishness. He cannot comprehend how someone could so jeopardize himself. Getting involved with the police, it is implied, will require submitting to painful bureaucratic processes. Then Lu Xun introduces a beautifully handled literary device: a reversal of reality. As the driver walks away carrying the body of the old woman, the retreating figure appears to be getting larger. Of course, in



The Tangerines—The poor girl throws fruit to her brothers.

reality, retreating figures appear to be getting smaller. The author is clearly indicating the driver's increasing esteem in the eyes of the passenger. Predictably, there is a long wait. The passenger remains in the rickshaw. But soon a policeman comes to him and advises him to get another conveyance. The passenger presses some money into the hands of the policeman, leaving readers to wonder if the coins are:

- A. for a bribe to the police
- B. merely the taxi fare.
- C. a gift to the driver saluting his generosity.
- D. a bit of currency for the care of the elderly woman.



A Small Incident—the passenger gives money to the police for the driver

Again, readers familiar with *The Good Samaritan* story will see those coins as an expression of care and concern. In the *Samaritan* story, the compassionate foreigner takes the injured man to an inn. After spending the night caring for the victim, the Samaritan was forced to attend to his own business, but before leaving, he left some money for the continued care of his fellow:

And on the morrow when he departed, he took out two pence and gave them to the host, and said unto him ‘Take care of him, and whatsoever thou spendest more, when I come again, I will repay thee.’⁷

The Tangerines

The passenger sits in first class,⁸ looking out upon the dreary day. He carries a newspaper which he apparently doesn't have the energy to read. A young farm girl walks into the compartment, the noise of her *getta* announces to the man that he will have an unwelcome fellow traveler. Instantly he notices the second class ticket in her hand. The compartment has no other travelers. To his amazement, she even sits near him. So disturbed is he by the sight of this unkempt girl, that he pretends to take interest in the newspaper. He merely wants to eliminate her from his line of vision. Already in a sour mood, what solace could he hope to garner



The Tangerines—The fruit looked like little suns in the dark sky.

⁷ Luke 10:35.

from the mundane headlines of the world at that time? Could the bad news be a real relief from looking at a human being whose only apparent failing is poverty?

As the train takes off, the girl becomes agitated, even moving beside the man. She leans over him to open the window. The girl struggles to open it, and she is only successful after several attempts. The result is that black smoke billows inside the car, further disturbing the man and sending him into a coughing seizure. But suddenly the girl leans out of the window and throws oranges to three little boys standing in an open field. The situation becomes clear. The girl is leaving her family and the farm work; she is going to Tokyo to be a domestic in the home of rich people. The little boys are her little brothers to whom she has promised to wave good-bye from the train. She was a sister who had an appointment with little brothers she will probably never see again (distances at the turn-of-the-century were greater than they are now; her salary as a maid would not afford a return home visit, even if she could have sufficient days off from work). This is a meaningful and pathetic good-bye. From her cheap kimono, she pulls out several tangerines and tosses them to her little brothers. The man on the train has understood all of this in a flash. No words were needed to convey the story. He sees the humanity in action. Particularly moving is his perception of those tangerines as little “suns” appearing in the darkened sky.⁹ His heart took flight. He had a renewed appreciation of human beings.

8 There are various translations of this short story. A few even translate the title as *The Oranges*. The preferred translation is *The Tangerines*. I should have used that title in the flyer which was distributed as advertisement for the lecture. Further, different translations use different expressions. Some say that the man was riding in first class, and the unkempt girl had a second class ticket. Still other translations say that he had a second class ticket, and she had a third class ticket. Probably these discrepancies have to do with labeling variations between countries. Those of you who have traveled extensively know the confusion of deciding if you are on the first, basement, or ground floor in hotels around the world. Numbering systems differ. The main point is that the man made a value judgment about the girl. He considered the superficial: her clothing, her rough hands, the lower class ticket in those hands etc., and he concluded that she was unworthy.

9 Here, I would like to insert a personal anecdote. Many years ago when I was a young professor at Pepperdine University in Malibu, California, I met an older couple. They observed my comings and goings, and we became great friends. In fact, they were Christians, and we had taken to addressing each other as “brother” and “sister,” though in fact they were old enough to be my parents. They were not employed, and their lives were subsidized by government programs. It occurred to them that a single man might appreciate dining with them daily. Their house was the most immaculate place I have ever seen. After enjoying refreshment in their home for many months, I felt guilty. To repair the situation, I went to the market and bought bags of groceries to replenish their cupboards. To my amazement they were hurt: “We did not invite you to eat with us so that you can pay for the food. We think of you as our son. You are welcome to eat whatever we eat—free.” That brought home the uncanny lesson: sometimes those with the least give the most.

A Similar Statement in William Saroyan's *The Oranges*

The William Saroyan story, *The Oranges*, also juxtaposes the idea of a citrus fruit with pathetic alienation. The boy in the short story lives in California. He is orphaned, but he and his uncle and aunt generate some income by selling oranges. At least, the boy is the chief worker in the “family.” The spiteful aunt is pregnant and spends much of her time reminding the two males of her delicate condition. She emasculates her husband by reminding him that none of the men in their family were ever any good at selling things—a major element in a successful life in capitalist America. The uncle, totally controlled by the domineering wife, obeys her. He takes the boy to the street corner where he is supposed to charm motorists who will stop and buy the fruit. The uncle dismisses himself from the work by saying “It works best if a smiling boy,” is standing there. The boy clearly sees through the uncle’s lack of integrity; the aunt in a fit of anger just before they left the house, tore her dress, exposing herself to the two males. She said that because the men in the family were so ill equipped to survive in the world of “getting and spending” (the allusion to Wordsworth is my own), it would be better if they were all dead like the boy’s parents. The aroused uncle hurries home to his wife. The boy stands on the corner, attempting a smile, and being ignored by the traffic. Only one person pays any attention to him. A little girl sitting in the back of her family car takes note of his alienation and mocks him with an insulting facial expression. Unlike the little brothers in Akutagawa’s *The Tangerines*, this boy of Saroyan has an abundance of citrus fruit. He is poor. He only has oranges to eat. At school, the other children look in his lunch pail and make the comparison. They have a diversified diet, he only has oranges. In both stories, the cruelty of human beings, their disregard for the unfortunate is key. However, in the two Asian stories studied today, there is a redemption: the two passengers acknowledge their error, recognize the goodness of the people they formerly despised, and achieve a dispelling of their own depression. Saroyan’s story does not end on such a hopeful note.

Conclusion

This morning we have discussed how two parables from two different cultures have exhibited a very similar theme: a depressed man who is filled with contempt for a person he considers lower than himself comes to appreciate that person as someone of greater heart. The irony revolves around the element of “mistaken identity”: in these stories the characters had false estimations of themselves as superior beings only to discover that they had all along been inferior. They had measured themselves wrongly, assuming that their possessions and accomplishments entitled them to superior status. At the end of each story the characters are transformed as they realize the heart and human tenderness are the only true measures of their worth.

I leave you with the words of St. Paul who analyzed this tendency toward false estimations of self, centuries ago:

And be not conformed to this world; but be ye transformed by the renewing of your mind, that ye prove what is the good, and acceptable and perfect, will of God.

For I say, through the grace given unto me, to every man that is among you, not to think of himself more highly than he ought to think; but to think soberly, according as God hath dealt to every man the measure of faith.¹⁰

Note;

Professor LePavoux and I are teachers. That means we love to give examinations¹¹. We may not like to take them, however. Nevertheless, here is a test prepared for you. We ask you to look at these twelve drawings. Please arrange them in chronological order according to the narration this morning. First you must organize all of the photos pertaining to the particular story. Mark pictures from the Lu Xun stories with numbers in triangles. Mark pictures from the Akutagawa stories with numbers in circles. The first picture for each story is already indicated.

Bibliography

The Holy Bible, King James Version
Ryunosuke Akutagawa, *A Small Incident*
Ralph Waldo Emerson, *The Over Soul*
William Saroyan, *The Oranges*
John Steinbeck, *The Grapes of Wrath*
Lu Xun, *The Tangerines*

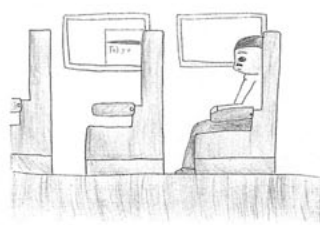
Abstract

本稿は、茨城県日立市と茨城キリスト教大学の連携講演会における発表の内容をまとめたものである。日本と中国の名高い作家、芥川龍之介と魯迅は、互によく似た主題の小説をそれぞれ執筆した。この2編の小説は、以下の要素を含んでいる。

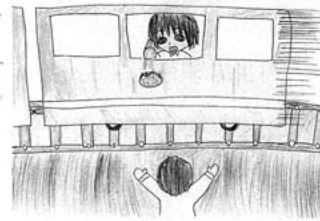
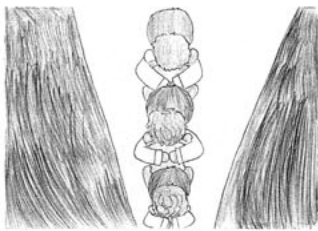
- A. 登場人物の憂うつな心持が強調されて描かれている。
- B. 憂うつな主人公は、何らかの優越感を持っている。
- C. これらの主人公の裕福さと、他の登場人物の貧しさが対照的に描かれている。
- D. 登場人物は、乗り物に乗っている。
 - 1. 人力車（「些細な事件」、魯迅）
 - 2. 汽車（「蜜柑」、芥川龍之介）
- E. どちらの話も次のような教訓を含んでいる。すなわち、奢り高ぶるな、人に見下されるような人物が真の人間愛や思いやりについて教示してくれることがしばしばある、ということである。

¹⁰ Romans 12: 2 -4

¹¹ I use humor here, of course.



(2-1)



The Heart and Human Behavior A Special Lecture on Two Short Stories

A Small Incident by Lu Xun and *The Tangerines by Ryunosuke Akutagawa*

Harris G. Ives

Ibaraki Christian University-June 27, 2009

Translated by Mari LePavoux, Chairperson of The Department of
Contemporary English

1. Welcome to this session.
本日はようこそおいでくださいました。
2. I am very happy to share my thoughts with you this morning.
今朝は私の考えを皆さんと共有する機会を得て、大変嬉しく思います。
3. Our time is very short, so I want to go immediately into our topic.
時間が限られておりますので、すぐに本題に入りましょう。
4. Today we will analyze two very short stories, one Chinese and one Japanese.
今日は、2つの短編を分析します。1つは中国、もう1つは日本の物語です。
5. These two stories belong to a category, a particular type of literature called
PARABLE.
この2つの話は、「寓話」というカテゴリーに属するものです
6. Parables are very short stories that teach us a lesson on human behavior.
寓話とは、わたしたち人間のふるまいについて教訓を与えてくれるものです。
7. All cultures have parables.
どんな文化の中にも寓話があります。
8. In Western Literature, the parables of Jesus are the most famous.
西洋文学においては、イエス・キリストに関する寓話が最も有名です。
9. The characteristics of parables are:
寓話の特徴は次の通りです：
 - A. They use a very simple language.
分かりやすい表現で書かれていること
 - B. The action of the story usually takes place on a single day.
1日のうちに起こった出来事を描いていること

- C. The number of characters in the story is very small.
登場人物の人数が少ないこと
- D. There is usually a character who learns something at the end of the story.
ある人物が、話の最後に何らかの教訓を得ること
- E. Parables have symbols (things or objects which have special meaning in the story)
象徴的な事物が出てくること（話の中で特別の意味を持つ出来事や物）

*NOTE: Vehicles (cars, trains, planes, boats, etc) are often **symbols** of learning. When we travel, we move from point A to point B. When we learn we move, mentally, from one understanding to another. In these two stories, characters move physically AND mentally.*

注：乗り物（自動車、列車、飛行機、船など）は、しばしば「学び」の象徴です。旅行するとき、私たちはA地点からB地点へと移動します。何かを学んだとき、私たちは心理的にある考えから別の考えへと移動します。これからお話する2つの寓話の中でも、登場人物は物理的にも、精神的にも移動をします。

We learn several things from the parables that we are studying today:

今日の2つの話には、次のような教訓が込められています：

- A. We should not be proud.
おごり高ぶらないこと
- B. We should not think that we are better than other people.
他人を見下さないこと
- C. Sometimes the people who have the best heart are the people who are poor.
もっとも美しい心を持っている人は、しばしば貧しい人であること
- D. Sometimes the person we think negatively about has a better understanding of life than we do.
時として、私たちが否定的な評価をしている人が、人間らしい生き方について私たちよりも良く知っている場合があること
- E. We cannot judge a person's character by looking at superficial things:
外見だけで、その人物の内面を判断することはできないこと
 1. His clothes
服装
 2. His job
職業
 3. His education
教育

10. Both of these parables are from the 20th century, and both have the same theme:
A man forms a negative opinion of another person. In a short time, the proud and arrogant man learns that he has misjudged someone else
本日扱う寓話は、どちらも20世紀のもので、同じ主題を扱っています。物語の中で、ある人物が、他人に対して否定的な見方をする。しかし、その直後に彼はそれが間違いだったことに気がつきます。
11. In both stories, the main character is traveling on a dark fall or winter day.
どちらの話でも、主人公の男性が陰うつな秋または冬の日に旅をします。
12. In both stories, the main character is feeling rather depressed.
どちらの話でも、主人公は憂うつな気分です。
13. It is interesting that Lu Xun and Ryunosuke Akutagawa created stories about depressed men whose attitudes seem to match the dreary day.
魯迅と芥川龍之介が両者とも、陰うつな天気の日に似つかわしい、陰気な人物を登場させたのは興味深いことです。
14. In Literature, when a character's attitude is similar to the weather, we call this PATHETIC FALLACY.
話の場面の天気などが登場人物の心情と重なるような場合、文学では、これを「感傷的虚偽」と呼びます。
15. PATHETIC FALLACY is a very common technique in popular poetry, music and dramas - Often writers will show a happy character on a nice sunny day; a depressed character on a dreary day.
感傷的虚偽は、大衆詩や音楽、演劇などに非常によく見られます。作者は、明るい気持ちの人物を気持ちの良い晴れの日に登場させたり、悲しい気持ちの人物をどんよりとした日に登場させたりします。
16. Since we have only a little time, I would like to outline each story quickly.
今日は時間が限られているので、まず、それぞれの話の筋書きをお話します。
17. Then, I want to show some illustrations of these two stories drawn by a student of this university.
その後、本学の学生が書いたイラストをお見せします。
18. One of the techniques that I use in teaching is to ask students to “Doodle,” or draw pictures as I am giving the lectures.
私が授業でよく使うテクニックは、学生に話の内容についての絵を描いてもらうことです。
19. When I analyze the student drawings, then I can tell if the student can understand what I have said.
描かれた絵を見れば、その学生がその話の内容を理解したかどうか分かるのです。
20. It is important that when we study a story that we have the ability to mentally picture what is taking place.
物語を読み解く際、重要なことは、作中の出来事を思い描けることです。

21. So, I will give the outline for the two stories today.
 というわけで、まず、2つの話の筋書きをお話します。
22. Then I will project many pictures of these two stories.
 それから話の内容を描いた絵を見ていただきます。
23. We will present the pictures in random style on the screen.
 絵は順不同になっています。
24. Then our class activity is to arrange these pictures in the right order.
 それらの絵を順番に並べ替えるのが、このクラスのアクティビティです。

Now, let's outline A SMALL INCIDENT

ではまず、「些細な事件」から。

1. A country man moved to the city.
 ある男が、田舎から都会へ移り住みます。
2. The country man got an important job in the big city.
 この男は、都会で重要な仕事に就きました。
3. The man became proud.
 そのことであらうなげなっていました。
4. Every morning he rode to his office in a RICKSHAW
 毎朝彼は、人力車で出勤していました。
5. One early morning he was riding to work.
 その朝も、彼は人力車に乗っていました。
6. It was a windy, winter day.
 風の強い、冬の日でした。
7. The driver accidentally knocked down an old lady.
 人力車の車夫が、偶然、1人の老婆をひき倒してしまいました。
8. The poor old lady was wearing an old coat with holes.
 その気の毒な貧しい老婆は、破れた古い服を着ていました。
9. The rider thought, "Nothing is wrong. The old lady is not hurt, leave her on the ground."
 主人公は、「心配ない。老婆は怪我をしていない。放っておけばよい。」と思いました。
10. The rider thought, "We are lucky, no one saw the accident."
 彼は、「私たちは運が良い。ほかに見ている人もない。」と思いました。
11. But the driver stopped and asked the woman if she was O.K.
 しかし、車夫は足を留め、老婆に大丈夫かと話しかけました。
12. The poor old lady said, "I hurt myself falling."
 その老婆は「ころんで怪我をしました」と答えました。
13. The rider thought, she is only acting.
 主人公は、老婆が演技をしているだけだと思いました。

14. The driver did not pay attention to the rider.
しかし、車夫は主人公を無視しました。
15. The driver picked up the old woman and carried her to the police station.
車夫は、老婆を支えて立たせると、巡査の派出所へと連れて行きました。
16. The rider thought, “The driver will have much trouble with the police, now.”
主人公は、「車夫は警察で相当絞られるだろう」と思いました。
17. But as the driver walked away, carrying the old lady, **the driver’s image seemed to get bigger.**
しかし、車夫は老婆を支えて遠ざかっていきました。すると、車夫の姿が自分から離れるにつれてだんだん大きくなっていきました。
18. Usually when people walk away from us, their image gets SMALLER.
通常、人が遠ざかっていくと、その姿は小さくなります。
19. But in this case, the rider’s opinion of the driver changed - the driver seemed to be such a good man. The driver appeared **bigger** in the rider’s eyes.
しかしこの場合、車夫の善良さを見た主人公の気持ちが、通常の見え方を変えました。主人公の目には、車夫は大きく見えたのです。
20. The rider understood the situation. He had become a man with no heart. He wanted to be like the good driver and care about other people.
主人公は気がつきました。自分が冷酷な人間になっていたことに。そして彼は車夫のように、他人を思いやれる人物になりたいと思いました。
21. The police came to the rider sitting in the rickshaw.
そこへ、巡査が来ました。
22. They said that the driver had to stay at the police station -he should get another rickshaw.
彼は、車夫はしばらく警察に留まらなければならないから他の車に乗るようにと言いました。
23. The rider gave some money to the police to give to the rickshaw driver.
主人公は、「あなたから車夫に渡してください」と言ってお金を一握み、巡査に渡しました。

Outline of *The Tangerines*

「蜜柑」のあらすじです。

1. A man is sitting in first class on the train from Yokosuka to Tokyo.
ある男が、横須賀発上り二等客車に腰を下ろしています。
2. He is in a bad mood. He is depressed.
彼は機嫌が悪く、憂うつな気分です。
3. The day is dark and dreary.
暗く曇った日です。

4. A country girl gets on the train. She enters the first class car.
田舎娘が列車に乗ってきます。彼女は二等車に乗り込んできます。
5. The man looks at her dirty clothes and poor hair grooming.
男は、彼女の不潔な服装と手入れの行き届いていない髪を見ます。
6. He looks at her rough hands.
彼女のひびだらけの手に目を遣ります。
7. He forms a very negative opinion of her.
男は娘に対して、非常に悪い印象を持ちます。
8. She is carrying a bundle.
娘は包みを抱えています。
9. The man thinks she is stupid.
男は彼女を愚かだと思えます。
10. She has a second class ticket, but she enters the first class car.
彼女が乗っているのは二等車ですが、彼女は三等車の切符を持っています。
11. Only man and the girl are in this first class car (part of the train).
その二等車には、男と娘しか乗っていません。
12. She sits near the man.
娘は男の近くに座ります。
13. He tries to read the newspaper so that he won't have to look at the stupid girl.
男はこの馬鹿な娘を見なくてすむように、新聞を読もうとします。
14. She is very young, maybe about 14.
娘はとても若く、14歳くらいと思われます。
15. The train begins moving, and she leans over him to open the window.
列車が動き出すと、娘は男の方へ移動して、窓を開けようとしています。
16. He can't understand why she wants to open the window.
男は、なぜ娘が窓を開けようとしているのか理解できません。
17. She works hard to open the window.
窓はなかなか開きません。
18. Finally she gets the window open and throws some oranges (or tangerines) to some little boys as the train passes a small village.
やっと窓が開くと、彼女は窓の外に蜜柑を5、6個投げ落とします。外には、小さな男の子が何人か立っています。
19. He suddenly understands the situation.
そこで男は一切を理解します。
20. He doesn't need words to understand, he can see the situation.
誰かに説明されなくとも、状況を見れば一目瞭然でした。
21. She is going to the big city to be a maid servant in the house of rich people.
娘は恐らくこれから都会の奉公先へ行くのでしょう。

22. She may never return to her hometown again.

彼女は二度と故郷には戻らないかも知れません。

23. This is her goodbye to her little brothers.

蜜柑は、見送りに来た幼い弟たちへの贈り物だったのです。

24. The oranges in the sky look like little suns.

宙に飛んだ蜜柑は、小さな太陽のようでした。

25. She has great love for her little brothers.

娘は、弟たちを愛していました。

A. Arrange the drawings

絵を話の順番に並べ替えてください。

B. Conclusion - Thank you for coming to this lecture. I hope that we will always remember to be compassionate toward other people. We should be careful about our pride.

結論—ご静聴ありがとうございます。他人に対して暖かいまなごしを持つことを忘れないようにしたいものです。そして、おごり高ぶることのないよう、心がけましょう。

We should remember the words of St. Paul in the Bible.

聖書から聖パウロの言葉を引用して、結びとさせていただきます。

“Let no man think more highly of himself than he ought.”

Romans 12:3

「自分を過大に評価してはなりません。」

ローマの信徒への手紙12: 3