

LITERAL AND FIGURATIVE USES OF JAPANESE EAT AND DRINK

TOSHIKO YAMAGUCHI pdf

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The Linguistics of Eating and Drinking. John Benjamins [Typological Studies in Language 84]. For a small number of verbal meanings it becomes practically possible to cover a wide range of languages in some detail in a typological study. Therefore, it is possible to offer a truly systematic study of both the semantic structures of the predicates in question as well as their grammatical behavior. On the semantic side it could be investigated which components of the event tend to be profiled: On the grammatical side one might ask questions similar, for instance, to those of the questionnaire on ditransitives of Comrie et al. This type of systematic investigation could potentially reveal broader typological tendencies just like other recent studies exploring the grammatical properties associated with a selected set of verb meanings Nichols et al. This publication, however, does not amount to a systematic investigation of this kind. What is the aim, then? I will review these first, and then summarize the other, more particularistic chapters. Here transitivity is viewed as a gradient where full or prototypical transitivity corresponds to a situation where the participants in the event have maximally distinct roles. Amberber appeals to Lexical Conceptual Structure of Jackendoff , and, within this framework, proposes that Agents and Goal arguments of ingestion verbs are co-indexed. This is demonstrated by detailed attention to the 3 semantics of ingestion verbs in Kalam, English, Warlpiri, and Arrernte. Thus, the generalization seems to be that the languages have verbs focusing on certain aspects of the eating event in addition to generic verbs. This is not a surprising generalization, but others are hard to extract from this paper in spite of its great length 44 pages. The former has a wide range of extensions: In contrast, masi only extends to air or types of gas. The greater propensity for mek to have metaphorical extensions is attributed to its greater range of meanings in general, which includes the meanings of masi, as well as to the physical facts that more kinds of entities can be eaten than drunk and that eating, unlike drinking, also involves mastication, something which allows for metaphorical extensions specifically associated with this part of the event. In their contribution, Philip J. This difference is attributed to differences in agentivity of the real- 5 world acts of eating and drinking, where the former is more agentive than the latter. The major classes of figurative uses are seen as deriving from different major aspects of ingestion: Altogether this edited volume may be regarded as a first step towards an in-depth and systematic study of the linguistics of eating and drinking. It reads as a collection of potentially interesting phenomena and suggestions regarding areas for fruitful future investigations. But they are not concerned with systematic sampling or with diachronic or areal observations that could result from such a more systematic sampling. The language- particular chapters all describe metaphorical extensions of ingestion verbs, but nowhere do we find an attempt to outline an inductive approach where possible extensions are predicted and where languages are categorized according to extensions observed. But there 6 is a long step from there to the development of a guide to typologizing the semantics of ingestion verbs. Thus, while the topic of the book is itself not uninteresting, this topic is addressed without systematicity and rigor, whereby the reader is left with only a small amount of incremental insight after having digested the volume. Studies in Ditransitive Constructions. Why are stative-active languages rare in Eurasia? A typological perspective on split-subject marking. Nichols, Johanna, David A. Peterson, and Jonathan Barnes. Transitivity and detransitivizing languages.

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The chapter describes literal and figurative uses of Japanese 'eat' and 'drink' verbs. By paying special attention to the earlier and present forms of each verb, one can argue that not only universal conceptual mapping but also cultural orientation and honorification have contributed to the establishment of metaphorical extensions.

Serrano, if you are unhappy with your deal, why not take your services elsewhere? Are you employed by your relatives or something? The big firms are standard-setters - what they do ripples thru Japanese industry, ie, the hundreds of suppliers they rely on. A rising tide raises all boats, etc. The rising tide lifting all boats metaphor refers to situations where there are improvements in the broad economy. That means wins for both business owners and workers. Ultimately they are "those workers. Entertain the thought - "Say sayonara to your profits, companies! This will hit stock prices, and diminish the incentives for investors to take risks in having their businesses produce good and services. This is bad for productive companies and therefore their workers too. Assume the best, that the workers get a decent cut of the money from the government. They still will not say "woohoo! Ripples, yes, but no increase in economic activity. More probably a decrease. Not with people having more zeros in their bank accounts. Growth is slow mainly because employers are increasingly hoarding their profits instead of offering better financial incentives to their workers. The Nikkei ended the year at a 20 year high last week. Are you allergic to facts, or what? These people who work very very very hard are not seeing their hard work being rewarded, e. If U want salary raised, I suggest, U disguised yrself and go to work in a middle size company or real small size company and see, what is truly happening. Trust me, this suggestion will bring u closer to the Japanese people. If people work hard want more, the reality is they need to earn it somehow. Work even harder so as to produce more, or work the same or less but be more productive. Or change jobs to where there is a better deal on offer for the same work. Or become a business owner themselves, or make use of any loopholes in the tax system, etc. There can be no consumption without production first. To get wage levels up, there needs to be more demand for labour and a market-based labour market to begin with. Actually Japanese financial household assets hit a record high last month. Yeah, just ignore the debts racked up on their behalf. Yes, that is what would happen should the central planners implement the anti-business policies that you prescribed above. What significance do you feel the closing level on the last trading day of a calendar year has? Are you the PM or what?? It stands for "product. Neither will happen on his watch. You sure got me this time! By doing so, you will also receive an email inviting you to receive our news alerts. Login with your JapanToday account Remember Me.

3: UMEPERT - ASSOCIATE PROF. DR. TOSHIKO YAMAGUCHI

Author(s): Toshiko Yamaguchi. Japanese Language in Use: Literal and figurative uses of Japanese EAT and DRINK

Occupying the Proper Place 67 6. The Three Domains of Situational Interaction 8. Early Socialization Yakuza As a Cultural Example Culturally Based Moral Rehabilitation: The Naikan Method Shinkeishitsu and Morita Therapy The "Salvation Cult" Confronted with the challenge of communicating in English not my native tongue with a large number of multiethnic students, including many Japanese Americans, I found myself in a perpetual search for a way of organizing and presenting lectures that would lower cultural thresholds and maximize receptivity. This effort to achieve intercultural communication has resulted in this book. The Japanese have been studied and reported about so often and by so many people of all backgrounds that it might appear that there is little left to say about them. Nevertheless, we continue to encounter the amazement, fascination, or exasperation expressed by foreigners—be they newspaper correspondents, travelers in Japan, observers of Japanese tourists abroad, or TV watchers. If the reader begins to make sense out of what used to perplex him about Japanese behavior, I would feel my goal achieved. I have drawn upon several sources of information. I have consulted part of the enormous amount of literature available on the Japanese, including scientific and nonscientific, professional and popular publications. While Western and other non-Japanese writers are not ignored, I have paid as much attention to what the Japanese have said and written about themselves. Although historical materials are referred to now and then, the focus is on information regarding contemporary Japan. This does not contradict my belief that historical continuity is a defining criterion of culture. My aim is to delineate those aspects of culture and behavior that are both observable in contemporary scenes and that are considered to have persisted roughly over the last one hundred years. What is happening today, dramatic or routine, will be interpreted in light of historically based cultural regularity. The "present," where I stand writing this book, refers to the time span of to . The only methodology conceivable here is what might be called introspection. I visited Japan four summers in a row from to , and made two more short trips in and , to do fieldwork in a provincial city, which I have chosen to call Eastern City, not very far from Tokyo. Whether the residents of Eastern City represent average Japanese remains to be determined. My fieldwork centered on two topics, occupation and religion. In studying occupation, I conducted openended interviews with individuals of different occupations ranging from priest to gardener to cook. The informants were asked to recall the experiences of their occupational lives. In studying religion, I selected the local branches of a sect that I have designated the Salvation Cult. Fieldwork included interviews with local members and attendance at branch meetings. Some of those findings are given in chapter . What I saw and heard in my contacts with all these informants was most enlightening for my understanding of the Japanese and myself. Descriptions of the Japanese in this book reflect this field experience, whether or not specific reference is made to a given informant. Along with the study of occupation and religion, I investigated the state of moral values held by Japanese as revealed in projective tests. To this end, I first administered a Japanese version of the Thematic Apperception Test to residents of Eastern City ranging in age from junior high school children to adults. Second, I designed and administered a sentence-completion test to two groups of residents, high school students and middle-aged adults, representing postwar and prewar generations, respectively. This was intended to elicit responses indicative of moral expectations and sensitivity and to reveal any generation gap in this respect Lebra b. The findings were so illuminating of Japanese culture and behavior that I have included some of them in tabular form as an appendix to this volume. The reader will occasionally be referred to the Appendix, which shows where the younger generation differs from or accords with the older generation on cultural values. Japanese Americans in Hawaii cannot be lumped with the Japanese in Japan as bearers of the same culture, and I have no intention of using this source of information directly. However, contact with Japanese Americans has given me new insight into the Japanese, inasmuch as Japanese American behavior manifests the overinternalization and compulsive retention of some aspects of classical Japanese culture. Even

the way many Japanese Americans reject anything Japanese has been informative about Japanese culture. It might sound trite to say that teaching is the best way of learning, but this is very true with me. Both the students who have responded to my presentations enthusiastically and those who have dismissed them as boring or incomprehensible have stimulated me to work toward greater clarity of analysis. Lebra, my husband and colleague, has contributed to this work with insightful and often witty comments, warm companionship, and shared housework. The competent staff and student assistants at the Social Science Research Institute, University of Hawaii, have rendered indispensable assistance in the completion of the manuscript. I also wish to acknowledge the financial support of the National Institute of Mental Health Grant MH , which has enabled me to do research in culture and mental health and thus has contributed to this book directly and indirectly.

Introduction This volume is an endeavor to shed light upon what the Japanese are like, with a focus upon their behavior in the cultural context. I hope the reader will gain a better understanding of the behavior patterns as manifested within a culture that has been generated and accumulated, taught and learned, carried and circulated, believed in and acted out by the Japanese. Before launching into the subject, I propose to spell out the general lines of orientation and the commitment of this book. The reader is requested to indulge my compulsion for getting involved in a somewhat pedagogical discourse, but the following are the theoretical and methodological foundations of the rest of the book.

Ethnographic Boundary The Japanese are, in countless ways, similar to other nationals, and it goes without saying that their behavior, however extraordinary it might often appear, does not go beyond the limit of humanly possible variation. It is equally important to assume that studying the Japanese should lead to a deeper understanding of human culture and behavior. It would be legitimate to observe Japanese behavior as a sample of the behavior of *Homo sapiens*. Let this stress upon universality be called a nomothetic point of view. The nomothetic point of view in its extreme form has its pitfalls and weaknesses, however. I am not confident of the extent to which we know human universals with regard to culture and behavior. I am afraid that an observer tends to confuse his own culture with universal culture and thus tends to impose his ethnocentric interpretation upon the culture he is observing. And when he encounters something that does not appear universal at all, he might well dismiss it as nothing more than a random error. Furthermore what can be identified as definitely universal tends to be too obvious to deserve special attention. The nomothetic extreme is thus apt either to encourage the observer to commit an ethnocentric sin or to result in the generation of little information. This book, following the ethnographic tradition, is committed to drawing a boundary of Japanese culture under the assumption that no other culture shares completely the same boundary. In this limited sense, my bias is more toward an idiographic point of view. Positively, I believe this is a more efficient approach to the area-bound culture of a national society; negatively, I am too agnostic about human culture to claim the universality of the Japanese at the outset. To be sure, it is more risky to say that the Japanese are different from the Chinese or Americans than to stress crosscultural similarities. But I am willing to take that risk. The concept of area-bound cultures calls our attention, furthermore, to the phenomenon of culture borrowing from other areas, particularly from neighboring cultures. It is only natural, because of such diffusion and resultant acculturation, that Japanese differ from Koreans and Chinese less than from Africans and Europeans. In addition, the Japanese are known for their eagerness to borrow indiscriminately. Despite the fact that such borrowing is likely to obliterate cultural differences, it is also known that the Japanese have maintained their identity, and that nothing has been borrowed without becoming Japanized to some degree. This provides historical justification for considering Japanese culture unique. This idiographic commitment is not without qualifications. First, even a unique system cannot be understood unless it is viewed against general concepts and propositions. Thus, universally applicable concepts and theories derived from social science will be freely imposed in order to locate Japan uniquely in a universal map. Logically, we should start from a universal statement and proceed to a statement that identifies particular instances of Japanese culture and behavior; the latter statement, in turn, is expected to contribute to the understanding of human culture and behavior in general. Second, the claimed uniqueness of Japanese culture holds for its system as a whole, but not for all the specific sectors thereof.

Taken out of the systemic context, there may well be many elements that are shared by Japanese and others alike. Unless we keep this qualification in mind, we may be tempted to read "peculiarly Japanese" into everything a Japanese does. Overexaggeration of uniqueness is another version of ethnocentrism, which allows no cross-cultural comparison. The ideological implication of "culture relativism," I believe, joins with ethnocentrism rather than opposes it as is often claimed. How, then, can we reconcile an idiographic viewpoint with cross-cultural comparability? I claim that two cultures are not comparable if taken as wholes but are comparable as far as some properly selected parts of each culture are concerned. The argument above partially overlaps with the emic-etic controversy, the controversy over the priority of either the subjective standpoint held by cultural insiders or the objective judgment by an outsider. I think that it goes right against the anthropological principle to regard the two as opposed to each other, to pit etic against emic. Culture and Behavior Culture is manifested in various forms. Social anthropologists study culture as it is manifested in social institutions, such as kin groups, economic organizations, power structures, and so on. Mythology, art, literature, language, and other symbolic representations are another form. This book approaches Japanese culture from the point of view of the behavior of participants in that culture. It attempts to throw light upon the area where culture and behavior intersect. Reference to social institutions and symbolic representations may also be made, but only to illuminate Japanese behavior. We must begin by clarifying both culture and behavior and their relationship to each other. In line with the viewpoints of Keesing and Keesing, I suggest that culture is a set of general, abstract, or ideational symbols, whereas behavior is a series of observable, specific, muscular, organism-attached motions or postures. Behavior is a manifestation of, or a vehicle for conveying, culture. Two analytically distinct functions of culture may be suggested in relation to behavior. First, culture provides a meaning, explanation, or interpretation for an observed behavior. Culture is, then, a set of cognitive codes whereby the otherwise meaningless behavior is made meaningful. A certain behavior of a Japanese may make no sense to a foreigner until he becomes aware of that sector of Japanese culture that explains it. Second, culture gives a set of alternative directions for behavior. Involved here are a destination of behavior, namely, the goal or end to which behavior is oriented, pathways or means to reach the destination, and norms and rules controlling behavior toward that destination. Two Dimensions of Value In short, this book attempts to delineate a set of culturally meaningful, culturally standardized behaviors—but not all such behaviors.

4: Port Manteaux Word Maker

The Linguistics of Eating and Drinking. Literal and figurative uses of Japanese 'eat' and 'drink' Toshiko Yamaguchi

Originally recorded on 3 sound discs. Reformatted in as 5 digital wav files. Duration is 1 hr. Doug Jeck is a ceramist from Seattle, Washington. Provenance This interview is part of the Archives of American Art Oral History Program, started in to document the history of the visual arts in the United States, primarily through interviews with artists, historians, dealers, critics and administrators. Funding Funding for this interview was provided by the Nanette L. Transcript Preface The following oral history transcript is the result of a tape-recorded interview with Patti Warashina on September 8, This interview is part of the Nanette L. Patti Warashina and Doug Jeck have reviewed the transcript. Patti Warashina has made corrections and emendations. The reader should bear in mind that he or she is reading a transcript of spoken, rather than written, prose. Bracketed text was included post-interview. He is six pounds. He looks bigger than that to me. When and where were you born? Born in Spokane, Washington, which is about - all the way across the state of Washington and - when? And what was that like? So the ocean was, like, really - you know, like a paradise - thinking about paradise and what that would be like to even see a shell on the beach, was just really my fantasies. Did you - when was the first time that you got to the beach? I was about - I remember the first time my dad took us - we went on a big trip, and the trip was to go to Yellowstone [National] Park. And then we went down to Portland and then back up to Seattle and then back home, so that was - I think I was - God, I was really small then. I must have been about - Dad died when I was I must have been about six or five or six. Did you have brothers and sisters, too? Yeah, one older brother and one older sister, who are much smarter than I am - [laughs] - by far. So when you were a kid, did you take art, or how did you find your way into making art? You know, we used to have these murals in the back of our classrooms when I was a little kid, like Thanksgiving, pilgrims coming, and all this stuff. Bulletin board kind of thing. Yeah, and I used to be able to - see, I always got selected to do the drawings for them. But it was - being in Spokane was just kind of a cultural vacuum. To be an artist was totally out of the question. And so even when I got to high school - when I got to high school, you never took art. I mean, my parents programmed me to take science and math, and you know, academics, and English, and they always drilled into me that I was going to go to college from the time I was a little kid. And so art was not even a consideration. But I remember taking this French class and - [laughs] - I was so bad. And I remember one of the extra credit projects, and I remember doing fashion design. I thought - you know, doing these clothes and stuff - I thought that was so cool that I could do that. That was in French class? Yeah, for a French project, I did fashion - French fashion. And my closest recollection to seeing an artist was I was going out with this fellow - I mean, you know, it was like when I was a junior in high school or something - and I remember double dating with my girlfriend, who was dating Ed Huneke. They lived up on the south hill and his father was a lawyer, and we used to go up to his place before going out on our date, and his mother had an easel in the living room. And she used to paint these oil paintings and, you know, kind of a traditional housewife, Sunday painter type thing. So that was my first inkling about what an artist could be. And my mother was great - my father was, I think, also very much interested in art when he was growing up in Japan. And he had an art teacher, and so right after the war they allowed Japanese-Americans to go back. He was born in Japan, but they allowed - MR. Your father was born in Japan? My mother was second generation here in the United States. In other words, her mother came, and my grandmother would be first generation, and my mother would be second generation, and that would make me third generation. What did your father do here? My father came as an immigrant, about when he was And he worked in this lumber mill to make money, and then what happened, he finally worked - wanted to go to college, so he took a year of high school, learned English, and then he saved his money and then he went to college and went to dental school in Portland. And then, from there, my mother - and his marriage was arranged by family friends. My grandmother used to say when she was a little girl, she could see the coastline

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on a clear day. Yeah, and they never talk about the great-grandfather, but this woman was extremely strong. And he was like third or fourth in a line in his family, and so all the money - people were at that time very poor in Japan - and so the son would never inherit - being the third son - would never inherit any land or anything, so he was sent over here to seek his own fortune. And so my grandmother had lived in Japan while her husband was making his fortune over here, and then my great-grandmother said, this is no way to have a marriage. So she sent my grandmother, and a younger brother to accompany her, over the United States and join him. Now I could be wrong on this, but the Japanese started being replaced in the scheme of things. Probably in this region. So when you think about that and you think about that part of your heritage, does that - are you conscious of any way that makes its way into your work? Or have you - MS. Well, what happened - MR. I mean, do you consciously access that part of your heritage? Then, the war hit - you know, , the war hit. And you know, Japanese were very much discriminated against. And so my dad was living in Spokane. My father was pretty progressive, you know, when you think about being an immigrant. My father and my mother spoke Japanese within the family to each other, but the kids, they must learn English right away. I mean, they spoke English all the time with the children, and part of it was they wanted to "Americanize" us really fast. And so my mother - like, my dad had this Japanese flag - you know, this is like a little souvenir Japanese flag that he had in the trunks. At that time during the war, my dad was investigated by the FBI, not only in the house - one day, my brother said, "Mama, somebody is upstairs," and the FBI were going through the trunks. My mother said that, had they found it, my dad might have gone to prison. And I was really small at the time. I could barely remember this. No, see, what happened was we were off the coast. My aunt Yoshi and my grandmother [Granny] were separated from their friends in Tacoma, and sent to Arkansas [Rhorer Relocation Center] because my aunt was a dietitian. The government dispersed those who had practical skills that could be used in various relocation camps. She used to talk about going out of the camp compound and seeing green snakes hanging in the trees, and eating a lot of shrimplike creatures [possibly crayfish] which came out of the ground, to replace the tiresome Spam, which was the allocated protein. After the war she went to St. Louis and worked as a dietitian in an orphanage, and my grandmother went to live with my Uncle Bud [Konzo], who was a professor in the mechanical engineering department at the University of Illinois, Urbana. They also were not required to go to camp because of living off the coast and living in a part of the U. His specialty was air-conditioning. I remember their visit one summer on their way to Seattle. It was the first time meeting them, after years of letter writing. When I was young, the Japanese in Spokane were not relocated to the camps, perhaps because of our local Caucasian minister, Reverend Cobb, who was our minister at the Japanese Methodist Church. Mom thought he must have had some influence in the regional community. In terms of my own immediate and other Japanese families, it was a difficult time, even though we did not go to camp and stayed in Spokane. My mother used to become teary-eyed when you broached the subject of the war. She told me that the bank accounts were frozen, and my immigrant dad was stopped from collecting dental fees for a period of time from his patients. I suppose they were also experiencing prejudice because of their German accents. During the war Japanese Americans were confined to the city proper with a curfew. My folks started to sell some of their belongings, since they anticipated being sent to camps, as those on the coast were allowed two bags per person. They destroyed anything that might look suspicious to the government or misinterpreted as having allegiance to Japan. During the search, I was told they were looking into medicine cabinets for drugs, as well as guns, and shortwave radios. I also remember my parents sending used clothing and care packages to our family in Japan, since the war had pretty much decimated their economy. About eight years after the war, they also let Japanese Americans return back to Japan for visits to their families in Japan. My father brought many reminders of my Japanese heritage, such as scrolls, artwork from his art teacher, colorful kimonos, jewelry, ceramics, and recent photos of my grandfather and grandmother outside the front gate of their farm, which my dad later helped them buy. It made a big impression on me, since before that time I felt a repression of my culture in public because of political circumstances and the lack of its availability in Spokane.

5: The Linguistics of Eating and Drinking | Edited by John Newman

by Toshiko Yamaguchi and Magnus Petursson This paper studies the nature of voiceless stop consonants with a special focus on a change from voiced/voiceless dental fricatives to the alveolar sound at the word-initial position in Malaysian English.

For the last couple of years, she has been working on varieties of English phonetics, grammar, and meaning. An article entitled "Japanese English: At present, she is especially interested in how messages get across in varieties of Expanding Circle Englishes. An explanation of usage. Current Use and Status. *Linguist List* 1 July] Yamaguchi, T. Japanese Language in Use: Bruch, *Linguist List* 16 June ; S. Suzuki, Japanese Language and Literature. Chapter in Book Foolen, A. The new [t] in Malaysian English. Current use and status Background, status and use. Current use and status pp. A prognosis for the future. The historical development of saburafu: The roles of communication and cognition. *Gedanken ueber die Rolle der Geisteswissenschaften in der Gesellschaft* [Some thoughts on the role of humanities in society]. *Festschrift fuer Hoffman* pp. Written in German Yamaguchi, T. The rise of temporal expressions in the history of Japanese: *Yearbook of the German Cognitive Linguistics Association* 1, The Linguistics of Eating and Drinking. Article in *Academic Journals* Yamaguchi, T. Lexicogrammatical features in Japanese English: A study of five speakers. Norm-dependency and emerging strategies. *English Today*, 34 2 , Language yesterday, today, tomorrow, 1 2. The historical development of person markers in Japanese: A speaker subjectivity account. *Journal of Historical Pragmatics*, 16 2 , Foreigner and foreign in English-language newspapers in Malaysia: A frame- semantic approach. The pronunciation of TH in word initial position in Malaysian English: A new dental stop [t] is emerging in a variety to New English. *English Today*, 30 3 , Voiceless stop consonants in Malaysian English: Measuring the VOT values. *Asian Englishes* 15 2 , From the Peircean sign to metonymy. *Journal of Historical Pragmatics* 13 1 , Non-native features and creativity in English spoken by Japanese adults Yamaguchi, T. Non-native features in Japanese English: What do speakers do with them? An acoustic analysis of vowels in Japanese English. Is the grammaticalization chain a sufficient methodology? *Xian International Studies University, China*. Evidence for objectification, 20th International Conference on Historical Linguistics.

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6: Tokai | Travel Japan - Japan National Tourism Organization (JNTO)

The linguistics of eating and drinking. and figurative uses of Japanese EAT and DRINK / Toshiko Yamaguchi Literal and figurative uses of Japanese EAT and.

Chapter In Book David, M. Learning about cross-cultural encounters: Authentic texts in extensive reading ER programmes at university level. In Andrzej Cirocki Ed. Code switching in eldercare. Code switching in Malaysia pp. Teaching English as a second language: A new pedagogy for a new century pp. Talking down to older people? People, products, and professions: Choosing a name, choosing a language pp. Lexical innovation in the language of advertising: Using the multimodal corpus of Asian Magazine advertising. Grammatical class, tags and lemmas: Powers of the court in the Malaysian Arbitration act. Legal discourse across cultures and systems pp. Hong Kong University Press. Enriching the Repository of Knowledge in Malay]. By way of introduction. Applications of Cognitive Linguistics 9 pp. Metaphors in architectural creativity. Azirah Hashim and Norizah Hassan. English Language media in Malaysia: In Prescott, David, Kirkpatrick, A. Varieties, literacies, literatures pp. Essays in honour of Chris Braecke pp. In Nakano Michiko Ed. On Demand International Course Book. World Englishes and Miscommunications pp. Getting Talk to Understand: Talk Management Strategies among Family Members. Maya Khemlani David Ed. Questions and Answers in Interviews. University of Malaya Press. Boycotting an international tourism company: A critical discourse perspectives. The power of language and the media pp. Metaphors of embodiment and media reporting of AIDS. The Power of Language and the Media pp. Kata dan Frasa Kerja. Bahasa Mah Meri pp. Kata dan Frasa Adverba. Kata dan Frasa Sifat. In Asmah Haji Omar Ed. In Amy Tsui and James W. Manage your global writing: Manage your writing pp. Analysis and Use of Advertisements in the Language Classroom. In Shameem Rafiq Ed. Teaching of English in second and foreign language settings: Focus on Malaysia pp. In Abdullah Hassan Ed. Universiti Pendidikan Sultan Idris. Bilingual childrens, cognitive skills in encoding temporal information. Selected papers from the conference on language and cognition pp. Issues of Inequality pp. Spoken discourse and the notion of the tone group: In Morais et al. Making Llinguistics Relevant pp. Culture and identity in the English discourses of Malaysians. Communication, identity, power and education pp. Language Shift of Catholic Malayalees in Malaysia. Duisburg papers on Research in Language and Culture pp. Typological Studies in Languages pp. In Jayakaran Mukundan Ed. Selected Papers from the International Education Conference pp.

7: Gifu | Travel Japan - Japan National Tourism Organization (JNTO)

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Sources[edit] "Who will bell the cat? Proverbs come from a variety of sources. Others are taken from such diverse sources as poetry, [18] stories, [19] songs, commercials, advertisements, movies, literature, etc. Many proverbs are also based on stories, often the end of a story. For example, the proverb " Who will bell the cat? Tolkien , [22] [23] and some of these proverbs have made their way into broader society, such as the bumper sticker pictured below. In a fictional story set in a real society, the movie Forrest Gump introduced "Life is like a box of chocolates" into broad society. Those sayings that are adopted and used by an adequate number of people become proverbs in that society. Even within English-speaking cultures, there is difference of opinion on how to interpret the proverb " A rolling stone gathers no moss. Most see the proverb as promoting teamwork. Others understand it to mean that an argument requires two people. Interpretation of proverbs is also affected by injuries and diseases of the brain, "A hallmark of schizophrenia is impaired proverb interpretation. Imperative, positive - Look before you leap. Parallel phrases - Garbage in, garbage out. Rhetorical question - Is the Pope Catholic? Declarative sentence - Birds of a feather flock together. However, people will often quote only a fraction of a proverb to invoke an entire proverb, e. It is also an old proverb in English, but now last is no longer known to many. Conservative language[edit] Latin proverb overdoorway in Netherlands: Though spoken language may change, many proverbs are often preserved in conservative, even archaic , form. This conservative nature of proverbs can result in archaic words and grammatical structures being preserved in individual proverbs, as has been documented in Amharic, [48] Greek, [49] Nsenga , [50] and Polish. For example, English speakers use some non-English proverbs that are drawn from languages that used to be widely understood by the educated class, e. Proverbs are often handed down through generations. Therefore, "many proverbs refer to old measurements, obscure professions, outdated weapons, unknown plants, animals, names, and various other traditional matters. For example, a proverb of the approximate form "No flies enter a mouth that is shut" is currently found in Spain, France, Ethiopia, and many countries in between. It is embraced as a true local proverb in many places and should not be excluded in any collection of proverbs because it is shared by the neighbors. However, though it has gone through multiple languages and millennia, the proverb can be traced back to an ancient Babylonian proverb Pritchard Another example of a widely spread proverb is "A drowning person clutches at [frogs] foam", found in Peshai of Afghanistan [56] and Orma of Kenya, [57] and presumably places in between. Proverbs about one hand clapping are common across Asia, [58] from Dari in Afghanistan [59] to Japan. This is complicated by the fact that the borrowing may have been through plural languages. In some cases, it is possible to make a strong case for discerning the direction of the borrowing based on an artistic form of the proverb in one language, but a prosaic form in another language. For example, in Ethiopia there is a proverb "Of mothers and water, there is none evil. Hadhaa fi bishaan, hamaa hin qaban. Also, both clauses are built with the vowel a in the first and last words, but the vowel i in the one syllable central word. In contrast, the Amharic and Alaaba versions of the proverb show little evidence of sound-based art. However, not all languages have proverbs. Proverbs are nearly universal across Europe, Asia, and Africa. Some languages in the Pacific have them, such as Maori. Also, using proverbs well is a skill that is developed over years. Additionally, children have not mastered the patterns of metaphorical expression that are invoked in proverb use. Proverbs, because they are indirect, allow a speaker to disagree or give advice in a way that may be less offensive. Studying actual proverb use in conversation, however, is difficult since the researcher must wait for proverbs to happen. Many authors have used proverbs in their writings, for a very wide variety of literary genres: A study of "classical Chinese novels" found proverb use as frequently as one proverb every 3, words in Water Margin Sui-hu chuan and one proverb every 4, words in Wen Jou-hsiang. But modern Chinese novels have fewer proverbs by far. Some

books or stories have titles that are twisted proverbs, anti-proverbs, such as No use dying over spilled milk, [88] When life gives you lemons, [89] and two books titled Blessed are the Cheesemakers. Every dog has a stitch in time This has been true not only in the USA, birthplace of hip-hop, but also in Nigeria. Since Nigeria is so multilingual, hip-hop poets there use proverbs from various languages, mixing them in as it fits their need, sometimes translating the original. For example, "They forget say ogbon ju agbaralo They forget that wisdom is greater than power" [95] Some authors have bent and twisted proverbs, creating anti-proverbs, for a variety of literary effects. For example, in the Harry Potter novels, J. For example, the novel Ramage and the Rebels, by Dudley Pope is set in approximately Captain Ramage reminds his adversary "You are supposed to know that it is dangerous to change horses in midstream" p. However, the proverb about changing horses in midstream is reliably dated to , so the proverb could not have been known or used by a character from that period. Some have been used as the basis for book titles, e. I Shop, Therefore I Am: Some proverbs been used as the basis for article titles, though often in altered form: Where there is muck there is brass. Similarly to other forms of literature, proverbs have also been used as important units of language in drama and films. This is true from the days of classical Greek works [] to old French [] to Shakespeare, [] to 19th Century Spanish, [] to today. The title of an award-winning Turkish film, Three Monkeys , also invokes a proverb, though the title does not fully quote it. They have also been used as the titles of plays: The use of proverbs as titles for plays is not, of course, limited to English plays: Proverbs have also been used in musical dramas, such as The Full Monty, which has been shown to use proverbs in clever ways. Proverbs have been used in music from opera to country to hip-hop. Proverbs have also been used in music in other languages, such as the Akan language [] the Igede language , [] and Spanish. Lynn Anderson made famous a song full of proverbs, I never promised you a rose garden written by Joe South. A number of Blues musicians have also used proverbs extensively. There have been at least two groups that called themselves "The Proverbs", and there is a hip-hop performer in South Africa known as "Proverb". Whitehorse mixed two proverbs for the name of their album Leave no bridge unburned. The band Downcount used a proverb for the name of their tour, Come and take it. This has been done in two ways. Jakob Jordaens painted a plaque with a proverb about drunkenness above a drunk man wearing a crown, titled The King Drinks. Probably the most famous examples of depicting proverbs are the different versions of the paintings Netherlandish Proverbs by the father and son Pieter Bruegel the Elder and Pieter Brueghel the Younger , the proverbial meanings of these paintings being the subject of a conference, which led to a published volume of studies Mieder a. These and similar paintings inspired another famous painting depicting some proverbs and also idioms leading to a series of additional paintings , such as Proverbidioms by T. Sometimes well-known proverbs are pictured on objects, without a text actually quoting the proverb, such as the three wise monkeys who remind us "Hear no evil, see no evil, speak no evil". When the proverb is well known, viewers are able to recognize the proverb and understand the image appropriately, but if viewers do not recognize the proverb, much of the effect of the image is lost. For example, there is a Japanese painting in the Bonsai museum in Saitama city that depicted flowers on a dead tree, but only when the curator learned the ancient and no longer current proverb "Flowers on a dead tree" did the curator understand the deeper meaning of the painting. Interpreting visual images of proverbs is subjective, but familiarity with the depicted proverb helps. Not surprisingly, cartoonists often twist proverbs, such as visually depicting a proverb literally or twisting the text as an anti-proverb. Instead of the negative imperatives, the one with ears covered bore the sign "See and speak evil", the one with eyes covered bore the sign "See and hear evil", etc. The caption at the bottom read "The power of positive thinking. Cartoons with proverbs are so common that Wolfgang Mieder has published a collected volume of them, many of them editorial cartoons. For example, a German editorial cartoon linked a current politician to the Nazis, showing him with a bottle of swastika-labeled wine and the caption " In vino veritas ". This is doubly interesting since the underlying proverb behind this, "One picture is worth a thousand words," was originally introduced into the English proverb repertoire in an ad for televisions Mieder b: A few of the many proverbs adapted and used in advertising include: Where the English proverbs above are meant to make a potential customer smile, in one

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of the Zimbabwean examples "both the content of the proverb and the fact that it is phrased as a proverb secure the idea of a secure time-honored relationship between the company and the individuals". When newer buses were imported, owners of older buses compensated by painting a traditional proverb on the sides of their buses, "Going fast does not assure safe arrival". These have been labeled "counter proverbs" [] or "antonymous proverbs". Though this pair was used in a contradictory way in a conversation, they are not a set of "counter proverbs". As a boy should resemble his father, so should the proverb fit the conversation.

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Examples of Trauma Conga Line include: They always feature some random, unfortunate fellow who happens to get caught in a series of increasingly bad situations, going from, say, locking yourself out of the car to being arrested for high treason. Good thing "nothing takes the taste of shame and humiliation out of your mouth like rhubarb pie! Everything, everywhere, goes wrong. And then he dies. Berserk does this mercilessly with its three main characters, Guts, Casca and Griffith. Fruits Basket is full of this. Seras Victoria had her police unit dispatched to a hamlet which happened to have been infested with vampires, all of whom were killed, including herself, then sired as a vampire herself. It all goes downhill from there. However, streaks of result A are shown at the end as his last act is to make himself the enemy of the world so the world becomes peaceful by his death. There are a few other Code Geass characters that would fall under this, too, though less obviously due to not being the main character. Shirley and Suzaku stick out the most, but there are probably more this being Code Geass. Lelouch actually has a lot more in common with Type E, largely because he still has a firm grasp of his own sense of right and wrong, as well as wanting to see his ultimately noble goals come to fruition, even if he comes across as quite dark. Shirley almost becomes type C, before Mao makes her go into Type D, then she almost lapses into type C again before some Laser-Guided Amnesia allows her to shift into type A. Suzaku aims quite valiantly for type A, but with everything that happens, he shifts into either B or D depending on your perspective at the end of episode 19 of R2, before joining Lelouch in type A. Albert Morcef from Gankutsuou. Then, his best friend Franz gets killed when Franz decides to go to the duel with the Count the duel which the Count goaded Albert into making so the Count can get an excuse to kill Albert instead of Albert. Being forced to kill your best friends twice in a row after being an abandoned child who is walked all over by every woman in your life can sure make you useless when the world needs you to save it from an apocalypse. He, not Unit 01, goes berserk at the end of 2. You would think that being raised by two pathologically-unemployed con-artists of parents as a cash-cow only to be abandoned to some very nice people to pay off debt money with your organs would turn the boy Joker-Crazy. If you think about it, Hayate is kinda Joker-crazy. His childhood was crap, his parents were complete monsters, and the entire universe occasionally punts him around like an old football "Watch out for this paint that will permanently stain a cashmere coat! Tokiha Mai of Mai-HiME was a kind and emotionally strong girl who looked after her constantly ill little brother with a weak heart by giving up her own childhood to work for his medical bills after losing both her parents. Having both that little brother and the boy she came to love die in rapid succession, as well as seeing that the one to blame is, supposedly, her best friend and sworn sister, can even break a saint like her into a nihilistic Result C. Shiina Tamai from Narutaru is a brave, kind-hearted, upbeat Action Girl Most of the kids connected to the Dragon Children. Akira is sexually abused by her father, forcibly dragged into a conflict with teenage psychos, mind-rapped at least twice to make her join, locked away for almost a year for killing said father and confronted with dozens of violent deaths. When her father tries to cut her ties with Shiina she slips. Vash the Stampede from Trigun. As we learn more and more about him two important facts come to mind. However, Vash takes the route A because he is just that badass. To a lesser extent in Elfen Lied too. Until the very end of the manga Kagura from Ga-Rei Zero. She kills a teacher from her school who was possessed by a demon, gets disowned by her friends, watches as people around her get massacred, sees her best friend and surrogate sister Yomi get turned evil, watches Yomi kill her father, then finally kills Yomi with a knife to the chest, at which point Yomi tells her she loves her. Mind you, in the arc before the current one Kagura had even worse things happening to her. The turn of events destroyed what little resolve she still possess in order to live, and thus her spiritual beast went absolutely out of control. Life is a lot unfair for Kagura. Forget Kagura, Yomi had it even worse. Then Mitogawa attacks Yomi, rendering her

quadraplegic and mute, and she is accused of murdering her cousin. Her fiancée Noriyuki is too busy trying to prove her innocence to visit her in the hospital, his father breaks off their Perfectly Arranged Marriage because of her physical condition, and her best friend Kagura abandons her after she admits to killing her cousin. Then Mitogawa gives her the same Seishouseki, which heals her but its mind-control powers provide the extra push to send her Jumping Off the Slippery Slope and killing her former friends. Almost every major character in Tsubasa Reservoir Chronicle. And this all happens in around chapters. Not only did she lose both of her parents by accidentally pushing them off a cliff in a fit of Hinamizawa Syndrome-induced madness, have her brother vanish without warning, and become hated by almost the entire town for supposedly being "cursed," but depending on the scenario, also goes through several other traumatic events: In Tatarigoroshi-hen, she is brutally abused by her uncle, and is too scared of the very-real threat of him killing her to call child services. In Minagoroshi-hen, she is again abused by her uncle, but is also shot in the face by the Big Bad after nearly overcoming all the hardships in her life. The same Big Bad makes sure she watches the murder all her friends in quick succession, with the knowledge that Rika will be tortured to death afterwards. In Yoigoshi-hen, the Alternate Universe plotline, she is killed along with the rest of her classmates when Rena goes insane and blows up the school. In Yakusamashi-hen and Tsumihoroboshi-hen, she is killed along with the rest of the town when the Big Bad sets off the gas and murders the entire village. It is revealed in her backstory that she was also beaten an inch from death by Shion disguised as Mion. Since this happened before the main plot, it means this applies to every arc. In Saikoroshi-hen, another Alternate Universe, the one who beats her is Rika, her best friend in the normal universe. It is no surprise that most of the Tear Jerker moments in the series come from Satoko. In the sequel, Battler gets all of the garbage that both the real world and the meta-world can possibly heap on him. The meta-world does everything to him from melting his cousins into unrecognizable piles of flesh to feeding him alive to goat-headed butlers. Only to be brought back by his sister! Who he finds out is his sister only as the universe is turning her into a delicious hamburger. And the crazy part about it? In Bleach, there are quite a few characters who fall victim to this. Later, Ichigo himself got the worst conga yet, by a long shot. GX, and could very well pass as the best example of this trope next to Naruto down below in Shonen anime history. Mahou Sensei Negima has Negi. And yet, he still manages to hold a positive outlook on life, making him a case of type A. He does occasionally show a few Type D traits. The fact that he specifically learned a spell designed to outright kill demons is telling. Almost everyone in Monster, but Nina should get a special mention. Naruto and Sasuke definitely qualify. The former was a life long outcast who never knew his parents at the beginning, before being told exactly why in a very brutal manner. All his peers treat him like trash, and he has to fight for every bit of respect he can. He then spends 3 years away from his friends for the sole purpose of bringing back said best friend, and when he gets back, one of them dies for a little while. Thankfully, he got better. Then he once again meets traitorous friend, and he once again attempts to kill him. Some time later, a third retrieval fails. In rapid succession, his teacher and father? Then he his hopes of bringing his best friend back are shattered by revelation after revelation. First his family is killed, and he is forced to watch it over and over again. All of this at the hands of his beloved brother. Then, he finally meets his brother again, where he gets beaten and Mind Raped again. All is good for a time, until he achieves his goal. He is then told about how that was all a lie, his recently dead brother really was a good guy who loved him, and how his idolised family were actually traitors. He then suffers a series of defeats, one after another as he tries to get his revenge. Naruto is lucky to be as well adjusted as he is, and Sasuke Gaara, Kimimaro and Pain are stand outs. Notably a lot of them end up going the antagonist route until Naruto shows them the error of their ways. Simon from Tengen Toppa Gurren Lagann has basically everyone close to him die, and no matter how much Screw Destiny is the theme of the series there seems to be nothing he can do to prevent it. In the end, he abandons Spiral Power entirely, because he knows first hand how destructive it is. Allen Walker, from D. The Millennium Earl promptly manipulates a griefstricken Allen into making a contract to bring his foster father back, only to have Mana come back horribly wrong and curse him. Allen is forced by his own anti-Akuma weapon arm to kill his now-Akuma father and the trauma turns his hair white.

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Allen then goes through Training From Hell with his Jerkass mentor General Cross for four years, which leads to him becoming an exorcist and the start of the series. After the series starts, the hits keep coming, including having his Innocence seemingly destroyed and getting a hole torn out of his heart thanks to Tyki; having his friends disappear one by one as the Ark disintegrates around him; and having the only place that he could ever call home, the Order, almost be destroyed by a Level Four Akuma attack. Think he deserves a break? His mentor General Cross suddenly disappears under highly suspicious circumstances. Iron Woobie , indeed. Madoka Magica more or less is this trope. Much of the plot is about Sayaka going nuts because of everything that happens to her, which further traumatizes Madoka. Fullmetal Alchemist - Another one that most would answer with "Everyone", however this is especially true for Roy, Riza, and everyone who had to live through both Ishval and the Promised Day storylines. In Umineko no Naku Koro ni , Natsuhi seems to have a day from hell in the 5th game.

9: Toshiko Yamaguchi | University of Malaya, Malaysia - www.enganchecubano.com

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