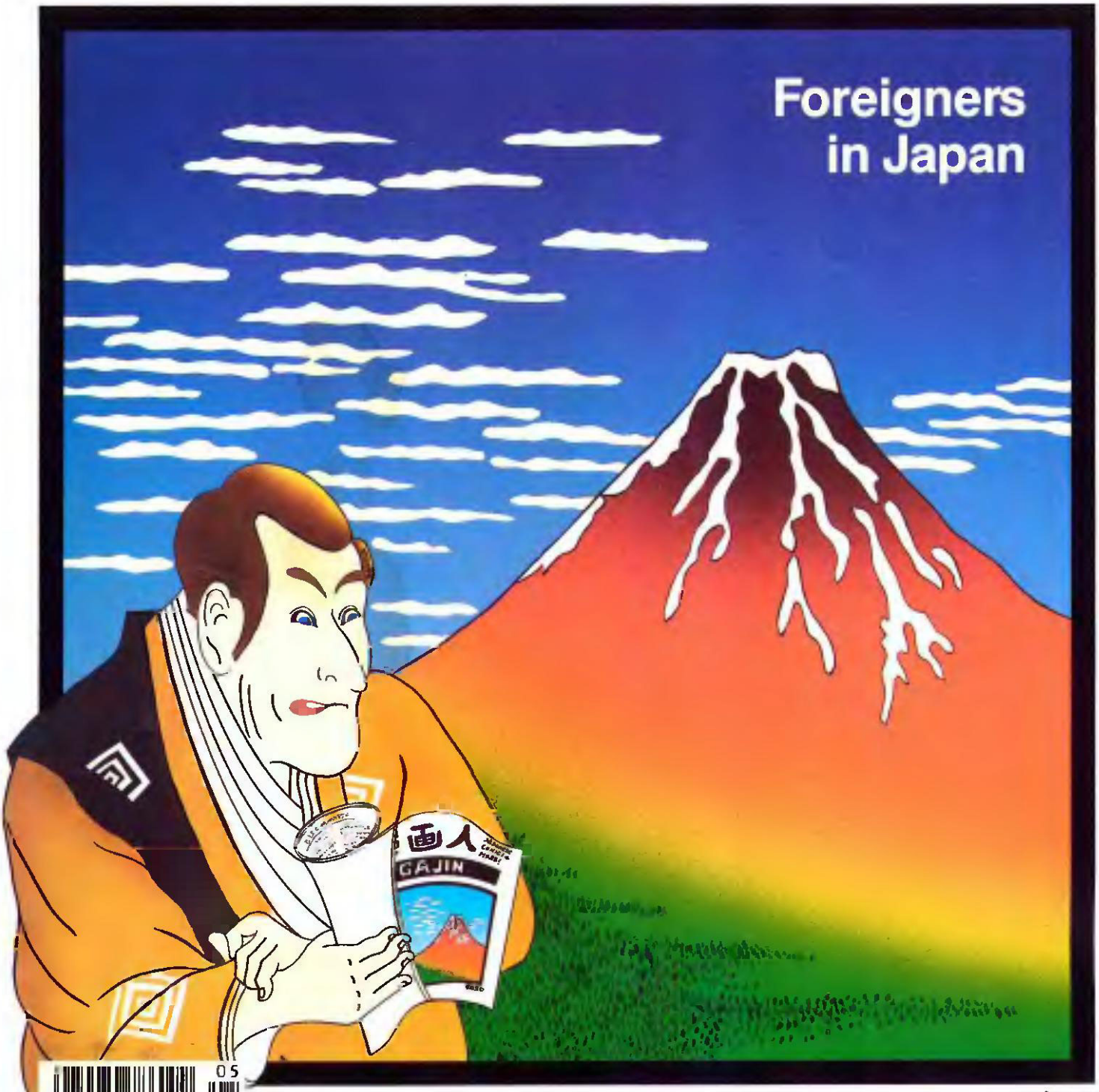
漫画人

MANGAJIN

Japanese
Pop Culture
& Language
Learning

Vol. 1, No. 5



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漫画人

MANGAJIN

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MANGAJIN

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Editor's Note

You could consider this issue as a kind of test. The Japanese in this month's feature manga, *Haguregumo*, is some of the most coloquial, slangy, and generally difficult to understand that we have published so far. Most of the expressions and patterns, however, have come up in previous issues of MANGAJIN, so we hope that regular readers will find that they can now make sense of even this kind of language. *Haguregumo* is set in the Edo period, around the 1860's, but as is frequently the case with Japanese manga and movies, the language is mostly contemporary Japanese.

The *bugyō* ("local magistrate") in *Haguregumo* is an especially likable character. His abruptness and insulting humor don't conform to Western stereotypes of Japanese people, but he is a very real kind of person. His speech, although very slangy, would not sound strange at all coming from his contemporary Japanese counterpart.

The drinking scene at the end of *Haguregumo* is my favorite. The *bugyō* is explaining to Commodore Bell how Japanese is more subtle than English for expressing the temperature of *Nihon-shu* ("sake"). He calls Bell an idiot and asks him if he gives up. This kind of confrontational, insulting humor is possible only when there is mutual respect and a degree of understanding. I hope MANGAJIN will hasten the day when Japanese and American people can enjoy insulting each other this way.

Just to keep things in balance, this month's *Dai-Tōkyō Binbō Seikatsu Manyuaru* was selected to show that even young Japanese people, in what would be considered an informal setting, use polite (PL3-4) language more than some students might suspect.

In the next issue, we'll feature a manga by one of my favorite artists, Matsumoto Reiji. It could be classified as science fiction, but it's done in Matsumoto's unique down-to-earth style.

Until then.

Vaughan P. Simmons

• *Haguregumo*, by Jōji Akiyama, first published in Japan in 1975 by Shōgakukan, Tōkyō. Publication in MANGAJIIN arranged through Viz Communications and Shōgakukan. • *What's Michael*, by Makoto Kobayashi, first published in Japan 1985-1989 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIIN arranged through Kōdansha, Ltd. • *Go-kigen ne Dadī*, by Aoki Kimuko, first published in Japan in 1989 by Sukora (Scholar Publishers, Inc.), Tōkyō. Publication in MANGAJIIN arranged through Sukora. • *OL Shinka-ron*, by Akizuki Risu first published in Japan in 1989 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIN arranged through Kōdansha Ltd. • *Obatarian*, by Hotta Katsuhiko first published in Japan in 1989 by Take Shobo, Tōkyō. Publication in MANGAJIIN arranged through Take Shobo. • *Dai-Tōkyō Binbō Seikatsu Manyuaru*, by Maekawa Tsukasa, first published in Japan in 1988 by Kōdansha Ltd., Tōkyō. Publication in MANGAJIN arranged through Kōdansha.

WARNING!

SOME PEOPLE SAY *THERE ARE FEW TRUE "CUSSWORDS" IN JAPANESE BECAUSE IT'S POSSIBLE TO BE JUST AS OFFENSIVE BY USING A LOWER POLITENESS LEVEL.*

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations : To simplify matters, we use the word "politeness," although there are actually several dimensions involved. While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL3-4).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

(PL4) Politeness Level 4 : Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu.*

(PL3) Politeness Level 3 : Ordinary Polite
Typified by the verb *desu,* or the *-masu* ending on other verbs.

(PL2) Politeness Level 2 : Plain / Abrupt
For informal conversation with peers
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1 : Rude / Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

THIS IS ONLY A GUIDE! *DON'T TRY TO LEARN JAPANESE PRONUNCIATION ON YOUR OWN. GET HELP FROM A QUALIFIED INSTRUCTOR.*

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds — the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japauese are written *a,i,u,e,o* in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel *(iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the r sound, which is like a combination of the English r and l, winding up close to the d sound. If you say the name Eddy and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (collar).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the k sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na,ni,nu,ne,no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking" *kin'en* (actually four syllables: *ki-n-e-n*), and the word for "anniversary" *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Althongh changes of pitch do occur in Japauese, in most cases these are not essential to the meaning. Beginners, especially Americans, are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

APOLOGY!
From the translators

Since most of the people who read MANGAJIN are interested in the Japanese language, we strive to reflect the nature of the original Japanese in our translations, sometimes at the expense of smooth, natural sounding English. We ask that you please give us your honorable acceptance of this fact.

– Trans.

Furigana Dictionary News

I just received Vol. 1, No. 4 of Mangajin and read the letter to the editor asking about the availability of an English-Japanese dictionary with *furigana* readings. For the past few months I have been using *Kenkyusha's Furigana English-Japanese Dictionary.* It costs ¥2,000 here, but I don't know if it's available in the US (ISBN 4-7674-1172-6).

According to the preface, it's the *furigana* version of an E-J dictionary originally intended for Japanese students of English. I was surprised at the range of words ("air bag," "mutatis mutandis," "unremunerative," "vivisect," "willy-nilly") and at the fact that it also includessome idioms (look under "heart," "run," and "wind").

Looking forward to No. 5.

JOSEPH GREEN
Tokyo

Sounds like a handy dictionary. We'll make it a point to get a sample for the next issue. In the meantime, we thought some of our readers might like a little information about furigana, hence the sidebar to the right.

Komatta Continues

Two issues ago, we had a letter from an American reader who was troubled (komatta) because his Japanese co-workers didn't want to speak Japanese with him.

I felt *komatta* to hear about your situation. Being Japanese myself, my guess is that this is due more to your Japanese coworkers than to yourself. I would like to point out one thing which could provide insight into your situation and perhaps help you to learn Japanese through friendship.

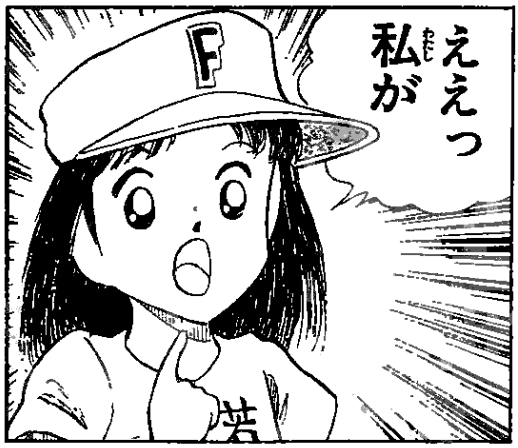
Generally spearking, Japanese do not become truly close friends, whether with Japanese or non-Japanese people, after becoming grown-ups. There's a saying, "Find heart-friend(s) when you are in school." Japanese people are difficult to be friends with, especially for foreigners. Japanese live in a sort of lamellar structure like an onion. They are at the core of that onion. The innermost core is most familiar to them (*uchi*) and the outermost skin is the world most foreign to them (*soto*). They feel comfortable at the core and awkward at the outer skin. The core corresponds to their home, relatives, local community, the company they work for, etc. The outer skin corresponds to neighbors, other communities, distant countries, foreigners, etc. The politeness levels presented in the *Mangajin* "Warning"

(continued next page)

What is/are *furigana*?

Furigana are used to show the readings/pronunciation of kanji. Either of the phonetic alphabets—hiragana or katakana—can be used as *furigana.* Children's manga frequently give *furigana* readings for all kanji. In the example below, the word *watashi* is written in kanji, but the reading is given in hiragana.

Ee! Watashi ga(?)
"Huh! Me?"



Forms and applications frequently have space provided for *furigana* for both the name and address. The kanji used in Japanese names can frequently be read more than oue way, and even Japanese people have to make sure. Although hiragana is more commonly used for *furigana* in manga and other literature, katakana seems to be the choice for official documents.

furigana	フリガナ	
shimei **name**	氏　名	
furigana	フリガナ	
jūsho **address**	住　所	

(page 4) reflect this lamellar structure: politeness level 4 (very polite) is used at the outermost layer and politeness level 1 (rude) is used at an inner layer. If you want to encounter Japanese people at the "core" of their existence, usually you must tear off the outer skin with some radical means such as marriage with a Japanese person (obvious hazards and disadvantages) or through your own "Japanization" (beware of becoming a *hen-na gaijin*). Nevertheless, there are opportunities to make friends with Japanese people while maintaining your normalcy, sobriety, and identity. Look for those whose lamellar layer is comparatively thin or those who have ventured outside the protection of their lamellar structure.

Based on the above observations, I would like to make the following recommendations or suggestions.

1) Try to talk to Japanese travellers, especially to young girls. Note, to girls, but not to a girl. They may be lonely in a strange city, or maybe they want to see the interesting spots in your city with a guide who knows the area. It is relatively easy to establish a friendship, and you can exchange letters, even after they return to Japan. Take care, however, not to fall in love with one of them, because they can be more dangerous than the fiercest rattlesnake in your country.

2) Seek Japanese pen pals who share your interests, hobbies, etc. Many young Japanese are eager to learn American English, and I would suggest a language exchange with them—you teach them English, and they teach you Japanese.

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MANGAJIN • Classifieds

Classified ads are free for individuals and non-profit groups (up to 30 words — over that $1 per word). Commercial ads are $1 per word, or $40/inch for display ads (2 1/4" width, camera ready).

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Books & Publications

Interested in reading copies of original Japanese comics. Send list & prices. Rumiko Takahashi especially wanted, any condition. Spillman, 113 South Street, Russell, KY 41169

Authors of Japanese Character Dictionary seek co-authors to prepare French, Spanish, and other language editions on a royalty-sharing basis. Contact Mark Spahn (Tel. 716-675-7609), 338 Reserve Rd., West Seneca, NY 14224

Interested in back issues of無線と実験 and ラジオ技術. C. Tsang, PO Box 218-30-226, Yorktown Heights, NY 10598

NY author wants to sell book rights to Japanese publisher; biography of President Aquino. First English edition sold out. Excellent potential for best seller. Write: Cultural House, 205 West 95th St., #2-A, NY, NY 10025

Quality foreign books for adults and children. Call today for a free catalog. 404-233-4042, World of Reading, P.O. Box 13092, Atlanta, GA 30324

Miscellaneous

Will answer any question about Japanese language, things Japanese, etc., free of charge. Write to: Mr. Jiro Kaizawa, 2-6-6, 612, Ooana-kita, Funabashi, Chiba 274, Japan

Crying Freeman 2 VHS sealed prerecord to buy/sell/trade for LD or tape of *Robot Carnival* or *Crying Freeman 3*. Woody Compton, 1325 Sharon Rd., Tallahassee, FL 32303

Wanted: Original language VHS *Gojira* and *kaijū eiga* tapes. Contact Mort Todd, 350 Fifth Avenue, Suite 3304, NYC 10118

N.S.A. new Y.M.D. member would like to meet & chant with Y.W.D. for sincere faith. Call 818-840-8638

Pen Pals

Japanese businessman, 35, would like to exchange language/cultures with female native English speaker, just for fun. 623 Woodward Bl., Pasadena, CA 91107

Job Seekers

New York resident wants job as consultant for Japanese investments in Philippines. Many contacts in Philippines, including government. Write: C. Gullas, c/o Filipino Reporter, 19 West 34th, Suite 602, New York, NY 10001

Travel

Japan Travel Service offers discount air fares to Japan and the world. 404-897-1781 or 1-800-822-3336

Lesson 5 • *Gaijin* Bloopers

(Potential Pitfalls for the Non-native Speaker of Japanese)

Anyone who has learned a foreign language usually has an amusing anecdote (if not a horror story) to tell about language mistakes. In the interest of promoting Japanese language education, and in the spirit of good clean fun, let's take a closer look at some of the bloopers that have already been made.

Part I: A Reasonably Serious Look

by Karen Sandness (Karen is one of the original Mangajin Advising Editors. Currently Assistant Professor of Japanese at Linfield College, she has agreed to share with our readers her work in the field of Blooperology. Karen wishes to thank her students, past and present, for their contributions to this study.)

After several yeara of teaching Japanese at college level, I've begun to form hypotheses concerning the predictable patterns which can be detected in errors made by students of Japanese. These patterns suggest that some types of errors are the result of underlying attitudes or misconceptions.

One attitude which seems to be present in some students at a very deep, subconscious level is ***"If It's Good Enough For English, It's Good Enough For Japanese."*** These students take English as the norm and have difficulty recognizing distinctions that do not occur in English. In a first-year class, this usually manifests first as problems in pronunciation. Virtually all beginners have some trouble with pronunciation, but the ***IIGEFEIGEFJ*** learner remains oblivious to such basic distinctions as *su* versus *tsu*, or long vowels versus short vowels, and continues to have pronunciation problems long after his or her classmates have moved on to having problems with the distinction between *-tara* and *-eba*. Such a student might say, *Boku no shumi wa suri desu* ("My hobby is pickpocketing") when actually his hobby is fishing (*tsuri*).

The students whose ***IIGEFEIGEFJ*** attitude extends to grammar are even more creative with their bloopers. They may do just fine in drill sessions, bnt

Blooperとは。。。

「ブルーパー」とは要するに、馬鹿げた失敗、「ドジ、ヘマ」に捉えられるような行為だが、そこには「おかしさ」が伴っている。ブルーパーは見る者、聞く者を笑わせ、楽しくさせるものである。最近、日本でもスポーツの失敗シーンなどを多く特集し放送し始めているが、アメリカではかなり以前から人気がある。代表的なものとして、Ed McMahon (エド・マクマーン/The Tonight Show) と Dick Clark (ディック・クラーク/American Bandstand) がホストのTV Bloopers and Practical Jokes という人気番組がある。

when turned loose, they come out with utterances such as *Watashi ikimashita e kōen kinō.* I sometimes get the impression that deep down, maybe even unconsciously, they believe that English word order is divinely ordained and that the Japanese would use it if they were just more enlightened.

Next is the ***"This Language Makes No Sense Anyway"*** group. They at least realize that Japanese does not operate as English does, but they perceive Japanese grammar as being completely random in nature. They select particles as much to maintain the rhythm of the sentence as to serve any grammatical function. This leads to such whimsical statements as *Sumisu-san wa hanbāgā ga tabemashita* (sounds like a hamburger ate Smith-san) and *Taitei empitsu ni kakimasu* (illustration on the right).

"This Language Makes No Sense Anyway" types believe that all Japanese verbs and adjectives are irregular. When writing, they evidently flip coins to decide whether they will spell a given *-te* form with *-te* or *-tte* . In the midst of a drill on adjective or verb forms, they call out wild

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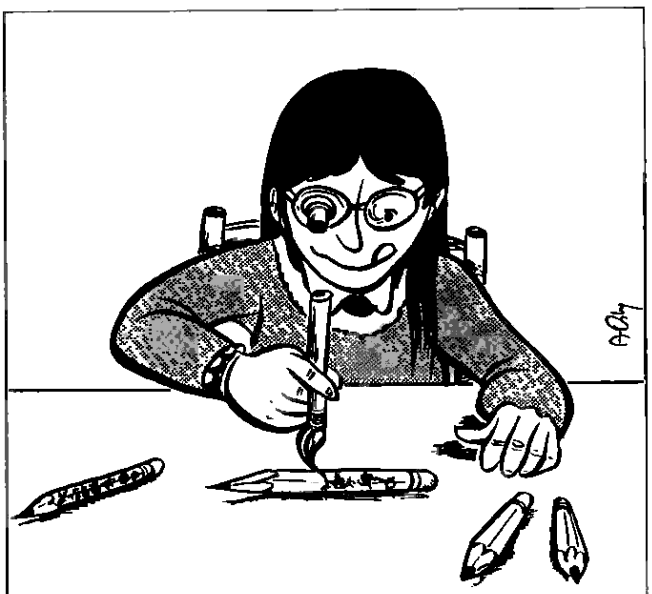


Taitei empitsu ni kakimasu

Part II: Can You Top This?

In the interest of science, Mangajin has begun compilation and documentation of *gaijin* bloopers. The difficulty of this task is compounded by a general tendency of respondents to try to forget their more memorable bloopers. In some cases bloopers were attributed to third parties, and some respondents requested anonymity. Here are a few of the bloopers we have compiled so far.

- You can't talk about bloopers without mentioning one of the pioneers of Blooperology, Jack Seward. His classic work *Japanese in Action* recounts several third-party bloopers, but we contacted Seward-*sensei* and asked if he could remember making any bloopers himself. He obliged us with the following story.

  "I remember something that happened shortly after I began studying Japanese at the Army Language School, during the war. We had studied the ending *-sō*, which when added to the stem of an adjective means 'seems to be,' or 'appears to be.' I knew how to make the *-sō* form of an adjective, but . . . One afternoon I ran into an instructor and his wife as they were walking across the campus with their newborn infant in a stroller. People call babies 'cute,' but most of them look pretty ugly to me, and when I looked into that stroller I saw a baby that anyone would have called ugly. Intending to say something nice like 'What a cute-looking baby,' I came out with *Akago ga kawaisō desu ne*, which of course means 'The baby is pitiful,' or 'I feel sorry for the haby.' I had correctly added the *-sō* ending to the adjective *kawaii*, meaning'cute,' but I didn't realize that *kawaisō* is a special case of colloquial usage."

- Next is a blooper reported by Ms. Yoshiko Ratliff, an instructor at the Diplomatic Language Services School of Japanese in Washington, D.C.

(continued on page 11)

A Reasonably Serious Look *(continued from page 9)*

guesses, particularly if the previous line of the drill has just presented an analogous form:

Instructor: *Takai desu ka.*
Reasonably alert student: *Iie, takaku nai desu.*
Instructor: *Nagai desu ka.*
TLMNSA student: *Iie, nagaiku desu.*
Instructor: *Iie, chigaimasu.*
TLMNSA student: *Nagai nai deshita?*
Instructor: *Iie.*
TLMNSA student: *Nagaikatta arimasen no deshita?*

You get the idea. The final manifestation of the ***TLMNSA*** syndrome is the agonized look of foreboding that comes over the student's face whenever he or she is expected to comprehend the spoken language. The student's mind is so filled with thoughts of "I'll never onderstand this. This makes no sense. Why does she talk so fast?" that Japanese is completely shut out.

Boku no rūmumēto wa ana o akeru desu

I first observed the ***"Dictionary Dependence"*** phenomenon several years ago when I asked my students to prepare a description of their roommates. One young man announced *Boku no rūmumēto wa ana o akeru desu* which, if anything, means "My roommate opens holes." Wheu I asked him what he was trying to say, he gave me a snide look and explained, as if to someone who was not very bright, "My roommate is a bore."

Iu another incidence, a student hurriedly leafed through her pocket dictionary and came up with the statement *Hawai wa Nihon yori shimeru desu.* She thought she was saying,"Hawaii is closer than Japan," but she had picked out the verb "close" as in "close the door," rather than the adjective "close" as in "nearby."

The best way to avoid ***"Dictionary Dependence"*** bloopers is never to use a Japanese word gleaned from a dictionary unless you have either looked it up agaiu in the Japanese-English section to determine its nuances or asked a Japanese person whether this is in fact the word you are looking for.

Finally, there is the ***"Good Enough"*** attitude. This sometimes appears in returned exchange students who have learned a slangy, overly informal, and error-ridden variety of Japanese. Their pronunciation, intonation, and self-coufidence in speaking are enviable, but too many of them are immune to further polishing. They try to coast through their college Japanese courses, and when the instructor points out grammatical errors or nonstandard usage, they shrug the advice off, evidently figuring that their Japanese was ***"Good Enough"*** for surviving and eveu thriving in Japan, so why work so hard? These studeuts rarely make further progress.

Another variety of ***"Good Enough"*** can be observed among long-term foreign residents of Japan who after ten or more years in the country know an amount of

Japanese comparable to the first page or two of a tourists' phrasebook. They are fond of telling newcomers that it is not necessary to learn more than a few words of Japanese—that will be ***"Good Enough"*** for meeting daily needs. The ***"Good Enough"*** types do not realize (or mind) that they are limiting the range of their experience.

Even the most humble and diligent learners, however, are capable of committing typical *gaijin* errors that no native speaker would ever make. Just as a Japanese speaking English may have trouble with the difference between *he* and *she* and may use the wrong article before a noun—mistakes which would be surprising coming from a native speaker—English speakers venturing into Japanese come up with errors unknown among Japanese people.

Perhaps the most common of these is the superfluous *no*. Some students put *no* at the end of everything that describes a noun. Thus he or she says not only *Kodomo no toki* and *byōki no toki* (correct usage), but also *chiisai no toki, Nihon ni kita no toki*, and *wakaranai no toki* . These people are over-exercising their powers of analogy. Both

(continued page 61)

Can You Top This? *(continued from page 9)*

"A student was at a *yakitori* (bite-sized chunks of chicken on bamboo skewers, grilled over charcoal) shop and wanted to order a skewer of vegetables, so he said *Yao kudasai*. Of course, he should have said *Yasai kudasai*, but he had learned the connection between the ending *-ya* and shops selling various items. For example, he knew that a *sakana-ya* sold fish (*sakana*), and a *kutsu-ya* sold shoes (*kutsu*), so he thought that since a *yaoya* sold vegetables, *yao* must be the word for vegetables."

- From a source wishing to remain anonymous: "A Japanese friend and I were waiting for a bus which was long overdue. I knew that the English word 'bus' was used in Japanese but I went by the English spelling and said *Busu ga konai ne*. After my friend stopped laughing, she explained that *busu* is a slang word for an unattractive female. The word 'bus' is rendered as *basu* in Japanese, closer to the English pronunciation than the Euglish spelliug."

- Anonymous: "We were haviug dinner in a restaurant in Japan and the chef came out to see how we liked the food. He asked *Ikaga desu ka*, meaning 'How is it (the food),' but I had learned *Ikaga desu ka* as a way of asking 'How are you?' Looking back, I recall that he did smile when I replied *Genki desu*, but it was only later that I was let in on the joke."

- Pamela Mobley of World Technology Center in Atlanta recalled this moment for us. "I was playing cards with some Japanese friends and when I won a hand, one of the guys said I was *kowai* meaniug 'frighteniug'—he was sayiug that I was a formidible opponent. I thought he said I was *kawaii* ('cute') so I demurely told him 'Thank you.'"

Send us your bloopers. We'll send you a Mangajin T-shirt if we publish your story! The relatively longer history of Japanese people studying English has produced a rich tradition of bloopers, so to be fair, we also welcome examples of fractured English. Send to: Mangajin Bloopers, PO Box 49543, Atlanta, GA 30329

Interview with

Dave Spector, *Gaijin Tarento*

TV personalities are called tarento ("talent") in Japan. Dave Spector, an American who has become a familiar face on Japanese TV, truly lives up to the title.

by Mark Schilling

Foreigners are nothing new on Japanese TV. *Gaijin* have been appearing on the tube for decades, as talk show guests, commercial pitchmen, or barbarians tromping across the *tatami* in *hōmu dorama* ("home drama" = soap operas). A few years ago, however, foreigners suddenly started popping up everywhere, like the proverbial bamboo shoots after a rainstorm. One reason was the popularity of *"Sekai, Marugoto How Much* ("How Much for the Whole World"), a game show that featured two *gaijin tarento*—Chuck Wilson and Kent Gilbert. Wilson, a physical fitness instructor, and Gilbert, a lawyer, were fluent speakers of Japanese with a knack for making quips that kept audiences laughing—and the ratings soaring. Soon both were appearing on other programs, and TV producers were on the hunt for other foreigners who could perform the same kind of ratings magic.

They found one in Dave Spector, a producer for the now defunct "Ripley's Believe It Or Not" TV show. A native of Chicago, Spector had written for the *National Lampoon*, acted with Chicago's Second City company, and had been a gag writer for some of the nation's top comedians. He not only had a natural talent for comedy, but knew how to put it to use on the small screen. Spector also had an unusual hobby—he had been a dedicated student of Japanese from the age of eleven. When he came to Japan in 1983, be was already fluent. When he appeared on his first show—a daytime talk show called *Waratte Ii Tomo* ("It's Certainly All Right to Laugh")—he made an immediate hit. His debut: a skit parodying *Sekai, Marugoto How Much.*

In the seven years since, Spector has made hundreds of TV appearances, doing everything from hosting beauty contests to discussing the Mideast crisis on evening news programs. He has also acquired a reputation as one of the most ontspoken and controversial personalities on the air. One example: last year Spector appeared on a late night special about the Japanese Academy Awards and criticized the state of the Japanese movie industry in blistering terms. His remarks aroused a storm of protest, but Spector remained unfazed. "Japanese movies deserve to be bad-mouthed," he asserts.

Since coming to Japan, Spector has lived in an executive suite in the Tokyo Hilton, where he has created a one-man information retrieval center. He not only monitors the latest programs, both Japanese and American, on a bank of electronic gear that covers most of one wall, but subscribes to twelve newspapers and innumerable magazines. Walking into his suite is like entering a TV newsroom that has been hit by a typhoon. Tapes of past shows are stacked to the ceiling and books, newspapers, and magazines are scattered everywhere. In person Spector is almost surprisingly cordial (he can be a rather formidable presence on the tube)—and predictably busy. During our three-hour conversation, he was frequently interrupted by phone calls and messages from his staff. But we managed to cover a wide range of topics, beginning with his interest in Japanese—and his unorthodox techniques for learning it. One prime ingredient of his study program was manga.

Editor's note: *When we started planning this article we didn't know that Dave had used manga in learning Japanese. Mark Schilling told me he could get an interview with Dave Spector, and I readily agreed because of a performance I had seen by Dave in a Japanese TV movie. (I rent video tapes from the local Japanese grocery to keep my ears in shape.) In the video, Dave was cast as an American who spoke Japanese in a natural and fluent style, and was a sensitive and intelligent person. I thought Dave handled the role convincingly, so I was pleased to get this interview with him. Of course I was even more pleased to learn of his use of manga in learning Japanese.*

Who's Who of *Gaijin Tarento*:

Edith Hansen: One of the earliest of the *gaijin tarento*, Hansen won fame for her command of the Osaka dialect. She has long been active in the Japanese chapter of Amnesty International.

Chuck Wilson: Formerly an instructor with the Clark Hatch Physical Fitness Centers, Wilson is an accomplished judoist, sumo wrestler, and speaker of truck driver Japanese. Now appears on a new quiz show that is a takeoff of *Seikai Marugoto How Much*—the program that rocketed him to fame.

Kent Gilbert: A Mormon lawyer who bears a passable resemblance to Robert Redford, and has become the heartthrob of millions of Japanese housewives. After becoming a regular on the *Seikai Marugoto How Much* program, Gilbert branched out into the English language school and restaurant business.

Kent Derricot: Another Mormon *tarento*, he made his first appearance with David Spector on the *Waratte Ii Tomo* show. Seems to enjoy playing the clown on the screen (his thick-lensed glasses give him the right Harold Lloyd touch). Like Gilbert, he now manages his own chain of English language schools.

Q: How did you start learning Japanese?
A: I met a Japanese kid in Chicago when I was eleven. He was a transfer student from Japan and I made fun of his accent—his English wasn't too good—but we became friends right away. To strengthen that friendship, he started bringing Japanese things from his home. One of those things was comic books.

I remember distinctly the first time I saw *Ashita no Joe*—a manga about a boxer. And then there was *Kyojin no Hoshi* about the Giants and *Iga no Kagemaru Ninja*, the ninja series. Japanese magazines had only one color, bot even so they seemed so new and fresh. Being a kid I was fascinated—that's how I became interested in Japan and Japanese.

If it hadn't been for comic books, there's no way I would be speaking Japanese today. My main motivation for learning Japanese was to read the comic books. It certainly wasn't to go on Japanese TV and talk about deploying the Self-Defense Force [laughs].

When I decided to use manga to learn Japanese, I just bought a Kenkyusha Japanese-English dictionary and a little notebook at Woolworth's. I made my own vocabulary book, with absolutely no grammar whatsoever. I was about twelve when I started.

I decided that if I was going to learn Japanese I would have to start at the bottom. Of course, I wanted to read *Shōnen Sunday*, but it's too difficult for a beginner, so I went all the way down to *Mebae* and *Yoi Ko*, manga for young children. Then I went to *Shōgakko Ichinensei* and moved up from there. When I felt I had learned enough, I would go on to the next grade.

In the beginning I memorized a lot of the sound effects, like *dokan* and *ban*. I thought they were actually words, so I had some very strange conversations. It was like a sound effects actor talking—very weird. Then someone pointed out that I was memorizing sounds, not words.

But in Japanese the sounds are very interesting and usable as words as well—that's one of the richest parts of language.

For example, in Japanese you can use *pota pota*, which is the sound of rain, in a conversation whereas in English, if you were to say, "the rain went plop-plop," people would think you had a problem.

One problem occurred when my friend's mother gave me a copy of *Sazaesan*. The content of *Sazaesan* related so much to everyday Japanese life that, having never lived in Japan, I could not understand a lot of it, even after looking up all the vocabulary. For example, *chirigami kōkan*—I didn't know what that was. I realized that if you don't have the experience of living in Japan, you're not going to understand all the manga.

So the ideal policy is to be selective—and to never get frustrated. I mean, the Japanese are not going to understand the Simpsons either. They don't understand the insulting humor.

When I decided that I didn't want to use manga exclusively I graduated to short stories in magazines like *Yomimono* and *Shōsetsu Shinchō*. There would be maybe twelve or thirteen short stories in each issue, and if one was too difficult, I'd just move on to the next one. There was a sense of accomplishment in finishing one of those stories that I didn't get from the manga. I found that using both of them was very productive.

Then I reached the point where I had to memorize *kanji* in a methodical way. Once again I did not use a textbook, I used the real Japanese dictionary—the *Kōjien*. It has the *tōyō kanji* at the end of it, divided up into grades, starting with the very easy ones. I simply memorized one line at a time and had someone test me—that's all I did. It's almost embarrassingly simple.

Japanese always say that their language is so difficult, but I would say that it's actually very easy because you just memorize it. A language like French can be difficult because you tend to rely on your English instincts too much. But with Japanese, nothing relates at all—you either memorize it or you don't. Pronunciation is easy and spelling is not nonsensical the way English is.

So the fact that I found an enjoyable method—centered around manga —and the fact that I was not forced to learn Japanese were very important.

I would say read any level of manga you choose, but always have a manga that is a few steps beyond you. You should always have a sense of frustration so that you're driven to learn more. You should almust feel angry that you don't understand what you want to understand. In other words, you need a motivation that's based ou natural emotions—like spite, anger, or jealousy [laughs]—that kind of stuff.

Q: Some foreigners who master Japanese feel that it's not worth the effort. They feel that they're not appreciated enough.

A: Because they're not one hundred percent *gaijin*, you mean? That's true, I can understand that. When you have a visitor from the States you're so excited because you want to introduce him to people. You think, "Let's hear what he has to say about how crowded it is here." It's so refreshing because he's not jaded like we are.

While my aunt was visiting Japan she told me she'd just seen the president of Nissan in a car. I asked her how she knew it was the president of Nissan and she said, "Because it said 'President' on the back of the car." And she was not joking!

People do have an awe of or respect for someone who doesn't know Japan. An honest-to goodness *gaijin* is like someone who's been beamed here from *Star Trek*.

Q: Don't you feel that, having lived here for seven years, you are gradually losing touch with what's going on in the States?

A: No, I spend so much money and so much time keeping up with the States that I am more in tune with what's going on there than most of my friends in Los Angeles are. They work on their TV show and then come home and relax, and that's it. They don't watch CNN, they don't get twelve papers, they don't read all the columns, and they're not watching Larry King every night, or clipping out every article on the Mideast. The last thing I could be accused of is being out of date as far as America is concerned.

And as far as the Japanese media goes, I usually have all the channels on all the time, and look through all the magazines. Japanese magazines advertise in Japanese newspapers and they list every single article in that issue. So you can keep up with what's going on without even buying the damn magazine because you're aware of what stories are circulating.

I purposely take the Bullet Train instead of a plane when I go to Osaka—about fifty times a year—because you can read so much ou a train.

Q: But is all this keeping up really necessary for your work? People who appear on TV in Japan usually don't have to be heavy-duty intellectuals.

A: Yes, but I find no satisfaction in just being entertaining. Japanese TV humor is so unsophisticated, non-cerebral, and unsubtle that there is no satisfaction in being a goofball, like some of the other guys whose names I won't mention.

I have always worked in comedy—I wrote for the *National Lampoon* for seven years and wrote jokes for some very well known comedians. But Japanese just don't appreciate that kind of humor. The only other way to go was to become a *bunkajin*—a "cultural person"—and be a commentator. Plus, not having any self-control mechanisms, I'm outspoken to the point that the Japanese find it entertaining—or dangerous.

That's more satisfying than just being funny, because only about ten percent of the Japanese TV viewers really get off on hip humor. Most of the stuff they like is very juvenile and silly. They don't need me for that, that's for sure.

Originally, my intent was just to have fun and get some

jokes off, but the audience wasn't there. I've done shows in Osaka with fifty, sixty, and seventy year old people in the audience laughing at things that are so childish. I just couldn't do it after a while—it was too embarrassing.

I have a bubblegum comic I carry around me as an example of the difference between US and Japanese humor. Bazooka Joe is at a rock concert and he asks the lead rock singer, "Do you take requests?" The singer says, "Yeah, What do you want?" and Bazooka Joe says, "I want you to retire from the music business." It's confrontational, insult humor. But the Japanese wouldn't get that—they wouldn't understand why it's funny.

Q: There's a danger with that kind of humor in Japan—people tend to take it too seriously.

A: They take everything too seriously. So a lot of the frivolous comedy you see in Japan is basically a facade. They get very serious—World War II serious—at the drop of a hat. I think that deep down inside, they're not a particularly humorous people.

Q: How do you relate to other foreigners in Japan?

A: I don't. It's very easy to fall into the trap of just being a *gaijin* in the foreign community here. And if you do, there's no point in being in Japan. There's no point in Japanese being in LA if they're just hanging out with other Japanese and watching Japanese TV all day.

Q: It's been said that you can "go native" to a point—in terms of learning the language and so on—but after that you start to lose your identity.

A: That's absolutely true. And you become too sensitive to things around the world when you're in Japan. Americans are not sensitive to what's going on in the rest of the world at all. To them, being global is having dinner at the International House of Pancakes.

So you'll talk to your friends back home and find that you're being so introspective and analytical about things. No one cares about your opinion back home, basically, and you do start to operate on a different frequency. Your English will also become slightly tarnished—you'll be stuck for expressions, you'll be thinking in Japanese because you're so used to talking about things in Japanese. I do a lot of radio interviews with the States from here by phone and they always want to talk about the trade dispute. I'm so used to talking about Japanese issues in Japanese that when I talk about them in English the points of reference are different and the phraseology is different so it doesn't come to me right away. It's very difficult.

I'm only concerned with what Japanese are interested in at this point. I base my thought patterns on what will appeal to the Japanese listener, not to the American listener. Unless you're a reporter here or someone who deals exclusively in

(continued on page 78)

Gokigen Ne, Dadī

Daddy's Feeling Fine

by **Aoki Kimuko**

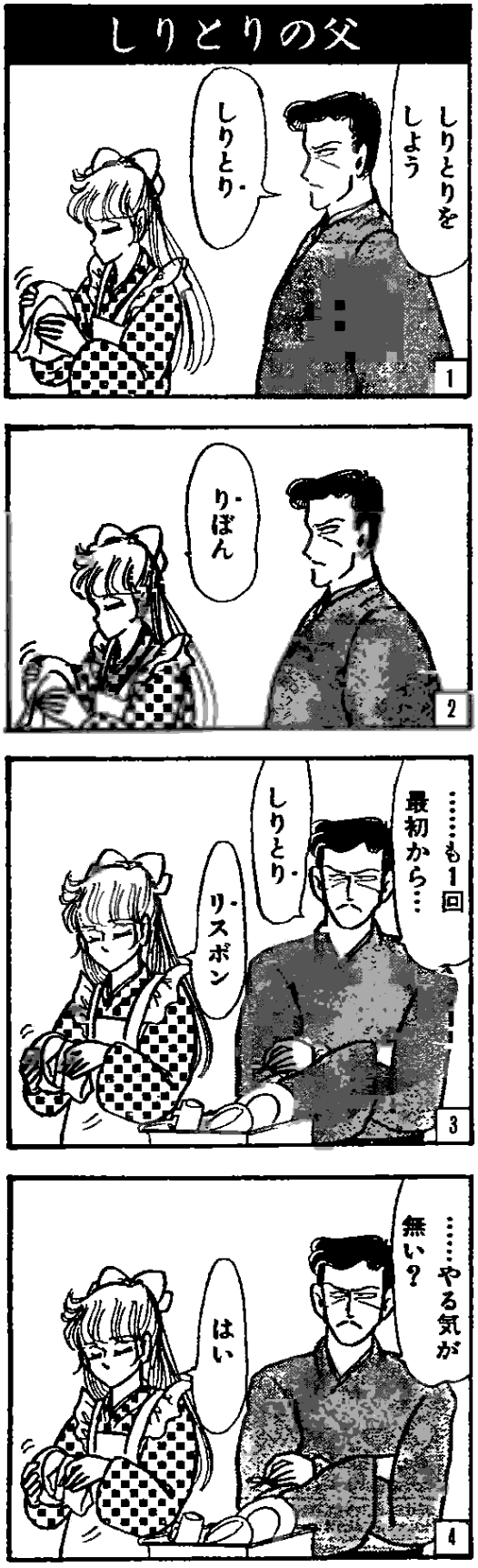
- *Gokigen* is the honorific prefix *go-* added to the word *kigen* = "mood/humor" (*go-* makes it clear that you're talking about the other person's mood/humor). The word *kigen* (mine or yours) is typically specified as being "good" *(kigen ga ii* "mood/humor is good"), or "bad" *(kigen ga warui* "mood/humor is bad"), but *gokigen* is used in a slightly different way.

  For example, *Gokigen (desu) ne* literally means "is the (honorific)-mood/humor," but it's used when the other person's mood is good, or appears to be good. *Gokigen ni naru* can be used to describe the mood-elevating effect of drinking alcohol.

  In this series, Daddy is usually depicted in a spaced-out condition, and the title *Gokigen ne* has a slightly sarcastic touch.

  Rather than overanalyze, perhaps it's better to simply enjoy the nonsensical humor of *Gokigen Ne, Dadī.*

Komikku Heddobankāzu ni Sasagu!!
Dedicated to Comic Headbangers!!



Title: ***Shiritori no Chichi***
***Shiritori* Daddy**

- *Shiritori* is a word game. The name is a combination of *shiri* ("end/bottom") and *tori* from the verb *toru* ("take"). Players "take" the last syllable (*shiri*) of the preceeding word and come up with a word which begins with that syllable. The game starts with the first player saying *shiritori.*

1

Daddy: *Shiritori o shiyō.*
"Let's play *shiritori.*" (PL2)
Shiritori
"Shiritori."

- the dot by the *ri* in *shiritori* indicates that is the syllable which is to be used to start the next word.

2

Daughter: *Ribon*
"Ribbon"

- the game ends when a player says a word ending in *n* since there is no Japanese word which starts with that sound/syllable.

3

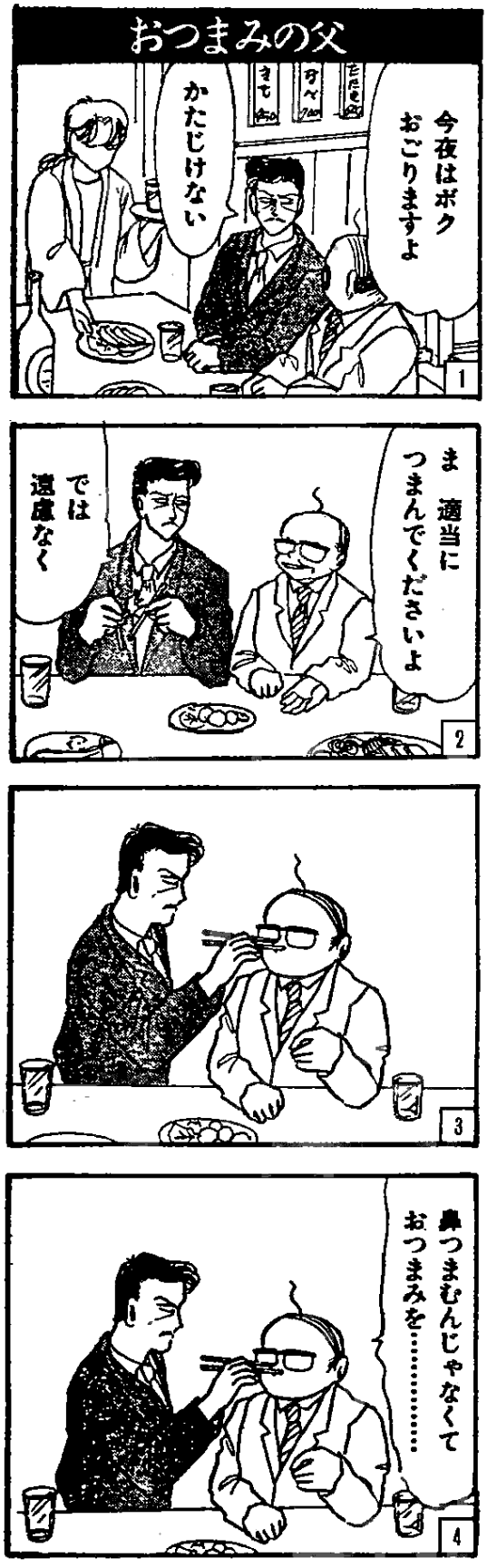
Daddy: *Mo ikkai, hajime kara . . . shiritori.*
"One more time, from the beginning . . . *shiritori.*"
Daughter: *Risubon*
"Lisbon"

- again, she ends the game with her first response.

4

Daddy: *. . . yaru ki ga nai?*
". . . you don't want to play?"
Daughter: *Hai*
"Right"

- *ki* can mean "spirit/mind/intention/feelings," so *(verb) ki ga nai* means "have no interest in/don't feel like (verb)."



Title: *Otsumami no Chichi*
Pinching/Snacking Daddy

- *Otsumami* is from the verb *tsumamu* which means "pinch/take in one's fingers," and as an extension of that, "eat as a snack." The humor in this strip is in Daddy's literal interpretation of *tsumamu*. Daddy is Japanese—his inappropriate actions are the result of his strange mental condition rather than any problems with comprehension of Japanese.

1

Friend: *Konban wa boku ogorimasu yo.*
"I'll treat tonight."
Daddy: *Katajikenai.*
"I appreciate that."

- *ogorimasu* is the PL3 form of the verb *ogoru* which means "treat (someone) to."
- *katajikenai* is a PL2 expression with the same meaning as *arigatō (gozaimasu)*.

2

Friend: *Ma, tekitō ni tsumande kudasai yo.*
"Well, please help yourself." (PL3)
Daddy: *De wa, enryo naku.*
"Then, without reserve/restraint . . ."

- *tekitō* = "appropriateness/suitability." *tekitō ni* is used to mean "at your discretion."
- *tsumande* is the *te* form of the verb *tsumamu* which means "pick up/pinch." Of course, in this case it means "pick up (and eat some of the snacks/appetizers)."
- *enryo* = "reserve/restraint/diffidence." *naku* is an adverb form of *nai*, so *enryo naku* means "unreservedly/without ceremony."

4

Friend: *Hana tsumamu n ja nakute, otsumami o. . .*
"Not pinch my nose, I meant the appetizers. . .

- *hana* = "nose" (The particle *o* after *hana* has been omitted.)
- *n ja* is a contraction of *no de wa.*
- *nakute* is the *-te* form of *nai* (as in *de wa nai*).
- *otsumami* = "snacks/appetizers"

Title: *Bunka no Chigai*
A Difference in Cultures

1

Sound FX: *Hyō—*
(sound of the wind)
Shin'uemon: *Kaishaku o*
"Kaishaku"
Brother: *A, ani-ue!*
"E, elder brother!"

- *kaishaku* is the act of beheading a person committing *harakiri* (or *seppuku*, as it's more commonly called in Japanese). This act of kindness saves them the slow and agonizing death from self-disembowelment.
- *ani* is the common word for "older brother." Adding *ue* (written with the character for "up") as a sign of respect has the old feeling of the *samurai* age.

2

Shin'uemon: *Shino, Haha-ue, Shōtarō . . . sumanu.*
"Shino, Mother, Shōtaro. . . I'm sorry.
Kono Shin'uemon, tono no o-soba ni . . .
"I, Shin'uemon, (will go) to the side of my lord."

- *sumanu* is an old form of *sumanai*, the PL2 version of *sumimasen*.
- the essence of the *samurai* code was total loyalty to the feudal lord, or *tono*.
- *soba* = "proximity/side"

3

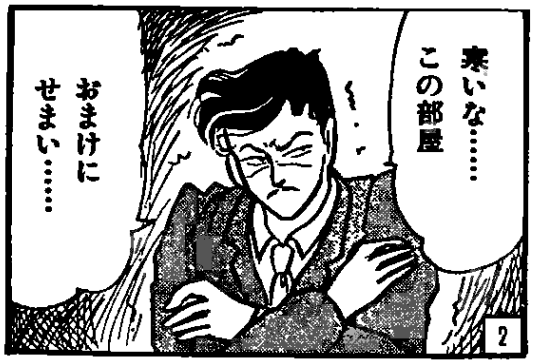
Someone: *Shin'uemon-sama*
"Shin'uemon!"
Sound FX: *Zuba!*
(whack sound of sword)

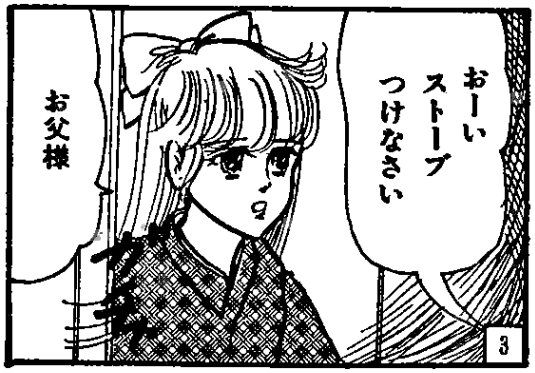
- as a *samurai*, Shin'uemon rates a *-sama* on his name.

4

***Gaijin* #1:** *Harakīri!! Samurāi!! Hyā ha ha ha ha.*
"Harakiri!! Samurai!! Haa ha ha ha ha."
***Gaijin* #2:** *Wandafuru. Gurēto.*
"Wonderful. Great."
Voice on TV: *Waaaa! Ani-ue*
"Ahhh! Elder Brother!"
Sound FX: *Jān ja ja ja*
(music—maybe a dramatic feeling)

- Pronouncing *harakiri* as *harakīri*, and *samurai* as *samurāi* is a Japanese perception of typical *gaijin* mistaken pronunciation. This kind of altered pronunciation could result from an attempt to stress some syllable of the word, as is done in English. English-speaking people, however, are probably more likely to alter the vowel sounds, as in "Harry carry."





Title: *Samui Chichi*
Cold Daddy

- One might be tempted to try to perceive a message or moral in this story, but given the general tone of the series, it's probably better to accept it as nonsensical humor.

1

Daddy: *Tadaima*
"I'm home."
Sound FX: *Gacha!*
(this could be the sound of door opening or closing—we can't really tell here)

- *tadaima* literally means "just now," so it's usage as a greeting when returning home implies "I've just now returned."

2

Daddy: *Samui na . . . kono heya*
"It's cold, isn't it . . . this room." (PL2)
O-make ni semai . . .
"And it's cramped to boot . . ." (PL2)

- The normal word order in the first sentence would be *kono heya (wa) samui na.* This kind of "inverted syntax" (stating the subject last, like an afterthought or as if to clarify) is common in spoken Japanese.
- *o-make* ("something thrown in for free") comes from the verb *makeru* ("give a discount/throw in something extra"). The expression *o-make ni* means "to boot/what's more."

3

Daddy: *Ōi, sutōbu tsuke-nasai.*
"Hey, turn on the heater." (PL2)
Daughter: *Otō-sama*
"Father" (PL4)

- *sutōbu* is the English "stove" rendered in katakana.
- *tsuke-nasai* is a mild command form of *tsukeru* ("turn on" among many other meanings).
- *-sama* is one step more respectful/honorific than *-san. otōsama* (instead of *otōsan*) gives a slightly old-fashioned and elegant feeling—like her kimono and long hair with a ribbon.

4

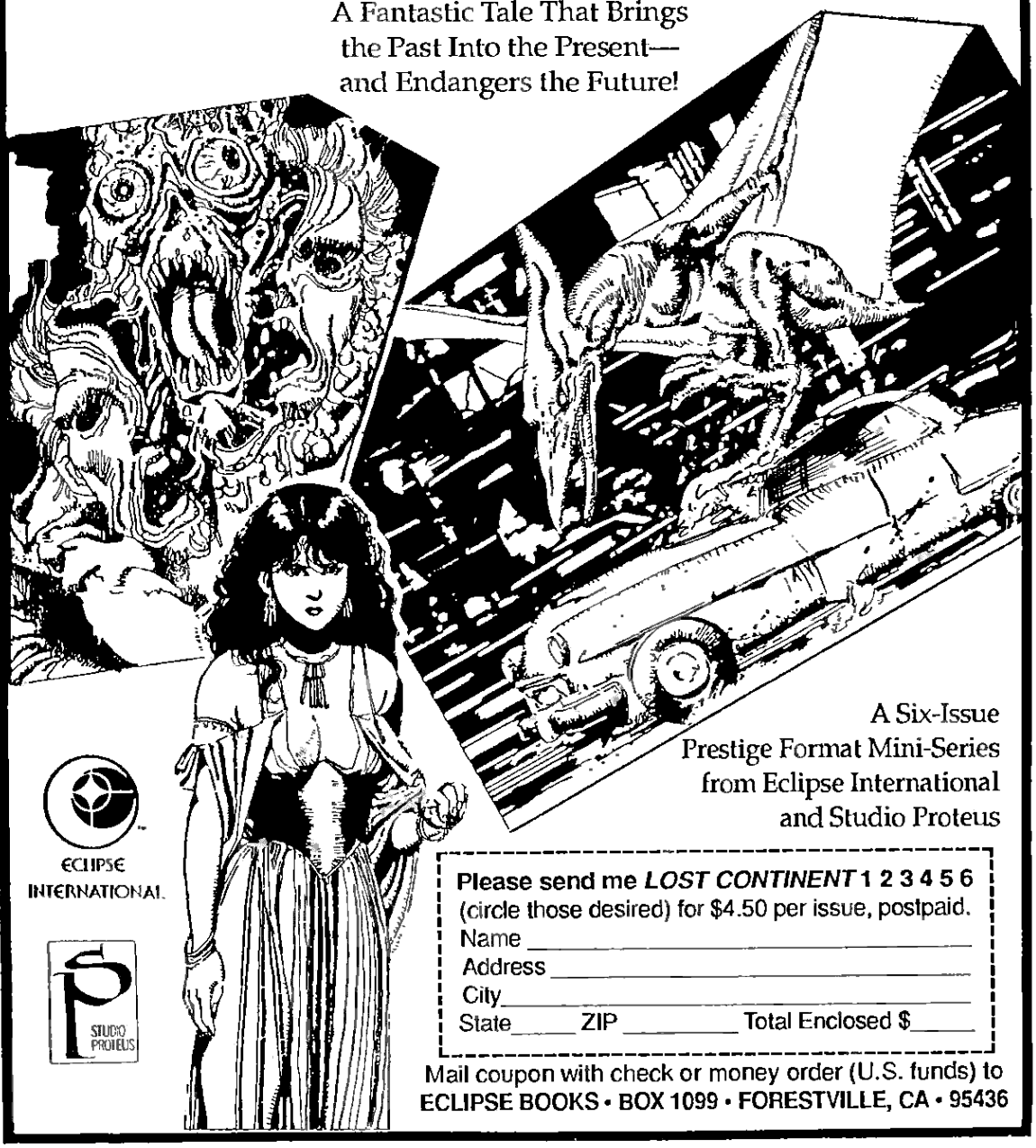
Daughter: *Soko wa reizōko desu.*
"That's the refrigerator." (PL3)
Daddy: *N?*
"Huh?"

- *soko* is generally translated as "there/that place," but "that" is more appropriate here.
- in this series, Daddy is generally portrayed in this "spaced out" state.

LOST CONTINENT

By Akahiro Yamada

A Fantastic Tale That Brings
the Past Into the Present—
and Endangers the Future!



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1

Obatarian #1: *Nō-nashi teishu!!*
"Incompetent husband!!

- *Nō* means "talent/skill/ability," and *nashi* is a form of the verb *nai* ("there is no . . ./does not exist").
- *teishu* is one word for "husband." The word *shujin* is the traditional way for a woman to (respectfully) refer to her own husband (*shujin* literally means "master"). Someone else's husband would be referred to as *go-shujin*.

2

Obatarian #2: *Sodai Gomi!!*
"Bulky Garbage!!"

- in Tokyo, garbage is sorted into three categories: burnable, unburnable, and large bulky items (discarded furniture, etc.). *Sodai gomi* refers to "bulky garbage," or a (retired) husband who hangs around the house and gets in the way.

3

Obatarian #3: *Man-nen hira no kaishō nashi!!*
"Permanent peon good-for-nothing"

- *Man-nen* is written with the kanji for 10,000 years, but it's used to mean "permanent." For example, *man-nen-yuki* is the snow cap that stays on a mountain year-round.
- *hira* can be written with the kanji for "flat/level," so it's a (derogatory) term for "low ranking/rank and file member." It's usually combined with another word, such as *hira-shain* ("low ranking company employee/mere clerk").

4

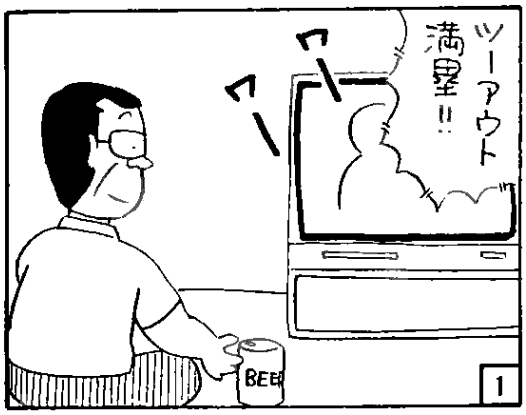
Narration: *Shin-kiroku zokushutsu — Obatarian wa ōgoe kontesuto ni deru.*
New records are made one after another — the Obatarians enter a shonting contest. (PL2)

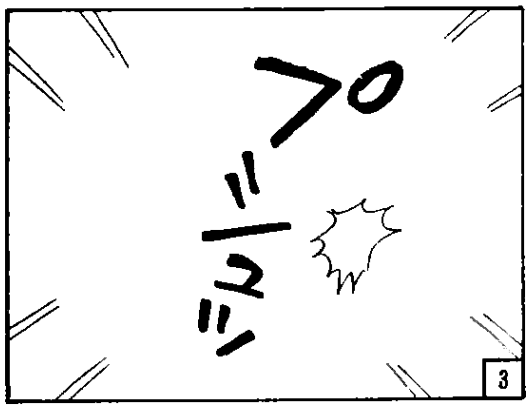
Obatarian: *A, sutto shita.*
"Aah, I feel refreshed." (PL2)

Sign: *Hyaku ni-jū hon*
One hundred twenty phons

FX: *Shīn*
(silence)

- *kiroku* = "record/mark," *shin-kiroku* = "new record/mark."
- *zoku* is the kanji for "continue" (*tsuzuku*) and *shutsu* is written with the kanji for "appear/come out" (*deru*), so *zokushutsu* means "succession/appearance one after the other."
- *ōgoe* is a combination of *ō*, meaning "big," and *koe* ("voice") which changes to *goe* in this combination.
- *sutto suru* means "feel refreshed/relieved." It's similar to *sukkiri* or *sappari suru*.
- *shīn* is a "sound" effect used to express silence.





Note: Japanese TV stations are notorious for ending baseball broadcasts on schedule, regardless of what's happening in the game. Only recently have some stations introduced extended broadcasts.

1

Announcer: *Tsū auto, manrui*
"Two out, bases loaded!"
Sound FX: *Wā wā*
(roar of the crowd)

- Although the "two out" is given in katakana-English (*tsū auto*), "bases loaded" is expressed "pure Japanese" with the kanji *man* ("full," as in *mangetsu* = "full moon") and *rui* ("base").

2

Announcer: *Bangumi shūryō no jikan desu ga, hikitsuzuki yakyū chūkei o o-okuri shimasu.*
"It's time for the program to end, but we will continue this broadcast of the baseball game." (PL3)
Sound FX: *kui*
(a twist effect of lifting the tab, but not yet opening the can)

- *bangumi* = "(radio/TV) program"
- *shūryō* = "completion"
- *hikitsuzuki* = "continuously/without interruption"
- *chūkei* literally means "relay." This is an abbreviation of *chūkei hōsō* ("relay broadcast"). It tells you that the game is being broadcast "live."

3

Sound FX: *Pushu!*
(a dual effect: the **flash** of the picture changing, and the **pop** of the beer top)

4

Music: *Jan jan jān*
(a suspenseful feeling)
TV: *Kayō Sasupensu*
"Tuesday Suspense"
Narration: *Obatarian ni jikan enchō wa nai.*
"There are no overtimes with Obatarian."

- There is a popular and long-running series on Japanese TV called *Kayō Sasupensu Gekijō* ("Tuesday Suspense Theater").
- *enchō* = "extension/continuatiou"

1

Narration: *Obatarian mo koi o suru*
Obatarian falls in love too. (PL2)
Obatarian: *Hāa*
(sigh)
dream: *Kodomo no sensei*
"(Her) child's teacher"

- The *mo* ("also") after *Obatarian* means "(other people and) also Obatarian." *Obatarian wa koi mo suru* would mean "Obatarian falls in love (in addition to doing other things)."

2
3

Sound FX: *Mogu mogu*
(chewing/munching sound)
Obatarian: *Hāa*
(sigh)

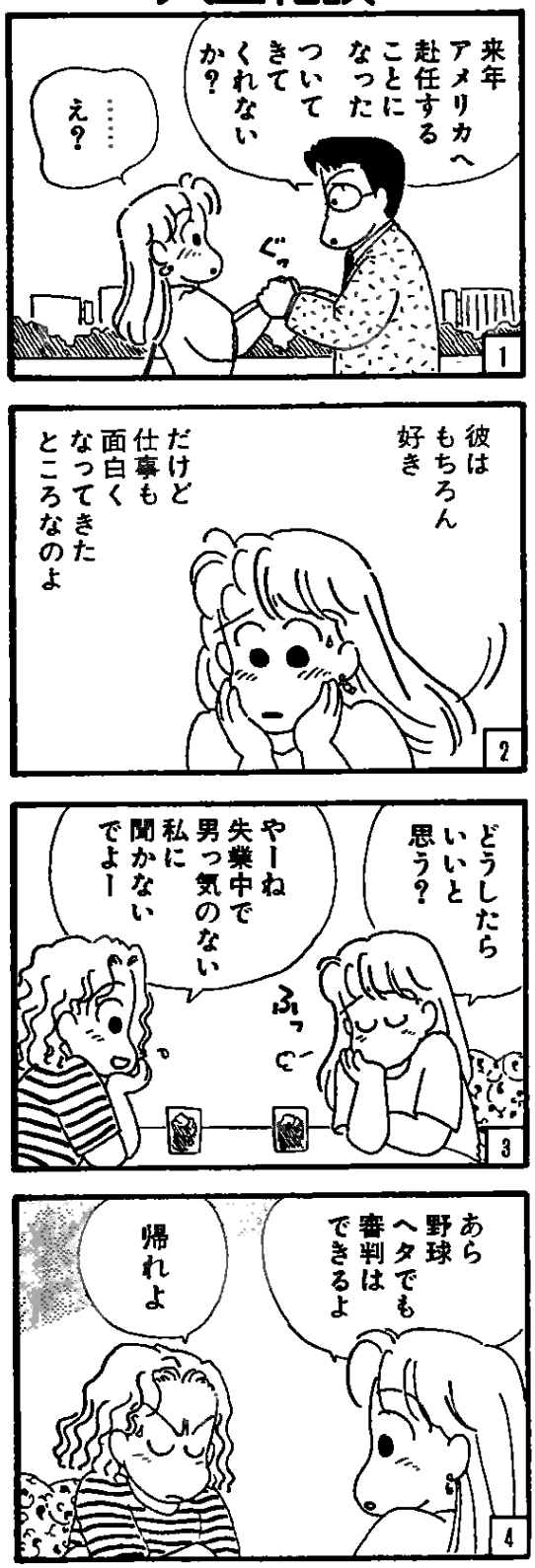
- *mogu mogu* can also be used as a "mumbling" sound.

4

Narration: *. . . ga shokuyoku dake wa kawaranai no de otto ni kizukarenai*
. . . bat her appetite alone doesn't change, so it's not noticed by her husband. (PL2)
Obatarian: *Hāa*
(sigh)

- *shokuyoku* = "appetite"
- *kawaranai* is the plain/abrupt negative of *kawaru* ("change").
- *otto* is one word for "husband." (cf. *teishu, shujin, go-shujin, danna, danna-sama*)
- *kizuku* means "notice," *kizukareru* is the passive form ("be noticed," and *kizukarenai* is the negative/passive: "(Her love) is not noticed").

人生相談



Title: *Jinsei Sōdan*
Life Counseling

- The *jin* in *jinsei* means "man/human," so it refers to a human life.

1

Young Man: *Rai-nen Amerika e funin suru koto ni natta. Tsuite kite kurenai ka?*
"I'm being sent to the U.S. next year. Won't you come with me?" (PL2)
FX: *Gu!*
(effect of squeezing her hands)
OL #1: *. . . E?*
" . . . Huh?"

- *funin suru* means "be assigned to (a post)."
- *. . . koto ni natta* means "it has turned out that . . ."
- *tsuite* is from the verb *tsuku* ("accompany/be attached to.")

2

OL #1: *Kare wa mochiron suki, dakedo shigoto mo omoshiroku natte kita tokoro na no yo.*
"Of conrse I like him, bnt my work has just gotten interesting." (PL3)

- *tokoro* literally means "(physical) place," but here it can be thought of as "place (in time)," i.e. *omoshiroku natte kita tokoro desu* would mean "it is the point (in time) at which it became interesting → it has just gotten interesting."
- *—na no yo* is feminine speech. A male might say *—nan da.*

3

OL #1: *Dō shitara ii to omou?*
"What do you think I should do?" (PL2)
Sound FX: *Fu!*
(sigh)
OL #2: *Yā ne. Shitsugyō-chū de otokokke no nai watashi ni kikanaide yo.*
"That's terrible. Since I'm out of a job and don't have a man in my life, don't ask me." (PL2)

- *shitara* is the conditional ("if . . .") ending, *-ra*, on *shita* (the plain past form of *suru* = "do"). *Dō* means "how/in what way," so *Dō shitara ii?* literally means "If I did what, (would it be) good? → what should I do?"
- *yā* = *iya* = literally "unpleasant/disagreeable."

4

OL #1: *Ara, yakyū heta de mo shimpan wa dekiru yo.*
"Oh, even if you're bad at baseball you can still be an umpire." (PL2)
OL #2: *Kaere yo.*
"Go home!" (PL2-1)

- *yakyū* = "baseball," *heta* = "unskillful."
- *kaere* is the abrupt command form of *kaeru* ("go home").

Title: *Ai no Hajimari*
The Beginning of Love

1

Salary-man: *Shutchō no omiyage na n dakedo . . .*
"This is a gift from my business trip . . ."
Minna de dōzo . . . [out of balloon]
"Please (enjoy it) with everyone . . ."
OL #1: *A . . . domo*
"Oh . . . thanks.
Box: *manjū*
(small cakes filled with sweetened bean-jam)

- *(o)miyage* is a gift or souvenir brought back from a trip.
- *dōmo* is an all-purpose response. Her expression and the shortened *domo* indicate a perfunctory "thanks."
- *manjū* are a traditional Japanese confection. Some young OLs might consider them "old-fashioned," but this would not be a universal response, even among young people.

2

OL #1: *Dasai wa nē.*
"Totally un-cool."
Sound FX: *Kusu kusu*
(sound of giggling)
OL #2: *Watashi iranai.*
"I'll pass."

- *dasai* means "hickish/unrefined/un-cool."
- *iranai* is the plain/abrupt negative of *iru* = "need," so she's literally saying "I don't need them/any."

3

OL #3: *Nani itte n no. Sekkaku no omiyage yo. Watashi itadaku wa yo.*
"What are you saying? After he went to the trouble to bring us a gift. I'll eat them!"

- *itte n no* is a contraction of *itte-(i)ru no (desu ka).*
- *sekkaku* can mean "with much effort/at great cost," or "especially/with special kindness."
- *Watashi (wa) itadaku* could simply mean "I'll take/receive them," or it could mean "I'll eat them."

4

Salary-man: *Kekkon shite mitara, tan-naru kuishinbo deshita.*
"When we got married, (I found out that) she just liked to eat." (PL3)
Kachō: *Yoku aru, yoku aru.*
"Happens all the time, happens all the time." (PL2)

- in this case, the ending *ra* on the past form of the verb (*mita*) gives a time-related meaning of "when . . ."
- *mita* is the past of *miru.* When combined with the *-te* form of another verb (such as *shite*, from *suru*) it usually gives the meaning of "try . . .," but in this case, *miru* seems to have more of its primary meaning of "look/see."
- *yoku* is the adverb form of the adjective *ii/yoi* ("good"), but it also means "often/frequently."

愛のその後

Title: *Ai no Sono Go*
The Afterwards of Love

1

Husband: *Tsui ni tanshin-funin ka . . .*
"So I'm finally going on an assignment away from the family."
Sound FX: *Fū*
(sigh)
Ex-OL/Wife: *Hakata tte ii toko rashii wa yo. Genki dashite.*
"Hakata seems like a nice place. Cheer up!"
Sound FX: *Dota*
(clatter of kids playing)

- *tanshin* = "alone/unaccompanied," and *funin* = "assignment to a post." Dreaded by married Japanese salary-men, *tanshin funin* means living alone in a distant city, combining the worst of single and married life.
- *toko* is a shortened, colloquial form of *tokoro* ("place").
- *dashite* is from the verb *dasu*, which means "produce/turn out," or "develop" (among other things). You could say she has dropped *kudasai* from *dashite kudasai*.

2

Ex OL/Wife: *Mai-shū kitto tegami kaku wa! Anata mo okutte ne.*
"I'll write a letter every week for sure. You send (some) too . . . " (PL2)
Salary-man: *Un*
"Yeah."

- *kitto* = "surely/without fail."
- again, she uses the *-te* form of a verb (without *kudasai*) to make a request (*okutte*).

3

Ex OL/Wife: *Karashi mentai o!*
"(Some) karashi mentai!"

- *karashi mentai* (fish eggs preserved in a salty mustard sauce) is a local delicacy of Hakata (the old name for Fukuoka City, still used today).
- this kind of "inverted syntax" (stating the subject or object after the verb) is common in colloquial Japanese.

4

Kachō: *Ma, wasurezu okuru koto da na.*
"Well, just don't forget to send it!" (PL2)

- *wasurezu* is a negative form of the verb *wasureru* ("forget").
- *koto* literally means "thing/fact." Used after a verb (*okuru* = "send"), it makes the verb into a noun (*okuru koto* = "sending"). *Da/desu* after this gives the feeling that he is giving advice or saying "one thing you should do is . . ."


ジェラードリ
職業——刑事
Vol.122
The逃亡者Ⅳ
1
逃亡者
リチャード・
キンブリを
追い 1年
彼は
ついに
キンブリの
居場所を
つきとめた
2
3
カラン
いらっ
しゃい!!
4
なんに
しましょう
あ……
いや
つかぬ
ことを
うかがう
が……
5

1

Title: *The Tōbōsha IV*
The Fujitive IV

- *tōbō* means "escape/flight/running away," and *sha* is written with the character for "person," so *tōbōsha* means "fujitive." The American TV series *The Fugitive* was very popular in Japan, and this was one instance in which a direct translation of the English title was effective in Japanese. Although American movies are typically shown in theaters with the original English soundtrack and Japanese subtitles, TV programs are usually dubbed in Japanese. Perhaps this is one reason why the foreign characters in this parody are shown speaking in natural Japanese.

Narration: *Jerādori, Shokugyō — Keiji*
Gerrardori, Occupation — Detective

- The detective's name in the original series was Gerrard, which would normally be transliterated as *Jerādo* in Japanese. The *dori* ending is something of a play on *tori/dori*, from the verb *toru*, which can mean "catch/capture."

2

Narration: *Tōbōsha Richādo Kimburi o oi ichi-nen,*
Pursuing the fujitive Richard Kimberly for one year,
kare wa tsui ni Kimburi no ibasho o tsukitometa.
he has finally tracked down Kimburi's whereabouts. (PL2)

- *oi* is from the verb *ou* = "pursue/chase." In narrative writing, the stem of a verb is sometimes used like the *-te* form.
- *tsui ni* = "at last/finally."
- *ibasho* is a combination of the word *basho* = "place" and *i* from the verb *iru* = "be/exist," so it means "whereabouts/place someone is located or residing."
- *tsukitometa* is the plain/abrupt past of the verb *tsukitomeru* = "make sure of/locate/identify."

4

Sound FX: *Gara*
(**rattle** – sound of sliding door opening)
Husband: *Irasshai!!*
"Come in!!" (PL4-3)

- *Irrasshai* is actnally a command form of the verb *irassharu*, but because this is such an inherently polite word, the command form is used to welcome people. The ending *-mase* is sometimes added to give a softer tone.

5

Husband: *Nan ni shimashō.*
"What will you have?" (PL3)
Gerrardori: *A . . . iya. Tsukanu koto o ukagau ga . . .*
"Uh, . . . no. Let me ask you something out of the blue/totally unrelated . . ." (PL2)

- *tsukanu* (functional equivalent of *tsukanai*) is a negative form of the verb *tsuku* ("be attached to/belong to/join") so *tsukanu koto* is literally "something not connected (to the current topic of speech)."
- *iya* is a colloquial word for "no."


こういう男がここでバイトしてるときいてきたんだが……
え？
6
7
あらケントさんじゃないの
ええうちで働いてますよ
8
今 出前で出てますけどすぐ帰ってきますよ
お友だちですか？
え？
9
ええ……
まあ……
10
フフフ そうか ここではケントと名のってるのか
いよいよ最後だなキンブリこの1年 長かったぜ……
11
それじゃちょっと待たせてもらいますか……
ついでににぎり一人前
へい!!
12
13

6

Gerrardori: *Kō iu otoko ga koko de baito shite-ru to kīte-kita n da ga. . .*
"I heard that this man is working here part-time." (PL2)
Husband: *E?*
"Huh?"

- *kō iu otoko* = literally "this kind of man"
- *baito* is a shortened, slang form of the word *arubaito* = "part-time job." (From the German *arbeit*). *baito suru* means "work a part-time job.")
- the *kīte* in *kīte-kita* is from the verb *kiku* = "hear" and *kita* is the plain/abrupt past of *kuru* = "come," so . . . *to kīte-kita* would literally mean something like "I heard that . . . (before) I came (here)."

6

Wife: *Ara, Kento-san ja nai no(?)*
"My, isn't that Kent?" (PL2)
Husband: *Ē, uchi de hataraite-masu yo.*
"Yes, he's working here." (PL3)

- *Ara* is used mostly by women as an expression of surprise, like "My!/Oh!" (see *Basic Japanese* in Vol.1, No. 4).
- *uchi* literally means "inside/interior," but can be used to refer to one's home/house, family, business, or other group.

9

Wife: *Ima demae de dete-masu kedo, sugu kaette kimasu yo.*
"He's out on a delivery right now, but he'll be back soon." (PL3)
Husband: *O-tomodachi desu ka?*
"Are you a friend of his?" (PL3)
Gerrardori: *E?*
"Huh?"

- *demae* = "delivery service (from a restaurant)."
- *dete-(i)masu* comes from the verb *deru* = "go out."

10

Gerrardori: *Ē . . . mā . . .*
"Yes . . .well . . ."

11

Gerrardori: *Fu fu fu. Sō ka. Koko de wa Kento to nanotte-ru no ka.*
"He he he. I see. He's going by the name Kent here." (PL2)
Iyo iyo saigo da na, Kimburi. Kono ichi-nen nagakatta ze.
"It's getting close to the end now, Kimberly. This (one) year has been a long one." (PL2)

- *nanotte-(i)ru* is from *nanoru*. Although *nanoru* has apparently been in use as an independent verb for centuries, you can think of it as a combination of *na* ("name") and the verb *noru*, which has a range of meanings from "ride on" to "participate in."
- *iyo iyo* = "at (long) last/finally."
- *saigo* = "end."
- *nagakatta* is the plain past of *nagai* = "long."
- *ze* is like a rough, masculine version of *yo*, added for emphasis.

(continued next page)


ん……
14
……
15
16
……
17
これはなんという動物ですか
18
ニャジラっていう動物です
相手にしないでください
は～～～
19
20
こ……これはめずらしい……
21

(continued from previous page)

12

Gerrardori: *Sore ja, chotto matasete moraimasu ka . . .*
"Well in that case, could I wait here for a bit . . . (PL3)
Tsuide ni nigiri ichi-nin mae.
"I'll have a nigiri sushi while I wait."

Husband: *Hei!!*
"Coming right up!!"

- *Sore ja* is a contraction *sore de wa* = "well, then/in that case."
- *nigiri* is a kind of sushi. (*cf.* "Sushi Primer," *Mangajin* Vol 1, No. 1)
- *matasete* comes from the verb *mataseru* ("allow/cause to wait"), the causative form of the verb *matsu* = "wait." *Moraimasu* is from *morau* = "receive/accept (something from a peer or subordinate)."
- *tsuide ni* = "while/at the same time/in passing."
- *ichi-nin mae* (literally "before one person") means "one serving/portion of food."

14

Gerrardori: *N . . .*
"Hmm . . ."

18

Gerrardori: *Kore wa nan to iu dōbutsu desu ka?*
"What kind of animal is this?" (PL3)

Husband: *Nyajira tte iu dōbutsu desu. Aite ni shinaide kudasai.*
"That animal is a Nyadzilla. Please don't pay any attention to it." (PL3)

- *nan to iu* = "what kind of," literally "called what."
- *tte* is used like the particle *to* in the husband's reply.
- *aite* is used to refer to "the other party" in any kind of interaction, so *aite ni suru* means "interact with," or "pay attention to."
- *Nyajira* is a take-off on *Gojira*, or Godzilla as he's generally known to the Western world. Thus, we've rendered this as Nyadzilla. *Nya* is the standard "cat sound," like "meow" in English.

19

Gerrardori: *Hā . . .*
"Wow"

21

Gerrardori: *Ko . . . kore wa mezurashii. . .*
"Th . . . this is really something . . ." (PL2)

- *mezurashii* = "unusual/strange/wierd."


24
ボト…
23
22
うぅ〜〜ん
26
ボト…
25
でぇ〜〜〜
だずげで
ぐれ〜〜〜
ああっ
29
……
27
……
28

23

Sound FX: *Boto*
(plop/thud sound of something falling)

- *boto boto* or *bota bota* is the sound of something soft falling on the floor or on the ground. It could be used for the sound of large drops of water falling with a "plop."

25

Sound FX: *Boto*
(plop/thud)

26

Gerrardori: *Ūn . . .*
"Humm . . ."

23

Gerrardori: *Dē . . . Dazugede gure . . .*
[Tē . . . Tasukete kure . . .]
"Oowjch . . . Heelb me . . ." (PL2)

Husband: *Ā!*
"Ah!"

- He's actually saying, or trying to say *(i)tē, tasukete kure.*
- *tē* is a shortened form of *itē*, a corrupted version of *itai* = "painful." Although *itai* is actually an adjective, it's used to express pain like the English word "ouch." In the same way, if you touched a hot stove, you'd say *atsui!* ("hot!") in Japanese. Remember that changing *-ai* sounds to *-ē* is rough, masculine speech.
- *tasukete* is the *-te* form of the verb *tasukeru* = "help" and *kure* is the plain/abrupt command form of *kureru*, which is an informal equivalent of *kudasaru* = "give/do for." *kureru/kure* is used only to refer to things/favors received from peers or subordinates.


動いちゃだめですよ
動くとニャジラも力をこめますよ
でえ〜〜〜
はなしなさいニャジラ!!
30
いってまいりました〜〜〜
三五寿司
31
あらケントさん
ちょうどよかったわ!!
あっ
32
づいに見づげだろギンブリ!!
がんねんじろ!!
33
ジェラードリ!!
34
あいづをづがまえでぐれ!!
え……?
35
わだじは刑事ら
あいつは逃亡死刑囚なんら!!
36
ええ〜〜〜!!
そ……そんな……
37

30

Husband: *Ugoicha dame desu yo. Ugoku to Nyajira mo chikara o komemasu yo.*
"Don't move. If you move, Nyadzilla will just hang on tighter." (PL3)

Gerrardori: *Dē . . .*
"Ouch . . ."

Wife: *Hanashi-nasai, Nyajira!*
"Let go, Nyadzilla." (PL2)

- *Ugoicha* is a contraction of *ugoite wa* from the verb *ugoku* ("move"); *dame* = "no good/won't do."
- the particle *to* after a verb (*ugoku to . . .*) gives a conditional "if/when" meaning.
- *chikara o komemasu* = "throw one's strength into..." (*komeru* = "put into").
- *Hanashi-nasai* is a command form of the verb *hanasu* = "let go/set free."

31

Sound FX: *Gara!*
(rattle – sound of sliding door)

Kimberly: *Itte mairimashita*
"I'm back." (PL4)

- *Itte* is the *-te* form of the verb *iku* ("go"). *Mairimashita* is the PL3 past form of the verb *mairu*, a "polite" (humble) word which can mean "come" or "go." He's literally saying "I've gone and come back."

32

Wife: *Ara, Kento-san, chōdo yokatta wa!!*
"Oh, Kent, perfect timing!!" (PL2)

Gerrardori: *A!*
"Ah!"

- *yokatta* is the past form of *ii* = "good/right." *Chōdo* means "exactly/just," so literally she's saying "(This is) just right."

30

Gerrardori: *Zui ni mizugeda ro, Gimburi!! Gannen jiro!!*
[*Tsui ni mitsuketa zo, Kinburi!! Kannen shiro!!*]
"At last I've found you, Kimberly!! Give yourself up!!" (PL2-1)

- *mitsuketa* is the plain/abrupt past of the verb *mitsukeru* = "find."
- *zo* is a rough, masculine way of adding emphasis.
- *Kannen suru* = "be resigned to (one's fate)." *Kannen shiro* is the command form.

31

Kimberly: *Jērādori!!*
"Gerrardori!!"

35

Gerrardori: *Aitsu o zugamaede gure!!* [*Aitsu o tsukamaete kure!!*]
"Catch that guy!!" (PL4)

Husband: *E . . .?*
"Huh?"

- *Aitsu* is a rough/slang word for "that man/guy."
- *tsukamaete* is from the verb *tsukamaeru* ("catch/seize"), and *kure* is a PL2 informal/masculine equivalent of *kudasai*.

30

Gerrardori: *Wadaji wa keiji ra.* [*Watashi wa keiji da.*]
"I'm a detective.
Aitsu wa tōbō-shikei-shū na n ra!! [*. . .na n da!!*]
"That man is an escapee from death row!!"

(continued next page)


うそよ!!
ケントさんは木から落ちて気絶してたニャジラを助けてくれたいい人なのよ
38
さあ逃げるんだケントさん
これは今までのバイト料だ!!
38
ああ〜〜っ
す……すみません!!
40
ぢぐじょ〜〜!!
まで〜〜!!
41
リチャード・キンブリ
職業——獣医
彼の逃亡生活はいつまでつづくのか……
42

(continued from previous page)

- *shikeishū* is a combination of *shikei* = "death penalty" and *shū* = "prisoner," so *tōbō-shikei-shū* would literally be "fugitive-death penalty-prisoner."

37

Wife: *Ēe . . .*
"Whaat!!"
Husband: *So . . Sonna . . .*
"Su . . . such . . ."

- *sonna* literally means "such a/that kind of." It's used this way to indicate that what the other person is saying is extreme, unreasonable, or unbelievable. If he completed the sentence, it might be *Sonna baka na koto wa arimasen* ("Such a crazy thing can't be.")

38

Wife: *Uso yo!! Kento-san wa ki kara ochite kizetsu shite-ta Nyajira o tasukete kureta ii hito na no yo.*
"That's impossible!! Kent is the nice person who helped Nyazilla after she fell out of a tree and was unconscious." (PL2)

- *Uso* literally means "lie/falsehood," but it's often used to express incredulity or disbelief.
- *ochite* is the *-te* form of the verb *ochiru* which means "fall/drop." The *-te* form is used in a continuing sense here—"fell . . . and . . ."
- *kizetsu* = "fainting/loss of consciousness." *kizetsu suru* means "faint/lose consciousness."
- *tasukete kureta* comes from the verb *tasukeru* = "help" and the plain/abrupt past of *kureru*, the informal equivalent of *kudasaru*.

38

Husband: *Sā nigeru n da, Kento-san. Kore wa ima made no baito-ryō da!!*
"Okay, run for it, Kent. Here's the money for the part-time work until now." (PL2)

- nigeru = "flee/escape." Adding *n da* makes this a command.
- *baito-ryō* is the combination of *baito* ("part-time job") and *ryō* ("fee/expenses").

40

Sound FX: *Da!*
(not actually a sound, but expressing the effect of rushing out the door)
Kimberly: *Su . . . sumimasen!!*
"Th . . . Thank you!!" (PL3)
Gerrardori: *Āa!*
"Ah . . ."

41

Gerrardori: *Jigujō!! Madē!!* [*Chikushō!! Matē!!*]
"Damn it!! Stop!!" (PL1)

- *chikushō* is actually a religious term referring to the Buddhist purgatory in which men are incarnated as beasts, but it's also common "swear" word.
- *mate* is the abrupt command form of the verb *matsu* ("wait"), so it's used to mean "stop."

42

Narration: *Richādo Kimburi, Shokugyō — Jūi*
Richard Kimberly, Occupation — Veterinarian
Kare no tōbō-seikatsu wa itsu made tsuzuku no ka . . .
How long will his fujitive life continue . . ? (PL2)

- *jūi* = "animal doctor/vet." The original "Fugitive," Richard Kimball, was a physician.
- *seikatsu* means "life/lifestyle."
- *itsu* = "when" *made* = "until." *Itsu made* = "how long."
- *tsuzuku* = "continue."


第123話 待ち人来たらず
カノジョと新宿のショットバーで待ち合わせをした時間は午後の4時半だった
Shot Bar
ABD
コーヒータイム
☆コーヒー 150円
(アイス・ホット)
☆ティー 150円
☆オレンジジュース 200円
☆グレープジュース 200円
1
……
2
お客さま
3

Americans take note! The dialog between the two young men in this story is entirely in PL3 and PL4 (ordinary – very polite) speech. Even though they are in a bar, and, as it turns out, they are from the same part of Japan, this level of politeness is completely natural. Westerners, especially Americans, seem to feel that the levels of speech that Mangajin calls PL3 (*-masu/desu*), and PL4 (very polite) are stiff and awkward. Of course, individual personalities are a factor, and it's not inconceivable that two young men in this situation might use PL2, but we wanted to use this story to show that PL3/PL4 speech is used, even by young Japanese people, in a wider range of situations than some students might expect.

1

Title: *Dai Hyakunijūsan Wa: Machibito Kitarazu*
Story No. 123: The Awaited One Does Not Arrive

- *Machibito* is a combination of *machi* from the verb *matsu* (*"wait"*) and *hito* ("person"), which changes to *bito* in this combination.
- *Kitarazu* is a negative form of the rather literary verb *kitaru* = "arrive."
- *Machibito kitarazu* is a standard "lot/fortune reading" in *(o)mikuji* drawings — fortunes/fates are written on slips of paper which are drawn at random (at shrines). So, *Machibito kitarazu* is a "stock phrase" something like "You will go on a loug trip" in a Chinese fortune cookie.

Narration: *Kanojo to Shinjuku no shotto-bā de machi-awase o shita jikan wa gogo no yoji-han datta.*
"The time that my girlfriend and I had set to meet at a 'shot bar' in Shinjuku was four thirty in the afternoon." (PL2)

Sign: *Kōhī Taimu*
"Coffee Time"
*Kōhī (aisu * hotto) hyakugojū-en*
"Coffee (iced * hot) 150 yen
Tī hyakugojū-en
"Tea 150 yen"
Orenji Jūsu nihyaku-en
"Orange Juice 200 yen"
Gurēpu Jūsu nihyaku-en
"Grape Juice 200 yen

- *Shinjuku* is area of Tokyo known for shopping and entertainment.
- the *shotto-bā* (shot bar) is basically a coffee shop in the daytime and a pub at night.
- *machi-awase* is a combination of *machi* from the verb *matsu* and *awase* from the verb *awaseru* = "arrange," so it means "arrangement to meet (someone)."
- *kanojo to Shinjuku no shotto-bā de machi-awase o shita* is a complete thought/sentence ("I made an arrangement to meet with my girlfriend at a shot bar in Shinjuku.") which modifies *jikan* ("time").
- *jikan* is the subject of the sentence *jikan wa gogo no yoji-han datta* ("The time was four thirty in the afternoon.")
- notice that the menu sign is entirely in katakana and English. Even the word "tea" is written as *tī*, but this refers to black/red tea. If this shot bar even had Japanese tea, it would probably still be called *ocha*.

3

Waiter: *O-kyaku-sama*
"Mister (customer)"

- *Kyaku* alone = "customer/guest." When an employee addresses a customer, the *o-* honorific prefix is added, with either *-san* or the more polite (honorific) *-sama* on the end.


まことに申し分けありません
5時からパブタイムが始まる6時まで店を閉めますので……
4
5
……
6
お客さま
7
あの……
当店でお待ち合わせでいらっしゃいましたか？
はあ
8
オレは〝異例〟の入店を許可されてしまった
11
10
9

4

Waiter: *Makoto ni mōshiwake arimasen.*
"I'm truly sorry." (PL3)
Goji kara pabu-taimu ga hajimaru rokuji made mise o shimemasu no de . . .
"From 5 o'clock until pub time starts at 6 o'clock we close the shop, so . . . " (PL3)

- *Makoto* = "truth/sincerity." Used with *ni* it becomes an adverb = "truly/sincerely."
- *mōshiwake arimasen* literally means "I have no excuse" but is often used for "I'm sorry/I apologise."
- *pabu-taimu ga hajimaru* modifies *rokuji*, so the phrase *pabu-taimu ga hajimaru rokuji* literally means "6 o'clock when pub time begins."

7

Waiter: *O-kyaku-sama*
"Mister (customer)"

8

Waiter: *Ano . . . tōten de o-machiawase de irasshaimashita ka?*
"Uh . . . were you waiting to meet someone at our shop?" (PL4)
Kōsuke: *Hā*
"Yes"

- *tōten* = "this shop/our shop"
- *de irasshaimashita* is the past form of *de irasshaimasu*, which is an honorific equivalent of *desu* used when referring to people.

11

Narration: *Ore wa "irei" no nyūten o kyoka sarete shimatta.*
"I was permitted to stay in the shop as an 'exception.'" (PL2)

- *ore* is a fairly rough and strictly masculine term for "I/me."
- *irei* = "exception," *irei no* = "exceptional/unusual"
- *nyūten* = "entering the shop"
- *kyoka* = "permission/leave," *kyoka suru* = "permit/allow," *kyoka sareru* is the passive form = "be permitted."
- *shimatta* is added for emphasis; *sareta* → *sarete shimatta.*


失礼ですがトーホクのかたですか？
12
は？
13
はい……
ジャー
14
わたし宮城なんです
あ……
15
16
17
カチャ
18
お待たせしましたパブタイムです
とくとくとく
19
あの……どーしてオレがトーホク生まれだとわかったんです？
20
1時間も2時間も平気で人を待てるのはインド人かトーホク人だけです

12

Waiter: *Shitsurei desu ga, Tōhoku no kata desu ka?*
"Excuse me, but are you from Tōhoku?" (PL3)
Kōsuke: *Ha?*
"Huh?"

- *kata* is the one step more polite than *hito.*
- *Tōhoku* is a region in northeast Japan known for its long, snowy winters.

13

Kōsuke: *Hai*
"Yes"
Sound FX: *Jā*
(sound of running water)

14

Waiter: *Watashi Miyagi nan desu.*
"I'm from *Miyagi.*" (PL3)
Kōsuke: *A . . .*
"Oh . . . "

- *nan desu = na no desu,* used because he is offering an explanation.

14

Waiter: *O-matase shimashita. Pabu taimu desu.*
"Sorry to keep you waiting. It's pub time." (PL3)
Sound FX: *Toku toku toku*
(glug glug glug of pouring beer from the bottle)

- *matase* is from the verb *mataseru* ("cause to wait"), the causative form of *matsu* = "wait." *O-matase shimashita* literally means "I have made you wait."

19

Kōsuke: *Ano . . . dōshite ore ga Tōhoku umare da to wakatta n desu ka?*
"Uhh . . . how did you know that I was born in Tōhoku?" (PL3)

- *umare* ("birth") comes from the verb *umareru* = "be born."
- *wakatta* is the past form of the verb *wakaru* meaning "understand/perceive."
- *wakatta n desu ka* is a contraction of *wakatta no desu ka.* Just as . . *.no desu* is used when offering an explanation, it's also used when seeking an explanation.

20

Waiter: *Ichiji-kan mo niji-kan mo heiki de hito o materu no wa Indo-jin ka Tōhoku-jin dake desu.*
"Only someone from India or Tōhoku could wait for someone calmly for as long as one or two hours." (PL3)

- The particle *mo* can mean "as much/long as," for example *ichiji-kan mo materu* would mean "can wait as long as one hour." The fact that *mo* is repeated in the sentence above is almost coincidental, although there is something of the meaning "(this) and also (that)" — "can wait as long as one hour, or even as long as two hours."
- *heiki de* = "calmly/withont being upset"
- *materu* ("can wait") is the potential form of the verb *matsu* ("wait").


Shot Bar
ABC
ハッピータイム
カシ
カシ
21
22
23


カノジョが来た時
オレは
ビールがまわって
寝てしまっていた
…今度はカノジョを
待たせてしまった
コースケくん
すやすや
待ち人が来ましたよ
24

22

Sound FX: *Kan Kan*
(Sound of heels hitting the pavement)

24

Hiroko: *Kōsuke-kun*
"Kōsuke"
Waiter: *Machibito ga kimashita yo.*
"Your date is here." (PL3)
Narration: *Kanojo ga kita toki ore wa bīru ga mawatte nete shimatte-ita. Kondo wa kanojo o matasete shimatta.*
"When she got there, the beer had already gone to my head, and I was sound asleep. Now I made her wait." (PL2)
Sound FX: *Suya suya*
("sound" of deep sleep)

- *kun* is used instead of *san* for young males (or can be used for subordinates, regardless of their age).
- *kimashita* is the past PL3 form of of the verb *kuru* ("come").
- *kanojo ga kita* ("she came") modifies *toki* ("time"); *kanojo ga kita toki* = "when she came."
- *bīru ga mawaru* literally means "the beer goes around," implying it has gone to his head.
- both *nete shimatte-ita* in the first sentence, and *matasete shimatta* in the second have the verb *shimau* added to another verb. This is a good example of how *shimatta* is often used to indicate regret or unintended action/results. The *shimau*-verb combination can also be used in a more literal sense to mean "completely . . .," and there seems to be something of that in the usage *nete shimatte-ita* "I had completely gone to sleep." The *matasete shimatta* combination, however, has a stronger sense of regret.
- *kondo* = "this time/now"

Letters

(continued from page 7)
Mangajin classifieds are ideal for this purpose, or, *Hiragana Times* also offers free personal classified ads: Hiragana World, 5-17-14-612, Shinjuku, Shinjuku-ku, Tokyo, Japan)

I had been thinking about writing general guide to Japanese wordprocessors (*wāpuro*) for foreign students of Japanese, but after reading "Japanese on the Computer" in *Mangajin* Vol.1, No.3, I realized that Americans can use a number of dedicated softwares for Mac and IBM-PC. I wonder about the necessity for Japanese *wāpuro* among Americans.

Thank you for your attention and good luck with your publication, from a new reader of Mangajin in Japan.
JIRO KAIZAWA
Tokyo

Introducing

浮浪雲 (はぐれ)

Haguregumo

by **Akiyama Jōji**

Sora ni haguregumo hitotsu
In the sky one drifting clond

Haguregumo, written with the kanji meaning "drifting/wandering cloud," is the name of the central character in this series. The kanji for *Hagure* (浮浪) are more commonly read *furō*, meaning "drifting/wandering," and the word *kumo* (雲 "cloud") changes to *gumo* in this combination. Haguregumo is an eccentric—he wears a woman's kimono, wears his *chonmage* topknot pulled forward instead of back, and has an unusual style of speaking. His carefree and noncommittal attitude make the name Haguregumo seem very appropriate, but *kumo/gumo* is also a reference to his occupation.

Haguregumo is the *kashira*, or foreman/boss of a company of palanquin bearers (*kumosuke* 雲助). We don't know how he secured this position, but it's for sure he didn't work his way up. In fact, his employees are surprised when he does any kind of work at all.

Ā! Kashira ga hataraite-ru . . .
Ah! The boss is working . . .

Haguregumo comes from a samurai family, and the pole which he carries nonchalantly over his shoulder is actually a double-bladed sword. When he spins it around (as in this illustration), the covers come off, exposing the blades. Although his life is a study in decadence and he certainly makes no effort to hone his fighting skills, he has an extraordinary natural ability with this and other weapons. Apparently being completely relaxed at all times allows him to perform amazing feats of combat. Although a reluctant combatant, he accepts violence as nonchalantly as he accepts his own predilection to life's pleasures.

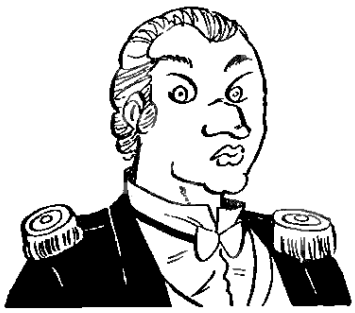
O-nē-chan, achiki to asobanai.
"Sweetie, won't you play with me?"

Haguregumo uses the word *achiki* to refer to himself. *Achiki* is an old word for *watashi* used by geisha and women of the pleasure quarters (*jorō* and *oiran*). Haguregumo spends a lot of time hanging out with these women, and has picked up this word as a result. Because of his eccentric use of the word, Achiki is used as a nickname for Haguregumo.

His flirtatious nature seems to be a kind of instinct or reflex, and he sometimes makes offers to any female who happens to be around, even though he has no intention of carrying through.

The series is set in the late Edo period, and this particular story takes place shortly after 1858, when a Treaty of Friendship and Commerce was concluded between Japan and the US.

Commodore Bell has come to Japan on a trading mission, but the first order of business on his agenda is to meet with Haguregumo, whose reputation as a decadent "party animal" has reached even America (keep in mind that this is a manga). Bell has been entrusted to the care of the local magistrate (*bugyō*), who thinks this might be an opportunity to get Haguregumo to "straighten up" a little.



Commodore Bell

The local magistrate (*bugyō*)


え――っ、
あなたは
ベル提督。
はい、
違わない
ですよ
そうですよ。
1
え――っ、
あなたは
何しにここへ…と。
2
わたし、
人を訪ねて
ここへ。
3
え、ずいぶん
日本語が
お上手で。
4
はい、わたし
日本の事なら
何でも
知っています。
わたし
神国日本の研究家
でもあります。
5
6
…で
どちらから。
あちらから。

Background: In the beginning of this episode, Commodore Bell is looking for Haguregumo, but his strange and overly aggressive manner get him a knock on the head from one of the employees of Haguregumo's transport company (this is why he is holding his head in the opening scene). Bell doesn't seem to be overly disturbed, and continues his search for Haguregumo, the representative Japanese party animal.

1

Aoda: *Ē! Anata wa Beru Teitoku.*
"Huh! You're Commodore Bell?" (PL2)
Bell: *Hai, chigawanai desu yo, sō desu yo.*
"Yes, there is no mistake, that's right." (PL3)

- *chigawanai* is the negative form of *chigau* ("be different/mistaken"). This usage, as well as the use of a verb immediately before *desu* (*chigawanai desu*), is not natural Japanese. *Machigai arimasen* would translate the same in English ("There is no mistake"), and would be more natural here.

2

Aoda: *Ē, anata wa nani shi ni koko e. . . to.*
"Uh, 'For what purpose did you (come) here?' . . . would be."

- the *to* on the end shows that he is looking up that phrase in a book.
- the final verb has been omitted (after *koko e*). It could be *kita* ("came"), the plain past form of *kuru* ("come").
- *shi* is from the verb *suru* ("do"). *shi ni kuru* = "come to do"

3

Bell: *Watashi, hito o tazunete koko e.*
"I came here looking for someone."

- *tazunete* is from the verb *tazuneru* ("seek out/visit").

4

Aoda: *E, zuibun Nihongo ga o-jōzu de.*
"Huh, your Japanese is very good." (PL4 implied)

- *jōzu* = "skill/proficiency." The honorific *o-* has been added here.
- by ending the sentence with *de*, he has implied an honorific verb (*irasshaimasu*).

5

Bell: *Hai, watashi Nihon no koto nara, nan de mo shitte-imasu.*
"Yes, when it comes to things Japanese, I know everything." (PL3)
Watashi Shinkoku Nihon no kenkyūka de mo arimasu.
"I am also a research specialist on Japan, Land of the Gods. (PL3)

- *nara* = "if," so *Nihon no koto nara* literally means "If it's about Japan . . ."
- *Shinkoku* is a combination of *shin* ("god(s)/divinity") and *koku* ("country"). This is the *Shin* in *Shintō*, the religion.
- *kenkyū* = "research," and *ka* refers to a person who specializes in a field or profession.
- like many *gaijin*, Bell seems to overuse the word *watashi*.

3

Aoda: *. . . de dochira kara.*
". . . and (you're) from where?"
Bell: *Achira kara.*
"From over there."


あちら？
7
ノー
今のはジョーク
ほーーん
とうは
アメリカね。
8
武士道、将棋、
茶道、書道、
歌麿、
浮世絵、
お風呂、豆腐、
くさや、コンニャク、
梅干、せんべい。
9
ふーん。
くさやまで
知ってるとは。
なかなか。
10
富士山、桜、あちき。
11
ノーー。
富士山、
桜、芸者。
芸者？
12
お――っ。
13
芸者。
14

7

Aoda: *Achira?*
"Over there?"

8

Bell: *Nō, ima no wa jōku. Hōntō wa Amerika ne.*
"No, that was a joke. I'm really from America."

- *Hontō* = "reality/truth." Bell elongates the *hō* in *hontō*.
- *ima* = "now." *Ima no* refers to something which has just been said, done or sensed.

9

Bell: *Bushidō, shōgi, sadō, shodō, utamaro, ukiyō-e, o-furo, tōfu, kusaya, konnyaku, umeboshi, sembei.*
"Bushidō, shōgi, tea ceremony, calligraphy, Utamaro, ukiyo-e, Japanese bath, tōfu, kusaya, konnyaku, pickled plums, rice crackers."

- *Bushidō* is "the way (code) of the *bushi* (or *samurai*)." *Shōgi* is a game, often called "Japanese chess." *Sadō* (or *chadō*) is the "way of tea." *Shodō* is the "way of writing." *Utamaro* was an 18th century *ukiyo-e* artist. *Kusaya* is salty dried mackerel. *Konnyaku* is a firm jelly-like foodstuff made from a kind of potato/yam.

10

Aoda: *Fūn*
"Humph!"
Kusaya made shitte-ru to wa.
"(It's really something) that he even knows *kusaya*." (PL indeterminate)
Shinnosuke: *Naka naka.*
"Pretty (good/impressive)."

- *made* = "until" or "to that extent"
- *to wa* ("that") on the end of the sentence can suggest surprise or disbelief. It implies an ending like — *taishita mono desu*, which we have rendered as "It's really something."

11

Bell: *Fuji-san, sakura, Achiki.*
"Mt. Fuji, cherry trees, Achiki."

- as a suffix, the kanji for mountain (*yama*) is read *san*.
- *sakura* can refer to either "cherry trees" or "cherry blossoms."
- *Achiki* is an antiquated word for "I/me" used by geisha and women of the pleasure quarters. Haguregumo "hangs out" with such women and uses *Achiki* to refer to himself.

12

Aoda: *Nō. Fuji-san, sakura, geisha.*
"No. Mt. Fuji, cherry trees, geisha."
Bell: *Geisha?*

- Aoda corrects Bell, thinking he is mistakenly using *Achiki* to mean "geisha."

11

Sound FX: *Gara!*
(sound of sliding door opening)
Bell: *Ō!*
"Oh!"

14

Bell: *Geisha.*


ぎゃっ。
15
あれ
外人の
あいさつ
なんだよ。
新之助
良く見て、
腫れてない？
オー
ワンダフル。
16
ところで
あちきさんは
(?)
父上の事じゃ
ないですかね。
17
おねえ
ちゃん、
あちきと
あちき
しない。
18
やっぱり。
19
どうして
あちきさんを
知ってるん
ですか。
あちきさん、
アメリカでは
有名ね。
富士山、桜、あちき
誰でも
知ってますね。
20

15

Sound FX: *Puchu!*
(Sound of a kiss)
Geisha: *Gya!*
(feigned scream)

15

Shinnosuke: *Are, gaijin no aisatsu nan da yo.*
"That's the foreigner's way of greeting (someone)." (PL2)
Geisha: *Shinnosuke, yoku mite. Harete-nai?*
"Shinnosuke, take a good look. Isn't it swollen?" (PL2)
Bell: *Ō wandafuru.*
"Oh wonderful."

- *aisatsu* = "greeting"
- *nan da* = *na no da*, used because Shinnosuke is offering an explanation.
- *yoku* = adverb form of *ii/yoi* ("good")
- *mite* = the *te* form of *miru* ("see"), commonly used as a gentle command in plain speech (actually an abbreviated form of *mite kudasai*).

17

Bell: *Tokoro de, Achiki-san wa?*
"By the way, where's Achiki-san?"
Shinnosuke: *Chichi-ue no koto ja nai desu ka ne.*
"Isn't he talking about Father?" (PL3)

- In the Edo period *ue* was added to *chichi* ("father") to show greater respect within the family.
- *koto* = "thing(s)," but . . . *no koto* = "about/concerning . . . "

18

Bell: *O-nē-chan, achiki to achiki shinai.*
"Sweetie, won't you play with me?" (PL2)

- This is Bell's imitation of Haguregumo.

18

Shinnosuke: *Yappari.*
"Just like I thought!"

20

Aoda: *Dōshite Achiki-san o shitte-ru n desu ka.*
"Why is it you know Achiki-san?" (PL3)
Bell: *Achiki-san, Amerika de wa yūmei ne. Fuji-san, sakura, Achiki—dare de mo shitte-masu ne.*
"Achiki-san is famous in America. Mt. Fuji, cherry blossums, Achiki—everyone knows him." (PL3)

- *yūmei* = "famous"
- *dare de mo* = "everyone" (*nan de mo* = "everything," cf. frame 5.)


誰でも知ってる…？
どうしてです。
どうしてってどうしてです。
21
わたし、ミスター徳川と商売しにやってきましたね。
色いろ品物を買ってもらいたいね。
22
その前にわたしあちきに遊んでもらいたいわけです。日本人研究のために。
23
日本人研究をしないと、商売上手にいかないね。
24
日本人イエス・ノーはっきりいわないね。約束守らないね。
ぐずね、女性を尊ばないね。
25
ですからあちきさん、
一番有名で日本人らしい遊び上手ね。日本人遊び下手、ぜひ一番に会うようにいわれたね。
誰に？
26

21

Aoda: *Dare de mo shitte-ru . . .? Dōshite desu.*
"Everyone knows . . .? Why is that?" (PL2-3)
Bell: *Dōshite tte, dōshite desu.*
"Why do you ask 'why?'"

- *tte* can be thought of as a contraction of *to iu no wa.*
- they both ask a question without adding *ka.*

22

Bell: *Watashi, Misutā Tokugawa to shōbai shi ni yatte kimashita ne.*
"I came to do business with Mr. Tokugawa." (PL3)
Iro iro shinamono o katte moraitai ne.
"I want him to buy various goods (from me)." (PL2)

- *shōbai* = "trade/business" • *shōbai suru* = "do business," and *shōbai shi ni kuru* = "come to do business." He is answering Aoda's question from frame 2.
- *yatte* is the *-te* form of the verb *yaru* = "do". The expression *yatte kimashita* as used here is an idiom implying that the act of coming there required some effort.
- *iro iro* = "various/different kinds(of)" • *shinamono* = "wares/goods"
- *katte* is the *-te* form of the verb *kau* ("buy").
- *moraitai*, from the verb *morau* ("receive"), means "want to receive." So, *katte moraitai* literally means "want to receive (the favor of) buying (goods) → "want to have him buy."

23

Bell: *Sono mae ni watashi Achiki ni asonde moraitai wake desu. Nihon-jin kenkyū no tame ni.*
"Before that I want Achiki to show me a good time. For my research on Japanese people." (PL2)

- *asonde* comes from the verb *asobu* which means "play/have fun." *Asonde moraitai* is the same kind of construction as *katte moraitai* in the previous frame.
- *wake* = "situation"
- *no tame ni* = "for the purpose of"

24

Bell: *Nihon-jin kenkyū o shinai to shōbai jōzu ni ikanai ne.*
"If I don't do research on the Japanese, I won't become a sharp businessman, you know." (PL2)

- after a verb, *to* means "if/when."
- *ikanai* is the plain negative form of the verb *iku* = "go/proceed." A native speaker would probably use *naranai* ("won't become") or *narenai* ("can't become") here.

25

Bell: *Nihon-jin iesu/nō hakkiri iwanai ne. Yakusoku mamoranai ne.*
"The Japanese don't clearly say 'yes' or 'no,' you know. They don't keep promises, you know." (PL2)
Guzu ne, josei o tōtobanai ne.
"They are dawdlers, you know, and they don't respect women, you know." (PL2)

- Bell uses short simple sentences, leaves out particles, and adds too many *ne*'s.
- *yakusoku* = "promise/appointment"
- *mamoranai* is the plain negative form of the verb *mamoru* ("keep/protect").
- *guzu* = "dawdler/slow-moving person"
- *josei* = "female(s)," and *tōtobanai* is the plain negative form of *tōtobu* ("respect/esteem").

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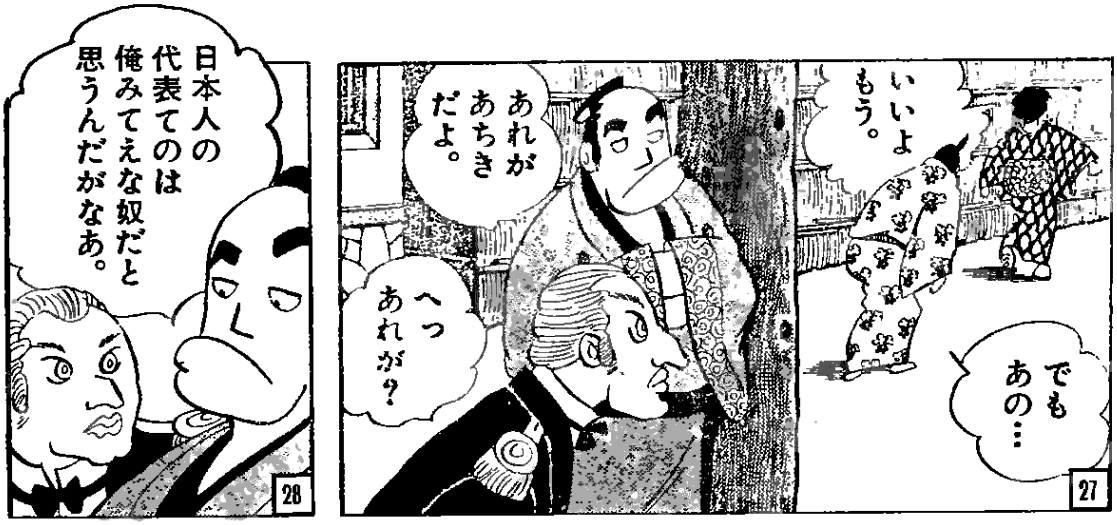
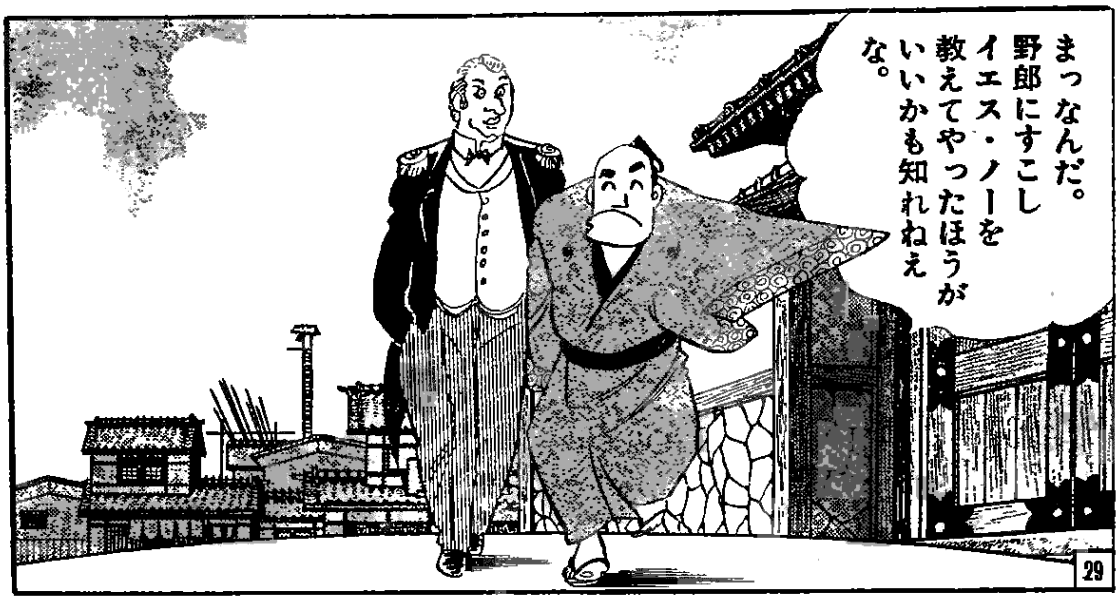
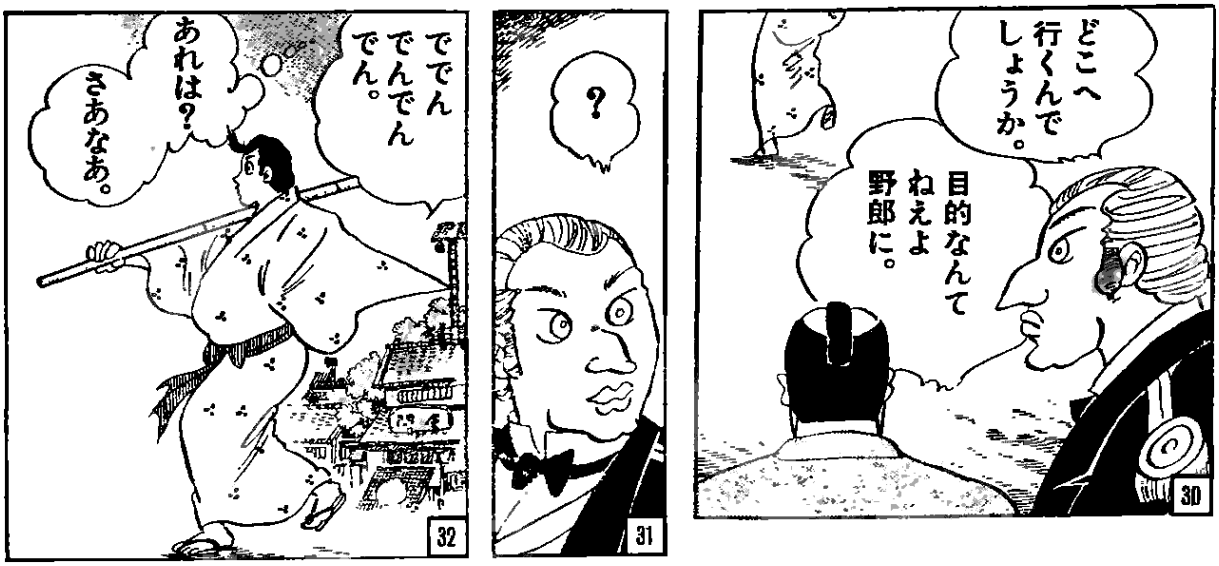

でも
あの…
27
いいよ
もう。
あれが
あちき
だよ。
へっ
あれが？
28
日本人の
代表てのは
俺みてえな奴だと
思うんだがなあ。


まっなんだ。
野郎にすこし
イエス・ノーを
教えてやったほうが
いいかも知れねえ
な。
29


どこへ
行くんで
しょうか。
目的なんて
ねえよ
野郎に。
30
？
31
でんでん
でんでん
でん。
あれは？
さあなあ。
32

(continued from previous page)

26

Bell: *Desu kara Achiki-san ichiban yūmei de, Nihon-jin rashii asobi jōzu ne. Nihon-jin asobi heta. Zehi, ichiban ni au yō ni iwareta ne.*
"That's why Achiki is the most famous (Japanese person), and is good at having fun Japanese-style. Japanese aren't very good at having fun. I was told to by all means, meet him first thing." (PL2)

Aoda: *Dare ni?*
"By whom?"

- *ichiban* is used twice with slightly different meanings: *ichiban yūmei* = "most famous," *ichiban ni* = "first of all."
- *Nihon-jin rashii* = "in the manner associated with Japanese people"
- *zehi* = "by all means"
- *au* = "meet"
- *iwareta* is the plain past form of *iwareru*, the passive form of *iu* = "say."
- Bell uses short, run-on sentences, and leaves out particles.

(Here, the story jumps to a scene showing Haguregumo.)

27

Woman: *Ii yo, mō.*
"Just forget it." (PL2)

Haguregumo: *De mo, ano . . .*
"But, uuh . . ."

- this woman responded to Haguregumo's advances, but Haguregumo apparently changed his mind. This is an example of using the word *ii* (literally "good") to decline an offer.
- The phrase *ii yo, mō* would normally be *mō ii yo*, but in this case the syntax is inverted. *mō* means "already," so you can think of *mō ii (desu) yo* as "That's all right, already."

Bngyō: *Are ga Achiki da yo.*
"That's Achiki." (PL2)

Bell: *He! Are ga?*
"What, that is?"

- *Are* = "that (over there)." Using *are* to refer to a person is rough speech.

28

Bugyō: *Nihon-jin no daihyō te no wa ore mitē na yatsu da to omou n da ga nā.* (PL2)
"I'd think that the representative Japanese would be a guy like me, you know."

- *daihyō* = "representative"
- *te no wa* is a contraction of *to iu no wa* (literally "what is called a . . .").
- *mitē* is a (rough/masculine) corruption of *mitai* ("resembles").
  mitē na modifies *yatsu*, a rough/masculine expression for "person/man."

29

Bugyō: *Ma, nan da. Yarō ni sukoshi iesu/nō o oshiete yatta hō ga ii ka mo shirenē na.*
"Well, what the hell. It might be good to teach the bum a little 'yes' and 'no.'" (PL1)

- *yarō* is a rough/masculine word for "fellow/guy." The *bugyō* is older and of a higher social status than Haguregumo, and he uses *yarō* in a friendly way, but *yarō* can be an insulting/condescending term.
- *oshiete* comes from the verb *oshieru* = "teach/instruct."
- following the past form of a verb, *hō ga ii* means "would be better to . . ."
- *shirenē* is a corruption of *shirenai*, the plain negative form of *shireru* = " can know."
  ka mo shirenai = "might be/possibly."

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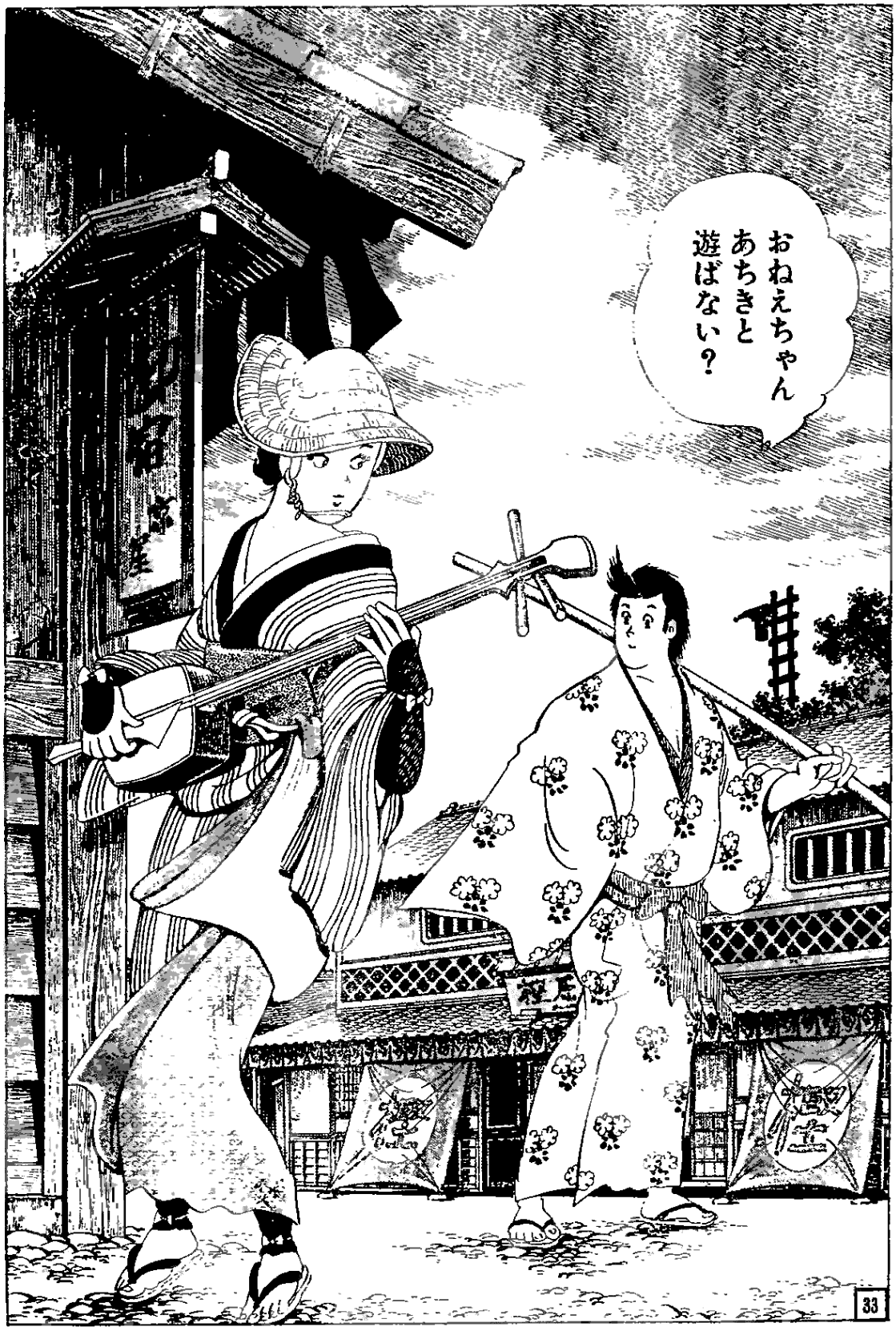
おねえちゃん
あちきと
遊ばない？
33

(continued from previous page)

30

Bell: *Doko e iku n deshō ka?*
"Where do you think he's going?" (PL3)
Bugyō: *Mokuteki nan te nē yo, yarō ni.*
"He doesn't have what you'd call a destination, that guy." (PL1)

- *mokuteki* = "objective/goal"
- *nan te = nan to iu no wa* ("anything that would be called . . .").
- *nē* here is a corruption of *nai.*

32

Haguregumo: *Deden, denden, den.*
(singing a song)."
Bell: *Are wa?*
"What's that?"
Bugyō: *Sā nā.*
"Who knows."

- *sā nā* (a woman would be more likely to say *sā nē*) can be used if you're in doubt, or if there's no easy answer.

30

Haguregumo: *O-nē-chan, achiki to asobanai?*
"Sweetie, won't you play with me?" (PL1-2)

- *O-nē-san* means "older sister," but it's used as a generic term for females of a certain age range. Using *-chan* instead of *-san* implies familiarity, and *o-nē-chan* is used in "pick-up" situations something like "hey baby."

Basic • Japanese

(continued from page 11)

kodomo no toki and *byōki no toki* are indeed correct since *kodomo* and *byōki* are nouns, but *no* is not necessary between a verb or adjective and the noun it describes. (I suspect that informal uses of *no* such as *Itsu Nihon ni irashita no?* or *Kore wa wakaranai no?* might be the cause of some of this confusion.) The correct forms of the above are *chiisai toki, Nihon ni kita toki,* and *wakaranai toki.*

Another common mistake is not conjugating one's adjectives, i.e., saying *takai nai* instead of *takaku nai, takai ni narimashita* instead of *takaku narimashita,* and *takai deshita* instead of *takakatta desu.* While this is admittedly easier than remembering the correct forms, it's just not the way things are done in Japanese.

Of course, each individual learner has his or her own peculiarities, and each year at least one of my students comes up with a mistake I had never imagined anyone would make. Whatever your level of proficiency is right now, whatever your most frequent errors are, you can improve. In fact, you must keep moving forward if you do not want to start slipping back.


わっははは、
なかなか
決まってんじゃ
ねえかよ。
34
お嬢さん、
あちきと
お茶しない。
35
わっはははは、
洒落た
ゲージンだな
おめーはよう。
わっはは
ははは。
36
いいな、
ゲージンつうのはよ
イエス・ノー
はっきりしねえと
駄目なんだぜ。
だからよ、
おめえもよ
もすこし
はっきり
しねえとな。
でも
あちきは
外人じゃない
ですから。
37

34

Bugyō: *Wahha ha ha, Naka naka kimatte-n ja nē ka yo.*
"Ahha ha ha, You're dressed up pretty sharp, aren't you." (PL1-2)

- *kimatte-n ja* is a contraction of *kitmatte-(i)ru no de wa.* The verb is *kimaru,* which means "be decided/arranged/fixed," so you can think of *kimatte-(i)ru* as meaning "fixed up (just so)."
- *ja nē ka* is a corruption of *ja nai ka.*

35

Bell: *O-jō-san, achiki to ocha shinai?*
"Miss, won't you have tea with me?" (PL1-2)

- *O-jō-san* is a polite way to address a young woman.
- *shinai* is the plain negative form of the verb *suru* = "do."
- *ocha shinai?* although understandable, is not idiomatic.

35

Bugyō: *Wahha ha ha ha ha, Shareta gējin da na, omē wa yō.*
"Ahha ha ha, You're a fancy foreigner, you are!" (PL1-2)
Bell: *Wahha ha ha ha ha.*
"Ahha ha ha ha ha"

- *shareta* can be either "witty/humorous" or (in reference to clothing) "stylish/chic."
- *gējin* is a corruption of *gaijin* ("foreigner").
- *omē* = *omae,* a rough term for "you." *Omē wa* would normally be at the beginning of the sentence, but in this case the syntax is inverted.
- The *bugyō* has elongated the emphatic particle *yo* at the end of the sentence.

37

Bugyō: *Ii na, gējin to iū no wa yo, iesu/nō hakkiri shinē to dame nan da ze.*
"Okay, with foreigners you've got to clearly say 'yes' or 'no.' (PL1-2)
Da kara yo, omē mo yo, mō sukoshi hakkiri shinē to na.
"So, you too, are going to have to be a little more straightforward."
Haguregumo: *De mo, Achiki wa gaijin ja nai desu kara.*
"But, I'm not a foreigner, so . . ." (PL2-3)

- *shinē* is a corruption of *shinai,* the plain negative of *suru.*
- *dame* = "no good/won't do" • *shinai to dame* literally means "won't do if you don't." In his second sentence, Tokugawa simply implies the final *dame.*


なんなんだよ
そのいい方は。
奴と
遊ぶのは
嫌だって
のか。
じゃあ
金返せよ。
38
いいな、付き
合ってやるな。
はあ、
どっち
でも。
39
わかんねえ
野郎だなあ、
おめーはよう。
どっちでも
いいってのは駄目
だっていったろうよ、
イエスか
ノーよ。
40
でも。
どっちでもいい
事のほうが
世の中に多い
もんですから。
41
ABC
ABC
42
あ――っ
びっくりした
ドキッとしたよ、
今。
おめえ
そうゆう事、
無意識に
口から出てくんのかよ。
それとも計算して
いってんのかよ。
ん？
43
18
わっはっはっはっはっ
てめえは
ほんとに
味のある野郎
だよなあ。
じゃあな、
ベルちゃんを
今日は
預けて
行くからな。
44

38

Bugyō: *Nan nan da yo, sono iikata wa.*
"Whataya mean, talking like that?" (PL2)
Yatsu to asobu no wa iya da tte no ka? Ja kane kaese yo.
"You say you won't 'play' with him? Then, gimme my money back." (PL1)

- *nan nan da = nani na no da*
- *iikata* = "way of talking" — *ii* from the verb *iu* ("say") and *-kata* ("manner of/way of").
- *iya* = "dislike/unpleasant." *iya da tte no ka* is a contraction of *iya da to iu no ka.*
- *kane* = "money" • *kaese* is the abrupt command form of the verb *kaesu* = "repay/return."

38

Bugyō: *Ii na, tsukiatte yaru na.*
"Okay, you're gonna go out with him, right? (PL2)
Haguregumo: *Hā, dotchi de mo.*
"All right, it doesn't matter (either way)." (PL2-3 implied)

- *tsukiatte* is from the verb *tsukiau* ("keep company with/associate with").
- *yaru* = "give" in the sense of the verb *ageru*, but *yaru* is used only with peers, subordinates, children, or animals.
- *dotchi de mo (ii)* = literally "either way (is fine/okay)"

40

Bugyō: *Wakannē yaro da nā, omē wa yō.*
"You're a thick-headed bastard aren't you?" (PL1)
Dotchi de mo ii tte no wa dame da tte ittarō. Iesu ka nō yo.
"Didn't I tell you that you can't say 'either way.' It's 'yes' or 'no.' (PL2)

- *wakannē* is a corruption of *wakannai*, which is a colloquial contraction of *wakaranai*, the plain negative form of the verb *wakaru* = "understand."
- *ittarō = itta darō*

41

Haguregumo: *De mo. Dotchi de mo ii koto no hō ga yo no naka ni ōi mon desu kara.*
"But, there are more things that would be fine either way in this world." (PL3)

- *hō* = "way/side." The phrase . . . *no hō ga* (literally "this (that) way/side is . . .") is used when making comparisons.
- *yo no naka* = "the world/society" • *ōi* = "prevalent/common"
- *mon* is abbreviated from *mono* = "thing." He is making a explanation and saying something like "the thing is . . ."

40

Bugyō: *Ā, bikkuri shita, doki-tto shita yo, ima.*
"Wow, I was surprised, I was shocked just now." (PL2)
Omē sō iu koto, muishiki ni kuchi kara dete kun no ka yo? Sore to mo keisan shite itte-n no ka yo?
"Do such things come out of your mouth unconsciously? Or do you intentionally say them?" (PL2)
Haguregumo: *N?*
"Huh?"

- *bikkuri suru* = "be surprised." • *doki-tto suru* = "be startled/shocked"
- *ishiki* = "consciousness/awareness," *muishiki ni* = "unconsciously/unknowingly."
- *kuchi* = "mouth" • *dete* is from the verb *deru* ("leave/come out"), and *kun no* is a contraction of *kuru no* = "come." • *kuchi kara dete kuru* = "come out of (your) mouth"
- *keisan suru* = "calculate."

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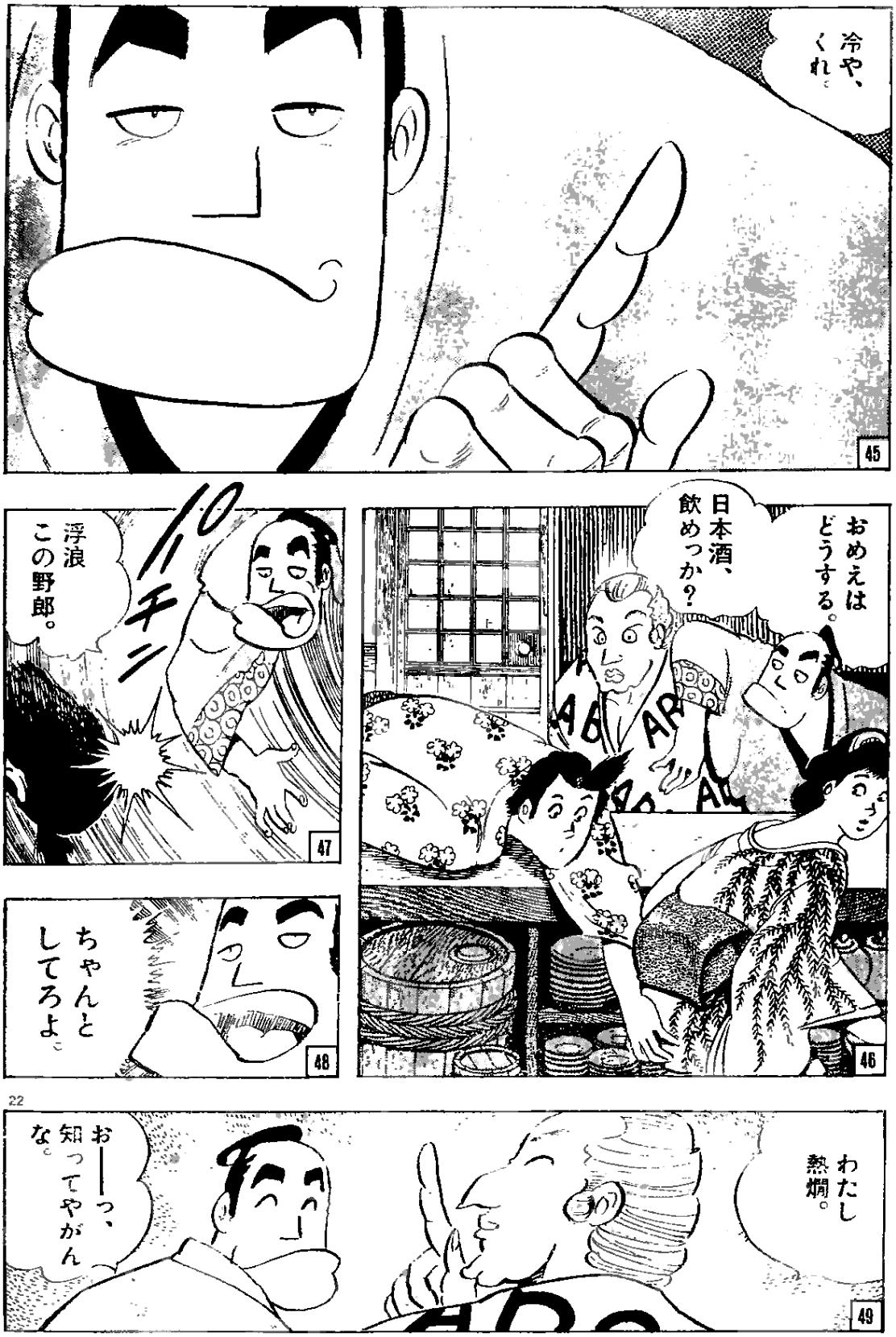

冷や、くれ。
45
おめえはどうする。
日本酒、飲めっか？
46
浮浪この野郎。
パチン
47
ちゃんとしてろよ。
48
わたし熱燗。
お――っ、知ってやがんな。
49

(continued from previous page)

44

Bugyō: *Wahha ha ha ha ha ha ha. Temē wa honto ni aji no aru yaro da yo nā.*
"Ahha ha ha ha ha ha ha. You're really a character, aren't you? (PL2)
Bugyō: *Jā na, Beru-chan o kyō wa azukete iku kara na.*
"Well then, today I'll leave Bell with you." (PL2)

- *aji* = "taste/flavor," and *aji no aru* = "interesting/having a distinctive personality."
- *azukete* is from the verb *azukeru* = "leave with/entrust with."

45

Bugyō: *Hiya kure.*
"Gimme a cold oue."

- *Hiya* could refer to "cold water" or "cold (unheated) sake," but in a drinking establishment the meaning is clear.
- *kure* is a command form of the verb *kureru*, an informal equivalent of *kudasaru* = "give," used with peers or subordinates.

46

Bugyō: *Omē wa dō suru. Nihon-shu nomekka?*
"What are you gonna have? Can you drink sake?"

- In Japanese, the word *sake* is a generic term for alcoholic beverages in general. *Nihon-shu* is the specific term for "Japanese sake" (the kanji for *sake* is read *shu* in combinations).
- *nomekka* is a contraction of *nomeru ka*; *nomeru* ("can drink") is the potential form of the verb *nomu* = "drink."

47

Bugyō: *Hagure, kono yarō.*
"Hagure, you bum!" (PL1)
Sound FX: *Pachin*
(slapping sound)

- *kono* = "this," so he's literally saying "this bum." Given its use as an insult in some situations, *kono yarō* could conceivably be translated as "You S.O.B."

48

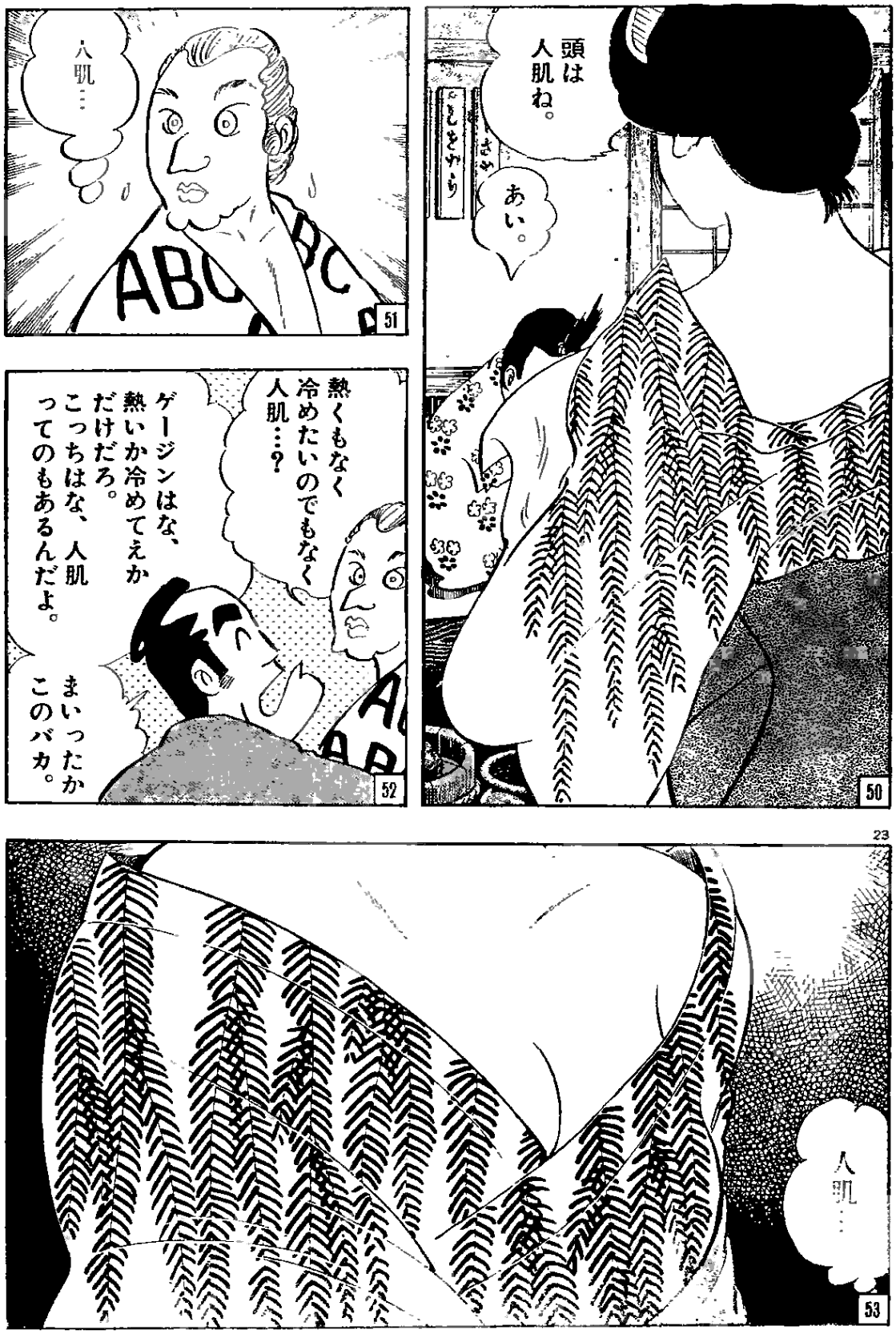
Bugyō: *Chan to shite-ro yo.*
"Behave yourself!" (PL1-2)

- *chan* = "proper/correct" • *chan to* = "properly/correctly"
- *shite-(i)ro* is the abrupt command form of *shite-(i)ru*. It conveys a continuing sense of "be acting properly."

48

Bell: *Watashi atsukan.*
"Hot sake for me."
Bugyō: *Ō, shitte-yagan na.*
"Ah, you know your stuff, don't you." (PL1)

- *atsukan* is a combination of *atsu(i)* = "hot" and *kan* = "hot sake."
- *shitte-yagan na* is a contraction of *shitte-(i)yagaru na*, an derogatory form of *shitte-(i)ru na*. —*yagaru* added to the root of a verb makes a derogatory/insulting form (used here in a playful manner).


頭は人肌ね。
さち
ともかり
あい。
50
人肌…
51
熱くもなく冷めたいのでもなく人肌…？
ゲージンはな、熱いか冷めてえかだけだろ。こっちはな、人肌ってのもあるんだよ。
まいったかこのバカ。
52
23
人肌…
53

50

Okami: *Kashira wa hitohada ne.*
"Skin temperature for the boss, right?" (PL2)
Haguregumo: *Ai*
"Yeah."

- *Kashira* is written with the kanji for *atama* ("head") and is used to refer to the "boss/foreman/chief," usually of manual laborers, such as carpenters or in Haguregumo's case, palanquin bearers.
- *hitohada* is a combination of *hito* ("person") and *hada* ("skin"), and it means "skin temperature/warmth of the skin."
- *ai* is a contraction of *hai.*

51

Bell: *Hitohada. . .*
"Skin (temperature). . ."

52

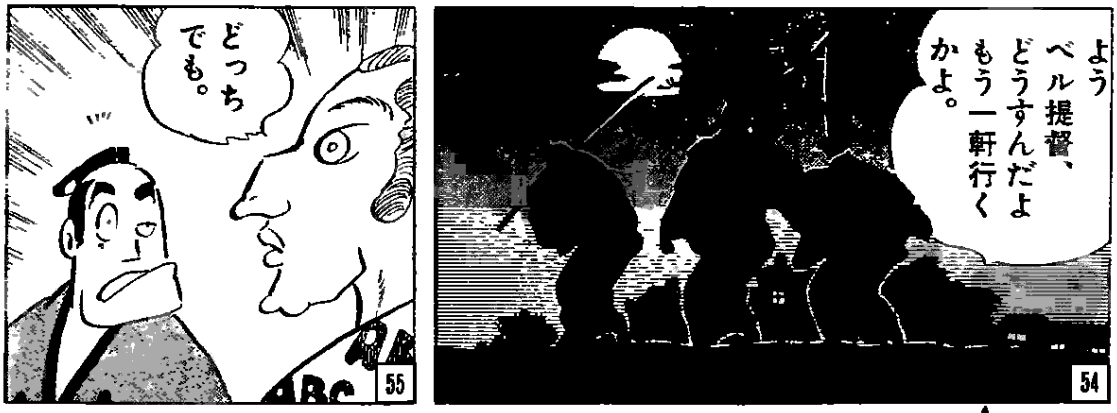
Bell: *Atsuku mo naku tsumetai no de mo naku, hitohada. . .?*
"Neither hot nor cold, skin-temperature. . .?"
Bugyō: *Gējin wa na, atsui ka tsumetē ka dake darō. Kotchi wa na, hitohada tte no mo aru n da yo.*
"Foreigners have only hot or cold, don't they. We have what's called 'skin temperature' too." (PL2)
Maitta ka, kono baka?
"Do you give up, you idiot?" (PL1-2)

- *tsumetai* = "cool/cold (to the touch)"
- *naku* is a continuing form of *nai* ("not") • the use of the particle *mo* with *naku* gives the "neither . . . nor" meaning.
- *ka* is used as "or" here (*atsui ka tsumetē ka*)
- *maitta* is the plain past of *mairu* = "be defeated/give in/give up."

50

Bell: *Hitohada. . .*
"Skin (temperature). . ."

- Bell is reminded here of the literal meaning of *hitohada.*


ようベル提督、どうすんだよもう一軒行くかよ。
54
どっちでも。
55

24


わはははは
わはははは
わはははは
よーしよーしおめ——は友達だ。
56

54

Bugyō: *Yō, Beru Teitoku, dō sun da yo? Mō ikken iku ka yo?*
"Hey, Commodore Bell, what're you gonna do? Do we go to one more place?" (PL2)

- *sun da* is a contraction of *suru no da*
- *ikken* is a combination of *ichi* ("one") and *ken*, a counter for houses or restaurants/drinking establishments (*ikken, ni-ken, san-gen . . .*).

55

Bell: *Dotchi de mo.*
"Either way."

56

All: *Wahha ha ha ha ha!*
"Ahha ha ha ha ha!"
Bugyō: *Yōshi, yōshi, omē wa tomodachi da.*
"Alright, alright, you're my buddy!" (PL2)

(continued from page 78)

sure that Mike Royko is a much happier person knowing that not everyone in entire country understands him. If he had to write so that everyone would find him entertaining, then he wouldn't be satisfied with what he's doing.

If Japanese weren't so paranoid about speaking ont, they wouldn't need *gaijin* to do it for them. A technologically advanced, literate country like this shouldn't have any use for me. But there's a tremendous amount of information lost in the filtering process between the English and Japanese languages. Given the current situation in Japan, there's obviously a need for *gaijin* like me.

Q: Aren't there any Japanese filling the same function that you are?

A: Yes, there are. Often to avoid alienating people even more than I do already—it's a little different when a *gaijin* says something and a Japanese person says the same thing—I've said many times, "Please don't ask me. Call (a Japanese)—he's much better for this." I'll say "Don't ask me about education, ask somebody who's just out of high school. I don't even remember high school (laughs)!"

Q: Do you have any philosophy that you're trying to impart, any kind of program?

A: My philosophy would be that people should have their own set of principles, whether they're right or wrong. But Japanese people just don't operate on any self-imposed principles.

Even if a magazine has no journalistic credentials, Japanese who should know better will appear in it anyway. In America, if you get a call from the *National Enquirer*, you just hang up the phone—if you're smart. Japanese don't question enough, they're not suspicious by nature. So they rarely put two and two together.

Q: So you don't think you're becoming the most-hated man in Japan?

A: Not really, because the people who are supportive are the kind of Japanese I like anyway—even cab drivers. I got a letter from a seventy year old man saying that it's about time somebody said this and that.

Someone once told me that in this business fifty percent of the people will like you and fifty percent won't and you should be happy with that ratio. I think that pretty well sums it up.

If yon're going to be in the mass media of foreign country and you're not going to leave any kind of impression or impact, then why waste your time? If you're going to take up space on television or in a magazine then you ought to have something to offer.

I get angry when Japanese producers use an inappropriate foreigner, I get mad when a Japanese host talks about foreign things—and obviously doesn't know what he's talking about. I say, why are you asking him? Drag some Japanese kid who's lived in the States for eight years with his mother and father out of McDonald's in Roppongi . If you ask him the right questions, he'll have much more insight than these hosts.

In America you have experts who really know what they are talking about. They don't use what they call a "multi-talent"—these across-the-board commentators—to offhandedly and casually discuss something. They just don't do that. They'll have a host who's very well read and they'll have real experts. They don't have people just dropping by and talking about stuff off the top of their head. They do that in Japan all the time—and I do it as well. So it's a different situation.

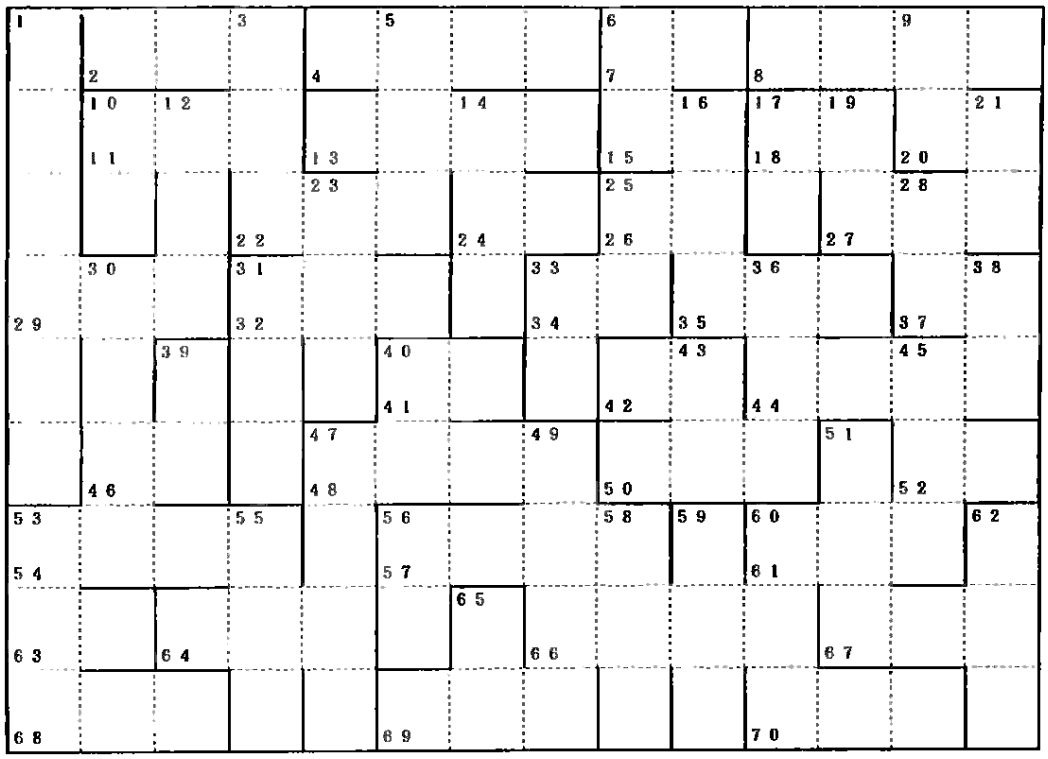
Q: Which shows are you on now?

A: I don't do regular shows—I don't believe in it. I go to the States once a month because I'm on an ABC show called The Home Show, but I want to keep myself flexible. Most shows need me for a specific reason, not just to have another guy on the panel.

Q: Do you think you'll be in Japan forever?

A: I've been living in a hotel since the day I got here. I could leave today if I wanted—I have no physical ties.

CrossKanji•Puzzle



DOWN:

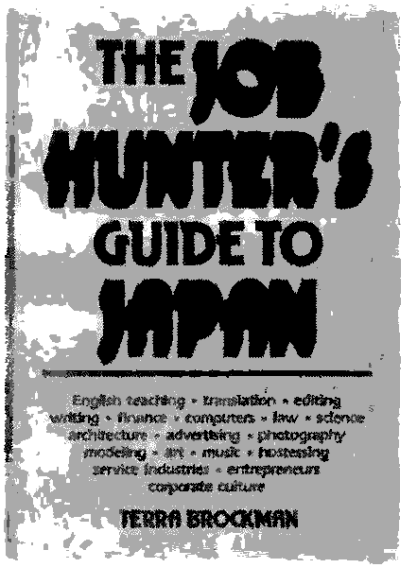
1. nuclear power plant
3. "under construction"
5. rickshaw
6. (text of) the law
9. nowadays/at present
10. mountainous area
12. Tuesday
14. inventor
16. (telephone) mouthpiece
17. popularity
19. Minister of Education
21. the rear/back
23. second-hand bookstore
25. practical
28. lines of the palm
30. missing
31. insufficient
33. parallel
36. vegetable store
36. wrist
39. hands & feet/extremities
40. departure
43. futures
45. lump sum
47. (muiti)millionaire
49. key person/central figure
51. witness
53. day after tomorrow
55. Easter Lily
56. absurd/rash/ excessive
58. intermediate color
59. artificial
60. matriculation fee
62. university/college student
65. specialization/differentiation

ACROSS:

2. cartwright
4. one by one
7. Minister of Justice
8. everywhere
11. forest fire
13. wind generator
15. correspondence
18. civilization
20. henceforth/after this
22. used/second-hand car
24. tomorrow
26. true story
27. the other party
29. date of issue
32. reluctant/unwilling
34. flatland
35. eloquent
37. partner
41. restaurant home delivery
42. lip service
44. (collection of 100 tanka)
46. shortage
48. on target every time
50. hardware
52. time
54. perfectly clear
57. murder-suicide
61. admission fee
63. aftertaste
64. rigged affair
66. ergonomics
67. anthropology
66. a Japanese
69. a hydrate
70. Friday

原	車	大	工	一	人	一	人	法	相	所	所	方	方
子	山	火	事	風	力	発	電	文	通	人	文	今	後
力	地	曜	中	古	車	明	日	実	話	気	相	手	方
発	行	日	不	本	意	者	平	地	口	八	丁	相	手
電	方	手	十	屋	出	前	行	口	先	百	人	一	首
所	不	足	分	百	発	百	中	金	物	屋	立	時	間
明	明	白	白	万	無	理	心	中	人	入	会	金	大
後	口	八	百	長	茶	分	人	間	工	学	人	間	学
日	本	人	合	者	水	化	物	色	的	金	曜	日	生

THE JOB HUNTER'S GUIDE TO JAPAN



by Terra Brockman
Kodansha International, 1990, New York
232 pages, $12.95 (paperback)

Japan is fast becoming an economic Mecca. Armchair Japanophiles toy with the idea of working in Japan and wonder how to go about finding a job there. Growing numbers of ambitious business graduates, with possibly a minor in Japanese, are gearing up to take off to Tokyo or Osaka with fresh resume and diploma in hand. Even the adventurers who migrated to Kyoto to study Zen ten years ago seem to be attracted by the power of the yen.

Whatever your ambition may be, Terra Brockman's book, *The Job Hunter's Guide to Japan*, is designed to help you get started on the inside track.

Brockman has gleaned insights and advice from extensive interviews with foreigners (mostly from the United States, Australia, and Europe) who have experience working in various fields in Japan. The book explores the opportunities and limitations in each profession, outlines qualifications needed, and gives recommendations on how to get hired. It also gives basic pointers on what to expect in terms of compensation, benefits, and the corporate culture.

For starters, English-teaching jobs are still widely available for anyone with a university degree. Even if you're not interested in pursuing it as a profession, teaching does offer advantages. Jobs are relatively easy to find and can provide a working visa, salary, and time for people to develop the necessary personal relationships and contacts to help them find the job they really want. English teaching naturally leads to other language-related jobs such as editing, translating, and writing. Teaching jobs can also be the bread and butter for an artist, photographer, or musician while he or she establishes a career.

Brockman snggests that people with more technical expertise, such as those in law, computers, architecture, or finance, find a job in their field with either a Japanese firm or a foreign firm with offices in Japan. Don't despair if the exact job doesn't materialize immediately. What can be learned about Japanese culture and especially the subculture of a particular field in the first few months is invaluable, and the hands-on experience could provide a different view of what constimtes the best job for you in Japan. Also, as is always true in Japan, personal contacts are important, and it usually takes a while until you are able to network. Many positions are never advertised, and others may even be created for the fortunate person who turns up in the right place at the right time.

For those with high ambition and an equally high energy level, there is definitely a place for foreign entrepreneurs in Japan. Whether you go there with a specific idea for a business you want to operate or you decide to start your own company after you've become familiar with the language and culture, creativity and hard work can pay off.

What about Japanese language ability? Brockman advises anyone planning to live and work in Japan to strive for at least a basic fluency in Japanese, but there are still opportunities for non-Japanese-speaking *gaijin*. These can be expected to steadily decrease, however, as more and more foreigners master the language and enter the competition for jobs.

The book includes helpful appendices listing key professional organizations, company addresses, and phone numbers, as well as information about visa requirements.

Living and working in Japan can be both "fascinating and frustrating," as Brockman points out. With a little patience, flexibility, and a sense of humor, it can also be the time of one's life. *The Job Hunter's Guide to Japan* helps to demystify the job market for anyone who is in Japan and looking for job opportunities, or who is quietly contemplating the thought from an armchair. Wherever you are, don't leave for work in Japan without it.

GEISHA

by Liza Dalby
University of California Press, 1983, Berkeley
347 pages, $42.00 (hardcover)

In the course of her graduate studies in anthropology, Liza Dalby entered a part of Japan which is rarely seen, even by Japanese people. She became the geisha "Ichigiku." Dalby's book, *Geisha*, is based primarily on her year-long experience living and working with the geisha of Kyoto. It is the extraordinary story of an American who stepped inside this cloistered and mysterious community of women, considered by many Japanese people to be "more Japanese than almost any other definable group."

Dalby writes not only about her unique firsthand experience as a geisha, but also elaborates her story with information from extensive interviews and from questionnaires distributed to 14 geisha communities. We are allowed to savor this very personal account and also look at this institution within the broader context of Japanese history, customs, religious beliefs, and male-female relations.

Dalby points out that it may be difficult for those brought up in Western cultures to understand the true role of the geisha, much less understand how geisha see themselves. A geisha is essentially an entertainer, and the word "geisha" literally means "artist." From the time a young girl or woman first begins her training as a *maiko*, she spends long hours studying the *shamisen*, as well as classical dance—hallmarks of the geisha's performing arts.

She is carefully groomed in the refined and elaborate culture which govern her conversation, appearance, even her simplest of movements. She is an entertainer of men—the more cultured, the more powerful and wealthy, the better. As she matures, she often becomes a master of the fine art of politics. Even today, geisha who entertain and consort with the political and social elite are among the best informed about what goes on in Japan.

Are they prostitutes? Dalby does address the question, but does not give a definitive answer. Officially speaking, the Japanese government does not think so. In 1957, when prostitution was banned in Japan, geisha were not affected.

While a geisha cannot marry, many do have monogamous or semi-monogamous relationships with their patrons (and often have children from these unions). The geisha is part of an exclusive community which is largely independent of outside influence or controls.

The modern era has brought changes to the geisha world. In the past, *maiko*, who were often little more than indentured servants sold into the geisha communities by impoverished families, spent years in the painstaking process of *minarai*, or "learning by watching," before earning the title of geisha. Although entering the upper echelon of geisha society may still require years of training, Dalby points out that it is now possible to become a geisha in as little as six months.

For almost three centuries geisha have entertained Japanese men, but Dalby points out that "Although geisha can hardly be labeled feminists, ironically they are among the few Japanese women who have managed to attain economic self-sufficiency and positions of anthority and influence on their own merits."

Random House published a paperback version of this book for $9.95, but unfortunately it's now out of print. While $42.00 for the hardcover edition seems a little steep, this would be a unique addition to any Japanophile's library. •

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Vocabulary • Summary

Although not comprehensive, this is a list of some of the vocabulary from this issue of Mangajin.

愛	*ai*	love
あいさつ	*aisatsu*	greeting
味	*aji*	taste/flavor
兄	*ani*	elder brother
遊ぶ	*asobu*	play/have fun
会う	*au*	meet
合わせる	*awaseru*	arrange
番組	*bangumi*	(radio/TV) program
力	*chikara*	strength
代表	*daihyō*	representative
ださい	*dasai*	tacky/un-cool
延長	*enchō*	extension/continuation
ごみ	*gomi*	garbage
はっきり	*hakkiri*	clear/distinct
放す	*hanasu*	let go/set free
平気で	*heiki de*	calmly/without upset
下手	*heta*	unskillful
本当	*hontō*	reality/truth
今	*ima*	now
いろいろ	*iro iro*	various/different kinds
要る	*iru*	need
頂く	*itadaku*	take/receive (humble)
時間	*jikan*	time
女性	*josei*	female(s)
上手	*jōzu*	skill/proficiency
獣医	*jūi*	veterinarian
帰る	*kaeru*	return/go home
書く	*kaku*	write
(お)金	*(o)kane*	money
買う	*kau*	buy
変わる	*kawaru*	change
刑事	*keiji*	detective
計算する	*keisan suru*	calculate/compute
研究	*kenkyū*	research
きっと	*kitto*	surely/without fail
気絶する	*kizetsu suru*	faint/pass out
気づく	*kizuku*	notice/realize
子供	*kodomo*	child/children
恋をする	*koi o suru*	fall in love
こと	*koto*	thing/fact
食いしんぼ	*kuishinbo*	person who likes to eat
許可する	*kyoka suru*	permit/allow
誠	*makoto*	truth/sincerity
守る	*mamoru*	keep/protect
回る	*mawaru*	go around
見附る	*mitsukeru*	find
もちろん	*mochiron*	of course
目的	*mokuteki*	objective/goal
貰う	*morau*	receive
無意識	*muishiki*	unconscious(ly)
逃げる	*nigeru*	escape/run away
おごる	*ogoru*	treat (someone) to
送る	*okuru*	send
おみやげ	*omiyage*	gift/souvenir from trip
面白い	*omoshiroi*	interesting/funny
思う	*omou*	think/feel
教える	*oshieru*	teach/instruct
らしい	*rashii*	becoming of/seemingly
冷蔵庫	*reizōko*	refrigerator
寒い	*samui*	cold
生活	*seikatsu*	life/lifestyle
せっかく	*sekkaku*	with much effort
狭い	*semai*	narrow/cramped (space)
洒落た	*shareta*	stylish/witty/chic
仕事	*shigoto*	work
審判	*shimpan*	umpire/referee
知る	*shiru*	know/be acquainted with
失業	*shitsugyō*	out of work/unemployed
商売	*shōbai*	business/trade
食欲	*shokuyoku*	appetite
出張	*shutchō*	business trip
そば	*soba*	proximity/side
相談する	*sōdan suru*	discuss/counsel
好き	*suki*	like/fondness of
単身赴任	*tanshin-funin*	solo assignment/transfer
助ける	*tasukeru*	help
訪ねる	*tazuneru*	look for/visit someone
手紙	*tegami*	letter
適当	*tekitō*	approriateness/suitability
ところで	*tokoro de*	by the way
殿	*tono*	(feudal) lord/master
尊ぶ	*tōtobu*	respect/esteem
付ける	*tsukeru*	turn on/apply
つまむ	*tsumamu*	pick up/pinch
動く	*ugoku*	move
生まれる	*umareru*	be born
嘘	*uso*	lie/falsehood
分かる	*wakaru*	understand/perceive
忘れる	*wasureru*	forget
約束	*yakusoku*	promise/appointment
野球	*yakyū*	baseball
有名	*yūmei*	famous
ぜひ	*zehi*	by all means/without fail
ずいぶん	*zuibun*	quite/very

(continued from page 15)

the English language, you will lean toward Japanese thought patterns, even in English. That's a disadvantage.

But you can't be perfect in every way. You define your niche and that's about it.

Q: You hear people putting down foreigners who appear on Japanese TV as "talking pandas." How do you react to that?

A: I have no reaction at all. First of all my objective is the Japanese audience exclusively, not the foreigners who happen to be watching Japanese TV. They probably don't appreciate what is good about Japanese TV anyway. So the last thing on my agenda is to appeal to foreign audiences here. I wouldn't expect Yoko Ono to start fraternizing with the Japanese community in New York.

What foreigners think is of no concern at all. I mean there are 120 million Japanese and you can count the number of foreigners on your calculator.

The other thing is that every single *gaijin*, if he is so motivated, can easily get himself on TV. It's not an exclusive club. In fact, they're always looking for *gaijin*. I'm asked all the time if I can recommend somebody if I can't appear myself. It's more ont of spite that I'm on TV now. I feel that it's my civic duty to set the record straight. I wouldn't be motivated otherwise.

Q: In other words, you're bringing things out in the open.

A: . . . things that foreigners find frustrating. Here's a case in point. The letters to the editor in the *Mainichi Daily News* and *The Japan Times* are fascinating—they show true feelings and displeasure and puzzlement, but what good do they do? The only Japanese who see them are the ones who understand English and they are usually on your side anyway. So they're only venting their own frustration for their own clique of fellow *gaijin* to see. But I'll go on Japanese TV and say similar things for the general Japanese public to hear.

In some cases Japanese TV producers will use *gaijin* who are inappropriate for the subject—they might have Americans who haven't seen American TV in years talking about it as experts.

If the *gaijin* who grumble about the "talking pandas" go on "11 PM" (a late-night TV show) in front of the entire Japanese population and bad-mouth Japanese movies the way they deserve to be bad-mouthed, and criticize the whole ostrich-head-in-the-sand mentality of the Japanese movie industry, the way I do, then I'll be glad to listen to any complaints.

Q: But some foreigners have the attitude that we're guests here and that if you're a guest in someone's house you don't criticize the furniture.

A: That's a good point, but I pay more taxes here than the average Japanese guy does. I also have a company here, just like Japanese have companies in the States. So there's no reason why we should feel like guests when the Japanese don't feel like they're guests in the States. They don't operate like that. I mean, I'm paying so much in city taxes that I said on TV that Governor Suzuki [of Tokyo] should come over and peel my grapes [laughs]. I feel like leaving my shoes out at night so he can come over and buff them. So if we're guests, don't take any taxes from us. As long as I'm paying taxes and people are asking me my opinion, what am I supposed to do—sit there like a loaf of bread?

The guest thing is BS because the Japanese don't assume that they're guests in the States. They move in with lightening efficiency and make no effort at all to be involved in the community, let alone think of themselves as guests.

Q: But you would probably not see Japanese going ou American TV and saying that American movies are trash.

A: You might see something like that occasionally, but in general that's true. One reason is that Americans don't care what foreigners have to say about them. The reason for that is, most foreigners want to live in the States, for better or for worse. When you see 3,000 or 4,000 Mexicans crossing the border every night and 2.3 million people from all over the world waiting for *official* residence, you don't give much credence to what the foreigners might say. In other words, they're happy to live in the States and find a little opportunity. That's the big difference.

Also, the Japanese want to hear negative things from foreigners—they rely on outside pressure a great deal. For example, Japanese people don't criticize cigarette commercials, but they want foreigners to criticize them because they know they shouldn't be broadcasting them.

Also, I know from experience that if you're increasing the entertainment level of a TV show or magazine, it goes right back to plain business. They want excitement, they want material people can quote from. It's mutually beneficial.

I'm easily the most controversial guy—I say stuff that's very dangerous.

Q: You're not worried about ending up like Mayor Motoshima of Nagasaki (who was shot by a rightist)?

A: Well, being from Chicago, I'm naturally cantious walking around, but I would never dilute my approach in order to be liked more. I'd rather be respected by twenty percent of the population than be a like puppet and be liked by eighty percent. In America you'll find that most comedians are that way. They don't try to satisfy the masses—they try for as high a level of acceptance as they can, but they settle for what they get.

Mike Royko is case in point—he's my favorite columnist. But a lot of people in America or even Chicago, where he's based, don't understand him. They don't realize the point he's making. He's very ironic but people take it at face value. I'm

(continued on page 71)