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The Transfer of L1 Rhetoric in L2 Texts and its Implications for Second Language Teaching

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Introduction

Contrastive rhetoric approaches have had significant impact on studies of second language writing and instruction. Since Kaplan (1966) provided the first impetus for the development of contrastive rhetoric studies in SLA, it has been agreed that the cultural and linguistic conventions of the writer's first language can be an influential and indispensable element for the analysis and evaluation of the L2 written product. While Kaplan's initial argument, that every language entails a culture-bound logic and a culture-specific rhetoric, has proven contentious, it has been widely acknowledged that writing skills or strategies are shaped in a culturally appropriate manner, and are transmitted from generation to generation, usually through the formal educational system (Grabe & Kaplan, 1989). The concept of writing as a culture-dependent behavior is also supported by ethnography. Basso (1974, p. 432) claims that writing is a "socially supreme act" constrained by adequate applications of "grammars of cultural rules." In a speech community the act reflects the ways the community members use written codes which are particularly selected and deemed fit for cultural expectations. Rhetoric is a learned norm of writing which is derived from culturally bound ways of processing information.

Second language teaching concerns the possibility that culture-specific rhetoric may cause difficulties for nonnative speakers writing in a target language. In the SLA setting, it is fair to assume that learners may take advantage of their

L1 rhetorical strategies even in writing in a target language, and that the strategies adopted may conflict with expectations of native readers. Kaplan (1966, pp. 3-4) points out:

Foreign students who have mastered syntactic structures have still demonstrated inability to compose adequate themes, term papers, theses, and dissertations. . . . The foreign student paper is out of focus because the foreign student is employing a rhetoric and a sequence of thought which violate the expectations of the native reader.

The SLA classroom is inherently a "conflicting discourse community" where different rhetoric and linguistic choices are made between learner and teacher based upon an individual's cultural heritage (Kramsch, forthcoming).

This paper focuses upon the conflict caused by cross-cultural discrepancies in rhetorical strategies emerging in the L2 text. I will investigate interference of Japanese-specific rhetoric in the writing of English as a second language. The questions addressed are: (a) whether rhetorical principles of Japanese writing are transferred; (b) what the characteristics of those texts are; (c) what aspects of Japanese language and culture contribute to such characteristics; and most importantly, (d) to what extent texts with L1 rhetorical transfer inhibit native English readers' evaluation.

Transfer of L1 Rhetoric: Some Evidence from Contrastive Rhetoric Studies

There has been much research into L2 rhetoric from the comparative perspective. It has been reported that the rhetorical principles of the writer's first language are explicitly transferred to the L2 text and that such transfer sometimes negatively affects the native reader's evaluation of the text.

Clyne (1983, 1987a, 1987b) reports the transfer of German rhetoric in English academic texts written by native German speakers, for instance. He claims that German-specific rhetorical principles¹ manifest themselves more markedly in ESL texts than in L1 (e.g., German) texts of the same authors because of the authors' linguistic problems in second language rhetoric (Clyne, 1987a). Kachru (1986)

argues for the transfer and "nativization" of L2 conventions based upon the speaker's L1 discourse patterns, strategies, and speech acts. Rhetorical conventions of English have been "nativized" in the Indian context, and have turned out to be unique discourse strategies the speaker consciously or unconsciously recreates according to the patterns of interaction in the native culture.

In Takano (1991), I analyzed three ESL expository compositions written by native Japanese speakers. I found that Japanese rhetorical patterns had been transferred in one of the three texts, and that the one dominated by rhetorical patterns similar to Japanese rhetoric had been rated lower by native English evaluators than the ones with hierarchically structured organizations of information which are typical of English expository writing. Characteristics of the lower rated composition included lack of explicit topic sentences, nonlinear and nonhierarchical structuring of information, and continuous and indirect reinforcement of the inexplicit topic by subordinate information throughout the entire paragraph. The higher rated compositions, on the other hand, contained hierarchical sequences of information directly connected to the topic sentences presented at the beginnings of the paragraphs. Furthermore, the use of specific discourse markers such as *for example*, *according to*, *especially*, etc., seemed conducive to better evaluation by native readers. This pattern coincides with the standard rhetorical norm of English in which the paragraph develops by a series of specific illustrations straightforwardly related to the topic sentence (Kaplan, 1966).

My previous study, however, contains a few methodological weaknesses. First, the validity of the generalizations attained in the research could be questioned because they are drawn from only a small-scale case study with little data. Second, my methodology may obscure the conclusion that the dominance of Japanese rhetoric in the organization of the text and the native reader's low rating are correlated because grammatical problems and rhetorical organization were not clearly differentiated. It also appeared that the rhetorical patterns were related to the writer's level of proficiency in English. The present research attempts to over-

come those weaknesses and grasp more accurate relationships between L1 rhetorical transfer and the native reader's evaluation.

Transfer of L1 Rhetoric: Implications of Language Typology Studies

Li and Thompson's language typology (1976)—"subject-prominent" (e.g., English) and "topic-prominent" (e.g., Chinese and Japanese²)—has been often cited as a meaningful concept for accounting for characteristics of discourse in L2 texts. The typology defines the subject as a sentence-internal notion, the center of attention within the sentence, and the topic as a discourse notion, controlled by discursal considerations from previous information. Thus, it is assumed that the linguistic nature of "topic-prominence" may be responsible for characterizing discursal patterns in topic-prominent languages.

Schachter and Rutherford's research (1983) on ESL written discourse finds that Japanese ESL learners tend to over-produce extraposition structures compared to those who are native speakers of other languages, and that Chinese ESL learners regularly produce existential constructions with the dummy subject *there*, as seen, respectively, in sentences (1) and (2) below. They also report common types of errors which appear to stem from the learners' inappropriate control of these constructions:

1. *It is a tendency that such friendly restaurants become less in the big city.
2. *There is a tire hanging from the roof served as their play ground. (Schachter & Rutherford, 1983, p. 305)

Similar types of negative transfer are found in my data³:

- *It has becoming serious problem that a lot of people live in the city.
- *It is required huge energy and water in great city.
- *It is ideal that there are small urban centers throughout the country and they make rural areas to be active.

Schachter and Rutherford conclude that these manifestations in ESL are considered transfers of typological features of the learners' native languages. In topic-prominent languages such as Chinese and Japanese, the topic should always be "given" and put first, i.e., there is a tendency for information to be raised or introduced to the reader/listener in sentence-initial position as a topic before any new information on the topic is provided as comment. Therefore, native speakers of topic-prominent languages may subconsciously bring to the task of constructing English sentences the expectation that the leftmost position should be reserved for topics and new information will follow. This kind of topic-comment manipulation seems evident in English sentences written by Japanese and Chinese subjects:

It is a tendency	that such friendly restaurants become less in the big city.
(topic)	(comment or new information)

In an example of suprasentential discourse, we also find:

There is a small restaurant near my house in my country.
(topic)

Followed by:

Many things of this restaurant are like those of Marty's luncheonette. (comment)
(adapted from Schachter and Rutherford, 1983)

Such transfer of the topic-comment discourse in English interlanguage is identifiable in the spoken language as well. Smith (1982) insists that a native Japanese speaker's frequent use of *it's a*, both sentence-initially and medially, in her unplanned ESL oral production is an effort to maintain a topic-comment structure. The dummy subject *it's a*, introducing a left-dislocated subject⁴ and a left-dislocated object,⁵ functions as a "topic clarification device." Furthermore, Smith shows that her same subject's common discourse strategy of a left-dislocation of information matches the Japanese topic marker *wa* in its discourse function.

Her subject's tendency to front objects is a device to designate new, important, and semantically relevant information as a topic and to orient the listener to subsequent new information, one of the core discourse functions of the Japanese *wa*.⁶ "A strong possibility is that the position and function of the theme, marked by *wa* in Japanese, are being transferred to the left-dislocation of objects in English" (Smith, 1983, p. 14).

A new interpretation of language typology has been proposed by Hinds (1987), accommodating influences of sociocultural values of language in its discourse. Specifically referring to English and Japanese, English is defined as a "speaker/writer responsible" language (SWR), in which the person primarily responsible for effective communication is the speaker or the writer. Japanese, on the other hand, is defined as a "listener/reader responsible" language (LRR), in which the listener or the reader bears the major responsibility for interpreting messages.

From a sociocultural point of view, this typology appears to hold true. Japanese communicative style stems from the social dogma of group harmony. It is typical that the group benefit is taken as a common virtue rather than the individual's needs or wants. Japanese verbal behaviors are often characterized as consisting of the dual structure—*tatamae*, reflecting socially accepted norms, and *honno*, which are the unexpressed real feelings of the speaker/writer (see Loy, 1988). In order for such implicit individual intention (*honno*) to be taken appropriately, the Japanese prototype of human relationships called *amae* (meaning "to be dependent upon another's benevolence," Doi, 1974), must be involved in Japanese interpersonal communication. *Amae* allows a person's *honno* (real feeling) to co-exist with the *tatamae* (social norms), which is at least superficially preserved. Japanese speakers and writers require the cooperation and empathy of the listener/reader (Clancy, 1986). Mind-reading takes place without serious misunderstanding of the real intentions of the speaker/writer. The ideal communication for Japanese is one in which the listener/reader can adequately anticipate the needs, wants, and reactions of the speaker/writer, irrespective of whether they are explicitly stated. Shibatani claims:

The art of persuasion takes the norm of "beating about the bush", whereby the listener is expected to make good guesses and to arrive on his own at the conclusion intended by the persuader. It is the person's ability to arrive at an intended conclusion rather than the persuader's logical presentation that is evaluated. (1991, p. 390)

In writing, Japanese texts in which mere hints are given and moderate ambiguities are deliberately inserted by the author can obtain the highest praise from native readers (Hinds, 1987).

English verbal culture, on the other hand, is straightforward. The speaker and writer are charged with the primary responsibility to make statements clear and well organized. A breakdown in communication is thought to be due to an inability to produce understandable passages or lack of sufficient effort to get the meaning across. Assertiveness training, for example, aims to teach people not to rely too much upon indirect or nonverbal messages but to express their feelings and ideas explicitly. (Clancy, 1986). An aphorism for public speaking says: "Tell 'em what you're going to tell 'em, tell 'em, then tell 'em what you told 'em" (Hinds, 1987, p. 144).

From a linguistic point of view, Hinds' typology—SWR vs. LRR—may be justified by the discourse concept of "unity" in paragraphing.⁷ Hinds (1987) claims that English prose is expected to provide appropriate transition statements so that the listener/reader can bind the information into unified discourse. In Japanese, on the other hand, transition devices may be absent or subtle, since it is the listener's or reader's responsibility to determine the appropriate relationships among discrete segments in the discourse. For example, in Japanese written texts there is drastic violation in rule-governedness of manifestations of given vs. new information. Whether a noun phrase should be treated as given or new largely depends upon the writer's assumption that the particular noun phrase already exists in the reader's schema. Frequent ellipses of noun phrases in Japanese discourse are another example. Particularly in written discourse, "knowledge of the world" or of the situation is crucial for the meaning to be understood appropriately (Hinds,

1980b). The apparent vagueness of Japanese is due to the absence of understood linguistic elements manipulated with the high degree of contextual dependency (Shibatani, 1991). Japanese readers are to a great extent required to build transitions themselves, which then allows the text to be unified. Questions to ask here are whether the typological features of topic-prominence and listener/reader responsibility in Japanese are transferred to English interlanguage texts written by native Japanese speakers, and what are the characteristics of texts which exhibit such transfer.

Rhetorical Differences Between Japanese and English

Kaplan (1966) identifies "paragraphing" as the most relevant reflection of thought patterns⁸ of a given target language. He characterizes the English pattern as "dominantly linear in its development" (1966, p. 4). An English expository paragraph usually begins with a topic statement and then develops that statement by a series of specific illustrations which are straightforwardly related to the topic.

What Kaplan calls "oriental thought patterns,"⁹ on the other hand, are marked by indirection. An oriental-rhetoric paragraph tends to develop without directly supporting the topic; the topic appears to be "developed in terms of what they are not rather than in terms of what they are" (1966, p. 10). Specifically referring to Japanese rhetoric, Shibatani (1991, p. 390) acknowledges "indirect transmission of the intended meaning" as the "favored pattern" of Japanese discourse. While the European rhetorical tradition emphasizes "clarity" as its essence, the Japanese rhetorical expectation is that the text is left with "vagueness," so that readers are allowed or required to arrive at interpretations of their own.

The characteristics of the standard rhetorical organization of English paragraph have been identified as follows:

1. Paragraphs are structured through a uniform participant orientation, focusing on the specific entertainer—topic entity.¹⁰
2. The topic entity is established early in the paragraph; in most cases, it is established in the first sentence.
3. Paragraphs begin with the topic statement, then develop with the presentation of information from a variety of perspectives, all of which are directly related to that statement.

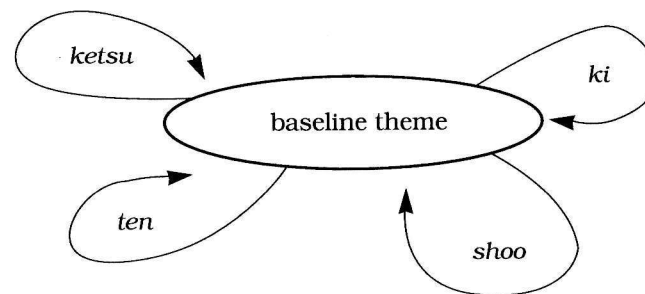
4. The subordinate information is hierarchically structured under the topic entity, and contributes to the reader's establishing a topic.

(adapted from Hinds, 1980a, pp. 131-132)

On the other hand, it is an established norm among Japanese writers that their writing should carry a particular learned construction called *ki-shoo-ten-ketsu*:

- ki* — First, begin one's argument.
- shoo* — Next, develop that.
- ten* — At the point where this development is finished, turn the idea to subtheme where there is a connection, but not directly connected association (to the major theme).
- ketsu* — Last, bring all of this together and reach a conclusion. (Takemata, cited by Hinds, 1980a, p. 132)

In following this organization, the writer first selects a baseline theme, and then returns overtly to this theme before progressing to a different perspective theme:



(adapted from Hinds, 1980a, p. 33)

In Japanese paragraphing no definite topic statement is overtly expressed, and the baseline theme is the key to connecting each perspective and maintaining coherency. The number of perspectives permitted in a paragraph is not restricted to four. Sometimes, there are more than one *ten*; sometimes, *ketsu* is not expressed. The concluding *ketsu* does not have to sound decisive. It is possible to end the paragraph with an expression of doubt or a question (Hinds,

1984). The development *ten* is particularly problematic for native English readers in interpreting the text. From the viewpoint of their native norm of paragraph development, *ten* provides totally irrelevant information.

The common properties of the standard rhetorical organization of Japanese paragraph can be identified as follows:

1. Paragraphs are organized by returning to a baseline theme which is continually and implicitly reinforced.
2. Information may be structured paratactically, neither linearly nor hierarchically.
3. Paragraphs develop with the presentation of information from a variety of perspectives, which are indirectly related to the paragraph topic entity.
4. It is not always the case that a Japanese paragraph begins with a topic sentence.

(adapted from Hinds, 1980a, p. 150)

The Present Research

Purposes

The present research has two objectives. The first is to reassess on a more extensive scale Takano's (1991) claim that Japanese-specific rhetoric is transferred in a native Japanese ESL learner's composition. The second objective is to investigate to what extent the transferred rhetorical organization is discordant with native English readers' expectations, and how that may inhibit their evaluation of texts. My analysis of ESL compositions written by 10 native Japanese speakers will focus upon the interactions of two linguistic phenomena in paragraphing: (a) rhetorical organization of paragraph influenced by Japanese rhetorical principles (1 to 4 above), and (b) rhetorical organization of paragraph influenced by the typological characteristics of Japanese (i.e., topic-comment structures and listener/reader responsibility).

In order to achieve the second objective, I will examine the correlation between native readers' evaluations of paragraph development and the degree of transfer of the Japanese rhetorical strategies. While Hinds (1984) provides an intriguing analysis which indicates that the content of texts dominated by Japanese rhetoric is recalled less well by native English readers than by native Japanese readers, no

research has investigated the native reader's perception and evaluation of L2 texts, questioning mismatches in rhetorical norms of the writer's L1 and a target language.

Subjects

Ten Japanese subjects participated in this research: 2 graduate, 4 undergraduate and 3 nondegree ESL students at the University of Arizona, and 1 nonstudent housewife in Tucson, Arizona. All are native speakers of Japanese with different levels of English proficiency.

Responding to my questionnaire, all the subjects indicated their basic knowledge of the construction *ki-shoo-ten-ketsu* and its function in Japanese compositions. All had been formally taught the construction in Japan at either junior or senior high schools.

Procedure

The subjects were asked to write two paragraphs in English, the first a summary of a brief newspaper article entitled "Harassment Earns Fine For Japanese Firms" (see Appendix A) and the second a discussion of the content of the article. After they had finished writing, the subjects were also asked to respond to a questionnaire (see Appendix B). The purpose of the questionnaire was to obtain information about their understanding of the major theme vs. the topic sentences from their paragraphs, their concept of paragraphing and familiarity with *ki-shoo-ten-ketsu*, their learning experiences of composition skills in both Japanese and English, and their proficiency in English.

The target of my analysis was the second paragraph, in which the subjects' thoughts on the content of the article are presented. This decision was made on the basis of Connor and McCagg's (1987) finding that no transfer of culture-specific rhetorical patterns is observed in ESL students' paraphrasing of English expository prose. They concluded that in the task of paraphrasing the students appeared to be constrained by the structures of the original passages rather than by manipulating their L1 patterns of text organization. I assumed that a similar sort of phenomenon might appear in the task of summarizing as well.

The ten samples of paragraph writing were grammatically corrected by a native speaker of English who had had ESL teaching experience. The corrections were concerned only with apparent word-level errors (e.g., use of articles, prepositions, noun plurality, etc.). Sequences of information (the ordering of words, phrases, and sentences) were untouched. I assumed that the corrections of basic grammatical errors might allow readers to pay exclusive attention to paragraph organization without being distracted by grammatical errors in the texts.

Grading

Native English speakers' evaluations of these paragraphs were necessary to fulfill the second general objective of this research. Twenty-eight native English-speaking undergraduates from the University of Arizona graded each paragraph in respect to organization. I also asked a control group of 10 native Japanese speakers (6 graduate students, 3 postdoctorate researchers, and 1 language instructor at the University of Arizona) to perform the same task. Both groups scored each paragraph according to a 5-point scale in which 5 indicated "excellent" and 1 "failing." The grading was based on the following criteria: (a) clarity (5 pts.): how easy it was to understand the paragraph; (b) coherency (5 pts.): how well the paragraph was unified; and (c) transition (5 pts.): how effectively transitions aided the reader or revealed the progress of the argument (see Appendix C). The criteria were adapted from *A Student's Guide to First-Year Composition* (Applen, Jensen, & McNenny, 1992), a booklet from the University of Arizona Department of English. The graders were also asked to identify the major theme and the topic sentence of the paragraph based on their own reading. It was assumed that comparisons between the readers' interpretations of the paragraph theme and the topic sentence vs. the writers' intended ones would provide useful information about the readers' perception and evaluation of texts.

Results of the Statistical Analyses

First, the overall scores of the American and Japanese graders for the ten paragraphs were compared in terms of

percentile. The mean score of the American graders was 70.9%, whereas that of the Japanese graders was 58.5%. An independent t-test showed that the difference between those two means is statistically significant, with a t-value of 2.98 ($p=.008$). This means that the American evaluators graded the paragraphs as significantly better than did the Japanese evaluators.

Next, the scores of the American graders and those of the Japanese graders for each paragraph were compared. The maximum number of points assigned to each paragraph was 15 (clarity 5; coherency 5; and unity 5). The overall means for each paragraph are presented in Tables 1 and 2.

A two-tailed t-test for differences in the overall means for each paragraph between the American graders and the Japanese graders achieved significance for the following paragraphs: ¶s C, E, and G. American grading for ¶C was significantly higher than that of the Japanese. The paragraph was evaluated as the third best paragraph by the Americans whereas it was placed fifth by the Japanese. Both ¶E and ¶G were ranked low: ¶E as 7th by the American, 10th by the Japanese, and ¶G as 9th by both groups, although the differences between the American and the Japanese raw scores are statistically significant. Both groups ranked ¶F as the best. An interesting crossover is shown in ¶B, which the Americans ranked as the worst, whereas the Japanese ranked it as third best. This is the only case in which the American readers graded a paragraph significantly lower than the Japanese.

Discussion

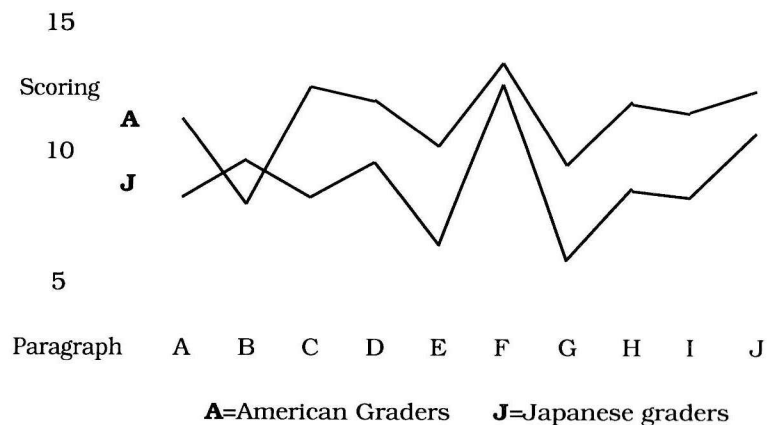
I will discuss five paragraphs: ¶F, which was regarded as having the best quality of organization by both groups of readers; ¶B, which received the strongest level of disagreement by two groups with respect to the quality of organization; ¶A, which was given markedly low scores for clarity and transition by American graders in spite of its eloquent style; and ¶s C and G, for which the difference in grading is also statistically significant between the two groups of readers.

Paragraph F. (1) Sexual harassment or "seku-hara," these days, is a kind of trendy word in Japan. (2) Japanese news

Table 1

¶	Mean Scores by		Mean Scores by		t	d.f.	Probability (two-tailed)
	Americans	Order	Japanese	Order			
A	10.3	6	8.7	5	1.585	13.5	.137
B	8.5	10	9.4	3	1.155	18.0	.264
C	11.5	3	8.7	5	3.035	17.1	.007*
D	11.7	2	9.3	4	2.316	13.7	.038
E	10.0	7	6.7	10	3.397	18.6	.003* ¹¹
F	12.8	1	12.1	1	.691	14.9	.501
G	9.2	9	6.8	9	3.068	20.8	.006*
H	10.8	5	8.6	7	1.914	11.6	.082
I	10.0	7	8.3	8	1.707	13.9	.112
J	11.3	4	10.4	2	.665	14.1	.517

*significant at $p < .01$

Table 2

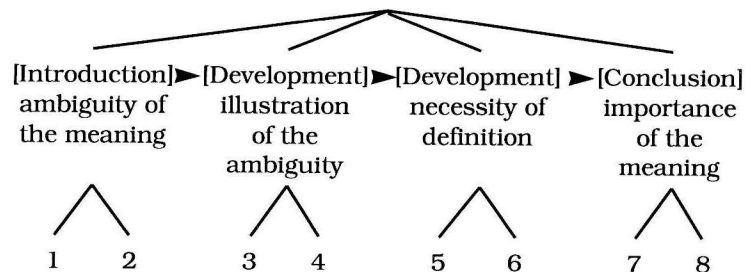
mediums and people easily use this word, but it is quite doubtful that they understand its meaning correctly. (3) I have heard that even just to touch person's shoulder could be sexual harassment if the one is in some inferior position to yours. (4) Is that true? (5) Then, it could be quite controversial because it would be hard to prove if each case is sexual harassment. (6) I agree that we, Japanese, must be sensitive about this issue, however, we definitely need to study it more. (7) We need to know what is sexual harassment before we take this issue seriously. (8) Otherwise the problem could be mistreated and detrimental to our society.

The writer's topic sentence: (7); the writer's theme: "the necessity of studying the true meaning of sexual harassment for the Japanese."

This is the paragraph ranked as best by both groups of readers. Their agreement can be explained in large part by the significant degree of consensus in the identification of the topic sentence of the paragraph and the paragraph theme by the writer and both American and Japanese readers. Twenty-five Americans out of 28 interpreted as the paragraph theme, "what the meaning of sexual harassment is," which is expressed in the writer's intended topic sentence (7). Thirteen American readers identified the same sentence (7) as the writer's topic sentence, although 15 Americans selected sentence (1) or (2). The Japanese readers also succeeded in interpreting the writer's intended theme to a great extent. Six readers out of 10 identified the theme as "the meaning of sexual harassment for the Japanese"; three readers also agreed with the writer's identification of the topic sentence. Based on these facts, it can be claimed that the organization of the paragraph contributes to both the American and Japanese readers' perception of what the writer intended to express, and because of that, the paragraph was given a high evaluation.

Based on the observation mentioned above, I hypothesize that the rhetorical organization of the paragraph follows the English-speaking readers' schema of paragraph development (see the four principles, above), and this proves to be the case. The rhetorical organization can be schematically described as follows:

Theme: What is sexual harassment for the Japanese?



Significant characteristics shown here are that the theme of each development in the progress of the argument straightforwardly supports the paragraph theme, and that the sequence of the developments is clearly linear (i.e., immediately preceding clauses or sentences feed immediately succeeding ones), maintaining the coherence of the paragraph. The frequent use of transition devices (e.g., then, however, otherwise) also effectively maintains the unity of the paragraph, and they are successful in aiding the reader's recognition of the flow of the argument. The reader-dependent transition in paragraphing, which is typically seen in Japanese writing, is not manipulated by the writer here. In addition, the transfer of topic-comment structuring (e.g., overproduction of extraposition structures) is not observed in any of the sentences.

The second principle of rhetoric for developing the English paragraph (i.e., the topic entity is established in the first sentence) is identified here with the topic entity *seku-hara* established in sentence (1). The third and fourth principles (i.e., a paragraph begins with the topic statement and develops with the presentation of information directly related to that statement; the subordinate information is hierarchically structured under the topic entity) are also applicable except for the fact that the writer's intended topic sentence is not located at the beginning of the paragraph. It is also important to notice that the rhetorical structure of this paragraph, which violates the Japanese norm of paragraphing, did not inhibit the native Japanese readers' evaluation.

In response to the questionnaire, the writer of ¶F, a senior majoring in architecture, indicated 518 as his best score on the TOEFL. He had stayed in the U.S. for over four years, and had been formally taught how to organize English compositions as an ESL student. He indicated his familiarity with the standard segments of English paragraph development such as introduction, thesis statement, supportive argument, transition, and conclusion. He also claimed that he was familiar with the functions of the *ki-shoo-ten-ketsu* construction but usually did not consciously follow it in writing compositions in Japanese. He did not enter a score for the TWE (Test of Written English).

Paragraph B. (1) I am wondering why sexual harassment didn't become a serious problem until recently. (2) I think that sexual harassment should have been a serious problem. (3) That sexual harassment was considered by the court as a serious problem is proper, I guess. (4) Sexual harassment is a crime evidently.

The writer's topic sentence: (4); the writer's theme: "Sexual harassment is a crime."

The crossover in American and Japanese readers' evaluation of this paragraph, as reported in Table 2, represents an unusual situation. As mentioned earlier, this is the only case in which American readers scored a writing sample lower than the Japanese, although the difference between the means of their scoring is not statistically significant. This paragraph is ranked as worst by the Americans, whereas the Japanese rank it as the third best.

The dissatisfaction of the American graders can be accounted for by the fact that most of them failed to interpret both the topic sentence and the theme intended by the writer. Nineteen American readers out of 28 identified either (1) or (2) as the topic sentence, and five claimed that the paragraph lacks a topic sentence, a theme, and opinions. Neither the topic sentence nor the theme identified by the majority of the American readers coincided with those intended by the writer. The majority of the American readers considered the theme to be "Sexual harassment is a problem." This interpretation was influenced by their identification of the topic sentence. In both the first and the sec-

ond sentence, which tended to be interpreted as the topic sentence by the majority, the word "problem" appears. One of the American graders in my informal interview about this paragraph pointed out that the writer's lack of conviction and certainty in (1), (2), and (3) is confusing because the sentences are unexpectedly opposed to his decisiveness expressed in the final sentence.

In spite of such apparent ambiguity in the organization of the paragraph for the American readers, the Japanese readers interpret both the writer's intended topic and the theme fairly well. Five readers out of 10 selected the final sentence as the topic sentence, which is also the writer's intended topic sentence. Five indicated "Sexual harassment is a crime" as the theme, which is the writer's intended theme as well. The Clarity scores given to this paragraph are worth mentioning. A two-tailed *t*-test for the difference in the means between the American and Japanese graders achieved significance, at $t=2.06$, $p<.05$.

A hypothesis drawn from the fact that the Japanese readers grasped the text better and graded it higher is, then, that the rhetorical organization of this paragraph matches the Japanese native schema of paragraph development. As a matter of fact, all the standard rhetorical principles of Japanese paragraph (see the four principles cited above) seem to be applicable to the organization.

The writer's topic sentence is not established at the beginning of the paragraph (principle 4), but at the end. Half of the Japanese readers succeeded in identifying it. The American readers' inclination to identify the topic sentence as the first or the second sentence of the paragraph is, on the other hand, a decisive factor in their failing to interpreting the writer's intended theme correctly. The expectation of the native rhetorical pattern the native English readers have hampered their perception of the text.

The paragraph contains no transition markers; the nature of linearity is lacking (principle 2). Hinds (1980a) claims that scrambling of the order of the clauses is permissible in a typical Japanese paragraph without serious transformation of the meaning. Interestingly enough, scrambling these four sentences in ¶B does not seem to ruin the interpretation of the theme at all. This provides evidence for the sec-

ond principle that information is not structured either hierarchically or linearly, but paratactically. According to their native rhetorical norms, the Japanese readers constructed relevant transitions themselves, which are not explicitly provided by the writer.

Principles (1) and (3) are also illustrated in this paragraph. The writer's hedging in statements such as "I am wondering . . ." (sentence 1), "I think . . . should have been . . ." (sentence 2), and ". . . , I guess" (sentence 3) all indicate that the writer is assessing the issue in an indirect manner. In my view, this development corresponds to the so-called *maeoki*, which means "things put in front of something important," in Japanese discourse. Especially in formal settings, *maeoki* is an essential segment of the culturally determined discourse expected by the native audience. It functions to allow the audience to better understand the later-mentioned theme of the argument, presenting implicit introduction to the theme. This discursive manipulation stems from the speaker/writer's avoidance of being too "direct" or "demanding" in persuasion, which violates the native norm of rhetoric.

Sentences (1), (2), and (3), as a *maeoki*, continually but implicitly inform the reader of what will be expressed later as the climax of his argument (principle 1). Sentence (1) expresses the writer's surprise at the fact that sexual harassment has not become a serious problem in Japanese society so far, implying that it should have been. Sentence (3) provides the writer's stance on the court decision but in a consultative tone to the reader. All these statements as the writer's preface are supposed to indirectly support his theme, "sexual harassment is a crime," presented in the final sentence (principle 3). The American readers' rhetorical expectations did not contribute to their understanding of the function of the development, *maeoki*.

Based upon the facts mentioned so far, the rhetorical organization of ¶B exemplifies transfer of the writer's L1 rhetorical strategies. The paragraph was "coherent" from the Japanese-rhetoric point of view and thus received relatively high rating from the native readers. It should also be pointed out, however, that the transfer of topic-comment structures is not observed in this paragraph writing.

The writer of ¶B was an upper-intermediate ESL student with a TOEFL score of 437. He had been taught the specific ways of organizing compositions in both Japanese and English, but he had only been in the U.S. for half a year. He claimed that he tried to follow the construction in writing compositions in Japanese. His score on the TWE was 4.

Paragraph A. (1) This is a very epoch-making occurrence in a male-dominated Japanese society, judging from the traditional figure of Japanese women who are supposed to be silent about sexual matters like sexual harassment. (2) They usually tend to talk about this sort of matter in private for fear of losing face by talking about it in public. (3) This is believed to be partly because of the confirmed accusation of sexual harassment in the U.S., and we could predict more women might report about sexual harassment in the future, thinking of the appreciation of women's rights in Japan, which is getting more and more controversial, which is partly the influence of Western society. (5) In order to gain woman's equal rights with a man and to give women more opportunity to protect their rights, this occurrence would be a good foothold for women in the future.

The writer's topic sentence: (5); the writer's theme: "Legal action is a good foothold for protecting women's rights in Japanese society."

This paragraph was ranked 6th best by the Americans and 5th best by the Japanese readers. The difference between the two means of scoring is not statistically significant. It is rather surprising, however, that despite the writer's rich vocabulary, eloquent style, and objective tone of the content, this paragraph was graded so low. The low scoring is especially salient in the clarity and transition scores in Table 3.

As one can see, both the clarity and transition scores for ¶A are remarkably low, especially in the American evaluation, as compared with those for the other paragraphs (except for the worst, ¶B, and the second worst, ¶G). The scores are also lower than the overall means in the American evaluation (clarity: 72.6; transition: 68.1) and in the overall mean in the Japanese evaluation of clarity (64.2). The identification of the reader's topic sentence again shows the general tendency recognized so far. Eighteen American readers chose the first sentence as the topic sentence where-

Table 3

Clarity and Transition Scores

	A	B	C	D	E	F	G	H	I	J	Overall means
A Clar	66.4	63.6	77.9	80.7	67.1	83.6	67.1	75.0	71.4	72.9	72.6%
A Tran	63.6	50.7	75.0	75.7	65.7	81.4	56.4	70.0	65.7	77.1	68.1%
J Clar	56.0	78.0	60.0	68.0	50.0	80.0	58.0	64.0	58.0	70.0	64.2%
J Tran	58.0	56.0	58.0	58.0	40.0	78.0	36.0	56.0	54.0	66.0	56.0%

A = American readers
 J = Japanese readers
 Clar = Clarity scores
 Tran = Transition scores
 All figures are percentages.

as six Japanese chose the last sentence, which matched the writer's intent.

The paragraph exhibits a few interesting linguistic characteristics. First, there are no discourse markers (except the paralleling *and*) to aid the reader on visible transitions in the progress of the argument. Most of the sentences are relatively long, and are structured in quite complex ways using a number of gerundive and relative clauses. It is rather hard for readers to follow the argument because of complex sentence structures with too many postclausal modifications (e.g., sentences 1 and 4). The lack of linearity in the organization of information without transition markers is also a characteristic of ¶B, mentioned above.

The other characteristic disfavoring clarity and transition evaluations of this paragraph is probably the writer's ambiguous usage of pronominalization (e.g., *This* in sentence 3; *we* in sentence 4) and subject ellipses (e.g., the subject of *thinking* and the anaphora with *which* in sentence 4).

These kinds of phenomena may provide justifications for Hinds' (1987) typology claims. Lack of visible transitions, and the writer's heavily context- and reader-dependent usage of pronouns and nominal ellipsis in Japanese discourse may be considered to be transferred in this writing. Of significance is the fact that the transfer negatively affects the evaluation of the native Japanese readers as well as the native English readers. Again, the transfer of topic-comment structuring is not observed.

The writer of Paragraph A was a graduate student of high English proficiency, with a TOEFL score of over 600. She had been living in America for more than two years, but had never been taught the standard ways of English paragraphing. The writer also claimed that she was aware of the construction in writing Japanese compositions, and that she usually tried to adapt it. She had never taken the TWE.

Paragraph C. (1) This is a very eye-catching article. (2) There has been a lot of controversy about so-called *seku-hara* recently, but it's not common yet to take legal action in Japan. (3) Therefore, I do admire the woman's courage. (4) I would say that it might be hard for her to let people know about such an incident. (5) Because from the Japanese point of view, especially an

old-fashioned one, it's a kind of shame for women not to remain silent about a personal matter such as sex. (6) Though Japanese women tend to be westernized and pay attention to that kind of problem, I don't think it's so easy to speak out.

The writer's topic sentence: (2); the writer's theme: "Japanese women and sexual harassment."

This is one of the three paragraphs which the American readers graded significantly higher than the Japanese. The American readers ranked this third best, whereas the Japanese ranked it fifth. The difference between the two means of the scoring is statistically significant at $p=.007$. It seems that the higher evaluation by the Americans is related to the fact that they grasped the writer's intended topic sentence better than the Japanese readers. Although the majority of both Japanese and Americans succeeded in interpreting the writer's theme, none of the Japanese readers points out the writer's intended topic sentence (2). Five chose (3); 1 chose (4); 1 chose (5); 3 chose the final sentence. To the contrary, the sentence identified by 18 out of 28 American readers as the topic sentence matched the writer's intention. It can be said that the Japanese readers failed in interpreting the key sentence in the organization of the paragraph, because of their native expectations of rhetoric (i.e., a paragraph does not begin with the topic statement).

A potential explanation for differential ratings of this paragraph is, then, that the organization matches the native English-speaking readers' schema of paragraph development. The paragraph entails the nature of linearity in its rhetoric with transition devices. Topic-comment structuring is not transferred here, either.

Sentences (1) and (2) provide a discussion topic, "recent controversy about sexual harassment and the impact of the woman's legal action," as the introduction. Sentence (3), using the word *therefore*, feeds the smooth transition to the next development, focusing on the woman's courage. Sentences (4) and (5) contribute to the writer's coherent discussion of the woman's courage, developing the immediately preceding sentence, (3). And finally, sentence (6) closes the paragraph, restating the woman's courage. Throughout the paragraph, from the beginning to the end, the writer's argu-

ment is developed with the single theme "the woman's courage to accuse."¹² The manner of the progression of the argument is quite straightforward and consistent with the single theme.

It is problematic, however, to account for the Japanese graders' low evaluation of this paragraph because this presents counter-evidence to the finding in ¶F above (i.e., the English-like rhetoric aided both Americans and Japanese). The sole difference in the Japanese' reading of the paragraph from that of ¶F is concerned with the paragraph-initial location of the writer's intended topic sentence (2) and the Japanese readers' failure to interpret it as the topic sentence. With respect to the location of the writer's intended topic sentence, the pattern is totally different from those in ¶'s F and B. In those two paragraphs, the majority of the Japanese readers succeeded in interpreting the writer's topic sentence because the location matches their native rhetorical expectation. In ¶C, however, the writer presents the key sentence at the beginning of the paragraph, following the English principle; no explicit conclusive statement is provided at the end of the paragraph for the Japanese readers, following the writer's preface. It seems that the text comprehension of the nonnative readers who are more inclined to identify the key concept coming at the end of a paragraph was inhibited by the English-specific rhetorical strategy.

I speculate that the topic sentence, especially in such a linearly structured progression of the argument, plays a significant role as the head of the argument. The Japanese readers' interpretation of the writer's argument in this case is "headless"; in other words, the readers' failure to recognize the force of the first two introductory sentences, which are the starting point of the argument, might have affected the succeeding progression of the argument negatively. With the interpretation of the introduction missed, the transition, therefore, is not so effective as in the Americans' reading.

The writer of ¶C was a housewife who had stayed in England for a year as a college student, and had spent about four months in America. She was quite familiar with rhetorical characteristics of both English and Japanese writing.

She usually tries to adapt the construction to her Japanese writing. She had taken neither the TOEFL nor TWE.

Paragraph G. (1) I hadn't known that sexual harassment had been increasing lately in Japan until I read this report. (2) I am really interested in this news, because my girlfriend works in Japan. (3) I think people who do sexual harassment are the worst people of any creatures. (4) I don't understand why they do that. (5) I really don't. (6) And in this report, the amount of the Japanese man's fine was too low.

The writer's topic sentence: none; the writer's theme: "Sexual harassment is the worst thing."

This paragraph was ranked as the second worst by both groups of raters, although the difference between the means of their scoring was statistically significant. The question of why the Japanese readers rated this paragraph significantly lower than the American may be answered by the readers' different expectations about formality in essay writing. Japanese has great stylistic divergence between colloquial speech and written language. In reading the ten paragraphs collected, the casual tone in ¶G is striking. I suspect that the relative impression of it being relatively less formal, as compared with the other paragraphs (see Appendix C), may have negatively affected the evaluation of the Japanese readers with their expectation of essay writing as a formal product.

Connor and McCagg (1987), conducting cross-cultural comparisons of ESL paraphrasing texts, conclude that objective expression of ideas and scientific tone are both conducive to the high rating of texts by ESL teachers. In ¶G the introduction of the personal anecdote using "my girlfriend," and the use of the ellipted predicate in sentence (5) seem to reduce the scientific and objective tone of the paragraph. In the present case, such a conclusion may be even more strongly applied to the Japanese readers' rating, partly because of their culture-specific expectation of formality in writing.

The rhetorical organization of this paragraph is structured more according to English principles. The paragraph appears to appeal to the reader as a coherent chunk of information expressing the writer's personal feeling on this issue. The first sentence informs the reader of the writer's unawareness of the recent upheaval of the issue in the

Japanese society. The succeeding sentences then present the writer's personal opinions on the information provided by the article. While the writer himself claimed that there is no topic sentence in this paragraph, the Americans again tended to interpret sentences at the beginning of the paragraph as the topic sentence. Sixteen readers out of 28 claimed that the first sentence is the topic sentence. As far as the paragraph theme is concerned, the American interpretation was affected by their identification of the topic sentence. Eleven American readers claimed that the theme is something like "sexual harassment is a new issue," or "unawareness of sexual harassment in Japanese society." The identification of the theme by the Japanese readers, on the other hand, appears to be more vague and abstract. It does not seem to be constrained by any particular statement. Six Japanese readers claimed the theme to be "sexual harassment is no good"; two referred to the writer's emotional state, the writer's "surprise," or "anger."

It appears evident from evaluations of ¶'s G and B that the American readers are more likely to interpret what is literally or explicitly meant by particular statements (usually topic sentences), whereas the Japanese readers are more likely to focus upon what underlies the statements, in other words, what is implied by the writer. The American identification of the theme was characterized as literally constrained; in contrast, that of the Japanese readers was characterized as impressionistically defined, derived from overall impressions they had received from their reading. The way the Japanese readers read the texts illustrates the concept of the "baseline theme" in Japanese rhetoric mentioned earlier.

The writer of ¶G was a senior majoring in physics, who had stayed in America for 5 years. His best score on the TOEFL was 513, and that on the TWE was 4. He was familiar with the standard rhetorical norms of English. He remembered that the *ki-shoo-ten-ketsu* construction had been taught in his school days, but did not remember exactly what it was.

Conclusion and Pedagogical Implications

The results of the present research suggest that the transfer of Japanese rhetorical strategies does indeed occur in native Japanese speakers' written product in English as a second language. The texts which exhibit the L1 rhetorical transfer show the following characteristics:

1. The writer's intended topic sentence (i.e., major point of the argument) is located at the end of paragraph.
2. Discourse markers which are effective for indicating transitions in the progress of argument are missing.
3. Linearity is lacking in the rhetorical organization, and information is rather paratactically structured; this is possible because of the lack of transition devices.
4. A certain degree of ambiguity and indirectness is a permissible element in the development of the argument for the Japanese audience; it turns out that the writer's intended theme tends to be implied throughout the argument, and it must be felt rather than literally read.
5. It appears that Japanese rhetoric related to the typological features of Japanese is also transferred; the ambiguous coindexification of pronominalization and noun phrase ellipsis is an example for this, although it is impossible in the present research to judge whether such usage stems from L1 transfer or intralinguistic difficulties with English.

The rhetorical organization which locates the topic sentence at the end of the paragraph often disfavored the American readers in grasping themes, because of their tendency to seek key ideas at the beginning of the paragraph. The paragraph-final location of the topic sentence, on the other hand, favored the Japanese readers in their perception.

The lack of linearity with no transition devices in the progression of the argument was a crucial factor inhibiting the unity of paragraph for the American readers. This negative effect is evidenced by their low evaluation of paragraphs especially in terms of "clarity" and "transition"; such paragraphs tended to be considered as scattered or pointless. Hind's claim (1987) holds true that the reader in Japanese discourse is responsible for the achievement of paragraph

unity by supplementing missing transitions. The Japanese favored norm of reader-responsible rhetoric was transferred by the Japanese readers and worked positively in their perception and evaluation of the texts.

Apparent ambiguity and indirectness in the paragraph development are elements to be avoided for native English-speaking readers. This strategy corresponds to Japanese *maeoki*, which presents hints of the climax of the argument in advance, but was negatively evaluated by the American readers as indicating the writer's lack of certainty and clarity. This observation also appears to be related to Hinds' claim (1983) that written statements with an assertive tone tended to be retained better in the memory of native English speakers than native Japanese speakers. In their reading, the Americans did not meet the Japanese-specific expectation that the reader would take certain responsibility in interpreting the writer's underlying themes, that is, what is implied by the writer rather than what is literally expressed.

In sum, the readers' evaluation of the texts was significantly affected by their native expectations of rhetoric. Further evidence is also found in the present research that readers bring their native rhetorical schema of paragraph development in the reading task (Hinds, 1984). The conflict between the readers' rhetorical expectations and the writers' rhetorical strategies is a major factor hampering readers' perception and evaluation of the texts. A match in rhetorical norms, on the other hand, aids them.

As far as my analysis is concerned, no transfer of topic-comment structures such as that claimed by Schachter and Rutherford (1983) was observed, probably because of different levels in writers' English proficiency. My subjects, all of whom were at least upper-intermediate learners of English, did not manipulate the native discursal patterns for maintaining the topic-comment relationship.

The results of the present research also suggest a few pedagogical implications for the teaching and learning of ESL writing skills. The paragraphs evaluated high by the American readers commonly exhibit the standard rhetorical principles of English paragraph development. Some of the Japanese writers who have been formally exposed to

instruction in English rhetoric were capable of manipulating the rhetorical norm of the target language. In support of Stalker and Stalker (1989), the present research shows that the rhetorical norm of a target language is clearly learnable by nonnative speakers who are at fairly high level of proficiency. I would like to further claim that L2 rhetoric is learnable only if the learner is provided with explicit instruction on rhetorical strategies and becomes consciously aware of rhetorical differences between L1 and the target language. In the present study, there is some indication that even learners at lower level of proficiency are capable of producing "good" paragraphs for the native audience with awareness of differences between L1 and L2 rhetorical norms and the conscious manipulation of the target language rhetoric. The writers' level of proficiency in English and their ability to manipulate the English rhetorical norms are not automatically related. Even writers with high proficiency in English manipulate their L1 rhetorical patterns without being aware of the norms of English paragraph development. On the other hand, writers with less proficiency in English are capable of organizing a good paragraph with awareness of English rhetorical patterns.

I conclude that the manipulation of L2 rhetorical strategies is quite a conscious process. For students learning English for academic purposes, including expository writing, I therefore believe it is vital that the teaching of contrastive rhetoric be systematically included in the second/foreign language curriculum.

FOOTNOTES

¹ According to Clyne, German rhetoric has less rigid requirement for linearity of argument, tolerates more digressiveness and recapitulation, and allows greater degree of inclusion of irrelevance in the argument than English.

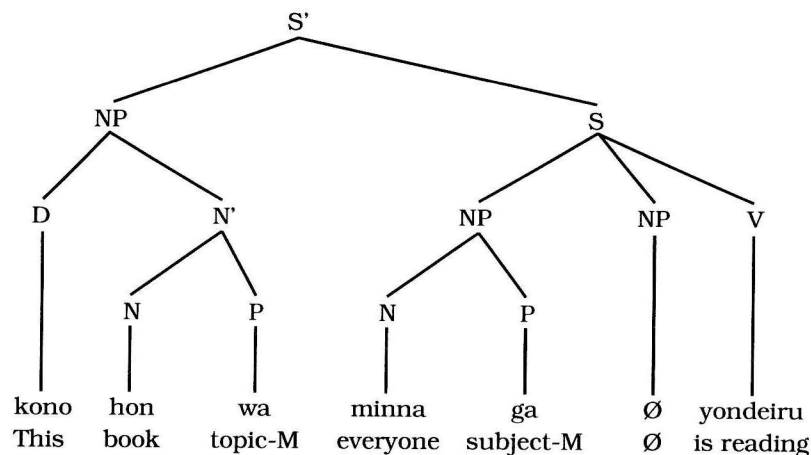
² Japanese is both subject-prominent and topic-prominent, according to their typology.

³ The following sentences are extracted from the data collected for Takano (1991).

⁴For example, "It's a /Southern California Kendo Federation/. That's a they, a /they/give money to him" (Smith, 1982, p. 12).

⁵For example, "I, I can tell it's a /elementary school/. My son, going to /elementary school/, from here to a school" (Smith, 1982, p. 12).

⁶The function of the Japanese topic marker *-wa* can be described syntactically as follows:



This book is such that everyone is reading Ø.

(adapted from Shibatani, 1991, pp. 273-275)

Here the noun phrase dominated by S' is considered to be the topic and the S to be the comment. The sentential object has been raised to the topic position, leaving an empty category at its original location. This category is understood as referring to the topic, "this book," marked by *-wa*. This syntactic pattern is evidenced in the native Japanese speaker's English interlanguage. Smith (1982, 1983) reports:

"Ladies club, club, ladies group. We got Ø." (1982, p. 15).

"And, ah, Hakone, Nikko, is always we are going have, have to go Ø, because, ah, friend or relative . . ." (1983, p. 12).

⁷Hughes and Duhamel define: "Unity is the quality attributed to writing which has all its necessary and sufficient parts" (Hinds, 1987, p. 146).

"I do not necessarily take culture-specific rhetoric as the reflection of the native speaker's "thought patterns"; I rather believe that the concept should be interpreted at the more surface level as the reflection of cultural values in the native speaker's conveying information through language.

⁸This labeling by Kaplan has been criticized as overgeneralization; moreover, it is unclear whether Japanese is included in the oriental group in Kaplan's sense. The validity of the grouping is not being considered in the present study.

⁹The speaker's/writer's main character (Brown & Yule, 1983, p. 137).

¹⁰I excluded *ŋE* from my analysis because a number of American and Japanese readers claimed that this paragraph is too illogical to be evaluated in terms of clarity and coherency, and did not select either topic sentences or themes.

¹²This does not coincide with the writer's intended theme, "Japanese women and sexual harassment." The writer's theme seems broader. In any case, the theme of the paragraph has been quite straightforward for the American readers because of the linear progress of the argument.

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APPENDIX A

Instructions:
(Translation)

***** Thank you very much for your time and cooperation *****

Please follow the procedures below.

1. Please read the newspaper article on the next page, and then write a one-paragraph summary of it.
2. As the second paragraph, please state your opinions, thoughts, etc. on the content of the article. Please make sure that you conclude your opinion in one paragraph.

Notes:

- a. Please do not spend more than 30 minutes in writing.
 - b. Please do not ask a native English speaker to check your writing with your grammar or other things.
 - c. Please feel free to consult dictionaries if necessary.
3. After finishing the composition, please respond to the questionnaire enclosed in the envelope. (Please open the envelope after finishing the composition.)

Newspaper Article:

Harassment Earns Fine for Japanese Firm

TOKYO (AP) — A court yesterday for the first time penalized a Japanese company for on-the-job sexual harassment by one of its employees, a relatively new concept in male-dominated Japan.

Most Japanese women until recently have remained silent about sexual harassment. But complaints are increasing.

This comes partly as a result of news media reports on last year's Clarence Thomas confirmation hearing in the United States, in which law professor Anita Hill accused the Supreme Court nominee of harassment. He was confirmed despite the controversy.

In yesterday's ruling, a district court in Fukuoka in southern Japan said a 34-year-old woman had been harassed by her boss at Kyu Kikaku, a publishing company. She said the editor, Hidenori Hirotsu, 40, spread rumors the woman was having illicit affairs, depriving her of dignity and driving her to quit in 1988.

The court ordered the company and Hirotsu to pay 1.65 million yen, about \$13,000, in damages.

The company and Hirotsu denied any sexual harassment.

APPENDIX B

Questionnaire:
(Translation)

SEX: M F AGE:

1. Please circle: ESL student Undergraduate (Major:)
Other (Please specify:)
2. Please state your main idea in the second paragraph in a few words.
3. Please give a title to your second paragraph.
4. Is there a topic sentence in your second paragraph? If yes, which sentence?
5. What is your best score on the TOEFL?
6. Have you ever taken the TWE (Test of Written English)? If yes, what was your best score (on the 1-6 scale)?
7. How many years have you studied English?
In Japan In the U. S. (as ESL student):
8. How many years have you lived in English-speaking countries?
Years: Country:
9. Have you ever been taught English composition skills?
If yes, where and what?
10. What do you think the function of paragraphing is?

11. Have you ever heard the word *ki-shoo-ten-ketsu*? If yes, when and where?
What is *ki-shoo-ten-ketsu*?
12. Have you ever been taught how to write compositions based on *ki-shoo-ten-ketsu*? If yes, where and by whom?
Do you follow the construction writing compositions in Japanese?

APPENDIX C

Instructions:

Thank you for your cooperation. This is a research project on native Japanese speakers' composition in English as a second language.

***** Please follow the procedures described below *****
Procedures:

1. Please read the newspaper article "Harassment Earns Fine for Japanese Firm" (see the next page) before you start evaluating the compositions. This is the source article on which the writers based their compositions. The writers were told to express their thoughts on the topic of this article in one paragraph.
2. Please evaluate each paragraph in terms of its organization, not of its content, accuracy or naturalness of English grammar and expressions, or other kinds of composition conventions. (Each paragraph has received grammatical corrections from a native speaker of English.) Please focus your attention only on the writer's skills in organization of the paragraph.

Important:

3. Now, please grade (1-5) each paragraph based on the following criteria:
 - (1) Clarity — How clear or obvious is the paragraph to understand?
 - (2) Coherency — How well is the paragraph unified?
 - (3) Transition — How effectively do transitions aid the reader or reveal the progress of the argument?
- Grades: 5=Excellent; 4=Good; 3=Adequate; 2=Poor; 1=Failing

4. After grading, please indicate the main theme of the paragraph in a few words, based on your reading.
5. After grading, please pick up one sentence which you think can be counted as the topic sentence of the paragraph.

Paragraphs:

A. This is a very epoch-making occurrence in a male-dominated Japanese society, judging from the traditional figure of Japanese women who are supposed to be silent about sexual matters like sexual harassment. They usually tend to talk about this sort of matter in private for fear of losing face by talking about it in public. This is believed to be partly because of the confirmed accusation of sexual harassment in the U.S., and we could predict more women might report about sexual harassment in the future, thinking of the appreciation of women's rights in Japan, which is getting more and more controversial, which is partly the influence of Western society. In order to gain woman's equal rights with a man and to give women more opportunity to protect their rights, this occurrence would be a good foothold for women in the future.

CLARITY: 1 2 3 4 5
COHERENCY: 1 2 3 4 5
TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

B. I am wondering why sexual harassment didn't become a serious problem until recently. I think that sexual harassment should have been a serious problem. That sexual harassment was considered by the court as a serious problem is proper, I guess. Sexual harassment is a crime evidently.

CLARITY: 1 2 3 4 5
COHERENCY: 1 2 3 4 5
TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

C. This is a very eye-catching article. There has been a lot of controversy about so-called *seku-hara* recently, but it's not common yet to take legal action in Japan. Therefore, I do admire the woman's courage. I would say that it might be hard for her to let people know about such an incident. Because from the Japanese point of view, especially an old-fashioned one, it's a kind of shame for women not to remain silent about a personal matter such as sex. Though Japanese women tend to be westernized and pay attention to that kind of problem, I don't think it's so easy to speak out.

CLARITY: 1 2 3 4 5

COHERENCY: 1 2 3 4 5

TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

D. This sexual harassment is just one out of hundreds or thousands of cases. But, this should affect Japanese society and encourage lots of women to break the silence. I think that Japanese men have been shocked to hear the news. They need to be more careful about their attitude toward women. The time is already over for men to abuse women or their rights.

CLARITY: 1 2 3 4 5

COHERENCY: 1 2 3 4 5

TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

E. I think that this sexual harassment is true because to talk about the sexual harassment of oneself is very courageous. So, if this is true, the company and her boss should apologize to her and pay \$13,000.

CLARITY: 1 2 3 4 5

COHERENCY: 1 2 3 4 5

TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

F. Sexual harassment or *seku-hara*, these days, is a kind of trendy word in Japan. Japanese news mediums and people easily use this word, but it is quite doubtful that they understand its meaning correctly. I have heard that even just to touch person's shoulder could be sexual harassment if the one is in some inferior position to yours. Is that true? Then, it could be quite controversial because it would be hard to prove if each case is sexual harassment. I agree that we, Japanese, must be sensitive about this issue, however, we definitely need to study it more. We need to know what is sexual harassment before we take this issue seriously. Otherwise the problem could be mistreated and detrimental to our society.

CLARITY: 1 2 3 4 5

COHERENCY: 1 2 3 4 5

TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

G. I hadn't known that sexual harassment had been increasing lately in Japan until I read this report. I am really interested in this news, because my girlfriend works in Japan. I think people who do sexual harassment are the worst people of any creatures. I don't understand why they do that. I really don't. And in this report, the amount of the Japanese man's fine was too low.

CLARITY: 1 2 3 4 5

COHERENCY: 1 2 3 4 5

TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

H. This article is written about sexual harassment. Sexual harassment must disappear in Japanese society. For that purpose, if women are harassed by men, they have to accuse them. Harassment will be a big problem in Japan and people who have harassed have to have a consciousness of guilt. I think the male-dominated society will change and the consciousness of sexual harassment will increase more than now.

CLARITY: 1 2 3 4 5

COHERENCY: 1 2 3 4 5

TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

I. I would say that the matter of sexual harassment in Japan is again a pale imitation of western things. But, it's not good that men on the job bother women sexually. On the other hand, there are so many cases that women bother men, I guess. But, since we don't have a custom of men suing women or complaining about women for any kind of harassment, we don't do anything about it. For the women, it's easy (as well as cool) to complain about men for *seku-hara*.

CLARITY: 1 2 3 4 5

COHERENCY: 1 2 3 4 5

TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____

J. It seems to me that it is impossible to prove the credibility of such a claim. Sexual harassment is an intangible matter. It doesn't inflict any visible injury nor it leaves any overt evidence. It also depends upon how a person interprets the

situation. Therefore, I think that the court ruling in Fukuoka shows to the public a further step towards judicial equilibrium in Japan.

CLARITY: 1 2 3 4 5

COHERENCY: 1 2 3 4 5

TRANSITION: 1 2 3 4 5

THE MAIN THEME: _____

THE TOPIC SENTENCE: _____