

The Mikan

DEC 2010

Experience
COMIKET

Meet some
new JETs

decadent
hot chocolate



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On the cover this month: ALTs Melanie Amano, Katrina Phiri, Vicky Murphy, May Tsun, and Mary Lancaster firework-writing on Ōshima island (and some Photoshop magic, of course.)			

NEW

A letter from a editor

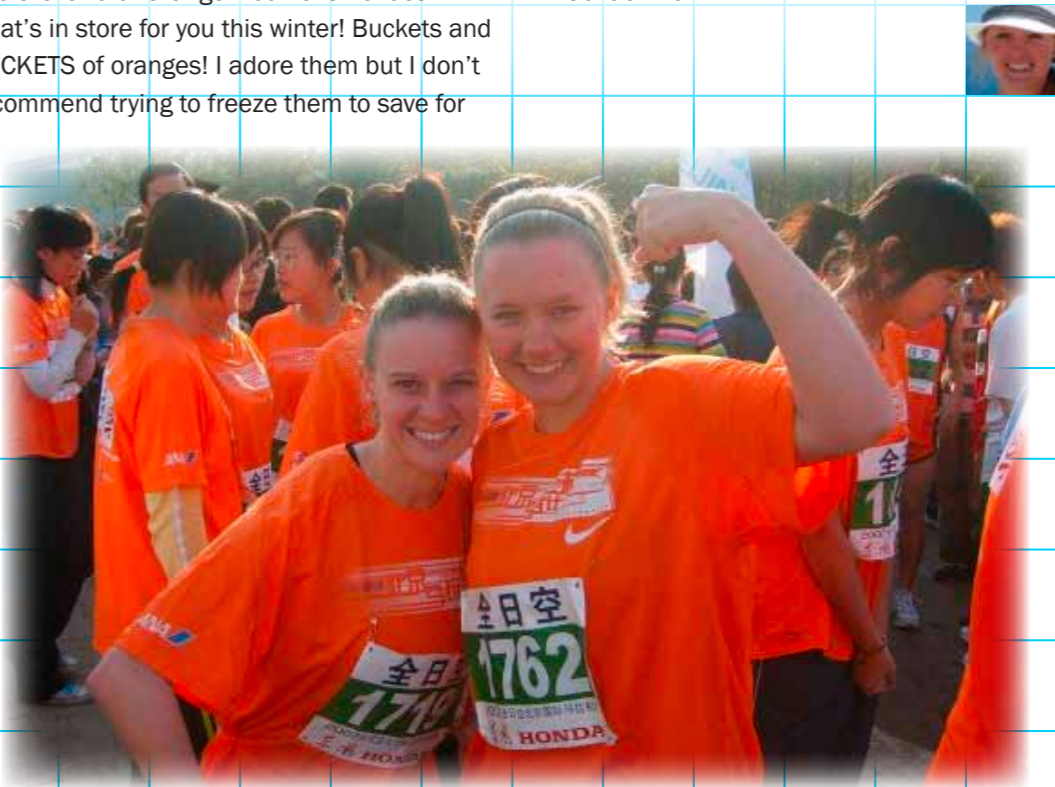
Salutations to all the Mikans running around Ehime! I am very excited to introduce myself as the newest addition to *The Mikan* staff. Although this is my first foray into written publication, it is not my first time preparing and presenting stories for a designated audience.

As a university student in Washington D.C., I hosted a special feature segment on our school's local TV channel. It was a lot of fun pulling together a story for our weekly broadcast and we covered a wide range of topics. Through that venture my co-hosts and I were able to interview a variety of guests, including local writers, activists and student senate members who were campaigning. I think the skills I learned there will be a resource for my work on this newsletter and I'm thrilled to participate. I believe *The Mikan* is a wonderful opportunity for the prefecture to tap into its artistic brilliance and I hope to assist it in developing as a cornerstone of our community life.

As this is my first issue, I especially want to welcome the new JETs who have dropped into the land of Orange. You have no idea what's in store for you this winter! Buckets and BUCKETS of oranges! I adore them but I don't recommend trying to freeze them to save for later. Been there, done that and it does not bode well for a tasty flavor. Your only option is to gorge on as many as possible with scheduled rest days in between. You could become creative and try freshly squeezed juice, orange popsicles, orange brownies, and so on to fight off an unbalanced acid percentage in your body... it can really hurt! The options are endless! We've had a fabulous summer so far with numerous welcoming events and fall was also chockfull of events and activities to keep us busy.

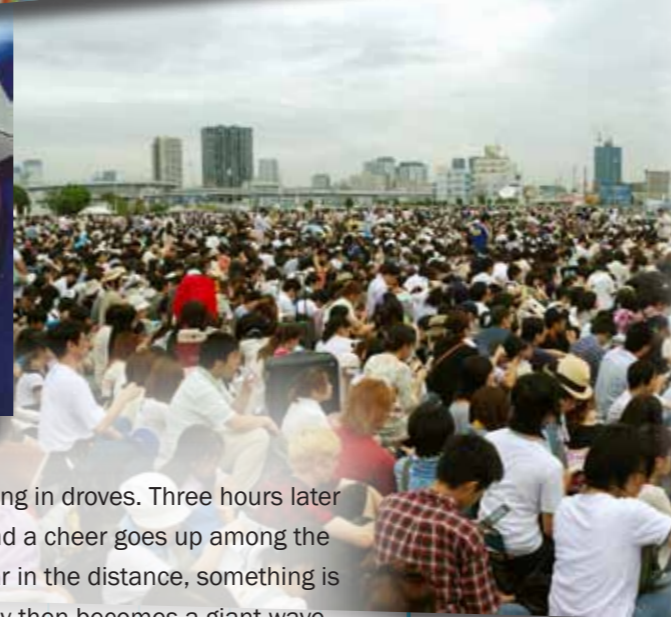
A wide-ranging discussion of literature, politics, travel, comics, and culinary cuisine are what's in store for upcoming issues of *The Mikan* and I hope you enjoy reading them. I definitely encourage you to submit a piece, photograph, poem, or recipe if the Muse inspires you! Also, if you are ever interested in exploiting the beauty of southern Ehime then hop on the train to Uwajima and you can have a personal tour with Wendy and me.

Looking forward to a great 2010/2011,
Rachael Monnin



COMIKET

The world of DŌJINSHI



Melissa Ho
5th year ALT, Matsuyama

It's seven in the morning in the middle of summer in Tokyo. Already the heat is an unbearable 30 degrees, which is only made worse by the throngs of people crowding around us. The volunteer workers in their traffic vests look on dourly as they gesture about, directing the masses and trying to create a semblance of order. We are herded into a large parking lot with corrals marked off by bright orange cones and told to wait. For hours we will stand here under Tokyo's sweltering sun, waiting expectantly. Behind us the parking lot fills to capacity and a second is opened to accommodate the

people that keep arriving in droves. Three hours later a chime is sounded and a cheer goes up among the crowds. Somewhere far in the distance, something is moving. It begins slowly then becomes a giant wave, like water rushing from a broken reservoir. The volunteers shout vainly to slow down but the crowd won't be deterred. Now the wave has become a seething sea of humanity as they stampede toward the open doors, flooding the halls of the convention center. Within the three massive football field-sized halls are endless rows of sellers exhibiting their artwork. The tables seem to stretch for eternity. Some have even garnered lines of their own. Cosplayers have also appeared,

garbed in the bright trappings and wigs of their favorite characters. Some 35,000 sellers have come here to sell their manga, and about 560,000 people have come to buy them. This is Comiket, Japan's—and the world's—largest comic convention, held at Tokyo Big Sight. But these people aren't here just to buy any ordinary manga. They are here to buy dōjinshi.

Dōjinshi are “fan manga and novels”, or manga that is drawn and self-published by a single person or small group (called “Circles”). Most of the time they are published by amateurs, though occasionally professionals participate as a way to publish material freely outside of the regular industry. While some are original, by far the majority are derivative works that feature characters from popular anime, manga, or video game franchises. Also, because dōjinshi are all self-published, they are printed only in very small numbers. A good one, then, becomes a valuable commodity. Some artists may print less than a hundred of them! They also tend to be fairly cheap. Small 20-page books tend to cost between 200 to 500 yen (some go up to 1,000 yen if the artist is really popular).

It's true that most people, particularly foreigners, have a negative view of dōjinshi. Much of the dōjinshi for sale tends to have adult themes or feature slash pairings, which are boy-boy or girl-girl, often sexually explicit, pairings that would never happen in the actual manga. However there are many other kinds as well, like fantasy-related ones, crossovers, parodies, or even ones about household pets. It's the kind of variety available only to fans who have no restrictions and can freely publish whatever they please.

Dōjinshi isn't just about fandom. It's also a way for amateurs to practice their art and become professional mangaka—manga artists. There are three main ways for mangaka to get a professional contract. One is to apprentice under an already established mangaka. The second is to win a contest held by a major comic magazine (like *Weekly Jump*). The third is to become a popular dōjinshi artist. For example CLAMP (known for *Card Captor Sakura*, *X/1999*, *Tsubasa Reservoir Chronicles*, and *xxxHolic*) started out as a small dōjinshi circle called Clamp Cluster. Rumiko Takahashi (creator of *Ranma ½* and *Inuyasha*) first started out as a dōjinshi artist in university. Kazuhiko Kato (creator of *Lupin III*), Yoshihiro Togashi (creator of *Yu Yu Hakusho* and *Hunter x Hunter*), and Kiyohiko Azuma (creator of *Azumanga Daiō*) also started out this way. Even now, Ken Akamatsu (creator of *Love Hina*, and *Negima*) still draws dōjinshi under the pen-name Awa Mizuno.

Dōjinshi can be purchased in stores like your local

Animate or at Mandarake, a chain-store dedicated to selling dōjinshi. But the best place by far to get it is at a comic market like Comiket.

Comiket is held biannually in winter and summer at Tokyo Big Sight. Of the two, the summer Comiket is the biggest and spans three days in the middle of August from 10 a.m. to 4 p.m. Admission to the event is free. Each of the three days is themed and features different sellers. Due to the incredibly large number of sellers and massive size of the halls, a huge telephone book-sized guide—nicknamed the “Comiket Bible”—is provided with maps that list examples of all the sellers' artwork and where to find them. They tend to be grouped by series (so all *One Piece* dōjinshi would be in the same place). You can look through the artists' books to see the art and story before you buy anything. Usually the artists are just as happy to chat as to make a sale!

“...the wave has become a seething sea of humanity as they stampede toward the open doors, flooding the halls of the convention center.”

Comiket features more than just dōjinshi—you can buy anything from original art pieces, key chains, stationary, jewelry, art books, porcelain sculptures to dishware. Of course, let's not forget the ever-present cosplay community. As you might expect of Japan's largest manga convention, there is much beautiful cosplay to be seen, and just like the dōjinshi in the halls itself, there are many kinds of cosplay. In fact, at Comiket there are two designated cosplay areas. One is in a garden-like patio and tends to feature the cosplayers who are interested in a professional cosplay career—or



the more lewd cosplay as the case may be. The second area is freer and where the average person goes to cosplay just because they can.

It's no wonder that comic markets, particularly those on the scale of Comiket, are such a big deal. I already mentioned that dōjinshi are published in very small numbers. Imagine if you were able to get

“ Most of the 35,000 sellers at Comiket are ordinary fans who draw because they want to... ”


your hands on Rumiko Takahashi's first dōjinshi. Imagine being able to talk with her one-on-one. That's what an event like Comiket is all about. It's not just the exchange of manga, it's the exchange of ideas. The artists are only too happy to talk and they practically glow when you praise their work. Some even like to converse in English. Most of the 35,000 sellers at Comiket are ordinary fans who draw because they want to, not because it has become their profession. They are usually comprised of the kind of people you'd least expect, like a high school or university club, or even your teacher!

There is one more curious aspect you might notice about dōjinshi. If you are versed at all in the law, you might wonder if dōjinshi falls under copyright violations. That's right, ac-

同人誌

The term comes from the word dōjin (同人), which refers to a group of people who share a common goal or interest, and shi (詩), which means “periodical publication”. So dōjinshi can be made and published by anyone.

According to Japanese copyright law (which is the same in the West) dōjinshi is technically illegal. After all, most are “derivative works” and fan artists are profiting from another artist's professional intellectual property. Dōjinshi artists very rarely get permission from the original artist. So why isn't dōjinshi banned but instead encouraged and flourishing? Probably because if it disappeared, so would the manga industry. Dōjinshi supports manga in the same way that indie music supports the commercial industry. It offers a free creative outlet for budding artists to develop their talent. It's also a way for them to show appreciation to the manga they love and which has shaped their life.

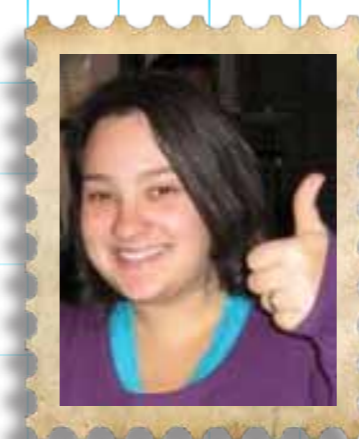
Ultimately, the most important aspect is the artwork. Even if the dōjinshi is based on a pre-existing anime or manga, the artist draws in their own style and makes their own version. It isn't merely “copy-art”. Artists must change the story or characters somehow for it to be a true dōjinshi. It's these little changes that bring over half a million people together every year at an event like Comiket. 



fresh MIKAN



compiled by Rachel Monnin



Emily Gurvis

LOCATION: Matsuyama.

HOMETOWN: Indianapolis, Indiana, USA.

YOUR STUDIES: Loyola University Chicago, English Literature.

WISHED YOU'D STUDIED: Anthropology

SHOWER SONG: Anything from the 90s

SNACK: Cheez-its!

TV SHOW: I just caught up with How I Met Your Mother, so let's go with that!

WHAT YOU'RE KNOWN FOR: Good Lord, you tell me!

FAVORITE PLACE IN EHIME: Ainan.

TRAVEL EXPERIENCE: I've never been to continental Europe or anywhere in Asia, besides Japan. So, I guess not experienced at all!

LIFE MOTTO: Snoogins.

Emma-Louise Crawford

LOCATION: Uwajima.

HOMETOWN: Wanganui, New Zealand.

YOUR STUDIES: Massey University (Turitea), Zoology & Ecology.

WISHED YOU'D STUDIED: If I went back, I'd still study the same thing! But, otherwise, Classical Studies or Archaeology would have been very tempting...

SHOWER SONG: I choose not to scare the neighbours!

SNACK: Since arriving here, I've become addicted to Imo-kempu. Anything sweet and bad for me :)

TV SHOW: I have a soft spot for sci-fi. I'm currently loving The Big Bang Theory.

WHAT YOU'RE KNOWN FOR: Somehow I've become known as the girl who likes insects (and I suppose that it's true!). I have an ever-increasing collection of creatures on my shelf given to me by various people (teachers, students... the man at the car office!)

FAVORITE PLACE IN EHIME: A little spot I found in the reeds at one of the rivers around here. So many cool critters!

TRAVEL EXPERIENCE: England (3 months), Japan (3 weeks), Singapore (3 weeks), Australia (3 weeks). I'm looking forwards to adding many more places to that list!

LIFE MOTTO: My current inspiration: “When people are laughing, they're generally not killing each other.” —Alan Alda . This man has the right idea!

鉄の雨

Rain of steel

Reflections at the
Okinawa Peace Memorial Museum



Rachael Monnin, 2nd year ALT, Uwajima

My passion for history began when I was growing up. My family took many road trips and I became addicted to reading anything historical—fiction, memoirs, and non-fiction were all points of fascination. This passion with all things historical quickly evolved to interest in history museums. I have since made it a point to see at least one history-oriented museum whenever I travel. As a university student in Washington D.C., I spent entire weekends in the maze of museums of the Smithsonian Institute. David McCullough, two-time Pulitzer Prize

winner, wrote: “History is who we are and why we are the way we are”. This simple and profound statement is one I truly embrace.

When some friends and I decided to explore Okinawa together in August of 2010, I was thrilled to discover that the Okinawa Prefectural Peace Memorial Museum was within driving distance of Naha, the capital city of Okinawa. Okinawa is now world famous for its pearl-white beaches and tropical fish, but it was once the location of a battle that literally transformed the geography of the island.

After spending a few days gorging on pineapples, lounging on the gorgeous beaches, and becoming bug-eyed at the massive sea life on display at the world's second largest aquarium, we decided it was time to investigate some history! As we drove into the parking lot of the museum grounds, we discovered that a large inscribed memorial had been designed to share space with the museum itself. The memorial museum commemorates the deaths of the 200,000 people killed during the Battle of Okinawa in March of 1945. More than 100,000 of these deaths were civilians. This battle was the largest assault during the island campaign of the Pacific theater. Okinawan survivors refer to it as 鉄の雨, tetsu no ame (rain of steel) or 鉄の暴風, tetsu no bōfū (violent wind of steel).



Travis Miyamoto, Rachael Monnin, and Daisuke Yoshida

“My high school boys... are the same age as many of the soldiers who died so long ago and could easily have been names on the walls listing the dead from 1945.”

As I walked through the memorials from each prefecture in Japan, I found it hard to comprehend that the stunningly beautiful cliffs rising above an ocean the color of emerald and sapphire were once horrific sights of battle. Stopping at the Ehime Prefectural Memorial for the sons who had died on Okinawa sparked an image of my high school boys goofing off in the hallways to them suddenly being in uniform. They are the same age as many of the soldiers who died so long ago and could easily have been names on the walls listing the dead from 1945. The excitement that I had started off with that morning evaporated into sadness as I saw row upon row of American, English, Korean, Irish, Japanese and Chinese names inscribed on marble walls.

Despite the heavy mental and emotional weight of the number of deaths from the battle, the cemetery atmosphere was not oppressive but rather reflective. It is a reminder of the terrible things man has done to man—and a powerful reminder to learn from the past. As we moved into the museum itself, the experience shifted to education and learning. The displays did not soften the reality of the experience nor did it make accusations.

Every exhibit displays both Japanese and excellent English descriptions of events leading up to and during the battle, as well as recovery attempts afterwards. The emphasis is on the victims and the Smithsonian quality of the exhibit layout draws you into the experience. Video of Okinawans fleeing from both Allied air artillery



Keystone of the Pacific

and Japanese soldiers, who were massacring villages under the notion that the Okinawans were inferior, brings to life the incredible suffering that happened. A wide room filled with desks invites visitors to sit and read the written accounts of individuals who survived the 82-day long battle. Echoing through the cemetery and the museum is a plea to acknowledge the past and a dedication to ensure that such destruction of life does not repeat itself.

While living in DC I became even more passionate about history and this has helped me understand my own nation at deeper levels. Before coming to Japan, McCullough's statement about history's influence on who we are rang through my head. I promised myself that I would try to better understand the history of Japan in order to see the Japan of today. I think that this museum helps bring clarity to Japan's current position on aggressive invasion and its behavior in international organizations such as the United Nations Security Council. I strongly encourage everyone who heeds the call of palm trees, snorkeling and pristine tropical waters to visit this significant landmark of Japanese history.

HAWAII Pidgin English

Wendy Ikemoto

In our last issue, we delved into the slang of the Brits. This time around, we look at the lingo of Hawaii.

Hawaiian Pidgin, technically referred to as Hawaii Creole English (HCE), is the local, flavorful language of Hawaii. When it first hits your ears, the shortening of familiar words (e.g. for→fo; went→wen) and slurring of sounds (ex. brother→bruddah; the→da) might make it sound like simplified English for lazy people. Really though, it is an intricate hodgepodge of languages that's become a form of communication in its own right.

“...the first generation of plantation workers used Hawaiian pidgin English as their “second language”, but their children and grandchildren grew up hearing it from birth. The pidgin had become their native language...”

Look back about 150 years into Hawaii's past and you will find a land of unadulterated internationalization. Sugar cane was the burgeoning industry of choice and large amounts of cheap labor was being sought to facilitate it. It started as a trickle of 300 Chinese immigrants between 1952 and 1953. Soon after, thousands of immigrants sailed into the fields from countries such as Portugal, China, and Germany. By 1886, native Hawaiians were outnumbered by foreigners. Still, more workers followed from Korea, the Philippines, Puerto Rico, and Okinawa.

Actually, many Japanese people aren't aware of the large Japanese diaspora that immigrated to Hawaii—just under 200,000 from 1885 to 1924. Arguably, they comprised the largest group of foreign laborers in Hawaii—my ancestors among them. The convergence of English and their

native Japanese is apparent in HCE words such as *hanabata* and *botcha*. *Hanabata* literally means “nose butter”, or “nasal mucus”. In Japan, it's called *hanamizu*, or “nose water”. *Botcha* means “to take a bath” in Hawaii, but derives from the Japanese words *botchan* or *botcha-botcha*, which is the splash sound of something falling into water. Despite their Japanese influence, both words are only said and understood in Hawaii.

During the plantation days, about eleven languages were floating about, if not more. Most workers did not speak anything other than their native language. (Can you relate?) So naturally, they developed a pidgin.

As with most pidgins, it arises out of the need of speakers of different languages to communicate. According to the New Oxford American Dictionary, a pidgin is “a grammatically simplified form of a language. Pidgins have a limited vocabulary, some elements of which are taken from local languages, and are not native languages . . .” Not a native language?

True, the first generation of plantation workers used Hawaiian pidgin English as their “second language”, but by the 19th and 20th centuries, their children and grandchildren had grown up hearing it from birth. The pidgin had become their native language, thus promoting it to a creole which is known today as Hawaii Creole English (HCE).

According to Wikipedia, around 600,000 people speak HCE. Yet, despite its ubiquity in Hawaii, it is often the focus of controversy and debate in education. Does



using HCE hold back students academically? If they are using HCE all the time, how will students ever learn “proper” English? It's not a subject I am addressing here.

Instead, I want to promote HCE as an important feature of Hawaii, one that reflects the state's rich cultural

heritage and history. I hope that one day, all of you can come to my home paradise and experience the real thing.

Or you can talk with one of the five JETs from Hawaii, or two JETs who have lived in Hawaii. Try the words below out on them.

Selected Vocabulary & Phrases

Da kine that thing

This is the *most* important phrase in pidgin. *Da kine* can be a noun, verb, adjective, etc. It often refers to something that is innately understood by the speakers.

“You had da kine last night?”

“Oh ya. I wen wit da kine for get da kine and waz gud.”

Translation: “Did you do that thing last night?”

“Oh yes. I went with that person to get that thing and it was good.”

Foa/fo to/for

“Why you gotta do dat foa?”

“Sawee, I was only trying fo help.”

Stay is/are/be

“Why you stay all happy?”

Try please

“Try pass ‘em.”

Bumbai later on

Choke/uku-billion lots/tons!

“If you no wash dishes now, bumbai going get uku-billion to do. Dat and goin’ get choke cockroaches.”

Broke da mouth delicious

Tita/moke large, tough, local girl/boy.

You don't want to piss them off. Tita is the girl version; moke is the boy version

Lolo crazy and/or stupid

“Dat moke just cut in line! I going beef (fight) with him.”

“Eh bruddah, no be lolo. He goin’ kick your ass. Relax.”

Holoholo to go out

“No more work tomorrow. You like go holoholo? Can drink.”

Kapakahi all mixed or messed up

“NO come in my room! Stay all kapakahi.”

Talk stink say bad things about someone

“Lisa is one dirty, stupid tita.”

“No talk stink. She your sista.”

SASHIMI SALAD

Daisuke Yoshida

Second year ALT, Niihama

This is a recipe that my mother and I came up with together. We call it a Sashimi Salad.

Ingredients

one cucumber julienned
one large carrot julienned
upper half of daikon radish julienned
a package of katsuo no tataki sashimi
or albacore sashimi

Sauce:

1 tbsp of soy sauce
2 tsp of grated garlic
2 tsp of grated ginger
1/2 tbsp of sweet vinegar
1 tsp of Toubanja トウバンジャ chili paste

Directions

Combine all ingredients for the sauce together. Adjust each ingredient amount according to your taste bud needs. For example, if you want it spicier, add more chili paste.

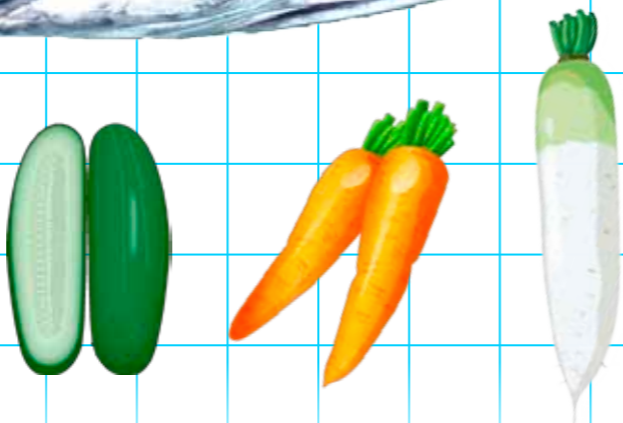
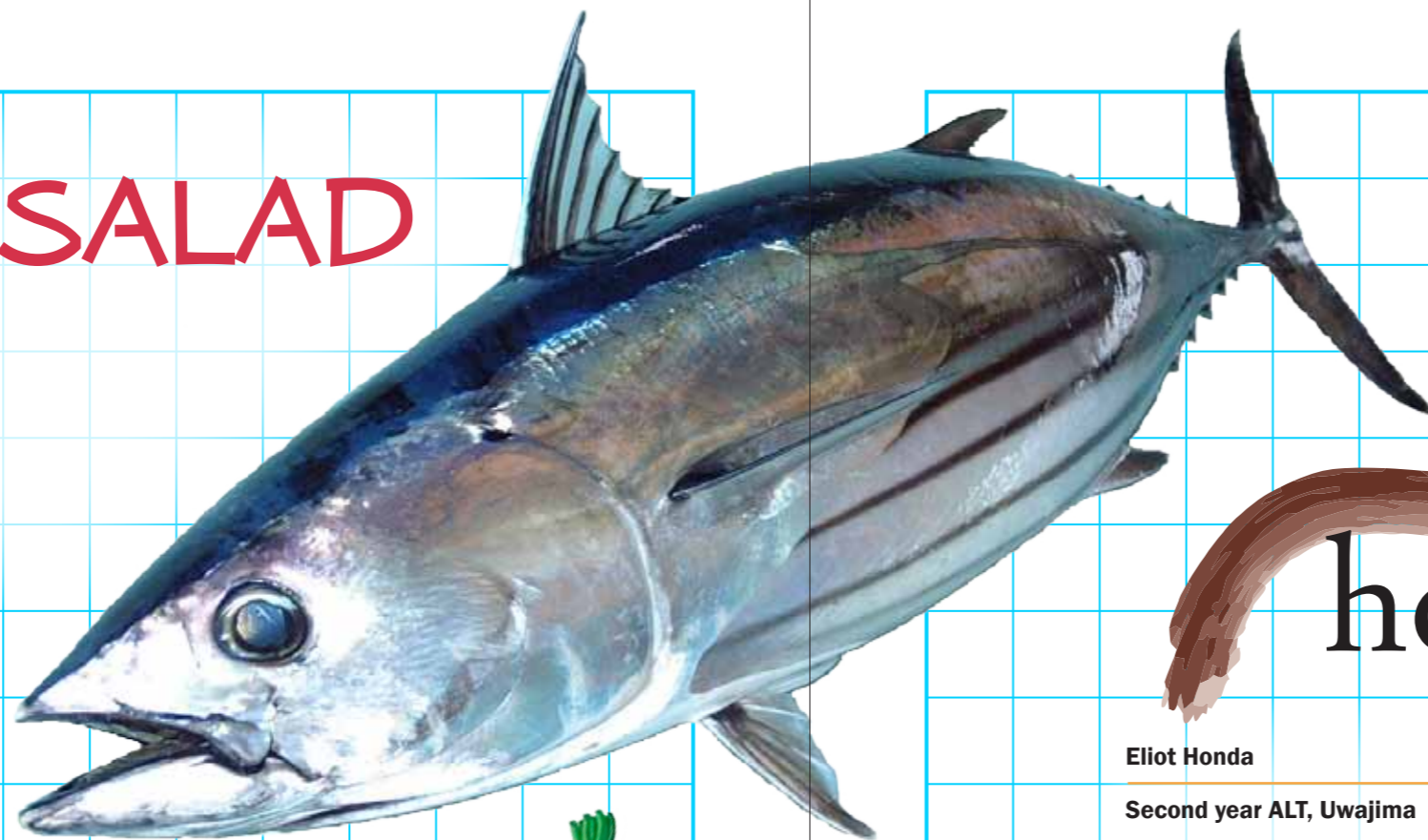
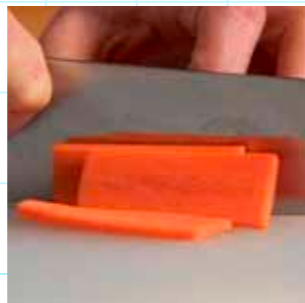
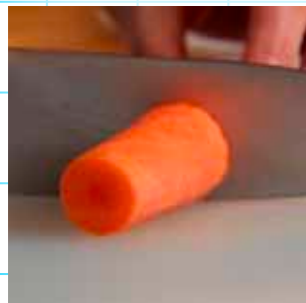
Mix the three veggies together and top it off with the sashimi slices. Then pour the sauce all over the salad. And you're done. Enjoy!

How to julienne vegetables from GoodHousekeeping.com

Peel the vegetable for best presentation. Trim it where necessary. Cut it into 2- to 3-inch lengths.

Cut round vegetables in half. Put the cut side down and cut the piece lengthwise into 1/8-inch slices.

Stack several of the slices together and cut lengthwise again, creating thin matchsticks.



decadent hot chocolate

Eliot Honda

Second year ALT, Uwajima

Since the weather is getting a bit chilly and the winter is not far behind, here's a decadent hot chocolate recipe.

Ingredients

4 bars of milk chocolate
1 bar of dark chocolate
1 carton of milk
1 little carton of cream
1 cup of vanilla ice cream

Directions

Put everything except the chocolate into a medium-sized pot. Bring it to a boil, and stir constantly so that it doesn't burn. Once boiling drop the heat to a simmer. Let it sit uncovered, but stir every 2 to 3 minutes.

If you have a double boiler (a glass or metal bowl that fits above a pot) break the chocolate up into the top bowl, and fill the pot with enough water so that it barely grazes the bottom of the bowl. If you don't have a double boiler use a microwave. Break the chocolate into a bowl, then put that bowl into a larger one that's filled with water. Take it out and stir it every 20 to 30 seconds. In either case, **never let any water drip into the chocolate.** In the double boiler bring the water to a boil, then drop it to medium high. Stir the chocolate till it melts, and pour a cup of the milk mixture into the chocolate. Stir till it's a nice dark brown color, then stir all the chocolate mix into the milk mix.

If you would like (and if you are of age) you can add some alcohol to give the drink a kick. Try not to use clear or light colored alcohol; the flavors won't mix well. Kahlua works well, but it adds an extra dose of sugar.

Serve in a mug with a dollop of whipped cream.

Leftover hot chocolate should be refrigerated. You can drink it cold as well, or add to coffee instead of milk.





