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For most of us, cultures are misunderstood; they are nebulous, vague, and hidden. Like the famous iceberg analogy, we know that most of what a culture is cannot be seen. But what does that mean? And why, then, should we study cultures if we do not know what we’re studying in the first place?

In the late twentieth century, Brigham Young University did not embrace a new discipline, but rather a new area of study—the study of cultures. Typically, anthropology is the social science that studies cultures. Why should they have all the fun? The study of cultures unites other academic disciplines (as needed), drawing upon literature, political science, sociology, and even the more applied areas of nursing, social work, law, and business. The study of cultures has grown into nothing short of a revolt against disciplines, “a mode of inquiry” that looks at things in new ways.¹

In 1982, the David M. Kennedy Center for International Studies established International Outreach as a formal program to help build bridges of intercultural understanding. Since then, more than 10,000 gratis cultural presentations have been given to local area public schools, taking students to new places using language, multimedia, and imagination. CultureGuides derive from the same expertise that has been honed in classrooms—with the exciting exception that these intercultural learning tools are not geographically bound. Thanks to the Internet, accessible multimedia technology, and our trusty iMAC, a limitless audience can learn about different cultures.

Globalization, the driving paradigm of the post-Cold War world, means that now, more than ever, culture matters. Culture is the invisible context that may keep us from understanding important people, places, and ideas; it exists whether or not we think about it. Intercultural education can help us, not only as an intellectual exercise, but also in very practical ways to combat racism, to expand business, and to communicate effectively.

CultureGuides share the same aim as Edward T. Hall, the eminent cultural scholar, to try and “make culture real.”² Even though our “student guides” are not present in every classroom, we hope that CultureGuides will make classrooms of the mind and cultural laboratories wherever you may reside.

TRADITIONS

BUDDHISM

Twenty-five centuries ago, the founder of Buddhism, Siddhartha Gautama (563–483 B.C.E.), gained enlightenment through meditation. He then began teaching what he had learned in the form of the Four Noble Truths and the Eightfold Path. Practiced in some way by more than eighty percent of the Japanese population, Buddhism continues to influence the thoughts and daily life of the Japanese people. By employing the standards outlined in these teachings, followers believe they will live fulfilling lives and reach a higher state after death.

Starting Points

1. Look at the picture of the monk dressed in orange robes (see Traditions Visual 1). Have you ever seen a monk who looked like this? Do you know why he has chosen to live as he does?

2. Read the story of the first Buddha. Why do you think this experience had such a profound affect on Siddhartha Gautama? How do you think you would have reacted in the same situation? Why do you think this individual event has been so influential throughout Asia and the world?

3. What does it mean to be enlightened? Many people seek to find enlightenment and peace in their lives by following a system of beliefs. Often these beliefs are accompanied by a set of rules or admonishments that affect their daily behavior. As you study the history of Buddhism and its effects on Japanese culture, compare Buddhism with other belief systems. Look closely at the founding beliefs, goals, and methods of Buddhism. What is similar? What is different?

Information

The First Buddha

Buddhism is an approach to life that has been a defining factor in Asian cultures for the last twenty-five centuries. Buddha is an honorary title that means “Enlightened One,” or one who has reached transcendent wisdom through meditation. The first Buddha was an actual person, whose given name was Siddhartha Gautama. He lived around 500 B.C.E., parallel to the time of Confucius in China. He was born in Nepal in the foothills of the Himalayan Mountains (see Traditions Visual 2). His father was a ruler of the Sakya tribe and had great expectations that Siddhartha would become a powerful ruler—a universal monarch. However, at the time of Siddhartha’s birth, a wise man predicted that he would reject his fortunes to become a great religious leader. To prevent this, Siddhartha’s father kept him in a palace surrounded only by beautiful people and objects, sheltering him from the reality of the outside world.

When Siddhartha was about twenty-nine years old, he took a ride in his chariot outside the palace walls and saw four sights that changed his life: a sick man, an old
man, a dead man, and a monk. These four sights taught Siddhartha about the suffering and the impermanence of life. He ran away from the palace, cut his hair, and traded his clothes for those of a passing beggar. For six years he tried to find contentment and a lasting meaning in life. First, he studied with famous philosophers but decided they did not possess life’s answers. He next became an ascetic, or one who disciplines him or herself through severe acts of self-denial, such as fasting for long periods of time. Although Siddhartha was exceptionally strict in practicing asceticism, years later he abandoned this method due to its inability to solve life’s problems.

One day, Siddhartha sat beneath a tree with the determination not to eat, drink, or move until he had found the answers to his questions. He began to meditate about life and after seven weeks he became enlightened, or a Buddha. He then went to a park in the city of Benares and taught the people there what he had learned. Through the statement, “All we are is the result of what we have thought,” Buddha taught the importance of correct thoughts and motives, and he outlined these values in the Four Noble Truths and the Eightfold Path (see Traditions Visual 3). He became a great teacher and was often called Sakyamuni or “Sage of the Sakya Tribe.” His teachings have survived through centuries of time and continue to be a living reality for practicing Buddhists.

In many ways, Buddha’s teachings were reformations of the religious beliefs of the time and region in which he lived. Before Buddha’s teachings, people believed in numerous gods and thought that if they prayed and sacrificed to these deities they would receive both help and salvation. Buddha, however, taught that these gods were illusions and each that individual must save him or herself. Only through meditation could one improve and shape his or her thoughts, and, therefore, gain salvation. When he died at age eighty, his last words were, “Strive diligently to work out your own salvation.”

Expansion, Divisions, and Influences of Buddhism

After Buddha’s death, his teachings spread throughout Asia and branched into various divisions. A council of his followers met to work out the many differences that had arisen among his followers, but they were unable to resolve their differences and split into two groups. The minority group became known as Theravada Buddhists, meaning “Way of the Elders,” as they wanted to continue to practice original Buddhism. Theravada monks devoted themselves to their study of the writings of Buddha and their focused meditation (see Traditions Visual 4). The other group called themselves Mahayana Buddhists, or the “Greater Vehicle,” because they wanted to adopt beliefs and practices that would enable more people to gain salvation. Mahayana monks vowed to reach enlightenment and believed in the deity of Buddha (see Traditions Visual 5). During the next century, Asoka, the Emperor of India, adopted Theravada Buddhism as the state religion and sent missionaries to all of India, Sri Lanka, and other parts of South Asia. The simple doctrine quickly gained popularity, and for this reason it was called Southern Buddhism. Mahayana Buddhism spread into China, Mongolia, Korea, and Japan, and was called Northern Buddhism (see Traditions Visual 2).

In addition to these two main divisions, Theravada Buddhism also split into Amida Buddhism, Mantrayana or Lamaistic Buddhism, and Zen Buddhism (see Traditions
Although Buddhism has several branches, they each possess common values such as meditation. Meditation aims inward, at perfecting the person within or finding that which is already perfect. Meditation requires much time and practice and is generally an activity reserved for monks, but is also highly practiced among the common people.

Buddhism's influence on Asian culture is apparent in the many temples throughout Asia and in the religious ceremonies, which are both common tourist attractions throughout Asia (see Traditions Visuals 8–10). The temples’ interiors are exquisite and full of symbolic objects (see Traditions Visual 11). Many homes also display altars (see Traditions Visual 12). In addition, Buddhist statues are typical sights in Asian gardens and walkways (see Traditions Visuals 13–14). Buddhism is an inherent facet of Asia that adds great variety and beauty to Asian culture.

Activities

1. Sit on the floor with your legs crossed and the backs of your hands resting comfortably on the inside of your knees. Close your eyes, relax, and meditate for five to ten minutes. Try to empty your mind. This process may be aided by trying to concentrate on only one thing, something static and unchanging rather than active or progressive. Remember, meditation is not sleeping or daydreaming. It is alert and focused concentration. The idea is to empty the mind of worldly matters in order to invite enlightenment. When you are finished, answer the following questions. Was it difficult or easy to keep from thinking other thoughts? How did it make you feel? How do you feel now? Is the state of mind you were in while you were meditating similar to the one you have while you are painting, playing a sport, drawing, playing an instrument, or anything else? (Some people believe that in playing a sport, for example, the best performance is achieved when the player's mind is clear rather than busy analyzing or critiquing his or her performance).

2. Look at advertising schemes or movies and evaluate them according to the Four Noble Truths and the Eightfold Path. Report the results to your class.

3. Write a one-page essay on whether you agree or disagree with Buddha’s view of suffering and the method of eliminating it.

4. Research other elements of Japanese culture. Make a collage of what you learn and write an essay explaining how each of these elements has been influenced by Buddhism.

5. Test your knowledge by taking a quiz on Buddhism (see Traditions Visual 15).
Discussion Questions

1. What did the first three sights Siddhartha encountered have in common that surprised or moved him? Why was he shocked?

2. What was the significance of the fourth sight on his later life?

3. How might attachment to impermanent or material objects cause suffering?

4. In what ways might the Eightfold Path affect the lives and attitudes of people who believe and follow it?

5. As Buddhism spread into Asia and various branches of the original philosophy formed, methods of gaining salvation varied. Discuss Buddha’s original method of gaining salvation. Is this similar to any Western religious beliefs?
SUBTLETIES OF THE JAPANESE LANGUAGE

The Japanese people have a great appreciation for the deep and subtle meanings of words in their language. Written Japanese consists of Chinese symbols, or characters, borrowed and altered over time. While this creates a complex writing system that takes years to master, Japanese characters express the beauty of the spoken language in a written form.

Starting Points


2. Do you consider written words a visual art form? Why or why not? Do you think this is true of all written languages? Find examples of written language as a form of art. What does this tell you about the spoken language?

3. In many languages, the written form holds no direct relationship to the word it represents. In some languages, such as Japanese, there is a greater relationship between images and meaning. How do you think this affects both the written and spoken languages? Think about ways that written words can be altered to express deeper meaning. Looking at the Japanese language, why do you think the artistic nature of the characters is well suited to a language that relies on subtlety in meaning?

Information

Showing Respect

Showing respect and restraint by speaking in a plain, polite style is important to the Japanese people. The Japanese people use humble tones and words when talking about themselves, but use flattering, elevated speech when speaking to another person. Furthermore, people speak differently depending on the status of the person with whom they are speaking. For example, a Japanese student would use different terms when speaking to a teacher, parent, or peer. This is not limited simply to titles such as Mr. or Mrs. but also includes alternate forms of nouns, verbs, and adjectives.

Background of Japanese

Japanese is part of the Altaic family of languages and has many words in common with Korean and Chinese. Thousands of years ago, when people in China wanted to write a message, they drew pictures. Because it took so much time to draw the
details of each picture, people began to leave out a few lines, and gradually they changed into the symbols used today. Each symbol is called a character and expresses an idea like man, love, or walking (see Folklore & Language Visual 1).

Sometime between 4 and 6 C.E., the Japanese adopted these Chinese characters as their written language. In the Japanese system, the Chinese characters have evolved into three different types of symbols. Kanji, the original Chinese characters, evolved from pictographs and represent ideas or objects (see Folklore & Language Visual 2). Hirigana and katakana are developed from kanji. They are the cursive writing of kanji (see Folklore & Language Visuals 3–4). Katakana and hirigana characters represent sounds from which words are built (see Folklore & Language Visual 5). For basic rules in reading and writing Japanese, see Folklore & Language Visuals 6–7.

Calligraphy
While the basic Japanese characters can be reproduced fairly easily, Japanese calligraphy is considered a highly-skilled art that takes years of practice and training to perfect. Artists use a variety of tools and techniques to produce calligraphy. The following are some of these tools and techniques.

**Brush:** Wide, narrow, strong, weak, hard, and soft lines are all produced with a brush made from animal hairs held together in a bamboo handle. Keeping the tip of the brush in a point is important for proper writing. For storage (after washing the ink out) the hairs are kept in a point by forming them with the fingers or by holding the brush tightly and flipping the wrist.

**Inkstone:** Inkstones are usually rectangular, although fancy ones come in many shapes with designs and have figures carved around the edges. A little water is put in the trough of the inkstone for dipping the inkstick, while grinding it on the flat surface to make ink.

**Ink:** Japanese ink is called sumi [soo-mee]. Inksticks are formed from the carbon of burnt pine or lampblack that is mixed with a binding agent. The ink made from burnt pine carbon has a blue tint, while the ink made from lampblack has a brown tint. The brown ink is more popular.

**Water Dropper:** Often made of ceramic or porcelain, these water droppers are small enough to fit in the palm of the hand. They have two small holes on the top. The water is shaken out of the holes so there is not an excess of water added to the ink-well.

**Paperweight:** This long, narrow, and fairly flat paperweight holds down the paper at the top end.

**Rice Paper:** Rice paper absorbs ink and is, therefore, popular for calligraphy.

To paint, place the brush, ink, and paper in front of you. Hold the brush like a pencil, but keep the brush straight up and down without touching your elbow to the desk. Be sure the brush forms a point when dipped in ink. Draw each character in its “stroke order” or the character will look funny and be difficult to read (see Folklore & Language Visuals 8–9).
Activities

1. Practice writing your own calligraphy. You may want to try making a poster or some other type of display. Be creative and remember to follow the directions and techniques outlined in this section.

You will need these materials:
Examples of calligraphy and characters (see Folklore & Language Visuals 1–7)
Copy of practice sheets for each student to practice the characters (see Folklore & Language Visuals 8–9)
Calligraphy set—writing brush 1/2 inch diameter or larger
Flat working surface
Brush—oriental calligraphy brushes are available at art supply stores, and calligraphy sets are sold at oriental import stores
Ink and water
Paper—newsprint is similar to rice paper, as it absorbs ink without bleeding, but butcher paper or typing paper will also work

Optional Materials:
Stone inkwell Water dropper Paperweight
Ink stick Felt cloth Bottle of ink

2. Create your own written characters. Begin with pictures of objects and make a chart showing how you think they might “evolve” into characters.

3. Find other examples of “artistic writing” from other cultures such as illuminated manuscripts from the European Middle Ages, magazine advertisements, or Islamic mosque art. Make a display showing how different cultures use written communication as a form of art. Try to discover why people use words to create art based on their culture and circumstances.

4. Play character bingo (see Folklore & Language Visual 10). Call call out the names of Japanese characters while the students copy them from memory in each box. You may want to limit entries to a single type of character.

Discussion Questions

1. How do you think the rules for Japanese writing reflect the highly structured nature of the culture?

2. How have people assimilated elements of foreign cultures into their own? How have those elements changed in the process? For example, how is American culture affected by the history of colonialism and the great waves of immigration? What foreign traditions have been adapted and modified in U.S. culture?

3. By understanding the art and technique of calligraphy, what can we learn about Japanese culture?

4. Why is it important to use the proper tools in creating calligraphy? Are there other reasons besides proper technique?

5. How does the way we present written words add to their meaning?
ETIQUETTE AND RESPECT

The Japanese greatly emphasize respect. This value is apparent even in the presentation and consumption of food. By practicing proper dining etiquette, one shows respect to those who provide and prepare the meal.

Starting Points

1. What culture claims the longest living people in the world, attributing their longevity of life in part to a diet of rice, vegetables, and a delicacy often made of raw seafood? If you guessed Japan—you’re right! Now, can you guess how to set the table for a traditional Japanese meal? And finally, can you guess what all these things have to do with one of the most important values of Japanese culture? Respect.

2. What kind of rules does your family have regarding mealtime? Are there certain manners your parents expect you to use? Why do you think table manners are so important? What do they communicate? In Japan, etiquette is just one more way of expressing respect.

3. Understanding the attitude the Japanese have regarding food and eating begins with understanding the importance of respect in the Japanese culture. As you learn about Japanese eating habits and etiquette, look for ways to show respect while eating and try to find parallels in your own culture.

Information

The Japanese Diet

The staple of the Japanese diet is rice. The importance of rice is symbolized by the country’s flag. The flag shows a red circle, representing the sun, on a white background which represents rice. The rice in Japan has short grains, which make it stick together easily. The stickiness makes it easier to eat with chopsticks.

Since Japan is an island country, much of its food comes from the ocean. People can buy all kinds of seafood at the market including fish, seaweed, shrimp, crab, shark, snails, and octopus. The ocean is not the only source of food. People also eat vegetables such as cabbage, peas, onions, cucumbers, and beans, as well as other meats including chicken, pork, and beef.

Sushi

Many people know that sushi is made from raw fish. However, there are actually different kinds of sushi; some kinds are made with cooked fish, others with no fish at all. A sushi bar offers different types of sushi, as well as other seafood, such as squid and shrimp. Some Japanese restaurants have a water tank where they keep their fish so people can choose which fish they will eat. Some restaurants slice the
fish and serve it before the fish stops breathing! This may not sound appetizing to many Americans, but Japanese people are proud of their healthy diet. Fish and rice are high in protein and contain little fat, salt, sugar, or cholesterol.

Changes in Diet
Although Japanese people have traditionally been among the longest living people in the world as a result of this diet, conditions are starting to change. Young people in Japan are eating less rice and more fast food. This has led to an increase in heart problems and a decrease in life expectancy.

Chopsticks
Japanese chopsticks are round, distinguishing them from the square, Chinese chopsticks. There are many rules in using chopsticks appropriately (see Food Visual 1). To hold the chopsticks correctly, grasp them near the thick end, using the thumb and forefinger to move the upper stick and the other fingers to anchor the lower stick. With very little movement, you should be able to pinch a grain of rice. If not, try scooting your hand closer to the thick end of the chopsticks.

In Japan, table manners are very important. There is a proper way to set the table for the family meal. All food in Japan is put into separate bowls. There is one bowl for rice, one for miso soup, one for meat or fish, one for vegetables, and perhaps one for Japanese pickles. Japanese dishes are designed to be the right size and shape for holding in the hands. Separating the food in this way makes it more visually appealing, and Japanese people like to “eat with the eyes” (see Food Visual 2).

It is a particular point in Japanese etiquette to lift the dishes to the chest when eating rice or drinking soup. It is acceptable to drink soup out of the bowl. It is also good etiquette to slurp and make noises while eating noodles, as this cools them. It is not acceptable to rest one’s arms on the table.

To start a Japanese meal, everyone puts their hands together in front of their chest and says “itadakimasu” [it-ad-a-ki-mas]. This phrase shows appreciation to both those who prepared the meal and the gods who provided it. At the end of the meal, the same gesture is repeated with the words, “gochisosama deshitaa” [go-chi-so-sam-a desh-i-ta]. This also shows appreciation and satisfaction.

Gyoza Recipe
Gyoza [gyoh-zah] is the Japanese word for small meatballs wrapped in a piece of thin dough that is fried or steamed. These are called yaki-mandoo in Korean and jiaozi-zi or guotie in Chinese. In Japan, gyoza is made with so much garlic that someone once joked that after eating gyoza, a person’s breath could stop a freight train at a hundred yards!

You will need:
50 skins (3-inch square wonton skins or round gyoza skins)
1/2 lb of ground pork or sausage
1 small (2-inch diameter) onion, finely chopped
3 Chinese cabbage (nappa) leaves, finely chopped
garlic powder
cooking oil—enough to barely coat bottom of the pan
small paper cup 3/4 full of water
mixing bowl(s)
several teaspoons for dishing up filling
small knife
electric frying pan with lid (Teflon or coated surface is best to prevent sticking)
paper plates
metal spatula
newspaper

Preparation
1. Mix meat, onion, cabbage, and garlic in a bowl with your hands.
2. Place a square wonton skin or a round gyoza skin in the palm of your hand. Put a teaspoon of meat filling in the center.
3. Dip one finger in water and draw a wet line around half of the skin.
4. Fold the skin in half over the meat so that the edges touch. Press firmly so that the skin seals. For a fancy design, pleat the edges together to make a bag shape.
5. Pour a thin layer of oil on the frying pan heated to 360º F.
6. Place gyoza in a single layer with the sealed edge up and brown the bottom for about two minutes.
7. Add water and cover quickly with a lid. Cook until all the water has steamed out. The gyoza should be crisp on the bottom, soft and chewy on top.
8. Serve hot on plates or napkins with soy sauce. For an optional dipping sauce, try adding vinegar and hot pepper oil (rayu) to the soy sauce.

Yield: 50 gyoza
Note: This is not an exact recipe. It is possible to use just a little meat and stretch it with lots of cabbage and onion. In this case, a little shoyu (soy sauce) will moisten the filling so it holds together well.

Activities
1. Make a proper Japanese table setting and cook gyoza following the recipe given. Follow the rules of etiquette you learned. Remember to say “itadakimasu” at the beginning and “gochisosama deshitaa” at the end of the meal.
2. Practice using chopsticks. Have a contest to see who can pick up the most hard candy out of a bowl in thirty seconds.
3. Complete the word search, In Search of Sushi (see Food Visual 3).
Discussion Questions

1. Considering their diet, why do you think the people in Japan live longer than Americans?

2. Is there a difference between just being polite and showing respect? Discuss what you think the differences are.

3. How does the food we eat reflect an appreciation for our own cultural values?

4. How is etiquette in Japan different from etiquette in the United States? Why do you think certain behaviors are considered polite in one culture and impolite in another?

5. In addition to respect, what other values can we see by looking at the Japanese diet and etiquette?
CROSS-CULTURAL CONTRIBUTIONS

SUMO WRESTLING

Sumo wrestling is very popular in Japan. Besides simply being a form of entertainment, the art of sumo wrestling reflects the Shinto religion; Japanese stress the importance of the athlete’s virtues over his brute force. Furthermore, there are many symbolic movements performed during each bout.

Starting Points

1. Look at the pictures of sumo wrestlers (see Cross-cultural Contributions Visual 1). Have you seen this type of competition before? What do you think of it?

2. Look at the significance of sports in your culture. What is your favorite sport? Why do you enjoy watching it? What elements of culture are tied to sports? Consider what people’s attitudes toward a particular sport tell about their culture.

3. Sports are not just expressions of physical ability but are often used to express values. As you study the Japanese sport of sumo wrestling, think about why such an activity would be chosen to express many values of the Shinto religion.

Information

The History of Sumo

Sumo has deeply embedded roots in the Shinto religion. It is difficult, however, to pinpoint when sumo actually began. For many years, the word sumo was used to describe many forms of unarmed athletic exercises including judo, running, and weight lifting. Historical accounts suggest that wrestling was used as a means of settling arguments as early as 23 B.C.E. However, these matches were to the death and did not resemble today’s sumo.

By 642 C.E., the modern sport of sumo wrestling was well established and becoming extremely popular to watch, especially among Japanese royalty. Rules to prevent fatalities were established, and judges were appointed to ensure that the rules were obeyed. Slowly, the sport of wrestling began to merge with the Shinto religion, stressing the wrestlers’ virtues in addition to their physical strength and ability. In the seventeenth century, tournaments were held to benefit Shinto shrines where most of the wrestlers, or sumotori [sue-MOH-toh-ree], lived. The sport has survived because of Japan’s leaders, who have recognized the importance of preserving traditional activities.

The Sumotori

Unlike Western wrestling, there are no weight classes in sumo wrestling. Therefore, a two hundred-pound wrestler could easily find himself wrestling an opponent who is three hundred pounds. Such massive weight is fostered by a
weight gaining program that is even more demanding than rigorous exercise periods. In addition to *chanko-nabe*, a stew with fish, chicken, meat, eggs, and vegetables, it is not unusual for a wrestler to eat seven pounds of cooked rice in a single sitting. On average, wrestlers consume between five and six thousand calories per day. However, wrestlers are beginning to recognize the ill effects of being overweight, and many are focusing on achieving greater strength, rather than weight, as a means of winning in the ring. Because they consume so much food, sumotori become very good cooks and often open restaurants or become sushi chefs after retiring from the ring.

Wrestlers think it is important to have strength, skill, and a strong fighting spirit. When a wrestler begins professional training he joins a “sumo stable,” where he lives and trains with other wrestlers. The amateur wrestlers wait on their more experienced colleagues by cooking their food, scrubbing their backs in the bath, and arranging their hair in an old-fashioned topknot.

Top wrestlers receive the same notoriety and fame as do top football or basketball players in the United States. Fans avidly support both the sport itself and the wrestlers whose progress they carefully chart. When a wrestler does well, his patrons (often members of special sumo fan clubs) may reward him with expensive gifts or elaborate meals. In addition, young sumotori are often supported in part by their hometown, with their friends and relatives covering the wrestlers’ expenses. Furthermore, as wrestlers climb to the top ranks, it is not unusual to see them on television programs or in commercials. Despite being fierce competitors in the ring, they are often quite gentle outside the ring, which increases their popularity in the hearts of the Japanese. Today, despite stiff competition from baseball, sumo is still generally accepted as Japan’s top spectator sport. Tickets may cost as much as several hundred dollars for a ringside seat, which is up to one hundred feet away from the wrestlers.

**The Sumo Bout**

A sumo tournament is colorful and impressive. During each day of the national tournament, which is held six times yearly, three times in Tokyo and alternately in Nagoya, Osaka, and Fukuoka, the wrestlers ranked in the Upper Division parade into the ring wearing ornate, heavily embroidered, ankle-length aprons in addition to the thick silk belt they always wear. Bouts last between two seconds and two minutes. These may seem short and uninteresting to people unfamiliar with the symbolism of the rituals, but bouts are very exciting for those acquainted with the sport.

The match is held in a ring that is fifteen feet in diameter (see Cross-cultural Contributions Visual 2). Small straw bales mark the boundaries. Only two wrestlers are allowed into the ring for the bout, one from the east team and the other from the west team. Before the wrestlers fight, each enters his side of the circle to begin his preparation. Facing the audience, he first claps his hands together. This shows he will fight fairly, and the sound attracts the attention of the Shinto gods. Next, he raises his right foot high off the ground and stamps it down; then he does the same with his left foot. This stamping demonstrates to his opponent the wrestler’s strength and shows his desire to win the bout. After performing these rituals once, the sumotori return to their “corners” outside the ring, perform foot stamp-
ing again, rinse their mouths out with water, and wipe their underarms with a small piece of tissue paper, which is considered a source of additional strength.

The wrestler then picks up a handful of salt from his side of the ring and tosses it into the air. In the Shinto religion, salt is used for purification and by throwing it in the air, the wrestler purifies the area of the match.

In the middle of the ring, there are two markers two feet apart. The sumotori walk to these small lines and face one other. They squat down and clap their hands in greeting, trying to intimidate their opponent. This increases the audience’s excitement. The wrestlers then extend their arms straight out to their sides with their palms upward to show they have no weapons. The referee gives a command to get ready. The wrestlers clench their fists and place them on the lines. They then lean forward so they are almost touching heads and wait for the signal.

The referee stands inside the ring during these preliminaries, but at this point he moves closer to stand almost directly between the two wrestlers. He stands with his feet apart so he can quickly move out of the wrestlers’ way if necessary. He holds a fan upright in his right hand so that it almost touches his chest (see Cross-cultural Contributions Visual 3). When he lowers it to a horizontal position in front of him (waist level), the bout begins.

After the signal is given, the two wrestlers lunge toward each other. Punching with a closed fist or kicking is not allowed. If this occurs, the bout is forfeited. Pushing is allowed if the hand is open. Officially, slapping is also allowed. The winner is the first to force his opponent to leave the ring or touch any part of his body, besides the soles of his feet, to the ground. After his defeat, the loser bows to the winner, while the winner squats down, skimming his right hand across his right knee to signify his knowledge of victory. If the referee awards him a prize for his victory, the wrestler accepts it by performing another ritual. Staying in squatting position with his left hand on his left knee, he makes three downward chopping movements with his right hand. He then takes the envelope containing his cash prize, which is presented to him on the referee’s fan.

In reality, there are no losers in sumo because the athletes are merely contending for different level positions. In sumo tournaments, the winner is the wrestler with the most wins in fifteen matches. The winner is ranked maku-uichi [mah-koo-oo-chee], or upper division, while the wrestler who wins the fewest matches will be ranked maku-shita [mah-koo-sh-TAH], or lower division. In another tournament, the wrestlers can change places in the rankings if the outcome is different.
Activities

1. Have a sumo bout. Draw a fifteen foot diameter circle with string or tape markers either on wrestling/gymnastic mats or on a carpeted floor. In the center, draw two lines that are two feet apart and eighteen inches long. Divide the class into three groups: east wrestlers, west wrestlers, and referees (the referees are nearly as popular to the Japanese as the wrestlers themselves). Remember that although the bout itself is simple, the warm-up movements are full of tradition and symbolic meaning.

2. Talk to a local high school wrestler or coach about the American styles of wrestling. Write an essay or make a list contrasting the differences between American styles of wrestling and sumo wrestling. Identify symbolism in both versions of the sport.

3. Research Shintoism. Write a report explaining in more depth the religious symbolism apparent in sumo wrestling.

3. Make a referee’s fan (see Cross-cultural Contributions Visual 3). Cut an oval eight inches by twelve inches, or the shape shown in the picture, from poster paper. Staple or tape it to an eighteen inch long, three-quarter inch dowel or flat stick. Cords and tassels can be made from yarn (purple, red, blue, or white are the most authentic colors).

Discussion Questions

1. Why do you think symbolic movements are important in sumo wrestling?

2. What qualities are important for wrestlers to have? How does this attitude towards athletes differ from the attitudes towards athletes in the United States? Do you agree or disagree with the Japanese expectations of their athletes?

3. Do you think the cultural values expressed in sumo wrestling are also present in other Japanese sports? Are they present in other aspects of life?

4. What are the differences between American-style wrestling and sumo wrestling? Why do these differences exist?
Facts About Japan

Official Name: Nippon or Nihon (Source of the Sun)
Capital: Tokyo
Government Type: constitutional monarchy
Area: 377,835 sq km
Land Boundaries: Coastline 29,751 km
Climate: varies from tropical in south to cool temperate in north
Lowest Point: Hachiro-gata 4 m
Highest Point: Mount Fuji 3,776 m
Natural Resources: negligible mineral resources, fish
Natural Hazards: many dormant and some active volcanoes; about 1,500 seismic occurrences (mostly tremors) every year; tsunamis
Population: 126,974,628 (July 2002 est.)
Ethnic Groups: Japanese 99%, other 1% (mostly Korean)
Religions: observe both Shinto and Buddhist 84%, other 16% (including Christian 0.7%)
Languages: Japanese
GDP: $3.45 trillion (2001 est.)
GDP Per Capita: $27,200 (2001 est.)
GDP Composition By Sector: agriculture 2%, industry 36%, services 62% (2000 est.)
Unemployment Rate: 4.9% (2000)
Industries: steel and nonferrous metallurgy, heavy electrical equipment, construction and mining equipment, motor vehicles and parts, electronic and telecommunication equipment, machine tools, automated production systems, locomotives and railroad rolling stock, ships, chemicals, textiles, processed foods
Agricultural Products: rice, sugar beets, vegetables, fruit, pork, poultry, dairy products, eggs, fish
Exports: $404.6 billion (f.o.b., 2001) manufactures (including machinery, motor vehicles, consumer electronics)
Imports: $331.6 billion (f.o.b, 2001) manufactures, foodstuffs, raw materials, and fossil fuels
Trade Partners: U.S., Southeast Asia, EU, China
Currency: yen (¥)
Exchange Rate: 132.66 yen (¥) = $1 U.S. (January 2002)
# History and Holidays

## TIME LINE

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>660 B.C.E.</td>
<td>Jimmu, the mythological descendant of the sun goddess, Amaterasu, founds the Japanese Empire</td>
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<td>300</td>
<td>Yayoi period—rice cultivation, metalworking, and the potter’s wheel are introduced from China and Korea</td>
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<tr>
<td>100 C.E.</td>
<td>Local clans form small political units</td>
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<tr>
<td>300</td>
<td>Yamato period—Powerful clan rulers unify the state, clan rulers claiming descent from Amaterau Omikami create an imperial dynasty</td>
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<td>645</td>
<td>Asuka period—Taika reforms used to strengthen the emperor’s power are implemented</td>
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<td>710</td>
<td>Nara period—New capital built at Nara, adoption of Buddhism, writing of <em>Nihongi</em> and <em>Kojiki</em>, ancient Shinto texts</td>
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<tr>
<td>794</td>
<td>Heian period—Capital moves to Kyoto, official contact with China stops</td>
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<tr>
<td>1185</td>
<td>Kamakura period—Military government established in Kamakura</td>
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<td>1192</td>
<td>Title of shogun, or military ruler, first given out, bushi (warrior class) becomes new ruling class</td>
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<td>1274 &amp; 1281</td>
<td>Kublai Khan and the Mongols attempt to invade Japan, origin of kamikaze</td>
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<td>1333</td>
<td>Muromachi period—the district of Muromachi becomes the center of the shogun-led government in Kyoto, new military leaders patronize Zen Buddhism</td>
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<td>1467–1568</td>
<td>Warring states period—Turmoil and fighting within Japan</td>
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<td>1549</td>
<td>Frances Xavier and the Jesuits introduce Christianity</td>
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<td>1568</td>
<td>Oda Nobunaga and Toyotomi Hideyoshi begin the process of unifying Japan, Japan closes its borders to foreign influences and trade</td>
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<td>1635</td>
<td>Sakoku, the isolation policy, begins, almost all foreign trade stops, shogunate moves to Edo (Tokyo)</td>
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<td>1853</td>
<td>Commodore Matthew Perry of the United States arrives and demands that Japan open its markets to trade</td>
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<td>1868</td>
<td>Meiji period—Shogunate dissolved and emperor restored to power, feudal system eliminated, and Japan becomes a nation-state</td>
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<td>1895</td>
<td>Sino-Japan War (Japanese victory)</td>
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<td>1904</td>
<td>Russo-Japan War (Japanese victory)</td>
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<td>1910</td>
<td>Korea becomes part of Japan</td>
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<td>1925</td>
<td>Universal manhood suffrage begins</td>
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<td>1931</td>
<td>Manchuria becomes part of Japan</td>
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<tr>
<td>1937</td>
<td>World War II, war in China followed by invasion of Southeast Asia</td>
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<td>1940</td>
<td>Japan joins the Axis powers</td>
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1941 Attack on Pearl Harbor
1945 First atomic bomb is dropped on Hiroshima, the second on Nagasaki, the emperor airs by radio a statement of unconditional surrender, new constitution instated
1951 Japan regains its independence after signing a peace treaty
1964 Summer Olympic Games in Tokyo
1972 Relations with China are normalized
1989 Prince Akihito succeeds to the throne
1995 Hanshin Earthquake
1998 Winter Olympic Games in Nagano
2001 Junichiro Koizumi becomes new LDP leader and prime minister
2001 First child of Crown Prince Naruhito and Crown Princess Masako born; her birth resumes the debate about whether Japan should revise the male-only succession law
2003 Lower house of parliament agrees to send troops to Iraq to help with reconstruction efforts but deployment of troops is put on hold after a suicide bombing of the UN headquarters in Baghdad in August

HOLIDAYS

30 Dec–2 Jan Oshogatsu (New Year’s)
15 Jan Seijinshiki (Coming of Age)
 3 Mar Hina Matsuri (Girl’s Festival)
21 Mar Shunbun-no-hi (Spring Equinox)
  Apr Sakura matsuri (Cherry Blossom Festival)
29 Apr Golden Week
  5 May Kodomo-no-hi (Children’s Day)
  7 Jul Tanabata (Star Festival)
12–19 Aug Hanabi Taikai (Fireworks Festival)
mid-Aug Obon (Honoring of ancestors)
  15 Sep Keiro-no-hi (Respect for the Aged Day)
  23 Sep Shubun no Hi (Autumn Equinox)
  10 Oct Taiiku-no-hi (Sports Day)
  15 Nov Shichi-go-san (Seven-Five-Three Day, a special day for boys and girls of these ages when they give thanks and pray for the future)
 23 Dec Emperor’s Birthday
ADDITIONAL RESOURCES

JAPANESE EMBASSY TO THE UNITED STATES
2520 Massachusetts Avenue NW
Washington, D.C. 20008
Phone: (202) 238-6700, Fax: (202) 328-2187
Web site: http://www.embjapan.org

JAPANESE DEPARTMENT OF TOURISM
Web site: http://www.jnto.go.jp

JAPAN INFORMATION AND CULTURE CENTER (JICC)
1155 21st St. NW
Washington, D.C. 20036-3308
Phone: (202) 238-6900, Fax: (202) 822-6524
Web site: http://www.embjapan.org/j.cc

JAPAN SUMO KYOKAI (JAPAN SUMO ASSOCIATION)
2-1-9 Kuramae
Daito-Ku. Tokyo 111, Japan
(They have an explanatory pamphlet available in English.)

BOOKS
—. Kanji Ichi Ni, Kanji Press, 1868.
Sargeant, J.A. Sumo, the Sport and the Tradition, Charles E. Tuttle Co, 1959.
Sumo, Japan Tourist Library, 1941.

**FILM**

**INTERNET SITES**
*CIA World Factbook*:

*Kyoto Department of Tourism*:
http://web.kyoto-inet.or.jp/org/hellokcb

*Japan National Tourist Organization (JNTO)*:
http://www.jn.to.go.jp

*Japanese Recipe Collection*:
http://www.bento.com/tf-recp.html

*Japanese Tutorials*:
http://www.georgetown.edu/users/caplanj/index.html

*Paula’s Sushi Central*:
http://www.bento.com/morefood.html

*Nara Park, Visitors Web Page*:
http://www.kippo.or.jp/culture/nature/spot/walking/nara_e.htm

*The Virtual Japanese Restaurant*:
http://www.sushi-ittosandiego.com

*Buddha and Buddhism*:
http://www.san.beck.org/EC9-Buddha.html

*What do you think, my friend? (A selection of writings on Buddhism)*:
http://www.serve.com/cmtan/buddhism

*Zen Guide*:
http://www.zenguide.com/history
Traditions Visual 1: Buddhist Monk
THE FOUR NOBLE TRUTHS

1. Life is filled with suffering, death, old age, disease, and even birth, all involving pain and suffering.

2. Suffering is caused by desire. Desire for things we cannot or should not have cannot permanently satisfy.


4. The way to eliminate desires is to follow the eightfold path.

THE EIGHTFOLD PATH

Right Views
Right Thought
Right Speech
Right Action
Right Livelihood
Right Effort
Right Mindfulness
Right Meditation
Traditions Visual 4: Japanese Bas-relief of Monk Holding Scroll
Traditions Visual 5: Monks at Ikegami Honmonji Temple; Tokyo, Japan
Traditions Visual 9: Ginkakuji Buddhist Temple; Kyoto, Japan
Traditions Visual 12: Buddhist Altar (butsudan) in a Japanese Home
Traditions Visual 14: Yellow Buddhist Statues Lining Street; Taiwan
BUDDHISM QUIZ

1. What does Buddha mean?

2. When and where did Buddha live?

3. What was Buddha’s given name?

4. Name two of the four sights Buddha saw when he took his chariot ride. Explain briefly why these four sights surprised him.

5. What are two of the Four Noble Truths?

6. True or False
   - T  F  Buddha taught that people could gain salvation by worshipping gods.
   - T  F  Buddha taught the Four Noble Truths in his first public speech.
   - T  F  Buddha was born in Japan.
   - T  F  According to Buddha, the way to eliminate desires is to follow the Eightfold Path.
   - T  F  Buddha taught, “All we are is the result of what we have thought.”

7. Matching/Definitions
   - A. asceticism  _____ “Sage of the Sakya Tribe”
   - B. Buddha  _____ that which does not harm any living thing
   - C. Sakyamuni  _____ self-denial to gain discipline and spirituality
   - D. right meditation  _____ the cause of suffering, according to Buddha
   - E. right livelihood  _____ not to kill, steal, or be unchaste
   - F. desire  _____ leads to enlightenment
   - G. right action  _____ “Enlightened One”

8. Did Buddha claim to be a god? What was his belief concerning gods?

9. What is the main difference between Mahayana and Theravada Buddhism?

10. If you were a Buddhist, in what ways do you think you might act differently in daily life?
BUDDHISM QUIZ ANSWER KEY

1. What does Buddha mean?
   The Enlightened One

2. When and where did Buddha live?
   500 B.C.E. (same time as Confucius). Northern India (now Nepal) in foothills of the Himalayas.

3. What was Buddha’s given name?
   Siddhartha Gautama

4. Name two of the four sights Buddha saw when he took his chariot ride. Explain briefly why these four sights surprised him.
   He saw a sick man, a dead man, an old man, and a monk. These sights surprised Siddhartha because he realized that there is suffering, and life is not permanent.

5. What are two of the Four Noble Truths?
   1) Life is filled with suffering; 2) suffering is caused by desire; 3) suffering is eliminated by eliminating desire; 4) the way to eliminate desire is to follow the Eightfold Path.

6. True or False.
   F Buddha taught that people must work out their own salvation.
   T Buddha taught the Four Noble Truths in his first public speech.
   F Buddha was born in India.
   T According to Buddha, the way to eliminate desires is to follow the Eightfold Path.
   T Buddha taught, “All we are is the result of what we have thought.”

7. Matching/Definitions
   A. Asceticism
   B. Buddha
   C. Sakyamuni
   D. Right Meditation
   E. Right Livelihood
   F. Desire
   G. Right Action

   A. self-denial to gain discipline and spirituality
   B. "Enlightened One"
   C. “Sage of the Sakya Tribe”
   D. leads to enlightenment
   E. that which does not harm any living thing
   F. the cause of suffering, according to Buddha
   G. not to kill, steal, or be unchaste

8. Did Buddha claim to be a god? What was his belief concerning gods?
   No. He believed that gods were illusions and one must work out his or her own salvation.

9. What is the main difference between Mahayana and Theravada Buddhism?
   Mahayana Buddhists are called the “Greater Vehicle” because they wanted to adopt beliefs and practices that would enable more people to gain salvation. Theravada Buddhists, or the "Way of the Elders," wanted to continue to practice original Buddhism.

10. If you were a Buddhist, in what ways do you thing you might act differently in daily life?
    Answers may vary
1. **HITO**  
**PERSON**

The character for person or man, *hito* [hee-TOE], is one of the easiest to write since it has only two strokes. Quite similar to the earliest pictographs, it is a very simple stick figure showing a person’s body and two legs.

2. **KO**  
**CHILD**

A head, two arms stretched out, and a small curved body; this seems to be a person who cannot walk. It is *ko* [koh], child, a character retaining much of its original shape.

3. **OOKI**  
**BIG**

Early writers must have thought of a fisherman telling about the fish that got away when they created the character for big, *ookii* [o-oh-KEY]. This character is reminiscent of a person standing with his legs wide apart and his arms stretched out from his sides.

4. **CHIISAI**  
**SMALL**

When we want to show that something is small, we put our hands close together. The person in this character is standing with his arms down at his sides and hands close together to show small, *chiisai* [chee-e-sigh].

5. **KUCHI**  
**MOUTH**

A slightly smiling, open mouth was the original way of drawing *kuchi* [koo-chee], or mouth. Nowadays we just write a square but it still means mouth or entrance.

6. **ME**  
**EYE**

In the beginning, *me* [meh], or eye, was written just like a real eye, but the form changed a little with time. Although the eye has turned sideways, we can still see the pupil inside the eye.
7. **TE**
**HAND**

In the characters for friend and father, a hand was drawn with only three fingers, but for the word *te* [teh], or hand, all five fingers were included. In its present form, it is still possible to see the wrist at the bottom and five lines for the five fingers.

8. **HI**
**SUN**

The first pictures of the sun showed a circle with a dot inside and rays around the edge. That took too much time to write, so they dropped the rays and changed the dot to a line in the middle. The shape of the character *hi* [hee], meaning sun or day, became more square.

9. **YAMA**
**MOUNTAIN**

To talk about a mountain, early writers drew a mountain range of three peaks. After awhile it became one mountain with little lines on either side. Now people just write three lines coming up from the ground and pronounce it *yama* [yah-mah] or *san* [sahn].

10. **KAWA**
**RIVER**

The word for river, *kawa* [kah-wah], began with a picture of running water. Gradually the lines became straighter and now three vertical lines mean river.

11. **KA**
**FIRE**

The word for fire is *ka* [kah], and it was written by showing the ground with ascending flames. In the last two characters, we can see the flames making an upside-down “v” and dots written above to show smoke.
12. **UE**  
**ABOVE**

This is one of the characters that appears to have become a bit more complicated with time. Originally drawn as a line with a dot above it, it is *ue* [oo-eh], meaning above or on.

13. **SHITA**  
**BELOW**

Like the character for *ue*, this character has changed from a dot and a horizontal line to a line and dot below a horizontal line. It is pronounced *shita* [shee-TAH] and is used to show under or below.

14. **TSUKI**  
**MOON**

The new, crescent moon was what early men drew to mean *tsuki* [tsoo-KEY], or moon. The two dots inside the crescent denoted the dark spots on the moons surface. Because Japan used the lunar calendar until a century ago, this is also the character for month since a new month begins with each new moon.

15. **KI**  
**TREE**

The early writing of the character *ki* [key] looked even more like a tree than it does today. The straight trunk was drawn to show branches at the top and roots at the bottom. Now the trunk is not drawn but the branches and roots are still there.

16. **HON**  
**ORIGIN**

When early writers wanted to talk about roots, they drew a tree and added extra roots at the bottom. This word, *hon*, came to mean source, origin, or book since books are a source of knowledge. When this character is preceded by the one for sun, it makes the word *nihon* [knee-HON] which is how people say “Japan” in Japanese. Sometimes we translate it in English as “the land of the rising sun.”
17. **TORI**  
**BIRD**

The head, wing, tail, and feet were drawn for the character *tori* [toe-ree], or bird. Although the lines became more square with time and the tail feathers are now shown by four dots, the character is still similar to the original picture.

18. **SAKANA**  
**FISH**

Because they are surrounded by water, the Japanese have always been fishermen. The word *sakana* [sah-kah-nah], fish, is represented by a vertical fish (that's the way it looks after it has been caught). Looking at the character today, we can still make out a head, fish scales on the body, and four dots for the tail.

19. **UMA**  
**HORSE**

This is an animal with a flowing mane and tail—*uma* [oo-MAH] or horse. Today’s square shape still shows the three lines of the mane, a long tail, and four hoofs.

20. **HITSUJI**  
**SHEEP**

The word for sheep or ram, *hitsuji* [hee-tsoo-gee], began as a front view of a sheep’s head. The character today consists of three horizontal lines connected by a vertical one, but the appearance of horns on top of the head remains.

21. **KAI**  
**SHELL**

Shells were used in early Japan as a means of exchange. This picture of a shell fish, *kai* [k-eye], was drawn with the lines on the clam shell and two little legs sticking out. Today, the shape is very square, but the two legs still stick out at the bottom.
22. CHICHI  
FATHER

Here is a character originally showing a three-fingered hand with a line at the end representing a whip, staff, or some symbol of authority. In earlier times, a father, chichi [chee-chee], seems to have needed a little force to get his children to do what they should.

23. TOMO  
FRIEND

In Japan the character for friend is tomo [toe-moh]. Originally, it was written as two hands with three fingers. Even today in Japan, we reach out our hands in greeting to a friend.

24. ONNA  
WOMAN

Many Japanese women did their weaving, sewing, caring for children, and preparing food while seated on the floor. The character for woman, onna [own-nah], still shows the head, outstretched arms, and crossed legs of a seated woman.

25. SU  
NEST

To talk about nests, su [sue], early Japanese drew a tree, put a nest on top, and placed three birds inside. In order to simplify the character, the birds became dots and the nest became more square, but the tree is still easy to recognize.

26. AME  
RAIN

The early character for rain, ame [ah-meh], is shown with a curved line at the top representing a cloud and dots representing falling rain. In time, the cloud line became more square, the center dotted line was drawn as a solid line, and as the third character shows, a straight line was added at the top to represent the sky.
27. **KURUMA**
**CART**

The original pictograph for *kuruma* [koo-roo-mah], cart or wheel, was a rather detailed drawing of a wagon bed, wheels, and a long axle connecting everything. The wagon was later turned on its side and the wheels became straight lines, but the long axle line still connects it all.

28. **MON**
**GATE**

Two side pillars with double doors between them might remind us of the swinging doors of the saloon in a Western movie. In Japan, it is pronounced *mon* [mone] and means gate, but it is also used to mean the entrance to a house.

29. **SARA**
**DISH**

The word *sara* [sah-rah] means dish in Japanese and was originally shown as a bowl over a fire on the ground. Today, it looks more like a plate with three slices of food on it.

30. **TA**
**RICE FIELD**

The Japanese started cultivating rice a very long time ago. They made little walls, or dikes, around a flat field and then flooded it with water to grow the rice. The word *ta* [tah] means rice field and looks like four adjoining rice fields.

31. **CHIKARA**
**STRENGTH**

Initially, people drew a picture of a wrist and hand (with just three fingers) in a downward position to show a hand pushing down on something. This is pronounced *chikara* [chee-kah-rah] and means strength.

32. **OTOKO**
**MALE**

This character is *otoko* [oh-toe-koh], and means man or male. It is composed of the characters for rice field and strength because the person who had power over the rice field was a man.
Kanji

Chinese characters representing ideas or objects

SUN

MOON

RIVER
Hiragana

Sound syllables developed from the cursive writing of whole Kanji
Katakana
Sound syllables developed from parts of Kanji

阿 → バ → ア
伊 → イ → イ
宇 → ウ → ウ
江 → イ → イ
### Hiragana

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</tr>
<tr>
<td>お</td>
<td>こ</td>
<td>そ</td>
<td>と</td>
<td>の</td>
<td>ほ</td>
<td>も</td>
<td>よ</td>
<td>ろ</td>
<td>を</td>
</tr>
<tr>
<td>o</td>
<td>ko</td>
<td>so</td>
<td>to</td>
<td>no</td>
<td>ho</td>
<td>mo</td>
<td>yo</td>
<td>ro</td>
<td>wo</td>
</tr>
</tbody>
</table>

### Katakana

<table>
<thead>
<tr>
<th>ア</th>
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<th>サ</th>
<th>タ</th>
<th>ナ</th>
<th>ハ</th>
<th>マ</th>
<th>ヤ</th>
<th>ラ</th>
<th>ワ</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>ka</td>
<td>sa</td>
<td>ta</td>
<td>na</td>
<td>ha</td>
<td>ma</td>
<td>ya</td>
<td>ra</td>
<td>wa</td>
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<tr>
<td>イ</td>
<td>キ</td>
<td>シ</td>
<td>チ</td>
<td>ニ</td>
<td>ヒ</td>
<td>ミ</td>
<td>リ</td>
<td></td>
<td></td>
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<tr>
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<td>chi</td>
<td>ni</td>
<td>hi</td>
<td>mi</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>ウ</td>
<td>ク</td>
<td>ス</td>
<td>タ</td>
<td>ニ</td>
<td>フ</td>
<td>ム</td>
<td>ユ</td>
<td>ル</td>
<td></td>
</tr>
<tr>
<td>u</td>
<td>ku</td>
<td>su</td>
<td>tsu</td>
<td>nu</td>
<td>fu</td>
<td>mu</td>
<td>yu</td>
<td>ru</td>
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<tr>
<td>エ</td>
<td>ケ</td>
<td>セ</td>
<td>テ</td>
<td>ネ</td>
<td>ヘ</td>
<td>メ</td>
<td>レ</td>
<td>エン</td>
<td></td>
</tr>
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<td>ke</td>
<td>se</td>
<td>te</td>
<td>ne</td>
<td>he</td>
<td>me</td>
<td>re</td>
<td>n</td>
<td></td>
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<tr>
<td>オ</td>
<td>コ</td>
<td>ソ</td>
<td>ト</td>
<td>ノ</td>
<td>ホ</td>
<td>モ</td>
<td>ヨ</td>
<td>ロ</td>
<td>フ</td>
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<tr>
<td>o</td>
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<td>so</td>
<td>to</td>
<td>no</td>
<td>ho</td>
<td>mo</td>
<td>yo</td>
<td>ro</td>
<td>wo</td>
</tr>
</tbody>
</table>
Japanese is read from top to bottom and right column to left column. The characters below are pronounced “Hyaku bun fu nyo ik-ken.” This is translated literally as “One hundred listenings not like one seeing,” but it is somewhat the equivalent of the English saying, “A picture is worth a thousand words.”
General Rules for Writing in Japanese

1. Voiced consonant sounds are made by adding small marks to the character. These sounds are written as follows:

<table>
<thead>
<tr>
<th>か</th>
<th>ざ</th>
<th>だ</th>
<th>ぱ</th>
</tr>
</thead>
<tbody>
<tr>
<td>ga</td>
<td>za</td>
<td>da</td>
<td>pa</td>
</tr>
<tr>
<td>ぎ</td>
<td>じ</td>
<td>ち</td>
<td>ぴ</td>
</tr>
<tr>
<td>gi</td>
<td>ji</td>
<td>di</td>
<td>pi</td>
</tr>
<tr>
<td>ぐ</td>
<td>ず</td>
<td>づ</td>
<td>ぷ</td>
</tr>
<tr>
<td>gu</td>
<td>zu</td>
<td>zu</td>
<td>pu</td>
</tr>
<tr>
<td>げ</td>
<td>ぜ</td>
<td>で</td>
<td>ぺ</td>
</tr>
<tr>
<td>ge</td>
<td>ze</td>
<td>de</td>
<td>pe</td>
</tr>
<tr>
<td>ご</td>
<td>ぞ</td>
<td>ど</td>
<td>ぼ</td>
</tr>
<tr>
<td>go</td>
<td>zo</td>
<td>do</td>
<td>bo</td>
</tr>
</tbody>
</table>

2. Many words in Japanese are written and spoken mixing two sounds together such as *kyou* (today) and *myouban* (tomorrow night). These are written as follows:

<table>
<thead>
<tr>
<th>きゃ</th>
<th>しゃ</th>
<th>ちゃ</th>
<th>にゃ</th>
<th>ひゃ</th>
<th>みゃ</th>
</tr>
</thead>
<tbody>
<tr>
<td>kya</td>
<td>sha</td>
<td>cha</td>
<td>nya</td>
<td>hya</td>
<td>mya</td>
</tr>
<tr>
<td>きゅ</td>
<td>しゅ</td>
<td>ちゅ</td>
<td>にゅ</td>
<td>ひゅ</td>
<td>みゅ</td>
</tr>
<tr>
<td>kyu</td>
<td>shu</td>
<td>chu</td>
<td>nyu</td>
<td>hyu</td>
<td>myu</td>
</tr>
<tr>
<td>きょ</td>
<td>しょ</td>
<td>ちょ</td>
<td>にょ</td>
<td>ひょ</td>
<td>みょ</td>
</tr>
<tr>
<td>kyo</td>
<td>sho</td>
<td>cho</td>
<td>nyo</td>
<td>hyo</td>
<td>myo</td>
</tr>
</tbody>
</table>
# Calligraphy Practice Sheet 1

<table>
<thead>
<tr>
<th>ICHI</th>
<th>NI</th>
<th>SAN</th>
<th>HITO</th>
<th>KUCHI</th>
<th>UE</th>
<th>SHITA</th>
</tr>
</thead>
<tbody>
<tr>
<td>一</td>
<td>二</td>
<td>三</td>
<td>人</td>
<td>口</td>
<td>上</td>
<td>下</td>
</tr>
</tbody>
</table>

1  2  3

1  2  3  4
## Calligraphy Practice Sheet 2

<table>
<thead>
<tr>
<th>YAMA</th>
<th>KAWA</th>
<th>KI</th>
<th>HI</th>
<th>KA</th>
<th>TSUKI</th>
<th>TOMO</th>
</tr>
</thead>
<tbody>
<tr>
<td>(mountain)</td>
<td>(river)</td>
<td>(tree)</td>
<td>(fire)</td>
<td>(sun)</td>
<td>(moon)</td>
<td>(friend)</td>
</tr>
</tbody>
</table>

![Calligraphy Practice Sheet 2](image-url)
When using chopsticks, follow these rules:

1. Never plant your chopsticks vertically into a serving of rice. This is the way they are presented to the deceased.
2. Never wave your chopsticks about in the air.
3. Share or divide your food only with your own chopsticks.
4. Never spear food with your chopsticks. They are to be used like scissors, not knives or forks.
5. Never use your chopsticks to shift dishes around.
1. Sashimi (raw fish) or baked dish (i.e., baked fish, baked chicken)
2. Boiled food (i.e., soy sauce stewed potatoes)
3. Salad
4. Soup (made with soy bean paste)
5. Rice
6. Chopsticks
Food Visual 3: In Search of Sushi Word Search (1 of 2)

In Search of Sushi

Find the fourteen Japanese food words in the word search below.

KONNYAKU (JELLED FISH)  KARE (CURRY)  TAKOYAKI (OCTOPUS DUMPLINGS)
MISO SHIRU (MISO SOUP)  SATSUMAIMO (SWEET POTATO)  DAIKON (TURNIP)
OKONOMIYAKI (EGG OMELETTE)  SHABUSHABU (BOILED MEAT)  SHOYU (SOY SAUCE)
GOHAN (A RICE DISH)  NATTO (FERMENTED SOYBEANS)  SUKIYAKI (BOILED MARINADE)
KATSUDON (VEAL & RICE)  CHAWAN (FRIED RICE)  WASABI (HORSERADISH)
KABOCHA (PUMPKIN)  TEMPURA (FRIED)  KARASHI (HOT MUSTARD SAUCE)
SUSHI (RAW FISH)  SOMEN (THIN/SUMMER NOODLES)  SOBA (BUCKWHEAT NOODLES)
SASHIMI (RAW FISH)  FURIKAKE (RICE TOPPING)  GYOZA (POTSTICKERS)
YAKINIKU (BARBECUE)  UDON (FAT NOODLES)  UMEBOSHI (PRESERVED PLUMS)
IN SEARCH OF SUSHI
ANSWER KEY

KONNYAKU (JELLIED FISH)  KARE (CURRY)
MISO SHIRU (MISO SOUP)  SATSUMAIMO (SWEET POTATO)
OKONOMIYAKI (EGG OMELETTE)  SHABUSHABU (BOILED MEAT)
GOHAN (A RICE DISH)  NATTO (FERMENTED SOYBEANS)
KATSUDON (VEAL & RICE)  CHAWAN (FRIED RICE)
KABOCHA (PUMPKIN)  TEMPURA (FRIED)
SUSHI (RAW FISH)  SOMEN (THIN/SUMMER NOODLES)
SASHIMI (RAW FISH)  FURIKAKE (RICE TOPPING)
YAKINIKU (BARBEQUE)  UDON (FAT NOODLES)

TAKEYAKI (OCTOPUS DUMPLINGS)
DAIKON (TURNIP)
SHOYU (SOY SAUCE)
SUOYI (BOILED MARINADE)
WASABI (HORSERADISH)
KARASHI (HOT MUSTARD SAUCE)
SOBA (BUCKWHEAT NOODLES)
GYOZA (POTSTICKERS)
UMEBOSHI (PRESERVED PLUMS)
Cross-cultural Contributions Visual 1: Sumotori (Wrestlers)
Cross-cultural Contributions Visual 3: Referee’s Fan
FLAG OF JAPAN

The flag is white with a large red disk in the center representing the sun. The flag is symbolic of Japan as the "Land of the Rising Sun."
Map of Japan

Occupied by the Soviet Union in 1945 administered by Russia claimed by Japan