



# 日本語インスティテュート通信No.6

## Nihongo Institute Newsletter No.6

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### 世界を渡り歩いた画家

異国の地において、その道で活躍して名をあげ、錦を飾る日本人が稀少価値の時代もあった。60年代後半からパリでお針子として働き、徐々にデザイナーとして頭角をあらわし、現在はファッション業界では世界的ブランド名にまでなった高田賢三氏、落語の協会会長柳家小さんのお孫さんで、顔が落語家向きでない美男子形ということで、同じ芸は芸でも、創作舞踊の演出家ベジャール一座に10年ほど前に弟子入りして、今年の春には新作「シルクロード」の初公演で、主役の始皇帝役に抜擢され好評を博した小林十市氏等、さまざまな分野で世界を舞台に活躍している日本人アーティストは今や珍しくはない。

37年前に日本を飛び出し、放浪の旅を続けながら異国の地で絵を描いては売り歩いてきた画家頓宮隆輔氏も、そんな日本人の一人にあげられるのかもしれない。幼少からの夢であった画家への道をあきらめきれず、脱サラをして農業移民としてブラジルに渡航。働きながらリオデジャネイロ国立美術学校に学び、中南米各地を渡り歩いた。

70年代にはパリを根城に活動、その後ニューヨークに渡り、絵を描き続ける。77年にモナコ・モンテカルロ国際美術展で大賞。82年にはニューヨーク国際展で銀賞を受けた。芸大を出たわけでもなく、派閥意識の強い日本画壇からは相手にされなくても、街角の何気ない日常的な風景を柔らかな曲線であらわす彼の作品はパリ等では評価が高い。「絵は描いた土地の人に評価され、生活の糧になることが大切」というスタイルをモットーに世界を渡り歩いてきた頓宮氏は、美術団体や画廊といった特定のスポンサーを持たなかったため、生活が厳しく、栄養失調で倒れたこともある。しかしそんな彼の作風と放浪をネタにした洒落な会話が各地で多くのファンを生んだ。同じ日本人のよしみということもあろうが、渡り歩いた先々での彼の作品と人柄が商社マンや銀行マン等、特に海外の日本人駐在員らの心を捕らえ、海外駐在の証として頓宮氏の絵を買い求めてくれた人が多いと言う。そんなかつての駐在員約100名が発起人となって、昨年食道ガンを宣告されながらも絵筆をとり続けている頓

宮氏を励ます為に、各人が買い求めた作品にそれぞれの絵にまつわるエピソードを添えて銀座の美術家連盟画廊で展覧会を催すことになった。展覧会のタイトルは「ある遭遇展」である。

### Sekai o watari-aruku gaka

Ikyoo no chi ni oite, sono michi de katsuyaku shite na o age, nishiki o kazaru Nihonjin ga kishoo kachi no jidai mo atta. 60nendai koohan kara *Pari* de o-hariko to shite hataraki, jojoni *dezainaa* toshite tookaku o arawashi, genzai wa *fasshon* gyookai de wa sekai-teki *burando*-mee ni made natta Takada Kenzoo-shi, rakugo no kyookai kaichoo Yanagiya Kosan no o-mago-san de, kao ga rakugoka-muki de nai binanshi-gata to iu koto de, onaji gee demo, soosaku buyoo no enshutsuka *Bejaaru* ichiza ni 10nen hodo mae ni deshi-iri shite, kotoshi no haru ni wa shinsaku “*Shiruku roodo*” no hatsu-kooen de, shuyaku no Shikootei-yaku ni batteki sare, koohyoo o hakushita Kobayashi Juuichi-shi nado, samazama na bun’ ya de sekai o butai ni katsuyaku shite iru Nihonjin *aatisuto* wa ima ya mezurashiku wa nai.

37nen mae ni Nihon o tobidashi, hooroo no tabi o tsuzukenagara ikoku no chi de e o kaite wa uri-aruite kita gaka Tomiya Ryuusuke-shi mo, sonna Nihonjin no hitori ni agerareru no kamoshirenai. Yooshoo kara no yume de atta gaka e no michi o akirame-kirezu, datsu-sara o shite noogyoo imin toshite *Burajiru* ni tokoo. Hatarakinagara *Riodejaneiro* Kokuritsu Bijutsu Gakkoo ni manabi, Chuunanbei kakuchi o watari-aruita.

70nendai ni wa *Pari* o nejiro ni katsudoo, sono go *Nyuuyooku* ni watari, e o kaki-tsuzukeru. 77nen ni *Monako Montekaruro* Kokusai Bijutsu-ten de taishoo.

82nen ni wa *Nyuuyooku* Kokusai-ten de ginshoo o uketa. Geidai o deta wake demo naku, habatsu ishiki no tsuyoi Nihon gadan kara wa aite ni sarenakutemo, machikado no nanigenai nichijoo-teki na fuukee o yawaraka na kyokusen de arawasu kare no sakuhin wa *Pari* nado de wa hyooka ga takai. “E wa egaita tochi no hito ni hyooka sare, seekatsu no kate ni

naru koto ga taisetsu” to iu *sutairu o mottoo* ni sekai o watari-aruite kita Tomiya-shi wa, bijutsu dantai ya garoo to itta tokutee no *suponsaa* o motanakatta tame, seekatsu ga kibishiku, eeyoo shitchoo de taoreta koto mo aru. Shikashi sonna kare no sakufuu to hooroo o neta ni shita shadatsu na kaiwa ga kakuchi de ooku no *fan* o unda. Onaji Nihonjin no yoshimi to iu koto mo aroo ga, watari-aruita sakizaki de kare no sakuhin to hitogara ga shoosha-*man* ya ginkoo-*man* nado, tokuni kaigai no Nihonjin chuuzaiin-ra no kokoro o torae, kaigai chuuzai no akashi toshite Tomiya-shi no e o kai-motomete kureta hito ga ooi to iu. Sonna chuuzaiin yaku 100-meiji ga hokkinin to natte, sakunen shokudoo gan o senkoku sarenagara efude o tori-tsuzukete iru Tomiya-shi o hagemasu tame ni, kakujin ga kai-motometa sakuhin ni sorezore no e ni matsuwaru *episoodo* o soete Ginza no Bijutsu Renmei Garoo de tenrankai o moyoosu koto ni natta. Tenrankai no *taitoru* wa “Aru Sooguuten” de aru.

## TOMIYA Yusuke, painter wandering around the world

There was a time when Japanese people who played active roles in their fields in different countries and returned to Japan with success stories were scarce. In the latter half of the nineteen sixties, *TAKADA Kenzo* worked as a seamstress and gradually his talent as a designer appeared. Now he is a world-wide name in the fashion. *KOBAYASHI Juichi*, the grandson of *YANAGIYA Kosan*, chairman of the Comic Association, did not have the face for (*Rakugo*) comedy. He also became an artist but in a different form. About ten years ago he became a disciple of Bejal, the choreographer of creative dance. This spring he was selected as the main character, Emperor Shin Huang Ti in the first performance of a new “Silk Road”. After that performance he developed a strong reputation. Japanese artists who play excellent roles on the world stage are no longer rare.

Thirty seven years ago, there was a painter called *TOMIYA Ryusuke* who flew out of Japan and made a continual journey of wandering through different countries. During this time he painted and sold his works. He might be listed as one of those Japanese artists. Because he could not give up his childhood dream of becoming a painter, he quit the salary man's life and went to Brazil by ship as an immigrant to become a farmer. While working there he studied at the Rio de Janeiro National Art School and he traversed Central and South America. In the 1970s he started work based in Paris. Afterwards he went to New York and continued to paint. In 1977, he received the Grand Prix at the Monaco International Art Exhibition in Monte Carlo. In 1982 he received the Silver Medal at the New York International Exhibition. Even though he did not graduate from a Japanese art college and, even though he is not

accepted by the Japanese painting world which has a very strong faction consciousness his paintings, which express the landscape of daily life on street corners with soft curving lines are well received in Paris. “What is important in painting is to be evaluated by the people of the land which are painted and to capture the essence of life”. With this motto, *Tomiya* traversed the world but he did not have any sponsor like a gallery or art group. His life was tough and there was a time when he collapsed because of malnutrition. Yet his free and easy dialogue on his travels and his style of fun created a lot of fun in the countries he visited. It could simply be that in each place he traveled through his works captured the hearts of resident overseas Japanese. Many bought his works as a testament to living overseas. About one hundred of these people organized an exhibition in *Ginza* this time for him. They brought their own paintings and wrote commentaries about each painting in order to encourage *Tomiya* who is still taking up his brush in spite of his acknowledgment of oesophageal cancer. The title of this exhibition is “An Encounter Exhibition”

「さようならボストン

こんいちはウィーン」 小沢征爾

アメリカ合衆国の223回目の独立記念日となった7月4日、マサチューセッツ州ボストンでは、ボストン交響楽団の音楽監督の小沢征爾氏（63才）が記念のタクトを振った。小沢氏はボストンポップスオーケストラの指揮者ロックハート氏とともに、地元大リーグ、レッドソックスのユニフォームを着て現れるサービスを見せた。小沢氏は、先ごろ2002年秋からオーストリアのウィーン国立歌劇場の音楽監督になることを正式に発表したばかり。

117年のボストン交響楽団の歴史で25年という最長の音楽監督を務めた小沢氏に対して、ボストンの人々はひととき大きな拍手を送った。今度ウィーンの人々はどんな拍手を送るだろうか。

## Sayoonara *Bosuton* Konnichi wa *Uiin* – Ozawa Seeji

Amerika Gasshuukoku no 223-kai no dokuritsu kinenbi to natta Shichigatsu yokka, *Masachussettsurshuu Bosuton* de wa, *Bosuton* Kookyogakudan no ongaku kantoku no Ozawa Seeji(63-sai) ga kinen no *takuto* o futta. Ozawa-shi wa *Bosuton Poppusu Ookesutora* no shikisha, *Rokkuhaato*-shi to tomo ni, jimoto dai-*riigu*, *Reddosokkusu* no *yunifoomu* o kite arawareru *saabisu* o miseta. Ozawa-shi wa, sakigoro 2002-nen aki kara *Oosutoria* no *Uiin* Kokuritsu Kagekijoo no ongaku kantoku ni naru koto o seeshiki ni hyappyoo shita bakari.

117nen no *Bosuton* Kookyogakudan no rekishi de 25nen to iu saichoo no ongaku kantoku o tsutometa Ozawa-shi ni taishite, *Bosuton* no hitobito wa

hitokiwa ookina hakushu o okutta. Kondo *Uiin* no hitobito wa donna hakushu o okuru daroo ka.

## Ozawa says goodbye to Boston and Hello to Vienna

On the fourth of July which was the 223<sup>rd</sup> independence day of the U.S.A. in Boston, Massachusetts, *OZAWA Seiji* (63 years old) who is the music director for the Boston Philharmonic Orchestra conducted the memorial concert. He also showed his commitment to the city by wearing the Red Socks uniform with Rockhart, conductor of the Boston Pops Orchestra.

Ozawa was just officially announced as the Music Director of the Vienna National Opera House in Austria starting from the autumn of 2002.

Ozawa worked for the Boston Philharmonic Orchestra which has a 117-year history for 25 years as its longest serving music director. People in Boston gave huge applause to Ozawa but one wonders to what extent they will applaud for him in Vienna.

### 「日本人のスピーチ」司馬遼太郎 (2)

これを学ばなかったらお使いができません。手代、そして番頭となつてほかのお店に交渉ごとで行くのに、言葉をきれいにしておく必要があります。言葉をていねいにし、しかも意味が通じるようにしゃべるために、浄瑠璃をやらなくてはなりません。浄瑠璃は町人の必須の教科書であり、なかでも近松門左衛門の書いたものが最大の手本でした。

やがて明治維新という革命を迎えます。しゃべり言葉としての、謡や浄瑠璃で練った言葉。それから三種類あった書き言葉としての言語。それらはすべて川に流してしまつた。全部、明治になると通用しなくなります。新しい時代を背負つた言語が必要となり、新しい文章の言語、そしておしゃべりの言語が必要となり、それは大変な苦勞でした。

日本語の場合、恐らく日本の島々で 1000 通り以上もの、お父さん、お母さんがあつたのではないのでしょうか。それを統一しなければ文化は起こらないというのが明治政府の思想であり、それは当然のことでした。この時代まで、お父さん、お母さんというような基本的な言葉にまで標準言語のない国というのは、世界でも日本ぐらいだったかもしれません。それでようやく明治 30 年代になり、「お父さん、お母さん」が誕生する。ついこの間といつてもいい。言語生活から見て、日本の近代化がずいぶん忙しかつたことがわかります。

ヨーロッパにおけるキリスト教文明において、言葉の持つ意味は重く、大きい。シェークスピアほどではないにしても、アメリカ大統領が就任す

る時の演説は、アメリカ人の心を打つ。言葉が聞き手を、人の心を動かす。言語が最も感動的なものなのだということが、未だ始まっていないのかもしれない。例えば日本の政治家で考えてもそうです。

日常の言語をきれいにする。意味のないことは言わない。意味のあるときはきちつと修辞を施し、論理を貫徹させる。こうしたことが積み重なって、言語は進歩すると、私は考えています。

### 「Nihonjin no *supiichi*」 Shiba Ryootaroo (2)

Kore o manabanakattara otsukai ga dekimasen. Tedai, soshite bantoo to natte hoka no o-mise ni kooshoo-goto de iku noni, kotoba o kiree ni shite oku hitsuyoo ga arimasu. Kotoba o teenee ni shite, shikamo imi ga tsuujiru yoo ni shaberu tame ni, Jooruri o yaranakute wa narimasen. Jooruri wa choonin no hissui no kyookasho de ari, nakademo Chikamatsu Monzaemon no kaita mono ga saidai no tehon deshita.

Yagate Meeji Ishin to iu kakumee o mukaemasu. Shaberi kotoba toshite no, Utai ya Jooruri de netta kotoba. Sorekara 3-shurui atta kakikotoba toshite no gengo. Sorera wa subete kawa ni nagashite shimatta. Zenbu Meeji ni naru to tsuuyoo shinaku narimasu. Atarashii jidai o seotta gengo ga hitsuyoo to nari, atarashii bunshoo no gengo, soshite o-shaberi no gengo ga hitsuyoo to nari, sore wa taihen na kuroo deshita.

Nihongo no baai, osoraku Nihon no shimajima de 1000-toori ijoo mo no, otoosan, okaasan ga atta no de wa nai deshoo ka. Sore o tooitsu shinakereba bunka wa okoranai to iu no ga Meeji seefu no shisoo de ari, sore wa toozen no koto deshita. Kono jidai made, otoosan, okaasan to iu yoo na kihon-teki na kotoba ni made hyoojun gengo ga nai kuni to iu no wa, sekai de mo Nihon gurai datta kamoshiremasen. Sore de yooyaku Meeji 30-nendai ni nari, "otoosan, okaasan" ga tanjoo suru. Tsui kono aida to itte mo ii.

Gengo seekatsu kara mite Nihon no kindai-ka wa zuibun isogashikatta koto ga wakarimasu.

*Yooroppa* ni okeru *Kirisutokyoo* bunmee ni oite, kotoba no motsu imi wa omoku, ookii. *Sheekusupia* hodo de wa nai ni shite mo, *Amerika* daitooryoo ga shuunin suru toki no enzetsu wa, *Amerikajin* no kokoro o utsu. Kotoba ga kikite o, hito no kokoro o ugokasu. Gengo ga mottomo kandoo-teki na mono da to iu koto ga, made hajimatte inai no kamoshiremasen. Tatoeba Nihon no seejika de kangaete mo soo desu.

Nichijoo no gengo o kiree ni suru. Imi no nai koto wa iwanai. Imi no aru toki wa kichitto shuuji o hodokoshi, ronri o kantetsu saseru. Koo shita koto ga tsumi-kasanatte, gengo wa shinpo suru to, watashi wa kangaemasu.

### Japanese Speech SHIBA Ryotaroo(2)

If they didn't learn the ballad drums, they couldn't go on errands. In order to go to other shops to negotiate, the head clerk and assistants needed to improve their

ability to express themselves beautifully.

To make their language polite and understandable, they had to learn ballad drums. The ballad drum was the compulsory textbook among city people and, in particular, the one *CHIKAMATSU Monzaemon* wrote was the best model.

Before long, there was a revolution called the *Meiji* Restoration. Spoken language that had been improved by *Noh* songs and ballad drums and also three different written languages, everything was thrown away. All of these languages would no longer be used in the *Meiji* Period.

A new language which would be the burden of the new epoch was required. Both a new written and spoken language had to be made and that was really a hard task.

All over Japan, including the small islands, there were probably a thousand different ways to say “mother” and “father”. If Japan could not unify them, no culture could develop. Therefore it was natural that the new government should want to do this. Up to this epoch only Japan out of the whole world lacked the standard language even to say the basic words: “mother” and “father”. Finally in *Meiji* 30 the words “*otoosan*” and “*okaasan*” were born.

It was only in the recent past that Japanese modernization in terms of language was intense.

The meaning or role of language in Christian civilization in Europe is large. The inauguration speech of American presidents, although not as impressive as Shakespeare, is still moving. Language touches the hearts and minds of the listener.

In our Asian countries in general the idea that language moves people and that language is the expressive thing has not yet begun. A typical example is the speech of Japanese politicians.

If we try to make daily language more beautiful and try not to say meaningless thing and if we use metaphors to capture meaning and try to be logical, I think language will improve.

## ことわざ

### 針小棒大

文字通り針のように小さなことを棒のように大きく言うという意味である。世間の噂話などは大袈裟に伝えられることがよくある。週刊誌のゴシップ記事はまさに針小棒大にことを書きたてる傾向があるようで、読んで面白い反面、どこまで信じてよいのか、まじめな読者は戸惑うこともある。

ラテン語でははえから象をつくるというそうだが、日本語には同じような意味で大風呂敷を広げるという表現がある。

そもそも風呂敷というものはかばんと対比されるもので、日本と西洋の文化の象徴的な違いの一つである。かばんは一定のサイズに応じて一定の形の一定の大きさのものしか入れられないが、ふろしきの方は形はどうであれ大きさもさほど気にせずふろしきの方が適当に包み込んでくれるといういい加減なところがあ

る。

要はかばんは「針小棒大」は受け入れにくい、ふろしきは「針小棒大」もありということになるのだが、日本人が針小棒大であるという意味ではないことを補足しておきたい。

## Kotowaza

### Shinshoo boodai

Mojidoori hari no yoo ni chiisana koto o boo no yoo ni ookiku iu to iu imi de aru. Seken de wa uwasa-banashi nado wa oogesa ni tsutaerareru koto ga yoku aru. Shuukanshi no *goshippu* kiji wa masani shinshoo boodai ni koto o kaki-tateru keekoo ga aru yoo de, yonde omoshiroi hanmen, doko made shinjite yoi no ka, majime na dokusha wa tomadou koto mo aru.

*Ratengo* de wa hae kara zoo o tsukuru to iu soo da ga, Nihongo ni wa onaji yoo na imi de oo-buroshiki o hirogeru to iu hyoogen ga aru. Somosomo furoshiki to iu mono wa kaban to taihi sareru mono de, Nihon to seeyoo no bunka no shoochoo-teki na chigai no hitotsu de aru. Kaban wa ittee no *saizu* ni oojite ittee no katachi no ittee no ookisa no mono shika irerarenai ga, furoshiki no hoo wa katachi wa doo de are ookisa mo sahodo ki ni sezu furoshiki no hoo ga tekitoo ni tsutsunde kureru to iu ii kagen na tokoro ga aru.

Yoo wa kaban wa “shinshoo boodai” wa ukeire-nikui ga, furoshiki wa “shinshoo boodai” mo ari to iu koto ni naru no da ga, Nihonjin ga shinshoo boodai de aru to iu imi de wa nai koto o hosoku shite okitai.

## Proverb

### Exaggeration

Literally, this means making a tiny thing like a needle into something big like a stick. It often happens that the general public exaggerate. There is a tendency for weekly magazines to write gossip articles in an exaggerated way. People have fun reading them but serious readers are perplexed as to how much they can believe. In Latin “to make an elephant from a fly” but in Japanese there is a similar expression which says: “to extend a big *furoshiki*”. Essentially, *furoshiki* is a contrast to a bag and this expresses the symbolic difference in western and Japanese culture. One can only put a certain amount into a bag depending on the size of the bag. However, in *furoshiki* whatever the size or form of the articles, *furoshiki* can wrap them properly. There is a sense of flexibility in *furoshiki*. To sum up, the bag has difficulty in accepting small needles and big sticks at the same time – but *furoshiki* can accept both. However, this doesn't necessarily mean that Japanese people are exaggerators.



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この漢字カードは、初級の日本語学習者が基本 200 漢字をできるだけ分かり易く、速く習得できるように作成されています。

- 1.漢字は日本の小学校一学年で教わる 76 字と、二学年で学習する 145 字及び、新聞で頻繁に 使用されている漢字から 200 字を選出してあります。
- 2.各漢字には音読みと、訓読みの両方を取り上げていますが、特殊な読み方は削除してあります。
- 3.意味に関しては、各漢字そのものの意味だけではなく、熟語に関連した意味も含まれています。
- 4.学習者が覚えやすいように明解な字源説明がされています。

なお、説明部分は大旨、宮本 裕氏著作の「[外国人のための漢字独習辞典](#)」からの抜粋であります。

- 5.各漢字の熟語は、漢字番号 1~200 の順序に従って、段階的学習に適したよう、前出の漢字のみを使用した 4 つの熟語を収めてあります。

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# NEW KANJI DICTIONARY

A Component Approach to study Kanji



The New Kanji Dictionary (1988) by Yutaka Miyamoto helps make the often rigorous path to kanji Learning easier and more fun than ever. This dictionary is designed for the intermediate and advanced Students of the language but even beginning students can discover the relative ease with which kanji can Be learned with the aid of this timely dictionary

The distinctive feature of this dictionary lies in the analysis and explanation of the meaning contained in each of the components that make up a kanji character, “Origin.” It then lists the meaning(s) of each kanji which almost invariably correlates with the “Origin.” A complete listing of the on-kun readings follow with examples given for each of the readings. Kanji dictionaries until now have only presented a rough analysis of characters by historical radicals and have failed to give explanations of the components which make up the character. It is our conviction that this reference work will facilitate the foreign student studying Japanese in remembering kanji by showing the student that kanji are composed of “parts” and not memely a muddle of lines, dots and slashes, and presenting a correlation between the combination of the parts and the meaning

On another level, The New Kanji Dictionary offers insights into the development of kanji, and reveals through the explanation of the components ancient Japanese customs, historical events as well as hundreds of other descriptions of both modern and ancient life and culture

Another feature of the dictionary is that it is fun! Quite as one might start to check a fact in an almanac or book of records and then finds himself reading on, this dictionary offers the same lure. The minute one takes to check some kanji, becomes an hour as one becomes more and more engrossed.

Every serious student or instructor of the language should have in his library

[NEW KANJI DICTIONARY Sample Page](#)