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The Daily Fight on Japanese Trains

Most of us spend a lot of time in trains. I know I do. When I go out to the Hon Atsugi campus of Aoyama Gakuin, I spend at least three hours in trains on the Odakyu Line and Inokashira Line. During the early morning rush hour, it's quite a fight even to get into the train. Some time ago my sister wrote me a letter in which she described a television programme about Japan she had seen on British television. She remembered one scene very well. It was a scene where strong railwaymen were pushing arms, legs and people into a train so that the doors could shut. The Tokyo train was so crowded. Then she added, "I can't believe this REALLY happens. They were only doing it for the BBC to make the programme more dramatic." I wrote and told her I had to enjoy this "drama" every morning. It's the survival of the fittest!

Actually, some people wonder why

Japanese are so strong in the world today. Japanese live longest, enjoy good health and are the wealthiest. I know the answer. It's because Japanese minds and bodies are trained to be strong and competitive from childhood in trains! Maybe the kindergarten student who fights off others for a train seat will be the president of a big company one day. Even weak-looking old Japanese grandmothers can compete with the best. I remember one little old lady waiting on the platform of Shibuya station. She was waiting in line just in front of me. She looked so weak I wondered whether I should help her into the train. However, when the doors opened, she took off like a guided missile



The old lady took off like a guided missile.

throwing her bag on to the empty seats. If there had been a "Train Olympics", she would have got a gold medal. I'm sure that racing for seats keeps her fit and that she'll live

to be a hundred.

Actually, it's very important to have a happy or cheerful attitude in Japanese trains. At first, I used to get very angry when people trod on my feet, put their elbows in my face, or pushed my lower back with their hands. I used to get even more angry when they were just silent and never said, "Excuse me" or "I'm sorry". In London you always apologize for such actions. Then I understood I was being very foolish. You push people so many times, perhaps 500 times in the course of 5 minutes so it's quite impossible to keep saying "I'm sorry" 500 times! Now I silently pull, push, squeeze and trample with the best of them! Instead of putting up my blood pressure by being angry, I actually enjoy it. You can even see me smile while silently engaged in these violent acrobatic actions which help keep me fit without paying a yen. And if I get the



Surrounded by 'noise monsters' in the early morning.

extra bonus of obtaining a seat, so much the better.

Of course, I have to admit there are certain "train monsters" who do make me angry. There are boys with long hair who listen to rock music over headphones. In the early morning when one is very sensitive to even a slight noise on trains, the unpleasant, tinny, jangling noise that comes through these headphones, is very irritating. I can't read my newspaper properly. Then there are groups of two or three gossiping school-girls. They shout at each other in such loud voices. It seems they want the whole train to hear their intimate personal news. A soft voice used to be considered a polite tradition for a girl. But not now. They say that Japanese girls are now getting stronger than men. I think so. I know it must be true just by listening to their voices on trains!

Of course the "sleeping tanuki" student is well known. He's usually a strong boy with a short haircut, the member-of-a-sports-club type. He will never give up his seat even if the old lady standing in front of him is dying of a heart attack. He seems to be in a

deep sleep. "Seems" is the key word here because he's actually pretending so as to avoid giving up his seat. In addition, he usually opens his legs wide over the seat so he's taking up



The method of getting a seat from a 'sleeping tanuki'.

the space for two people. Actually, this kind of train monster doesn't worry me. I say "sumimasen" in a loud voice accompanied by a strong chopping motion of the hand to show that I mean to sit down and nothing will stop me. Then with an equally strong vigorous motion of the hips I squeeze myself down into the seat. Even train monster has to move up and close his legs in the face of this kind of attack.

A new kind of monster is the seat reserver. About a month ago I saw a girl leave her handbag on a seat space while the train was waiting in Shibuya station. When anybody tried to sit down, she would say, "I'm sorry. I'm keeping this seat for my friend." Finally

one old man wasn't buying this argument. He told the girl, "What do you think this is? It's not a theatre where you can reserve seats." He then picked up the girl's bag and placed it on her knees before sitting down. Good for him. That's the way to deal with seat monsters!

Aunt Mabel's Search for the REAL JAPAN

Some people don't look very favourably on elderly Japanese when they visit Paris. On being asked whether they would like to try some of the famous French cooking cuisine, they might reply, "No thank you. We'd like sushi or tempura." In a way I can understand their choice. Elderly people like the things they know best.

I found this out when an elderly aunt of mine visited Japan some years ago. In her letter she wrote that she didn't care about the usual tourist sites. She wanted to see the REAL Japan. She wanted to see the REAL Japanese and how they REALLY lived. With this in mind, I reserved two rooms at a typ-



Aunt Mabel's idea of THE REAL JAPAN



Aunt Mabel BEFORE and AFTER she entered a Japanese train.

ical ryokan in Nikko.

She duly arrived and told me that she was staying at a Ginza 5-star hotel. Except for the high prices, it was NOT her idea of the real Japan.

Only in Japan can you pay \$15 for coffee and a sandwich!

Anyway, I called on her the next day. We went on a very crowded subway to Asakusa station. I told her it would be easier to take a taxi. She refused saying, "I want to be with the real Japanese people in Japanese trains." She soon discovered how real they were when she was being crushed by millions of real Japanese in the train.

At first Aunt Mabel, for that was her name, was delighted with the Nikko ryokan. "Oh, it's so artistic. I could almost imagine Madame Butterfly committing hara kiri on the atami, I mean the tatami." However, this temporary feeling of happiness didn't last

long. She was soon in my room wearing the wrong slippers on the sacred tatami. I could see she wanted to complain about something. But first I had to give her a little lecture. I said, "When you come in, you have to take off your street shoes and put on slippers. You take the slippers off again when you enter the room. You walk on tatami with bare feet. Then you must wear special slippers for the toilet. You put the original slippers on again when you walk down the passage to my room and then you must take them off again when you enter it!" She said she understood and that it was better than doing acrobatic exercises.

She then launched into her complaint. "Where is the toilet? I've searched for it high and low and I can't find it." Rather fatuously, I told her it was low as I showed her the toilet in my room. She looked at the



Those are the WRONG slippers, Aunt Mabel.

elevated hole in the floor with dismay. "But . . . how . . . how . . . do I use that?" I told her that she could be shown how to master basic arts such as the tea ceremony, flower arranging and even sumo wrestling. Then I added, "But you'll just have to work out how to use a Japanese toilet for yourself. Anyway, I'll give you some advice. Just imagine you're a girl guide looking for something on the ground." Looking somewhat puzzled by this helpful advice she returned to her room.

After unpacking I went to her room. She then told me she'd also been looking for the bathroom. I then explained more mysteries about public bathing in ryokans. She didn't like the idea at all. She then asked if men would use the same bath. As we were in the country, I replied, "I don't think so, but there MIGHT be some men in there." Hearing this, she refused to go down. "How could I go into a bath where men might see me naked? What would my husband, your Uncle Albert, say?" Actually, he wouldn't have worried because Aunt Mabel doesn't have the kind of figure which attracts male

attention. Finally, I said, "You haven't seen the REAL Japan unless you've experienced a public bath." That did it. With the air of a kamikaze pilot about to make his final dive, she entered the bathroom. There was just one last problem. She looked at the small towel and remarked, "This is just a washcloth for my face. Where is the bath towel?" When I told her that the small towel was used both for her face and her body, she was very surprised. "That's how REAL Japanese dry themselves after a REAL Japanese bath," I told her. In fact, it did seem rather a small piece of cloth to dry the rather large areas of Aunt Mabel's skin. By this time, it was evident that she was not too eager to experience any more of the REAL Japan.

It seemed the Nikko ryokan visit would be a disaster. It was not. Aunt Mable loved the ofuro. She enjoyed the tempura and sukiyaki dinner and aquired an immediate taste for sake. As we were leaving her room dressed in kimonos, we saw some country geisha going into a room where a party was being held. "Oh, I'd just love to go to a real geisha party." I told her she could not go to

it until she was a real Japanese geisha. With a sigh of sorrow she said, "What a pity. I'm too old for that now. If I were younger, I would become a Japanese citizen. Then I'd study to be a REAL Japanese geisha."

Britain and America Are Divided by English!

In Japan there is a kind of undeclared language war. As you may have guessed, it's between British and American English. Of course being British myself, I feel there is only ONE kind of English and that MUST come from England! Naturally American teachers think differently.

Of course, the two versions of the English language must sometimes be very difficult for Japanese students. British and Americans may have quite different words for the same object. One year students may have a British teacher who tells them 'a flat' is a place where you live. The next year, if they have an American teacher, she may say, "No,



A language problem for Japanese.

that's wrong. You live in an apartment not a flat. A flat means that you have no air in your tire." Yes, it's difficult. Which is right? I guess you have to change your English according to whether you're in England or America or according to who is giving the examination.

In one sense British English is more polite. For instance if a British person needs a match, he may ask, "Excuse me, I wonder if you would kindly lend me a match to light my cigarette please." This would be too long for Americans who might just say, "Gotta light?" Of course the last version is shorter and easier. Perhaps, that might be one reason why Japanese sometimes prefer American English.

Yet in another sense, American English could be said to be more polite. This is especially true over sentences and words concerning death and toilets. The words "toilet" and "lavatory" frequently used in England, sound rude to American ears. They prefer "rest room" or "comfort station". I remember one time I was in Bronx Zoo, New York. I had a rather urgent call of

nature so I asked a man where the toilet was. He looked very surprised. He replied, "Can't you find it? Why, it's signposted all the way. Look over there." I told him there were only

signs to "comfort stations." He looked at me as I were quite mad and said, "But those ARE toilets." Naturally British people would be equally surprised if you asked the whereabouts of a comfort room or station. Generally, if a lady wants to use a toilet she may ask to powder her nose. A man may ask to wash his hands or use the bathroom. This should be generally understood on both sides of the Atlantic. However, in certain places in Britain, this may still cause some misunderstanding. It's best in this case to be direct by just saying, "Where is the toilet?" Otherwise you may be directed to a room where you can ONLY powder your nose or ONLY wash your hands!



An Englishman's problems in New York



Dying or passing on

Now, to change the subject, Americans use a more indirect vocabulary on matters concerning death. Perhaps they consider this to be a rather unpleasant subject so that is

why they use softer sounding words than the British. Let me give you an example of this. A British person might say, "Mr. Smith died yesterday. His body has already been placed in a coffin. He will be buried in St. John's cemetery tomorrow." However an American might say, "Mr. Smith passed on yesterday. The loved one is resting in a casket. He will be interred in St. John's Memorial Gardens tomorrow." If you compare the wording of these two speeches you will see they are quite different. But the meaning is the same. I suppose Americans find such words as "died", "coffin", "buried", "body" and "cemetery" rather distasteful.

Similarly, other words are also disguised.

A maid becomes "a domestic helper". A toilet cleaner becomes "a sanitary engineer", a salesman "a business representative" and so on. When a stockbroker tells you that you are losing money you are informed that you have "a negative cash flow". Frankly I don't know whether American English is more polite than British English. But I believe in calling a spade a spade and NOT an agricultural implement!

Now let's have a test. Without looking at the answers can you guess which word is American and which word is British in the following pairs of words?

- ①pavement () sidewalk ()
- ②cookies () biscuits ()
- ③drapes () curtains ()
- ④lift () elevator ()
- ⑤holiday () vacation ()
- ⑥gasoline () petrol ()
- ⑦pictures () movies ()
- ⑧chemist's () drugstore ()
- ⑨(bank) cheque () check ()
- ⑩programme () program ()

Now here are the answers... and I hope you didn't look at them!

- ①pavement (B) sidewalk (A)
- ②cookies (A) biscuits (B)
- ③drapes (A) curtains (B)
- ④lift (B) elevator (A)
- ⑤holiday (B) vacation (A)
- ⑥gasoline (A) petrol (B)
- ⑦pictures (B) movies (A)
- ⑧chemist's (B) drugstore (A)
- ⑨cheque (B) check (A)
- ⑩programme (B) program (A)

Well, how did you do? Very well? Congratulations!

About Tokyo Noise Pollution

I think if you rent a house in Tokyo like me, you are certain to have some difficulties. I know I did when I rented a house in Shinjuku. My problem was noise pollution. From six in the morning until midnight there was some kind of sound or another to disturb my peace. Let me tell you about it.

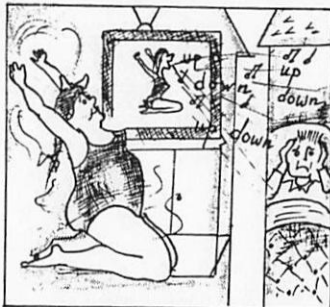
For a start there was my American neighbour. Originally, he studied in Paris to be an opera singer. But he ended up by teaching in an English conversation school. However, he couldn't forget his opera and used to practice his singing from six in the morning. To begin with I would hear, "La...la...la...la" with his notes getting higher and higher. This would



6 a.m.—Operatic arias

always wake me up instead of an alarm clock but the alarm clock would have been better! After he had practiced his notes twenty times, he would then go on to operatic arias from Carmen or Aida. By this time I was quite awake. When I mentioned his singing to him, he replied, "But doesn't it move your heart to hear the Egyptian Prince singing of his love for the imprisoned Ethiopian Princess?" I said, "Yes, but not at six in the morning. And besides, you are not an Egyptian Prince and I am not an Ethiopian Princess!" I don't think he liked my practical way of thinking.

Then the opera attracted further noise. My landlady or house owner Mrs. Abe made



7 a.m.—callisthenics musical exercises

no secret that she hated opera in general and my neighbour's arias in particular. As a kind of revenge for being woken up by 'The Bullfighter's Song' from Carmen, she would

turn up her television to full volume! This resulted in callisthenics music competing against the Bullfighter's Chorus for mastery of sound. And my bedroom was in the middle of it all!

But Mrs. Abe was not finished yet with disturbing the peace. She would then go through a noisy gargling and spitting ritual. Of course you gargle with water when you have a sore throat and then you spit it out. Indeed this can be done quite silently. But when done by Mrs. Abe, it sounded like the San Fransisco earthquake followed by the sound of an elephant being thrown into a swimming pool. Of course, there's no doubt that she must have had a continual sore throat. That was because I could hear her shouting and screaming at her poor husband. Most of us only have sore throats during the winter but hers lasted the whole year round because of this. Of course her husband often used to come home drunk but really I couldn't blame him.

By this time it would be eight o'clock. I would then make a cup of coffee and enjoy it in the living room. But I could not enjoy

Secrets of Success at Viking Buffets

Many years ago, I remember being very puzzled when one of my girl students told me, "I'm going to enjoy a Viking next Sunday." She was equally surprised when I replied, "Oh, you mean you're going to see your boyfriend from Sweden or Denmark?" Of course I didn't know at that time that "Viking" was the term that Japanese use for a buffet help-yourself-to-all-you-can-eat meal. In England we only think of a Viking as one of those invaders of Britain who used



I'm going to enjoy a Viking

to wear helmets decorated with horns. They say that the buffet style of meal was first introduced by a Scandinavian airline at a famous Tokyo hotel. Hence the name Viking.

Well, whatever the name, buffets are now extremely popular here. They are both reasonably priced yet they give you the feeling of enjoying a luxurious banquet or feast. When you are hungry, it is a wonderful sight to see all that wonderful food heaped in various dishes on one long table. And Japanese chefs arrange it so artistically that they can make even quite cheap food look expensive. In fact most Japanese food is a delight to the eye as well as the stomach. I think if Picasso had seen a beautiful "Kaiseki Ryori" he would have been influenced into a new form of art.

Anyway, the full enjoyment of a buffet is an art in itself. One of my Japanese friends says he takes his family once a month on a Sunday to a Tokyo hotel buffet. He has four growing children with appetites to match. His advice is to get to the hotel early. "Be sure to be the first in line as the door opens," he says. As soon as the doors open, his children do an Olympic sprint to get the best table. But it won't be the table from which you can get a lovely view of Tokyo near a window. It will be a table from which

you can get a lovely view of the buffet! My friend says his food and his wife's shopping bills at supermarkets are huge. In fact, I personally know these bills would be enough to feed twenty families in a third world, developing country. So when his children are eating so much at home, he says, "Eat slowly, Don't make pigs of yourselves. No, you cannot have a second helping. You are already too fat as it is." However, just this one time a month, his children are allowed to make pigs of themselves. He even smiles indulgently as little Masataka returns for the tenth time from the buffet with a heaped plate. He also says if you are at the buffet from the beginning, the food is still



Little Masataka making a pig of himself

fresh. It's not so good if it's been stewing for a long time even if it is in a silver dish.

I have also learned from experts that buffets contain both cheap and expen-

sive food. This is certainly true at business parties in hotels. Naturally, the expert at "buffetmanship" wants to get the best food for himself. He does it as soon as possible before it is gone. You will find his plate heaped with lobster, smoked salmon, shrimps, roast beef and other expensive goodies. Others may just have to be happy with leftover chicken in brown gravy, meatballs and vegetables! After the expert has raided the table, the smoked salmon and lobster plates are quite empty except for some decorative vegetables. How does he do it? I'm afraid he's a rather greedy and unpleasant person. For example, as soon as he sees a waiter bringing in the salmon and lobster, he goes straight to it like a guided missile. It may be that somebody is just in front of him about to take the last piece of roast beef from the plate. However, buffet expert's fork will suddenly come up from behind, spear the meat and put it on his plate faster than the speed of sound! It's almost like a conjuring trick. It also may be that when you are talking with buffet expert, that he will suddenly excuse himself



Buffet expert in action

by saying, "Oh, excuse me please. I see my old friend Professor Ikeda over there. I have to discuss the theory in his new book about sea and marine life. Good-bye!" Actually,

there is no such person as Professor Ikeda. The only sea and marine life which he's interested in, is the fresh lobster which has been placed on the buffet table! And he's not going to let social conversation get in his way.

At one hotel buffet, the headwaiter noticed two students go up to the buffet 12 times. Yet they didn't seem to be eating much. Where was all that food going? Soon they got up and started leaving the restaurant. One of them was carrying a big cello. Suddenly the cello case accidentally broke open and all the food which the students had hidden came tumbling out on to the floor! The students were very ashamed.

They said they wanted to hold a party but had no money to buy food.

After reading these stories I hope you don't think that Mr. Powle is a greedy buffet expert. Even a mouse wouldn't be happy with the small amounts he eats.

NOTES

- p.7 1.21 **the survival of the fittest** 「適者生存」cf. *natural selection* (自然淘汰) *artificial selection* (人為淘汰)
- p.11 1.10 **take up = occupy = fill up** 「(場所を) ふさぐ」
- p.12 1.5 **good for him** [*an old man*] 「でかしたおじいちゃん!! ; よくぞしたり」
- p.14 1.3 **duly** (ad.) *punctually; at the proper or expected time* 「時間通り」
- 1.7 **Except for** 「～があることはあるけれども」
- p.15 1.1 **wearing the wrong slippers on the sacred tatami** スリッパで入ってはいけないタタミの上に、スリッパをはいたままていることを指摘するために “*wrong*” や “*sacred*” という形容をつけている。
- 1.16 **launch into** 「(不平・非難などを) 浴びせる; まくし立てる」
- p.16 1.6 **work out = solve** 「苦心して解く」
- p.17 1.4 **kamikaze pilot** 「特攻隊操縦士」*Aunt Mabel* の体当たりの行動を示そうとしている。
- p.19 1.10 **two versions** *British English* と *American English* の2つを指す。
- p.20 1.13 **gotta** “*got to*” のくだけた発音の綴り。“*have to*” や “*must*” の意味を表わすくだけた口語的な言い方。
- p.20 1.26 **urgent call of nature** 急を用于る自然の(生理的)要求のこと。
- p.22 1.18 **loved one** 死んだ人を指す。神に愛され天に召された人の意から。英国作家 *Evelyn Waugh* (1903-66) の

葬儀産業の内幕とそこで働く男女の愛を扱った *The Loved One* (1948) は有名。

- p.23 1.9 **calling a spade a spade** *American English* のように “*spade*” (鋤) を “*agricultural implement*” (農具) というようなもってまわった言い方はしないといっている。そして *calling a spade a spade* の慣用句 *speak plainly* の意も合わせてかけている。
- p.27 1.2 **callisthenics = calisthenics** 「美容体操」
- p.28 1.20 **poisonous carbon monoxide gas** 「有毒な一酸化炭素ガス」
- p.29 1.13 **go on = continue saying (something)** 「まくしたてる; くどくどといいつのる」ex. *The speaker went on about it.*
- p.31 1.14 **art** ここでは「技術」の意で使っている。前述のピカソの *new form of art* (新しい芸術) に対して意味を変転させて、ユーモアを添えている。
- p.33 1.2 **expert at “buffetmanship”** 「ビュッフェ術を身につけた達人」
- 1.18 **somebody is just in front of him about to take be just about to ~** (まさに~しようとする) の構文。誰かがちょうど目前で(残っている1枚のローストビーフを) まさにとろうとする動作を示している。
- p.37 1.20 **it was not... Japanese also not only ~ but also ...** (～だけではなく…も) の構文。1週早く来てしまったことに対してだけではなく、自分のおかしな日本語にも聴衆は大笑いしたと述べている。
- p.38 1.16 **choir** (n.) [kwaɪə] 「聖歌隊」
- 1.16 **trimming** (n.) 「飾り; 余分な装飾」
- p.41 1.10 **debut** [dɛɪbjʊ:] = make one's first appearance 「デビュー; 第一歩」
- 1.18 **Genghis Khan style barbecue** 「ジンギスカン式のバーベキュー」*Genghis Khan* (1162-1227) モンゴ

- ル帝国の王。モンゴル高原を統一し、1206年に皇帝となる。その後西夏、満州、イランと東方、西域を治め、世界征服者となった。
- p.42 L.21 **It wasn't long before...** 「ほどなく…しだした；…するにはさほど時間が経過しなかった。」
- p.45 L.11 **avalanche** [ævələntʃ] (n.) 「なだれ」
- p.46 L.20 **"All's well that ends well."** 「終わりよければすべてよし」シェイクスピアの喜劇の題名をとりこう表現している。1595年ごろ完成。初演は1623年。
- p.48 L.14 **modern Etsuko** "*traditional Etsuko*" (典型的に古い型の *Etsuko*) と対照させている。「今の時代の悦子」を指す。
- p.49 L.8 **counterpart** (n.) 「よく似た人」*modern Etsuko* と対になる、60年前の古い型の女をここでは指している。
- L.11 **laws of supply and demand** 「需要と供給の法則」
- p.51 L.10 **"the role reversal system"** 「役割転倒システム」女は家事；男は給料をとって来るといふ従来の役割を逆転させること。
- p.53 L.10 **consumption tax** 「消費税」
- p.54 L.16 **out of curiosity** 「好奇心から」
- L.26 **It should be slow and shallow** 坐禅の息使いを説明している。呼吸法は坐禅時の集中力を高める上で重要とされている。
- p.55 L.19 **still and silent figures meditating** 「動かずに心静かに瞑想している人々」
- L.20 **I could only see them after a few minutes** 暗い本堂に入ったので目が慣れて瞑想している人が見えるまで、3分程かかったことを指している。
- p.56 L.19 **Perhaps that is what happened.** 「どうもそれが生じたようだ」*that* は前文で説明したような無の幸わせな境地のことを指している。
- p.57 L.2 **with one throw** 「ひと投げて」一度投げ上げるだけ

- てフトンを手上にたなに上げる日本人の動作を述べ、何度しても失敗した著者との対比を効かせている。
- p.58 L.11 **My legs seemed to be made of butter.** 長く正座を続けていたので、立ち上ろうとしたとき、足がしっかりしていなく、バターのように柔らかくなり倒れたことを指している。
- p.59 L.23 **be put off** 「意欲をくじかれる」 ex. *Some pupils are put off learning English by incompetent teaching.*
- p.60 L.3 **get on the phone** = *make a phone call* *get on* (英口語) とりかかる；電話で連絡をつける
- p.61 L.10 **"Open sesame"** 「ひらけゴマ」*Arabian Night's Entertainment* の中の1つ、"*Ali Baba and the Forty Thieves*" に出てくる開門の呪文。主人公アリババがこの呪文により宝の岩穴に入り、大金持となる。
- p.63 L.8 **my cold reception** 「私に対する冷たいあしらい」
- L.25 **In a way I suppose I was (a rough and rude foreigner)** ある意味では自分も粗野で粗雑な外人であると思うと、一部肯定している。
- p.65 L.16 **overcome** (vt.) *surmount; defeat* 「克服する」 ex. *I was still trying to overcome my fear of the dark.*
- p.66 L.5 **heart failure** 「心不全」
- L.21 **altitude** (n.) 「(航空機の)高度」
- L.25 **right** (adv.) *exactly; precisely* 意を強める ex. *Our hotel was right on the beach.*
- p.67 L.20 **safe** (n.) *a box with thick metal sides and a lock used for protecting valuable things from thieves and fire* 「金庫」
- p.68 L.5 **burglary** (n.) 「強盗」
- p.70 L.7 **Yuppies** 「ヤッピー」本来の *yuppie* の音表語。

young urban professionals の頭文字。専門職を持った都会の青年たちの意。1984年12月31日の“News Week”より使われ始めた言葉。弁護士、医師、証券投資家など30代後半より40代半ばまでのヤングアダルトを指す。

bow . . . wow 犬のほえ声の音表文字。cf. ネコのなき声 *meow . . . meow*

starving 「餓死しかけている；ひどく空腹である」ex. *The children were starving after their game of football.*

utilize (vt.) *make use of; put to some practical use* 「利用する；役立てる」ex. *The cook will utilize the leftover ham bone to make soup.*

break down = collapse ex. *I have seen Virginia break down at rehearsals.*

They say that many . . . buying it. *They say that many young Japanese girls . . . are buying it.* と解する。

‘workaholic’ (n.) 「仕事中毒者」work + a (lo)-holic cf. *workaholism* (仕事中毒)

floating city 「海上に浮び建設された都市」
Alice Lewis Carroll (1832—98) の *Alice’s Adventures in Wonderland* (1865) の主人公の少女の名。兎の穴からおとぎの国へ行き、種々の冒険をする話。独特の幻想的世界は、現代の詩人・小説家の新しい発想源となり、多大の影響を与えた。

Yukio Mishima 三島由紀夫 (1925—70) 東京生まれの作家、劇作家。「仮面の告白」(1949) が処女作。「金閣寺」、「宴のあと」、「鹿鳴館」、「憂国」等の作品がある。彼の著作は広く海外に紹介され、川端康成と並び評されることが多い。

work out = formulate; produce 「(話のすじを) 練り上げる」ex. *We are always hoping that a*

more peaceful solution can be worked out.
So a few days became a few years. 石井好子のフランス滞在が、当初の予定の2・3日が、歌手としての契約をしたため、2・3年になってしまったことを述べている。

go by the name of ~ 「～さんという名前で知られている」ex. *He went by the alias of Robert Smith for many years.* (彼はロバート・スミスという偽名で何年も知られていた)

mining family 「鉱山で採鉱に従事する家族」cf. *mine* (vt.) 鉱石などを採掘する；石炭などを採るための坑道を掘る

take up = engage in; assume 「(仕事)に就く；着手する」ex. *My assistant left to take up another post.*

make part = take part 「役割を果たす」

in a sense 「ある意味では」

go out of business 「仕事ができなくなる」*go out of = die out*

in the reign of Queen Victoria 「ヴィクトリア女王の治世に」*Queen Victoria* (1819—1901) の時代、イギリスはインドまで配下に治め、世界的栄華を極めた。

get away = start 「(～の話を) はじめる」

woodblock print 「木版画」

in her early twenties 「彼女の二十代前半の頃」cf. *in one’s cheerful thirties* 「陽気な三十代」

ask for her hand *ask for one’s hand* 「結婚の申し込みをする」

risk my life fighting there 「そこで命がけて戦う」

make it = succeed; arrive (口語) 「(首尾よく) やり

- とげる」 ex. *We'll make it with a minute or two to spare.*
- p. 96 L.17 **Not only did... to Tokyo!** 「日本のビジネスマンは部屋を出ていっただけでなく、東京に飛んで帰ってしまった」
- p. 97 L.13 **changes for the better** 「改善のための変革」
- L.21 **at great cost** 「大変な値段で；莫大な金額で」
- p. 99 L.1 **"You are paid to work, not to think."** 「おまえらは考えるためではなく、働くために雇われているのだ」
- L.20 **in the first place** 「まず最初に」
- p. 100 L.5 **I expect that too will change in time.** 「これもまた、時が解決してくれるであろう」
- p. 101 L.2 **lifemanship** (n.) 「相手より偉いと思わせる術；はつたり」
- L.16 **one-up** (a.) 「一枚うわでの；一段優位に立った」
- L.21 **lifeman** (n.) 「*lifemanship* を用いる人」
- p. 104 L.22 **is usually never at a loss for words** 「通常、決して言葉に窮することにならない」
- p. 106 L.1 **public school** 「パブリックスクール」イギリスのパブリックスクールは、*public* といっても公立ではない。上・中流子弟のための寄宿制の私立中等学校のこと。イートン、ハロー、ラグビーなどのパブリックスクールは有名。
- L.5 **private school** 「私立学校」
- L.13 **charter** (n.) 「設立許可(書)」
- p. 107 L.7 **class distinction** 「階級差別」
- L.11 **'snob'** 「スノブ」ここでは階級が低く貧しいのに、知的教養を身につけた紳士気取りの人間を指している。普通は俗物紳士や、知ったかぶりをする俗人をいう。
- p. 108 L.12 **cockney accent** 「ロンドンなまり；コクニーなまり」語尾の [h] を発音しなかったり、[ei] を [ai] と発音したりする。このコクニーなまりを矯正し、レディに仕

- 立て上げる *My Fair Lady* の話は有名。
- p. 110 L.4 **fives** 「ファイブズ」壁に囲まれたコート内で、クラブかバットを用いて革製のボールを前面の壁に打ち当てる。2～4人でする遊び。
- L.16 **root cause** 「根源；温床」
- p. 111 L.17 **next world** 「次の世；あの世」
- p. 112 L.18 **pigs would feel bad** 「ブタも（おまえ達と一緒にされて）気を悪くするだろう」
- L.19 **nignog** [nignág] (n.) *fool* 、「ばか；間抜け；新兵」
- p. 113 L.2 **left-right-left-right** 行進などの号令。日本でいう「イチ・ニ・イチ・ニ」の掛け声。
- L.17 **report to** 「出頭する」
- p. 114 L.8 **It was quite a long time before I got used to army food.** 「軍隊の食事に慣れるまでには長いことかかった」
- p. 115 L.9 **which was worse than dinner** 「それ（朝食）は夕食よりずっと悪かった」
- L.19 **account** (n.) *story; description; written report* 「出来事の記述」 ex. *Give us an account of what happened.*
- p. 117 L.15 **Your Majesty** 「陛下」*Majesty* 王族に対する敬称。
- p. 118 L.2 **so far=up to now** 「今までのところでは」 ex. *So far, so good.* (これまではよろしい) / *What do you think of the story so far?* (今までのところ、この話をどう思いますか)
- p. 120 L.1 **Buckingham Palace** 「バッキンガム宮殿」ロンドンにある英国王の宮殿。1703年 *John Sheffield* が建て、1716年 *George III* が購入したものの。
- p. 121 L.3 **divorce** (n.) *complete breaking up of a marriage declared by a court of law* 「離婚」 ex. *Is divorce allowed in your country?*
- p. 122 L.1 **scuba diving** 「スキューバダイビング」 スキューバ

- をつけて潜水すること。scuba とは *self-contained under water breathing apparatus* の頭文字。圧持空気のシリンダーと、目と鼻につけるマスクを含む潜水用水中呼吸器を指す。
- p. 120 1.20 Maybe the dinner prices... in Tokyo! 著者の行った *Borocay Island* での食事料金は、マニラの半分、東京の5分の1という、物価の比較をしている。
- p. 123 1.15 get on to the subject = *change to the subject during conversation* 「話題を向ける」 ex. *That's something we'll get on to in the future.*
- p. 124 1.18 it's like Cinderella's ugly sister 著者が小さくきゆうくつなウェットスーツを無理やり着ようとする姿は、シンデレラが落している靴を手がかりに、ピタリとはける人を探す際の、無理にもはいてしまおうとする余り美しい姉の姿に似ていることを指している。
- 1.24 fit out = *equipt* 「装備する」
- p. 126 1.23 And just the fact... a fantasy. the fact... is like a fantasy と解する。
- p. 128 1.15 why not try = *please try why not* 十動詞の原形で提案 (suggestion) の意で使う。 ex. *Why not study hard?*
- 1.8 Antarctic (a.) 「南極の」 cf. *arctic* (南極の) *anti + arctic* より。
- p. 129 1.13 trek (n.) (アフリカ南部) 「牛車によって旅行すること」
- p. 130 1.26 London via Moscow 「モスクワ経由でロンドン」 *via* = *by way of* 「～経由で」 ex. *She travelled from Dover to Edinburgh via London.*
- p. 132 1.6 not as problems but as adventures not ~ but... の構文。(～ではなく...) 「困ったこととしてではなく、冒険として(それらを考えなさい)」
- 1.22 make one's way to ~ 「～へと向かう」
- p. 133 1.14 by slow stages 「休み休み、ゆっくり(旅して)」 ex. *We travelled by slow (easy) stages, stopping often along the way.*
- p. 134 1.10 to be addressed 「話しかけられること」 *address* (vt.) *cause oneself to begin to speak to a person* 「人に話しかける」 ex. *I was addressed by a stranger.*
- p. 135 1.11 It might be in one hour but it might be one day. 「1時間かもしれないし、また1日かかるかもしれない」
- p. 136 1.5 that strange black stuff 「あの見慣れぬ奇妙な黒いもの」 *stuff* (n.) *things in a mass; matter* ex. *The meat is good stuff.*
- p. 137 1.12 had to share with another 「他の人と同室しなければならぬ」
- 1.26 KGB ロシア語の *Komitet Gosudarstvennoi Bezopasnosti* の略。「ソ連国家保安委員会」(Committee of State Security)
- p. 138 1.6 bug (vt.) (口語) 「～に隠し盗聴マイクを備える」
- 1.15 put someone off ~ing *put off* = *discourage (someone) from ~* ex. *The smell put me off eating a week.*
- p. 139 1.5 apart from = *except for; without considering* 「(～を)のぞいて; 別にして」 ex. *She had no money, apart from the five pounds that he had given her.*
- 1.19 ex-President 「前大統領」 ex- は官名などの前に付いて former (以前の) の意を表す。 ex. *ex-premier / ex-husband*
- p. 140 1.16 front row seat 大相撲の観覧席で、土俵に一番近い。「砂かぶり」といわれる席。 *row* (n.) 「列、行」 ex. *a row of trees* (並木) / *in three rows* (3列になって)

- p. 141 1.15 'spice it up' 「それに面白味を添える」 *spice* (vt.)
「〜に味を添える, 趣をこらす」
- p. 144 1.9 **afford** (vt.) *be able to buy* ex. *At last, we can afford a house.*
- p. 145 1.10 **in disguise with** ~ 「〜で変装して」 *disguise* (n.) 「変装; ごまかし」
- 1.23 **Her husband had left her and taken her two daughters with him.** 彼女を残して夫は去ったが, 二人の娘を連れていったことを指す。
- p. 147 1.11 **take a bus** 「バスに乗る」 “*take a bus*” を “*take a bath*” (お風呂に入る) のように発音されたため, 聞き違えたおかしみを語っている。
- 1.14 **globe** (n.) 「天体」特に *the + globe* で地球の意。
- 1.25 **soap not soup** *soap* [sɔʊp|səʊp], *soup* [sū:p] のように発音が違うが, 誤った発音により混乱がおきた。
- p. 149 1.9 **If you do this, your unhappiness will actually make you stronger.** あなたがそれ (まず失敗しても, 何度も何度も試みてみることをすれば, そうした不幸が実際にあなたをより強くするということ。
- p. 150 1.7 **dark-eyed lady** 「黒い瞳の女性」 *one-eyed Jack* (片目のジャック), *blue-eyed Mary* (青い眼のメアリー)
- 1.12 **William Shakespeare** (1564—1616) 「ウィリアム・シェイクスピア」イギリスの詩人・劇作家。ここで述べられている *Dark Lady* は, 彼のソネットの中で讃われている女性。正体はまだ不明とされている。
- p. 151 1.3 **Sir Winston Churchill** (1874—1965) 英国の政治家。1900年保守党員として下院議員となったが, 保護関税に反対し自由党に転じ, その後1924年保守党に復帰。1940年保守党党主となり1945年まで首相。1951年再度首相となり1955年辞任。文筆家, 雄弁家として知られ絵筆もとった。1953年「第二次大戦回顧録」でノーベル文学賞受賞。

- 1.17 **Adolf Hitler** (1889—1945) ドイツの政治家。オーストリア出身。1921年ナチ党の指導権を握る。反ユダヤ主義とゲルマン民族の優越性を主張。近隣諸国を次々に侵略し, 第二次世界大戦を引き起す。ベルリン陥落直前, 官邸で自殺した。
- p. 152 1.18 **Vincent Van Gogh** (1853—90) オランダの画家。ゴッホはアルル, バリ周辺の風景, 自画像等を, 強烈な色彩により描いた。狂気のうちに自殺した。
- p. 153 1.8 **Florence Nightingale** (1820—1910) 英国の看護婦。野戦病院で活躍の後, ナイチンゲール・ホーム等の病院, 施設の改善に務め, 近代的看護技術の開拓者となった。
- p. 155 1.19 **a cat has nine lives** 「猫には命が九つある (叩いたくらいではなかなか死なない)」のことわざより。cf. *Care killed the cat.* なかなか死なない九生ある猫をも心配が殺した (心配は身の毒)
- p. 156 1.19 **customs** (n.) *import duties* 「関税; 税関」 cf. *custom office* (税関事務所)
- p. 157 1.12 **caveman** (n.) = *cave dweller* 「(ヨーロッパ旧石器時代の) 洞窟に住んだ人」
- 1.26 **marine biology scholar** 「海洋生物学の学者」 cf. *marine biology* 海洋生物学
- p. 159 1.9 **peso** (n.) 「ペソ」メキシコ, キューバ, アルゼンチン, チリ, コロンビアなどの通貨単位。
- 1.16 **enchilada** [ɛntʃə'lá:də] (n.) 「エンチラーダ」とうがらし (チリ) をきかせて調味した肉や野菜を詰めたトルティーヤのようなもの。
- p. 162 1.11 **rectangular shape** 「長方形のかたち」
- 1.16 **Sylvester Stallone** (1946—) ニューヨーク生まれの俳優。1975年偶然見たボクシングの試合に感動し, 「ロッキー」の脚本を書く。映画化され世界的にヒットとなり, スターの座を築く。「ロッキー」「ランボー」共にシリーズ化され, いずれもヒットしている。

p. 163 l. 14 **Queen Marie Antoinette (1755~93)** フランス王ルイ十六世の王妃, マリー・アントワネット。オーストリア大公・ハンガリーの女王であるマリア・テレジアの娘。民衆蔑視により国民の反感を招いた。フランス革命により1793年処刑された。

p. 165 l. 8 **Sevres china** 「セーブル焼きの陶磁器」*Sevres* フランスのパリ郊外にあるセーヌ河畔の都市。陶磁器の産地。

l. 16 **The French Revolution** 「フランス革命」18世紀末のフランスの市民革命。自由・平等・博愛を求め、1789年7月バスチーユの監獄の襲撃に始まり、1799年ナポレオンの権力獲得をもって終わった。

p. 167 l. 15 **guillotine (n.)** 「ギロチン」1789年フランスの医師 *J.I. Guillotin* (1738~1814) が提案した首切りの刑具の名。大きな刃が上から落ちてきて、さしのべられている首が落ちる仕掛け。

p. 172 l. 24 **holly and ivy** 「赤い実のついたヒイラギとアイビー」

p. 173 l. 1 **mistletoe (n.)** 「ヤドリギ」

l. 8 **Druids (n.)** 「ドルイド」古代ケルト族の間に行なわれたドルイド教の祭司。予言者、詩人、裁判官なども務めた指導的知識階級。信仰の内容は太陽崇拜、靈魂不滅を中心思想とする土俗的なもの。キリスト教の伝来により減じた。

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