

漫画人

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LEARNING

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MANGAJIN

No. 19



The life of a translator
Interviews with the pros



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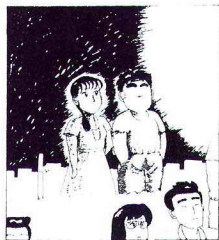
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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magazin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人

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Editor's Note

Our interviews with translators took up much more space than we had anticipated. We originally planned to interview six of these language pros, but had to cut the number back to four. They all had interesting stories to tell, and we just couldn't trim the individual interviews down any more, so this is our longest feature story ever.

It was interesting that none of these professional translators felt the least bit intimidated by machine translation. The consensus seemed to be that, while machine (really, computerized) translation may be useful for some simple, routine tasks like parts lists, or for doing rough scans of a data base, it will never be able to provide quality translation of complicated and/or ambiguous material. Since the bulk of commercial translation manuscripts are complicated and/or ambiguous, human translators are secure in their careers, for the time being.

Even though we increased the size of this issue from 80 to 88 pages, we just didn't have room for the other material, and we wound up leaving out the final installment of *Oishinbo*. It's really just a short epilog to the main story, and nothing very exciting happens, but it's part of the episode and we'll try to include it in the next issue.

That next issue will be the "So You Want to Learn Japanese" issue. Ginny Skord gives some suggestions about how to undertake this pursuit, and provides advice on aspects of language learning perhaps unique to Japanese. MANGAJIN looks at texts & tapes, beginner level learning softwares, and CD-ROM Japanese language programs.

We have been wanting to add more of these Japanese language learning items to our catalog page, and researching this issue will give us a chance to check out what's available. So from No.21 on, look for more items in the MANGAJIN • MONO.

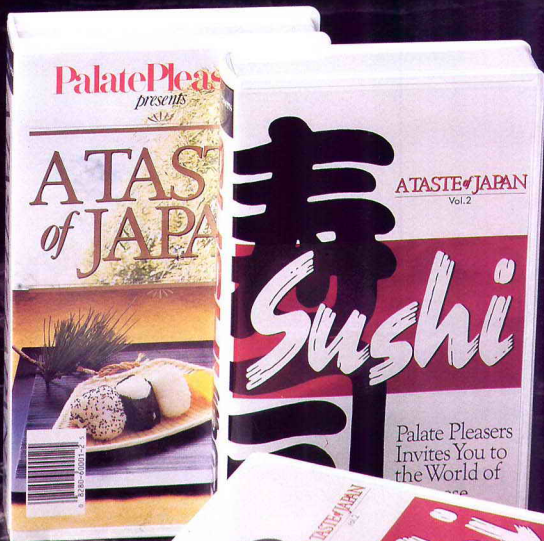


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Letters to the Editor

MANGAJIN welcomes readers' comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P. O. Box 49543, Atlanta, GA 30359. Fax: 404-634-1799

Contact Your Society

I live in the Minneapolis/St. Paul area in Minnesota—do you know of any Japanese language/interest groups in this area? I want to continue my Japanese studies but would like to meet others with similar interests.

STEPHANIE ISAACSON
Rochester, MN

Just offhand, we don't know of any such groups in your area. You might start by checking with your local Japan-America Society. The National Association of Japan-America Societies lists 45 such groups in the U.S. and Canada, in cities from Toronto to Tulsa. Contact NAJAS at 333 East 47th St, New York 10017 (212-715-1255).

Quite reasonable, really

In MANGAJIN #17 a reader in Japan wrote: "... living on a student budget while learning Japanese makes it difficult for me to afford the hefty ¥9,000 yearly rate. This is well over two times the price in the U.S., and only a ¥1,000 savings off the 'newsstand' price. . ."

Our distributor in Japan responds: Before I got involved in magazine distribution, I used to feel that the prices of imported books and magazines were unreasonably high in Japan, and I had even questioned bookstores about their prices for imported publications. I was judging from the cover price and the current exchange rate, but now that I have seen the business side, I realize there is much more to it than that—air freight, various importing costs, and the fact that we buy on a non-returnable basis, but sell on a returnable basis.

By way of comparison, Time and Newsweek are \$2.95 in the U.S. but ¥700 in Japan, an effective "exchange

rate" of ¥237/\$. Here are some other examples:

Esquire, \$2.50 → ¥1,000 (¥400/\$)
New Yorker, \$1.95 → ¥1,200 (¥615/\$)
MANGAJIN, \$4.50 → ¥1,000 (¥222/\$)

Magazine subscriptions are not popular in Japan, and discounts are usually small. For example, Nihongo Journal, which is printed in Japan and sells for ¥600 on the newsstand, is available by subscription at ¥7,200 for 12 issues—the only discount is the postage and handling.

HIROMICHI MOTEKI
Sekai Shuppan Kenkyū Centre
Tōkyō, Japan

Archaic Japanese

Thank you so much for "The Phoenix." I love the historical, mythological flavor. I hope MANGAJIN will continue to present manga written with a wide variety of styles and time frames.

But the explanatory notes to "The Phoenix" were slightly puzzling. Why was the *-zu* verb form described as an archaic equivalent of *-naide*? Words like "omawazu" and "dekizu" are scattered all over modern Japanese, and not always are they used in ways that are compatible with the *-naide* form. For example, using "omowanaide" instead of "omowazu" for "unthinkingly" seems awkward to me. Would you please explain this?

HEIDI HOEMAN
Olympia, WA

The simplest answer to your "Why?" is that we don't have space in MANGAJIN to cover all possible uses of a word, and we also try to avoid explanations that get into a lot of technical details. But since you ask. . .

*Most basically, *-zu* can be thought of as the classical/archaic equivalent of modern *-nai* — i.e., as the "dictionary form" of the negative verb ending. In the context where it appeared in "The Phoenix," (shinazu), the *-zu* was being used as a continuing form, essentially similar to the *-te* form, so it was equivalent to *-naide*, instead of just *-nai*.*

Negation has always been among the most complex aspects of Japanese, with different forms available/required de-

*pending on the context. In modern Japanese, one of the complexities is that some of the classical forms have refused to die out completely and remain in use. As is often the case with classical forms that remain in modern, many of the uses of *-zu* today are idiomatic—i.e., they are restricted to specific expressions, and cannot be replaced with a form of *-nai*. The idiomatic use of *omowazu* to mean "unintentionally/involuntarily/instinctively/unthinkingly" is a case where replacement with *-naide* is not possible. But it is possible to have a phrase like . . . to wa omowazu . . . (or . . . to wa omowazu ni . . .) meaning "without thinking. . .," and this use can indeed be replaced with . . . to wa omowanaide . . .*

*At the same time, *-zu* also remains on modern conjugation charts as a regularly occurring form of the alternative negative *-nu*. (It's interesting to note that in classical Japanese, *-nu* was a form of *-zu* rather than the other way around.) All the examples of *dekizu* we've been able to think of at the moment fall into this category, and they can be replaced with *dekinai*. This use of *-zu* as a regular conjugation of *-nu* occurs more in written Japanese than in speech, but you're still likely to hear it spoken. In acknowledgement that *-nu* is not quite "standard," some modern conjugation charts place it in a separate, "special" category—but, of course, the fact that they include it at all means that it has to be considered a genuine part of modern Japanese. In that sense, to say *-zu* is an archaic form of *-nai* or *-naide* does not tell the whole story.*

BLOOPERS

We'll send you a MANGAJIN T-shirt if you publish your language (Japanese or English) bloopers.

During my homestay in Japan, the host brother had just started attending a *juku*, and my host mother asked what the English word for it was. I answered "cram school," and asked if she understood "cram." She answered, "Yes, cram chowder!"

AMELIA CHAPMAN
Los Angeles, CA

BRAND NEWS

This page is usually devoted to clever brand or product names, but in this issue we are featuring a slick slogan that came to our attention recently.

Don't Wally?

NTT

ホームページで目立てば、街の中で目立つよ!

街のことも Don't ウォーリー

タウンページ 広告販売中 (東京都23区版)

NTT 電話帳広告代理店

最新情報センター ☎ (03)3341-5059

NTT 電話帳広告代理店 最新情報センター ☎ (03)3341-5059

NTT does it again! In our issue No. 17 we reported that the punsters at NTT (Nippon Telephone and Telegraph) had designated the 19th of every month as トークの日 (*Tōku no Hi*, “Talk Day,” c.f. *tō* = 10, and *ku* = 9). Not content to rest on their laurels, they have now come up with a punning slogan for their campaign soliciting advertisers for the yellow pages, known in Japan as *taun pēji*, or “town pages.”

The character in the striped sweater and stocking cap is Wally, from a children’s book called “Where’s Wally?,” originally from England, but now being marketed all over the world. (In the US, his name was changed to Waldo, but in most other countries, he’s Wally.) It’s currently being promoted in Japan as ウォーリーをさがせ (*Uōrii o Sagase*, “Search for Wally”). In the book, Wally is hidden in vast town, country, and crowd scenes, and the object is to locate him.

In this ad for the *taun pēji*, at the bottom left, is the slogan:

街のこと	なら	Don't ウォーリー
<i>machi no koto</i>	<i>nara</i>	<i>donto uōrii</i>
about/concerning the town	if it is	don't Wally/don't worry

Don't worry/Wally about the town.

With the relatively limited number of sounds available in Japanese, it’s not possible to make a distinction between “Wally” and “worry” — a convenient situation for the ever-alert copy writers at NTT. The idea seems to be “don’t be like Wally,” i.e., hard to find; and, as an extension, “don’t worry.” This is clarified by the main headline:

タウンページで	目立てば、	街の中	で目立つ	よ!
<i>Taun pēji</i>	<i>de medateba</i>	<i>machi no naka</i>	<i>de medatsu</i>	<i>yo</i>
yellow pages	in if (you) stand out	inside the town	in (you) will stand out	(emph)

If you stand out in the Yellow Pages, you'll stand out in the town.

Thank to: Dr. Nicolas Tranter

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 49543, Atlanta, GA 30359

MAD★AD

Mad Amano is well known in Japan for his satire and political parodies. A former planning manager with Hitachi, he left the corporate life in 1974 when he won the cartoon prize of *Bungei Shunju*, a leading Japanese journal of political and social commentary. Although he works almost exclusively for the Japanese press, he now lives in the U.S., and he targets the politics and happenings of other countries as much as he does those of Japan. Mad Amano makes full use of the punning potential inherent in the many homonyms found in Japanese.

1 ほめた真似をします。

2

3

4

5 突然登場人気上昇、ペロー・キャンティ。フッシュ大統領には、無視できない苦い味。

6 クリントン候補には、けっこうおいしい蜜の味。ペロー・キャンティはなめる人の立場によって味が変わる不思議なキャンティです。

7 今のところ、人気爆群

8 ペロー・キャンティ 総力カ屋

★PEROT-CANDY★

ペロー・キャンティ

PEROT-CANDY

1992 532

コダマン 暴論の心臓部 伊藤敏山上

マッドアモノ 狂言の時代

1 なめた 真似 を します。

Nameta mane o shimasu

licked action/behavior (obj.) do/does

UNTRANSLATABLE PUN: It really means “(He) treats (them) contemptuously/insults (them),” but since it’s an idiomatic use of the verb *nameru* (literally “lick”), it has great punning potential for use in describing someone named Perot (see below & right).

- *nameta* is the plain/abrupt past form of *nameru*, which literally means “lick/taste,” but is also used to mean “insult/make light of.”
- *mane* can mean “imitation/mimicry,” but in the expression *nameta mane* it means “action/behavior.”
- *nameta mane o suru/shimasu* is an idiomatic expression meaning “behave in a way that insults/make light of/make a fool of.”

2 ペロー キャンディ

Perō Kyandii

licking/Perot candy

Perot Candy

- *pero* is a standard FX word for a licking action, while *Perō*, with a long *o*, is the Japanese pronunciation of Perot. The long-short vowel distinction can usually be ignored for the sake of a pun.
- *kyandii* is a katakana rendering of English “candy.”

3 突然 登場 人気 上昇 ペローキャンディ。

Totsuzen tōjō ninki jōshō Perō Kyandii

suddenly appear on scene popularity rising Perot candy

Appearing suddenly, popularity rising: Perot Candy.

4 ブッシュ大統領には、無視できない苦い味。

Bushu daiōryō ni wa mushi dekinai nigai aji

Bush president for cannot ignore bitter taste

For President Bush, a bitter taste that can’t be ignored.

- *mushi suru* means “ignore,” and *mushi dekinai* is its negative potential form, “cannot ignore.” *Mushi dekinai* (“cannot ignore”) modifies *nigai aji* (“bitter taste”).

5 クリントン候補には、けっこうおいしい蜜の味。

Kurinton kōho ni wa kekkō oishii mitsu no aji

Clinton candidate for quite/pretty delicious/tasty honey/nectar of taste

For candidate Clinton, a taste of honey that’s really quite good.

- *kekkō*, when modifying an adjective, means “quite/pretty.” In this case, the combination *kekkō oishii* (“quite delicious/tasty”) modifies *mitsu no aji* (“taste of honey/nectar”).

6 ペローキャンディはなめる人の立場によって味が変わる不思議なキャンディです。

Perō kyandii wa nameru hito no tachiba ni yotte aji ga kawaru fushigi-na kyandii desu

Perot candy as-for lick person (‘s) position depending on taste (subj.) changes marvelous candy is

Perot Candy is a marvelous candy that changes flavor depending on the standpoint of the person eating it.

- ... *ni yotte* is an expression meaning “depending on/according to/in direct relation to,” and *kawaru* means “changes/varies,” so *nameru hito no tachiba ni yotte kawaru* means “changes according to/depending on the standpoint of the person who licks [it].” This complete thought/sentence modifies *fushigi-na kyandii* (“mysterious/marvelous candy”).

7 今のところ 人気 抜群

Ima no tokoro ninki batsugun

now of place/situation popularity above all others

For now, outstanding popularity

8 ペローキャンディ

Perō Kyandii

Perot Candy

飴りカ屋

Amerika -ya

The AmeriCandy Store

- *ŷame* means “candy” and *-ya* is a suffix meaning “shop/store.” Writing the first two syllables of “America” with the kanji for “candy” makes a word play with *ame-ya*, “candy store,” and *Amerika-ya*, which sounds like a trade name, “The America Shop.” We can approximate this effect with “The AmeriCandy Store.”

Pero, the “sound” effect



Michael the cat, from the series *What’s Michael* (© Kobayashi Makoto/Kodansha), illustrates the “sound” effect *pero*. He’s licking the cream out of a coffee creamer, but *pero* is more the effect of licking than the actual sound.

The TEZUKA CONTROVERSY

*Racial Stereotypes in Manga:
freedom of expression
or blatant racism?*

by
Brian Covert

The legacy of the late Tezuka Osamu (1928-89), Japan's *Manga no Kamisama*, or "God of Comics," shows no signs of fading away.

Nowhere is that more evident than in an ongoing series of protests in both Japan and the United States against several of Tezuka's most acclaimed works. Critics denounce what they consider disparaging images of Blacks in Tezuka's manga, and in doing so, they question the artist's reputation as a humanist untainted by ignorance and prejudice.

Through a binationally linked letter-writing campaign, protesters are demanding that Tokyo-based Tezuka Production Co. Ltd. (which oversees the business side of Tezuka's legacy) and other major Japanese publishers discontinue sales in Japan of comics containing the images they find offensive.

So far, the publishers have held their ground and refused. Thus the stage is set for future battles not only over Tezuka's illustrations, but also concerning the sensitive issue of artistic freedom vs. social responsibility among all manga artists.

"In a word, I'm really upset," says Arita Kimiko, who in 1988, along with her husband Toshiji and son Hajime,

founded the Osaka-based Association to Stop Racism Against Blacks, the organization that started the protests.

"I want Japanese people to realize prejudice against Blacks does exist in Japan and I want them to know the pain it causes Black people," Arita said. "As a teacher, I just can't ignore this problem."

The group and its growing list of U.S. allies are targeting several images of Blacks portrayed by Tezuka and other well-known manga cartoonists as savage cannibals, mindless servants to White people or sexual beasts.

Protesters charge that the images of Blacks with huge lips, unfocused eyes and animal-like physical characteristics present Blacks as subhuman when compared to figures of other racial or ethnic groups — including Japanese characters, who are commonly drawn with distinctly European features.

ASRAB's efforts at home and during its two Stateside tours have attracted publicity and widespread support from many institutions and individuals throughout the U.S. Black community, spanning the fields of politics, business, religion, entertainment and education.

Happy-go-lucky, Disney-type images of Blacks are found in *Jungle Taitai* ("Kimba the White Lion"), the famous 1950 story of an animal kingdom in Africa. The Tarzan images of the day can be detected in such manga by Tezuka and other cartoonists. Here, the African characters accompany European hunters on a safari expedition.



"My greatest concern is that seeing these images will somehow make (Japanese) people believe they are true on a subconscious level . . . and that they will act based on this warped view," says Dr. Harriette W. Richard, a professor of psychology at Northern Kentucky University and board member of the Association of Black Psychologists.

The Tezuka comic protest has its roots in ASRAB's founding four years ago. Following the lead of a controversial *Washington Post* article, ASRAB began focusing unprecedented attention on Japanese toys and corporate logos of Blacks that were considered racist. ASRAB eventually succeeded in pressuring major Japanese corporations to drop such logos. Publishers in Japan even ceased printing for a time the controversial children's book *Chibikuro Sambo* ("Little Black Sambo") due to the pressure.

In the course of its anti-racism crusade, ASRAB also came across those same stereotypes of Blacks in manga, a ¥440 billion industry that seems to permeate every aspect of Japanese life. Much to their own surprise, ASRAB members said, they found that some of the most offensive images were drawn by the "God of Manga" himself.

The targets of protest include manga from the very pinnacle of Tezuka's distinguished career: masterpieces like *Jungle Taitei* (1950) and *Tetsuwan Atomu* (1952)—better known to Western audiences as the cartoons "Kimba the White Lion" and "Astro Boy," respectively—as well as *Shin-Takarajima* ("New Treasure Island," 1947) and *Hi no Tori* ("The Phoenix," 1954).

Other Tezuka manga hard-hit by the protests include African Americans trying to pass as Caucasians by purchasing artificial White skins in *Chikyū o Nomu* ("Swallowing the Earth," 1968); an obese Black woman with four breasts and six clinging babies in *Yakkepachi no Maria* ("Yakkepachi's Maria," 1970); and the rape of a White female by a Black male in southern Africa in *Chojin Taitei* ("History of the Birdmen," 1971).

Such stereotypes are found in more than a few of the artist's comics, according to ASRAB, which estimates that at least 20 Tezuka manga contain elements of racial discrimination.

These kinds of images are nothing new, having been borrowed from Western stereotypes of Blacks ever since Japan's first historical ties with Europe and America, explains Dr. John G. Russell, a Tokyo-based African-American anthropologist and author on the subject.

In both his 1991 book *Nihonjin no Kokuujin-Kan* ("Japanese Perceptions of Blacks") and a recent article in the "Japan Quarterly" journal, Russell also notes that Tezuka was aware of the discontent over his Black images as far back as 1965 during the U.S. civil rights era. At the time, the famed cartoonist reportedly met with White executives of the NBC television network, who subsequently persuaded Tezuka to alter his cartoons containing Black characters for the touchy American market. Russell points to Tezuka's own 1977 comic *Kami no Toride* ("Paper Fortress") as revealingly satirizing not only the meeting but Tezuka's own discomfort about revising his Black figures as well.

The Black stereotypes, however, were never changed for the Japanese market. "Tezuka knew they were considered degrading, yet he continued," said Russell. "He could not plead ignorance."

The growing number of protesters remain unsatisfied with what they view as apathy by the Japanese media and insensitivity by publishers in confronting the issue of racism in Japan.



Caricatures of Blacks as killers or rapists appear in *Chojin Taitei* ("History of the Birdmen," 1971), the tale of a flock of morally righteous "superbirds" out to rid the world of evil. In one chapter, The Birds focus on southern Africa, where an all-out race war between Blacks and Whites is underway in former British-governed Rhodesia (now independent Zimbabwe). At the chapter's end, a White female and the Black male who rapes her are put to death by The Birds.

Below: Violent images are also depicted in *Jungle Taitei*, where an African tribe prepares to put to death a captured White woman. She eventually escapes by tricking the tribesmen into believing she has magical powers.



Tezuka as himself: In *Kami no Toride* ("Paper Fortress," 1977), an autobiographical sketch of his rise to fame, Tezuka portrays himself in the plush New York offices of American TV network executives, a scene said to be based on an actual event. Critics point to this manga as an indication of Tezuka's personal bias in drawing Blacks.



Executive: それもぜひ見せてください。ところでそれに黒人は出ますか?
Sore mo zehi misete kudasai. Tokoro de sore ni Kokujin wa demasu ka?
"By all means, please show us that (your story about Africa), too. By the way, are there any Blacks in it?"

Tezuka: 出ますよ、原住民が。
Demasu yo, genjūmin ga.
"Yes, there are some tribesmen."

Executive: なにしろ、いまアメリカ国内は黒人問題がうるさくってねえ。
Nani shiro, ima Amerika kokunai wa kokujin mondai ga urusakutte nē.
"At any rate, the 'Black problem' is very troublesome in America now."

Executive: 黒人はスマートな美男子に白人はみにくい悪人にかいてください。
Kokujin wa sumāto-na bidanshi ni hakujin wa minikui akunin ni kaite kudasai.
"Please draw the Blacks as handsome men, and the whites as ugly villains."

Tezuka: さまにならねえなア?
Sama ni naranē na.
"It just won't look right."

"We have a long way to go," said Arita Kimiko of ASRAB, which now cites a multiracial membership of more than a hundred. "In our limited contacts with publishers, we have gotten no satisfactory responses. I want to ask them directly: Why haven't you recognized those racist illustrations?"

"We are taking the protests very seriously," responds Matsutani Takayuki, president of Tezuka Productions, in a rare interview with a foreign journalist.

Since September 1990 when ASRAB first raised the issue, it has been discussed between Tezuka Productions and other Japanese publishers. They have since labeled the protests "deplorable," stating that Tezuka would not and did not deliberately discriminate against Black people in his manga.

These sentiments are echoed by the major publishing houses still printing those manga, as well as by the Japan Cartoonists Association, whose members include some of Tezuka's peers and protégés. Such supporters say that the Black characters are basically taken out of context from Tezuka's overall positive themes, an action further complicated by the Japanese-English language barrier. But most importantly, Tezuka's images of Black people are defended as the natural art of exaggeration in comics.

"Deformation and exaggeration is the basis of his work," said Matsutani. "He portrayed his own nose in some cartoons as being several times larger than its actual size. Even his Japanese characters are drawn satirically as good guys or bad guys."

Defenders of Tezuka's manga as a kind of "Japanese cultural heritage" believe that such images are allowable under the freedom of artistic expression. They feel that banning or revising a comic because of its objectionable images sets chilling precedents against the whole industry, not the least being excessive self-restraint among all manga cartoonists.

Nishio Hidekazu, a manager at Kodansha, stands by Tezuka's works on the whole as "representing love and humanitarianism," not bigotry and intolerance. Officials at Kodansha, Tezuka Productions and the Japan Cartoonists Association all agree that the creativity and high moral standards seen in Tezuka's lifetime of manga far outweigh any imperfections involving Blacks in his drawings.

At the same time, it does appear that the protests have been heeded at the corporate level. Manga fans will notice that the offending Black characters prevalent throughout the classic comic book edition of *Jungle Taitei* have been completely edited out of the brand-new video version. The White characters remain intact.

In addition, city officials in Tezuka's former hometown of Takarazuka, Hyogo Prefecture, are planning to build by early 1994 a ¥1 billion museum devoted to Tezuka's cartoons. The massive, multi-media "Tezuka Osamu Memorial Hall" was originally intended to feature without exception the estimated 150,000+ pages of manga from Tezuka's career. But in view of the continuing protests, museum organizers recently decided to exclude from exhibition the cartoons now under fire for racism, according to a Takarazuka city planning director.

Matsutani and other publishers have decided to deal with the protests with a Japanese-language disclaimer, printed on a slip of paper and inserted into Tezuka's comics. It begins:

To the Readers: Some of Tezuka's works contain many illustrations of foreigners, including Black Africans and Asians. Some of these illustrations depict countries at a very undeveloped stage, or exaggerate the by-gone era. There is a great difference between these drawings and the present situation. Recently, such methods of illustration have been pointed out as discriminatory toward Blacks and certain foreigners. As long as some people find these drawings offensive and insulting, we must listen to their voices seriously.

The disclaimer goes on to point out that parody, or exaggerating people's features, is one of the most important methods of humor in manga. It states that since Tezuka is deceased, it would infringe on his personal rights to have a third party alter his works, and that they felt a responsibility to protect what is considered part of Japan's cultural heritage. Finally, it asks the readers to become more aware of the existence of various types of discrimination, and to deepen their understanding of this problem through their contact with Tezuka's works.

Matsutani and other publishers are confident this measure is the best solution for the time being. But equally confident are the U.S. and Japanese protesters, including newly-opened Stateside chapters of Osaka's ASRAB, who say they will continue putting the heat on Tezuka Productions as long as those images of Blacks are marketed to consumers in Japan.

So for now the debate continues: is Tezuka Osamu an artistic deity of saintly stature, or a mere mortal who never realized the depths of his own prejudice—or both? The ongoing controversy does not lend itself to an easy solution, and no one can say what Tezuka himself might make of this problem if he were still alive.

No matter which way the issue is considered, one thing is clear: the "God of Manga" is far from fading into oblivion.

Brian Covert is an Osaka-based freelance journalist.



Stereotypes abound in *Paper Fortress*, set in postwar occupied Japan. Tezuka includes caricatures of a dim-witted African-American soldier, White American racist lechers, and Japanese "bimbos" who cater to the occupation forces.

For more information on Tezuka and his work, see MANGAJIN No. 18.



1 **Calvin:** "I've decided I want to be a millionaire when I grow up."
私は決心した になりたい 百万(億万)長者 おとなになる時

→ おとな になったら 百万長者 になりたい って 決心した んだ。
Otona ni nattara hyakumanchōja ni naritai tte kesshin shita n da
adult when become millionaire want to become (that) decided (explan.)

- have decided は decide 「決心する/決める」の現在完了で「すでに決心した」の意。
- 〃 になりたい、は want to + become または become を使うが、口語では be を使う方が一般的。
- million は、百万で、昔は百万ドル持っている人 (millionaire) はかなりのお金持ちだったが、今では billionaire (billion は 10億や zillionaire (zillion: 途方もない数, million にならって) という方が説得がある。
- grow up は、成長する、大人になる。Grown-up は、大人、adult の意。

2 **Dad:** "Well, you'll have to work pretty hard to get a million dollars."
でもおまえはしなくてはならないだろう かなり一生懸命働く 得るために 百万ドル

→ でも 百万 ドル 手にするには、うんと 働かなくちゃダメ だよ。
Demo hyakuman doru te ni suru ni wa, un-to hatarakanakucha dame da yo.
but million dollar(s) in order to get very much must work (it) is (emph.)

- well はちょっと考えるときに使う。日本語で言うと、「でも/そうね/まあ/だけど」というかんじ。
- work pretty hard の pretty の強調。Very にも置き換えられるが、pretty の方が、口語的。
- get xxx dollars など、お金を稼ぐ時は get の代わりに earn も使える。Get の方が口語的。
- a million は、one million (百万) ということなので、dollars と複数となる。

3 **Calvin:** "No, I won't. You will."

→ 働くの は ぼく じゃない、 パパ だよ。
Hataraku no wa boku ja nai, Papa da yo.
one that works (as-for) I/me is not Dad is (emph.)

- No, I won't は、I won't have to work で you will には、You will have to work (hard to get a million dollars.) が省略されている。

4 **Dad:** "Me?"

→ パパ が?
Papa ga?
Papa (I/me) (subj.)

Calvin: "I just want to inherit it."

→ ぼくは ただ 相続したい だけさ。
Boku wa tada sōzoku shitai dake sa.
I/me as-for just want to inherit only (emph.)

- 最後の it は、wealth (富) の意。
- just は、ただ だ。で、全体を強調している。



1 Calvin: "Mom, when are you going shopping next?"
 ママ いつ あなたは 買い物に行くのか?

→ ママ、こんどはいつ買いものに行くの?
 Mama kondo wa itsu kaimono ni iku no
 Mom next time as-for when shopping to/for go (?)

- mom は口語でママの意。
- go shopping で、買い物に行く。
- next は、next time の短縮形。

2 Mom: "I don't know. Why?"

→ わからないわ。なぜ?
 Wakaranai wa. naze

3 Calvin: "We seem to be out of gunpowder."
 私たち ようだ 欠如している 火薬

→ 火薬を切らしちゃったようなんだ。
 Kayaku o kirashichatta yō nanda.
 gunpowder (obj) used up appearance (explan.) is

- be out of で、蓄えがないことの意味。
- Calvin は、枕を前後にくくりつけて、アメリカン・フットボールのヘルメットをかぶっているので、どうやら火薬を使ってとてつもないことをしてかす気だったらしい。

4 Calvin: "Sheesh, I didn't even do it yet."
 チェーッ 私 さえしなかつた それまだ

→ チェーッ、まだなんにもやってないのに。
 Che! mada nanni mo yatte-nai no ni
 (aggravation) yet didn't do anything even though

- sheesh は「信じられない」という驚きを表わす。
- do it は、ここでは自分のとんでもない計画を実行すること。
- Calvin はお母さんに計画がばれて、おしおきとして部屋で反省するために閉じ込められている。

The Translators Talk

*Interviews with four
professional translators*

We asked Frederik Schodt, a translator himself (also an interpreter and author/freelance writer), to interview a few professional translators and give our readers a picture of what these curious animals are really like. Because our primary readership is among Americans learning Japanese, we limited our interviews to non-native speakers of Japanese who were making their living as translators. We were able to get a good variety—two men and two women; two in California and two in Tokyo; translating material ranging from technical and medical to literary and political. Their backgrounds are as different as their professions.

Donald Philippi, San Francisco; free-lancer specializing in technical and medical.

• *Don, you are widely regarded as the “technical translation guru” in this area. Can you tell us a little bit about your background, and how you got into technical translation?*

I began living and studying in Japan in 1956. My Rockefeller Foundation grant ran out in 1961, and I was asked by Japanese acquaintances to do technical translations for Hitachi, Ltd. The rationale was: “We know you have translated the *Kojiki* and are familiar with the *Manyōshū*, and we know that anyone who has mastered archaic Japanese to that extent could, with a certain amount of effort, master contemporary technical Japanese.” That sealed my fate for the next 31 years or so.

• *How long did you live in Japan?*

From 1956 until the end of 1970.

• *How did you first learn Japanese, and do you know any other languages?*

I was surrounded by Japanese language speakers in L.A. during my childhood, and was mysteriously drawn to the language. I took three months off from university and memorized kanji, and continued studying the language until I went to live in Japan. I also was drawn to Russian and other Slavic languages, and I read Russian quite fluently. I have done considerable research into the Ainu language and epic folklore.

• *I think you’re being modest about the languages you know. Tell me, what kind of translation do you mainly do now?*

I have been doing technical translation since 1961, mostly in mechanical and electrical engineering, but also medicine and computers. I’m especially fond of translating patents. If anyone is looking for an experienced technical translator, my phone number is (415) 752-7735!

• *Do you work through agencies or directly with clients, and why?*

Very seldom with clients. My relationships with a few agencies have been built up over the years. I like to have a cushion between myself and the client.

• *You have in the past referred to a mysterious “translator’s high” you sometimes experience. What do you particularly like about translation?*

It’s the perfect career for an introvert or a misanthrope. If you don’t like people, you can stay at home and avoid contact with them. It’s just you and your dictionaries and glossaries.

• *On the subject of dictionaries and glossaries, what reference materials do you use?*

For medicine, I use a whole shelf full of J-E and E-E medical dictionaries. For nuclear power plants, there is no single dictionary, and over the years I have built up my own glossary/authority file, which contains not only definitions but also quotations from writing by specialists.

• *You have in the past advocated having the fastest computer possible, and, I believe, listening to Motorhead tapes while translating. What sort of hardware do you use, and what sort of music do you recommend?*

Motorhead is hilarious but I find that pagan music from the Byzantine Empire is more conducive to translation. I recommend it to all translators. A very fast computer is necessary because of the great length of my authority file, which has nearly 2 MB and has to be constantly searched through and updated. I also like to open up numerous files in different windows and copy blocks from one file to another. I’m afraid someday I will reach a saturation point—a point beyond which an MS-DOS machine will not be able to go. I have been contemplating the purchase of a faster (fastest) Macintosh, but can’t afford one just now.

• **While on the subject of affording something, how much can you make translating, and how many hours a day do you normally work?**

I ordinarily do about 3,000 words a day. I could never count how many hours I work because of the constant interruptions. The income is quite good if there is a steady supply of work, but recently there hasn't been. Last week I made \$98.08. I do not rule out the possibility that some translators earn more than \$100,000 a year.

• **What is your normal day like? Do you work in the daytime or at night?**

I tend to get up late in the day—around 11:00 or 12:00 noon. I work in the afternoon and evening. Sometimes I stay up all night working. Night time seems more conducive to concentration. There are fewer interruptions. I also like to shop after midnight. You can have the whole Safeway to yourself. Do you ever go shopping at 2:00 AM?

• **No, it's a scary thought around here. On another subject, what is the most difficult aspect of translation for you? Are there any expressions or words that you**

find impossible to translate?

The most baffling and difficult words for me are names of foreigners, artifacts or products written in katakana. This creates real problems for all translators, especially since the Japanese have such a penchant for telescoping two words into a single jumble, as in *kondemi* or *pasokon*—*kondemi* is “condensate demineralizer,” as I am sure everyone knows. *Kuraddo* can be either “clad” or “crud” in a power plant.

• **Do you feel threatened by machine translation?**

Having examined some of the output, I know what MT is capable of doing. I don't feel exactly threatened by it, but I can see that it could be applied successfully in translation of parts lists and the like where one simply matches up single terms. Like *natto* = nut, and *boruto* = bolt. That sort of application can be handled very well by a machine. With any kind of complicated sentence, however, MT works very poorly, and we know how complicated and ambiguous Japanese sentences can be.

• **I know you only translate, not interpret.**

How do you stay fit with all the sitting?

I am sedentary and overweight and do not believe in any kind of exercise. Other than that I am in good health. Probably the mental outlook influences the physical health. You know, a “cheerful mind” and all that.

• **Is there anything you don't like about translation?**

No.

• **Is there a future in technical translation?**

I think there will always be J-E technical translation work unless Japan sinks into the ocean or something. However, the last year has been very difficult on account of the recession, and I see very little hope for a bright future. I would not recommend any newcomer to enter the profession at the present time.

• **You haven't been back to Japan in a while. How do you keep up with the language outside of the fields you work in? Do you watch films, read books or manga?**

After more than 30 years of translating Japanese I find that I have completely lost all interest in Japan and Japanese

(continued on page 17)

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So you want to be a translator . . .

by Carl Kay

So you think you want to be a Japanese translator. What does that really mean? What training and credentials do you need? What equipment must you invest in? What are your prospects for employment? What kind of income can you expect? What kind of lifestyle?

Translators spend most of their time sitting at a computer terminal. Translation involves reading in one language (in this case, Japanese) and writing in another (English). Translators don't get much exercise in the course of their work, and don't have a lot of contact with other people. This is especially true if you work as a freelance translator at home.

If you want to be a doctor or a lawyer, you need to undergo training by an accredited body and follow established standards of professional practice and ethics. If you don't do these things, you can get in a lot of trouble. If you want to be a translator, all you really have to do is call yourself one. There are a few institutions that offer professional translation training (and the number is growing). Most serious translators join the American Translators Association, which offers an accreditation program and issues professional and ethical standards that it polices to some degree. But you can work as a translator without doing any of these things, and no organized body will come after you. There is also no clear definition of the liability of translators for mistranslations, so in this way too, translation is a "quasi-profession" in America at this point.

Aside from the investment you've made in learning to read Japanese, you'll need some equipment (you're going into business after all, though one that costs a lot less than opening a restaurant, for example): computer, fax, modem, dictionaries and other reference materials. If you work as an in-house translator, your employer will provide these things.

The prospects for full-time employment at a company as a Japanese translator in the United States are not good. Only a few large American firms have such positions. Small firms that do a significant portion of their business with Japan occasionally also have openings. A few translation companies hire full-time translators. A more likely source of employment is the

large Japanese corporations in the United States, which sometimes have in-house departments to handle translation of technical manuals. I estimate that there are not more than 1,000 such jobs in the United States at this time. There are also jobs where translation is just one part of the job description.

In-house employment provides steady income, a flow of work in one field, and colleagues to communicate with. Most Japanese-to-English translators in the United States, however, work as freelancers. I estimate that about 5,000 people do at least one Japanese translation job per year and that there is a core of 250-500 serious full-time freelancers. These people usually work both for translation companies as well as directly for the end users of the translations.

Full-time freelance Japanese translators in America constitute an informal, geographically-dispersed yet close community. Meeting points include the annual convention of the American Translators Association; a San Francisco area group that meets monthly, and a series of annual conferences around the world organized by a loose network called IJET (International Japanese-English Translators). Some American translators of Japanese live in Japan, and many of them are members of JAT (Japan Association of Translators). These organizations and their various newsletters, electronic bulletin boards, etc., provide an infrastructure for practitioners in the field.

Many freelance Japanese translators work part-time. Some are native Japanese who work full-time in a technical field and on the side do translating in their special field. Some are Americans who have studied Japanese in college or learned it living in Japan, and translate to earn extra income, keep up their language skills, or make a living during gaps in their career path. Some people in all of the above categories also perform other services such as interpreting, business consulting, or language teaching.

Translation in America in the late twentieth century is not a likely road to fabulous wealth, but good translators can certainly aspire to earn what, for example, engineers might earn. Customers of Japanese-to-English translation pay between 12 and 25 cents per word. Translation agencies typically pay freelance translators about half of what the client pays, i.e., about 6-12 cents per word. It

is more lucrative, obviously, to work directly for the end user, but the service demanded by end-user customers can require additional overhead and time commitments not all translators want to make.

In-house translators of Japanese appear to command salaries ranging from about \$25,000-50,000 per year, plus the benefits that come from working at a company. Freelancers take on more risk, but the best ones make more money than in-house translators. Since a good translator of Japanese to English usually translates on average at least 200-250 words per hour, hourly earnings can range from about \$15 to about \$60, depending on the customer. Remember that freelancers do not always have smooth flow of work (feast or famine syndrome).

No hard data is available, but I believe that a competent, serious freelance translator of Japanese can earn between \$30,000-\$50,000 per year after making some contacts in the marketplace. Earning more than that requires developing expertise required by a few high-paying customers, becoming much faster than the average translator, working many nights and weekends, or doing a lot of marketing to develop a very even flow of relatively high-paying work. It might also involve providing other services such as consulting, or perhaps doing as I have done—changing from an individual translator into the president of a company specializing in Japan-related services. But as a businessman, I no longer have the lifestyle of a translator.

A translator is a man or woman of letters (or characters!). You live in a world of linguistic reality, traveling in the very esoteric but interesting zone between the two languages and cultures. There is a tangible feeling of satisfaction as the stack of sheets of each job (or the flow of bytes over the modem) is delivered. When you translate a contract, and see an announcement of the deal in the paper a few months later, you know that you played a part in the process of communication between two very different cultures.

Carl Kay is president of *Japanese Language Services* in Boston. He also teaches *Japanese Technical Translation* at M.I.T.

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culture. I read Japanese texts every day for my work, but for relaxation I prefer to read books or newspapers in other languages, mostly English or Russian. I watch Russian television all I can. Once you've reached the point of total jadedness, it's difficult, almost impossible, to find anything at all to read in any language. And if it is interesting it probably wouldn't be written in Japanese. Don't you agree?

Geraldine (Gerry) Harcourt, Pacific Grove, California; technical and literary; now teaching translation at Monterey Institute of International Studies.

• *Gerry, you have an interesting background as a working translator. I first met you in Japan years ago, but you're from New Zealand originally. Tell us how you wound up in California.*

I grew up in New Zealand and started studying Japanese in high school there. It was a new course offered in 1968, and one of the first of its type in New Zealand. I

kept studying through college because I was fascinated by the language and couldn't bring myself to stop studying it, but my major was actually marine biology. I first went to Japan in 1973 on a Ministry of Education scholarship to study biology. After two years I returned to New Zealand but because I was still fascinated by the language I went back to Japan, took a translating job and ended up living there sixteen years. I've been teaching translation at the Monterey Institute of International Studies since the beginning of this year, when I came to the States.

• *So most of your Japanese was learned in New Zealand?*

I studied formally in high school and at Auckland University, but not in Japan. I still had a long way to go when I arrived in Japan. I really learned most of my Japanese on the job, working as a translator.

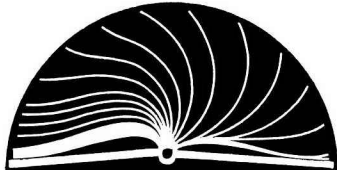
• *How did you get into translation?*

Having first gone to Japan to study biology, I was at cross purposes with myself when my scholarship ended. I felt as though I hadn't experienced enough of Japan. I wanted to live in Tokyo and con-

centrate on the language because I had just begun to be able to express myself and to make friends and so on. I went back to New Zealand for a while, but I couldn't settle down, because I had just what my appetite. I chose to go back and do translation because I wanted to be involved with language but I didn't want to teach English. I didn't really think of translation as a career at that point, however.

• *When I first met you, you were a technical translator at Simul International in Tokyo. Why did you switch to literature?*

I didn't switch completely. I went on doing all the different types of material you get at Simul, but I had reached a plateau. I had started out in technical translation but they began giving me work in all sorts of different fields, including speeches for government ministers. At first I was learning, and it was always challenging, but then I reached a point where I was familiar with the material and it wasn't so challenging anymore—I felt like I was spinning my wheels. After four or five years in Japan I also began to be aware of losing my English vocabulary and writing



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skills, partly because the material I was translating was always drawing on the same vocabulary. I would read something in English and run across a word I hadn't seen in years and think, Oh what a wonderful word! I felt frustrated because English has such wonderful resources yet I wasn't drawing on them. I wanted to translate really good Japanese into really good English.

I also noticed at some point, around 1980, that hardly any Japanese women writers had been translated. Many other women translators apparently noticed this at the same time, because there's been quite a boom in translation of women writers in the twelve years since then.

• **Which do you think is harder, technical translation or literary translation?**

Literary translation is harder because it's generally possible to keep on polishing the translation until you are completely satisfied. If you have a deadline, it's likely to be a long one, at least a year, and often you get to work on something with no deadline at all, or even without a publisher. You have time to go back to it again and

again, and as a result you never really reach a point where you can say, "now that's finished." Even when a book is published, you still find things you'd do differently. With technical translation there's a clearer end point because there is an end user who usually wants something done by a certain deadline. And there's a difference between translating for information and translating for publication.

• **How many books have you translated?**

I've translated six books. I have a couple of other projects on the back burner, but I don't have a date or publisher for them yet.

• **I know you've translated at least three books by Tsushima Yūko. Are you her sole translator at this point?**

No, there are several others also working on her stories.

• **Is it possible to support yourself solely with literary translation today?**


No, it's not. If you ask somebody who translates Murakami Haruki or some other best selling author, they might give you a different answer, but I think it's extremely rare to be able to support yourself during

the time that it takes to do the translation.

• **You mentioned that you are teaching translation at Monterey now. Let me ask you point blank—do you think that translation is something that can be taught? And if so, how?**

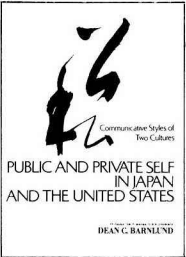
There is a basic aptitude required for translator, and if it's not there, you can't teach it. But if a person has the right language skills in both the target and source languages, I think they can learn a great deal from a more experienced translator. I personally learned a great deal over the years, not in a formal academic setting, but through having my translations checked and revised by native Japanese speakers, and even more, by having people who couldn't read the original Japanese read them. They made me that you always have to be aware that your translation is going to be read as English.

One of the advantages of literary translation is that, as I mentioned, you often have longer deadlines and you are therefore able to put the draft version aside for several months. Then when you come back to it, you have actually forgotten the Japa-



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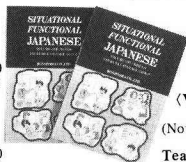
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nese original and you are able look at it as English. It can be a shock. Even if you're not able to put the translation aside long enough to forget it, having done so a few times in the past, and having looked at your own work with fresh eyes, or having had an editor take a fresh look at it, alerts you learn to look for certain things. You learn what's most likely to need polishing—too many repetitions of the same word, for example.

• **What is your translation work routine like? Do you have page quotas?**

The work I do for clients depends on their deadline. For literary translations, where I have up to fifteen months to deliver a book, I tend to go fast at first, keeping to a daily quota, just to get it into some sort of English. It doesn't matter how rough the translation is, it helps just to get it physically into English. As I go along, I note the points that I'm going to spend more time on later. I sometimes write down three or four alternatives with a slash between them. That first draft is physically quite exhausting work, so I just try to keep pushing along. If I've got three hundred printed pages in Japanese, I try to keep up the momentum—say, six pages a day—just to get me through the book. I do the second draft much more slowly, maybe only three typed pages a day. Then I put it away and forget it, and give the English its final polishing in the third draft.

• **Do you use a computer, and do you have any favorite reference materials?**

I use a Macintosh, with Microsoft Word. I like the little *Sanseido New Concise Japanese-English Dictionary* that fits in your pocket. I use a Kenkyusha dictionary too, but I prefer *Sanseido* because the latter's English is often more usable. Kenkyusha has to be used more cautiously.

• **What are the biggest problems you encounter in your translations?**

One of the main problems is making the dialog sound real. This is not always easy if you live in Japan, or if you're like me and speak in a more British as opposed to American style of English. These problems don't show up so much in technical translation, but in something more colloquial it becomes important to choose a consistent idiom.

• **What would you advise someone who wants to get into literary translation?**

I would advise them to find an author whose work they really like, because the translation is a labor of love. As a practical point, I'd also advise finding out if the

rights to what you want to translate are available—before putting a great deal of time into translating it—because there have been a surprising number of cases where two people have been translating the same work at the same time. When you pick a book you should contact the author, which can be done through the publisher. The author may want to see a sample, in which case you can polish up a small section of the work into the very best English before you send it. But you should get permission before you translate all of it.

• **What do you enjoy most about translation?**

I enjoy the feedback I get from readers of the translation, particularly people who can only read the work in translation, and also from book reviews in the English language press. I also enjoy the contacts that being published in English opens up for the author. All the authors that I translate are living, and I have interpreted for Tsushima Yūko in several interviews with visiting journalists. Those kinds of contacts are very rewarding.

Also, I choose books that I really enjoy and want to recommend to people by translating them. From the time that I began translating contemporary fiction, I felt that the image of Japan that was available in translated literature didn't come close to the Japan that I knew, or give a sense of the lives of the Japanese people that I knew. In the last few years, in particular, I've felt it's very important that English readers have access to different points of view, and to different voices from Japan, because so much of the Japan-bashing going on presents the image of a nation with no dissenting voices. I think it's important to get more of the diversity of Japanese writing into English. Just being a part of that process is rewarding.

• **What do you like most about the Japanese language?**

The same thing that attracted me to it in the first place. It's so different from English. It jolts my way of thinking. I enjoy the surprises.

Frank Baldwin, Tokyo; political, journalistic, academic; recently translated Ishihara Shintarō's *The Japan That Can Say "No."*

• **Can you tell me a little about your background, and how long you've lived in Japan?**

I first came to Japan in July, 1956, courtesy of the US Army. I was here for two years, 1956 to 1958, and then I came back late in '64 and was here two more years, working on my doctoral dissertation for Columbia University. Then I returned to Japan again in 1972 on a Fulbright to work on the *Japan Interpreter*, a quarterly then being published. Basically, I've been in Japan since 1972 with time off for bad behavior in the States. I currently work at the Translation Service Center, a project of the Asia Foundation since 1980.

• **What kind of translation do you do?**

At the Center we select and translate articles from the Japanese press—the five major newspapers and other media, mainly monthlies. The Center provides those translations to over two hundred US newspapers free of charge. The idea was that there was a tremendous imbalance between what Japanese knew about America compared with what Americans know about Japan. The project was started to find opinion pieces for the op-ed pages of US newspapers, and that's what we still do. We have certain criteria. We focus on areas of common interest between the US and Japan. We don't do news at all. All the articles we translate also have to be signed, or the US papers won't use them. We don't do editorials for that reason, but they'd be too boring, anyway. The subjects of the articles we translate range from trade, to lifestyle, to Japan-bashing to America-bashing, to religion. Some of them are "hard" topics—directly related to issues of current concern. Then there are "soft" features that demonstrate the diversity of news here, or that we think the US public simply ought to know about. Sometimes the US editors wonder why we select them.

The key to this operation is that the editor (who may also be the translator) goes over the translation and checks it against the original, and then sits down and discusses it with the Japanese editor, Kano Tsutomu. That is what makes this translation project different from many others. We use both in-house and outside translators.

• **How did you learn Japanese?**

I discovered in July of 1956, when I was here in the military, that if I wanted to get off the base, I had to learn Japanese. I started out with the Naganuma texts—*Kore wa hon desu, kore wa enpitsu desu*, that sort of thing—but I also took lessons after work from a translator who worked for our unit. He had been an English teacher

(continued on page 30)

Sumō

相撲

Japan's trendy old sport

What is Japan's most popular sport? For years, the answer was baseball (野球, *yakyū*). And for years the main reason for baseball's ascendancy was the nationwide popularity of the Yomiuri Giants, whom their legions of fans referred to as either *Jaiantsu* (ジャイアンツ) or *Kyojin* (巨人). But after winning nine straight Japan Series titles in the '60s and early '70s, the Kyojin have found it hard to maintain their supremacy. The once-fabled team of Nakashima Shigeru and Oh Sadaharu hit a new nadir last season when it slid into the cellar—and TV ratings of their games fell to levels unthinkable in their glory years.

This season the Kyojin are leading the Central League—and their ratings are perking up—but they are no longer the only major players in the sports arena. Japan's oldest sport, *sumō*, is threatening to become its most popular. NHK's broadcast of the last day of the *Natsu Basho* (夏場所, "Summer Tournament") scored a whopping 34.8 rating according to the A.C. Nielson rating service. And the Giants? A game the same week between the Kyojin and the *Hanshin Taigūsu* (阪神タイガース, Hanshin Tigers)—a team based in Osaka—recorded a so-so 21.1 rating.

Attendance is another measure of *sumō*'s popularity. The Japan Sumō Association or *Sumō Kyōkai*, the governing body of professional *sumō*, holds six 15-day tournaments a year in arenas that have only one-fifth the number of

seats as the Kyojin's home: the 50,000-capacity Tokyo Dome—also known as the Big Egg. But competition for those seats is fierce: fans camp out in front of the Kokugikan (国技館), the "National Sport Arena" in Ryogoku, Tokyo, days before tickets go on sale, hoping to get a *maseki* (box seat) on *senshūruku* (千秋楽, the last day of the tournament).

The *Sumō Kyōkai* has lowered a *man'in onrei* (満員御礼, "thank you for a full house") banner every tournament day since the 11th day of the 1989 *Kyūshū Basho* (九州場所, Kyushu Tournament): 245 straight times. And the *sumō* boom shows no signs of ending.

What set it off? The short answer is Takahanada (黄花田) and Wakahanada (若花田). The sons of an *ōzeki* (大関, "champion") of the 1970s and the nephews of a *yokozuna* (横綱, "grand champion") of the 1950s—both tremendously popular *rikishi* (力士, "wrestlers") in their time—Takahanada and Wakahanada are *sumō* royalty in a lineage-conscious country.

They even have a strong physical resemblance to their distinguished forbears; 20-year-old Takahanada has a handsomeness that recalls his father, the former Takanohana, whose *sumō* nickname was *kakukai no purinsu* (角界のプリンス, "prince of the *sumō* world"), while 21-year-old Wakahanada takes after his uncle, Wakahanoha, who was known as *dohyō no oni* (土俵の鬼, "demon of the *sumō* ring").

But these two young men are not



popular for their looks alone. Since joining professional *sumō* in the 1988 *Haru Basho* (春場所, "Spring Tournament," held in Osaka), they have been brilliant, fast-rising performers in a tough, highly competitive sport.

Out of the 100 or so 15-year-olds who enter the *sumō*'s 43 *heya* (部屋, "stables") every year, only a handful ever make it to the top or *makunouchi* (幕の内, "inside-the-curtain") division. (Note: older boys can also join, but most *shindeshi* [新弟子, "new *sumō* apprentices"], have just completed their compulsory education; in Japan, junior high school.) But the Hanada brothers—their *shikona* (しこ名, "fighting names") combine their real surnames with characters used by their father and uncle—made the climb to *makunouchi* with dazzling speed. Takahanada entered the division in the 1990 *Natsu Basho* (夏場所, "Summer Tournament"), after only two years and two months in professional *sumō*. At the age of 17 years and nine months he was the youngest *rikishi* ever to accomplish this feat. His older brother followed him into the *makunouchi* one tournament later.

Since then the Hanada brothers have joined the elite group of young *rikishi* who are competing for promotion to *sumō*'s highest ranks: *ōzeki* and *yokozuna*. In the process Takahanada has collected seven *sanshō* (三賞, three awards given every tournament to outstanding *rikishi* below the top two ranks) and a *yūshō* (優勝, "tournament

victory"). His win in January 1992—another youngest-ever record—was an outstanding 14-1 performance. It also had a special meaning for his uncle; his handing of the *yūshōki* (優勝旗, "tournament winner's flag") to his nephew was his last public gesture as retiring *rijiichō* (理事長, JSA director) and a fitting end to his 47-year sumō career.

Foreign rikishi are another reason why sumō is going over big. The three non-natives in the top division—Hawaiians Konishiki, Akebono and Musashimaru—are giving sumō an international flavor that the fans seem to like. But Akebono, especially, seems to have won the affection and respect of not only fans but sumō *oyakata* (親方, "elders"). Said Sadogatake-oyakata, who runs the largest stable in sumō: "[Foreign rikishi] are full of fighting spirit. They came here to seek their fortune, especially Akebono. The time has come when all Japanese rikishi should learn from him."

Born Chad Rowan on the island of Oahu, Akebono (曙—his shikona

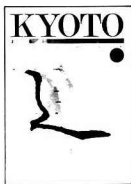
means "dawn") is a standout not only because of his size—at 204 cm (6' 8 1/4") he is sumō's tallest rikishi—but because of his take-no-prisoners rivalry with the Hanada brothers. All three came into sumō at the same time and have been battling each other through the ranks ever since. (As of the 1992 Nagoya Basho, which Akebono sat out with an injured leg, his makunouchi record against Wakahanada was 6-3, against Takahanada, 7-3.) One indication of Akebono's fame: he appears, together with the Hanada brothers, on a *noren* (のれん, "door curtain") sold at the Kogukigen souvenir shops.

But in addition to the qualities of individual rikishi, sumō has maintained a constant hold on the Japanese fans' affections simply because it is so quintessentially Japanese: Japan without sumō would be like America without baseball. A part of the culture for 2000 years (a rough estimate—no one knows when sumō actually started), sumō has not only a long history but a rich store of traditions, ceremonies and jargon.

Foreigners in Japan may not understand the meaning of the silk-embroidered aprons the makunouchi rikishi wear when they first file into the arena, or the strange words the little man in the brightly colored pajamas shouts as the rikishi battle under the hot arena lights—many Japanese don't either—but they seldom have any trouble understanding the action.

Sumō is an elemental sport: no rounds, no gloves, no points, no weight classes. A rikishi wins by forcing his opponent to step, fall or fly first out of the circle or touch the clay with any part of his body except the soles of his feet. Although hitting with a fist, poking at the eyes and grabbing the *mage* (髷, "topknot") or the part of the *mawashi* (まわし, "sumō belt") that goes between the legs are forbidden, virtually anything else goes. And anything can include slamming an opponent upside the head with a ham-sized palm or driving a hand, forearm and thumb spread, at his throat. Sumō packs all the thrills of boxing, without the brain damage.

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Kanji TrueType vs. ATM-J

Two choices for high-quality laser print output of Japanese text



Users of Japanese on the Macintosh now have access to two new tools for producing high-quality printed output. Adobe Type Manager for Japanese (ATM-J) from Adobe Systems and Kanji TrueType from Apple Computer are both designed to print Japanese text at high resolution on Mac-compatible printers and to faithfully render characters at any point size on both the printer and on screen.

I tested ATM-J and Kanji TrueType using a Mac IIsx and an Apple LaserWriter II NT and a QMS PS-410 laser printer, both of which are based on 4-ppm laser engines and have comparable performance characteristics. The printed output from both font packages was very attractive, even at small point sizes. I have a slight preference for the appearance of the ATM fonts, which are lighter and somewhat narrower than the TrueType fonts. In addition, the default line spacing for TrueType is much smaller than for the ATM fonts, which produces very dense text on the page. I was able to easily adjust the spacing to a more attractive level, however, using line spacing options of word processing software. ATM and TrueType both offer KanjiTalk screen fonts to speed up screen rendering at commonly used point sizes, but both can render characters at any point size, subject to screen resolu-

tion constraints, without the "jaggies" produced by scalable bitmap fonts at non-standard sizes.

The fact that these fonts are designed to print on virtually all Mac-compatible printers makes high-resolution Japanese output far more affordable and accessible. However, they also place greater demands on hardware, and this imposes an additional cost beyond the purchase price of the font software. Each ATM font consumes roughly 5 megabytes of hard disk space, while TrueType fonts with accompanying utility software average about 6 megabytes each. Users may find they need to upgrade their hard disks as a result. In addition, because the character rendering is performed by the main processor, performance varies with the clock speed of the processor. Needless to say, Macs with faster processors cost more money. On the Mac IIsx, which has a 20 MHz 68030 processor, I found that TrueType fonts print at an average speed of around 3 minutes per page, while the ATM fonts print at around 4 minutes per page. This compares with an average speed for the same sample document of just under one minute per page on the Apple LaserWriter II NTX-J printer, which has a built-in kanji rasterizer and two bundled kanji Post Script fonts but costs almost \$6,000 purchased new. I doubt very much

that users would find the performance acceptable on the very slowest (and cheapest) Macintoshes and printers. Output speed of 3-4 minutes per page effectively confines these packages to small volume or occasional use for owners of low-end or midrange equipment.

There are certain problems with both packages that potential purchasers should be aware of. ATM-J uses a low-level copy protection scheme on its distribution disks that allows the user to install the fonts only on a single hard disk and does not even permit the user to make one working backup copy. Licensed users must rely on the good will of their dealers to get a new installation if the distribution disks develop bad sectors, if their hard disk fails, or if they buy a new hard disk. This policy imposes a very onerous burden on the legitimate user. Kanji TrueType, on the other hand, is not copy protected. However, its fonts are installed as single 5-7 megabyte font resources within the resource fork of the Mac System file itself. They cannot be copied or moved out of the System file like Roman TrueType fonts, and they can only be deleted using the TrueType Installer. I have been assured, though, that this is only an interim solution and that under the upcoming operating system upgrade Kanji TrueType fonts will behave in the same manner as Roman

(continued on page 71)

Examples of ATM-J and Kanji TrueType at 12 point

BRAND	FONT	SAMPLE TEXT
ATM-J Kanji TrueType	Adobe Ryumin Light Hon-Mincho-M	都市に対してはもう一つの評価尺度がある。 都市に対してはもう一つの評価尺度がある。
ATM-J Kanji TrueType	Adobe Chu-Gothic BBB Heisei Kaku-Gothic	都市に対してはもう一つの評価尺度がある。 都市に対してはもう一つの評価尺度がある。

Lesson 19 • Introductions

Most textbooks give “formula” introductions which are perfectly acceptable and quite helpful to beginners, but as you will see from the examples we present in this lesson, “real” introductions use an almost random mix of a few basic elements.

Introducing the introduction

The word for “introduction” in Japanese is *shōkai* (紹介), and its verb form is *shōkai suru*, or, at PL3, *shōkai shimasu*. It’s quite common for people to begin introductions by using some form of *shōkai suru*, which literally means “I will introduce . . .,” but functions like the English, “I’d like to introduce . . .,” or “Let me introduce . . .”

Giving names

The simplest way to introduce yourself is to say your name followed by *desu*, making a sentence equivalent to English “I am So-and-so.” Gesture toward your friend and say his/her name followed by *desu*, and it becomes “This is So-and-so.”

A more formal way to introduce someone else is *Kochira wa . . . desu*. *Kochira* is literally “this side/direction,” but it means “the person here/in this direction.” In other contexts, “this” is translated as *kore*, and *Kore wa . . . desu* is sometimes used to make an introduction, but only in very informal situations, and mostly by males. You need to be careful because some people will be offended at being treated like a “thing.”

Another way to give your own name is with the expressions . . . *to ii masu* (といたします) or . . . *to mōshimasu* (と申します). Saying your name followed by *to iimasu* is literally “I’m called (name),” and could be compared to saying “My name is . . .” in English. The expression . . . *to mōshimasu* is a PL4 humble expression that means the same thing, but is used when the situation is formal or calls for a higher level of politeness.

Greetings

In addition to the name/basic information, some kind of greeting is usually part of the introduction routine.

Hajimemashite (初めまして)

This literally means “[I meet you] for the first time” but for some reason, most textbooks “translate” it as “How do you do?”

Yoroshiku o-negai shimasu (よろしくお願ひします)

This phrase literally means “I ask you to treat me favorably/I ask your favorable consideration,” and its use is not limited to introductions. It doesn’t really have an equivalent in English, but in introductions it’s generally “translated” as “I’m pleased to meet you.”

Kochira koso (こちらこそ)

This isn’t a greeting in itself, but rather a response to the other person’s *Yoroshiku . . . Kochira* means “this side/direction” and *koso* is an emphaziser meaning “indeed/even more so,” so in essence this means “Even more than you, I must ask *your* favorable consideration.”

Dōmo (どうも)

This word is really only an emphaziser, meaning “indeed/really/quite,” but as we noted in *Basic Japanese 8*, it has become a kind of “all-purpose word” that can fill in for much more complicated greetings and expressions, or simply to avoid having to figure out what the appropriate thing to say in a given situation is.

Bow

Don’t forget the bow if it’s a formal introduction, or a friendly nod if it’s very informal!

Mix and match: As you can see in our examples, the exchange in an introduction can range from complex to very simple. If you know the basic elements and adjust them to an appropriate politeness level, you can introduce and be introduced with the best of them.

The rookie and the old pro

Their relative status is reflected in their speech and posture. Wakatabe, a young rookie, is introducing himself to Kageura, a 45-year-old veteran of 20 seasons of professional baseball. In deference to Kageura's seniority, Wakatabe uses polite (PL3) speech, while Kageura responds with plain (PL2) speech. This difference in speech is also reflected in their posture—Wakatabe is striking a somewhat formal pose (hands at sides, bowing slightly), while Kageura is more relaxed and informal. They have both removed their caps for this exchange.

Kageura, the hero of this series, is a fictional character, but Wakatabe Ken'ichi is a real baseball player with the Daiei Hawks. Having real athletes appear alongside fictional characters is not unusual in sports manga.



© Mirashima Shinji / Ni-nen-me no Inkusu, Shogakukan

Wakatabe: あ、あの一、若田部健一 ですよ。よろしく おねがいします。
A. ano— Wakatabe Ken'ichi desu. Yoroshiku onegaishimasu.
 “U, uhh, I’m Wakatabe Ken’ichi. I’m pleased to meet you.” (PL3)

Kageura: 景浦 だ。こちらこそよろしく。
Kageura da. Kochira koso yoroshiku.
 “I’m Kageura. My pleasure.” (PL2)

Sound FX: ザワァ ザワァァ
Zawā zawā—
 (the buzz of the crowd; also used as a rustling sound)
 カシヤ カシヤ カシヤ カシヤ カシヤ
Kasha kasha kasha kasha kasha
 (soft clicking of camera shutters)
 ジー
Jii
 (whirring sound of camcorder)

I'm called . . . (humble)

The man on the right is a new employee, so he uses the humble . . . to *mōshimasu* when introducing himself. The company is a small finance company with a fairly high level of employee turnover, and so the hierarchy is not as clearly defined as in a large corporation. Both these men are about the same age, and in this informal setting, the new employee, Yoshimura, abbreviates the second part of his self-introduction from *Yoroshiku o-negai shimasu* to a simple *Yoroshiku*.



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Yoshimura: 吉村と申します。 よろしく。
Yoshimura to mōshimasu. yoroshiku.
 “My name is Yoshimura. Pleased to meet you.” (PL4-2)

Haibara: こちらこそ。 灰原です。
Kochira koso. Haibara desu.
 “My pleasure. I’m Haibara.” (PL3)

I'm called . . . (neutral)

In the same office as the example above, a senior employee introduces himself to the new employee, Yoshimura.



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Motoki: どうも。ワシ 元木といます。 よろしく。
Dōmo. Washi Motoki to iimasu. Yoroshiku.
 “Hi. My name is Motoki. Pleased to meet you.” (PL3-2)

Yoshimura: こちらこそ よろしく お願いします。
Kochira koso yoroshiku onegaishimasu.
 “The pleasure is all mine.” (PL3)

- *dōmo* sometimes serves as a kind of verbal warm-up, rather than a short form of any particular greeting.
- *washi* is a variation of *watashi* (“I/me”) used by older men.

Hajimemashite in a standard introduction

This woman runs a *bentō* (box lunch) business, and needs some help with a big order. Her friend, Akane-san, has come to help out. In this scene she is introducing Akane-san to her mother-in-law.



© Nagamatsu Kiyoshi / *Tora-san no O-ki ni Iri*, Kōdansha

1st Woman: お義母さん紹介します。こちら 今日 1日 手伝ってくれる 三ノ宮あかねさん。
Okāsan shōkai shimasu. Kochira kyō ichi-nichi tetsudatte kureru Sannomiya Akane-san.
 “Mother, let me introduce (my friend). This is Sannomiya Akane, who is helping me out today.”
 (PL3)

Sannomiya: 始めまして 三ノ宮 あかね です。
Hajimemashite Sannomiya Akane desu.
 “How do you do, I’m Sannomiya Akane.” (PL3)

Hajimemashite in a variation

From the popular series *Kachō Shima Kōsaku*, Shima has been instructed by his boss to check up on a certain bar hostess. His boss has told the “mama” of the bar about Shima, but they have never met. In this first panel, the “mama” greets Shima as she would any new customer. Shima chooses to let his *meishi* (名刺, “business card”) do the talking.



Mama: いらっしゃいませ 始めまして
Irasshaimase Hajimemashite
 “Welcome. How do you do . . .” (PL3)

Narration: ママ が 来た!
Mama ga kita!
 “The ‘mama’ came.” (PL3)



Shima: や、どうも。私 は こういう 者 でした...
Ya, dōmo. Watashi wa kō iu mono deshite...
 “Uh, hello. I’m this kind of person.”
 → “Uh, hello. This is my card.” (PL3)

© Hirokane Kenshi / *Kachō Shima Kōsaku*, Kōdansha

Getting informal

The boss, a *kachō* in this case, has invited one of his employees and the “mama-san” of his favorite bar to go fishing with him. In making the introduction, he does not give her name, only her “title.” Both men are likely to continue to refer to her as “mama-san.”



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Boss: こちら 銀座 “ミミ” の ママさん
Kochira Ginza “Mimi” no mama-san
“This is the ‘mama-san’ of Ginza
(club) Mimi.” (PL unclear)

Female friend: よろしく ネ...
Yoroshiku ne...
“Pleased to meet you.” (PL2)

Employee: はあ...
Ha...
“Aah...” (PL unclear)

An informal & abrupt introduction

High school students, especially males, tend to use abrupt forms. Using *kore* (“this [one/thing]”) instead of *kochira* would be impolite in most situations. He also omits the particle *wa* after *kore*, and drops the verb at the end.



© Saigan Ryōhei / *San-chōme no Yūhi*, Shogakukan

Boy: あ、これ 友達 の 熊谷...
A, Kore tomodachi no Kumatani
“Ah, this is my friend, Kumatani...” (PL2)

Kumatani: よ、よろしく...
Yo- yoroshiku...
“Ple-, pleased to meet you...” (PL2)

Runner: こんち は、兄貴 が お世話 になってます!
Konchi wa. Aniki ga o-sewa ni natte-masu!
“Hello. Thanks for looking out for my big brother.” (PL3)

- *sewa* (世話) means “help/aid/good offices,” and *sewa ni natte-(i)masu* means that someone is being helped or is benefitting from a person’s good offices. In this case, the boys are just friends, so it’s simply a platitude.

Complicated introduction, simple response

A **third party** (off-panel) is introducing these two and giving a little background on each. The introduction might be a little complicated, but their responses are simplicity itself. It's difficult to determine the sequence of their lines. In this case, he is probably responding "Dōmo" to her "Hajimemashite" even as he is being introduced, but the sequence could just as easily be reversed.



© Ueyama Tochi / Cooking Papa, Kōdansha

Introducer: こいつは オレの 幼なじみ で 達っちゃん。
Koitsu wa ore no osana-najime de Tat-chan.
 "This guy is my childhood friend, Tatchan" (PL unclear)

Woman: はじめまして—
Hajimemashite—
 "How do you do." (PL unclear)

Introducer: で こちら うちの 総務課 の やりて主任 池田 敏子女士。
De kochira uchi no sōmu-ka no yarite shunin, Ikeda Toshiko-joshi.
 "And this is the go-getter manager from our general affairs section, Miss Ikeda Toshiko." (PL unclear)

Man: あっ どうもどうも
A! dōmo dōmo
 "Ah! Really, really." (PL3)

- unable to come up with any kind of inspired translation for *dōmo*, we went with a literal rendering. By using *dōmo*, he avoids having to choose a specific greeting and politeness level.

The essence of simplicity

Hiroko and Kōsuke, the couple on the left, are girlfriend and boyfriend. They have stopped in a shop where one of Hiroko's friends works.



© Maekawa Tsukasa / Dai-Tōkyō Bimbō Seikatsu Manyuaru, Kōdansha

Friend: 彼氏?
Kareishi
 "(Your) boyfriend?"

Hiroko: 耕助くん
Kōsuke-kun

Kōsuke: どうも
Domo
 "Hi."



(continued from page 19)

and knew something about teaching language. I did that for about a year and then went to graduate school in '59 and began formal study at Columbia. When I came back in '64, I studied with a variety of teachers. I didn't have any formal training in Japanese after grad school, but I have continued studying on my own with private teachers.

• **How did you get involved in translation? Did you set out to be a translator?**

No. I have to word this carefully, but as a result of my participation in anti-Vietnam war protests in 1972, I felt I had no future in academia in the US. I wanted to learn about editing and translation, and more about contemporary Japan, so I applied for a Fulbright scholarship—which was a work-study grant at the *Japan Interpreter*. I found that I liked both translation and editing very much, much more than teaching, in fact, so I've essentially been doing both, with some part time teaching, since 1972.

• **What is your position with the Center? Is it like working for an agency?**

The Asia Foundation is a non-profit

foundation headquartered in San Francisco, and they have a variety of programs in Japan, one of which is this Center. I am in effect a consultant, hired on a contractual basis as the senior US editor. I also do other translation work on my own.

• **Do you ever do interpreting? And do you think it requires a different type of personality?**

No, I don't interpret. I don't know about personality, but it requires a different attitude toward the language and a different set of skills. Simultaneous interpreters, in my experience, don't make good translators.

• **What sort of work situation do you have? Do you work forty hours a week?**

On this job, I work three days a week and am paid on an hourly basis. If I do translations on my own, then I get paid on the basis a standard four hundred character page, or *genkōyōshi*, and I charge as much as the market will bear.

• **What kind translations do you do on your own?**

I do essays from monthly magazines, or academic translations. I'm now doing

an article by Ienaga Saburō that will be used in a US scholarly journal (it's overdue, in fact). The last major translation I did on my own was the Ishihara Shintaro book, *The Japan That Can Say "No."*

• **Do you use any special kind of hardware or software in your work?**

I work with an IBM Selectric and then a secretary inputs the articles into a word processor and I edit the hardcopy. At home, I have a Sanyo computer, but I'm computer-incompetent, so my wife does the inputting for me. I'm afraid this condition can't continue much longer, as you can imagine. As far as reference materials go, we've got the standard ones here in the office and I've accumulated many at home.

• **Do you feel threatened by machine translation?**

Not at all. I read articles in the *JAT Bulletin*, and anything else that I see about machine translation, and I haven't seen anything the least bit threatening yet. With the pre-editing required, I doubt that they'll ever get to the point that a machine can do unaided what a skilled human can do.

• **Do you have any examples of "untrans-**

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latable expressions" or things you particularly wrestle with in your work?

I teach a course at Sophia University on translating from Japanese to English, and one lecture I give has to do with translating humor. I find many aspects of Japanese humor simply cannot be translated and still be funny. They can be translated for scholarly purposes, with lengthy notes, but for our Translation Service Center purposes—conveying the original humor in a newspaper article—certain kinds of material, such as puns, are virtually impossible to translate. Other examples are humorous references to pop culture—to TV culture, TV personalities, or to manga, etc. You have to add so much explanatory material that the reader would stop reading and the point would be lost in the details of the explanation.

I can give you another example. We worked here on the Miyazawa statement on Americans and the work ethic. I think that's an example of something that defied good translation, at least under the working conditions of deadline journalism. It was complicated by the malice involved

with US journalists and their desire to convey his remarks in a sensational way. But even with the best of intentions, it was a real puzzler. We did publish a translation of it two months after the fact, but we called it an "interpretive translation."

Translating a spontaneous statement by a Japanese politician involves reading tea leaves and the entrails of a goat. You want to be fair and not misrepresent what he is saying, but on the other hand a trip into the recesses of a prime minister's mind is full of pitfalls and dead ends.

• What has been your toughest job? Was it Ishihara's book? Do you do many politically sensitive translations?

I don't think the Ishihara project was politically sensitive. It was difficult because I knew that many, many people were going to compare the original and the pirate edition with this edition. I was unusually aware of peer review. The chips can fall where they may as far as US-Japan relations go, I just wanted to get the text right and not make it better than it was or less than it was.

Many of the essays we do are very

difficult because the writing is abstract and requires a good deal of interpretation. We often have to explain to the author why we have added material to his original text. Most authors understand and accept this necessity, but sometimes there are people who object violently. We're used to this now. I write a letter of explanation to the author now if I think he or she will question what we've done. I didn't used to do this, but I think as translators we need to appreciate the valid concerns of the author. I recommend this procedure. Usually, in writing the letter, if the translator or editor picks out a couple of examples of how we have changed the text, then the author realizes that we are serious and trying to represent the views in the article correctly. It's a type of "preemptive tactfulness."

• Do you think translation corrects international misunderstandings, or can it create them?

Well, a good translation certainly avoids misunderstanding, and you can do some damage control with it after the fact, I suppose, but there's no way translators

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can keep up with the mischief of politicians and journalists. We're just tidying up with the translations we do at the Center, because our articles appear in the States four to six weeks after the event. We provide a thoughtful corrective, perhaps, on some of the misunderstandings. At least I hope we do.

• **What do you like about translating? What don't you like?**

I like the constant freshness of the work. Each essay is a little different. Each one presents new linguistic and research problems. It keeps you mentally alert, and helps you stay on top of the language, and through the language, the society. What I don't like are publishers who underpay. The most frustrating part of the job is clients who don't understand the translation process and are unwilling to pay a decent rate.

• **I would think that your translations are more interpretive than those in more commercial or technical fields. Have there been criticisms of the Center's approach?**

The authors sometimes complain, and sometimes they feel we've been too free. Sometimes we have, and if so we correct it, especially if we've distorted the meaning in the process of trying to write an interesting sentence. But we have to have the permission of both the author and the publication for our translations, and when we request it we explain in a Japanese form letter that we don't do literal translations and that we follow US journalistic style. So the author is forewarned. If I think there's going to be a problem, I write a personal letter. Last year an editor at one of the major newspapers got involved with one of our translations and because he knew nothing about translation, became highly irate about some additions to the text which we had put in simply as explanatory background for US readers. That was an unpleasant incident that required hours of explanation. With the procedure I described earlier, however, we rarely have criticism from authors any more.

• **Do you have any advice for people who wish to enter the profession?**

Learn as much Japanese and English as possible. And if there's any kind of decent course in translation, it's probably worth taking. I had no formal training, myself. I had academic training, and writing experience, but I had no training in translation techniques. One either learns these as a hack translator doing terrible assignments for miserable wages, or with

the assistance of somebody who knows what they're doing. I think translation essentially requires knowledge of a lot of techniques, but you can learn them in a few months if you're in the right setting. There's nothing mystical about translation. Most of us just learn the techniques the hard way, unsystematically.

Sarah Allen, Tokyo; in-house translator at Berlitz; finance/economics, video scripts, etc.

• **Can you tell me a little bit about your general background?**

I'm thirty-six years old and I've lived in Japan for fifteen years, ever since I graduated from college in the States. I live in Tokyo, and work for Berlitz.

• **How did you learn Japanese?**

I didn't major in Japanese in college. After coming here I studied at various language schools in Tokyo, and took some college level courses at Sophia. My mother is Japanese, so I did pick up some of the language from my relatives, but at home we didn't speak Japanese at all. I'm still studying—I guess I'm a perennial student. For me, even though I live in Japan, the study is never-ending. In fact, I'm going to an interpreting school now.

• **What kind of translation do you do?**

To put that in perspective, let me tell you a little bit about the company. Berlitz is growing in Japan, and I've been able to do a lot of different things. I've worked for Berlitz for fifteen years, ever since I came here, and for the last three years I've worked in Berlitz Translation Services. Most of the translation I've done has been in finance and economics—mainly macroeconomics—and general business. But working for a large translation agency, I've had the opportunity to look at all kinds of different translations.

• **Is your background in economics?**

No. It's just the sort of field that I feel more affinity with.

• **How did you get involved in translation? Did you set out to be a translator?**

No, I didn't set out to be a translator. I was working for Berlitz and was asked to help out in the translation division, so I can't say that I specifically set out to be a translator. I saw it as a good opportunity to gain experience. Working in-house has given me an opportunity to look at other translators' work and I've seen a broad range of work, styles, and terminology

that I would not have otherwise been exposed to. That has given me the confidence to do translation on my own.

• **How many in-house translators does Berlitz have in Tokyo, and what are the advantages of working in-house as opposed to working as a free-lancer?**

There are several Japanese people here, but there's only one other English native speaker like me. There are many Japanese translators and editors and many people double as both editor and translator—I do. I think there are several advantages to our system. First, you get experience, you get the opportunity to see other people's work. You're exposed to a wide range of material, and you get to see the work of very good translators. Second, when you're working in-house, you're not just translating; you're also doing editing, project coordination, and so forth. Right now I'm working on videos, so my work, again, is not solely translation. I personally like this expansive approach, because I can develop my abilities in different directions. It all depends on what sort of person you are, of course. I don't want to work at home, and I don't think I could sit at home and do translations for six or eight hours a day. I like to be with people, and that's what an office is all about.

Some people are suited to be translators and some people are suited to be interpreters. I enjoy coming to work and working with people. It's been a gold mine of experience for me—it enables me, for example, to see a translation from the Ministry of Finance being done by one of the best translators in Japan in that field.

• **Do you work regular nine-to-five hours?**

I work ten-to-six. I think I'm paid well and of course I have benefits. There isn't a high turn-over here—I've been with the company fifteen years. Berlitz is always looking for translators, but mostly contract, or freelance people. Since we have production centers all over the world, a lot of the translations into English are also done elsewhere. Some work going into English, for example, might be done in Los Angeles. I usually check translations done by translators living in Japan, but we also receive material translated overseas.

• **What kind of hardware do you use? I guess you have easy access to reference materials?**

I use either an IBM or a Mac—I don't have any preference one way or another. I just use whatever system the job requires. Another great thing about working here is

that there are all kinds of reference materials, so I don't have to go out and purchase the books and dictionaries myself. And there are also other people who can help me if I need help.

• Do you feel threatened by machine translation?

No, not at all. I don't know very much about it, but I don't see how it can ever match the ability of expression humans have. At the level that we aim for, I don't think a machine will ever be able to do the whole job. A lot of the manuscripts that we get in Japanese, well, they're not always very clear. I don't know if a machine will ever be able to handle that. Certainly not at the level of quality that a human translator can.

• Do you have any examples of "untranslatable expressions" or things you constantly have to struggle with?

I can't think of anything specific off-hand, except for the Japanese penchant for using "nado," or "etc.," to list everything. A writer in English wouldn't be able to be that vague. Also, the use of "ka" at the end of everything, like *jōhōka*, which doesn't

necessarily mean "informationalize," as you might think.

Translating into good English is a challenge. Japanese people use the same word over and over again, for example. As a result, the burden is on the translator to deliver a polished version in English. Sometimes the simplest things in Japanese—like letters or correspondence—are the hardest to translate. The structure of the paragraphs in English and Japanese is different. In a Japanese letter you get the details at the beginning and the general idea at the end and as a result you can't really translate it properly without restructuring the author's original idea.

• I know you do a lot of video script translations now. How does that differ from other types of translation?

I find working with video interesting because the translation is like the raw material. There are a lot of constraints with video, such as time; you have to fit the translation into a time slot and match the words to the image. As a result, it often involves rewriting, but you still have to stay faithful to the original.

• What was the most difficult job you've done so far?

It was for a religious organization, one of the "new religions," and it was full of Buddhist terms, so I had to get into their mind-set and understand how they think. It was mainly difficult because of certain terms peculiar to the sect. I think these new religions do follow a pattern, and they are definitely a part of modern Japanese history. They carry on the traditions, but they've added twists to many of them. You can see a lot of Shinto beliefs, for example, in the new religions. I found it fascinating. A lot of it seemed very shamanistic to me—talking about spirits descending on a person, and mixing this up with Buddhism; talking about people being taken over by fox spirits and so forth. It's interesting from an anthropological point of view.

• What do you like most about translating?

I'm still studying Japanese, and I have a lot of room for improvement, so it's a way for me to learn and improve while developing my written expression in English as well. I like the idea of crafting

(continued on page 45)

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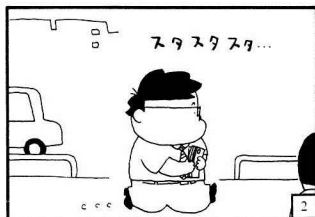


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郵便



Title: 郵便
Yūbin
Mail

- 1 **Boss:** 田中くん これ 郵便局へ 出してきてくれ。
Tanaka-kun kore yūbin-kyoku e dashite kite kure.
(name-hon.) this post office to/at go mail (please)
"Tanaka-kun, go mail this for me at the post office, would you." (PL2)

Tanaka-kun: ハイ!
Hai
"Yes Sir!" (PL3)

On Desk: 課長
Kachō
Section Head

- *yūbin* is "mail/mail (service)" and *yūbin-kyoku* is "post office."
- *dashite* is the *-te* form of *dasu* ("put/send out") and *kite* is the *-te* form of *kuru* ("come"). *Kuru* after the *-te* form of a verb is literally "do and come," but it is used like the English expression "go do."
- *kure* (from *kureru*, "give[to me/us]") after the *-te* form of a verb makes a request or gentle command. This form is normally used only by male speakers.

- 2 **Sound FX:** スタスタスタ
Suta suta suta
(effect of walking briskly)

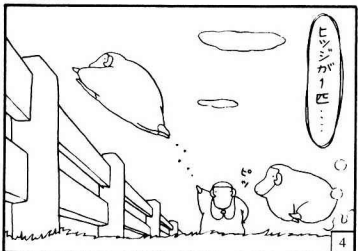
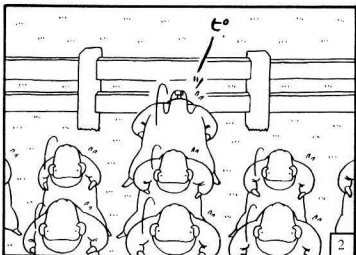
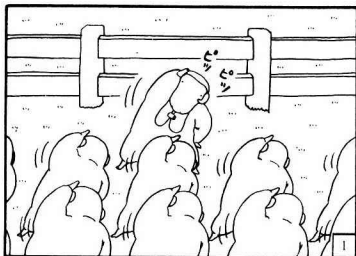
- 3 **Boss:** 田中くん これ 郵便局へ 出してきてくれ。
Tanaka-kun kore yūbin-kyoku e dashite kite kure.
(name-hon.) this post office to/at go mail (please)
"Tanaka-kun, go mail this for me at the post office, would you." (PL2)
速達 で ね
Sokutatsu de ne
special delivery by okay?
"by special delivery." (PL2)

Tanaka-kun: ハイ!
Hai
"Yes Sir!" (PL3)

- *sokutatsu* is a combination of the kanji for "fast/speedy" and "reach/attain/arrive at." It is the standard Japanese word for referring to "special delivery" mail, but not usually for any other kind of delivery.

- 4 **Sound FX:** どどどどどどど
Do do do do do do do
(effect of running/charging rapidly and noisily)

準備体操



Title: 準備 体操
Junbi taisō
preparation exercises/calisthenics
Warm-up Exercises

1 **Sound FX:** ピッピッ
Pi! pi!
(effect of short, staccato tweets of the whistle)

2 **Sound FX:** ピーツ
Pi—!
(effect of a longer tweet of the whistle)

3 **Boy:** よーし 終わった...
Yo—shi Owatta
good/all right finished
“All right! I’m finished.” (PL2)
Boy: さ 寝る かな。
Sa Neru kana.
well then sleep/go to bed shall I?
“Well then, I guess I’ll go to bed.” (PL2)

Sound FX: パタン
Patan
(sound of closing book with a “slap”)

Book: さんすう
Sansū
Arithmetic

- *yoshi* is a form of the adjective *ii/yoi* (“good/fine”) that is used as an interjection showing readiness. For example, when you’re ready to begin an action or switch to something different; “All right!/Okay!”
- *owatta* is the plain/abrupt past form of *owaru* (“finish/be over”).
- *sa* (or *sā*) is another interjection that can be used to show one is about to do something, but with a feeling more like “Well now, let’s/I think I’ll...”
- *neru* can mean either “sleep” or “go to bed.”

4 **Narration:** ヒツジ が 1匹...
Hitsuji ga ippiki...
sheep (subj.) one
One sheep...

Sound FX: ピッ
Pi!
(effect of a short tweet of the whistle)

- *ippiki* is a combination of *ichi* (“one”) and *-hiki*, the counter suffix for most small animals. *-hiki* changes to *-ppiki* when combined with *ichi*, *roku* (“six” — *roppiki*), *hachi* (“eight” — *happiki*), and *jū* (“ten” — *juppiki*), and to *-biki* when combined with *san* (“three” — *sanbiki*).

告白



Title: 告白
Kokuhaku
Confession

1

Sound FX: カン カン カン
Kan kan kan
Clang clang clang (sound of warning bell for railroad crossing gate)

Man: 思い切って言います。
Omoikitte iimasu.
boldly/daringly say
"I'm going to come right out and say it."
(PL3)

Sound FX: ドキドキ
Doki doki
Thump thump (effect of heart beating/nervousness)

- *omoikitte* means "boldly/daringly/resolutely"; it is the *-te* form of *omoikiru* ("resign oneself to/give up/abandon all caution").
- *iimasu* is the PL3 form of *iu* ("say/will say").

2

Sound FX: ガタン ガタン ガタン ガタン
Gatan gatan gatan gatan
(heavy **clickety-clack** sound of train rushing by)

3

Woman: もう一度 言って下さらない?
Mō ichido itte kudasaranai?
more one time say please
"Could you say it again, please?" (PL2-4)

- *mō* before a number means that many "more."
 - *-do* is the counter suffix for "times/occasions," so *ichido* means "one time" and *mō ichido* means "one more time" → "again."
 - *itte* is the *-te* form of *iu* ("say"), and *kudasaranai* is the negative form of *kudasaru*, a PL4 verb meaning "give (to me/us)." *Kudasaru* after the *-te* form of a verb means "do – for me/us," or with the rising intonation of a question, "will you do – for me/us?" Asking the question with the negative form adds to the politeness and sounds very feminine, but because they are close friends and the situation is informal, she still uses the plain PL2 form, *-nai*, at the end of her sentence rather than a PL3 *-masu/masen* form.
- For more on informal politeness, see Basic Japanese 18.

4

Man: ボク は エイズです。
Boku wa eizu desu.
I/me as-for AIDS am
"I am AIDS." → "I have AIDS." (PL3)

Sound FX: ダッ
Da!
(effect of dashing away as fast as she can)

- *eizu* is a katakana rendering of the English acronym "AIDS."



オバタリアン…

1

Narration: オバタリアン…Obatarian
Obatarians(!)**Sound FX:** バチャクチャ

Pecha kucha (talking/chattering)

ワイ ワイ

Wai wai (boisterous crowd noise)

- *pecha kucha* (or *pecha pecha*) gives the feeling of animated gabbing/chattering. *Wai wai* represents the general clamor/commotion of a large group of people.
- as we see in the subsequent frames, the word *Obatarian* is being used here to state the general topic.



初夏の京都…

2

Narration: 初夏の京都Shoka no Kyōto
early summer of Kyōto**Kyoto in early summer****Sound FX:** ギャー ギャー

Gyā gyā (yelling and screaming)

ガッ ガッ

Gatsu gatsu (voracious eating)

Narration: 仏のみ心にふれるHotoke no mi-kokoro ni fureru
Buddha ('s) (hon.)-heart (obj.) touch**Commune with the spirit of Buddha****Sound FX:** ピーピー

Pii pii (high-pitched noise or whistling)

ワイ ワイ

Wai wai (boisterous crowd noise)

- *mi-* is an honorific prefix like *o-*, and, in fact, when written in kanji is written with the same kanji as *o-*, 御.
- *kokoro* can mean “mind” or “spirit” in addition to the more literal translation of “heart.”
- *fureru* is literally “touch,” but it can refer to bringing oneself close to something or exposing oneself to a certain atmosphere.
- *pii pii* could be merely high pitched crowd noise, or it could be shrill whistles in response to the singing.



仏のみ心にふれる…

3

Narration: ツアー

Tsuā

tour

Tour**Sound FX:** クーカ クーカ

Kūka kūka

(effect of breathing of someone who is asleep)

- in an effect that English cannot duplicate, the complete thought/sentence of the first three frames suddenly turns out to be a modifier for the word *tsuā* (a katakana rendering of English “tour”). Taken all together, *Obatarian, shoka no Kyōto, Hotoke no mi-kokoro ni fureru tsuā* literally means something like “Obatarians: an early summer tour of Kyōto for touching/communing with the heart/spirit of Buddha.”



ツアー

4



1

Narration: オバタリアンも 料理学校に通う。
Obatarian mo ryōri gakkō ni kayou.
 obatarians also cooking school to go/commute
Obatarians, too, go to cooking school. (PL2)

Teacher: 今日は ローストビーフです。
Kyō wa rōsuto biifu de-su.
 today as-for roast beef is
 “The lesson for today is roast beef” → “**Today we’ll learn how to make roast beef.**” (PL3)

Obatarians: ハーイ
Ha-i
 “**Yes/Okay!**” (PL3)

- *kayou* essentially means “go back and forth” and is used to refer to commuting to work/school as well as any other place one goes to on a regular basis.
- *rōsuto biifu* is a katakana rendering of English “roast beef.” The teacher literally says “Today is roast beef,” but means “The lesson for today is roast beef.”



2

Sound FX: ワイワイ
Wai wai (boisterous noise of group)
 ベチャクチャ
Becha kucha (talking/chattering)

- *becha kucha* is another variant of *pecha kucha* (see facing page).



3

Obatarian: おいしー!
Oishi-!
 “**Delicious!**” (PL2)

Obatarian: サイコー!
Saikō!
 best/greatest
 “It’s the best!” → “**You can’t beat this!**” (PL2)

Obatarian: また太るー。
Mata futoru-
 again get fat/gain weight
 “**I’ll gain some more weight!**” (PL2)

- *mata* is literally “again” but in cases where degree/quantity is involved it often means “again increase/decrease” → “(become) more/less...” It’s a bit ambiguous here, but it probably does not mean that she lost weight before and will now gain it back again; it’s simply that she will gain more weight.



4

Obatarian: なんでうちで又 同じものを...
Nande uchi de mata onaji mono o
 why home at again same thing (obj.)
 “**Why (should I make) the same thing again at home?**” (PL2)

Obatarian: バカバカしい
Bakabakashii
 is ridiculous
 “**(That’s) ridiculous.**” (PL2)

- *nande* is a colloquial/informal *dōshite*, “why?”
- she never finishes her first sentence, but a form of the verb *tsukuru* (“make”) is implied.



1

Wife: ドーも スースーする ねいDōmo sū sū suru nei
(emph.) is drafty isn't it

"It sure is drafty, isn't it." (PL2)

Tōchan: スキマ が あいて やがんだSukima ga aite yagan da
gap (subj.) open is (explan.)

"There's a damn gap (between the door and the jamb)." (PL1)

Sound FX: スースー

sū sū

(effect of draft blowing through crack)

- *dōmo* emphasizes the verb that follows → "(do/does) very much/a lot."
- Adding *suru* ("do") to the FX word *sū* makes a verb meaning to "make a hissing/whistling sound" → "be drafty/feel cool."
- *nei* is *Edokko* dialect for *nē*, showing that the speaker expects confirmation/agreement.
- *sukima* can be any "crack/gap/opening," but here it's an opening between the *fusuma* ("paper panelled, sliding] door") and the door jamb, apparently due to a no-longer-square door frame.
- *aite* is from the verb *aku* ("open") and *yagan da* is a contraction of *yagaru no da*—an insulting/derogatory ending used instead of *iru* ("is/are"), plus *no da* to indicate "that's the explanation." Using *yagaru* here is like saying "a damn gap (has opened)" → "there's a damn gap . . ."

2

Wife: おまいさん 大工なんだ から なおしとくれよOmai-san daiku nan da kara naoshitokure yo
Mr. you are carpenter (explan.) so fix please (emph.)

"You're a carpenter, dear, so why don't you fix it for me." (PL1)

- *omai-san* is a dialect form of *omae-san*. *Omae* is usually thought of as a rough/informal word for "you" used only by males, but with *-san* added it becomes a term of endearment used mostly by females.
- *na n(o) da* is the equivalent of the explanatory *no da* for after nouns.
- *naoshitokure* is a contraction of *naoshite*, from *naosu* ("fix"), + *o-kure* ("give me"); *o-* is honorific, and makes the typically masculine *kure* usable by females. (*O*)*kure* after the *-te* form of a verb is an informal request, "(please) do for me."

3

Tōchan: べらぼうめいっ

Berabōmei!

"Are you kidding!" (PL1)

おいら 仕事は 家に 持ちこまねい主義 なんでいっ

Oira shigoto wa uchi ni mochikomanai shugi na n dei!
I work as-for home into not carry principle (explan.)

"I make it a rule not to bring my work home!" (PL1)

- *berabōme(i)!*, is an exclamation showing that you think the person/thing in question is "idiotic/ridiculous/outrageous." It's generally associated with *Edokko* speech.
- *oira* can be thought of as a variation of *ore*, a rough, masculine word for "I/me."
- *mochikomanai* is *Edokko* dialect for *mochikomanai*, the negative form of *mochikomu* ("bring/carry in"). *Shigoto wa uchi ni mochikomanai* is a complete thought/sentence modifying *shugi* ("principle/policy").
- *na n dei* is dialect for the explanatory *na no da* which in this case serves mainly as emphasis.

4

Co-worker: そしたら 仕事場に 持ってって やれ っ て かい?Soshitara shigoto-ba ni motte itte yare tte kai?
so then workplace to take-and do (quote) (?)

"So she told you to take it to work and do it?" (PL2)

Tōchan: うん . . .

Un

"Yeah . . ." (PL2)

Sound FX: シューシュー

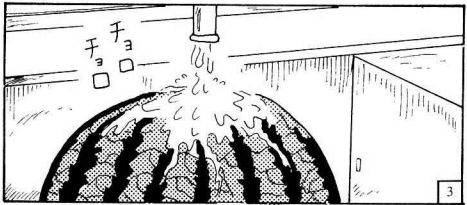
shū shū

(the hiss-like effect of planing wood)

- *soshitara* is from *sō shitara*, literally "when (you) did that way" → "when you said that" → "so then."
- *motte itte yare tte* is a contraction of *motte itte yare* (combining *motte* from *motsu* ["hold/carry"] + *itte* from *iku* ["go"]) + *yare* the command form of *yaru* ["do"], followed by *tte* to indicate a quote.
- *kai* is a colloquial equivalent of *ka*, the question marker, but *kai* has a softer, friendlier tone.

第8話 西瓜

今年のスイカは
甘いので
ひとつ送ります
一人だと食べる機会も
ないでしょうから
母より



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1

Title: 第8 話 西瓜
Dai Hachi wa Suika
 No. 8 story: watermelon
Story No. 8: The Watermelon

Letter: 今年 の スイカ は 甘い ので ひとつ 送ります。

Kotoshi no suika wa amai no de hitotsu okurimasu.
 this year (‘s) watermelon(s) as-for are sweet because one send

This year’s watermelons are sweet, so I’m sending you one. (PL3)

一人 だと 食べる 機会 も ない でしょうから。 母 より。

hitori da to taberu kikai mo nai deshō kara. Haha yori.
 One person is if/when eat opportunity even not have probably because mother from

[Because] when you’re alone you probably don’t have any opportunities to eat (watermelon.) From Mother. (PL3)

- although the note is from Kōsuke’s mother, it is written in PL3. Letters are typically written in either PL3 or PL4, even if the correspondents would use PL2 in speaking face-to-face. This custom is breaking down among the younger generation, however.
- the spelling of *deshō* as でしょう instead of でしょう is common in both manga and personal writing. In other words, some people follow the katakana spelling rules even when writing hiragana.
- *hitori* is literally “one person,” but by extension it also means “alone.”
- following a verb or adjective, *to* means “if” or “whenever.”
- the use of *mo* after *kikai* emphasizes the negative.
- “from” is normally *kara*, but when signing a letter the archaic *yori* is used.
- although there is a kanji compound for *suika*, as seen in the title, Mackawa has chosen not to use it in the rest of the story. Instead, he writes the word in katakana, a common practice in manga.

2

Narration: 冷蔵庫 がないので オレは 水 で 冷やす ことにした。

Reizōko ga nai no de ore wa mizu de hiyasu koto ni shita.
 refrigerator (subj.) not because I as-for water by-means-of chill decided to

Since I don’t have a refrigerator, I decided to chill it with water. (PL2)

Kōsuke: 水道代 節約 のため、この くらい に したこ。

suidōdai setsuyaku no tame, kono kurai ni shitoko.
 water bill economizing (‘s) sake this degree at do and leave at

“In order to save on my water bill, I’ll leave it at this much.” (PL2)

Sound FX: チョロ

Choro (sound of water trickling)

- unlike North American apartments, Japanese apartments are usually rented without kitchen appliances. Living in the *binbō seikatsu*, Kōsuke has evidently been unable to buy even a small refrigerator.
- *ore* is the rough masculine word for “I/me.” This is another example of using katakana in place of kanji.
- *hiyasu* means “chill something/make it cold.”
- *koto ni shita* is the past form of the phrase *koto ni suru*, which after a verb means “decide to . . .”
- *shitoko* is a contraction of *shite okō*. The *-te* form of a verb followed by *oku* “put” means “do the action ahead of time” or “do and leave as is.” *Okō* is the PL2 equivalent of *okimashō* “let’s put” or “I will put.”

4

Kōsuke: あれ じゃ なかなか 冷えない だろう な。

Are ja nakanaka hienai darō na.
 that by means of pretty much won’t chill probably (emph.)

“It probably won’t chill very much that way, will it.” → **“It’s never going to chill that way, is it.”** (PL2)

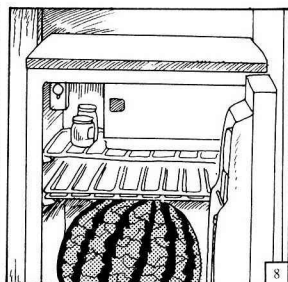
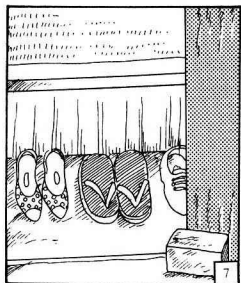
- *ja* is a contraction of *de wa*.
- *nakanaka* means “fairly” or “pretty much” with positive verbs and adjectives, but with a negative it means “(not) readily/(not) really.”
- *hienai* is the negative of *hieru* (“[something] becomes chilled”), the intransitive partner of *hiyasu* (“chill [something]).”
- *darō* だろう (standard spelling = だろう) is the PL2 equivalent of *deshō*.

5

Kōsuke: ン!!

N

“Huh?!”



6

Hiroko: そこ で 学生さん に 会った の。
Soko de gakusei-san ni atta no.
 there at student (hon.) to met (explan.)
“I met the student just down the street.” (PL2)

- *soko*, literally “there,” is used as a vague way to refer to a destination or location.
- *de* marks the place where an action occurs.
- people who are not themselves students may add the honorific *-san* when talking about students in the presence of a student. “The student” lives next door to Kōsuke and is usually referred to simply as *tonari no gakusei*, “the student next door.” His name is never revealed.
- *atta* is the past tense of *au*, “meet,” here, in the sense of “ran into.” Note that the person met is marked with *ni*, not *o*.
- she adds *no* because the sentence is an explanation of why the student is with her.

9

Hiroko: はやく 冷えない かしら。
Hayaku hienai kashira.
 quickly won't chill I wonder
 “I wonder if it won't chill quickly.” → **“I hope it chills quickly.”** (PL2)

Student: ちょっと かかる でしょーね
Chotto kakaru deshō ne
 a bit take probably (colloq.)
“It'll probably take a little time.” (PL3)

- *hayaku* is the adverb form of *hayai*, “fast.”
- *kashira* is an informal feminine sentence ending indicating doubt or puzzlement. The masculine equivalent is *ka na(a)*.
- *kakaru* has many meanings, one of which is “take (time/money/effort).”

10

Student: まっ、ムギ茶 でも どーぞ。
Ma!, mugicha demo dōzo.
 well barley tea or something please have
“Well, please have some barley tea or something.”

Sound FX: バタン
Batan
 (sound of slamming a door)

- *mugicha* is made from roasted barley. You may either brew it at home using special “tea bags” or buy it ready-made in cartons at the local convenience store. Slightly bitter, it is usually served chilled and is a popular and refreshing drink during Japan's relentlessly muggy summers.
- *demo*, “or something,” is often added to invitations or suggestions to add a touch of polite vagueness.

11

Sound FX: パーン
Bān
“Bang!”

Feature • Story

(continued from page 33)

words on paper. Translation blends this with the conveying of ideas from a foreign culture. I really like translating colloquial Japanese. It can sound so many different ways in English.

• **Are you ever under pressure to be more literal or loose in your translations?**

It depends. When we do translations for video, then I think we can be a little more loose, because we have to take into consideration image, time, communication, and the overall goal of the project—

video is usually part of a larger project. If you're doing a translation for a government ministry or a bank, then you have to stick closer to the original, unless it's for the sake of good English.

• **Do you have any advice for people who wish to enter the profession?**

Usually the advice given here is to find a specialty. I work in-house so I have been able to avoid that, but I think it would be a good idea for someone entering the field to perhaps start out editing. Editing

makes you look at your own language objectively. You have to learn a lot about your own language to be a translator; you have to learn what works and what doesn't work in English, and what's effective in communication and what's not.

Apologies to Arnie Rusoff and Dan L. Kanagy who also graciously consented to be interviewed. We just ran out of room in this issue, but we'll try to bring your their interviews in a future issue.



12

Student: 近く で やってる みたい です ね。
Chikaku de yatte-ru mitai desu ne.
 nearby at are doing it appears is (emph.)
 “It appears that they’re doing it nearby.” → “**It looks like it’s going on nearby.**” (PL3)

- *chikaku* “nearby/vicinity,” is the noun form of *chikai*, “near.”
- *yatte-ru* is a contraction of *yatte-iru*, “is/are doing.” *Yaru* is a more vigorous, sometimes slightly slangier way of saying “do” than *suru* is.
- *mitai* can be used after nouns, adjectives, and verbs to imply “that’s the way it looks/seems to be.”

13

Hiroko: 行って みない?
Itte minai
 won’t (you) go and see?
 “**Don’t you want to go see?**” (PL2)

Kōsuke: 3人 で 行こー か。
sannin de ikō ka.
 3 people being shall we go (?)
 “Shall the three of us go?” → “**Why don’t all three of us go?**” (PL2)

Student: あの、ボク、明日 試験 なんて...
Ano, boku, ashita shiken na n de...
 um I tomorrow test being that
 “**Um, I have a test tomorrow, so...**”

- *-te miru* means to do something in order to see what it is like or to see what happens.
- invitations are issued as negative questions. If she were using PL3, she would say *itte mimasen ka*.
- *sannin de* is “as (a group of) 3 people.” *Futari de* is “as a pair/the two of us,” and *hitori de* is “alone.”
- *ano* is short for *anō*, a typical hesitation noise.
- Japanese universities hold classes well into the summer, and summer vacation is only about six weeks.
- *na n de* is a contraction of *na no de*, “being that it is.”

14

Student: 帰って 来る 頃 には 冷えてる んじゃないですか。
Kaette kuru koro ni wa hieteru n ja nai desu ka.
 returning come approximate time at as-for be chilled isn’t it (?)
 “**By the time you come back, I bet it’ll be chilled.**” (PL3)

Kōsuke: そう です ね...
Sō desu ne
 so is (emph.)
 “**I guess so.**”

- *hiete-(i)ru* refers to the state of already being chilled, not to the process of becoming chilled.
- adding *ja nai (desu ka)* to a sentence turns it into a mild assertion.

16

Sign: 焼き とーもろこし ウマイ
Yaki tōmorokoshi. umai.
Roast corn on the cob. Delicious.

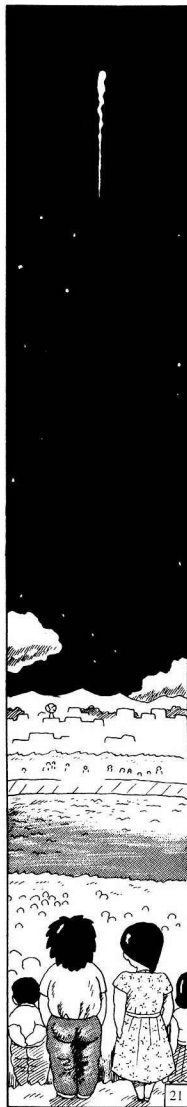
Sign: わたあめ
Wata-ame.
Cotton candy.

Sign: たこやき
Takoyaki.
Octopus fritters.

- at stalls like this corn on the cob is basted with soy sauce and roasted over a charcoal fire.
- *takoyaki* are spherical “fritters” of chopped octopus meat mixed with flavorings (ginger, onion, etc.) in a batter and cooked on a special griddle with rounded indentations.

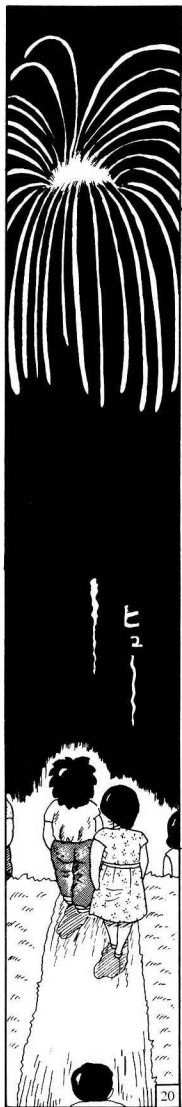
17

Sign: 焼き
 -Yaki
 (this is a close-up of the *takoyaki* booth)



18

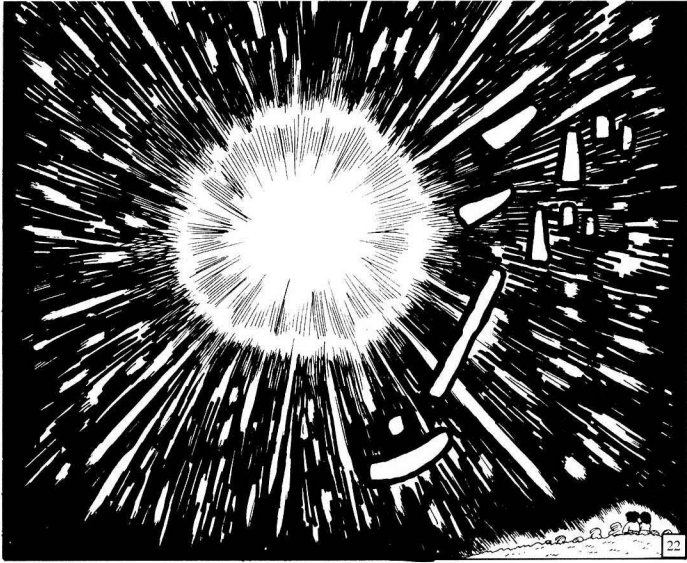
Sound FX: ヒュー
Hyū (sound of something whizzing through the air)



20

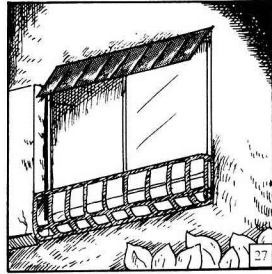
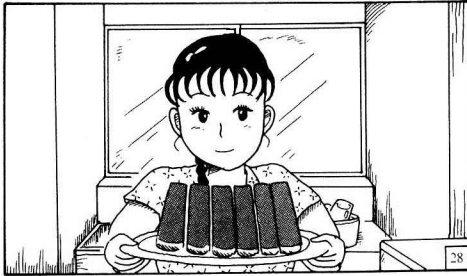
Sound FX: ヒュー
Hyū





22

Sound FX: パンパーン
Babān (sound of a huge explosion)



26

Student: おいしい スイカ です ね。
Oishii suika desu ne.
 delicious watermelon is isn't it
“Delicious watermelon, isn't it?” (PL3)

Hiroko: ええ よく 冷えてる わ。
Ee, yoku hieteru wa.
 yes well is-chilled (emph.)
“Yes, it's well-chilled.” (PL2)

- *wa*, written わ or ワ, not は, is a mostly feminine sentence-ending particle, although men use it in certain parts of the country.

27

Kōsuke: あっ... 西 は こっち です よ ね。
A! nishi wa kocchi desu yo ne.
 (exclam.) west as-for this-way is (emph.) isn't it
“Oh, west is this way, isn't it?” (PL3)

Student: ええ
Ee.
“Yes.”

- *kocchi* is a contraction of *kochira*, “this way/this direction.”

28

Kōsuke: おふくろ に よく 言われた んです よ。
Ofukuro ni yoku iwareta n desu yo.
 old lady by often had it said (explan.) (emph.)
“I've often had it said to me by my mom.” (PL3)

「初モノ は 西 を 向いて 食べなさい」 って...

Hatsumono wa nishi o muite tabenasai tte...
 first produce as-for west (obj.) facing eat (quotation)

“Eat the first produce of the season while facing west,” she says.”

意味 は よく わかりません けど...

Imi wa yoku wakarimasen kedo...
 meaning as-for well don't understand but

“I don't really understand the meaning, but ...”

→ **“I really don't understand why, but ...”** (PL3)

Student: へえ...
Hē

“How about that.”

- *ofukuro* is a slang/informal term for “mother” used by men. The corresponding slang term for “father” is *oyaji*.
- *iwareta* (“I've had it said”), is the past passive of *iu*, “say.”
- even now, Japanese consumers seem to place more importance than North Americans on eating fruits and vegetables in season, and so the first appearance of a favorite fruit or vegetable is a special occasion. *Hatsumono* refers to the first appearance of a fruit or vegetable in a given season.
- *tabenasai* from *taberu*, “eat,” is an informal command most often used by parents or teachers talking to children.
- putting *tte* after a sentence marks it off as a quotation.
- *hē* is an expression of surprise.
- in the lower right hand corner is a *katorisenkō* (蚊取線香), a coil of mosquito repellent incense.

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営業てんてこ日誌

Eigyō Tenteko Nisshi

作 • 牛次郎
story • Gyū Jirō

画 • 近藤洋助
art • Kondō Yōsuke

The story so far . . .



Minamida Yōsuke, a young employee of Toa Electric, is transferred from the General Affairs Department to the Sales Department. He is warned that times are hard, and that every employee is expected to "throw himself into the battle like a human projectile." Still, he is unprepared for what he finds in his new position.

He quickly learns that things are done differently in the sales department. His previous employment history and experience are completely irrelevant, and he is treated like a military recruit.



All that matters in the sales department is the length of the salesmen's bar graphs.



In this episode, his immediate supervisor, the *kakari-chō*, gives him a brief lecture on the essentials of salesmanship, hands him his *meishi* ("business cards"), and sends him out to start making his rounds.

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1

Shibata: 俺 が 係長 の 柴田日吉丸 だ。よく 覚えとけよ。
Ore ga kakari-chō no Shibata Hiyoshimaru da. Yoku oboetoke yo.
 I/me (subj.) group leader (=) (name) am well remember (emph.)
 “**I’m your group leader, Shibata Hiyoshimaru. Don’t you forget it.**” (PL2)

- no between two nouns can have many different meanings, but here it functions like “. . . who is/that is . . .”
- *yoku* is the adverb form of *ii/yoii* (“good/nice”), and *oboetoke* is a contraction of *oboete oke*, the command form of *oboete oku*, from *oboeru* (“learn/memorize”) and *oku* (“set/place”).

2

Shibata: ガッチリ 尻 の 穴 から 血 が 出る ほど 可愛がってやる から な。
Gatchiri shiri no ana kara chi ga deru hodo kawaiatte yaru kara na.
 solidly/well butt of hole from blood(subj.)come out to the extent of dote on you because (emph.)
 “**(Because) I’ll take such good care of you that you’ll bleed from the hole in your butt.**” (PL2)

Sound FX: バキ バキ

Baki baki

Crack crack (effect of cracking his knuckles)

- *gatchiri* is the adverb form of *gatchiri shita*, with such meanings as “solid (construction)/hard-headed (person)/forceful (action)” → “do well/thoroughly.” Here, *gatchiri* and *shiri no ana kara chi ga deru hodo* (“to the extent that blood comes out of the hole in your butt”) are parallel modifiers for *kawaiatte yaru*.
- *kawaiatte yaru* is from *kawaigaru*, which means “dote on/take good care of,” but, as his knuckle-cracking makes clear, he is using it ironically here. *Yaru* after the *-te* form of a verb means “(do) for/to you” when speaking to someone of lower status.
- *na* is a mostly masculine equivalent of the colloquial *ne*, which expects or asks for confirmation/agreement from the listener. Here he “expects” — i.e., assumes — confirmation that they understand.

3

Shibata: 辛く なったらいつでも 夜逃げ していいぞ!!
Tsuraku nattara itsu de mo yonige shite ii zo!
 harsh/tough if becomes anytime flight by night may do (emph.-masc.)
 “**If it gets too tough for you, feel free to run away anytime.**” (PL2)

- *tsuraku* is the adverb form of *tsurai* (“trying/painful/tough”) and *nattara* is a conditional “if/when” form of *naru* (“become”), so *tsuraku nattara* means “if it becomes (too) tough/painful.”
- *yonige*, written with kanji for “night” and “escape,” is a noun meaning “running away/escape under cover of darkness/at night.” Adding *shite*, from *suru* (“do”), makes it a verb.
- *-te ii* (or *te mo ii*) gives permission: “you may . . .” → “feel free to . . .”

4

Shibata: 代わり は いくらでも いる から な。
Kawari wa ikura de mo iru kara na.
 substitutes/replacements as-for unlimited number/quantity exist because (emph.)
 “(Because) there are plenty of replacements.” → “**There are plenty of others ready to take your place.**” (PL2)

M & T: は はい!

Ha hai!

“**Y-yes Sir!**” (PL2)

- *kawari* is the noun form of *kawaru* (“take the place of/substitute for”).
- *ikura* is “how many/much” and *ikura de mo* is “however many/whatever quantity (needed)” → “an unlimited number/quantity” → “plenty.”
- *iru* = “exist(s)” (for animate things)

5

Shibata: よーし。やすめ!!
Yo-shi. yasume!
 okay/good at ease
 “**Good. At ease.**” (PL2)

M & T: ホッ

Ho!

“**Whew.**” (PL2)

- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yoii* (“good/fine”).
- *yasume* is the abrupt command form of *yasumu* (“rest/take it easy”), and is the standard Japanese form of the command “At ease.”



- 6 **Shibata:** 気をつけ!! 姿勢 を 正しくッ ネクタイは キチンと!!
Ki o tsuke! Shisei o tadashiku! Nekutai wa kichin-to!
 attention posture (obj.) make correct/proper necktie as-for make exact/neat
“Attention!! (Always maintain) correct posture! With your neckties straight!” (PL2)
- FX:** ビーツ (one of the uses of *bi* is for electrical shock, so here it’s the “jolt” that makes them — and their hair — stand up straight)
Bi—!
- 7 **Shibata:** 朝 歯 は みがいた か? **FX:** クン クン
Asa ha wa migaita ka? Kun kun (effect of sniffing, to check Minamida’s breath)
 morning teeth as-for brushed/polished ?
“Did you brush your teeth this morning?” (PL2)
- Minamida:** は はい。 み が ぎ ま した。
Ha hai. Mi Migakimashita.
 y. yes [I] brushed/polished
“Yes, I did.” (PL3)
- migaita* is the plain past, and *migakimashita* the PL3 past, form of *migaku* (“polish”).
- 8 **Shibata:** よし。口臭 が したん じゃ お得意さん に 嫌われる!!
Yoshi. Kāshū ga shitan ja o-toku-san ni kirawareru!
 good halitosis (subj.) did (explan.) if clients/customers by be/will be disliked
“Good. Your customers won’t like you if your breath smells.” (PL2)
- Sound FX:** シュツ
Shu! (effect of spraying something in a very brief spurt/puff)
 • *n ja* is a contraction of the explanatory *no* and *de wa*, and it literally means “if it is the case that.”
- 9 **Shibata:** いつも ニコニコ 清潔な 人柄 やさしい 言葉。 復唱しろ!!
Itsumo niko-niko seiketsu-na hitogara yasashii kotoba. Fukushō shiro!
 always smile/be cheerful pure/clean character/personality kindly/gentle words
“Always cheerful, a clean personality, and kindly words. Repeat!” (PL2)
- M & T:** いつも ニコニコ 清潔な 人柄 やさしい 言葉。
Itsumo niko-niko seiketsu-na hitogara yasashii kotoba.
 always smile/be cheerful pure/clean character/personality kindly/gentle words
“Always cheerful, a clean personality, and kindly words.” (PL2)
- fukushō shiro* is the abrupt command form of *fukushō suru* (“repeat [words]”). As a slogan, his words might better be reduced to something like “Cheerful, clean, and polite.”
- 10 **Shibata:** そうだ。それを 「和顔 愛語」 と いう。
Sō da. Sore o wagan aigo to iu.
 is so that (obj.) harmonious face kindly/affectionate words (quote) say
“That’s right. It’s called *wagan aigo*.” (PL2)
- M & T:** 和顔 愛語!?
Wagan aigo
 harmonious face kindly/affectionate words
“Wagan aigo?” (PL2)
- wagan* combines the kanji for “har-monious” and “face;” while *aigo* combines “love” and “words.”
- 11 **Shibata:** 禅 の 言葉 だ。 休め。
Zen no kotoba da. Yasume.
 Zen of words/expression is/are at ease
“It’s an expression from Zen (Buddhism). At ease.” (PL2)
- 12 **Shibata:** 我が 第三課 の 主力 製品 は 家電商品,
Waga Dai-sanka no shuryoku seihin wa kaden shōhin,
 our Section 3 (‘s) main strength product as-for household appliances
“The main products we sell in Section 3 are household appliances.” (PL2)
- 特に 冷蔵庫 洗濯機 などの 白もの だ。
toku ni reitōko sentakuki nado no shiromono da.
 especially refrigerator washing machine etc. (=) white goods is/are
“Especially white goods such as refrigerators and washing machines.” (PL2)
- shuryoku* combines “main” and “strength/force” to mean “main/principal/most important.”
- 13 **Shibata:** どう やって 一台 でも 多く 市場 に 送りこみ
Dō yatte ichidai de mo ōku shijō ni okurikomi
 how doing one machine even more market to send into-and

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エンド・ユーザーの手 に 渡す ことができるか。

endo yūzā no te ni watasu koto ga dekiru ka.

end user (s) hand into deliver can do ?

“How can we send even one more appliance into the market and deliver it into the hands of the end user?” (PL2)

- *dō* means “how/in what way,” and *yatte* is the *-te* form of *yarau*, a less formal word for *suru* (“do”). Both *dō yatte* and *dō shite* mean “doing how → how,” but *dō shite* can also mean “how come → why.”
- *okuri* is from *okuru* (“send”), and *-komi* is a continuing form of the verb suffix *-komu*, which indicates the action is directed “into” something.
- *watasu* means “hand over to/deliver,” and . . . *koto ga dekiru* is an expression meaning “can/be able to do.”

14 **Minamida:** あのー「白もの」って なんですか?

Ano— shiromono tte nan desu ka?

uhh white goods (quote) what is it/are they?

“Uhh, what are ‘white goods?’” (PL3)

FX: ガタッ

Gata! (a slapstick effect of surprise/astonishment)

15 **Shibata:** バカヤロー! 会社 で何年 めし 食ってるんだ!!

Baka yarō! Uchi de nannen meshi kutte-ru na da!

idiot guy/fellow our/this company at how many years rice/meals eating (explan.)

“Idiot! How many years has this company been feeding you?!” (PL2)

- *uchi* literally means “inside/within,” but it’s often used to refer to one’s own house or company. Using the kanji 会社, normally read *kaisha* (= “company”) makes it clear that he doesn’t mean “at home.”
- *kutte-ru* is a contraction of *kutte-iru*, from *kuu*, an informal word for “eat” used mostly by males.

16 **Shibata:** 「白もの」というのは 冷蔵庫, 洗濯機, 乾燥機 などのことだ!!

Shiromono to iu no wa reizōko, sentakuki, kansōki nado no koto da!

white goods (quote) say (nom.) as-for refrigerators washing machines dryers things like is about/is a matter of

“‘White goods’ means things like refrigerators, washing machines, (and) dryers!” (PL2)

これらの商品 は もともと白い 塗装が

Kore-ra no shōhin wa moto-moto shiroi tosō ga

these merchandise as-for originally white paint (subj.)

されていたところ から ついた 業界 用語 だ!! (PL2)

sarete-ita tokoro kara tsuita gyōkai yōgo da!

was done circumstance from attached industry jargon is

“It’s an industry term that was used because these items were originally painted white!!”

- *to iu no wa* (or just *to wa*, as in the next frame) often functions just like *wa* (“as for”).
- *kore* can mean either “this” or “these”; *kore-ra* is an unambiguous “these.”
- *sarete-ita* is the past form of *sarete-iru*, from *sareru*, the passive form of *suru* (“do”).
- *shiroi tosō ga sarete-ita* is a complete thought/sentence (“was/were painted white”) modifying *tokoro*, which literally means “place” but is often used to mean “situation/circumstance.”
- *tsuita* is the plain/abrupt past form of *tsuku* (“attach to”).

17 **Shibata:** 二人に 質問 する!! もの を 売ると は どういう こと か!?

Futari ni shitsumon suru! Mono o uru to wa dōiu koto ka?

two people question do/ask thing/product (obj.) sell (quote) as-for what kind of thing/matter ?

“I’m going to ask you two a question. As for selling a product, what kind of thing is it?”

→ “Let me ask you something!! What do you think selling a product entails?!” (PL2)

M & T: エッ!?

E!?

“Huh?!” (PL2)

18 **Shibata:** うちの 松下 日立 じゃねえんだ よ。

Uchi wa Matsushita Hitachi ja nē na da yo.

this co. as-for (name) (name) is not (explan.) (emph.)

看板 じゃ 一台 も 売れない ぞ!! (PL2)

Kanban ja ichidai mo urenai zo!

sign/nameplate by one machine even can’t sell (emph.)

“This company isn’t Matsushita or Hitachi. You won’t sell a single appliance on our name!!”

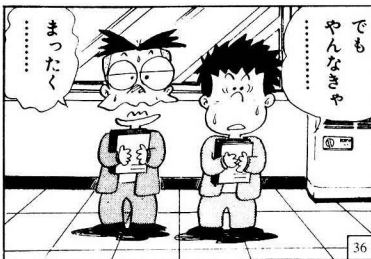
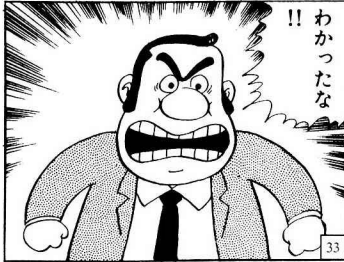
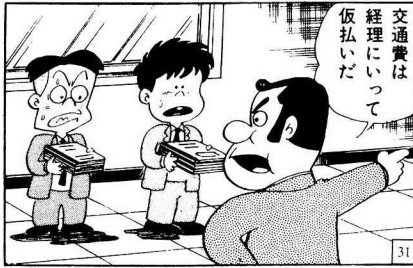
- *ja* is a contraction of *de wa* and *nē* is a rather rough-sounding masculine corruption of the negative *nai*.
- *urenai* is the negative form of *ureru*, the potential “can/able to” form of *uru* (“sell”).

(continued on following page)



20	<p>Shibata: 一度 だけ 教える。 もの を 売る とは こっち の 誠意 を 売る んだ。 <i>Ichido dake oshieru. Mono o uru to wa kotchi no sei o uru nda.</i> one time only tell/teach thing(s) sell as-for this side ('s) sincerity (obj.) sell (explan.) "I'll tell you this just once. To sell a product is to sell our/your own sincerity!" (PL2)</p> <p>Shibata: 冷蔵庫 や 洗濯機 を 売る と 思う な!! <i>Reizōko ya sentakuki o uru to omou na!</i> refrigerator and washing machine (obj.) sell (quote) think don't (abrupt neg. comm.) "Don't think you are selling refrigerators and washing machines!!" (PL2)</p> <p>M & T: はあ? <i>Ha?</i> "Ye-e-s?" (PL2)</p> <ul style="list-style-type: none"> • <i>kotchi</i> (informal form of <i>kochira</i>, "this side/direction") is used to mean "we/our side." • <i>Hā</i> is a rather tentative sounding <i>hai</i> ("yes/okay").
21	<p>Shibata: 自分 を 売る んだ。 <i>Jibun o uru nda.</i> oneself (obj.) sell (emph.) "Sell yourselves!" (PL2)</p> <p>Sound FX: ドン <i>Don</i> Thump (effect of pounding his chest)</p>
22	<p>Shibata: 販売店 の パパやママ 店員 に <i>Hanbai-ten no Papa ya Mama ten'in ni</i> retail shop ('s) Pop and Mom clerk to</p> <p>自分 という 人間 を トコトン 売りこんでこい!! <i>jibun to iu ningen o tokoton urikonde koi!</i> oneself called (as) human being (obj.) to the finish go and sell/make sales pitch "Go sell the person called/who is yourself to the Moms and Pops and clerks of the retail shops." → "Go sell your personality to the Moms and Pops and clerks of the retail shops!!" (PL2)</p> <p>M & T: はい!! <i>Hai!</i> "Yes Sir!!" (PL2)</p> <ul style="list-style-type: none"> • <i>urikonde</i> is the <i>-te</i> form of <i>urikomu</i>, which refers to actively "pitching/trying to make a sale." • <i>koi</i> is the abrupt command form of <i>kuru</i> ("come"). <i>Kuru</i> after the <i>-te</i> form of a verb literally means "do and come," but it's often used when English speakers would say "go do..."
23	<p>Shibata: 会社 の 名前 も 商品 も それからじゃなきゃ役に立たんだ。 <i>Kaisha no namae mo shōhin mo sore kara ja nakya yaku ni tatan no da.</i> company ('s) name and products and after that if it is not is/are useless (explan.) "If the company's name and products are not after that, they are useless." → "The company's name and products aren't any use until after that." (PL2)</p> <ul style="list-style-type: none"> • <i>tatan</i> is an informal, male version of <i>tatanai</i>, from the verb <i>tatsu</i>; <i>yaku ni tatsu</i> = "be useful/be of service."
24	<p>Shibata: わかったか!! <i>Wakatta ka?!</i> understood ? "Understand?!" (PL2)</p> <p>M & T: は はい!! <i>Ha Hai!</i> "Y-Yes Sir!!" (PL3)</p>
25	<p>Shibata: 各自 担当店 に あいさつ 回り だ。 <i>Kakuji tantō-ten ni aisatsu-mawari da.</i> each person assigned stores to greeting-rounds is/are "Each of you, make the rounds of your assigned shops and introduce yourselves." (PL2)</p> <p>FX: ナデ ナデ <i>Nade nade</i> (effect of stroking/patting)</p> <ul style="list-style-type: none"> • <i>aisatsu</i> refers to a wide variety of greetings/formalities, and <i>mawari</i> is the noun form of <i>mawaru</i> ("make a circuit/go around"), so <i>aisatsu-mawari</i> is a noun meaning "rounds for the purpose of greeting."
26	<p>Shibata: それぞれ 25軒 ずつ。一週間 で すませろ。 <i>Sorezore nijūgoken zutsu. Isshūkan de sumasero.</i> each one twenty-five shops each one week in finish</p> <p>あいさつ 回り 中 であっても どんどん 注文 を 取れ。 <i>Aisatsu-mawari- chū de atte mo don-don chūmon o tore.</i> greeting-rounds during even if it is rapidly/steadily order (obj) take "Each of you (has) 25 shops each. Finish (them) in one week. Even if the rounds are for introductions, go ahead and take lots of orders." (PL2)</p> <ul style="list-style-type: none"> • <i>sumasero</i> is a command form of <i>sumaseru</i> ("complete/finish [something]")

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27) **Shibata:** これが 名刺 だ。
Kore ga meishi da.
 this (subj.) business cards is/are
“These are your business cards.” (PL2) **FX:** ポイ
Poi (effect of tossing something small)

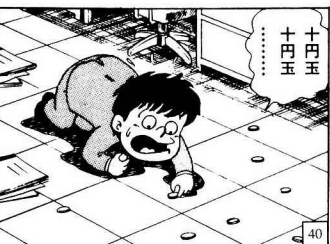
28) **Business Card:** 営業部 第三課 南田 ヨー助
Eigyō-bu Dai-san-ka Minamida Yōsuke
Sales Department Section Three Minamida Yōsuke
 東亜電機 株式会社 東京都 ○○区 ○○町 六丁目 電話
Tōa Denki Kabushiki-Gaisha Tōkyō-to maru-maru-ku maru-maru-chō roku-chōme Denwa...
Tōa Electric Inc. XX-chō 6-chome, XX-ku, Tokyo Telephone...

29) **Minamida:** さすが 営業 だなあ。 顔写真入りだ。
Sasuga Eigyō da nā. Kaojashin-iri da.
 as might expect Sales is, isn't it portrait-included is
“That’s the sales division for you. It has a portrait photo.” (PL2)
 • *kaojashin* is a combination of “face” and “photo” (*shashin* becomes *-jashin* for euphony).

30) **Shibata:** これが 店 の 名簿 と 都内 の 地図。
Kore ga mise no meibo to tonai no chizu.
 this (subj.) shops of roster/name list and metropolitan area of map
“Here’s a list of your shops and a map of Tokyo.” (PL2)
Sound FX: ドサッ
Dosa
Thud (effect of something fairly heavy falling or landing)
 • the particle *to* is used for “and” only between two nouns or noun clauses, not when joining the two parts of a compound sentence.

31) **Shibata:** 交通費 は 経理 について 仮払い だ。
Kōtsū-hi wa keiri ni itte karibarai da.
 transportation expenses as-for accounting to go (and) advance is/are
“For your transportation expenses, go to accounting and get an advance.” (PL2)
 • *-hi* can be added to various words to mean “costs/expenses/fees of –.”
 • *karibarai* is a noun combining “temporary” and “payment” and referring to giving or receiving an advance. As with *aisatsu-mawari*, above, following an action noun with *da* serves essentially as a command.

32) **Shibata:** 外 からの 連絡 を 忘れる な。
Soto kara no renraku o wasureru na.
 outside/away from contact/communication (obj.) forget don't
“Don’t forget to keep in touch/report back (by phone) while you’re out!” (PL2)
Shibata: 知らないことは 電話して きて!!
Shiranai koto wa denwa shite kike!
 don't know things as-for call/phone-and ask
 小便 の 仕方 に至るまで 親切に いねいに 教えて やる!!
Shōben no shikata ni itaru made shinsetsu teinei-ni oshiete yaru!
 pee of how to do even so far as kindly & thoroughly will teach you
“Anything you don’t know, call in and ask! I will kindly and thoroughly teach you, even how to pee!” (PL2)
Shibata: ああしろ!! こうしろ!! 途中で さぼったりするん じゃねえぞ!!
ā shiro! / kō shiro! / Tochū de sabottari suru n ja nē zo!
 do that way / do this way / midway things like loafing don't do (emph.)
“Do that! Do this! No loafing along the way!” (PL2)
Shibata: 帰社したら 報告書 の 作成!! つきそい は なし!!
Kisha shitara hōkokusho no sakusei! Tsukisoi wa nashi!
 when return to office report of writing up attendant/escort as-for none
“When you get back to the office, write up a report. (You’ll have no escort →) You’re on your own!” (PL2)
 • *shinsetsu(-ni)* (“in a kind/generous/obliging manner”) and *teinei-ni* (“courteously/carefully/thoroughly”) are both being used as adverbs. The first *-ni* is often dropped when two adverbs are spoken in sequence.
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- *sabottari* is from *saboru* (“loaf/neglect work/play hooky”); the *-tari* form of a verb is followed by *suru* (“do”) to make an expression meaning “do things like -.”
- *kisha shitara* is a conditional “if/when” form of *kisha suru* (“return to the company/office”).
- *sakusei suru* means “write out/draw up (a document)”; here, its noun form is being used as a command.

33

Shibata: わかったな!!*Wakatta na!*

understood right?/isn't it?

“You understand, don't you?” → “**Understand?!**” (PL2)

34

FX: ガーン*Ga—n* (effect of head spinning, as if from a heavy blow)

35

Minamida: こりゃ 大変 だ...*Korya taihen da...*

this as-for terrible/serious problem is/are

“This is terrible . . .”

→ “**Man, are we in trouble!?**” (PL2)

- *korya* is a contraction of *kore wa* (“as for this [situation]”).

Terashima: まったく。*Mattaku.*

entirely/indeed

“**Really.?**” (PL2)

36

Minamida: でも やんなきゃ . . .*Demo yannakya . . .*

but if don't do

“**But we have to do it . . .**” (PL2)

- *yannakya* is a contraction of *yananakereba*, and implies *yananakereba ikenai*, “if I/we don't do it, it's no good/it won't do” → “I/we must do it.”

Terashima: まったく。*Mattaku.*

entirely/indeed

“**Really . . .**” (PL2)

37

Shibata: わかったら 各自 担当点 にあいさつ回りだ!!*Wakattara kakuji tantō-ten ni aisatsu-mawari da!*

if understand each one assigned shops to greetings-rounds is/are

“**If you understand, then be off on your rounds to your assigned shops!?**” (PL2)**M & T:** はい!!*Hai!*“**Yes Sir!?**” (PL3)

- *wakattara* is a conditional “if/when” form of *wakaru* (“come to know/understand”).

38

Sound FX: ドテン*Doten* (effect of something relatively heavy falling/toppling over)**Minamida:** あっ*A!*“**Yikes!?**”

39

Sound FX: チャリン チャリン チャリン チャリン*Charin charin charin charin* (ringing/clinking sound of coins striking floor)**Minamida:** あっ*A!*“**Oh, no!?**”

40

Minamida: 十円玉 十円玉*Jūen-dama Jūen-dama*

ten yen coins ten yen coins

“My ten yen coins, my ten yen coins . . .” → “**My phone money, my phone money . . .**” (PL2)

- when Minamida said farewell to his former colleagues in the General Affairs Department, they gave him a box full of ten yen coins because they knew he would have to be making a lot of calls back to the office.

41

Sound FX: ズン*Zun* (effect of boss stepping forward firmly; *zun-zun* represents the effect of something progressing/changing noticeably, and a single *zun* represents a momentary/single change or progression.)

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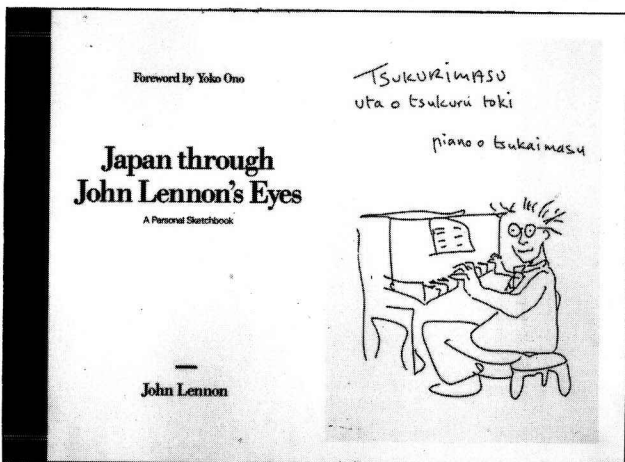
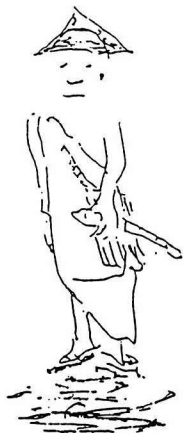


(continued from previous page)

- 43 **Shibata:** もたもた するな!!
Mota-mota suru na!
be slow/dawdle don't
“Don't dawdle/fool around” → “**Snap to it!**” (PL2)
- 44 **Sign on Roof:** 東亜 電機
Tōa Denki
Tōa Electric
- 45 **Sound FX:** ビュー
Pyū (effect of whistling wind)
- 46 **Minamida:** サブー
Sabu—
cold
“It's cold.” → “**Brrrr.**”
• sabu— is a short form of *sabui*, which is an alternate form of *samui* (“cold” when referring to ambient temperature). Both *sabu—* and *samu—* are used like English speakers would use “Brrrr.”
- Sound FX:** ブルブル
Buru buru
(effect of shivering from the cold)
- 47 **FX:** グイッ
Gui! (effect of lifting his head and straightening his shoulders with determination)
- 48 **Minamida:** とにかく当たって 砕けろ だ!! やる っきゃない!!
Tonikaku atatte kudakero da! Yaru kkyā nai!
in any case hit/crash into-and crumble/be smashed is/are do is the only option
“At any rate, it's strike and be smashed. All I can do is do it.” → “**At any rate, I'll throw myself into it and see what happens. All I can do is forge ahead!**” (PL2)
• *atatte kudakero* is an expression used when about to do something you don't think you can do, implying you will face/hit/tackle the challenge head-on even at risk of being thrown back and smashed to pieces.
• *yarakkyā nai* is a contraction of *yaru shika nai*, from *yaru* (“do”) and *shika nai* (“only/nothing but”), and means “doing it/proceeding/forging ahead is my only option.”
- 49 **Minamida:** レッツ ゴー!!
Rettsu gō!
let's go
“**Here I go!**” (PL2)
• *rettsu gō* is from the English “let's go,” but in Japanese it can be used by an individual with a meaning more like “Here I go!/Here I come!/I'm off!”
- 50 **Driver:** バーロー!! 急に とびだしやがって?!
Bārō! Kyū ni tobidashi yagate?!
idiot suddenly jump out (derog.)
“Idiot! (What d'ya think you're doin') suddenly jumping out (like that)!?”
→ “**You idiot, watch where you're going!**” (PL1)
- Sound FX:** キ キ キッ
Ki ki ki! (squeal of brakes)
- Minamida:** わっ
Wa! (expression of surprise)
- Narration:** 企業 戦線 波 高し... ここまで くれば 進む しかない。
Kigyō sensen nami takashi, Koko made kureba susumu shika nai.
industry battle line waves high here as far as if/when come go forward is only option
Along the industrial battle lines, the waves are rough . . . Having come this far, all he can do is push ahead. (PL2)
- Narration:** ヨー助 は 大丈夫なの だろうか?
Yōsuke wa daijōbu na no darō ka?
(name) as-for all right (explan.)|I| wonder if?
Will Yōsuke be all right? (PL2)
• *takashi* is the classical form of the adjective *takai* (“high/tall”), and gives this narration a “literary” feel.
• *kureba* is a conditional “if/when” form of *kuru* (“come”).
• *darō ka* is a PL2 equivalent of *deshō ka*, “is it perhaps/I wonder if?”



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火の鳥

The Phoenix

by
手塚治虫
Tezuka Osamu

In the last episode . . .

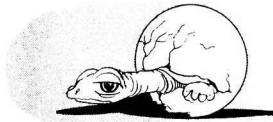


Akanemaru, a talented young sculptor in 8th-century Japan, has been commanded to carve an image of the phoenix. He begs Imperial official Kibi no Makibi to let him go to China to see the real phoenix; instead, he receives permission to enter Shōsō-in, a storehouse of art treasures donated by the Imperial household to Tōdai-ji temple in Nara. In the Shōsō-in Akanemaru finds a painting of the phoenix. He is overcome with wonder and is convinced that he will see the bird before he dies. The next thing we know, he is aboard a ship bound for China, but he is swept overboard and sinks into the sea.

When he regains consciousness, he finds himself in the body of a lowly microorganism. "What have I done to deserve this?" he asks, horrified. It's not a punishment, explains an all-knowing voice. It's just part of the cycle of death and re-birth. Akanemaru vehemently objects, but his protests end when he's swallowed by a fish.



He is reborn as a turtle. No longer remembering or caring that he was once human, Akanemaru just lives out a tranquil life as a turtle in the mouth of the Yangtze River until he is caught and killed by fishermen.



Next Akanemaru appears as a newly-hatched bird, and as this episode begins, his mother takes him to meet the phoenix.





1

Mother Bird: ホウ が あそこ に。
Hō ga asoko ni.
 phoenix (subj.) there at
 “**There’s the phoenix.**” (PL2)

- *asoko* is used to refer to a place that is separated from both the speaker and the listener. The place where the listener is (or a place close to him/her) would be *soko* (“there”), and the place where the speaker is (or a place close to him/her) would be *koko* (“here”).
- since *ni* is a particle for marking the place where something “is/exists,” the implied ending of the sentence is some form of *iru* (“is/exists” — for animate things).

3

Mother Bird: 今度 私 に 生まれた子どもたちです。
Kondo watashi ni umareta kodomo-tachi desu.
 this time/recently I/me to born children are
 “These are the children born to me recently.” → “**This is my latest brood of children.**” (PL3)

- *kondo* is literally “this time/occasion,” but it can variously mean “recently,” “now,” or “soon/next time,” depending on the context.
- *umareta* is the plain/abrupt past form of *umareru* (“be born”). *Kondo watashi ni umareta* is a complete thought/sentence (“were born to me recently/this time”) modifying *kodomo-tachi* (“children”).
- *kodomo* by itself can be either “child” or “children,” but adding *-tachi* makes it unambiguously plural.

4

Sound FX: ビッ
Pi!
Chirp (another FX for a bird’s chirp, especially a baby bird)

Computer • Corner

(continued from page 23)

fonts. In addition, due to design shortcomings in the TrueType Installer script, the Installer fails to install the updated KanjiTalk system extension and the font cache settings file, both of which are required for proper operation. I have reported this to the proper channels, but I cannot predict how soon a revised Installer will be released.

The Kanji TrueType package is priced at \$150 for two typefaces, while ATM-J is priced at \$295 for the ATM system extension software and two kanji

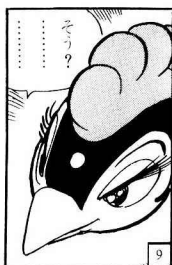
PostScript typefaces. For the individual or small business user who anticipates printing only small quantities of Japanese, TrueType is probably a better value. Some users may find they prefer the appearance of the ATM fonts and decide they don’t mind the copy protection and the longer wait for printout. Service bureaus or businesses that expect to print large quantities of Japanese might want to have these fonts available, but they will likely find it more economical in the long run to buy an NTX-J printer, de-

spite the cost.

Kanji TrueType and ATM-J are both available from Apple’s authorized KanjiTalk dealer network in North America.

(MANGAJIN & I would like to thank Andy Taylor of Japan Pacific Publications, Inc., in Seattle for his help in supplying the NTX-J printer benchmarks for this review. —D.S.)

Daryl Shadrick operates a consultancy, Japan Now, Inc. (Tel. 812-336-5688; fax 812-336-8917).



5

Phoenix: おまえのことは しています。

Omae no koto wa shitte-imasu.
about you as-for (I) know

おまえは 生まれるまえ 長江 の 大きな カメ でしたよ。

Omae wa umareru mae Chōkō no ōki-na kame deshita yo.
you as-for be born before Yangtze of large turtle was (emph)

“I know all about you. You were a large turtle in the Yangtze before you were born.” (PL3)

Baby Bird: カメ って なーに

Kame itte na—ni

turtle (quote) what (is it?)

“What’s a turtle?” (PL2)

- *omae* is a relatively rough word for “you” used mostly by males, but when it is used by females it is usually a term of endearment — for children, dogs, or (one’s own) husband.
- *omae no koto* is literally “things of you” → “about you.”
- *shitte-imasu* is the PL3 form of *shitte-iru* (“know”) from *shiru* (“learn/come to know”).
- *mae* connects directly to the dictionary form of a verb to mean “before (the action/event)”; it connects to nouns in the form *no mae*, meaning either “before” or “in front of.” See next frame.

6

Phoenix: カメのまえは ごみのような ちいさな 生きものでした。

Kame no mae wa gomi no yō na chiisa-na kimono deshita.
before turtle as-for dustlike small creature was/were

そのまえは 人間 だった の よ。

Sono mae wa ningen datta no yo.
before that as-for human being was/were (explain) (emph)

“Before the turtle, you were a tiny, dustlike creature. Before that you were a human.” (PL3; PL2)

Mother Bird: ニンゲン って あの 地上を 歩いている こわい 動物 ですよ？

Ningen itte ano chijō o aruite-iru kowai dōbutsu desu no?

human being (quote) that on ground/land walks scary animal is/are (?)

“When you say human being, do you mean that scary animal that walks on land?” (PL3)

- *gomi* in this case means “dust,” referring to something small, but it also refers to “garbage” in general.
- ending a sentence with the explanatory *no plus yo* is mostly feminine.
- *aruite-iru* is from *aruku* (“walk”). *Chijō o aruite-iru* is a complete thought/sentence (“walks on land”) modifying *dōbutsu*. *Ano* (“that”) and *kowai* (“scary”) also modify *dōbutsu* as separate, parallel modifiers.
- asking a question with *desu no* is typically feminine speech.

7

Mother Bird: おお いやだ この子 が そんな 動物 だった なんて…

Ō iya da Kono ko ga sonna dōbutsu datta nante...

(exclam.) is disagreeable this child (subj.) that kind of animal was (quote)

“How terrible! The very idea that this child was (ever) a beast like that ...!” (PL2)

FX: ギュッ

Gyū! (effect of tight squeeze/hug)

- *nante* implies that the preceding statement is ridiculous/out of the question → “The very idea that ...”

8

Baby Bird: ホウおばさん ボク どうか で おばさんのこと 知ってたよ。

Hō-obasan boku dokka de obasan no koto shitte-ta yo.

Phoenix-aunt I/me somewhere at about aunt/you knew (emph.)

“Aunt Phoenix, I knew you from somewhere.” (PL2)

- *obasan* (“aunt/auntie”) can be used to refer to any woman once she is past her mid-twenties (roughly). Using it right after a name is like saying “Aunt —.”
- *dokka* is a contraction of *doko ka* (“where” plus the question marker *ka*) → “somewhere.”
- *shitte-ta* is a contraction of *shitte-ita*, the plain/abrupt past form of *shitte-iru* (“know”).

9

Phoenix: そう？

Sō

“Really?” (PL2)

10

Baby Bird: ずーっと ずーっと 前 おばさん を 見たくて たまらなかつたんだ。

Zūto zūto mae obasan o mi-takutte tamaranakatta nda.

long long before aunt/you (obj.) want to see/meet couldn’t bear (explain.)

“A long, long time ago, I wanted to meet you so much I could hardly stand it.” (PL2)

- *zutto* emphasizes lengths of time, like “long (ago)/far (in the future).” Making the first vowel long adds

(continued on following page)



(continued from previous page)

- even more emphasis, as does repeating it.
- mi-takute* is the *-te* form of *mi-tai*, the “want to” form of *miru* (“see/meet”). Pronouncing it *mitakutte*, with a small *tsu*, emphasizes the intensity of the desire.
- tamaranakatta* is the past form of *tamaranai* (“be unbearable/unendurable”), from the verb *tamaru*.

11

Phoenix: それは あなた が 人間 だったころ . . .

Sore wa anata ga ningen datta koro. . .
 that as-for you (subj.) human were when

いいえこんな 話 は しても しょうがないわね。

Iie konna hanashi wa shite mo shō ga nai wa ne.
 no this kind of talk as-for even if do is of no use (fem.-colloq.)

“That was when you were a human. (But) no, there’s no point in going on about that.” (PL2)

- koro* (or *goro*) most often means “about/approximately” when referring to time, but in referring to the distant past it can mean “the period when . . .”
- shite* is the *-te* form of *suru* (“do/make”). The particle *mo* after the *-te* form of a verb makes an expression meaning “even if (I/you) do.”
- shō ga nai* is a variation of *shikata ga nai*, “it’s no use/there’s no point.” . . . *-te mo shō ga nai* is literally “it’s no use even if you do . . .” → “it’s no use to do/there’s no point in doing . . .”

12

Baby Bird: ホウおばさんは ずっと 生きているの？

Hō-obasan wa zūto ikite-iru no?

Phoenix-aunt as-for long time have been living (?)

“Have you been living all along, Aunt Phoenix?” (PL2)

- zutto* here implies not merely “a long time” but “all the time since I was a human being” → “all along.”
- ikite-iru* is the continuing action form (“is/are –ing”) of *ikiru*, which means “live” in the sense of “being alive/existing.”

13

Phoenix: そうよ。私 は 死なないの。もし死んでも すぐ 生きかえるの。
Sō yo. Watashi wa shinanai no. Moshi shinde mo sugu iki-kaeru no.

is so I/me as-for not die (explan.) even if (I) die immediately come back to life (explan.)

“That’s right. I don’t die. (Or) even if I die, I come right back to life.” (PL2)

Phoenix: だからおまえも おまえのおかあさんの ことも

Dakara omae mo omae no okāsan no koto mo
 so you also your mother of things/facts also

生まれる 前 からよく知っている のよ。

umareru mae kara yoku shitte-iru no yo.
 be born before from well know/have known (explan.) (emph.)

“So I have known from before you were born all about both you and your mother.” (PL2)

- sō yo* is an equivalent of *sō da* used mostly by women, though it can also occur in male speech without sounding especially feminine.
- shinanai* is the negative form, and *shinde* is the *-te* form, of *shinu* (“die”).
- moshi* is always followed by one of the conditional forms (“if”) — in this case the *-te* form of *shinu* plus *mo*, which makes “even if I die.”
- iki-kaeru*, from *ikiru* (“live”) + *kaeru* (“return”), means “return/come back to life.”
- . . . *mo . . . mo* means “both . . . and . . .”
- koto* means “things” in the abstract sense, and . . . *no koto* means “things about . . .” → *omae no okāsan no koto* = “things about your mother,” or just “about your mother.”
- yoku* (“well”) is the adverb form of the adjective *ii/yoi* (“good/fine”), so *yoku shitte-iru* means “know well” → “know all about . . .”

14

Baby Bird: じゃあ ニンゲン って 動物 の こと も？

Jā ningen tte dōbutsu no koto mo?
 then human being(s) (quote) animal(s) of things/facts also

“Then you know all about the animals called ‘humans,’ too?” (PL2)

Phoenix: 私 が 長生きする鳥 だ って 人間 が してて . . .

Watashi ga naga-iki suru tori da tte ningen ga shitte-ite . . .

I (subj.) live long bird is/am (quote) human beings (subj.) know-and

“The humans know that I am a bird that lives long, and . . .” (PL2)

- the baby bird uses *tte* as a contraction of *to iu*, here meaning “called,” while the phoenix uses it as a contraction of *to iu koto o*, which is an expression meaning “the fact that . . .”
- shitte-ite* is the *-te* form of *shitte-iru* (“know”); it functions like “and,” indicating that the sentence is not complete and will continue.

(continued on following page)



15

Phoenix: 私の 姿 を 絵 にかいたり 彫ったりして
Watashi no sugata o e ni kaitari hottari shite
 my form/image (obj.) picture in paint-and/or carve-and/or do-and

Phoenix: かざったり 祈ったり している の よ。
kazattari inottari shite-iru no yo.
 decorate-and/or pray-and/or have done/are doing (explan.) (emph.)

“... they paint my image in pictures and sculpt it, and they put it on display and pray to it.” (PL2)

- *no* after a name or personal pronoun most often indicates possession, so *watashi no* = “my/mine.”
- *shite* is the *-te* form of *suru* (“do”), and *shite-iru* can refer either to an action in progress (“is/are doing”) or the result of an action (“have done”).
- ... *-tari* ... *-tari suru* is an expression meaning “do things like ... and/or ...” *kaitari* is from *kaku* (“paint/draw”), *hottari* is from *horu* (“carve/sculpt”), *kazattari* is from *kazaru* (“display/decorate”), and *inottari* is from *inoru* (“pray”).

16

Phoenix: さあ 私 を じっと 見てごらん...

Sā watashi o jitto mite goran
 now I/me (obj.) intently/carefully look (polite command)

私の 姿 を よく おぼえておおき。

Watashi no sugata o yoku oboete o-oki.
 my form/image (obj.) well remember for future

“Now take a good look at this form of mine. Remember my image well.”

→ “**Now take a good look at me, and etch my image in your memory.**” (PL3)

- *sā* is often used like “well now/all right/come on” to prepare oneself for action or to urge the listener to action.
- *jitto* is an adverb meaning “in a fixed/still manner” and *mite* is the *-te* form of *miru* (“look/see”), so *jitto mite* means “look fixedly/intently/carefully.”
- *goran* is short for *goran-nasai*, a gentle command form of *goran ni naru*, which is an honorific expression for *miru*. When *goran (-nasai)* follows the *-te* form of a verb it makes a polite-sounding command. No matter how polite, though, it’s still a command, so it’s appropriate only when speaking to persons of lower status than oneself.
- *no* is used when one noun modifies another. When the first noun is a name or personal pronoun, it generally indicates possession: *watashi no (sugata)* = “my (form)/(this form) of mine.”
- *oboete* is the *-te* form of *oboeru* (“learn/commit to memory”).
- *o-oki* is the honorific prefix *o-* plus the stem of the verb *oku* (“set down/place/keep”), which together make another polite command (the same restriction applies as for *goran*). When *oku* follows the *-te* form of a verb it makes an expression meaning “do beforehand/do for some future purpose,” or, when no specific purpose has been mentioned, “do it now because now is (your) chance.”

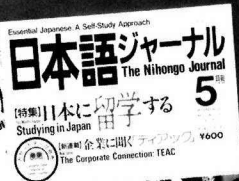
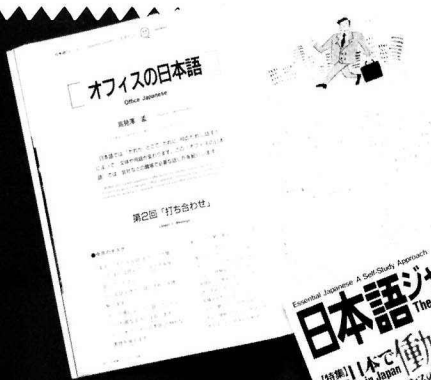
17

Phoenix: 見る の よ ... さあ!!

Miru no yo ... Sā!
 look (explan.) (emph.) come now

“**Look at me. Come on, now.**” (PL2)

- the various forms of explanatory *no (da/desu/yo)* can be used to give commands if said with the appropriate tone and force. In such cases *yo* provides a gentle/friendly kind of emphasis that actually “softens” the command rather than making it sound more authoritarian. This is primarily used in feminine speech.



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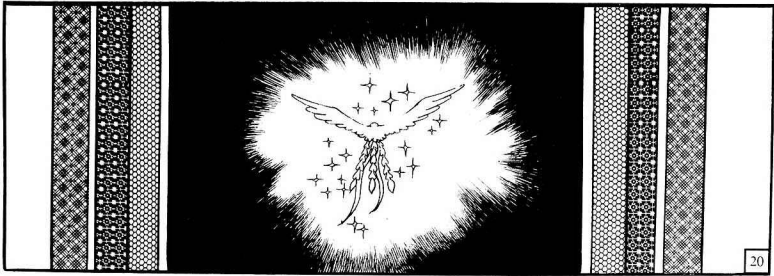
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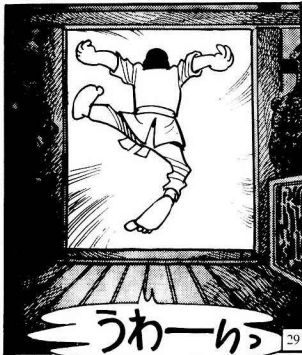
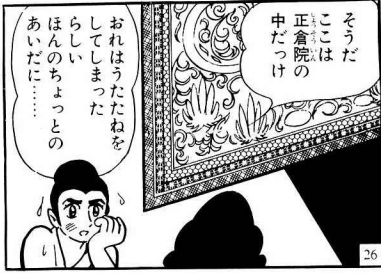
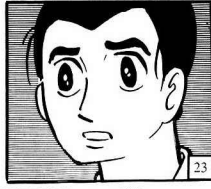


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24	<p>Akanemaru: ハッ Ha! “Huh?”</p>
25	<p>Akanemaru: 夢 だったの か...? Yume datta no ka? dream was (explan.) (?) “So it was a dream?” (PL2)</p>
26	<p>Akanemaru: そうだ。ここは 正倉院 の 中 だ っ け。 Sō da. Koko wa Shōsō-in no naka da kke. is so here as-for Shōsō-in of inside is/was (recollection) “That’s right. Here is inside the Shōsō-in, if I recall correctly.” → “That’s right, I was inside the Shōsō-in.” (PL2)</p> <p>Akanemaru: おれは うたたね を して しまっ た ら しい。ほんの ちょっ と の あいだ に ... Ore wa utatane o shite shimatta rashii. Hon-no chotto no aida ni ... I/me as-for dozing (obj.) did inadvertently it seems mere/slight bit of timespan in “I must have inadvertently dozed off. In a very short time, . . .” (PL2)</p> <ul style="list-style-type: none"> • when speaking to oneself, <i>sō da</i> is used to express a sudden understanding/realization (“Oh, yeah”). • <i>da kke</i> at the end of a sentence means the speaker is thinking back and trying to recall something. • <i>utatane</i> refers to a “nap” one drifts into unintentionally; <i>utatane o suru</i> means “doze off.” • <i>shite</i> is the <i>-te</i> form of <i>suru</i> (“do”) and <i>shimatta</i> is the plain/abrupt past form of <i>shimau</i> (“finish/end/close”). <i>shimau/shimatta</i> after the <i>-te</i> form of a verb often implies not only that the action was completed but that it was unintended/inadvertent or even regrettable. • <i>hon-no</i> is used with words implying small amounts/numbers/degrees/sizes to mean “a mere –/the merest –.” • <i>aida</i> refers to the distance between two points, either in space or time — in this case the latter.
27	<p>Akanemaru: 死んで 生まれかわって また 死んで 生まれかわって shinde umare-kawatte mata shinde umare-kawatte died-and was reborn-and again died-and was reborn-and “I died and was reborn, and I died and was reborn again, . . .” (PL2)</p> <p>そして いつか 鳥 に 生まれて ... 火の鳥 に であっ た ん だ っ け。 soshite itsuka tori ni umarete hi no tori ni deatta n da kke. and then one day bird as was born-and bird of fire/phoenix with met (explan.) (recollection) “and then one day I was born as a bird and met the phoenix.” (PL2)</p> <ul style="list-style-type: none"> • <i>shinde</i> is the <i>-te</i> form of <i>shinu</i> (“die”) and <i>umare-kawatte</i> is the <i>-te</i> form of <i>umare-kawaru</i> (“be reborn [in a different form]”). <i>Umarete</i> is the <i>-te</i> form of <i>umareru</i> (“be born”). <i>Deatta</i> (the plain/abrupt past form of <i>deau</i>, “meet/come upon [by chance/coincidentally]”) for the end turns all of these <i>-te</i> forms into past tense. • <i>hi no tori</i> (literally, “bird of fire”) is another name for <i>hōō</i> (“phoenix”), coming from the legend that it glows in the dark and gives off fire when angered.
28	<p>Akanemaru: おれは ハッキリ 見た! 目の前に 雄大で 神々しい Ore wa hakkiri mita Me no mae ni yūdai de kōgōshii I/me as-for clearly saw before my eyes grand and awe-inspiring/godly</p> <p>火にもえた 鳥 が 立って ... 私 を よく 見なさいと いった くれ た。 hi ni moeta tori ga tatte watashi o yoku mi-nasai to itte kureta. burning in flames bird (subj) stood-and I/me (obj.) well/carefully look at (quote) said to/for me “I saw (her) clearly. Right before my eyes stood a grand, awe-inspiring bird enveloped in flames, and (she) graciously said ‘Look at me carefully.’” (PL2)</p> <p>おぼえているぞ。羽 の 色、顔、姿、こまかい ところまで 手 に とる よう だ っ Oboete-iru zo. Hane no iro, kao, sugata, komakai tokoro made te ni toru yō da! remember (emph.)/feather(s) of color face form/figure detailed places as far as hand in take as if is “I remember it! The color of her feathers, her face, her form, the tiniest detail is like something held in my hand.” (PL2)</p> <ul style="list-style-type: none"> • <i>mita</i> is the plain/abrupt past form of <i>miru</i> (“look at/see”). • <i>zo</i> is an emphatic particle with a rough, masculine sound. • <i>yūdai de kōgōshii</i> (“grand and awe-inspiring”) and <i>hi ni moeta</i> (“burning in flames/fire”) both modify <i>tori</i> (“bird”) as parallel modifiers. <i>Moeta</i> is the past form of <i>moeru</i> (“burn”), so it looks like “burned,” but the past form can sometimes be used to describe an ongoing condition → “burning.” • <i>tatte</i> is the <i>-te</i> form of <i>tatsu</i> (“stand”); the end of the sentence makes it past tense. • <i>itte</i> is the <i>-te</i> form of <i>iu</i> (“say”), and <i>kureta</i> is the plain/abrupt past form of <i>kreru</i> (“give [to me]”). <i>kureta</i> after the <i>-te</i> form of a verb means “did for me,” often implying one sees it as a special favor → “was so kind as to/did me the favor of/graciously . . .”

(continued on following page)



(continued from previous page)

29

Akanemaru: うわーいっ
Uwa—i!
“Yahoo!”

30

Kibi no Makibi: おお 茜丸 どうじゃ?
O Akanemaru dō ja?
Ah (name) how is/are
“Ahh, Akanemaru. How was it?” → “Ahh, Akanemaru, any luck?” (PL2)

- it's common for older males to use *ja* in place of *da* (“is/are”) in informal speech.

31

Akanemaru: 吉備真備さまっ 私 は 見ましたっ 火の鳥 を この 目 で!
Kibi no Makibi-sama! Watashi wa mimashita! Hi no tori o kono me de
(name)-(hon.) I/me as-for saw phoenix (obj.) these eyes with
“Kibi no Makibi-sama! I saw her! (I saw) the phoenix, with my own eyes!” (PL3)

ふしぎな こと でございます... 私 は 夢 を 見ました。
Fushigi-na koto de gozaimasu... Watashi wa yume o mimashita.
wondrous/mysterious thing is I/me as-for dream (obj.) saw
“It was a wondrous thing. I had a dream.” (PL4; PL3)

夢 の 中 に は っ き り 火 の 鳥 が あ ら わ れ た の で す。
Yume no naka ni hakkiri hi no tori ga arawareta no desu.
dream of inside in clearly phoenix (subj.) appeared (explan.)
“In my dream, the phoenix appeared clearly.” (PL3)

- sama has the same meaning as -san (“Mr./Ms.”), but is more polite/honorific.
- mimashita is the PL3 past form of *miru* (“see/look at/meet”). Reflecting his excitement, Akanemaru speaks in short phrases and inverted syntax. Normal order would be *Watashi wa kono me de hi no tori o mimashita*. It's interesting to note that the inverted Japanese order is actually quite close to the natural English order.
- de gozaimasu* is the PL4 equivalent of *desu* (“is/are”).
- arawareta* is the plain/abrupt past form of *arawareru* (“appear/take form”).

32

Akanemaru: 私 は 彫れる ぞ。
Watashi wa horeru zo!
I/me as-for can carve/sulpt (emph.)
“I can carve it!” (PL2)

この 手 で き っ と 一 世 一 代 永 久 に 残 る 火 の 鳥 を 彫 っ て み ま す!
Kono te de kitto isse-ichidai eikyū ni nokoru hi no tori o hotte mimasu!
these hands with certainly masterpiece eternity in remain/last phoenix (obj.) will try carving
“With these hands, I'm determined to carve a phoenix that will last through all eternity as my masterpiece.” (PL3)

み て い て く だ さ い ま し。
Mite-ite kudasaimashi.
be watching please
“Just watch me!” (PL4)

- horeru* is the potential (“can/able to”) form of *horu* (“carve/sulpt”).
- kitto*, when referring to one's own plans/desires/intentions, expresses strong determination.
- isse* and *ichidai* are both words meaning “one's (whole) life/a lifetime,” but their combined meaning is the same as *isse-ichido*, “once in one's life/once in a lifetime” (*ichido* = *ichi* [“one”] + *-do* [counter suffix for “times/occasions”]). Implied here is *isse-ichidai no saku*, “once in a lifetime work” → “one's masterpiece.”
- eikyū* = “eternity” and *eikyū ni* (lit. “in eternity”) = “eternally/forever/through all eternity”
- isse-ichidai eikyū ni nokoru* is a complete thought/sentence (“will last forever as [my] masterpiece”) modifying *hi no tori* (“phoenix”).
- hotte* is the *-te* form of *horu*, and *mimasu* is the PL3 form of *miru* (“see”). *Miru* after the *-te* form of a verb often implies a rather tentative “try (doing),” but the combination *kitto...-te mimasu* suggests considerable confidence.
- mite-ite* is the *-te* form of *mite-iru* (“is/are watching”), and *kudasai* after the *-te* form of a verb makes a request, “please (do).” *-mashi* is essentially a command form of the PL3 verb ending *-masu*, but it is used with a limited number of polite verbs to make a PL4 request form, so the Japanese is literally saying “Please be watching me.” But the context and drawing tell us his tone is more like the English, “Just watch!”

This concludes our presentation from *The Phoenix*.

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	白	白	泊	
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鉛	<i>ame</i>	candy	名刺	<i>meishi</i>	business card
穴	<i>ana</i>	hole/opening	みがく	<i>migaku</i>	polish/brush /shine
あらわれる	<i>arawareru</i>	appear/take form	もえる	<i>moeru</i>	burn (v.)
血	<i>chi</i>	blood	ムギ茶	<i>mugicha</i>	barley tea
地上	<i>chijō</i>	on ground/land	なめる	<i>nameru</i>	lick (v.)
地図	<i>chizu</i>	map	波	<i>nami</i>	wave(s)
大統領	<i>daitōryō</i>	president	苦い	<i>nigai</i>	bitter
であう	<i>deau</i>	meet/come upon (by chance)	人間	<i>ningen</i>	human being
動物	<i>dōbutsu</i>	animal	人気	<i>ninki</i>	popularity
永久	<i>eikyū</i>	eternity	残る	<i>nokoru</i>	remain/last
エイズ	<i>eizu</i>	AIDS	おぼえる	<i>oboeru</i>	learn/commit to memory
復唱する	<i>fukushō suru</i>	recite/repeat (words)	教える	<i>oshieru</i>	tell/teach
不思議な	<i>fushigi-na</i>	wondrous/mysterious	冷蔵庫	<i>reizōko</i>	refrigerator
学生	<i>gakusei</i>	student	連絡	<i>renraku</i>	contact/communication
ガッチリ	<i>gatchiri</i>	solidly/well	さぼる	<i>saboru</i>	loaf/neglect work
業界	<i>gyōkai</i>	industry	製品	<i>seihin</i>	product
歯	<i>ha</i>	tooth/teeth	清潔な	<i>seiketsu-na</i>	pure/clean
ハッキリ	<i>hakkiri</i>	clearly/plainly	洗濯機	<i>sentakuki</i>	washing machine
話	<i>hanashi</i>	talk/conversation	節約	<i>setsuyaku</i>	economizing/saving
販売店	<i>hanbai-ten</i>	retail shop	試験	<i>shiken</i>	test/exam
羽	<i>hane</i>	feather(s)	姿勢	<i>shisei</i>	posture
人柄	<i>hitogara</i>	character/personality	質問	<i>shitsumon</i>	question
冷やす	<i>hiyasu</i>	chill	主力	<i>shuryoku</i>	main strength
彫る	<i>horu</i>	carve/sculpt	姿	<i>sugata</i>	form/image
生きものの	<i>ikimono</i>	creature/living thing	水道代	<i>suidōdai</i>	water bill
意味	<i>imi</i>	meaning	西瓜	<i>suika</i>	watermelon
祈る	<i>inoru</i>	pray	すませる	<i>sumaseru</i>	complete (something)
色	<i>iro</i>	color	進む	<i>susumu</i>	go forward
一世一代	<i>isse-ichidai</i>	masterpiece	立場	<i>tachiba</i>	position/standpoint
じっと	<i>jitto</i>	intently/carefully/quietly	正しい	<i>tadashii</i>	correct/proper
家電商品	<i>kaden shōhin</i>	household appliances	たまらない	<i>tamaranai</i>	unbearable/unendurable
かく	<i>kaku</i>	paint/draw	店員	<i>ten'in</i>	clerk
カメ	<i>kame</i>	turtle	とびだす	<i>tobidasu</i>	jump out
看板	<i>kanban</i>	sign/nameplate	得意さん	<i>tokui-san</i>	customer(s)/client(s)
乾燥機	<i>kansōki</i>	dryers	特に	<i>toku ni</i>	especially
仮払い	<i>karibarai</i>	advance	塗装	<i>tosō</i>	painting/coating
可愛がる	<i>kawaigarau</i>	dote on/take good care of	突然	<i>totsuzen</i>	suddenly
かざる	<i>kazaru</i>	display/decorate	つく	<i>tsuku</i>	attach to
経理	<i>keiri</i>	accounting (department)	辛い	<i>tsurai</i>	trying/painful/tough
キッチン	<i>kichin-to</i>	exactly/just	うたたね	<i>utatane</i>	nap/doze (n.)
機会	<i>kikai</i>	opportunity	生まれる	<i>umareru</i>	be born
きつと	<i>kitto</i>	certainly/surely	わたあめ	<i>wata-ame</i>	cotton candy
神々しい	<i>kōgōshii</i>	awe-inspiring/godly	渡す	<i>watasu</i>	deliver
候補	<i>kōho</i>	candidate/candidacy	役に立つ	<i>yaku ni tatsu</i>	be useful/be of service
こまかい	<i>komakai</i>	detailed/minute	やさしい	<i>yasashii</i>	kindly/gentle
口臭	<i>kōshū</i>	halitosis	用語	<i>yōgo</i>	jargon
言葉	<i>kotoba</i>	words	夜逃げする	<i>yonige suru</i>	flee by night
こわい	<i>kowai</i>	scary	雄大	<i>yūdai</i>	grand/magnificent
名簿	<i>meibo</i>	roster/name list	夢	<i>yume</i>	dream

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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"Wha, whaat!?"

Masaka....!

"It can't be....!"

Sound FX: GAAAN

(sound of shock or realization)

GUWA

(exaggerated sound that represents
a lot of sudden motion)

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