

Values embodied in choosing among
possible interpretations:

Multiplicity of teachers' values in teaching literary works of art

Akihiro YOSHIDA

可能的な諸解釈からの選択に受肉化される諸価値:

文学の授業における教師の価値の多元性

吉 田 章 宏

淑徳大学大学院総合福祉研究科研究紀要第13号抜刷

平成18（2006）年3月

Reprinted from Shukutoku University Graduate School of Integrated
Human and Social Welfare Studies Bulletin No.13 (March 2006)

Values embodied in choosing among possible interpretations:

Multiplicity of teachers' values in teaching literary works of art

Akihiro YOSHIDA, Ph. D.^{*}

Introduction: The context in which this study is situated.

First, let me introduce the context in which this study is situated.

This paper is a revised version of a part of a paper that has been prepared, first of all, as a response of mine to the "Call for papers" of the 2005 IHSRC, International Human Science Research Conference, held at Bournemouth University in UK on the main theme of "Values and Valuing".

I have attempted to adapt the main theme to become harmonious with my own personal history of doing phenomenological psychological researches on teaching practices in the classrooms. In Japan, there is a long historical tradition of practices among teachers, especially among elementary school teachers. In that tradition, younger teachers organize themselves to voluntarily gather together to learn from older experienced teachers who are regarded and respected nationwide as master teachers. Enosuke Ashida (1873-1951), Kihaku Saito (1910-1980) and Tsuneo Takeda (1929-1986) are among representatives of such master teachers. These master teachers have published many of their own classroom teaching records in the first person narrative form. Incidentally, I myself have had personal relationship with Saito from 1971 to 1980 and with Takeda from 1972 to 1986, and, as a researcher in psychology, had the personal experiences of learning directly from their own actual teaching practices, from their narrative teaching records, and also from their comments on both their own and other's teaching practices. In this study, an attempt has been made to explicate the meanings and structure of one of Tsuneo Takeda's practice episodes of teaching literary works of art; particularly for the purpose of explicating the values and valuing embodied in his choosing among interpretations while teaching children in the elementary school.

At this point, we might recall the words of Spiegelberg, H. in which he says: "Some help in the attempt to grasp the uniqueness of specific phenomena can be obtained by comparing them with related

^{*} Professor of Psychology, Shukutoku University, Japan
Professor Emeritus of the University of Tokyo

phenomena, giving special attention to similarities and differences. Watching trained practitioners in their approach to the phenomena, usually by studying their subsequent accounts, may further sensitize one's own intuiting." (Spiegelberg, H., 1971, 660) I will first follow the advice above of Spiegelberg to choose Mr. Takeda as a representative of "trained practitioners" and then will share with you an episode of Takeda's teaching practice and his own accounts on it. Thereafter, I will attempt to elaborate on the insight implicit in the practice and his explicit accounts on it in order to explicate the structure and implicit meanings of choosing among interpretations in Takeda's teaching as well as possibly in teaching in general of literary works of art.

1. The value of an interpretation in teaching a literary work of art

1.1. A narrative record by the master teacher Tsuneo Takeda (1929-1986) of teaching a poem by Takuboku Ishikawa (1886-1912), and his own self-reflection.

Here is a short poem, Japanese "Tanka" (短歌) by 石川啄木 Takuboku Ishikawa, a well known Japanese poet.

「ふるさとのなまりなつかし停車場の人ごみの中にそを聞きに行く」

(“Furusatono namari natsukashi teishabano hitogominonakani sowo kikini iku”)

Admitting that, in principle, the translation of a poem into a foreign language is impossible, the poem would read something like this, if forcefully translated into English:

Caught by a yearning for my home dialect accents, I go into the crowd of the train-stop to hear them.

Let me introduce an English translation by myself of Takeda's teaching record on teaching this poem.

I (hereafter “I” refers to Takeda, in this first person narrative) interpreted this poem (Japanese tanka) as follows: the writer of the poem, while being caught by a yearning to hear his hometown dialect accents, went out to the railway station to hear them. I was unable to interpret this poem otherwise. In the horizon of this interpretation was my faint memory that, I believe, some well-known Japanese language scholar gave a similar interpretation in a book I read years ago. Of course, I was not leaving the whole of my interpretation to that memory, but the memory was certainly one of the supports I relied upon in order to

defend the correctness of my thought with the interpretation.

With the interpretation, I began my teaching. I wished to have my children pursue the poem reserving one hour for the purpose.

Children spoke out very well. Children, in succession, expressed various thoughts and images, which made the class full of vigor to a degree that nothing more could be desired. In spite of that, however, some unsatisfied feeling was aching somewhere in my mind, which implied me that there is something missing somewhere. I continued to miss such a full satisfaction as a strong and deep impression that these vigorous and lively voices should naturally give upon my mind. However, I did not understand where this lack of full satisfaction came from. The class was approaching its end without anything unusual.

My original interpretation had been variously expanded and vividly concretized by children's imagination and images. Just at that moment, Saito-sensei (Master teacher Saito) came into our room together with some other teachers visiting our school. Mr. Saito, while quietly listening to children's opinions, made a casual lean of his head as if looking doubtful.

"Is it really so?" Did the poet go out purposefully to the train-stop?"

While saying so, he was looking into the page of the textbook. I felt a somewhat new atmosphere of exploration beginning to float in the room.

"Isn't there anyone of a different opinion? ... I would not think that the poet went out purposefully. I would rather think that he was already in the station for some other business. And voices of his hometown dialect were heard from a distant crowd, for which he felt a yearning. So, he went approaching toward the crowd to hear more of them."

This comment by Mr. Saito brought a violent jolt into the class, which made me recall the effect of teaching I was almost beginning to forget. The core of what I had been able to grasp only by a dim sense as something missing was now gradually beginning to take a clear shape in my mind.

"As our schoolmaster says so, I am beginning somehow to feel that way also."

One boy, being jolted strongly, moved out of himself toward the new interpretation.

"But, I would rather feel like to prefer the previous interpretation." Another boy said, with an expression of plain perplexity on his face.

In the classroom, there was a violent mingling between, on the one hand, the jolt that was created by the sudden intrusion of an alien interpretation, and, on the other, the tension and the agony of children beginning to attempt to fight against the jolt.

If I had been a skilled teacher, I could have immediately adopted the new interpretation of Mr. Saito, and could have further developed the problem raised therein. However, I was not such a skillful teacher. I

was only able to stand still blankly in front of children.

"Time is up. Please, take up the issue again in the next class."

So saying, Mr. Saito went out of the room.

Where did this irritation that something was missing come from? Perhaps, it came from the monotony of interpretation and the development thereafter that I continued to treasure the only one interpretation, or that I could not help but continue to do so.

Intellectually creative human work does suddenly burn up in the midst of the tense relationship brought about by the clash and conflict with the alien cultures and thoughts. I believe that, in the historical background of the sudden creation of any new culture, such conflicts and confrontations have always been repeatedly existent. And the classroom teaching would not be able escape this principle. I believe that the classroom teaching is an intellectually violent and creative work. If that is so, then the violent dynamism of the spirits will certainly be lost if everyone in the classroom approves just one way of thinking and if all of the classroom share one kind of logic and worldview, and, further more, if all continue to think within the stable frame of the same horizon. Granted that some refinement and completion may possibly be brought about even in such cases.

Creation cannot be attained other than through the continual self-negation and the agony to continuously create the new. And again, the creation cannot be attained without ceaseless doubts of oneself, seeking for something alien to replace the commonplace and confronting such an alien. Such a violent spiritual dynamism can never have been born out of such an impoverished classroom teaching as playing, for the whole hour, entirely with the only one interpretation.

Education is to torture children. The work called education cannot be actualized without the longing for the height, the soundness of spirit to overcome the status quo while continuously aiming at reaching something still higher. The teacher must be the existence to create the tools of all possible tortures to force children to make their own decisions in the tension and the concentration, while concretely actualizing such a rich classroom teaching.

The above description of the episode and the comment thereon was first published in 1971 in his book "Shin no Jugyousha wo mezashite" (pp.74-78). In 1986, 15 years after the first publication, he rewrote the episode and gave some additional comments on it, in his new book "Jugyou ni Jishin ga arimasuka" (1986, pp.82-87). The description had been a little altered and some new comments were offered. Let me cite some parts of the new description and the comments in the new book.

First, Saito's comment in the class:

"Did the writer-poet purposefully go to the train-stop wishing to hear his hometown dialect? That idea would be possible, but another idea would also be possible. That is: the poet did not go to the train-stop on purpose, but he went to the train-stop in order to get on a train on some business. On that occasion, voices of his hometown dialect were heard from a distant crowd for which he felt a yearning. So, he went unconsciously approaching toward the crowd. That could be an answer too."

Children were stirred for a moment. What had been believed absolutely right was suddenly collapsed and turned out to be not necessarily dependable any longer. That was the true colors of the stir of children.

"Did not the poet go to the train-stop on purpose?" murmured a child. "But, you cannot tell." Another child said. "Our idea is not necessarily wrong." The child said so with its face red with excitement. The bell was ringing, informing us of the end of the hour.

I myself was lost in thought on the true colors of my own feeling that something was missing and on the work that should be done afterward. (A few lines omitted). I was thinking, "If I had had another idea such as Mr. Saito's or even some other one at the preparatory stage of interpretation, the today's class may have developed into some other directions." (A few lines omitted). Was the interpretation of Mr. Saito right and ours (mine) wrong? No, that is not the case. It was not only so in my own understanding, but also Mr. Saito himself said so later, that is, he said: "It is not the case that my interpretation is right and Mr. Takeda's wrong." What is important is to prepare to create the idea such as Mr. Saito's. And if that is impossible, then at least to become aware of such an idea during the exchanges with children, that is the first step to decisively depart from the cozy one-way teaching. (A few lines omitted) If one is to examine the questions for children, then one must examine one's own interpretation of the teaching material---the literary work of art. And beyond that, we will eventually reach the problem of how and what to think of "teaching" and the way of living in the life of the teacher.

1.2. Values of an interpretation in teaching

Thus far I have introduced two versions of Takeda's records for the identical teaching practice of a poem by the poet Takuboku, the first one published in 1971 and the second one in 1986. There is a fifteen years' lapse of time between the two records.

In what follows, let us first attempt to summarize what the teacher Takeda explicitly stated with regards to values and valuing on teaching literary works of art. Then, afterward, we will attempt to explicate what he did not explicitly state but, in this author's understanding, he implicitly embodied in his valuing in choosing between the two interpretations.

1.2.1. Explicitly formulated statements on values and valuing

Now, let me first attempt to summarize what Takeda, the teacher himself, writes regarding the relative values of two interpretations of the poem and valuing thereof and how he performs this valuing. This is for the purpose of clarifying and confirming what he explicitly, thus consciously, expresses his values and valuing regarding the act of choosing between two interpretations. Here, we focus mainly upon the values and valuing, by the teacher, of two interpretations. I followed Takeda's descriptions closely, by inserting slashes where meaning changes, according to the Amedeo Giorgi's well known method of meaning units. The purpose of using this method, for me, is to enable myself to maximally "squeeze out" the meanings, with regard to the values and valuing, from the description record. With regard to the values and valuing of the teacher, rather explicitly expressed in the records, the following statements can be formulated: here, for the sake of brevity and simplicity, the values and valuing are expressed in terms of ("good", "better" and "best"). These terms could sometimes be replaced by such terms as ("wise", "wiser", "wisest"), ("true", "truer", "truest"), or ("beautiful", "more beautiful", "most beautiful"), and so on. In addition, for the convenience's sake, let us number the statements in sequence.

- 1/To have children speak out their interpretations well is better than to have them keep silent.
- 2/To have children express their thoughts and images with vigor is better than to have them express none.
- 3/Full satisfaction is better than some unsatisfied feeling that there is something missing.
- 4/Children had better to experience a violent jolt than to experience no jolt.
- 5/For a teacher, to be skilled to be able to adopt a new interpretation and develop the problem raised therein is better than to be unskilled to be unable to do so.
- 6/To have plural distinct/different interpretations is better than to have only one.
- 7/To have the non-monotony/polyphony of the plurality/multiplicity of interpretations is better than to have the monotony of a single interpretation.
- 8/For a teacher, to be able to develop multiple interpretations is better than to be unable to do so, while continuing to treasure the only one.
- 9/For a classroom teaching, to be an intellectually violent and creative work is better than not to be so.
- 10/To have the violent dynamism of the spirits in the classroom is better than not to have one.
- 11/To have many ways of thinking in the classroom is better than to have just one way of thinking.
- 12/In the classroom, to have many ways of logic is better than to have just one kind of logic.
- 13/To have many kinds of worldviews is better than to have just one kind.
- 14/To have children think within the unstable frames of many different horizons is better than to have them think within the stable frame of the same single horizon.

15/Even with all children thinking within the same horizon, to have some refinement and completion is better than not to have any.

16/To attain creation is better than not to do so. Creation is better to be attained than not.

17/The continual self-negation and the agony to continuously create the new are better than no self-negation and no agony. Creation cannot be attained without them.

18/Ceaseless doubts of oneself are better than none.

19/Seeking for something alien to replace the commonplace is better than non-seeking.

20/Confronting the alien sought for to replace the common place is better than not confronting such an alien.

21/In education, metaphorically speaking, to "torture" children with something new and alien is better than not to do so.

22/For a teacher, metaphorically, to create the tools for all possible tortures is better than not to do so.

23/For a teacher, to force children to make their own decisions in tension and concentration is better than not to do so.

24/To have the longing for the height is better than not to have one.

25/For the soundness of spirit, to overcome the status quo while continuously aiming at reaching something still higher is better than not to do so.

Besides the above statements on values and valuing drawn from the 1971 description, we may formulate, in the similar manner, the following additional statements from the 1986 description.

26/To have children experience the sudden collapse of what has been believed absolutely right is better than not to do so.

27/To have children experience the finding that what has been believed absolutely right is not necessarily dependable is better than not to do so.

28/For a teacher, to have more than one idea at the preparatory stage of interpretation is better than to have only one.

29/Not to think of interpretations in terms of right/wrong only is better than to do so.

30/To become aware of possibility of a new interpretation even during the exchanges with children is better than not to become so.

31/To examine the questions for children along and together with the interpretations of the teaching material, the literary works of art, is better than to examine exclusively the questions only.

32/To conceive the questions for children and interpretations in terms of the problem of how and what to

think of "teaching" is better than not to do so.

33/To conceive the questions for children and interpretations in terms of the problem of the way of life of being a teacher, is better than not to do so.

34/To have a foundation, provided by some expert, for supporting an interpretation of the poem, is better than to have nothing of the sort.

35/To leave all the basis of an interpretation to experts is worse than to have one's own personally convinced basis.

These are rather explicitly formulated statements on values and valuing adopted in the teaching records and the comments thereon by the teacher Takeda. Admittedly, these statements are rather redundant and enumerated in a piecemeal fashion. However, it is still very surprising to notice and discover that, within such a short episode of teaching, so many of values and valuing could be interpreted to be necessarily and actively working in the mind of a teacher while both implicitly and explicitly choosing between why-what-how to do and why-what-how not to do, including the choosing among/between interpretations.

Even though these 35 statements are possibly more explicitly formulated than given in the original, I would claim that they would have certainly been agreed upon by the teacher himself, if and when he were asked to read through to examine to make his own judgment.

Next, let me write in a summary form, what the teacher would have written when and if he were asked to formulate his values and valuing. (A) A summary statement that he would have agreed to value positively. (B) A summary statement that he would have agreed to value negatively or would have disagreed to value positively.

(A) When a teacher teaches children a literary work of art, the teacher should conceive the questions for children and the interpretations of the work in terms of both a) the life philosophy of one's own life as a teacher and b) the philosophy of teaching. A classroom teaching is an intellectually violent and creative work, in which a new creation should be attained through the violent dynamism of the spirits. This dynamism is brought about by the soundness of the spirits, which are longing for the height, continuously aiming at reaching something still higher, directing ceaseless doubts against oneself, seeking for something alien, confronting the alien sought for, to replace the commonplace and to overcome the status quo.

In order to be able to attain the creation in the class through the dynamism of the spirits mentioned above, the teacher should be able to develop multiple different interpretations, to be able to enjoy the polyphony of the plurality/multiplicity of interpretations, to become flexible enough to adopt a new interpre-

tation unexpectedly discovered on the spot in the class. S/he should cultivate the keen sensitivity to the lack of full satisfaction when something essential is missing.

Now, at the preparatory stage for the class, the teacher should examine the questions for children along with the interpretations in order to obtain more than a single idea while avoiding to think only in terms of whether right or wrong. Even during the exchanges with children in the class, s/he should keep him/herself open to emerging new interpretations. The teacher should prepare, choose and support his/her own interpretations basically in his/her own full responsibility, even though some reliance on some experts' interpretations should be considered as permissible.

While teaching in the class, the teacher should organize the teaching activity in such a way that: children have many ways of thinking, many ways of logic, many kinds of worldviews, and they think within the unstable flexible frames of many different horizons. To actualize such a class, the teacher should have children experience continual self-negation and the agony to continuously create the new, by, metaphorically, "torturing" children with something new, creating the tools for all possible "tortures", forcing children to make their own decisions in tension and concentration, inviting children to speak out openly their own interpretations with their own thoughts and images with vigor. The teacher should also have children experience, sometime when possible, the violent jolt, the sudden collapse of what has been believed absolutely right, to find out that what has been believed absolutely right is not necessarily dependable.

The summary (A) above still looks somewhat too long. Let me make a still shorter and simpler version of (A), that is (A').

(A') When teaching a literary work of art, questions and interpretations should be conceived in terms of the life philosophy of one's own as a teacher and the philosophy of teaching. A classroom teaching is a vigorous creative work, in which a new creation should be attained through the dynamism of sound spirits ever longing for something still newer, higher and alien, to replace the obsolete, lower, familiar, commonplace and status quo. The creation is to be attained through polyphony of multiple new competing interpretations, to be welcomed by the flexible teacher sensitively open to unexpected discoveries. Questions should be prepared and examined, by the teacher's own full responsibility, along with multiple interpretations, while thinking not only whether right or wrong but also whether enriching or impoverishing. The classroom teaching should be organized so that there will flourish many ways of thinking, logic, multiple worldviews and horizons, through continual self-negation with the agony to create the new, metaphorically by forcing children with the "tortures" to make their own decisions in tension with the jolts by the sudden collapses of what has been taken for granted as absolutely right.

Regarding (B), let me present, in the following, the briefer version of (B), i.e., (B'), for the sake of brevity.

(B') When teaching a literary work of art, questions and interpretations have nothing to do with the individual teacher's personal philosophy of life, teaching philosophy and the like. A classroom teaching is a perfectly simple routine mechanical work, in which learners should learn what has already been decided to be learned, that is chosen as the best interpretation. Since there should be the only one right interpretation, which has been labored and selected by the authority expert of the particular literary work, no other interpretation should ever be permitted in the class. If immature childish interpretations should be born out of children in the class, then they should be promptly corrected, without wasting the time that should be reserved and spent for learning/memorizing the single correct authorized interpretation. The other interpretations are sometimes to be valued in so far as they facilitate learner's learning/understanding of the best one. The teacher's attention should always be focused upon whether learners are making progress toward correct understanding and speedy acquiring of the right interpretation. The teacher may prepare questions in order to efficiently guide learners to approach the authorized best interpretation, strictly adhering to the authorized guidebook for teachers. In this preparation, nothing like the teacher's personal responsibility could and/or should be involved. Through the classroom teaching, the best single way of thinking, logic and worldview should be learned and be acquired by all learners, without exception, through careful conscientious guidance with maximal efforts by the teacher. Children are to be guided to the only impeccable authorized interpretation, metaphorically, escorted by the kindly waiting series of wisely selected questions prepared, for the teachers, by the expert authority.

The contrast between the values and valuing expressed in (A') and (B') will be evident. Even though (B') above was made up as a negative value in contrast to (A') as a positive value, (B') can often be heard from some young teachers in Japan. I actually have had an experience of hearing such a comment as (B') from a young confident secondary school male teacher. In that sense, (B') is not at all just fictive, but it can be considered in itself as a very real statement of values and valuing of quite a number of present day teachers in Japan. In that sense, we might be able to say that teachers are divided among themselves between (A') and (B') in terms of values and valuing in teaching.

Since both of these formulated statement (A') and (B') are derived, more or less directly, from the teacher's own explicitly expressed records and explicit comments, we notice that they have the following characteristics in common: they are within the domain of the teacher's own conscious awareness. If that could be accepted to be the case, then let this author hereafter attempt to formulate (1) what had not been

explicitly expressed and thus may have been outside of the teacher's conscious awareness, but (2) what could be interpreted, by this author as a researcher, as values and valuing implicitly implied in his records and accounts. In other words, this researcher would like to make an explication of the values and valuing implicitly implied in the records and accounts.

1.2.2. Explication of values and valuing implicit in the choosing among interpretations.

In explicating the values and valuing in choosing among interpretations, we might distinguish between those in the inner horizon of the interpretation and those in the outer horizon. Thus, the explication will follow.

1.2.2.1. Inner horizon of the interpretations

At the moment when the master teacher Saito gave his own interpretation, Takeda valued it very high. As the explication thereafter shows, however, Takeda's valuing does not refer to the concrete details of the newly presented interpretation itself, in comparison to the old interpretation having been entertained in the class up to that moment. Let us now compare the two interpretations in details as the ways of interpreting the lived world of the poet or, perhaps more adequately speaking, of the person appearing in the poem. Let us recall that the interpretation Takeda and children originally gave was (a) that the person in the poem, possibly the poet himself, went out from his residence to go to the station to approach the crowd there for the specific purpose of hearing his dialect being spoken. On the other hand, the interpretation presented by Saito was (b) that the person in the poem was already in the station for some other business, possibly "he went to the train-stop in order to get on a train on some business" and happened to notice that his dialect was being spoken in a crowd away, so that he approached the crowd to hear it better. Our task is now to compare (a) and (b).

(a) In the interpretation (a) "On purpose", the person felt, while still in his home-residence, a yearning for hearing his own dialect and decided to take a time to go out to the station, with an anticipation to approach a crowd of unknown people, perhaps and possibly from his home country, in order to enjoy hearing their voices spoken in the dialect. The length of time described in the poem is relatively long, as compared to the case (b), from when he felt a yearning for his dialect to when he actually hears it. All the actions after beginning to feel a yearning are logically well planned and rationally actualized. Even though the efforts to take a time purposefully to go out to the station indicates the strength of his continued yearning and of the experienced isolation as its horizon, the action as a whole is so well logically planned and organized that, when he actually hears the voices, he would have experienced a joy but with no surprise. He would

have heard the voices as he had planned and anticipated before he left his residence a while ago.

In the interpretation (b) "Surprise", the person in the poem was in the station for some business definitely other than hearing his home dialect. In fact, he was not at all expecting to hear it at least in his awareness. Suddenly, he noticed the voices in the crowd spoken in his home dialect, and he unconsciously moved steps to approach the crowd to hear the voices a little more and better, as if he was attracted by the voices beginning to wake up his forgotten yearning for his home country. Piercing through the noises in the station, the voice of his nostalgic home dialect came direct to catch his ears, which immediately began to arouse a yearning for his home with many of fond memories of his family in the childhood. You might recall here the phenomenon well known as "Cocktail party effect", but the effect would have required a more active role on the part of the hearer, that is to say, when the hearer listens to his/her partner attentively, then s/he can hear the voice of his/her partner through the disturbing noises of the party. In our case, the story is somewhat different. The person in the poem did not even expect to hear the voices, much less attended to them. It was the voices that came to the person from themselves, but not the person that attended to the home dialect voices. In this case, we might say he was passive, as compared to the case of Cocktail party effect. Or we might say, he was passively active to hear the voices. Therefore, rather than the Cocktail party effect, I would recall the meaning of the home dialect pointed out by Harry Stack Sullivan: "When the stranger speaks in the accustomed dialect---quite aside from the extensive significance of other non-verbal factors in everyone's speech---the insecurity felt by the child is diminished. The familiar diaphonic progressions convey some reassurance as to the naturalness of the stranger. He is not some awesome creature from the autistic world blended out of dreams and longings and tales of wonder that one has been told./The unity in one's dialect-group, which presently spreads to include one's language-group, is by no means restricted to the era of childhood." (Sullivan, H. S. 1953, p.36)

The character in the poem, living in a modern urban city Tokyo, must have been embracing the feeling of insecurity and loneliness at the bottom of his heart, which, however, must have been forgotten and lost on the surface in the daily routines of life. When a faint piece of a voice of his home dialect initially reached his ears, his yearning for his home, along with the forgotten feeling of security and naturalness experienced in his childhood, was suddenly awakened out of its dormancy, with the horizon of the insecurity and loneliness taken-for-grantedly experienced in his daily urban life. We might notice that the sudden immediate awakening at the faint beam of the remote dialect voice indicates the readiness of the yearning to be awakened, not too deep in sleep. This sudden awakening now instantaneously brings with it the transformation of his whole lived world, including the changes in temporality, spatiality, sociality, corporality and so on. The present noisy urban life may begin to be viewed from the perspective of the memories of the quiet rural life in his childhood. The space of the station may have begun to assume increasingly the mean-

ing of being the mid-way to his home. Business people he came to meet at the station may have begun to be seen within the horizon of the sweet memories of dear friends in his early childhood. The voice in the crowd reaching his ears suddenly brought about this drastic change of his experience in his lived world, which he enjoyed and he later wanted to write down as a poem. This could be the interpretation (b) "Surprise".

As Takeda himself wrote and Mr. Saito supported it later, the choice between the interpretations (a) "On purpose" and (b) "Surprise" would not have been the choice between right and wrong, only on the basis of the poem itself. Both could be equally right. No one could definitively decide which is right or wrong. It may be perhaps the case, as children often say, that only the poet himself could decide. However, the preference or the choice between the two may be affected by the power perceived by the teacher of either interpretation to shake up children's and our taken-for-granted common sense of human lived worlds and to awaken our own dormant view of human lives, and, thus, to have children experience a jolt. In that sense, perhaps, the interpretation (b) "Surprise" would be chosen as more powerful and be judged as better, as an interpretation in the class, than the interpretation (a) "On purpose".

These are the considerations within the inner horizon of the poem.

Now, let us move to those in its outer horizon.

1.2.2.2. Outer horizon of the interpretations

Let us recall the temporal flow of the teaching of the poem in the class. The first interpretation (a) "On purpose" had initially been the only one in the class. Everyone in the class, including the teacher Takeda, unanimously accepted it as the only possible interpretation. This interpretation (a) "On purpose" had been elaborated in many ways to its completion, flavored with the studied personal history of the poet and the imaginative stories by children of the poet's life in the city. The interpretation was finally going to be regarded as absolutely right. Toward the end of the class, when the class was expected to end with everyone's satisfaction of their own rich discussion and the achievements from them, the intruding teacher-principal Saito came into the class and posed the question: "*Is it really so?*" He proposed the second interpretation (b) "Surprise", and the whole class immediately jolted to discover that what had been believed absolutely right turned out to be not so and not necessarily dependable. Takeda regarded this jolt experience as the occasion for him to be awakened to the essence of teaching.

Now, from this temporal flow of the process of introducing the two interpretations, what could be said regarding the values of the two interpretations?

From the perspective of the class as a whole, no interpretation was possible other than the inter-

pretation (a) "On purpose", which, after a while, had become self-evidently and absolutely right. It was accepted as taken for granted. No one challenged the taken-for-grantedness of the interpretation. The intruder from outside asked the question "*Is it really so?*" The atmosphere of the class changed. Suddenly, the taken-for-grantedness, the self-evidence and the absolute righteousness began to be shaken and jolted to be dubious. At the back of this sudden drastic change would be the respect and the trust for the master teacher Saito, on the parts of the children and of the teacher Takeda. On the other hand, the immediate grasp, by children and by Takeda, of the meaning of the second interpretation (b) "Surprise" would be showing that the children were implicitly ready to go for it, even though it had never been explicitly formulated in the class. The jolt experienced by the class with the second interpretation (b) "Surprise" is comparable to the jolt experienced by the person in the poem with the sudden arrival of the unexpected voices of his home dialect. Takeda wrote, as we notice, that he was feeling a faint sense of dissatisfaction of unknown nature while the class was unanimously accepting and beautifully elaborating the first interpretation (a) "On purpose". One might say that the second interpretation (b) "Surprise" was on the verge of coming out from "unconsciousness". However, if the intruder did not point out the possibility of the second interpretation, the class would never have noticed its possibility. In that sense, it was hidden in the blind spot of the class, so to speak. The second interpretation drastically changed the landscape of the life of the person in the poem. Let me compare the experiences depicted in each of the two interpretations. The experience depicted in the "On purpose" interpretation is well calculated, planned and expected, even though the yearning itself that motivated to go out to the station may not have been so consciously well planned. In other words, the person in the poem decided to go out to hear the dialect while at his residence, went out to walk to the station, and later heard it just as he had calculated, planned and expected. On the other hand, the experience depicted in the "Surprise" interpretation is uncalculated, unplanned and unexpected. At the station, where he came to visit for some other business, the voice of dialect came to him from itself, he noticed it suddenly, quite unexpectedly, everything being uncalculated and unplanned. Thus the person himself was surprised by the event. The whole atmosphere in the station changed for him, as described earlier. The first interpretation was unanimously accepted by the children, while the second interpretation was not. We might say, the first one was on the line of common sense of the class, while the second one was outside of the horizon of the common sense, which made it difficult first to explicate and, even after it was presented by the master teacher Saito, made it difficult for some children to accept. However, Takeda the teacher, appreciated the second interpretation as that which changes the whole perspective on the poem, and as that which destructs the status quo of the class immersed in the unanimous acceptance of the common sense interpretation (a) "On purpose".

From above explication, the value of the second interpretation, from the perspective of Takeda, is

clearly derived from its power to change the whole perspective and to destruct the unanimously accepted common sense interpretation. Thus, its value depends upon the existence of prevailing first interpretation (a) in the class. Its power to bring about the conflict between the first and itself was dependent upon the pre-existence of the first one. It would be important though that the second one was not within the horizon of common sense, while the first one was so. In other words, the value of the second was deemed as higher because the first common sense was dominating the class but even the possibility of the second was not yet noticed by anybody. We could imagine that when the second interpretation becomes a common sense and self-evident in the class, and if the third possible interpretation were unexpectedly presented, which would play the function similar to the second in our episode, then the third one will assuredly be appreciated highly by Takeda, as of still higher value than the second one, for the purpose of bringing about a conflict and agony to "torture" children. This value itself is relatively independent from the detailed contents of whichever interpretation. This is a conclusion regarding the values of interpretations considered mainly in the outer horizon of the interpretations.

1.3. An always powerful valuable question: "*Is it really so?*"

Let me give a cursory comment on the question "*Is it really so?*" which Mr. Saito gave to the class first when he entered the class before presenting his own interpretation (b) "Surprise". My comment is that this is a very valuable question, which encourages, demands or forces powerfully those who are asked this question to reflect upon the validity, dependability, believability and/or truthfulness of one's own interpretation/understanding from the very beginning. If this question is asked to oneself in a solitary meditation, then it might invite oneself to examine one's own thinking thoroughly from the very beginning to the end. We might also imagine that a phenomenological philosopher, with his method of "phenomenological reduction" and "bracketing", would be asking the question over and over again in his meditation. Noteworthy is that Mr. Saito began his intrusion with this question to upset the whole achievement of the class obtained from their discussions up to that moment. If the question were asked by children and Takeda themselves, the development could have possibly been totally different in discovering other possible interpretations, including the interpretation (b) "Surprise". Perhaps, in the philosophy of teaching that Takeda values, the children are expected to become able to ask the question "*Is it really so?*" by themselves, in order to be liberated by themselves to become open to ever newer perspectives.

"Is it really so?"

2. Educational Values aimed at through teaching literary works of art

From the discussions up to this point, it has become increasingly clear that the values of an interpretation do not stand in isolation on their own but they depend upon how it works to let, sometimes enforce, children have some valuable experiences, valuable for the children at the specific time of teaching. We feel now invited to explore the values and meanings of teaching children literary works of art. This is because, once the values aimed at through teaching literary works of art are explicated, then the values of an interpretation and/or a question will naturally be explicated also in harmony with their role of achieving the values aimed at in teaching particular children at a particular time.

While writing on the significance of story for human science in general terms, Max van Manen wrote:

- (1) story provides us with *possible human experiences*;
- (2) story enables us to experience life situations, feelings, emotions, and *events that we would not normally experience*;
- (3) story allows us to broaden the horizons of our normal existential landscape by creating *possible worlds*;
- (4) story tends to appeal to us and involve us *in a personal way*;
- (5) story is an artistic device that lets us turn back to *life as lived*, whether fictional or real;
- (6) story evokes the quality of vividness in *detailing unique and particular aspects of a life* that could be my life or your life;
- (7) and yet, great novels or stories *transcend the particularity of their plots* and protagonists, etc., which makes them subject to thematic analysis and criticism. (Manen, Max v.1990: 70)

Regarding poetry he adds as follows: "Poetry too is a literary form that transforms lived experience into poetic language, the poetic language of verse. Poetry allows the expression of the most intense feelings in the most intense form. For this reason we encounter the frequent use of lines from poetic texts in hermeneutic or phenomenological writing. A poet can sometimes give linguistic expression to some aspect of human experience that cannot be paraphrased without losing a sense of the vivid truthfulness that the lines of the poem are somehow able to communicate." (ibid.: 70-71)

I would not hesitate to say that the significance of story for human science pointed above can be read also as the significance of teaching children literary works of art.

In his "Methods of Novels", Kenzaburo Ooe wrote that "A novel is a device in words to activate a human being as a whole" (1978: 9). He emphasized the concept of "defamiliarization/estrangement" which destructs "automatization" by means of repeating "persistent negation" assertively showing that, against the prevalent taken-for-granted views, 'No, the reality is not such as that, but it is such as this.'"

(ibid.,: 9) Again, his views can also be read as the views on the significance of teaching children literary works of art.

Finally, Dr. Kanji Hatano (1905-2001), a Japanese pioneer in Psychology and my mentor, introduces the following view. The values of teaching the first class literature would consist in the following four points: (1) to let the learners understand the complexity of human nature and human acts, (2) *to let the learners understand the struggles among values and valuing*, (Emphasis is mine.) (3) to let the learners understand the tragedy, and (4) to let the learners understand the beauty and the deep meaning in the ordinary and the common, i.e., the reversal of values, e.g., to discover the beauty in the ugly in common sense.

All in all, I would like to say, out of my own intuition, that the *Educational values aimed at through teaching literary works of art* are: to let children confront the values that negates, thus defamiliarizes/estranges the values taken for granted by them in their everyday common sense.

These values of teaching children literary works of art would very harmoniously correspond to the values embodied in choosing among interpretations demonstrated in the teacher Takeda's teaching practices. We might recall that Takeda was emphasizing, for instance, the "polyphony of multiple new competing interpretations," the "continual self-negation with the agony to create the new," and "jolts by the sudden collapses of what has been taken for granted as absolutely right", just to pick up a few of the points.

Summary and Conclusion: "Is it really so?"

The values of an interpretation are relative to the expected goal of teaching in correspondence to the concrete quality level of the particular children's thinking, explanation and understanding, at a particular time and situation. In other words, the values of an interpretation are determined by what it can do at a particular moment for letting the particular children experience in the particular classroom toward approaching the expected goal for these particular children. These values are determined not only from the perspective of the inner horizon, i.e., about what and how it is phrased on what aspects of the story, but also from the perspective of the outer horizon, i.e., how it works with the particular children when it is asked at the particular moment.

It would be noteworthy that the situation of the determination of values of an interpretation may be considered as comparable to that of the determination of exchange values of a commodity explicated in the *Capital* (Hart, James G. and Embree L. eds. 1997: 1). The reason is that the exchange values of a commodity are determined in its outer horizon, what and how much it can be exchanged for, but not in its inner horizon, its use value, for what and how it is useful in its material characteristics (Yoshida, A. 1989).

Now, I feel ever more strongly confident that teaching practice is a living thing, just as other human practices such as counseling and therapy are so.

These are summary statements regarding the values of an interpretation, what the interpretation can do for children. In these senses, teachers are expected to “see” and “see through” the values of an interpretation, in its inner and outer horizons.

Since the relativity of the values of an interpretation has been explicated, the change of contextual situations will naturally change the values of an interpretation, from the perspective of the teacher as well as from that of the psychological and/or pedagogical observer. For instance, the change of the teacher's view from (A') to (B') given before in the text will necessarily change the values of interpretations. Teachers in the pre-war imperialistic and militaristic war-loving Japan (-1945), for instance, would never have valued many interpretations in the same way as teachers in the post-war democratic and liberal peace-loving Japan (1945-). In that sense, the values embodied in choosing among interpretations seem to be relative to the prevalent values and valuing of the particular society and the particular historical period as a whole.

At the end, we might ask the question again: “*Is it really so?*”

References

- Harms, Arnold. C. (1999) *The Spiral of Inquiry: A Study in the Phenomenology of Inquiry*. University Press of America.
- Manen, Max v. (1990) *Researching Lived Experience*. SUNY Press.
- Marx, K. (1906) trans. S. Moore and E. Aveling *Capital: A Critique of Political Economy*. The Modern Library.
- Ooe, K. (1978) “Methods of Novels” Iwanami Shoten. 大江健三郎『小説の方法』岩波書店
- Spiegelberg, H. (1971) *Phenomenological Movement: A Historical Introduction*. Vol. Two. 2nd Edition. Martinus Nijhoff
- Sullivan, H. S. (1953) *Conceptions of Modern Psychiatry*. W. W. Norton & Co.
- サリヴァン, H. S. (1976) 中井久夫・山口 隆訳『現代精神医学の概念』みすず書房
- Takeda, S. (2004). *Phenomenology is the Principle of Thinking*. Chikuma-shobou.
- 竹田青嗣『現象学は＜思考の原理＞である』筑摩書房 (in Japanese)
- Takeda, T. (1990/1971) *Toward an Authentic Teacher*, Kokudoshu, Tokyo
- 武田常夫『真の授業者をめざして』国土社
- Takeda, T. (1977) *Growth as a Teacher*. Meiji-tosho
- 武田常夫『授業者としての成長』明治図書
- Yoshida, A. (1987) “*I learn*” and “*I teach*”: *A Way to a Phenomenology of Teaching*, Kaimeisha, Tokyo. pp.364
- 吉田章宏『学ぶと教える: 授業の現象学への道』海鳴社
- Yoshida, A. (1989) *Beyond the Traditional Concept of Concepts: A Set-theoretical and Phenomenological*

- Case Study of the "Value" Concept in "*Capital*", *Psychologica-An International Journal of Psychology in the Orient* Vol.32, No.1, pp.1-15
- Yoshida, A. (2001) My Life in Psychology: Making a Place for Fiction in a World of Science, *Journal of Phenomenological Psychology* Vol.32, No.2. pp. 188-216
- Yoshida, A. (2004) Openness in an Art of Asking Questions: A Phenomenological Explication of a Master Teacher's Practice, *Shukutoku University Graduate School Bulletin* No.11, pp.1-34.
吉田章宏『発問の芸術にみる開放性: ある達人教師による実践の現象学的解明』
淑徳大学大学院社会学研究科紀要 第11号
- Yoshida, A. (2005) The Explanation-inducing Questions and the Understanding-inducing Questions: A Phenomenological Explication of a Master Teacher's Practices. *Shukutoku University Graduate School Bulletin* No.12, pp.39-82.
吉田章宏『「説明」を誘う発問と「理解」を誘う発問: ある達人教師の授業実践における発問芸術の現象学的解明』淑徳大学大学院社会学研究科紀要 第12号
- Yasunaga, H. (2001) *O. S. Wauchope's Possible Contribution to the Next Generation: Pattern, Pattern Reversal and Phantom Space Theory*. pp.33. Japan Planning Committee, The 20th International Human Science Research Conference, Tokyo, Japan
- Hart, James G. and Embree L. eds. (1997) *Phenomenology of Values and Valuing*, Kluwer Academic Publishers, pp.256