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No. 27

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JACK SEWARD'S
OUTRAGEOUS
JAPANESE

Slang, curses & epithets



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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—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

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Printed in U.S.A.

MANGAJIN (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 200 N. Cobb Pkwy., Suite 421, Marietta, GA 30062.

Second class postage paid at Marietta, GA 30060 and additional offices. Postmaster: Send address changes to: MANGAJIN, P.O. Box 7119, Marietta, GA 30065. USPS # 006137.

Subscription prices:
\$30/year in US, \$45/year in Canada.
Overseas (except Japan) subscriptions:
\$70/year
Exclusive agent in Japan:
Sekai Shuppan Kenkyu Center,
Minami Aoyama 2-18-9, Minato-ku, Tokyo
Tel. 03-3479-4434, Fax 03-3479-5047.
Subscriptions in Japan: ¥9,000 and ¥8,000/year

Editor's Note

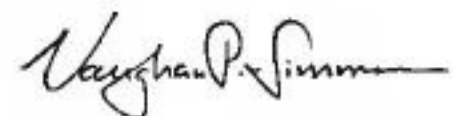
If you think you might ever have to attend a Japanese wedding, save this issue! It contains loads of information about weddings — especially the language used at weddings.

Readers who have been with us for a while may have noticed that we are featuring manga material with much more dialog than in the past. For example, the Business Manners selection in this issue has so much dialog that we had to use a new format to make everything fit. This has resulted in some strange looking page layouts, but we hope you'll agree it's worth the strain on the eyes.

We have finally received permission to use a selection from the manga series *Kuchō Shima Kōsaku*, featuring the character once described as "Japan's best-known salaryman." It will run in issues No. 28 and 29. Our selection is set in Kyōto, and gives a nice cross section of his business and private life.

The feature story in our next issue will be on vending machines. We've come up with some unusual machines, but if you think you can top our finds, send in a photo and description of an odd vending machine. If we publish it, we'll extend your subscription by a year.

Thanks to the KanjiTalk and Kanji PageMaker users who responded to our notice for a user group. Unfortunately, we didn't have anywhere near the numbers we needed to convince the makers to provide support here in the US. The good news is that Apple has now come out with the Japanese Language Kit for System 7.1 — an "extension" that lets you run Japanese software without switching operating systems. Apple will provide centralized phone support, and the documentation is completely bi-lingual. We've been using it here at MANGAJIN for the past couple of months, and it seems to be a real improvement over KanjiTalk. For our impressions and a review by Doug Horn, see page 22.



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Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065-1119. Fax: 404-590-0890

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More on Murakami

In response to Kirk Martini's letter in MANGAJIN No. 25, I'm afraid I have to agree with Mr. Urda's assessment of Murakami Haruki [Book Review, MANGAJIN No. 23]. Although I, too, enjoyed Alfred Birnbaum's excellent translation of *A Wild Sheep Chase*, I was not at all impressed by *Norwegian Wood*. Basically the story consisted of a slew of suicides and gratuitous sex scenes interspersed with allusions to Western pop songs. Actually these elements appear in much of Murakami's fiction. I would venture to guess that the popularity of that novel owes more to a taste for sensationalism and the Japanese love of melodrama than to a far-reaching message. As for the numbers (4 million copies sold in hardback according to Mr. Martini's sources), best-seller status does not necessarily connote literary greatness. Sidney Sheldon's novels do very well in Japan, too, but I don't think anybody out there is claiming that his books are anything more than cheap entertainment.

Maybe in the future Murakami will produce something worthy of our adulation, but for now, I will refrain from bowing too deeply.

As for Banana Yoshimoto, I think that the cute name says it all.

SUZANNE KAMATA
 Tokushima-ken, Japan

We're not taking sides here, but we welcome comments from other readers on Murakami, Yoshimoto and the Japanese contemporary fiction scene.

Hieroglyphics and kanji

More straight scoop on the use of the term "alphabet" in the Computer Corner piece in MANGAJIN No. 22.

Alphabets are writing systems which represent separate sounds or

"phonemes" (members of alphabets are called letters) and kana are syllabaries in which the "grapheme" or written symbol represents a syllable, as Professor Fukushima stated in his letter. However, he mistakenly characterized kanji as another type of syllabary as well. Kanji is a type of logographic writing system, in which each grapheme represents a "morpheme," or unit of meaning. Other examples of logographic writing systems include Mayan glyphs and Egyptian hieroglyphics (members of these three logographic writing systems are usually referred to as characters, glyphs, and hieroglyphs respectively). After the Japanese borrowed the kanji logographic writing system from the Chinese, it ended up looking like a syllabary simply because the Japanese language is syllabic in nature, but the writing system itself is not a syllable, and is not classified as such by linguists.

LAURA MILLER
 Linguistic Anthropologist
 Philadelphia, PA

Any questions?

A spoiled reader

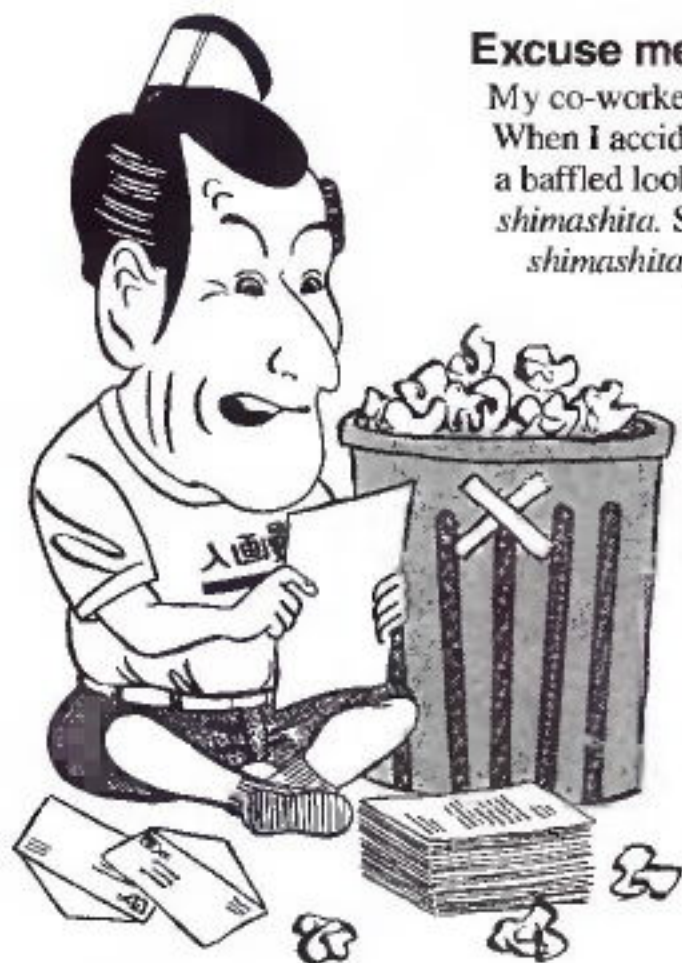
In frame #1 of "Lemon Hart" (MANGAJIN No. 25), there are two large stylized kanji peeking out from behind a pensive Matchan. They are inscribed on what appears to be a sake cask, which squats discretely in the corner. Am I correct in interpreting them as *rei-mon*, or "ceremonial crest?" Unfortunately I don't see them in any of Matsuda's informative sake soliloquies, so I wonder if this is really just another brand of the liquor, or something entirely different?

See how you've spoiled me with your thorough explanations? Casks in the corner, indeed! But the kanji-hungry are not proud. Thank you, and please keep up the good work!

CHARLES CAMPBELL
 Jersey City, NJ

Your interpretation is correct on a kanji-by-kanji basis, but this is a case of ateji (当て字) — using kanji for their sound/reading, rather than their meaning. This combination 礼紋, is intended to be read remon, as in Remon Hāto ("Lemon Hart"), the name of the bar.





Excuse me for being heartbroken

My co-worker visited me at my apartment and I made her a cup of Japanese green tea. When I accidentally spilled some on the table, I said *Shitsuren shimashita*. She gave me a baffled look and said "Eh?!" Once again I apologized: *Ocha o koboshite shitsuren shimashita*. She composed herself for a moment and kindly informed me that *Shitsuren shimashita* (失恋しました) meant "I am heartbroken," or "I have been jilted." The expression I was looking for was *Shitsurei shimashita* (失礼しました, literally "I was impolite" → "Excuse me").

Upon reflection, I realized that the Japanese people I had apologized to recently had looked especially sympathetic.

CATHY T. TANAKA
Los Angeles, CA

A literary treat

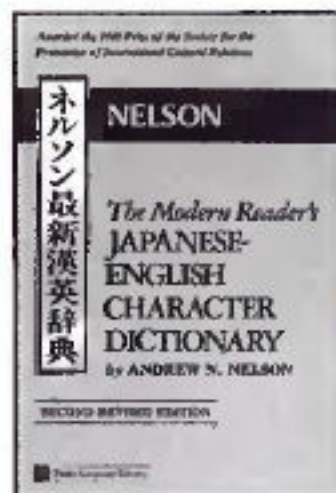
I take great pleasure in sharing the culture, history and culinary flavors of New England with my frequent visitors from Japan. Not to be missed is a trip to Salem, Massachusetts. Imagine the enthusiasm of one young woman describing her visit to Nathaniel Hawthorne's home as "The House of Seven Bagels."

LEOVA B. WOLF
Belmont, MA

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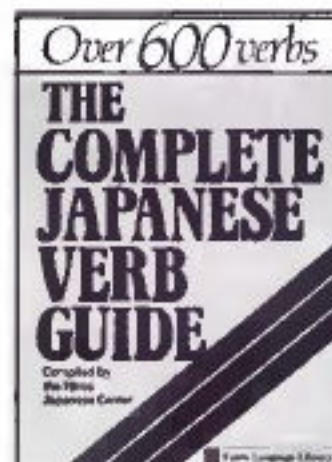
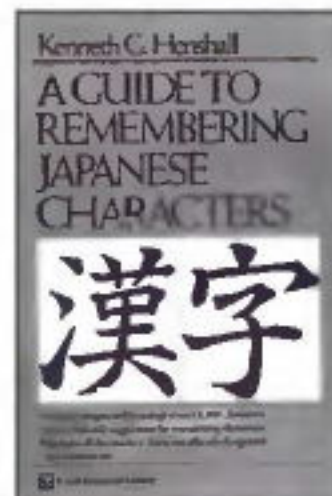
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POLITICAL CARTOONS

From the Asahi Shinbun (朝日新聞)



The Shōwa Emperor, known as Emperor Hirohito during his lifetime, passed away in 1989. It is said that he was concerned that his grandson, Crown Prince Naruhito, was having trouble finding a bride. This cartoon appeared June 10, the day after the Crown Prince's marriage to Owada Masako.

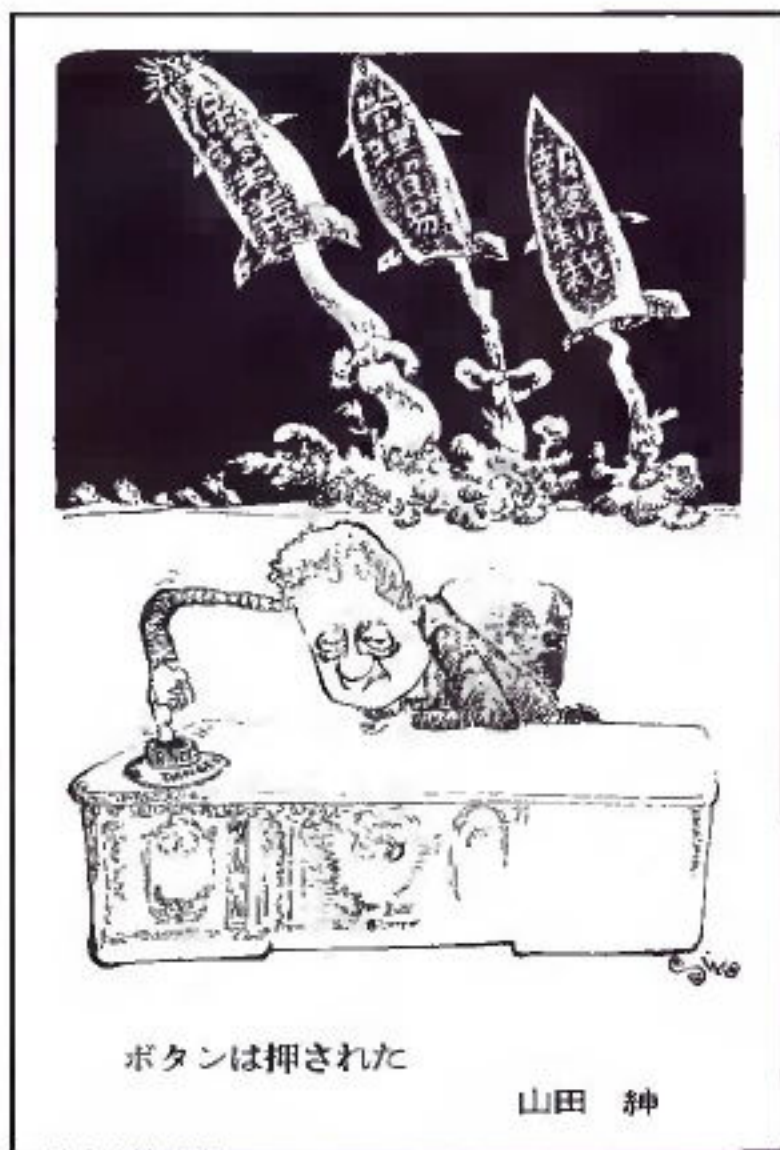
Hirohito: そうそう、これが心残りだったからね。
Sōsō, kore ga kokoro-nokori datta kara ne.
 Ah yes this (subj.) regret/reluctance was because (colloq.)
“Ah, yes, this was the thing still worrying me.” (PL 2)

- *kokoronokori* (“regret/worry”) is written as “heart” (心 *kokoro*), and “remainder/what is left (remaining)” (残り *nokori*). If you have no *kokoro-nokori* (*Kokoronokori ga nai*), your “heart is content.”

Caption: 伝統とハイテク さすがだね
dentō to haiteku sasuga da ne
 tradition and high-tech as expected is (colloq.)
“Tradition and high-tech — naturally (just as you might expect).” (PL 2)

- *sasuga* is usually an expression of admiration. It indicates that the outcome is positive/favorable, as one would expect.

Artist: 山田 紳
Yamada Shin (Name of the Artist; Shin is a “pen” name.) After graduating from Tokyo College of Fishery, worked as a salaryman, attending manga school at night; six years later debuted as a political cartoonist. Won the *Bungei Shunju* Manga Award in 1982; Award for Excellence (Political Cartoons) from the Japan *Manga-ka Kyōkai* this year.



This one, from the June 11 edition of the *Asahi*, pretty much speaks for itself. Yamada's depictions of Clinton tend to be hollow-eyed and on the grim side.

Missile 1: 保護 主義
Hogo shugi
 protect principle/-ism
Protectionism

Missile 2: 管理 貿易
Kanri Bōeki
 control/management trade
Managed Trade

Missile 3: 報復 制裁
Hōfuku Seisai
 retaliation/revenge punishment/sanction
Retaliatory Sanctions

Caption: ボタンは押された
Botan wa osareta
 button as-for has been pushed
The button has been pushed.

- *osareta* is from the verb *osu*, “push.”

Artist: 山田 紳
Yamada Shin

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Innovative uses of the Japanese language



毎朝 果菜 *Maiasa Kudasai*

Kirin, the beer people, have come out with a morning health/nutrition drink called *Maiasa Kudasai*. It has a milk base, to which “nutritional elements” (栄養素 *ei-yō-so*) from fruits and vegetables have been added. Normally, *maiasa kudasai* would be written 毎朝下さい, and it would mean “Every morning, please,” (as in “Please let me have some of that nutritious drink every morning”). Kirin, however, wrote *kudasai* as 果菜, combining two kanji that mean “fruit” (*kudamono* 果物), and “vegetable” (*yasai* 野菜). This is a visual pun (you have to see the kanji). To make sure everyone gets the pun, the name is also written in hiragana on the label.

Maiasa Kudasai contains 20% fruit juice, and the taste is described as *honnori ama-zuppai* (“delicately sweet & sour”).

Thanx to: Bill & Izumi Braun in Sapporo; plus, Moteki-san and the gang at SSKC/Media Centre

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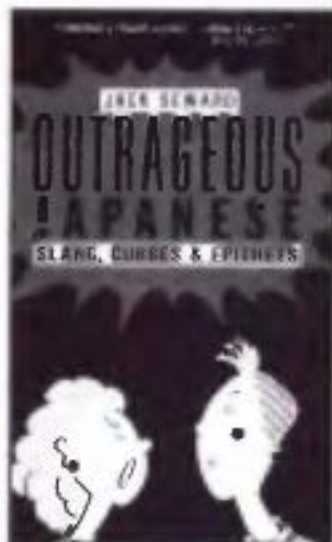
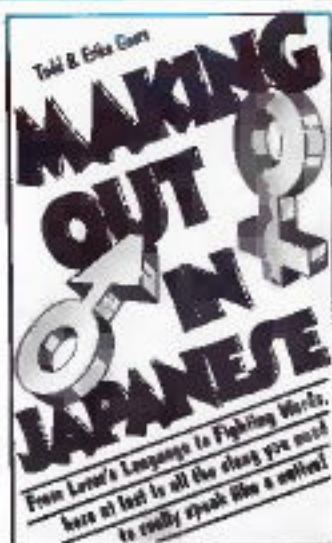
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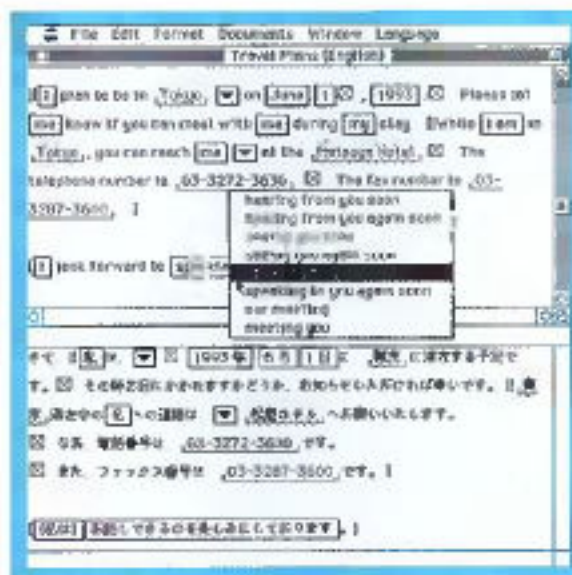
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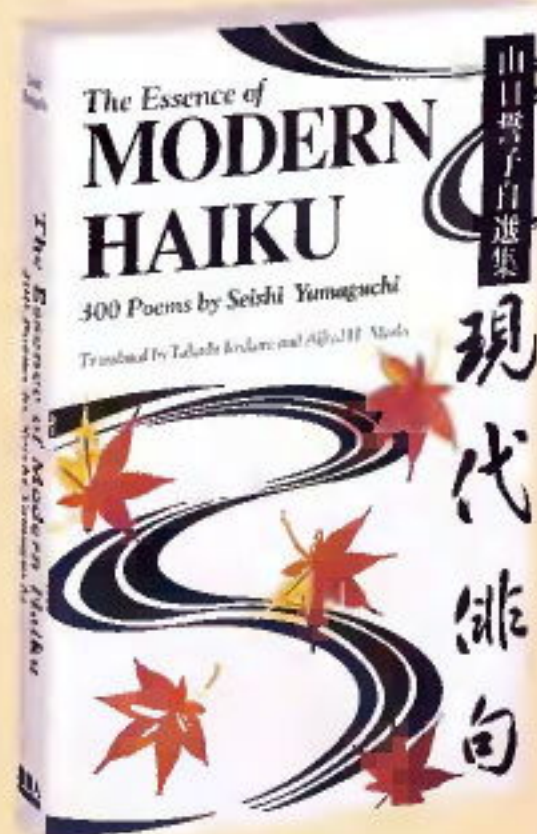
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—James Kirkup, President, the British Haiku Society



The Essence of Modern Haiku features:

日蔽や キネマの衢 鬱然と Hiōi ya kinema no chimata utsuzen to	— Seishi's original Japanese
	— Romaji transliteration
A row of awnings— darkness settles down upon the movie district.	— English translation
1927 Dōtonbori, the movie district of Ōsaka. The street is dark under a row of awnings. It was like the darkness under a deep sea. I had graduated from the university and was working for Sumitomo and living in the company dormitory in Unagidani. I often visited Dōtonbori.	— Seishi's own notes help readers see how a poem is constructed, enabling the aspiring haiku writer to see how a modern master creates.
Season word: hiōi, "awnings" Summer, life.	
Vocabulary: • <i>utsuzen-to</i> is an adverb that can mean either "gloomily/cheerlessly" or "in a lively/flourishing/energetic manner." While describing how dark the street seems under the awnings, it also suggests the possibility of a street crowded with moviegoers.	— Translator's notes provide vocabulary as well as cultural and linguistic insights, adding new dimensions to the reader's understanding of Japanese.
Other points of interest: • Dōtonbori has been a famous entertainment district since the Tokugawa era (1600-1867), stretching for mile and a half through central Ōsaka along the southern bank of Dōtonbori Canal.	

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The Japanese WEDDING INDUSTRY

by John Carroll



祝



Most Japanese businesses are struggling to cope with the nation's burst "bubble economy," but in the nation's wedding industry, the champagne corks continue to pop with merry abandon.

Recession or not, some 750,000 marriages will take place this year in Japan, and expenditures for the elaborate ceremonies continue to climb. Japanese couples believe in getting married in style, and wedding hall operators and hoteliers are more than willing to make the walk down the aisle—or the "Virgin Road" (バージンロード) as it is sometimes called—a dream come true.

Banquet managers at major hotels say corporate parties are much less flashy these days, but that's not the case with weddings. The entire process, including everything from ceremonial engagement gifts to a foreign honeymoon and the move into a place of their own, will set your typical Yoshi and Hanako back a cool eight million yen (around \$76,000).

But, as with so much else in Japan, apparent contradictions abound in wedding styles. Demographics, changing tastes and economic factors have combined to produce at least the beginnings of a new trend toward simpler and more "individualistic" (個性的, *koseiteki*) weddings. If it spreads, the spectacular cer-

emonies that have been *de rigueur* for decades may soon become passé.

Actually, a turnabout might have been inevitable—the big, production-number weddings seem to have gone about as far as they can go. Along with Japan's increasing prosperity and changing mores, weddings and receptions grew larger and more sumptuous. Today an average of 82 guests attend the reception festivities, where they might see the bride swoop down from the rafters in a gondola and change three or four times into ever-more-gorgeous gowns.

Before looking at the new trends, a bit of history of the current style might be in order—and it's a shorter history than one might think.

For the actual ceremony, the ostensibly "traditional" Shintō rites or *shinzen* (神前) as practiced today are in fact a mixture of ancient and modern elements mostly thrown together for the wedding of the future Emperor Taishō on May 10, 1900. Soon after, couples getting married in Shintō ceremonies began demanding the same kind of wedding.

The Shintō ceremony involves *norito* (祝詞), the recitation of ritual prayers; *harai* (祓い), a purification ritual; *tamagushi* (玉串), offerings to the gods of sprigs from the sacred *sakaki* tree with strips of white paper attached; and *san-san-ku-do* (三々九度), the three-times-three exchange of sake-filled nuptial cups, which was formerly a samurai tradition. The exchange of sake is used in Shintō rituals to create connections, in this case between the couple and between their families.

This ceremony can usually be attended by only 25 to 30 people, including family members and the *nakōdo* (仲人), the "go-betweens" who act as symbolic guarantors of the new union. The ritual may be broadcast by closed-circuit TV to the banquet room, where the rest of the guests have already gathered for the reception.

This space limitation is a factor in one of the most interesting developments in wedding styles during the past decade—the increased popularity of Christian weddings, at which all the guests can see the actual service. Even though only one percent of Japanese are Christians, 31 percent of all marriages today incorporate a Christian service, and hotels and marriage halls are building chapels at a furious pace.

Average overall expenditures for weddings continue to rise, although the increase in some categories for the past five years was less than the rise in the consumer index. (From a survey conducted by the Sanwa Bank.)

unit = ¥1,000	1977	1982	1987	1992
Engagement	¥361	¥636	¥713	¥773
Ceremony & Reception	1,141	2,014	2,854	3,328
Honeymoon	453	849	1,010	1,026
Setting Up Housekeeping	2,247	2,708	3,037	2,930
TOTAL	¥4,202	¥6,207	¥7,614	¥8,057

• cope with = 対処する/乗り切る *taisho suru/norikiru* • with merry abandon = 陽気な奔放さで *yōki-na honpōsa de* • flashy = はでな *hade-na* • ceremonial engagement gifts = 結納(品) *yūnō(hin)* • a cool = なんと/驚くべき *nanto / odoroku beki* • apparent contradictions = 一見矛盾する事実, 事納 *ikken mujun suru jijitsu, kotogara* • de rigueur = ぜひ必要 *zehi hitsuyō* • inevitable = 必然的 *hitsuzenteki* • mores = 社会的慣習 *shakai-teki kanshū* • sumptuous = 豪華な *gōka-na* • reception = 披露宴 *hirōen* • ostensibly = うわべは *uwabe wa*

“Nowadays 60 to 70 percent of our customers request a Christian service, but we only have a single chapel so we can’t satisfy them all,” says Sugiyama Hiroyasu, supervisor for the marketing division at the Chinzansō garden restaurant complex in Tokyo. Located on the former estate of Meiji-era leader Yamagata Aritomo, Chinzansō hosts more weddings than any other single venue in Japan, close to 3,300 last year.

Most of the participants have only the foggiest notion of Christian doctrine, if that, but they enjoy the services anyway. “Christian weddings are viewed as romantic, glamorous, classy and trendy,” Sugiyama explains.

There are two other kinds of weddings: *butsuzen* (仏前), Buddhist ceremonies used, for example, by Sōka Gakkai members who are discouraged from participating in Shintō ceremonies; and *jinzen* (人前), non-religious ceremonies in which the couple exchange vows that often they have written themselves.

The wedding ceremony itself—be it a solemn rite at a shrine, temple, or church, or just a simple exchange of

sake—has no legal significance. The two people are considered to be truly married only when the new wife’s name is added to the man’s family register (戸籍, *koseki*) at the local government office.

Therefore the ceremony itself is perhaps not nearly as important socially as the reception, which has taken on a fairly uniform and elaborate format, designed to emphasize the emotional and sentimental nature of the event.

In the early part of this century, marriages were most often held in private homes or at Shintō shrines, and the receptions that followed ranged from parties in the bride’s or groom’s home to banquets in local restaurants. But rapid urbanization led to cramped living quarters, and people soon concluded that a “rabbit hutch” was no place to hold a marriage feast. The era of commercial marriage halls, and big-scale weddings, began. Today roughly 80 percent of all marriages are held in wedding halls.

The first marriage halls were established shortly after the war by *gojokai* (互助会), “mutual-aid societies.” At first,

members simply pooled their funds, lent them out at wedding time and took repayment over as much as 10 years, making the expensive rites affordable. Gradually the clubs took a more direct role, building their own fully-equipped halls. Nowadays they compete with commercial halls, allowing anyone to use their facilities but giving discounts to their members. Some big hotels or marriage halls can hold 40 to 50 weddings a day in what is admittedly an assembly-line operation.

Meanwhile, mass media coverage of the lavish weddings of singers and other *tarento* increased, inspiring ordinary couples to emulate them by holding showy and elaborate weddings that often turned out more than slightly ridiculous. Even though the marriage ritual itself was nearly always Shintō in form, more and more receptions incorporated ideas like the cake-cutting and candle-lighting ceremonies that had first been seen at marriages of the rich and famous.

The marriage industry well understood the desire of people to be stars for a day, and was always quick to adopt

Hosting more weddings than any other venue in Japan, the Chinzansō complex includes several restaurants, gardens, a hotel, a wide variety of reception rooms that can accommodate parties of up to 2,500 guests, and your choice of Shintō or Christian ceremonies. The Shintō ceremonies are held in the room on the left, an actual shrine dedicated to the god *Izumo* (出雲), the god of “unions” (結びの神 *musubi no kami*). The chapel is non-denominational, but participation by Christian clergy in a wedding service that is really just a fashion statement is a matter of some controversy.

Shintō

—or—

Christian



• the foggiest notion = 非常にばく然とした認識 *hijō ni bakuzen toshita ninshiki* • legal significance = 法的な意義 *hōteki-na igi* • urbanization = 都市化 *toshika* • cramped = 狭苦しい *semakurushii* • emulate = 見倣う *minarau* • venue = 式場 / 会場 *shikijō / kaijō* • non-denominational = 無宗派の *mu shūha no* • controversy = 論争 *ronsō*

The Imperial Wedding

There were none of the typical trappings of a modern Japanese wedding in the somber, mystical wedding between Prince Naruhito and Owada Masako, held on June 9, 1993. The Imperial wedding is a long process of which the ceremony on June 9th was only one part. Months of preparations and tens of millions of dollars went in to the wedding, which is composed of ten major rites.

1. The first step, the *Kōshitsu Kaigi* 皇室会議 ("Imperial Family Meeting"), took place on January 19, when the Imperial House Council formally approved the engagement and the selection of the Prince's spouse.

2. The *Nōsai no Gi* 納采の儀, or Betrothal Ceremony, took place April 12.

3. *Seiyaku Hōkoku no Gi* 成約報告の儀. This is the ceremony where the Prince reports his upcoming marriage to the gods and imperial ancestors enshrined in the Imperial Palace.

4. The next step was the *Kokki no Gi* 告期の儀, the Rite of Announcing the Wedding Date.

5. *Kekkon no Gi* 結婚の儀 (the Wedding Ceremony) occurred on June 9th with a wedding ceremony conducted by high priests of the Shintō re-

ligion at the Kashikodokoro, one of Japan's most sacred shrines. The preparations for the *Kekkon no gi* began early in the morning at the Imperial Palace with a Shintō purification ritual for the Princess and the difficult task of dressing the bride in traditional wedding costume, the *jūnihitoe* 十二単衣, a 12-layer ceremonial kimono weighing over 30 pounds.

Dressed in ancient court costume, the couple knelt before the goddess Amaterasu and began the 15-minute ceremony. Hidden from cameras and the public eye, Prince Naruhito asked for the goddess' protection and read the *kokubun* 告文, a pledge that the couple would live in happiness together until parted by death. This ceremony, which even the Emperor and the Empress do not attend, concluded with a sacred toast of sake (called *Katame no Hai* 固めの杯) and a final bow to the Sun Goddess.

6. Shedding their solemn expressions and feudal costumes, the couple reappeared in the *Chōken no Gi* 朝見の儀 (Rite of Audience with the Emperor and Empress) as a modern-day Prince and Princess dressed in Western formal wear.

The highlight of the day was the Imperial Wedding Parade, a huge motorcade

from the Imperial Palace to the newlyweds' home, the Tōgū Palace in the Akasaka Palace compound.

7. Upon reaching their new home, the Crown Prince and his bride celebrated two more important rituals: the *Kuzen no Gi* 供膳の儀, a private kanpai of sake, and

8. The *Mikayomochi no Gi* 三か夜餅の儀, an evening fertility ritoal which literally means "third night rice cake ceremony."

9. Over the next three days, a series of six festive banquets were held (the *Kyūchū Shukuen no Gi* 宮中祝宴の儀, "Imperial Palace Party"), attended by 2,700 guests, international leaders, and dignitaries.

10. The wedding ceremonies finally conclude with the *Jingū Goryō ni Essuru no Gi* 神宮御陵に謁するの儀 rite at the end of June, when the royal couple travel to Nara and other nearby prefectures to visit the Grand Shrine of Ise, the Imperial Mausolea of Emperor Jimmu (first emperor of Japan) and of Emperor Showa (the present Emperor's father) to report their marriage and pray for their future.

by Rebecca Mundy

something that showed promise. The elements that struck a responsive chord or had a wide appeal stuck, and soon a more or less uniform format evolved.

First of all there is the cake-cutting ceremony, in which the newlyweds, under a bright spotlight, take a blunt knife to a four-foot-tall hard wax cake with red and white streamers flowing from it, while wedding bells chime. The master of ceremonies usually points out that this is the first task the new couple performs together. Since the word "cut" is to be avoided at all costs during a wedding because of the implication of "cutting" or "severing" the ties between the couple (see pages 48-49 for more of these inauspicious words), the act of "cutting"

the cake is referred to as *nyūtō* (入刀, literally, "inserting the sword/knife"). This term also provides sexual overtones that some find appropriate or entertaining.

Anthropologist Walter Edwards suggests a deeper meaning for what might appear to be a shallow ceremonial import: the cake, made from grain, represents fertility in Japanese culture, and it is sweet, thus associated with children.

The "Candle Service" is similarly symbolic. The newlyweds light tapers from candles held by their parents and then go from table to table to light the candles on them, effectively evoking the image of generational continuity.

Then, there is the flower presentation, in which the couples present

bouquets to their parents.

In many ways these ceremonies are kabuki-esque poses that allow for the maximum in sentimentality and picture-taking opportunities. They also represent the ideal, enduring, harmonious marriage. This message is reinforced by speeches from the *nakōdo*, superiors at work and other honored guests, stressing that a person only becomes "complete" and a truly functional member of society when he or she gets married. These speeches are interspersed among toasts, songs, skits and other festivities.

After all this hoopla, most couples no doubt feel a sense of relief to escape on

• the typical trappings = 典型的な装飾 *tenkeiteki-na sōshoku* • somber = 厳肅な / おごそかな *genshuku-na / ogosoka-na* • rites = 儀式 *gishiki* • fertility = 豊饒産祈願の *hōjōzan kigan no* • struck a responsive chord = 人々の共鳴を呼んだ *hitobito no kyōmei o yonda* • inauspicious = 縁起の悪い *engi no warui* • sexual overtones = 性的な含み *seiteki-na fukumi* • anthropologist = 人類学者 *jinrui gakusha* • tapers = ろうそく *rōsoku* • evoke = 呼びおこす / 思わせる *yobiokosu / omowaseru* • generational continuity = 世代の連続性 *sedai no renzokusei* • are interspersed = 間に挿まれる *aida ni hasamareru* • hoopla = 大騒ぎ *ōsawagi*

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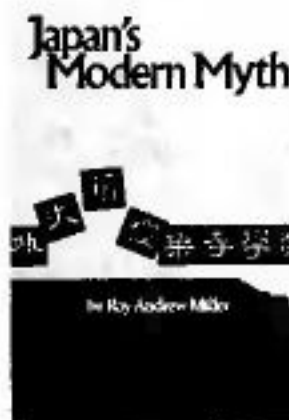
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their honeymoon. These average eight days and cost ¥1.02 million. According to a survey carried out by the Japan Travel Bureau in March to May of this year, 95.7 percent of honeymooners visited overseas destinations, with the most popular destinations being Australia (23.3%), perennial favorite Hawaii (21.6%) and Europe (19.4%).

As in the West, marriages are concentrated in certain seasons: spring and autumn. But recently there has been an increase in the number of "June brides" despite the fact that it falls during the *tsuyu* (梅雨, "rainy season"). This trend began with the marriage of singer Gō Hiromi a few years ago, and was no doubt given a boost by the marriage on June 9 of Crown Prince Naruhito to Owada Masako. Even though Sundays and holidays are preferred for weddings, many couples changed their own reservations at wedding halls so as to share in the auspiciousness of the imperial wedding day.

Speaking of days, tradition has it that the best day for the ceremony is a *taian* (大安) super-lucky day, as determined by the *koyomi* (暦, astrological calendar). These fall every six days. *Tomobiki* (友引き) is also considered a good day, three days are neutral, and *butsumetsu* (仏滅) is downright bad. Because so many people prefer *taian* days, especially *taian* Sundays, reservations must be made more than a year in advance.

Recently, the pattern of big, expensive weddings has begun to show signs of change. One apparent effect of the economic slowdown is that many couples prefer to postpone tying the knot rather than go into debt as they might have in the past. Assistance from parents, and cash gifts from wedding guests, known as *oiwai-kin* (お祝い金), usually offset roughly 60 percent of the costs of the whole wedding process, but the couple have to make up the balance out of their personal savings. Some 32 percent of

grooms and 29 percent of brides say they receive no help at all from their parents.

In fact, marriage itself seems to be less popular than in the past. The number of men and women who remain unmarried past age 30 has doubled in the last 20 years and is still rising. Concerned that the plummeting birthrate threatens Japan's economic miracle, the government is doing its best to encourage people to get married quickly and start having little kiddies, but it is finding it hard to close the sale. A December 1992 government report revealed that as of 1990, only one in 15 women believed that marriage held the prospect of happiness, down from nearly 40 percent in 1972.

The number of marriages peaked in 1983 at 1.5 million. Wedding halls and hotels anticipate much leaner times after 1998, when the pool of marriageable-age people will shrink sharply because of the declining birthrate.

They are facing another challenge

• perennial favorite = 絶えず人気のある *toezu ninki no aru* • tying the knot = 結婚する / 縁を結ぶ *kekkon suru / en o musubu* • plummeting birthrate = 低下する出生率 *teika suru shusseiritsu* • having little kiddies = 子供をつくる *kodomo o tsukuru* • close the sale = 商談をまとめる *shōdan o matomeru* (ここでは出生率低下に歯止めをかけることを言っている。 *Koko dewa shusseiritsu teika ni hadome o kakeru koto o itte-iru.*)



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besides demographics—independent-minded couples who figure they can do without fake cakes and conspicuous consumption by doing things their own way. Chinzansō's Sugiyama says this increased "individualism" began three or four years ago. As a result, the popularity of the cake-cutting and candle-lighting ceremonies, for example, is quickly waning.

Although some observers feel that the Crown Prince's marriage and a recovering economy may spark a trend toward opulence, that seems unlikely. Wedding halls and hotels note that in the wake of the burst-bubble economy, some couples are opting for smaller but more "genuine" weddings with scaled-down feasts, real cakes, fewer *ironaoshi* (色直し, changes of costume by the bride), scripts they have written themselves, and their own favorite music.

Some couples are opting for private parties at suburban restaurants or on char-

tered boats. One restaurant in Yokohama has developed a thriving business for weddings at which sandwiches and pasta are served. All the couple has to do is bring their friends and the preacher. The drawing card is its lawn and garden, which includes a beautiful pool that is filled with flowers for wedding receptions. Fifty weddings were held there in 1992 and the manager exults that such "customized, casual affairs" are all the rage right now.

Another interesting trend is the increasing popularity of "after five" weddings. Not only are such functions discounted by 20 to 30 percent, but they tend to be less formal, and overtoasted guests don't have to worry about being seen in the streets with flushed faces.

Of course, in Japan as elsewhere, some people will always go for the unconventional: getting married in a moving railway car turned instant chapel, at a makeshift "carnival" complete with

Ferris wheel, aboard a replica of a Viking ship or Bedouin encampment, or in a replication of a European royal wedding. The variety of merry lunacy is seemingly endless.

The belief continues strong that only a married person can be regarded as a full-fledged member of society. The marriage ceremony is therefore the ultimate rite of passage for the Japanese. In a sense, getting married is the way an individual repays parents and society for having raised him or her. It is not surprising then that a higher percentage of Japanese get married than do people in other industrialized nations. Although young Japanese may seem remarkably down on marriage, they will no doubt continue to do their duty, and the wedding industry will continue to thrive.

John Carroll is a free-lance writer in Tokyo.

• conspicuous consumption = はでに金を使うこと *hade ni kane o tsukau koto* • wane = 衰える *otoroeru* • opulence = ぜいたく *zeitaku*
 • drawing card = 呼び物 *yobimono* • overtoasted = (祝杯で) 飲みすぎた (*shukuhai de*) *nomisugita* • flushed faces = 赤い顔 *akai kao*
 • unconventional = 風変わり / 型破り *fūgawari / katayaburi* • full-fledged = 一人前の *ichininmae no*

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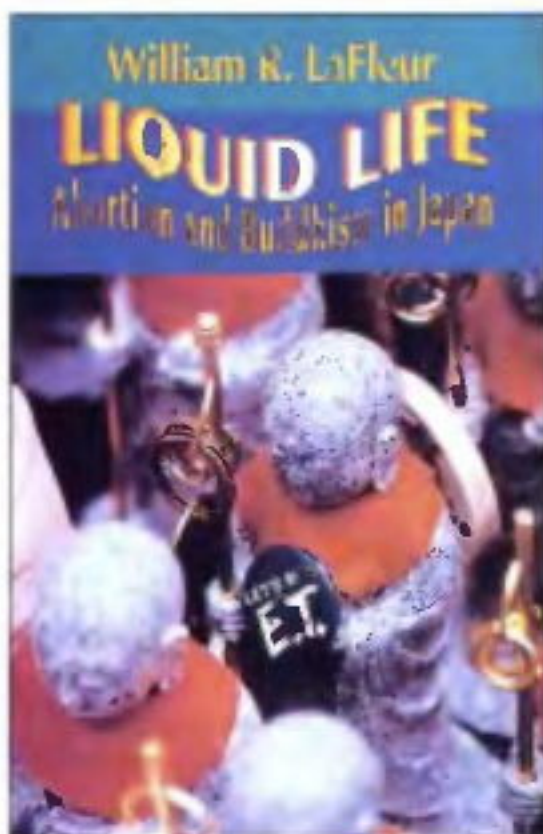
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LIQUID LIFE

Abortion and Buddhism in Japan

William R. LaFleur. Princeton, NJ: Princeton University Press, 1992. 280 pages, \$24.95 (hardcover).

reviewed by
Christopher Perrius

During the years I lived in Japan I often came across the statues. Along hiking trails in the mountains I'd find them sitting in a row draped with red bibs. A solitary one would stand on a corner in a back street in Tokyo or Osaka, a *wan-kappu* sake container of flowers placed before it. Or scores of them behind a temple, many decorated with little toys or pinwheels. The casual visitor to Japan may notice the cute little statues, but rarely learns of their significance. Foreign residents often aren't aware of what they actually symbolize, as they are often misleadingly described as "dedicated to the spirits of deceased children." Even a Japanese professor from Osaka University told me that he didn't know what they were until about ten years ago. That was right about when the *mizuko* (水子) boom started, the boom of memorializing one's aborted fetus.

The *mizuko* boom is not easily explained in a word, so we are lucky to have William LaFleur's *Liquid Life*, a fascinating book that relates the history of these statues and the practices and beliefs that surround them. Not surprisingly, the story of this Buddhist ritual is full of ambiguities and paradoxes, but LaFleur, who has published many previous books and articles on Japa-

nese Buddhism, enthusiastically sifts through them and even makes a moral virtue of ambiguity. He provides many insights into the Japanese psyche, as well as lessons for both sides of the US abortion battle.

First the facts. The statue is of a popular bodhisattva (minor Buddhist deities known for their compassionate aid to humans) named *Jizō* (地藏, "earth womb"), who underwent various transformations over the years Buddhism took hold in Japan, and eventually became something like the patron saint of children. Using population studies, histories, and a little conjecture, LaFleur tells an interesting story of a secret cult of family planning that grew up around *Jizō bosatsu* (地藏菩薩, "the bodhisattva Jizō"). Despite the pressures of ruling clans, Shogunates and emperors to bear many children, Japanese women practiced what was called *mabiki* (間引き, "culling/thinning"—a "pruning" of the family tree), mainly abortion and infanticide. In a surreptitious rebellion reminiscent of the "hidden Christians" (the bodhisattva Kannon often symbolized the Virgin Mary), they developed their own ritual memorialization of their "culled" children.

Of course, secret histories are difficult to research, and apparently many

Japanese researchers are reluctant to explore Japan's history of infanticide (LaFleur mentions recent work that has shown that Europe's incidence was much higher than previously believed, so Westerners have no right to pass judgment). But LaFleur's story is a convincing and even inspiring one. Those who practiced *mabiki* (or *kazoku keikaku* 家族計画, "family planning," in modern terms) did what they needed to insure a good life for their families, and the developing ritual of *mizuko kuyō* (水子供養, "water-child memorialization") enabled them to overcome their feelings of guilt and loss.

Mizuko ("water-child") is one of the richest words (euphemisms?) in a language known for its delicacy. It refers to infants that have died as well as stillborn, miscarried and aborted fetuses, but the last is by far the most common now, since abortion is by most accounts the most prevalent form of birth control in Japan. The water of the *mizuko* evokes the water of the womb it leaves, and of the watery realm to which it is sent, a kind of Buddhist purgatory. LaFleur believes that the blurry borders between the realms of the Buddhist cosmology have led to "fuzzy" (to use current *ryūkōgo*) distinctions between life and death that

• abortion = 妊娠中絶 *ninshin chūzetsu* • bibs = よだれ掛け *yodare kake* • score = 20; scores = 数十 *sūjū* • pinwheels = 風車 *kazaguruma* • deceased = 死んだ *shinda* • memorializing = 記念する *kinen suru* • ambiguities = 不明瞭さ *fumeiryō sa* • the Japanese psyche = 日本人の心/精神 *Nihonjin no kokoro/seishin* • deities = 神々 *kami-gami* • patron saint = 守護聖人/守護神 *shugo seijin/shugo-jin* • surreptitious = 内密の/ひそかな *naimitsu/hi sokana*

are reflected in beliefs about abortion.

In the past, infanticide or abortion was known as *mizuko o kaesu* (水子を返す, "returning the mizuko"). Nowadays, people say *kodomo o orosu* (子供をおろす, "abort the child"), preferring it to the technical-sounding *chūzetsu* (中絶, "abortion"). Ironically, Japanese resist the euphemisms so prevalent in the US of "fetal tissue" or "unwanted pregnancy." The fetus is thought of as a child, yet abortion is still somehow okay.

In the US, there is a divisive rigidity to the abortion debate. In many of the recent "testimony books," one hears complaints about the lack of a middle way between total condemnation and total casualness; it's either murder or a "procedure." A similar dilemma troubles Japanese; as Samuel Coleman succinctly states it in *Family Planning in Japanese Society*, "to deny any emotional reactions is to negate one's sen-

sitivity to childbearing as a woman; to express unhappiness is tantamount to admitting having done something wrong." The Buddhist approach, argues LaFleur, avoids this "dualizing dilemma" by allowing people who have had abortions to express and thereby work through their guilty feelings.

The power of apology is strong in Japan, and the ritual is essentially one of apology. It usually takes the forms of prayers to *Jizō bosatsu* and to the *mizuko* (the statue symbolizes both); tending of a roadside statue, including leaving offerings to it; writing apologies and good-byes on *mizuko ema* (絵馬, "votive cards"); buying a *Jizō* statue for the home *butsudan* (仏壇, "Buddhist altar"); and, the latest trend of the boom, buying a personal statue at a regular *o-tera* (*Zōjō-ji* in Tokyo near Tokyo Tower, and *Hase-dera* in Kamakura are well-known) or one of the new *mizuko* temples. Much of the current public de-

bate in Japan centers on these specialty temples, which charge a great deal of money and, by emphasizing the threat of retribution from the aborted fetus (from financial troubles to the nightmares of its siblings), clearly exploit the fears of women in a difficult time.

LaFleur writes that Japan went through its abortion debate in the Edo era, but abortion is not unquestioned in Japan today. By his own account, the Buddhist community seems to be fairly divided over the issue, but he has a tendency to downplay the conflict, and he clearly favors those Buddhist spokespeople who advocate an open-minded "case-by-case" approach. There is an anti-abortion movement led by an organization called *Seicho-no-ie* (生長の家, "House of Life") that is quite influential, if not as vocal as its US counterparts. Politicians occasionally lament the low birth rate, and as the number of foreign laborers continues to grow, and

• euphemisms = 婉曲語法 *enkyoku gohō* • divisive rigidity = 不和を生じる固定した考え *fuwa o shōjiru kotei shita kangaekata* • condemnation = 非難 *hinan* • succinctly = 簡明に *kannmei ni* • tantamount to = ~に等しい *~ni hitoshii* • retribution = 報復, たたり *hōfuku, tataru* • lament = 嘆く *nageku*

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Japanese women move into male realms of work and government, pressure to stay home and have babies will probably increase.

It is interesting that while reproductive rights are considered the litmus test of women's rights in the US, abortion has been easily available in Japan since the Eugenic Protec-

tion Law was passed in 1948. This contradicts the perception of many US women that Japanese women are more oppressed. However, the right to have abortions did not arrive in Japan with a broad feminist movement as it did in the US, and it is significant that the law specifies "the mother's health," not "the woman's privacy." Perhaps the sense of birth being strictly a woman's concern, reflected in the ongoing tradition of a woman's returning to her parents' home to bear her child, has something to do with the lack of abortion regulation.

There have been many attempts to imitate Japanese business in the US, but the highest form of flattery hasn't been much in evidence in the realm of spiritual practices. LaFleur informs us that US Catholics living in Japan and Zen Buddhists living in the US have shown a great deal of interest in the mizuko ritual. It's extremely doubtful that such a "foreign" ritual will be widely adopted in the US, but it certainly can provide a much-needed new perspective on a national *mondai* that has begun to escalate into a shooting war.

Christopher Perrus is a freelance writer/translator now living in New York.

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- reproductive rights = 子供を産む/産まない 権利 *kodomo o umu/umanai kenri*
- litmus test = リトマス試験 *ritomasu shiken*
- Eugenic Protection Law = 優性保護法 *yūsei hogohō*
- the highest form of flattery = 最高のお世辞/贅辞 (=真似すること) *saikō no oseji/sanji (=mane suru koto)*

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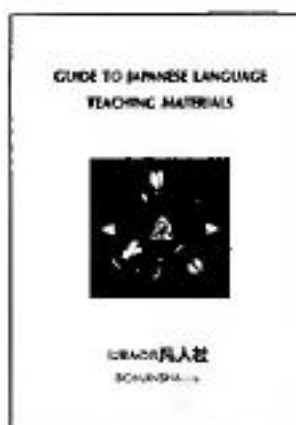
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Typical meishi measurements are 5.5 cm x 9 cm. Some are laid out horizontally, others vertically. Materials and design vary—the card in the center incorporates optical fibers in the paper, while the one on the lower right is etched.

The physiognomy of *meishi*

In our last essay, we discussed the many important functions of one's *meishi* ("business card"). It all boils down to this: A *meishi* is a critical instrument for having the name of the company you work for and your own name remembered.

The first impression

One's business card plays a big role in that all-important first impression, and the image imparted by a *meishi* is carried for a long time. Therefore some people give a lot of thought to the design of their *meishi*, hoping it will give the desired impression. Of course, their originality is curtailed somewhat, unless they are self-employed. Companies almost always have set standards for the type of lettering, paper, colour and other details of their employees' *meishi*.

Even within these conventions, however, a *meishi*

can be a creative expression of the bearer's own identity. After all, as I mentioned before, in Japan your *meishi* is your face.

So how can an ambitious salaryman make his *meishi* stand out among the hundreds of humdrum black-and-white cards his clients may receive each year? How can he keep his business card *out* of the notorious "round file?"

You gotta have a gimmick

One innovation, especially popular among salespersons, is to put a photograph or drawing of themselves on the card. One gentleman took the photo idea even further, producing a cute three-dimensional design of a *take-no-ko* ("baby bamboo shoot"), which is attached to the card. When it is unfolded, a melody plays! No doubt this card will decorate somebody's

desk or home for some time to come. (His card is on the top left in the photo above.)

Another idea is more practical. In Japan, telephone debit cards are found in almost every wallet. They are convenient, and because they're available in hundreds of designs, collectible. It didn't take long for the telephone-card meishi idea to develop. Not only is this meishi a useful gift which the recipient is certain to appreciate, but it will also be seen each time the client uses a public phone. The only catch is it may be thrown away when used up.

The gold standard

A variety of materials are used to make meishi, most commonly paper and the highly-textured "Japanese paper" known as *washi*. Paper choice is an excellent opportunity to stand out, and to make a statement at the same time. For example, as concern about the environment grows, we are seeing more meishi made of recycled paper. Other stand-out materials are wood, cloth, leather, steel, optical fiber and even gold.

In the photo, the card on the top right is from a firm called Metal Incubation Space. The card is made, of course, from metal—in this case steel.

Gold meishi like the one in the photo cost around ¥6000 a piece. Compare that with ordinary meishi: 200 cards with one-color printing on both sides costs around ¥4000. You will certainly be remembered with a gold meishi, but you can go bankrupt quickly too. I once received a gold meishi as a souvenir of a wedding. The couple's names are inscribed on it. It seems to me that this is a little risky. Gold withstands time, it's true, but this is not always so with people. Imagine if this couple were to get divorced later, with all these golden meishi still around. At least proof of their initial intentions will shine forever somewhere, I suppose.

Special care

As you can see, people take their meishi, and the title inscribed upon it, very seriously. Some even go so far as to blame their meishi for not being promoted. It is not uncommon for a person to take his newly-printed meishi to a Shintō shrine to have them purified by a priest. Before building a house, skyscraper, or other building, the Japanese always, with perhaps no exception, perform a *jichin-sai*. This is a ceremony in which a Shintō priest purifies the building site. It's really not surprising then to have meishi purified in a shrine.

by Sawane Fumitoshi



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Apple's Japanese Language Kit:

Japanese Computing for the Rest of Us

by Douglas Horn



Trying to use Japanese applications has long been a challenge. The first solution was to buy a computer in Japan and bring it into the States yourself. Later, operating systems were developed that supported Japanese on US hardware like IBM and Macintosh. The problem was that you had to be Sherlock Holmes to track down a copy of the software. And heaven forbid you should not completely understand the Japanese manual, need technical support, or wish to buy software for your new operating system.

Apple Computer has just taken steps to change all that. The Japanese Language Kit (JLK) for Macintosh computers running System 7.1 is the first Japanese extension to be widely distributed and supported by a major computer company. More impressive yet, the manual is printed in Japanese and English, and if you have a problem, you can call Apple's main support number and they will actually know what you are talking about! Hopefully, the application developers will follow suit.

As Ker Gibbs, Apple Computer's Product Manager for Language Kits puts it, "Since we've gotten the JLK into mass distribution, we expect the developers to come right in beside us, to market their software everywhere JLK is." But as developers will have to face support issues, it may be some time before customers begin seeing Japanese versions of applications sitting on the shelves of their corner software shop. "I'd expect, for the time being anyway, that most of the third parties will continue to use specialized distributors like SystemSoft and Pacific Rim Connections," Gibbs concedes.

Sharon Wienbar of Adobe Systems, a major producer of Japanese fonts and graphics programs, agrees. "We've sold our Japanese products in the US through SystemSoft for years. We plan to continue with them." WordPerfect Corporation intends to sell and support Japanese WordPerfect 2.2 for Macintosh, which runs under the JLK, in the US but still hasn't announced specific plans.

Some companies are still cautious. Roger Gulrajani of Aldus points out that Kanji PostScript printers are still difficult to obtain in this country. For this reason, Aldus is "careful of selling our products in the US because a full solution is not yet available." But Aldus is planning to release a new Japanese version of its desktop publishing application, PageMaker (4.5) by the first week of July. Currently, Aldus's Japanese products are available in the US through SystemSoft and Qualitas Trading Company.

The Japanese Language Kit will run on any Macintosh using System 7.1 with 5MB of RAM and 20MB of free hard disk space, although more RAM is recommended. (Less hard disk space is needed if you don't install all of the fonts.) The kit allows users to run Japanese applications such as MacWrite J, EG Word, and others without having to convert their entire system, menus, and messages to Japanese. This is especially useful for multi-user systems, or for students who may not yet be able to read Japanese fluently, but need to use the language nonetheless.

The JLK runs under System 7.1 like an extension, utilizing Apple's new WorldScript™ technology. Switching between languages can be done with a menu

command or via the keyboard, as opposed to KanjiTalk's method which required rebooting to a different system in order to change language modes.

The front end processor, a program called "kotoeri" which allows Japanese kana and kanji to be entered with a standard English keyboard, first appeared in Kanji-Talk System 7, released in Japan, but not in America. Kotoeri has more features than the front end processor included with the original KanjiTalk, and new users may have to get used to these new complexities, but the features are well documented.

In fact, the documentation is excellent—each page of the manual is split, providing English on the left side and Japanese on the right. Japanese menu texts in the manual are followed by phonetic spelling in romaji and meaning in English to facilitate understanding. Gibbs hopes that other software companies will follow this example. "We'd like to see third party companies not just bring Japanese applications to the worldwide market, but also bring new versions with bilingual documentation that makes them accessible to people at all levels of Japanese ability."

Further, users with problems can get technical support directly from Apple. "We've trained a team to be familiar with the issues, so they can support the product like any other Apple system software," says Gibbs. KanjiTalk users, on the other hand will continue to rely on the support of their authorized resellers.

There are a few problems with the JLK. Early versions often displayed Japanese filenames as garbage text, although

The JLK at MANGAJIN

The bilingual sections of MANGAJIN (most of the magazine) are done in Pagemaker 4.0J running under KanjiTalk 6.0.7. We received a review copy of the JLK a couple of months ago and began using it right away. Here's what we've found so far.

The first thing we noticed was that, compared to KanjiTalk 6.0.7, the JLK has a much better "dictionary"—when you convert kana to kanji, the JLK is more likely to come up with

the right characters. The ability to define phrase breaks with the mouse further smooths the conversion process. There is even a kanji look-up feature if you're not sure of a reading.

The added features make operation more complicated, but the documentation is clear and the system can be learned without excessive effort or grief. The ability to switch between English and Japanese without rebooting is reason enough to switch to the JLK.

a fix has been employed in the shipping version. Also, because the system is actually in English with Japanese extensions running over it, the finder is not in Japanese. These are minor inconveniences which shouldn't bother most users. More troublesome is the fact that a few applications, notably Microsoft Excel J and the newest version of Quark Xpress J (3.11) will not run under the Japanese Language Kit because the native system is English. (Although Quark Xpress 2.14 J will run.) "Those developers have been notified and are taking ac-

tion to correct [the problem]," says Gibbs. But otherwise, "Any Japanese applications that support KanjiTalk 7 should support JLK."

Apple's Japanese Language Kit contains fewer fonts than KanjiTalk System 7, but the suggested retail price for the JLK is \$249, the same as KanjiTalk System 6. KanjiTalk System 7 is not yet available in the US, but it is expected to sell for between \$600 and \$700. And with KanjiTalk, users must still rely on their resellers for support.

If you are currently using a regis-

tered copy of KanjiTalk 6.0.7, you are entitled to one upgrade, and Apple lets you choose between the JLK and KanjiTalk System 7. Upgrading to the JLK from KanjiTalk 6.0.7 costs \$129.

Apple's objective is to make the Japanese Language Kit available "over the counter...over *any* counter." So you won't have to be Sherlock Holmes to find it.

Douglas Horn is a free-lance writer and computer consultant living in Seattle, Washington.

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OUTRAGEOUS JAPANESE

The Japanese generally strive for surface harmony and try to avoid antagonistic confrontations when possible. As a result, quantitatively speaking, they do not generate verbal vitriol in the quantity or variety that can be

attributed to some other nationalities. But this is not to suggest that they are without their resources. As you will see, the Japanese can be inventive users of invective that is both vivid and injurious.

Continuing our series of excerpts from the book *Outrageous Japanese*, here is:

Part 1b: (More) Ridiculing Physical Appearance

Nose

鉤鼻の裁判官 *kagi-bana no saibankan* — hook-nosed judge
 とんがり鼻の弁護士 *tongari-bana no bengo-nin* — lawyer with a pointed nose
 漢垂小僧 *hanatare kozō* — snot-nosed brat

- *hana* ("nose"), changes to *-bana* in some combinations

Voice

嗶れ声の馬鹿ぶす *shagare-goe no baka-busu* — hoarse-voiced, dim-witted, ugly woman

- *busu* refers to an ugly/homely woman

Hair

毛ぶかい肩 *kebukai kata* — hairy shoulders
 禿頭のすり *hage-atama no suri* — bald pickpocket
 毛唐 *ketō* — hairy barbarian (usually meaning a Westerner)

- 唐 (*tō* or *kara*) was at one time used to refer to China.

Legs

蟹股の千三つ屋 *ganimata no senmitsu-ya* — bow-legged, dishonest real-estate agent

- the kanji for *senmitsu-ya* (千三つ屋) mean "thousand-three-person." This can be used to vilify real-estate agents who speak the truth only three times in a thousand. Some RE agents claim it means that they close only three deals in a thousand.

Attire

無様な身なり *buzama-na minari* — unsightly appearance
 むさくるしい身なり *musakurushii minari* — shabby attire

Ravages of Age

ボケばばあ *boke-babā* — senile old strumpet
 鬼ばばあ *oni-babā* — devilish old harpy, hell-hag
 歯抜けばばあ *hanuke-babā* — toothless old bat
 鮫肌ばばあ *samehada-babā* — old woman with coarse-grained skin (lit., shark skin)
 皺くちやばばあ *shiwakucha-babā* — wrinkled old crone

Note: substitute *jiji* for *babā* when referring to old men.

Just Plain Ugly

二目と見られない *futame to mirarenai* — shocking, hideous (lit., can't look at twice)
 二目と見られない醜女 *futame to mirarenai bu-onna* — hyena in skirts

- *futame* = literally "two eyes"; *mirarenai* ("can't look") is from the verb *miru* ("look").

おかちめんこ *okachimenko* — unsightly wench
 醜男 *bu-otoko* — ugly brute (the male counterpart of *bu-onna*)
 ひょっとこ *hyottoko* — ugly person, gargoyle, distorted face mask

The material in this column is excerpted from the book *Outrageous Japanese*, by Jack Seward, Charles E. Tuttle, Inc., Tokyo, Japan. MANGAJIN has added Japanese kanji and kana, as well as grammar and vocabulary notes.

Miscellaneous

Japanese children have a chant that goes: お前のお母さん出べそ! お前のお母さん出べそ! *Omae no okāsan debeso! Omae no okāsan debeso!* Literally it means, “Your mother has a protruding navel!” It is akin to, “Your mother wears flower-sack drawers (or surplus army boots).” It is not meant as a compliment.

This chant was popularized in 1965 by a comic group called Hana Hajime and the Crazy Cats. The full, somewhat incomprehensible chant ran:

馬鹿 河馬 ちんどん屋
Baka. Kaba. Chindon-ya.
 fool hippopotamous street musician
Fool. Hippo. Musical clown.

お前の母ちゃん 出べそ
Omae no kāchan debeso.
 your mother protruding navel.
Your mom’s belly button sticks out.

お前の父ちゃん 七色 出べそ
Omae no tōchan nana-iro debeso.
 your father seven colors protruding navel.
Your dad’s belly button has seven colors.

耳の穴から手突っ込んで 奥歯 がたがたいわせたる で
Mimi no ana kara te tsukkonde okuba gata-gata iwasetaru de.
 ear (s) hole from hand thrust/put in -and back teeth clackity-clack cause to say (colloq. emph.)
I’ll stick a hand in your ear and rattle around your back teeth.

面倒 見切れねえ なあ
Mendō mikirenē nā.
 trouble can’t look after (colloq.)
I just can’t look after you.

- *chindon-ya* are “street musicians” who help promote new shops by dressing in outlandish garb and playing on the sidewalk in front of the new establishment—perhaps more like “musical clowns.”
- *o-mae* is an informal/familiar word for “you.” It is used mostly (but not exclusively) by males, especially young boys (who are commonly called *o-mae* by both parents).
- *iwasetaru* is a contraction of *iwasete yaru* (“make/cause to say . . .”).
- *de* is a dialect colloquial emphatic ending.
- *mendō mikirenē* is a corruption/dialect version of *mendō (o) mikirenai*. *Mendō* means “trouble/bother,” but the phrase *mendō (o) miru* is an idiomatic expression meaning “look after (someone’s) needs.” The suffix verb *-kirenai* is combined with other verbs to mean that the first action cannot be completed/done thoroughly.

Part 2: Threats, Taunts and Curses

Here is a prime selection of threats, curses, zingers, and rough commands as well as an ample supply of caustic words of chastisement, cautions, and sharp retorts.

I have given figurative translations (unless otherwise noted) since literal ones often fail to get the offensive ideas across. For instance:

その手は食わんぞ
Sono te wa kuwan zo.

Literally this translates as, “I won’t eat that hand.” Since that doesn’t really say much, I have elected to give readers a more figurative rendering. In this instance: **None of your bloody tricks now or I won’t fall for that!**

Threats

Needless to say, there are hundreds, even thousands of phrases and sentences that are used to intimidate others. But since a complete list is out of the question, I have chosen a few as a starter kit:

妙な 気 を 起こす な
Myō-na ki o okosu na.
 strange spirit/intention (obj.) arouse (neg. command)
“Don’t try anything funny.”

- using *na* after the plain form of a verb makes an abrupt/rough negative command.

素直 にならん と ぶちのめす ぜ
Sunao ni naran to buchi-nomesu ze
 obedient don’t become if/when knock down (emph.)

“If you don’t do what I say, I’m going to beat the hell out of you.”

- *buchi-* is from the verb *butsu* (“beat/strike”); c.f. *utsu*

仕返し する ぞ
Shikaeshi suru zo.
 revenge/retaliation do (emph.)
“I’ll get even (for that).”

- *ze* is a rough/abrupt masculine emphatic ending.
- *zo* is perhaps one step rougher/more emphatic than *ze*.

痛い目 に 合わせる ぜ
Itai me ni awaseru ze!
 painful experience with cause to meet (emph.)
“You’re going to feel it from me!”

- *itai me ni au* = lit. “meet (with) a painful eye.” The form . . . *me ni au* is used with other adjectives to describe various types of experiences.

一つ 焼を入れてやる べきだ
Hitotsu yaki o irete yaru beki da.
 one (time) harden/temper (for you) should
“I should teach you a lesson.”

- the *-te* form of a verb followed by *yaru* (“give”), implies that the action is being done to/for an inferior.
- *beki* = “should”

もがいても しょうがない
Mogaite mo shiyō ga nai.
 if struggle won't do any good
"It's no use struggling."

あいつ やっつけてやる
Aitsu yattsukete yaru.
 that guy attack/dispatch (for you)
"I'll fix him."

表 へ 出ろ
Omote e dero.
 outside to go out!
"Step outside."

- *omote* generally refers to the front side of something, but can also simply refer to the "outside (of a building, etc.)"
- *dero* is an abrupt command form of *deru* ("go/come out").

けりをつけよう
Keri o tsukeyō.
 let's settle/finish/put to an end.
"Let's settle this." or "Let's put an end to this."
 (The expression *keri o tsukeru* comes from Japanese tanka and haiku poems, which often end with the auxiliary verb *keri*. Thus, "to add a *keri*" means to bring things to an end.)

べそをかきよ
Beso o kaku yo.
 (will) sob/snivel (emph.)
"You'll be sorry for this."
 (*Beso o kaku* literally means to be on the verge of tears, to snivel and whimper.)

あとで 取っちめてやる ぜ
Ato de tochimete yaru ze.
 after teach a lesson (for you) (emph.)
"I'll make you smart later."

土手腹 に 風穴 をあける から 覚えておけ
Doteppara ni kaza-ana o akeru kara obote oke.
 stomach in/at air hole (obj.) open because remember (comnd.)
"Remember, I'm going to drill a hole in your dirty guts."

(This old expression was something used by swordsmen in the *chanbara* movies, but it could also be said by a modern-day gangster pointing a pistol at a foe's stomach.)

- *oboete oke* is from the *-te* form of *oboeru* ("memorize/learn") and an abrupt command form of *oku*. The *-te oku* form implies that something is done in preparation for some future purpose.

成敗 を してくれる ぞ。
Seibai o shite kureru zo.
 punishment/judgment (obj.) do (for you) (emph.)
"I'll destroy you."

- using *kureru* for your own actions shows contempt for the other person/makes you sound superior.

お前 を 剥製 にする ぜ。
Omae o hakusei ni suru ze.
 you (obj.) stuffed/mounted (animal) make into (emph.)
"I'll have you stuffed and mounted."

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Taunts

In Japanese the choice of pronoun for the speaker or the person spoken to can determine the degree of politeness or rudeness. *Ore* (俺), for instance, is a haughty word for "I." Its use often suggests that you feel superior to the person you are addressing.

The man who uses *ore* is likely to use *omae* (お前) or *kisama* (貴様) to mean "you." *Kisama* is a notch below *omae* in rudeness, so if you resent being addressed as *omae*, you should try this as a fiery retort:

おまえ と は なんだ、 貴様。
Omae to wa nan da, kisama!
 you (derog.) (quote) as-for what is you (more derog.)

"What the devil do you (*kisama*) mean by having the audacity to address me as *omae*?"

- *ore* and *omae* are not intrinsically offensive. In informal situations between close male friends, especially children, they are the norm. *Kisama*, however, is pretty much reserved for abusive speech.

貴様 なんか どの の 溝 から わいた ん だ
Kisama nanka doko no dobu kara waita n da?
 you likes of where (s) ditch from seeped out (explan.) is

"What sewer did you crawl out of?"

- *nanka*, lit. "something like" can be used in place of *wa* to mark the topic, often with a belittling feeling.

Or if the other fellow persists in his rudeness, one could try:

誰 に も の を 言 いや が っ て る ん だ。
Dare ni mono o ii-yagatte-ru n da?
 who at/to thing (obj.) say (derog.) (explan.) is/are

"Just who the hell do you think you're talking to?"

(*Ii-yagaru* means to speak up to someone. Its use makes it crystal-clear that you consider the person to whom you are talking to be far beneath you.)

Continuing the assault, one might say:

生意気 じや ない か。
Namaiki ja nai ka.
 impudent/presumptuous aren't (you) (?)

"You're damned impudent."

After that, this barb is flung at the wretch:

お前 の 態 度 は な っ と ら ん ぜ。
Omae no taido wa nattoran ze.
 you (s) attitude as-for not acceptable (emph.)

"Your attitude is really insufferable."

- *nattoran* is a contraction of *natte-oranai*, an abrupt/rough version of *natte-inai* ("has not become/is not complete").

In the next installation, we consider Epithets, and feature a family fight scene. Curses and Using Living Creatures as Tools of Defamation are coming up in future issues.

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1	<p>Calvin: "... hn... gaackgurglepbtff... gr... aghpnhackhackptuipftickgpbhgrf..." → フン...グェーガラガラベッ...ウグ...アグーブファーッペーッオエーッ</p> <p>Mother: "Very grim, Calvin. You're still having oatmeal." → いやー ね、カルヴィン、でもやっぱりオートミールを食べるのよ。 <i>Iya- ne, karuvin, demo yappari ōtomīru o taberu no yo.</i> disagreeable (colloq.) Calvin but after all oatmeal (obj.) eat (explan.)(emph.)</p> <p>Calvin: "Gurgle" → ゴロゴロ <i>goro goro</i></p> <ul style="list-style-type: none"> grim は、いやな、ゾットするような、きびしい、残酷等<small>さんこくとう</small>の意がある。ここでは主語と動詞が省略されている。
3	<p>Mother: "Quit playing with your oatmeal and eat it, Calvin!" → オートミールで遊ぶのをやめて食べなさい、カルヴィン! <i>Ōtomīru de asobu no o yamete tabenasai, Karuvin!</i> oatmeal with play (nom.) (subj.) stop/quit eat-(command) Calvin</p>
4	<p>Oatmeal: "Gagpht! I'm free! Blaugh Blork!" → ウワオ! 俺は自由になったぞ! ブルブル! <i>Uwao! Ore wa jiyū ni natta zo! Buru buru!</i> (exclam.) I/me as-for free became (emph.) (noises)</p> <p>Sound FX: lck Oog → ヒョイ、ヒチャ <i>hyoi, hicha</i></p>
5	<p>Calvin: "Yaah! Death to oatmeal!" → エイツ、くたばれオートミール! <i>Ei! Kutabare ōtomīru!</i> hey die oatmeal</p> <p>Sound FX: Kachunk! → カチャン! <i>Kachan!</i></p> <p>Sound FX: Agh Org Bloop → ベチヨ... ボテ... ブル... <i>becho... bode... buru...</i></p>
6	<p>Calvin: "You'll never escape, vile glop! Die! Die!" → 逃がすもんか、このムナクソ悪いドロドロの塊め! 死ね! 死ね! <i>Nigasu mon ka, kono munakuso warui doro doro no katamari-me! Shine! Shine!</i> won't let get away this disgusting pasty/thick lump/clod-(derog.) die die</p> <p>Sound FX: Ig Ork Gook → ビョン ベチヨ グチャ <i>Pyon pecho gucha</i></p> <ul style="list-style-type: none"> vile はムカムカさせる、いやな、不快<small>ふがい</small>の意。 You'll never escape - 英語ではこのような場合、自分が相手を逃がさないという意味のときにも、You を主語にした表現が良く使われる。
7	<p>Mother: "CALVIN! QUIT... Oh no..." → カルヴィン! やめなさい... あら やだ... <i>Karuvin! Yamenasai ... ara ya do...</i> Calvin stop-(command) oh my is disagreeable</p>
8	<p>Mother: "It's YOUR fault we didn't have a sweet little girl! YOUR stupid chromosome! Not mine!!" → あなたのせいよ! かわいい女の子ができなかったのは! <i>Anata no sei yo! Kawaii onna no ka ga dekinakatta no wa!</i> you (s) fault (emph.) cute girl (subj.) didn't have/make thing as-for</p> <p>あなたのドジな染色体のせいよ! 私のじゃないわ!! <i>Anata no doji-na senshokutai no sei yo! Watashi no ja nai wa!!</i> you (s) klutzy chromosome (s) fault (emph.) not mine (fem. colloq.)</p> <ul style="list-style-type: none"> sweet は性格<small>せいかく</small>的なかわいらしさ、やさしさをさす。
9	<p>Father: "... I just live here..." → ...俺はただここに住んでるだけさ... <i>... Ore wa tada koko ni sunde-ru dake sa...</i> I/me as-for just here at live only (emph.)</p>

Lesson 27 • やっぱり / やはり *Yappari* / *Yahari*

Certain words and phrases seem to give Japanese language students fits; no matter how many times they hear or look up the expression, they just can't get a feel for its real nuance. *Yappari* is one of these troublesome utterances, and it is used so often in Japanese speech that not being able to understand it can be very frustrating. The actual word is *yahari* (for kanji-heads, it can be written 矢張り, although the more common choice is hiragana, or occasionally katakana), but the colloquial *yappari* is more commonly used. Other informal variations include *yappashi*, and the minimal *yappa*.

One reason for the difficulty in understanding *yappari* is that it doesn't translate into a single cut-and-dried English phrase, but has a range of subtly different meanings. Perhaps the most basic use of *yappari* is to express confirmation of something you suspected or thought to be likely/true, or re-confirmation of something generally believed to be true.

But the best way to understand *yappari* is, *yappari*, to see it used in the context of some manga stories.

For more examples of *yappari*, check out our 4-frame manga. All the selections in this issue include the word *yappari* or some variation thereof.

Really/After all

Kyū-san wakes up one morning to find that he has turned into a penguin. He heads off to work at the coffee shop, and although his co-worker complains about his turning on the air conditioning in December, no one around him seems to notice that he is a penguin. He wonders if it's just a hallucination caused by something he ate, but when he tries to pour a cup of coffee, he realizes that he really is a penguin.



© Tomisawa Chinatsu / Katsushika Q, Shogakukan

Kyū-san: だめだ!! / やはり ペンギンだ!!
Dame da!! / Yahari penguin da!!
 no good is / really/after all penguin am
"It's no use. I really am a penguin."
 (PL2)

off panel: あ〜あ
 A-
 (his co-worker's groan of dismay at Kyū's spilling the coffee)

- *da* is the plain/abrupt form of *desu* ("is/am/are").

As I suspected

There seems to be a curse on a certain artist's paintings. The artist himself died long ago in a mysterious fire, and now owners of his paintings are losing everything to strange fires also. Fujita suspects a scheme to get the owners to sell their paintings at low prices, and is trying to determine the cause of the original fire that killed the artist. Going through some old written records, he discovers evidence that the fire was an accident with an easily-explained cause.

Fujita: これだ! こいつを探していたのさ!
Kore da! Koitsu o sagashite-ita no sa!
 this is this (obj.) was looking for (explan.) (emph.)
"This is it! This is what I was looking for!" (PL2)

やっぱりな、ふふふふ!
Yappari na, fu fu fu fu!
 as expected (emph.) (laugh)
"Just as I suspected! Hee hee hee!" (PL2)

そうだろうと思ったのさ、ははははは!
Sō darō to omotta no sa, ha ha ha ha ha!
 is like that thought (explan.) (emph.) (laugh)
"I thought that was probably the case, Ha ha ha!" (PL2)

- *koitsu* is an expression for "this guy." Using it when referring to an object is slang.



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At first these children think their father's card trick is "a miracle," but then they begin to suspect that it's just sleight of hand. Determined to figure out the secret of his trick, Hazuki pretends to sleep while Natsuki has him perform the trick again. Watching from behind, Hazuki catches him palming a card.



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Hazuki: ほら ほら なつきちゃん!
Hora hora Natsuki-chan!
 look look name-(dimin.)
 こげな ところにカード、ほら!
koge-na toko ni kādo, hora!
 that kind of place at card hey/see
"Look, look, Natsuki-chan! There's a card hidden here, see!" (PL2)

Natsuki: あーっ、やっぱり。
Ā! Yappari.
"Aha, just as we thought!" (PL2)

- *hora* is used to get someone's attention, like, "look" or "hey."
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") used mostly with children.
- *koge-na* is dialect for *konna*, literally "this kind of," but used to imply "this (unexpected/strange) . . ."
- *toko* is short for *tokoro* ("place").
- Hazuki's sentence is left unfinished, implying *koge-na toko ni kādo (ga aru)*, lit. "(There's a) card in a place like this."

Speculations confirmed



In this scene, the girl sitting down has been threatening to drop out of school. Kōriyama-san guesses that it's because she hates exams. The girl's reaction when confronted with this question confirms Kōriyama-san's suspicions.

Kōriyama: もしかして 学校 が いや なんじゃなくて、
Moshi ka shite gakkō ga iya nan ja nakute,
 perhaps school (subj.) disagreeable (explan.) isn't
 試験 が いや なん じゃない?
shiken ga iya nan ja nai?
 test(s) (subj.) disagreeable (explan.) aren't
 “Could it be that it's not school that you hate, it's the tests?” (PL2)

Sound FX: んぎくっ
nGiku!
 (effect of being startled at having been found out)

Kōriyama: やっぱり。
Yappari.
 “So that is it.” (PL2)

- *moshi ka shite* is often used to begin a sentence that is speculation.
- the standard sound effect for being startled/shocked at something is *giku!* The initial *n* probably implies a cartoon-like, slightly delayed reaction.



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After all

Mild-mannered Morris killed Michael and framed him for robbery in an attempt to get his inheritance: an English pub which Morris knows hides valuable Japanese paintings. Michael's father believed that his son was trying to rob the pub until some friends pointed out that Michael's dead body was holding the gun in the wrong hand. He now suspects Morris of foul play.

Michael's Father: そ...それじゃあ、マイケルは 強盗 じゃなく...
So... sore ja, maikeru wa gōtō ja naku
 well then Michael as-for robber wasn't
 “So then, Michael wasn't committing a robbery...”
 (PL2)

やっぱり すべて お前 が 仕組んだ の か...
yappari subete omae ga shikunda no ka...
 after all all you (sub.) contrived/planned (explan.) (?)
 “You set up the whole thing after all.” (PL2)

Morris: やっぱり? やっぱりとはどういうことだ?
Yappari? Yappari to wa dō iu koto da?
 after all after all as-for what say thing is
 まさか、あんた 最初 から 俺 を 疑って...
Masaka, anta saisho kara ore o utagatte...
 surely not you beginning from time (obj.) doubt
 “‘After all?’ What do you mean, ‘after all?’ You can't mean that you suspected me from the beginning!”
 (PL2)

- *gōtō* can mean “robber” or “robbery.”
- *masaka* is used to indicate that an idea or belief seems impossible or unbelievable.
- *anta* is a colloquial contraction of *anata* (“you”).
- *ore* is a rough/informal masculine word for “me.”



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I tried it, but . . .

This rookie salesman has not sold a single car in his first two months, and he is starting to doubt if he has what it takes to do sales. (Car salesmen in Japan go around to call on individual as well as corporate customers.)



© Fujiko Fujio / Yūmu, Shogakukan

Salesman: やっばりむいてないのかもしれないなあ...
Yappari muite-nai no kamoshirenai naa...
 after all not suited to (explan.) maybe (emph.)
“Maybe I’m just not suited (to this job) after all.” (PL2)

- *muite-nai* is a contraction of *muite -inai*, from *muku* (“face/point toward”). *Muku* refers to orientation, and by extension, to suitability.

I knew it

The *seijinshiki* is an annual coming-of-age ceremony for all the young people who turn 20 that year. **Rokurō** was not planning to attend, but the “president” of the small garage where he works gave him a suit and shoes, and he decided to go after all. On the way, he stopped to help fix a stalled ambulance and got his new outfit dirty. Now he is at the ceremony having second thoughts about coming at all.



© Saigan Ryōhei / San chōme no Yūhi, Shogakukan

Rokurō: やっばり来るんじゃないやなかつた...
Yappari kuru n ja nakatta...
 after all come shouldn't have
“I knew I shouldn’t have come.” (PL2)

友達も知り合いもいないし...
Tomodachi mo shiriai mo inai shi...
 friend and acquaintance also not exist/aren't here and
 寂しい思いをするだけなんだから。
Sabishii omoi o suru dake nan da kara.
 sad/lonely thought/feeling (obj.) do only (explan.) is because
**“I don’t have any friends or acquaintances here ...
 I’ll just feel lonely.” (PL2)**

Expressing a preference

Faced with a decision between two different types of photo albums, this girl states her choice. She is worried that if the pictures aren't permanently attached, her father will take them out and forget to put them back. Bearing this in mind, she decides to get an album that the pictures are glued into.



© Haruki Etsushi / *Jarinko Chie*, Futabasha

Chie-chan: やっばり ノリ で はる やつ が ええ な。
Yappari nori de haru yatsu ga ē na.
 really paste/glue with attach one/type (subj.) good (emph.)
 "Really, one that you attach (pictures) to with glue is good."
 → "I guess I'd really better get one that you glue (the pictures) into." (PL2)

- *yatsu* is usually used to refer (not very politely) to a person and translated as "guy," but can also refer to a thing, carrying the meaning of "type."
- *ē* is a dialect version of *ii*, "good/preferable."
- *na* is a masculine expression of emphasis, but women and girls often use it when they are talking to themselves or to children.

Making a choice

The baseball team's manager is having trouble deciding who to put at second base and right field, as all of his remaining players seem to have some flaws. He has just watched one of them make some nice defensive plays in practice, and that helps him make up his mind.

Manager: んー... / やっば セカンドには...
N- / Yappa sekando ni wa ...
 Hmm / in the end/after all second at as-for
 "Hmm, so I guess at second..." (PL2)



© Hara Hidenari / *Yattarō jan*, Shogakukan

Truisms

General truths and obvious facts can be stated with *yappari*. This is an example of re-confirmation of something believed or expected to be true. The man in this scene from *Haguregumo* is lamenting the fact that the women they were supposed to meet went off with some more wealthy customers.

Man: やっぱり 金 だ よ 金。
Yappari kane da yo kane.
 after all/really money is (emph.) money
“Of course it’s money, you know, money.” (PL2)

男前 だけ じゃあ もてねえ よ。
Otokomae dake jā mote-nē yo.
 handsome only with won’t be popular (emph.)
“You won’t be popular if all you are is handsome.”
 (PL2)

- *otokomae* is an old word for “handsome,” still used in some dialects. Today one more often hears the katakana word ハンサム (*hansamu*), rendered from the English.
- *motenē* is a corruption of *motenai*, the plain negative of *moteru* “be popular.”



© Jōji Akiyama / *Haguregumo*, Shogakukan

The expression *Shokuyoku no aki* could be rendered as “Autumn, the season when appetites are good.” The idea is that in summer, when the weather is hot, most people don’t have much of an appetite, but in autumn the weather begins to cool off, stimulating appetites, and there are plenty of appetizing foods available. Of all the delicious foods associated with autumn, *matsutake* mushrooms are perhaps the pinnacle. In this manga, one small basket goes for ¥50,000.

Man: 食欲 の 秋 といえ
Shokuyoku no aki to ieba
 appetite (’s) autumn if you say
 やっぱり 松茸 だ な。
yappari matsutake da na.
 after all (mushroom type) is (emph.)
 “When you say appetite’s autumn, it just has to be *matsutake* mushrooms.”
 → **“Yep, it’s *matsutake* mushrooms for autumn, all right.”** (PL2)



© Nakashima Tōru / *Puro no Hitorigoto*, Shogakukan





1 **Actor:** やっと わかった よ。君 が 必要 だ。
Yatto wakatta yo. Kimi ga hitsuyō da.
finally know/understand (emph.) you (subj.) necessary are
"I finally understand. I need you." (PL2)

愛 してる。
Ai shite-ru.
love am/is/are doing
"I love you." (PL2)

Actress: うれしい。
Ureshii.
happy/glad/delighted
"I'm so happy." (PL2)

- *wakatta* is the plain/abrupt past form of *wakaru* ("come to know/understand").
- *ai* is the noun for "love" and *ai suru* is its basic verb form, "to love," but *ai shite-(i)ru* is the way to declare one's love — though, actually, most Japanese more typically use a form of the word *suki* ("like/be fond of").



2 **Sign:** シネマ... 愛の迷路
Shinema... Ai no Meiro
(theater name) love of maze/labyrinth
Cinema... Labyrinth of Love

OL1: やっぱり 恋をしたら 一途でなきゃだめ ね。
Yappari koi o shitara ichizu de nakya dame ne.
after all/really if fall in love must be all out/singleminded (colloq.)
"If you fall in love, you really have to be consumed by it, don't you think?" (PL2)

OL2: そー ねー
Sō nee.
is so (colloq.)
"That's really true." (PL2)

- *koi* refers to "romantic love," and *koi (o) suru* means "fall/be in love," usually with the implication of actually carrying on a love affair. *Shitara* is a conditional ("if/when") form of *suru*.
- *ichizu* refers to being singleminded/wholehearted/consumed by something.
- *... de nakya dame* is a contraction of *... de nakereba dame*, literally "is no good if it is not..." → "must be..."
- *ne* implies she expects her listener to agree, and the answering *nē* emphasizes that agreement.



3 **Godzilla:** ゴーッ ギャオー
Gō! Gyāō!
Roar Growl

Actress: キャーッ。
Kyā!
"Aaaaaa!" (scream of terror)



4 **OL1:** やっぱり 怪獣 が 出たら
Yappari kaijū ga detara
after all/really monster (subj.) if appears
ハイヒール は だめ ね。
haihiru wa dame ne.
high heels as-for no good/won't do (colloq.)
"If a monster appears, high heels really won't do, will they." (PL2)

OL2: そ、そー ねー
So, sō nee.
i-is so (colloq.)
"I- it's so true." (PL2)

- *detara* is a conditional "if/when" form of *deru* ("come out/appear").



1

OL1: あっ、値上げしてる。
A! neage shite-ru.
oh/hey price hike have done
"Hey, they've raised their prices." (PL2)

OL2: それ が ここだけじゃないの よ。
Sore ga koko dake ja nai no yo.
that (subj.) here only is not (explan.)(emph.)
"And it's not just here." (PL2)

- *ne-* is from 値段 *nedan* ("price") and *-age* is from *ageru* ("to raise"), so *neage* is a noun for "price hike," and *neage suru* makes it a verb ("to raise prices"). *Neage shite-(i)ru* can mean either "is/are raising prices" or "has/have raised prices," depending on the context.
- ending a sentence with the explanatory *no* plus emphatic *yo* is mostly feminine. In most such cases men would say *n(o) da yo*.



2

OL2: この へんの 食堂 みんな いっせいに
Kono hen no shokudō minna issei ni
this vicinity's restaurants all at once/in unison
定食 を 50円 ずつ 値上げ した の。
teishoku o gojū-en zusu neage shita no.
set meals (obj.) 50 yen each price hike did (explan.)
"All the restaurants around here raised their set meal prices by ¥50 each all at once." (PL2)

OL1 & 3: えーっ!?
E-!?! "Wha-a-at?!" (PL2)

- *shokudō* can refer to a variety of relatively inexpensive "eateries/restaurants." *Wa* to mark the topic has been omitted after *shokudō*.
- *teishoku* is the "set meal" of rice, miso or other soup, and an entree.



3

OL1: それって、ほら、いわゆるアレじゃない?
Sore tte, hora, iwayuru are ja nai?
that (quote) (interj.) so-called that isn't it?
"It's one of those, you know, those so-called... whatchamacallits, isn't it?" (PL2)
ニュースでよくきく、あの、ほれ。
Nyūsu de yoku kiku, ano, hore.
news in often hear that/those (interj.)
"(One of those things you) often hear about on the news. You know, those..." (PL2)

Proprietor: やみ カルテル ですか?
Yami karuteru desu ka?
secret/black market/illegal cartel is it?
"Illegal cartels?" (PL2)

- she uses the colloquial quotative *tte* as an equivalent of *wa*, to set up her topic: "as for that."
- *hora* is often used to call a person's attention to something, like "here/look/see/watch," but here it's more like "you know."
- *iwayuru* implies she is about to say the name, but when she can't think of the name right away she uses *are* ("that [thing]") as a substitute, something like English "whatchamacallit."
- *yoku* is the adverb form of *ii/yo!* ("good/fine"), here meaning "often/frequently" rather than "well."



4

OLs: おじさん、やっぱ つるんでる の ねー。
Ojisan, yappa tsurunde-ru no ne-.
uncle/you after all/sure enough be in league (explan.)(colloq.)
"Sure enough, you're in league (with the other restaurant owners), aren't you?!" (PL2)

- *ojisan* (lit. "uncle") can be used to address/refer to any man past his mid twenties or so, and is very commonly used to address male shopkeepers.
- in particularly informal use, *yappari* is sometimes shortened to *yappa*.
- *tsurunde-(i)ru* is from *tsurumu*, which literally means "to mate" → "to be in bed/league with."

オバタリアン

OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko



1
Narration: オバタリアンは 移り気 である。
Obatarian wa utsurigi de aru.
 obatarians as-for fickle/capricious are
Obatarians are fickle.

Obatarian: じゃあ、これ に する わ。
Jā, kore ni suru wa.
 then/well this/these to will do/make (fem. colloq.)
 "Then I'll make it these."
 → **"I'll take these, then." (PL2)**

Clerk: ハイ。
Hai.
 yes
"Okay." (PL3)

- *utsurigi* is from *utsuru* ("change/shift") and *ki* ("mind/spirit"; *k* changes to *g* for euphony), so it essentially refers to being quick to change one's mind.
- *de aru* is a more formal/"literary" equivalent of *desu* ("is/are").
- *jā* is a contraction of the conjunction *dewa*, "in that case/then/well."
- the expression *... ni suru* indicates a choice is being made: "I'll have/make it/choose..."



2
Clerk: では、スソつめ が すむ まで
Dewa, susotsume ga sumu made
 in that case/then cuff shortening (subj.) be completed until
 少々 おまち 下さい。
shōshō o-machi kudasai.
 a little (hon.)-wait please

"Well then, please wait a little until the shortening of the cuffs is finished."
 → **"Well then, please wait a moment while I hem up the cuffs." (PL4)**

- *suso* refers to the bottom hem of skirts/robes as well as trouser legs, and *tsume* comes from the verb *tsumeru* ("take in/shorten"), so *susotsume* is a noun referring to the act of shortening and hemming the cuffs of trousers or the length of a skirt/robe.
- *sumu* = "be finished/completed"; *made* after a verb means "until (the action is done)," so *sumu made* = "until... is finished/until I've done..."
- *shōshō o-machi kudasai* is a PL4 equivalent of *chotto matte kudasai*, "Please wait a little/few moments."



3
Sound FX: ジヨキジヨキ
Joki joki (sound of scissors cutting through cloth)



4
Obatarian: やっぱり これ に する。
Yappari kore ni suru.
 after all/on second thought this/these to will do/make
"On second thought, I'll take these." (PL2)

- *yappari* can mean "after all" in the sense of "in retrospect/on second thought."

オバタリアン

OBATARIAN

by 堀田かつひこ / Hotta Katsuhiko



1 **Narration:** オバタリアンはジェットコースターをこわがる。
Obatarian wa jetto kōsutā o kowagaru.
 obatarians as-for jet coaster/roller coaster (obj.) fear
Obatarians are scared of roller coasters.

Obatarians: ねえ、やっぱり乗るの?
Nē, yappari noru no?
 say/look after all/really get on/ride (explan.-?)
“Look, are we really going to ride this?” (PL2)

- the Japanese word for “roller coaster” is a katakana rendering of English “jet coaster.”
- *kowagaru* is the adjective *kowai* with the suffix *-garu*, which is attached to various adjectives of feeling (either psychological or physical) to mean “show signs of being . . .” Thus, *kowagaru* = “show signs of being scared” → “is/are scared” or “fear” (v.).
- *nē* at the beginning of a sentence is used to get the listener’s attention, like “say/hey/look/you know.”
- *noru* can mean either “get onto” or “ride” (a conveyance).



2 **FX:** ビクビク
Biku biku
 (effect of being scared/nervous)
“Sound” FX: ドキドキ
Doki doki
 (effect of heart pounding hard)



3 **Sound FX:** ビー
Bii!
Bzzz (sound of warning buzzer)
Sound FX: ガタン
Gatan
Gatung (jerk of roller coaster car starting up)



4 **Sound FX:** ガーッ
Gā!
 (loud rattle/roar of roller coaster racing along)
Obatarians: キーン。
Kyā!
“Aaaaa!” (high pitched scream)
Narration: でも、乗った以上はもとをとる。
Demo, notta ijō wa moto o toru.
 but rode/got on so long as principal (obj.) take/obtain
 But so long as they’ve gotten on, they get (the value of) their principal.
 → **But as long as they’re riding, they get their money’s worth.** (PL2)

- *notta* is the plain/abrupt past form of *noru* (“get on/ride”).
- a verb followed immediately by *ijō wa* makes an expression meaning “so/as long as (someone) did/is doing/will do the action . . .”
- *moto* = “capital/principal,” and *toru* = “take/obtain,” so *moto o toru* means to get one’s investment back. It’s often used idiomatically to mean “get one’s money’s worth.”



田中くん Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

犯人



Title: 犯人
Hannin
criminal/culprit/the guilty one **The Culprit**

Cop on TV: 田所、殺人容疑でタイホする!
Tadokoro, satsujin yōgi de taiho suru!
(name) murder suspicion for arrest do
"Tadokoro, I arrest you on suspicion of murder."
→ **"Tadokoro! You're under arrest on suspicion of murder!"** (PL2)

Tanaka-kun: やっぱり!
Yappari!
after all/as expected **"Just as I thought!"** (PL2)

Tanaka-kun: サスペンスドラマってキャストで誰が真犯人かだいたいわかっちゃうんだよネー。
Sasupensu dorama tte kyasuto de dare ga shin-hannin ka daitai wakatchau n da yo ne-
suspense drama (quote) cast by who (subj.) true culprit ? generally can tell (explan.)(emph.)(colloq.)
"With suspense dramas you can usually tell who's guilty by the casting." (PL2)

OL: 人のこと言えないと思うな。
Hito no koto ienai to omou na-
other people's thing can't say (quote) think (colloq.)
"I don't think you can talk about other people."
→ **"It seems to me you're in no position to say things like that about others."** (PL2)

- the colloquial quotative form *tte* here is being used essentially like *wa* ("as for...") to indicate the topic of his sentence.
- the particle *de* is often used to mean "by/by means of."
- *shin-hannin* is literally "true" + "criminal/culprit," so *dare ga shin-hannin ka* = "who is the true culprit?" → "who is guilty?/who did it?"
- *wakatchau* is a contraction of *wakatte shimau*, from *wakaru* ("come to know"). The phrase... *ka wakaru* makes an expression meaning "can tell who/what/how/etc...." Since adding *shimau* to a verb implies the action or result is undesirable, this sentence could have been translated as "The problem with suspense dramas is that you can usually tell..."

Boss: ひどい図面だな。
Hidoi zumen da na-
terrible diagram/plans/blueprint is/are (colloq. emph.)
"These blueprints are really terrible." (PL2)

だれだ、この図面をひいた奴は?
Dare da, kono zumen o hiita yatsu wa?
who is it? this/these blueprints (obj.) drew guy/fellow as-for
"Who is it—the fellow who drew these blueprints?"
→ **"Who drew them, anyway?"** (PL2)

- asking a question with *da* is masculine and can sound quite rough, and the inverted syntax adds to the feeling of roughness here. Normal word order would put *dare da* at the end.
- *hiita* is the plain/abrupt past form of *hiku* ("draw [a line/lines]"; 描く *kaku* is used for other kinds of drawing).
- *yatsu* is an informal, or even rough, word for "fellow/guy."

Boss: やっぱり田中くんか。思ったとおりだ。
Yappari Tanaka-kun ka. Omotta tōri da.
after all/really (name-hon.) ? thought exactly is
"So it really was Tanaka-kun. Just as I thought." (PL2)

- *yappari* often has the feeling of "really is..." in the sense of "just as I might have expected, it really is so."



田中くん Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

二日続きの後悔



1

Tanaka-kun: あっ! メロンがくさってる。
A! Meron ga kusatte-ru.
(interj.) melon (subj.) is rotten/has gone bad
"Oh oh, the melon went bad." (PL2)

FX: ぶーん
Pūn (effect of pungent smell/odor)

In Fridge: しおからバター
Shiokara Bata **Shiokara Butter**

- *kusatte-(i)ru* is from *kusaru* ("to rot"). With *kusaru*, adding *-iru* ("be/exists") does not mean that the rotting is in progress but that it has taken place and the item "is rotten/has gone bad."
- *shiokara* is a salty condiment made from the flesh/innards/eggs of fish, shellfish, or squid.



2

Tanaka-kun: やっぱり昨日の内に食べておけばよかったなー。
Yappari kinō no uchi ni tabete okeba yokatta na-
after all yesterday's within should have eaten (colloq.)
"I guess I should have eaten it yesterday after all." (PL2)

FX: ぶーん
Pūn (effect of pungent smell/odor)

- ... *no uchi ni* after a word for a period of time means "within" that period.
- *tabete* is the *-te* form of *taberu* ("eat") and *okeba* is a conditional "if" form of *oku* ("put/place"). *Oku* after the *-te* form often means "go ahead and do (the action)/do beforehand." *Yokatta* is the plain abrupt past form of *ii/voi* ("good/fine"), so *tabete okeba yokatta* is literally "(it would have been) good if I had gone ahead and eaten it" → "I should have eaten it."
- *na* is used as a kind of self-check when speaking/thinking to oneself like "that seems to be the case, doesn't it?" or "that's the way it is, I guess."



3

Tanaka-kun: かといって、捨てるのももったいない。
Ka to itte, suteru no mo mottainai.
but/be that as it may throw away (nom.) also wasteful
"But throwing it out would be a waste, too." (PL2)

FX: ぶーん
Pūn (effect of pungent smell/odor)

- *ka to itte* (or *sō ka to itte*) is literally "even though one says it's so" and is used like "be that as it may/though that may be true," or simply "but."
- *no* makes *suteru* ("throw away") into a noun → "(the act of) throwing away."



4

Narration: 翌日
Yokujitsu **The next day**

Tanaka-kun: やっぱり食べなければよかった。
Yappari tabenakereba yokatta.
after all should not have eaten
"I shouldn't have eaten it after all." (PL2)

うー、ハラが痛いよー。
U-, hara ga itai yo-
(groan) stomach (subj.) hurts (emph.)
"Ohh, my stomach aches." (PL2)

Sound FX: うーうーうー
U-U-U- (effect of repeated groaning)

- *tabenakereba* is a conditional "if" form of *tabenai*, the negative form of *taberu* ("eat"), so *tabenakereba yokatta* is literally "it would have been good if I had not eaten" → "I shouldn't have eaten/I wish I hadn't eaten."
- *hara* is an informal, masculine equivalent of *onaka*, "stomach."

(マンガ) ビジネス マナー (Manga) Business Manners

結婚に関する職場マナー②

披露宴に招かれたら



小川 両家披露宴会場

Business manners for weddings? Including a section on weddings in a book about business etiquette might seem strange to the Western reader, but in Japan the connection makes perfect sense. For example, even if the wedding is a *ren'ai kekkon* (恋愛結婚 “love marriage”) rather than an *o-miai kekkon* (お見合い結婚 “arranged marriage”) the ceremony calls for a *nakōdo* (仲人 “go-between/matchmaker”), and this role is typically filled by the

groom’s boss or supervisor. Co-workers must be invited, at least to the reception, and that is where this chapter fits into business manners.

The book *Manga Bijinesu Manā* was compiled by 朝日生命保険相互会社 (“Asahi Seimei Hoken Sōgo-Gaisha,” a major Japanese insurance company), in the education department of their personal development center, and the publisher, Sunmark, has a series of educational business comics.

Titles: 結婚 に関する 職場マナー② 披露宴 に 招かれたら
Kekkon ni kansuru shokuba manā 2 Hirōen ni manekaretara
 marriage/wedding regarding workplace manners 2 wedding reception to if/when invited

Workplace Etiquette Relating to Marriages 2: When Invited to a Wedding Reception

→ **Etiquette Relating to Colleagues' Marriages 2: When Invited to a Wedding Reception (PL2)**

- *ni kansuru* means “regarding/in relation to/in connection with”; it’s more commonly used in written language than in spoken, where a simple *no* usually sounds more natural.
- *shokuba manā* is literally “workplace manners/etiquette,” but in this context *shokuba* refers more to one’s status as an employee/colleague at a certain workplace rather than to the workplace itself.
- *hirōen* is literally the “announcement banquet/party/reception.” Traditionally, the wedding ceremony itself was a relatively private event for the families involved, and the *hirōen* was where the wedding was “announced/made public” to the community at large, so non-relatives are typically invited to the reception rather than to the actual wedding. Depending on the style of the wedding, though, one may be invited to both the ceremony and the *hirōen*, or the ceremony may even be incorporated into the *hirōen*.
- *manekaretara* is a conditional “if/when” form of *manekareru*, the passive form of *maneku* (“invite”).

1	<p>Narration: 小川小貫 両家 披露宴 会場 <i>Ogawa Onuki ryōke hirōen kaijō</i> (name) (name) two/both families wedding reception hall/room The Ogawa and Onuki Families Wedding Reception Room → The Ogawa-Onuki Wedding Party</p> <ul style="list-style-type: none"> • <i>Ogawa Onuki ryōke</i> is more literally like saying “the two families of Ogawa and Onuki.” • <i>kaijō</i> is literally “meeting place”; this “narration” actually represents what the sign on/beside the door to the banquet room would typically say.
2	<p>Sound FX: ひーこら ひーこら <i>Hiikora hiikora</i> (effect of gasping under the weight of his heavy package)</p>
3	<p>Uchida: あ、これ、結婚祝い です。 <i>A, kare, kekkon iwai desu.</i> uh this wedding present is “Uh, this is a wedding present.” (PL3)</p> <p>Sound FX: ドン <i>Don</i> Thud (sound of heavy package landing on table)</p> <ul style="list-style-type: none"> • <i>iwai</i> is the noun form of <i>iwau</i> (“celebrate/commemorate”), and <i>kekkon iwai</i> is “wedding present.” Similarly, a birthday present can be called <i>tanjō iwai</i> — though in that case パースデー・プレゼント <i>bāsudē purezento</i> is also commonly used.
4	<p>Uchida: えーと、これに書けばいいんだな。 <i>Eto, kore ni kakeba ii n da na.</i> um/let’s see this in/on if write good (explan.) (colloq.) “Let’s see, I’m supposed to write (my name) in this, I guess.” → “Let’s see, I guess I’m supposed to sign this guest book.” (PL2)</p> <ul style="list-style-type: none"> • <i>ē to</i> is a pause/hesitation phrase, like “um/let’s see . . .” • <i>ii</i> means “good/fine,” and <i>-ba ii</i> makes an expression meaning “it is enough to do —/all one has to do is —.” In this case it refers to what he is expected/supposed to do. • <i>n da na</i> is often used when one is figuring/has figured out something, with the feeling of “it’s . . . I guess.”
5	<p>Uchida: いやー、重かった。 <i>Iyā, omokatta.</i> (exclam.) was heavy “Boy, was that heavy!” (PL2)</p> <p>Sound FX: フーッ <i>Fū!</i> Whew! (blowing breath out in a kind of sigh of relief)</p> <p>OL: え？ 何が？ <i>E? Nani ga?</i> huh? what (subj.) “Huh? What was (heavy)?” (PL2)</p> <ul style="list-style-type: none"> • <i>iyā</i> is literally “no,” but here serves as a kind of exclamatory warm-up for his statement. • <i>omokatta</i> is the plain/abrupt past form of <i>omoi</i> (“heavy”).
6	<p>Uchida: 何がって、結婚祝いだよ。 <i>Nani ga tte, kekkon iwai da yo.</i> what (subj.) (quote) wedding present is/was (emph.) “The wedding present, of course.” (PL2)</p> <p>OL: ここまで持ってきたの？ <i>Koko made motte kita no?</i> here as far as brought (explan.-?) “You brought it here?” (PL2)</p> <p>Narration: 結婚祝いは 挙式前に 届ける。 <i>Kekkon iwai wa kyōshiki-mae ni todokeru.</i> wedding present as-for before wedding ceremony deliver Deliver wedding presents before the ceremony. (PL2)</p> <ul style="list-style-type: none"> • <i>tte</i> is a colloquial equivalent of <i>to iu no wa</i>, literally “as for the thing (I/you/someone) mentioned” or in the case of <i>nani ga tte</i>, “as for the thing you asked ‘what was about.’” In some cases <i>nani ga tte</i> is like “I mean/I’m talking about . . .” or “you want to know what was . . . ?” but here that seems excessive. • <i>motte</i> is the <i>-te</i> form of <i>motsu</i> (“hold/carry”) and <i>kita</i> is the plain/abrupt past form of <i>kuru</i> (“come”); <i>motte kuru/kita</i> = “bring/brought something.” • <i>kyōshiki</i> refers to the wedding ceremony itself, and <i>-mae ni</i> after a verb or event means “before” the action/event takes place.

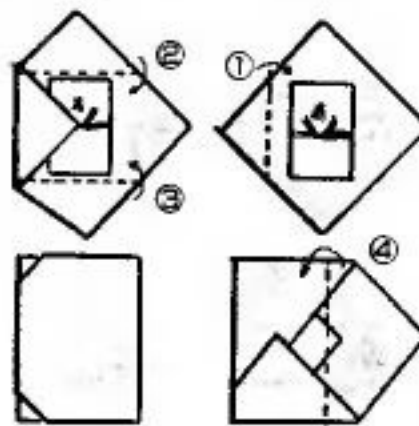
披露宴に出席する
ときはここに注意

- 招待状を受けたときは早めに返事をする。
- 欠席の場合、祝電を打つ。
- 祝儀袋は、ふくさに包んで持っていくのが正式。
- 祝儀袋の格は包む金額によって決まる。表書きは「御祝」か「寿」で、新札を表に入れて入れること。

本日は誠に
おめでとうございます。
おめでとうございます。
内田と申します。
おめでとうございます。
どうぞおめでとうございます。
ごどうもありがとうございます。



受付でのあいさつ



ふくさの包み方

7



どうか
内田さんが
失礼なこと
しません
ように

男性はブラックスーツかダークスーツを
着用。ワイシャツは白で、ネクタイはシ
ルバークレーか黒白のしま模様にする。
女性はカクテルドレスかアフタヌーンド
レスが一般的。花嫁より華美にならない
ように心がける。白は不可。

9

7

Caption 1: ふくさ の 包み方
Fukusa no tsutsumi-kata
crepe wrapper 's way of wrapping/folding
How to wrap the crepe wrapper

Caption 2: 受付 での あいさつ
Uketsuke de no aisatsu
reception table at of greeting/introduction
Greetings at the reception table

Uchida: 本日は 誠に おめでとうございます。
Honjitsu wa makoto-ni omedetō gozaimasu.
as for today truly congratulations.
"I'd like to extend my sincere congratulations for today('s wedding)."
(PL4)

(continued on facing page)

- *fukusa* refers to a crepe wrapper used for wrapping a cash-gift envelope or certain other formal gifts.
- *tsutsumi* is from *tsutsumu* ("wrap") and *-kata* after a verb means "way/method of -," so *tsutsumi-kata* is "way of wrapping" → "how to wrap."
- *uketsuke de* ("at the reception counter/desk/table") indicates the location, and *no* makes the phrase into a modifier for *aisatsu* ("greetings/salutations").

- *honjitsu* is a more formal word for *kyō* ("today").
- *omedetō gozaimasu* is a congratulatory phrase/greeting used for many different joyful/auspicious occasions.

(continued from previous page)

Uchida: 新郎の先輩の内田と申します。
 (contd.) *Shinrō no senpai no Uchida to mōshimasu.*
 groom 's senior (=) (name) (quote) am called
 "My name is Uchida, (one of) the groom's senior (colleagues)." (PL4)
 お招き いただき どうもありがとうございます。
O-maneki itadaki dōmo arigatō gozaimasu.
 (hon.)-invitation received very much thank you
 "Thank you very much for the invitation." (PL4)

Cautions: 披露宴に出席するときはここに注意
Hirōen ni shusseki suru toki wa koko ni chūi
 wedding banquet to attend when as-for here to pay attention
When attending a wedding banquet, pay attention to these points.

- 招待状を受けたときは早めに返事をする。
Shōtaijō o uketa toki wa hayame ni henji o suru.
 invitation card (obj.) received when as-for early/quickly reply (obj.) do/give
When you receive the invitation, respond as soon as possible. (PL2)
- 欠席の場合、祝電を打つ。
Kesseki no baai, shukuden o utsu.
 absence of case/situation congratulatory telegram (obj.) strike/send
If you cannot attend, send a congratulatory telegram. (PL2)
- 祝儀袋は、ふくさに包んで持って行くのが正式。
Shūgibukuro wa, fukusa ni tsutsunde motte iku no ga seishiki.
 as-for cash-gift envelope wrapped in crepe and take (nom.)(subj.) [is] proper
The proper form is to take your cash-gift envelope wrapped in a crepe wrapper. (PL2)
- 祝儀袋の格は包む金額によって決まる。
Shūgibukuro no kaku wa tsutsumu kingaku ni yotte kimaru.
 gift envelope 's grade as-for enclose cash amount according to is determined.
The grade of your cash envelope depends on the amount you are enclosing. (PL2)
 表書きは「御祝」か「寿」で、
Omotegaki wa "O-iwai" ka "Kotobuki" de,
 front inscription as-for celebration or congratulations/felicitations is/should be
 新札を表にして入れること。
shinsatsu o omote ni shite ireru koto.
 new bills (obj.) face up put in thing
The inscription on the front should be either "O-iwai" or "Kotobuki," and inside you should place new bills face up. (PL2)

- *senpai* refers to a person who is one's "senior" in a given group — here, the workplace group.
- *mōshimasu* is a form of *mōsu*, a humble word for *iu* ("say/be called").
- *maneki* is from *maneku* ("invite") and *itadaki* is from *itadaku* ("receive").
- *dōmo* is an intensifier ("very much") used very frequently with greetings/apologies/expressions of gratitude.
- *hirōen ni shusseki suru* is a complete thought/sentence ("attend a wedding banquet") modifying *toki* ("time/when").
- *shōtaijō o uketa* is similarly a complete thought/sentence ("received an invitation card") modifying *toki*.
- *-me* is a suffix added to adjectives to mean "a bit on the —side/some-what —," so *hayame* = "on the early/quick side" → "as soon as possible."
- ... *no baai* = "in case of . . ." so *kesseki no baai* = "in case/if you can't attend."
- *motte iku* = "take (along)." *No* makes the complete thought/sentence *fukusa ni tsutsunde motte iku* into a noun, and *ga* marks this noun as the subject of *seishiki (da/desu)*, "is proper (form)."
- *shūgibukuro*, or "cash-gift envelopes," come in many varieties/grades, from ones made of fine/heavy paper with elaborate "ties/bows/decorations" attached to ones of plain/thin paper that have only a simple bow printed onto the paper itself.
- *omote* = "front/face" and *omote ni shite* is the *-te* form of *omote ni suru*, "make (something) face up/out."
- *koto* (lit. "thing") is often added to the end of instructions/admonitions as a kind of emphasis.

8 **OL:** どうか内田さんが失礼なことしませんように。
 (thinking) *Dōka Uchida-san ga shitsurei-na koto shimasen yō ni.*
 somehow (name-hon.) (subj.) rude thing not do let [it] be that
 "Somehow let it be that Mr. Uchida doesn't do anything rude."
 → "Please don't let Mr. Uchida do anything rude." (PL3)

• *dōka . . . yō ni* expresses a wish/prayer, "somehow/please let it be that . . ."

8 **Box:** 男性はブルックスーツかダークスーツを着用。
Dansei wa burakku sūtsu ka dāku sūtsu o chakuyō.
 men as-for black suit or dark suit (obj.) wear
Men (should) wear a black suit or a dark suit. (PL2)
 ワイシャツは白で、ネクタイはシルバークレーか
Waishatsu wa shiro de, nekutai wa shirubā gurē ka
 white/dress shirt as-for white is-and necktie as-for silver gray or
 黒白のしま模様にする。
kuroshiro no shima-moyō ni suru.
 black and white (=) striped design to make it/choose
You should choose a white dress-shirt and a silver gray or black and white striped necktie. (PL2)
 女性はカクテルドレスかアフタヌンドレスが一般的。
Josei wa kakuteru doresu ka afutanūn doresu ga ippan-teki.
 women as-for cocktail dress or afternoon dress (subj.) common/typical
For women, a cocktail dress or afternoon dress is typical. (PL2)
 花嫁より華美にならないように心がける。白は不可。
Hanayome yori kabi ni naranai yō ni kakorogakeru. Shiro wa fuka.
 more splendor than the bride so as not to become try/strive to white as-for improper
 "Try not to become more splendid than the bride. White is improper."
 → **Be sure not to outshine the bride. White is to be avoided.** (PL2)

- *chakuyō* is a noun but here implies the verb *chakuyō suru* (lit. "wear and use"), a more formal word for *kiru* ("wear").
- *waishatsu* is a katakana rendering of "white shirt," but in Japanese refers to any kind of "dress shirt," so *waishatsu wa shiro* is not redundant.
- . . . *ni suru* means "make it . . ." in the sense of making a choice.
- *yori* is attached to the lesser of two items in a comparison: *hanayome yori* = "more than the bride," and *hanayome yori kabi* = "more splendid than the bride."
- *naranai* is the negative of *naru* ("become") → *naranai yō ni* = "so as not to become" → *naranai yō ni kokorogakeru* = "strive so as not to become."



Also included in this manga are margin notes on average cash amounts given as wedding gifts. We don't have enough space to include full translations, but here are a few of the numbers (as we went to press the exchange rate was \$1=¥106). Since these were first published, the amounts have increased 10% or so.

- when attending the wedding of a colleague in his/her 20s ¥20,210
- when attending the wedding of a colleague in his/her 30s ¥22,670
- when attending the wedding of a friend in his/her 20s ¥20,270
- when attending the wedding of a friend in his/her 30s ¥22,400
- when unable to attend the wedding of a colleague in his/her 20s ¥4,740
- when unable to attend the wedding of a colleague in his/her 30s ¥5,120
- when unable to attend the wedding of a friend in his/her 20s ¥7,400
- when unable to attend the wedding of a friend in his/her 30s ¥8,480

10	<p>Uchida: いや、これは ウマイ。 <i>Iya, kore wa umai.</i> (interj.) this as-for tasty “Ahh, this is great!” (PL2)</p> <p>Uchida: 酒 も いける!! <i>Sake mo ikeru!!</i> sake also good “The drinks are good, too!” (PL2)</p> <p>“Sound” FX: ガツガツ <i>Gatsu gatsu</i> (effect of eating voraciously)</p>	<ul style="list-style-type: none"> • <i>iya</i> or <i>iyā</i>, literally meaning “no” or “disagreeable,” is also used as an interjection or verbal “warm-up” when expressing one’s approval/delight: “well, well/indeed!” • <i>umai</i> is an informal word for “tasty/delicious” reserved mostly for male speakers. • <i>sake</i> can be a generic term for alcoholic beverages in general; c.f. <i>nihon-shu</i> (日本酒). • <i>ikeru</i> is literally “can go,” from the verb <i>iku</i> (“go”), but in casual speech it can have the idiomatic meaning of “is nice/good/not bad.”
11	<p>OL: ちょ、ちょっと 内田さん。 <i>Cho, chotto Uchida-san.</i> (interj.) (name-hon.) “N- now now, Mr. Uchida.” (PL3)</p>	<ul style="list-style-type: none"> • <i>chotto</i> is literally “a little,” but it’s also used as an interjection for getting someone’s attention, whether with an admonishing intent, as here, or for some other purpose: “say/hey/look here/now now/just a minute!/hold it!”
12	<p>Uchida: うん、何だい? <i>Un, nan dai?</i> uh-huh what is it? “Yeah, what?” (PL2)</p>	<ul style="list-style-type: none"> • <i>dai</i> is an informal equivalent of <i>da</i> (“is/are”) that feels a little less abrupt. Asking a question with <i>da</i> or <i>dai</i> is masculine and can sound quite rough — though <i>dai</i> usually just feels informal.
13	<p>Uchida: ところで あいつら 似合ってる なア。 ガハハハ。 <i>Tokorode aitsura niatte-ru nā. Ga ha ha ha.</i> by the way those guys/two are suited aren’t they (rude laugh) “You know, those two really look good together, don’t they. Gah hah hah hah.” (PL2)</p> <ul style="list-style-type: none"> • <i>aitsu</i> is a fairly rough word for “that person” (more often male than female, but it can be either) and adding <i>-ra</i> makes it plural, “those guys.” • <i>niatte-(i)ru</i> is from <i>niau</i> (“becomes/befits/suits/matches well”). 	
14	<p>OL: あんまり 大声 出したり 飲みすぎたり しない の。 <i>Anmari ōgoe dashitari nomi-sugitari shinai no.</i> too much big voice let out etc. drink too much etc. not do (explan.) “You mustn’t talk so loudly or drink so much.” (PL2)</p> <p>OL: 今から スピーチする ん でしょ? <i>Ima kara supīchi suru n desho?</i> from now speech do (explan.) aren’t you/right? “You’re going to give a speech soon, aren’t you?” (PL2-3)</p> <p>Narration: 披露宴 の 飲食 は 節度 を わきまえる。 <i>Hirōen no inshoku wa setsudo o wakimaeru.</i> wedding banquet at drinking & eating as-for moderation (obj.) keep in mind Exercise restraint in drinking and eating at the banquet. (PL2)</p>	<ul style="list-style-type: none"> • <i>ōgoe dashitari</i> is from <i>ōgoe (o) dasu</i> (literally “let out/emit a big voice” → “talk loudly/shout/yell”), and <i>nomi-sugitari</i> is from <i>nomi-sugiru</i> (“drink excessively”). The <i>-tari</i> ending of a verb implies that the action is one of several actions; it’s followed by a form of <i>suru</i> (“do”; <i>shinai</i> is its negative), so it can literally be thought of as “do things like –.” • spoken with the appropriate tone and force, explanatory <i>no</i> can be used to make a command (relatively gentle).
15	<p>Uchida: ああ、任せとけ! <i>Aa, makasetoke!</i> yes leave it to me “Yeah, I’ll be fine/I’ll knock ‘em dead!” (PL2)</p> <p>FX: グイーッ <i>Gui-!</i> (effect of tossing back a big swig of his drink, probably beer)</p>	<ul style="list-style-type: none"> • <i>makasetoke</i> is a contraction of <i>makasete oke</i>, the <i>-te</i> form of <i>makaseru</i> (“leave/entrust to”) and the abrupt command form of <i>oku</i> (“set/place”), making an expression meaning “leave it to me/you can count on me” → “I’ll be fine.”
16	<p>MC: では、新郎 の 会社 の 先輩 である 内田様、どうぞ。 <i>Dewa, shinrō no kaisha no senpai de aru Uchida-sama, dōzo.</i> well then groom’s company off/at senior is (name-hon.) please “Well then, Mr. Uchida, who is the groom’s senpai at his company, please (come to the microphone).” (PL3-4)</p> <p>Uchida: よおし。 <i>Yōshi.</i> (interj.) “All right (here I go)!” (PL2)</p> <ul style="list-style-type: none"> • <i>shinrō no kaisha no senpai de aru</i> is a complete thought/sentence (“[he] is the groom’s <i>senpai</i> at his company”) modifying <i>Uchida-sama</i> (“Mr. Uchida”). • <i>dōzo</i> means “please” in the sense of urging an action (“please do [something]”) or granting permission (“please feel free to . . .”), not “please give me [something].” • <i>yōshi</i> (or <i>yoshi</i>) is an exclamatory/interjectory form of the adjective <i>ii/yoi</i> (“good/fine”). It’s often used to show that one is ready to begin an action (“okay/all right, I’m gonna do it/let’s do it”). 	



祝宴スピーチの忌みことば

- 不吉なごころ、意味をさむことば。
 - ① 割れる。切れる。別れる。(離婚する)
 - ② 破れる。(夫婦仲破局)
 - ③ 冷たい。冷える。(愛がさめる)
 - ④ 返す。戻る。帰る。(離婚して実家へ戻ってしまう)
 - ⑤ 失う。(愛を失う)
- 重ねことば。(再婚を意味する)
- ① 重ね重ね、御礼申し上げます。
- ② 新婦もたびたびのお色直しで、ますます美しく…。
- 過度の美辞麗句。
- 才色兼備。眉目秀麗。逸材の誉高い。
- 自分を卑下しすぎることは、純才のわたしとは比べもの…

どうだい
オレの
名スピーチ
もう
知らない!
結婚式では
使ってはいけない
ことばがあるの!!

17

Uchida: えー、小川くんは 入社以来 みるみるうちに 仕事を覚え、今では 会社を背負って立つ人物です。
E-, Ogawa-kun wa nyūsha irai mirumiru uchi ni shigoto o oboe, ima de wa kaisha o seotte tatsu jinbutsu desu.
 (obj.) learned now company (obj.) shoulder & stand personage is
“Uhh, from the time he joined the company, Mr. Ogawa has learned his work in no time at all, and now is one of those who carries the company on his shoulders.” (PL3)

FX: カチカチカチ
Kachi kachi kachi
 (effect of stiffness/nervousness)

- *mirumiru uchi ni* is like “while watching for just a moment,” implying “right before my very eyes/in no time at all.”
- *seotte* is the *-te* form of *seou* (“bear on [one’s] back/shoulders”), so *(kaisha o) seotte tatsu* means “to stand supporting (the company) on his back/shoulders.” This complete thought/sentence modifies *jinbutsu* (“character/personage”). In effect he’s calling Ogawa a pillar of the company.

(continued on facing page)

18

Uchida: その上、 気さくな 人物 で、
Sono ue, kisaku-na jinbutsu de,
 on top of that sociable/good humored character is-and
 茶わん が 割れようが、 服 が 破れようが いっこうに 気にしない...
chawan ga wareyō ga, fuku ga yabureyō ga ikkō ni ki ni shinai.
 teacup (subj.) whether it breaks clothing (subj.) whether it be torn [not] at all not be bothered
“And on top of that, he is a good humored fellow who isn’t bothered in the least whether his teacup breaks or his clothes get torn.” (PL2)

19

Uchida: どうだい、オレの名スピーチ?
Dō dai, ore no mei-supiichi?
 how is/was it? I/me 's masterful speech
“How about it — my masterful speech?” → “How’s that for a great speech?” (PL2)

OL: もう、知らない! 結婚式 では 使ってはいけないことば がある の!!
Mō, shiranai! Kekkōshiki de wa tsukatte wa ikenai kotoba ga aru no!
 (interj.) don’t know wedding at as-for must not be used words (subj.) exist (explan.)
“Arrggh, forget you! There are certain words that you mustn’t say at weddings!” (PL2)

- *mō*, literally “now/already,” can be used as an interjection expressing exasperation/frustration/disgust.
- exclaimed in frustration like this, *shiranai* (from *shiru*, “come to know/know”) implies the speaker is appalled by what the listener has done, denies any part in it, and/or wants to have nothing more to do with the listener: “You’re terrible/I’ve had it with you!/Forget you!/It’s not my business any more!/Don’t come crying to me!/etc.”

20

Caution: 祝宴 スピーチの 忌みことば
Shukuen supiichi no imi kotoba
 banquet speech of/for taboo words
Words that are taboo in wedding banquet speeches

● 不吉な ごろ、意味 を 含む ことば。
Fukitsu-na goro, imi o fukumu kotoba.
 inauspicious sounds/associations meanings (obj.) contain words
Words that have inauspicious associations and meanings

- 1 割れる。切れる。別れる。(離婚する)
Wareru. Kireru. Wakareru. (Rikon suru.)
Breaks. Be cut. Part. ([Implies:] Will be divorced)
- 2 破れる。(夫婦仲 破局)
Yabureru. (Fūfu-naka hakyoku.)
Tears. ([Implies:] Husband-wife relationship will be torn apart)
- 3 冷たい。冷える。(愛がさめる)
Tsumetai. Hieru. (Ai ga sameru.)
Cold. Be chilled. ([Implies:] Love will cool)
- 4 返す。戻る。帰る。(離婚して 実家 へ戻ってしまう)
Kaesu. Modoru. Kaeru. (Rikon shite jikka e modotte shimau.)
 return/give back go back go home divorce and parents’ home to go back-(regret)
Return. Go back. Go home. ([Implies:] Will divorce and go back to parents’ home)

5 失う。(愛を失う)
Ushinai. (Ai o ushinai.)
Loss. ([Implies:] Love will be lost)

● 重ね ことば。(再婚 を 意味する)
Kasane kotoba. (Saikon o imi suru.)
 repeated words remarriage (obj.) means/implies
Words with repeated sounds. (Implies remarriage)

- 1 重ね重ね、お礼 申し上げます。
Kasane-gasane, o-rei mōshiagemasu.
Again and again, I express my thanks. (PL4)
- 2 新婦 も たびたびの お色直して、ますます美しく...
Shinpu mo tabitabi no o-ironaoshi de, masumasu utsukushiku...
 bride also again and again by means of costume change more and more beautiful
With her repeated changes of costume the bride (has become) more and more beautiful, and...

● 過度の美辞麗句 / 才色 兼備。眉目 秀麗。逸材の 誉 高い。
Kado no biji reiku / Saishoku kenbi. Bimoku shūrei. Itsuzai no homare takoi.
Excessively flowery language: “Gifted with both wit and beauty.” “Handsome of feature.” “An exceptional talent of high reknown.”

● 自分を卑下しすぎる ことば。 / 鈍才 の わたしとは 比べもの に~
Jibun o hige shi-sugiru kotoba. / Donsai no watashi to wa karabemona ni...
Language that excessively humbles oneself: “... is no comparison to an incompetent like myself.”

- *imi* is the noun form of *imu* (“abhor/shun/hold as taboo”), so *imi kotoba* = “taboo words.”
- *goro* basically refers to the “ring” of a word — the impression given by its sound, including things like rhyme, rhythm, alliteration, assonance, etc., as well as images/feelings/ideas suggested by association or puns.
- *fukitsu na goro, imi o fukumu* is a complete thought/sentence (“contain inauspicious associations and meanings”) modifying *kotoba* (“word(s)/language”).
- when written 仲, *naka* refers to a relationship between two or more people.
- *hakyoku* is written with kanji meaning “tear/be torn” and “situation,” and the combination is a noun for “collapse/catastrophe/ruin.”
- *jikka* refers to the “house/family of one’s birth” → “one’s parents’ house.”
- *kasane* is from *kasaneru* (“to pile up/layer/repeat”), and *kasane kotoba* refers to words formed by repeating a shorter word (often with a consonant change for euphony, as in *kosane-gasane*, “over and over”).
- *o-rei* is the honorific prefix *o-* plus *rei*, a noun for “thanks/gratitude/appreciation.” *Mōshiagemasu* is a very polite word for “say/express.”
- typically, the bride goes through several costume changes in the course of the wedding banquet.



24 簡単なスピーチ例

祝詞	祝詞
自己紹介	自己紹介
人柄を表す エピソード	人柄を表す エピソード
自分と関り のあるほほ えましい思 い出	自分と関り のあるほほ えましい思 い出
祝詞	祝詞
自己紹介	自己紹介
人柄を表す エピソード	人柄を表す エピソード
自分と関り のあるほほ えましい思 い出	自分と関り のあるほほ えましい思 い出
祝詞	祝詞

小川クン、美佐子さん、ご両家の皆さん、本日は誠に
おめでとうございます。
ただ今、ご紹介にあずかりました内田でございませうが、
新郎の小川クンとは職場を同じくしております、5年
先輩に当たります。
小川クンは見た目のとおり実にはすがすがしい男で、我
が課のムード・メーカーともいえます。どんなに仕事が
忙しくても、爽やかな笑顔を絶やさず、彼の笑顔にわた
しはどんなにはげまされたことでしょう。
いつかなどは、仕事で落ち込んでいたわたしに、慣れないジ
ョークなどをとばしたりしました。実際、くだらないジ
ョークだったので、彼の優しさだけは伝わりました。
とりとめのないことばかり申し上げましたが、これを
もちまして私のお祝いのごとばとさせていただきます。

21	Speaker: 小川クン は... Ogawa-kun wa... "Mr. Ogawa is..."
22	FX: グイッ Gui! (effect of tossing back a big swig of his drink)
23	OL: 内田さん、飲みすぎよ。だいじょうぶ? Uchida-san, nomi-sugi yo. Daijōbu? (name-hon.) excessive drinking (emph.) all right/safe "Mr. Uchida, you're drinking an awful lot. Are you (sure you'll be) all right?" (PL2)

- *nomisugi* is a noun for "excessive drinking," from *nomu* ("drink") and the suffix *-sugiru*, which means "too much/excessively." In informal speech, the emphatic *yo* by itself can serve as *desu yo* ("is/are" + emph.).
- *daijōbu* means "all right/okay" in the sense of "safe and secure/no cause for concern" — i.e., "I'm okay"; "Are you all right?" It is not used to express willingness ("Okay, I'll do it/All right, let's do it"), when beginning an action ("All right, here goes."), or as an exclamatory "All right!" when you win the lottery.

簡単なスピーチ例
Kantan-na supitchi-rei
Example of a Simple Speech

A: 祝詞 小川クン、美佐子さん、ご両家の皆さん、本日は誠にありがとうございます。
Shukushi Ogawa-kun, Misako-san, go-ryōke no minasan, honjitsu wa makoto ni omedetō gozaimasu.
Congratulatory Opening: Mr. Ogawa, (Ms.) Misako, members of both families, let me express my sincere congratulations (for today). (PL4)

B: 自己紹介 ただ今、ご紹介にあずかりました内田でございますが、
Jiko shōkai Tadaima, go-shōkai ni azukarimashita Uchida de gozaimasu ga,
self-introduction just now (hon.)-introduction received (name) am and/but
Self-introduction: I am Uchida, who just now received an introduction. (And...) (PL4)

新郎の小川クンとは職場を同じくしております、5年先輩に当たります。
shinrō no Ogawa-kun to wa shokuba o onajiku shite orimashite, gonen senpai ni atarimasu.
groom (=) (name-hon.) with as-for workplace (obj.) make the same-and 5 years senior be in the relation of
Mr. Ogawa, the groom, and I belong to the same workplace, where I am 5 years his senior. (PL3-4)

- when giving formal speeches, many speakers have the habit of stringing sentences together with the conjunction *ga* ("and/but"), but in English it's often more natural to break the sentences up. See *Yawara* in this issue.

C: 人柄 を表わすエピソード
Hitogara o arawasu episōdo:
character/personality (obj.) express/reveal episode/anecdote
An episode that reflects (the person's) character:

小川クンは見た目のとおり実にすがすがしい男で、
Ogawa-kun wa mita me no tōri jitsu ni sugasugashii otoko de,
(name-hon.) as-for saw eyes exactly as truly refreshing man is-and

我が課のムード・メーカーともいえます。
waga ka no mūdo mēkā to mo iemasu.
our section's mood-maker (quote) also/even can say

As you can see, Mr. Ogawa is a truly refreshing presence, and you could even say he sets the mood in our section. (PL3)

どんなに仕事が忙しくても、爽やかな笑顔を絶やさず、
Donna-ni shigoto ga isogashikute mo, sawayaka-na egao o tayasazu,
however much work (subj.) even if is busy delightful smiles (obj.) not run out of-and

彼の笑顔にわたしはどんなにはげまされたことでしょう。
kare no egao ni watashi wa donna-ni hagemasareta koto deshō.
his smiles by I/me as-for how much cheered thing is, I wonder

No matter how busy he is at work, he never runs out of delightful smiles, and I wonder how many times I have been cheered up by his smiles. (PL3)

- *mita* is the plain/abrupt past of *miru* ("see"), modifying *me* ("eyes"), so *mita me* is literally "eyes that saw/have seen."
- ... *no tōri* = "exactly as," so *mita me no tōri* = "exactly as your eyes have seen" → "as you can see."
- *iemasu* is the PL3 form of *ieru*, the potential ("can/able to") form of *iu* ("say").
- *tayasazu* is equivalent to *tayasanaide*, the negative *-te* form of *tayasu* ("allow to run out").
- *hagemasareta* is past of *hagemasareru*, the passive form of *hagemasu* ("encourage/cheer up").

D: 自分と関りのあるほほえましい思い出
Jibun to kakawari no aru hohoemashii omoide:
oneself with connection/relation (subj.) has pleasant/amusing memory
An amusing anecdote related to yourself:

いつかなどは、仕事で落ち込んでいるわたしに、
Itsuka nado wa, shigoto de ochikonde-iru watashi ni,
one time for example as-for work by depressed I/me to/at

慣れないジョークなどをとぼしたりしました。
narenai jōku nado o tobashitari shimashita.
unaccustomed joke a thing like (obj.) did things like make fly/send

One time, for example, when I was feeling down about my work, he sent an awkward joke flying my way. (PL3)

実際、くだらないジョークだったのですが、彼の優しさだけは伝わりました。
Jissai, kudaranai jōku dotta no desu ga, kare no yasashisa dake wa tsutawarimashita.
actually silly/lousy joke was (explan.) but his kindness only as-for was communicated
Actually, it was a lousy joke, but his kindness really came through to me. (PL3)

- the first *nado* is like English "for example," while the second means "a thing like," which here is just a way of "softening" the characterization of "awkward joke." Use of the *-tari* form, implying "do things like" is also for "softening" rather than to mean he did several other things at the time.

E: 祝詞 とりとめのないことばかり申し上げましたが、
Shukushi Toritome no nai koto bakari mōshiagemashita ga,
congratulatory words rambling/incoherent things only have said but
Congratulatory Closing: I have only rambled on quite haphazardly, but

これをもちまして私のお祝いのことばとさせていただきます。
kore o mochimashite watashi no o-iwai no kotoba to sasete itadakimasu.
this (obj.) by means of my congratulatory words (quote) will take the liberty of doing/making
with this I would like to close my expression of congratulations. (PL4)

- *sasete itadakimasu* is a roundabout/polite way of saying *suru* ("will do/make") → "I will make these my words of congratulation."



30

スピーチをスマートにこなすには

- スピーチには一定の型がある。多少、自分のアイディアを加えるとしても、基本のパターンは守ったほうが無難である。
- 祝詞↓自己紹介↓ふだりの人柄を表すエピソード↓自分と関りのあるほほえましい思い出↓祝詞
- 上手に話そうとすると、かえって固くなりがち。多少、ぎこちなくても、自分のことばで普段どおりに話す。
- あまりプライベートに触れる話題は避ける。長いつき合いだと、旧悪暴露になりがちなので注意すること。
- スピーチは3分以内と心がける。そのためには、2分の目安で考えておくこと。多少、つまづくことすぐ3分ぐらいになる。

25 **Uchida:** *これが 飲まずに いられるかよ?*
Kore ga nomazu ni irareru ka yo?
this (subj.) without drinking can be ? (emph.)
"How can I not drink?" (PL2)

FX: ウィーッ
Ui! (this is a standard sound associated with drunkenness, a high-pitched "hic!" made with an intake of breath)

OL: どうしたのよ?
Dō shita no yo?
"What's the matter?" (PL2)

26 **Uchida:** *オレが 先だったのに...*
Ore ga saki datta noni...
I/me (subj.) first was even though
"Even though I was first..." (PL2)

27 **Uchida:** *オレのほうが 先に 小貫さんに*
Ore no hō ga saki ni Onuki-san ni
I/me (comp.) (subj.) first (name-hon.) to/on
目をつけていたんだ。
me o tsukete-ita nda.
eyes (obj.) had attached (explan./emph.)
"I had my eye on Miss Onuki first!" (PL2)

Sound FX: ブツ ブツ
Butsu butsu
(effect of grumbling/complaining)

OL: ま、まずい わ。
(thinking) *Ma, mazui wa.*
b- bad/awkward (fem. emph.)
"Th- this isn't good." (PL2)

- ... *no hō ga* is attached to the greater of two items being compared — here the "earlier."

28

Uchida: それなのに 小川の やつ が...
Sore na no ni Ogawa no yatsu ga...
 that even though it is (name) (=) fellow/guy (subj.)
"In spite of that, that guy Ogawa..." (PL2)

Sound FX: グスン
Gusun (effect of breaking into tears with a sob)

OL: ちょ、ちよっと。
Cho, chotto. (interj.) **"P- please don't..." (PL2)**

- *yatsu* is an informal, or even rough, word for "fellow/guy," often used for referring to one's enemy/rival.
- *chotto* (lit. "a little") used as an interjection is essentially an attempt to get a person's attention, and its English equivalent depends on the context: "hey!/say!/look here!/now now/just a minute!/hold it!/don't!"

29

Sound FX: うえーん
Ue-n (effect of crying/wailing like a baby)

30

Final Notes: スピーチを スマートに こなす には
Supiichi o sumāto-ni konasu ni wa
 speech (obj.) smartly/effectively handle/perform in order to
"In order to handle your speech smartly."

→ **Tips for giving an effective speech (PL2)**

● スピーチには 一定の 型 がある。
Supiichi ni wa ittei no kata ga aru.
 speeches in/for uniform/standard shape/structure (subj.) there is
There is a standard structure for speeches. (PL2)

多少、自分の アイデアを 加える としても、
Tashō, jibun no aidea o kuwaeru to shite mo,
 a little one's own ideas (obj.) add even if

基本の パターンは 守った ほうが 無難 である。
kihon no patān wa mamotta hō ga bunan de aru.
 basic pattern as-for follow/adhere to (compare) safe is
Even if you add some of your own ideas, it is safer to adhere to the (following) basic pattern: (PL2)

祝詞 → 自己紹介 → ふたりの人柄を表わすエピソード
Shukushi → jiko shōkai → futari no hitogara o arawasu episōdo

→ 自分と関りのあるほほえましい思い出 → 祝詞
→ jibun to kakowari no aru hohoemashii omoide → shukushi

Congratulatory opening → self-introduction → an episode that reflects the couple's personalities → an amusing anecdote related to yourself → congratulatory closing

● 上手に 話そうとすると、かえって 固く なりがち。
Jōzu-ni hanasō to suru to, kaette kataku narigachi.
 skillfully if attempt to talk all the more stiff/tense tend to become

If you try to speak skillfully, you're likely to tense up all the more. (PL2)

多少、ぎこちなくても、自分の ことばで 普段 どおりに話す。
Tashō, gikochinakute mo, jibun no kotoba de fudan dōri ni hanasu.
 a little even if clumsy/awkward one's own words by/in usual/normal exactly as speak

Even if (you sound) a little unpolished, speak in your usual manner and in your own words. (PL2)

● あまり プライバシーに 触れる 話題は 避ける。
Amari purai bashii ni fureru wadai wa sakeru.
 too much privacy upon touch/infringe topics as-for avoid

Avoid topics that infringe too much on (the person's) privacy. (PL2)

長い つき合い だと、"旧悪暴露" になりがち なので 注意すること。
Nagai tsukiai da to, "kyūaku bakuro" ni narigachi na no de chūi suru koto.
 long association if/when it is past misdeeds exposure tend to become because/so be careful

When you have a long association (with the person) it's easy to turn (your speech) into an "exposure of past misdeeds," so be careful. (PL2)

● スピーチは 3分 以内 と 心がける。
Supiichi wa sanpun inai to kokorogakeru.
 speech as-for 3 minutes within (quote) make it your intent

Plan your speech (to be) within 3 minutes. (PL2)

その ため には、2分 の目安 で 考えておく こと。
Sono tame ni wa, nifun no meyasu de kangaete oku koto.
 that purpose for about 2 minutes at think ahead thing

To that end, (you should) think in terms of about 2 minutes. (PL2)

多少、つまづくと すぐ 3分 ぐらいになる。
Tashō, tsumazuku to sugu sanpun gurai ni naru.
 a little if stumble soon/easily 3 minutes about will become

If you stumble a little it will soon become close to 3 minutes. (PL2)

- *sumāto* is from English "smart," and *sumāto-ni* = "smartly/smoothly/effectively."
- *konasu* = "deal with/handle/perform" (implies successfully/effectively).
- *ni wa* after a verb means "in order to (do the action)/for (doing the action)"; *ni wa* after a noun is variously "in/at/for/by/etc."
- *tashō* is literally "many or few/more or less," but its idiomatic meaning is often "a little/slightly/to some degree."
- *mamotta* is the plain/abrupt past form of *mamoru* ("obey/abide by/follow"). *Hō ga* follows the greater/superior item in a comparison, so *mamotta hō ga* implies "is superior to abide by," or, in this case, "is safer to abide by."
- *bunan* is literally "without difficulty."
- *futari* = "two people/a couple" and *futari no* = "the couple's"

- *hanasō* is from *hanasu* ("talk/speak"), and *-ō/-yō to suru* means "try to do the action." *To* makes it conditional, "if you try..."
- the suffix *-gachi* after a verb implies the action "tends to/is likely to/can easily happen."



1 **Title:**
Dai Hyaku Gojūkyū Wa: Yome ni Iku Hi
Story No. 159: Her Wedding Day

- *yome* = "bride" and *yome ni iku* is literally "go to (become a) bride." This complete thought/sentence modifies *hi* ("day") → *yome ni iku hi* = "the day (someone) becomes a bride" or "(a woman's) wedding day."

Narration:
Kanojo wa Tōkyō no obasan no uchi ni geshuku shite-iru ga...
My girlfriend is boarding at the house of an aunt (who lives) in Tokyo, and...

kondo musume no Kazumi-san ga kekkon suru koto ni natta.
recently her daughter got married. (PL2)

Tōjitsu, shikijō no tetsudai no tame, ore mo issho ni iku koto ni natta.
On the (wedding) day, I was to go with them in order to help out at the wedding hall. (PL2)

- *kanojo* = "she/her," but it's also used as a common noun for "girlfriend."
- *kondo* is literally "this time" but can mean "recently," "now," or "soon" depending on context.
- ... *koto ni natta* is an expression meaning "it was decided/arranged that..." but it's often just an indirect way of saying that the stated event took place (as in the first case here).
- *tōjitsu* = "on that day/the day in question/the appointed day."

Hiroko:
Obasa-n.
"Obasa-a-an!" (PL2)

Sound FX:
Chiri-n
Pi-i-i-nng (sound of windchime)
 • *obasan* is both for referring to and for addressing one's aunt. The lengthened ending shows she is calling out in a raised voice. A long first *a* would make the word *obāsan* ("grandmother/old woman"), so caution is needed.



3 **Hiroko:**
Obasa-n, sorosoro kitsuke shinai to
"Obasa-a-an, it's about time you need to be getting dressed." (PL2)

- *sorosoro* = "it's about time to/for/when..."
- *kitsuke* is a noun referring to "getting dressed," and *shinai to* is an abbreviation of *shinai to ikemasen*, a "must" form, so *kitsuke shinai to* means "must get dressed."

4 **Kōsuke:**
Kanojo no haregi-sugata nido-me da.
"This is the second time I've seen her all dressed up." (PL2)

- *haregi* = "one's best clothes," and *-sugata* refers to "figure/appearance," so *kanojo no haregi-sugata* = "her best clothes appearance" → "(see her) all dressed up."

2 **Hiroko:**
Kōsuke-kun, Obasan wa?
"Kōsuke, where's Obasan?" (PL2)

Kōsuke:
Daidokoro no hō e itta kedo.
"She went in the direction of the kitchen (but)."
 → **"I think she's in the kitchen." (PL2)**

- *kedo* ("but") is often added to "soften" sentence endings in colloquial speech.

- 1 **Obasan:**
Kazumi no kitsuke no hō wa dō kashira?
 “I wonder how Kazumi’s dressing is (progressing)?” (PL2)

Hiroko:
Sakki nikai nozoitara junchō ni susunde-ta wa.
 “When I looked in (on her) upstairs a little bit ago, everything was going well.” (PL2)

- *sakki* = “a while ago”
- *-kai* is a counter for “floors” of a building, so *nikai* = “second floor.” *O* to mark the object has been omitted after *nikai*.
- *nozoitara* is a conditional “if/when” form of *nozoku* (“look/peek into”).
- *susunde-(i)ta* is from *susumu* (“advance/progress”).



- 2 **Voice:**
Gomen kudasai.
 “Hello (Excuse me).” (PL2)

Obasan:
Ha-i.
 “Ye-e-es!” (PL3)

- *gomen kudasai* (lit. “pardon please”) is the traditional phrase used to get an occupant’s or shop keeper’s attention when arriving/entering. *Gomen* by itself, as in the next frame, is an apology, “I’m sorry/excuse me.” c.f. *gomen nasai*
- an elongated *hai* is the standard response to someone at the door, meaning “I hear you.” Typically it also implies “I’m coming!” but that is not the case here.



- 3 **Obasan:**
Gomen! Kōsuke-kun, dete kureru-?
 “I’m sorry Kōsuke, but could you please answer the door?” (PL2)

Kōsuke:
Ha-i.
 “Oka-a-ay.” (PL3)

- the *-te* form of a verb followed by *kureru* spoken with the rising intonation of a question makes a gentle/informal request.



- 4 **Kōsuke:**
Hai.
 “Yes?” (PL3)

- 5 **Hide:**
Ano, honjitsu wa makoto-ni omedetō gozaimasu.
 “Uhh, as for today, truly congratulations.”
 → “Uhh, I’d like to offer my sincere congratulations for today’s wedding.” (PL4)

- *honjitsu* is a more formal equivalent of *kyō*, “today.”

- 6 **Kōsuke:**
Ha! Do, dōmo.
 “Ahh, th- thank you very much.” (PL3-4)

- *dōmo* is actually only an intensifier, but its use with expressions of apology/thanks/greetings/etc. has made it an all-purpose shorthand for a wide variety of expressions. Here it implies *dōmo arigatō gozaimasu*, “thank you very much.”



1 **Hide:**
Kore... "This..."

2 **Hide:**
kokoro bakari no mono deyasu ga, ojōsan ni.
"is a mere token/trifling thing, but (please give it) to the young lady."
→ "is a small token of my congratulations, for the young lady." (PL3-4 implied)

Kōsuke:
Arigatō gozaimasu.
"Thank you very much." (PL4)

- *kokoro bakari no mono* is literally "a thing of only heart," implying the item is a trifling/insignificant/inadequate present but a token of one's feelings/thoughts.
- *deyasu* is dialect for *desu* ("is/are").
- *ojōsan* is a polite way to refer to someone else's daughter.



2 **Hide:**
Kyō wa ainiku-to shusseki dekinakute.
"(I'm sorry that) unfortunately I won't be able to attend (the wedding) today." (PL3-4 implied)

- *ainiku(-to)* = "unfortunately/regrettably"
- *dekinakute* is a negative *-te* form of *dekiru* ("can/be able to do"). The *-te* form implies he has more to say, but he does not need to say it because his meaning — an apology — is understood.

4 **Hide:**
Ano... ojōsan wa?
"Uhh... And the young lady?" (PL3-4 implied)

5 **Kōsuke:**
Hai, ima shitaku o.
"Ah yes. Right now she is getting ready." (PL3-4 implied)

Hide:
Sō deyasu ka.
"Is that so?" → "I see." (PL3)
Sore ja Hide ga yoroshiku to.
"Well then, (tell her) that Hide said regards."
→ "Well, then, please give her my regards." (PL3-4 implied)



6 **Hide:**
Shitsurei itashiyasu.
"Goodbye." (PL4)

Kōsuke:
Arigatō gozaimashita.
"Thank you very much." (PL4)

- *itashiyasu* is dialect for *itashimasu*, a PL4 form of *suru* ("do").

7 **Sound FX:**
Gara gara gatan (rattling of sliding front door as Hide pulls it shut)

8 **Obasan (thinking):**
Hide-san... "Hide..." (PL3)

Narration:
Hide-san ga motte kita no wa, tezukuri no kiri no geta datta.
What Hide had brought was a set of handmade paulownia geta. (PL2)

1 **Sound FX:**
Bu bu
Beep beep (sound of car horn)

2 **Sound FX:**
Ki! (sound of very short “screech/squeak” of car brakes)

3 **Narration:**
Shikijō e mukau tochū, Kazumi-san no kuruma wa aru uchi no mae de tomatta.

On the way to the wedding hall, Kazumi’s car stopped in front of a certain house. (PL2)

Chiisai koro kara chichioya no yō ni shitatta shokunin no Hide-san no uchi da.

“It was the house of Hide the craftsman, whom she had been attached to like a father from when she was small.”

→ **It was the craftsman Hide’s house, who had been like a father to her since she was small. (PL2)**

- *mukau* = “head for/go towards,” and *tochū* = “on the way/en route,” so *mukau tochū* = “on the way (to).”
- when speaking of specific times, *koro* (or *goro*) indicates an approximation (*goji goro* = “about 5:00”) but when speaking of broad or distant time frames it translates simply as “when” → *chiisai koro* = “when (she) was small” and *chiisai koro kara* = “from when she was small.”
- *chichioya* is literally “father parent” → “father.”
- *shitatta* is the plain/abrupt past form of *shitau* (“love/be attached to/idolize”).
- *chiisai koro kara chichioya no yō ni shitatta* is a complete thought/sentence modifying *shokunin no Hide-san* (“Hide the craftsman”). *No* after *Hide-san* is possessive, making the entire sentence up to *Hide-san* a modifier for *uchi* (“house/home”).

Kazumi:

Nagai aida o-sewa ni narimashita.
 “For a long time I have received favor/kindness from you.”

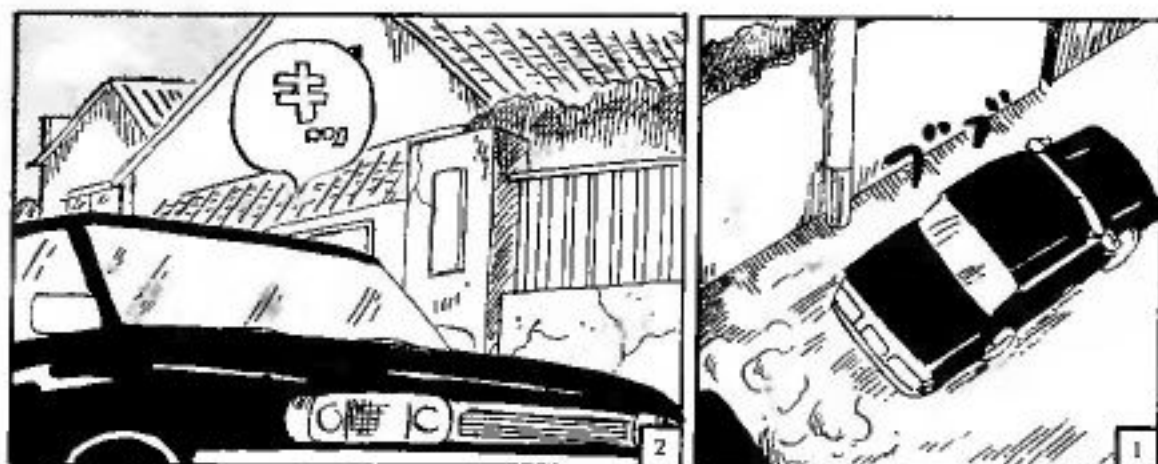
→ **“Thank you for everything.” (PL3-4)**

Hide:

O-shiawase ni.

“(May you) become happy.”

→ **“I wish you every happiness.” (PL3-4)**



式場へ向かう途中 カズミさんの車はある家の前で止まった。小さい頃から父親のように慕った職人のヒデさんの家だ。

長い間お世話になりました。

お幸せに。

- *sewa* means “help/aid/favor,” and *sewa ni naru* is an expression meaning “receive favor/aid/help.” *O-sewa ni narimashita* is its PL3-4 equivalent, and serves as a polite “thank you for all your help/everything.” Preceding it with *nagai aida* (“for a long time”) implies the period of favor/help has come to an end, and it effectively turns the phrase into a “goodbye.”
- *shiawase* means “happiness” and *ni* indicates direction, so *o-shiawase ni* implies movement in the direction of happiness: “become happy.” It is the standard phrase used to wish newlyweds (especially the bride) well — typically as guests depart after a wedding, or, in the case of people who cannot attend the wedding, at sometime shortly before or after the wedding.





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(Part II)

YAWARA!

The story so far . . .

In the last issue, jūdō whiz Itō Fujiko discovers that she is pregnant. She is single, and in training for the upcoming Barcelona Olympics. As she comes to grips with the situation, her shock turns to determination. She decides to go for it, and raise a strong and healthy child — just like her best friend Inokuma Yawara (after whom this series is named).

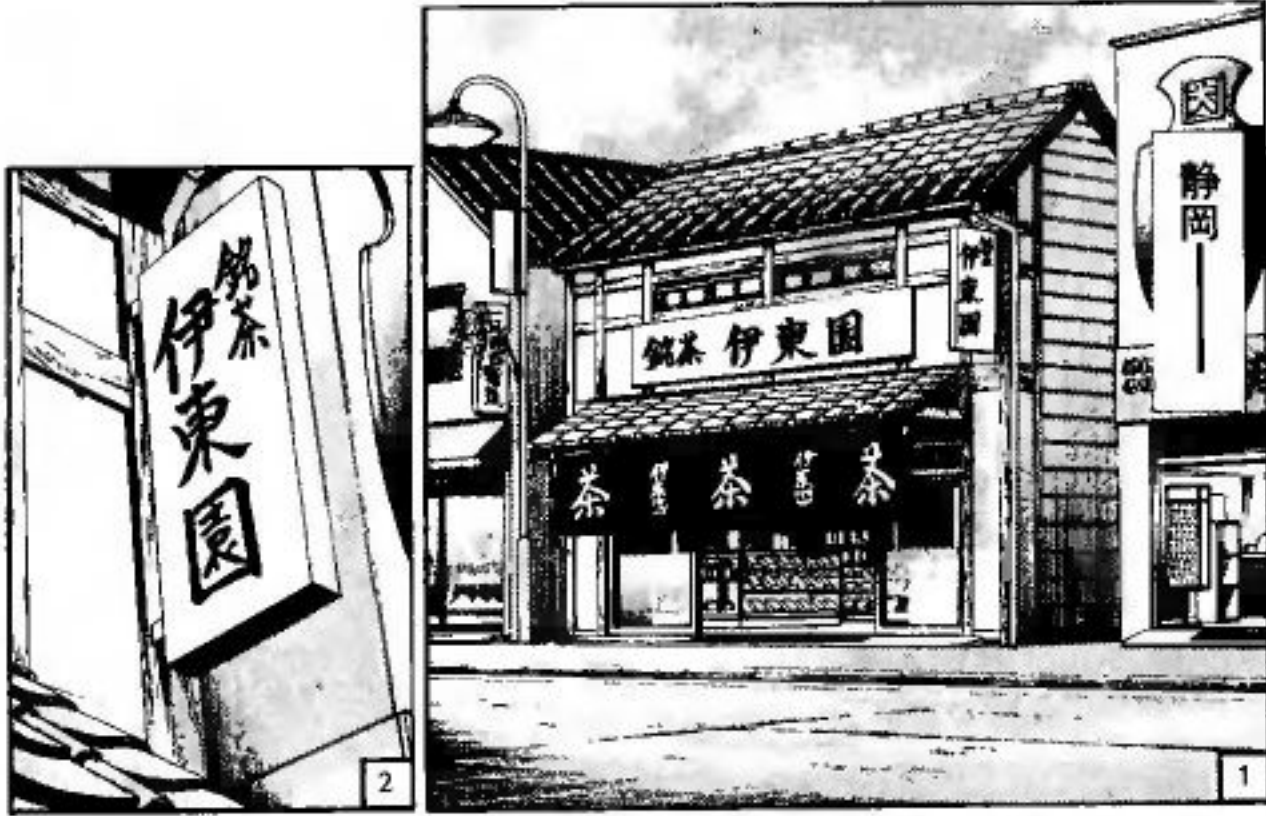


She informs the father, Hanazono Kaoru, your typical lovable-oaf type, who also happens to be a jūdō wrestler. Although they feel a strong affection for each other, their relationship is casual and until now has taken a distant second place to their athletic pursuits. She breaks the news over a spaghetti dinner.



They resolve to marry, and in this issue, she and Hanazono make the trek to Fujiko's hometown in rural Shizuoka Prefecture. Here they break the news to Fujiko's parents.

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1

Narration: 静岡
Shizuoka
 (prefecture and city name)
Shizuoka

Sign: 銘茶 / 伊東園
Meicha / Itō-en
 fine tea (name)-garden
Fine Teas: Itō-en

Noren: 茶 / 伊東園 / 茶 / 伊東園 / 茶
Cha / Itō-en / cha / Itō-en / cha
 tea (name)-garden tea (name)-garden tea
Tea Itō-en Tea Itō-en Tea

- Shizuoka is southwest of Tōkyō, about halfway to Nagoya. The prefecture is well known as a producer of green teas.
- 銘 *mei* essentially means “brand name,” so 銘茶 *meicha* is literally “(well-known) brand name teas,” also implying “fine teas.”
- 園 *-en* (read *sono* by itself) means “garden.” The names of tea merchants, from major brand producers to small mom and pop stores, commonly end in *-en*.
- *noren* is what the “shop curtain” hanging from the front awning is called. Most traditional shops and restaurants in Japan put out a *noren* when they open for the day and take it in when they close.

Sign: 銘茶 / 伊東園
Meicha / Itō-en
 fine tea (name)-garden
Fine Teas: Itō-en

3

Parents: な...
Na...
“Wha—”

4

Father: なんだとオ!! も...もう 一度 言ってみろオ!!
Nan da tō!! Mo... mō ichido itte mirō!!
 what is (quote) m- more one time try saying
“What did you say?! S- say that again!!” (PL1-2)

Sound FX: ジョー
Jō (sound of tea pouring into cup)

- *nan da to* is a very rough way of asking about/challenging what a person has just said — often used in arguments/fights. When challenging what the other person has said, *nan* is often replaced with a more specific quote (see below). The force with which the phrase is usually spoken tends to lengthen the quotative *to*.
- *mō* before a number means that many “more,” and *-do* is a counter suffix for “occasions/times,” so *mō ichido* = “one more time” → “again.”
- *itte* is the *-te* form of *iu* (“say”), and *miro* is the abrupt command form of *miru* (“see”). *Miru* after the *-te* form of a verb can mean either “try (doing the action)” or “do (the action) and see what happens.” Here, *mō ichido itte miro* is simply a very abrupt demand, but in a fight or any contentious situation it can be a dare/taunt/threat.

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5	<p>Fujiko: だから、その... あたし達... / 子供 が できました。 <i>Dakara, sono... atashi-tachi... / Kodomo ga dekimashita.</i> because is so that we child (subj.) was made “As I said, it’s... we... I’m pregnant.” (PL3)</p> <ul style="list-style-type: none"> • <i>dakara</i> is a conjunction that literally means “for that reason/because it is so” (from <i>da</i>, “is/are” + <i>kara</i>, “because”). In response to another person’s statement/question it often means “That’s why/what I’m trying to tell you...,” or, if one has merely been asked to repeat something, “As I said, ...” • the suffix <i>-tachi</i> turns nouns referring to people into plurals, so <i>atashi</i> (= <i>watashi</i>, “I/me”) + <i>-tachi</i> = “we.” 	
6	<p>Hanazono: 申し訳ありません!! すべて 自分の 責任 であります!! <i>Mōshiwake arimasen!! Subete jibun no sekinin de arimasu!!</i> (formal apology) all/entirely my responsibility/fault is “I am deeply sorry. It is entirely my fault.” (PL3)</p>	<ul style="list-style-type: none"> • <i>mōshiwake arimasen</i> is a polite/formal apology. It literally means “I have no excuse,” but is essentially equivalent to any formal apology: I deeply regret.../Please accept my most abject apologies/etc.” • <i>jibun</i> = “oneself,” or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context. Male athletes (like Hanazono) frequently use <i>jibun</i> like <i>watashi</i>, to refer to themselves. <i>Jibun no</i> makes it possessive: “my/his/your/their/etc.” • <i>de arimasu</i> is a more formal equivalent and the ultimate source of <i>desu</i>.
7	<p>Father: こ... <i>Ko...</i> “I’ll...”</p>	
8	<p>Sound FX: ジョー <i>Jō</i> (sound of pouring tea)</p>	
9	<p>Father: こ... <i>Ko...</i> “I’ll...”</p>	
10	<p>Father: 殺すー!! <i>Korosu—!!</i> kill “I’ll kill you!” (PL1-2)</p> <p>Sound FX: ガッ <i>Ga!</i> (effect of grabbing Hanazono around the neck)</p>	<ul style="list-style-type: none"> • Hanazono’s words come out strange because he is being choked. • some speakers (especially male athletes and military personnel) add <i>desu</i> or <i>de arimasu</i> to the plain/abrupt (PL2) form of a verb as an alternate for the PL3 form (in this case <i>torimasu</i>, from <i>toru</i>, “take”).
	<p>Fujiko: お父さん!! <i>Otōsan!!</i> “Father!” (PL3)</p>	
	<p>Hanazono: ず...ずべて自分が責任をとるでありはず!! <i>Zu...zubede jibun ga sekinin o doru de aribazu!!</i> → <i>Su...subete jibun ga sekinin o toru de arimasu!!</i> all/entirely oneself/I (subj.) responsibility (obj.) take is “I will take full responsibility.” (PL3)</p>	
11	<p>Father: 責任をとるだといけしやあしやあとえらそうに!! <i>Sekinin o toru da to? Ikeshāshā-to erasō ni!!</i> responsibility (obj.) will take is (quote) nonchalantly self-importantly “You’ll take responsibility? (You say that so) nonchalantly and self-importantly.” → “You’ll take responsibility? You’ve got some gall, talking so offhandedly about a thing like this!” (PL2)</p>	<ul style="list-style-type: none"> • <i>sekinin o toru da to?</i> is essentially a more specific version of <i>nan da to</i>, which questions/challenges what has just been said. • <i>ikeshāshā-to (suru)</i> means “be provokingly nonchalant/indifferent.” • <i>erasō</i> is the adjective <i>erai</i> (“eminent/important [person]”) with the suffix <i>-sō</i> indicating “an air/appearance of,” so <i>erasō-ni</i> implies “. . . with an air/appearance of importance/authority.” • <i>yamete</i> is the <i>-te</i> form of <i>yameru</i> (“stop/quit”). In informal speech the <i>-te</i> form can be a slightly abrupt request, a gentle command, or as here, an urgent plea.
	<p>Fujiko: お父さん、やめてエ!! <i>Otōsan yameteē!!</i> “Father! Stop it!” (PL2)</p>	
12	<p>Father: 人の娘を手ごめにしといて、 <i>Hito no musume o tegome ni shitoite,</i> person’s daughter (obj.) seize/violate-and そのえらそうな態度はなんだー!! <i>sono erasō-na taido wa nan da—!!</i> that self-important attitude as-for what is it? “Who do you think you are — having your way with a person’s daughter and then taking that kind of self-important attitude?” (PL2)</p> <p>Fujiko: お願い、やめてー!! <i>Onegai, yamete—!!</i> “Please! Stop it!” (PL2)</p>	
13	<p>Voice: うわああ!! <i>Uwaaa!!</i> “Wahhh!” (effect of bursting out crying/bawling)</p>	



やっばり
東京なんか
一人で出すんじや
なかつたわ
~~~~~!!

うわあああ!!

14



やっばり  
柔道なんか  
やらせるんじや  
なかつたわ  
~~~~~!!

15



柔道とこの事は
関係ないでしょ、
お母さん!!

いや、
母さんの
言う通り
だ!!

16



柔道なんかやらなければ、
こんなケダモノと
つきあわなかった
ろうし!!

17



東京で一人暮らし
なんかさせなければ、
こんな野獣に
夜ごと手ごめにされる
こともなかつたろうに!!

18



そ...それは
誤解で
あります!!
夜ごと
いたしてなど
おりません!!

19



たった
一回だけ
.....

やだ、
花園くん!

20



出産予定日は
10月10日って
言ってたわね。

てことは、
逆算すると
.....

21

| | | |
|----|---|--|
| 14 | <p>Mother: うわあああ!! / やっぱり 東京 なんかに一人で出すんじゃないわー!!
 <i>Uwaaa!! / Yappari Tōkyō nanka ni hitori de dasu n ja nakatta wa-!!</i>
 (bawling) after all/really (place) place like to alone put/send out shouldn't have (fem. colloq.)
 “Wahhh! / I knew we shouldn't have sent her alone to a place like Tokyo!” (PL2)</p> <ul style="list-style-type: none"> • <i>yappari</i> is a colloquial <i>yahari</i>, “as expected/after all/in the end/in retrospect,” and, in many cases also gives an emphatic feeling: “really is/does/should/shouldn't/etc.” → “I knew we shouldn't have . . .” • a verb followed by <i>n ja nakatta</i> is an expression for “[I/we] shouldn't have . . .” | |
| 15 | <p>Mother: やっぱり 柔道なんかやらせるんじゃないわー!!
 <i>Yappari jūdō nanka yaraseru n ja nakatta wa-!</i>
 after all/really judo thing like let do shouldn't have (fem. colloq.)
 “I knew we shouldn't have let her take up a thing like judo!” (PL2)</p> <p>Sound FX: ベチャ
 <i>Becha</i>
 Splat (effect of splashing hands/face in tea as tea splashes across table)</p> <ul style="list-style-type: none"> • <i>yaraseru</i> is the causative (“make/let [do]”) form of <i>yaru</i> (“do”). | |
| 16 | <p>Fujiko: 柔道とこの事は関係ないでしょ、お母さん!!
 <i>Jūdō to kono koto wa kankei nai desho, okāsan!!</i>
 judo and this thing as-for relationship/connection not exist isn't it so? Mother
 “Judo and this have nothing to do with each other, Mother!” (PL3)</p> <p>Father: いや、母さんの言う通りだ!!
 <i>Iya, Kāsan no iu tōri da!!</i>
 no Mom (subj.) says is exactly as
 “No, it's exactly as Mom says.”
 → “No, your mom's right!” (PL2)</p> <ul style="list-style-type: none"> • <i>desho</i> (or <i>deshō</i>) literally makes a conjecture (“probably/surely is”), but in this use it also asks for/demands agreement/confirmation of that conjecture from the listener. • <i>tōri</i> (or <i>no tōri</i>) follows a variety of words to mean “like/exactly as/in accordance with.” | |
| 17 | <p>Father: 柔道なんかやらなければ、こんなケダモノとつきあわなかったろうし!!
 <i>Jūdō nanka yaranakereba, konna kedamono to tsukiawanakattarō shi!!</i>
 judo something like if didn't do this kind of beast with probably wouldn't have become friends and
 “If you hadn't done judo, you wouldn't have met a brute like this, and . . .” (PL2)</p> <p>Hanazono: うげ!!
 <i>Uge!! “Urk!”</i></p> | <ul style="list-style-type: none"> • <i>yaranakereba</i> is a negative conditional (“if not”) form of <i>yaru</i> (“do”) → “if didn't do/if hadn't done.” • <i>tsukiawanakattarō</i> is from <i>tsukiau</i>, which refers to “associating/keeping company/socializing with (someone)” in various different capacities — here, as a friend. <i>Tsukiawanai</i> (“not associate with”) → <i>tsukiawanakatta</i> (“didn't associate with”) → <i>tsukiawanakattarō</i> (“probably wouldn't have associated with”). It's the same as <i>tsukiawanakatta darō</i>. • <i>shi</i> is an emphatic “and/and moreover” for connecting two clauses, so it actually implies the sentence continues. The exclamation points are presumably intended to reflect his tone of voice. |
| 18 | <p>Father: 東京で一人暮らしなんかさせなければ、こんな野獣に夜ごと手ごめにされることもなかったろうに!!
 <i>Tōkyō de hitori-gurashi nanka sasenakereba, konna yajū ni yogoto tegome ni sareru koto mo nakattarō ni!!</i>
 (place) in living alone things like if didn't let do this kind of wild animal by nightly be violated thing/situation also probably would not have existed/occurred
 “if we hadn't let you live alone in Tokyo . . .”
 “a wild animal like this surely wouldn't have had his way with you night after night.” (PL2)</p> <p>Hanazono: うぎ!!
 <i>Ugi!! “Urgh!”</i></p> <ul style="list-style-type: none"> • <i>sasenakereba</i> is a negative conditional (“if not”) form of <i>saseru</i> (“make/let do”) from <i>suru</i> (“do”). • <i>yogoto</i> = “nightly/every night”; <i>-goto</i> is a suffix meaning “each/every.” • <i>tegome ni sareru</i> is the passive form of <i>tegome ni suru</i> (“violate/have one's way with”). • <i>nakattarō</i> can be thought of as a contraction of <i>nakatta</i>, the plain/abrupt past form of <i>nai</i> (“not exist/occur”), plus <i>darō</i> (“probably/surely”). <i>Darō</i> (or equivalent) plus <i>ni</i> means “might have/must have (been/done),” or when following a negative, “might not have/surely would not have (been/done).” | |
| 19 | <p>Hanazono: そ...それは誤解であります!!
 <i>So... sore wa gokai de arimasu!!</i>
 th-that as-for misunderstanding is
 “That is a misunderstanding!” (PL2-3)</p> <p>夜ごといたしてなどおりません!!
 <i>Yogoto itashite nado orimasen!!</i>
 every night do (emph.) have not
 “I have not done it every night!” (PL3-4)</p> <ul style="list-style-type: none"> • <i>de arimasu</i> is the PL3 form of <i>de aru</i>, a more “formal equivalent of <i>desu</i> (“is/are”). • <i>itashite orimasen</i> is a humble equivalent of <i>shite inai</i>, the <i>-te</i> form of <i>suru</i> (“do”) plus the negative of <i>iru</i>, which after the <i>-te</i> form of a verb can mean “have/has not . . .” → “[I] have not done.” When <i>nado</i> (lit. “something like”) is inserted, it strongly emphasizes the negative. | |

(continued on following page)



(continued from previous page)

| | | |
|----|---|---|
| 20 | <p>Hanazono: たった 一回 だけ...
Tatta ikkai dake...
merely/just one time just/only
"Just that one time." (PL2)</p> <p>Fujiko: や だ、花園くん!
Ya da, Hanazono-kun!
disagreeable is (name-hon.)
"Don't, Hanazono!" (PL2)</p> | <ul style="list-style-type: none"> • <i>tatta</i> emphasizes the smallness/minuteness of a number or amount. <i>-kai</i> is a counter suffix for "times/occasions," so <i>tatta ikkai</i> is like "one tiny little time." • <i>ya da</i> is a contraction of <i>iya da</i>, meaning "is disagreeable/unpleasant/embarrassing." <i>Iya (da)</i> by itself often means "Don't!/Stop it!" |
| 21 | <p>Mother: 出産 予定日 は 10月10日 って 言ってた わ ね。
Shussan yateibi wa jūgatsu tōka tte itte-ta wa ne.
childbirth schedule/plan-day as-for October 10th (quote) said/were saying (fem.) didn't/weren't you
"You said your due date was October 10th, didn't you?" (PL2)</p> <p>Father: て こと は、逆算すると...
Te koto wa, gyakusan suru to...
(quote) thing/situation as-for if count backward
"That means, if you count back from there..." (PL2)</p> | <ul style="list-style-type: none"> • <i>tte</i> is a colloquial equivalent of quotative <i>to</i>. <i>Itte-(i)ta</i> is the plain/abrupt past form of <i>itte-iru</i> ("is saying/has said") from <i>iu</i> ("say"). • <i>wa</i> is a colloquial particle for emphasis that is best described as feminine — though it can also be used by men in ways that do not make them sound effeminate, especially by older men and in certain dialects. • <i>ne</i> at the end of a sentence typically expects the listener to agree with/confirm what one has said. • <i>te koto wa</i> is a colloquial contraction of <i>to iu koto wa</i>; the quotative <i>to iu koto</i> refers back to what has just been said, and <i>wa</i> makes it the topic of the sentence that follows. • <i>gyakusan</i> is literally "reverse calculation," and <i>gyakusan suru</i> is its verb form, "calculate/count back." |
| 22 | <p>Father: 初日の出 を 見る とか なんとか 言って、大みそか に出かけて行った あの時 かー!!
Hatsu-hinode o miru to ka nanto ka itte, ōmisoka ni dekakete itta ano toki ka-!!
first sunrise (obj.) see/view (quote-?) or something-? say-and NY's Eve on went out that time it was, was it?
"So it was that time when you went out on New Year's Eve saying something about viewing the year's first sunrise!" (PL2)</p> <p>Hanazono: 申し訳ありませーん!!
Mōshiwake arimase-n!!
(formal apology)
"Please accept my apologies!" (PL3)</p> <p>Mother: 初日の出 なんか 行かせる んじゃなかった わー!!
Hatsu-hinode nanka ikaseru n ja nakatta wa-!!
first sunrise something like let go shouldn't have (fem. colloq.)
"We should never have let her go (out) to see the year's first sunrise!" (PL2)</p> | <ul style="list-style-type: none"> • in Japan, the human gestation period is said to be 10 mos. 10 days, a throwback to the old lunar calendar system which had shorter months. Apparently the author didn't realize that the actual period is shorter, as Fujiko's due date is 10 mos. 10 days after her interlude with Hanazono. • ... <i>to ka nan to ka itte</i> (<i>itte</i> is from <i>iu</i>, "say") can mean either "saying ... or something," or "saying something about ..." <i>Hatsu-hinode o miru to ka nan to ka itte, ōmisoka ni dekakete itta</i> is a complete thought/sentence modifying <i>ano toki</i> ("that time"). • the question particle <i>ka</i> in the father's line is strictly rhetorical. Question forms are often used like this when a person has just realized/figured out/clarified something in his mind, with the feeling of "So it's . . . , is it." |
| 23 | <p>Father: ご来光- も 見んで 何 を したった か、この バチあたりめ がー!!
Go-raikō mo minde nani o shitotta ka, kono bachiatari-me ga-!!
mountaintop sunrise even not viewing what (obj.) were doing ? this damned fiend/rascal (subj.)
"So what were you doing instead of watching the sunrise, you damned fiend?!" (PL2)</p> <p>Hanazono: この 責任 必ずや 自分が...
Kono sekinin kanarazuya jibun ga...
for this responsibility certainly/definitely oneself! (subj.)
"Without any question, I (will take) responsibility for this." (PL3-implicit)</p> | <ul style="list-style-type: none"> • <i>go-raikō</i> = lit. "the honorable coming of light," a special term for a sunrise viewed atop a mountain. • <i>minde</i> is a contraction of <i>minaide</i>, a negative <i>-te</i> form of <i>miru</i> ("see/view"). • <i>shitotta</i> is a contraction of <i>shite-otta</i>, a dialect equivalent of <i>shite-ita</i>, plain past of <i>shite-iru</i> ("am/is/are doing"). • <i>bachi</i> is "divine punishment" and <i>bachiatari</i> refers to a person who is condemned to be divinely punished, so it comes very close to the English meaning of "the damned" → "you damned fiend/rascal." <i>-me</i> is a suffix showing contempt/derision. |
| 24 | <p>Mother: ああー!! 富士子の 一生 が 台無しよー!!
Aa-!! Fujiko no isshō ga dainashi yo-!!
(exclam.) (name) 's whole life (subj.) is ruined (emph.)
"Ahh! Fujiko's whole life is ruined!" (PL2)</p> | <ul style="list-style-type: none"> • <i>kagen</i> = "degree/extent," and <i>shite</i> (the <i>-te</i> form of <i>suru</i>, "do") makes an abrupt request or gentle command, so <i>ii kagen ni shite</i> is literally "do/make (it) to a good/appropriate extent" — implying that "good extent" has already been reached → "that's enough/stop it!" |
| 25 | <p>Fujiko: いい 加減 に して!!
Ii kagen ni shite!!
good extent to do
"That's enough!" (PL2)</p> | <ul style="list-style-type: none"> • <i>kagen</i> = "degree/extent," and <i>shite</i> (the <i>-te</i> form of <i>suru</i>, "do") makes an abrupt request or gentle command, so <i>ii kagen ni shite</i> is literally "do/make (it) to a good/appropriate extent" — implying that "good extent" has already been reached → "that's enough/stop it!" |

(continued on following page)



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| | | |
|----|--|--|
| 26 | <p>Fujiko: あたし、東京 に行ってよかった。
 <i>Atashi, Tōkyō ni itte yokatta.</i>
 I/me (place) to go/went was good
 "I'm glad I went to Tokyo." (PL2)</p> <p>猪熊さん と 知りあえてよかった。
 <i>Inokuma-san to shiriaete yokatta.</i>
 (name-hon.) with could get to know was good
 "I'm glad I was able to meet Inokuma." (PL2)</p> <p>柔道 始めて 良かった。
 <i>Jūdō hajimete yokatta.</i>
 judo begin/began was good
 "I'm glad to have gotten into judo." (PL2)</p> <p>花園くん と 知りあえてよかった。
 <i>Hanazono-kun to shiriaete yokatta.</i>
 (name-hon.) with could get to know was good
 "I'm glad I was able to meet Hanazono." (PL2)</p> | <ul style="list-style-type: none"> • <i>atashi</i> is a colloquial variant of <i>watashi</i> ("I/me") used by female speakers. • <i>itte</i> is the <i>-te</i> form of <i>iku</i> ("go"). The tense of a <i>-te</i> form verb is determined by the end of the clause/sentence. • ...<i>-te yokatta</i> is an expression for "I'm glad I... I'm happy to have..." <i>Yokatta</i> is the plain/abrupt past form of the adjective <i>ii/yoi</i> ("good/fine"). • <i>shiriaete</i> is the <i>-te</i> form of <i>shiriaeru</i> ("able to become acquainted with someone") from <i>shiru</i> ("come to know") and <i>au</i> ("do mutually") → "get to know/meet." • <i>hajimete</i> is the <i>-te</i> form of <i>hajimeru</i> ("begin") → "get/got into." |
| 27 | <p>Fujiko: そして 花園くん と の 子供 が できて 本当に 良かった。 / だって...
 <i>Soshite Hanazono-kun to no kodomo ga dekite hontō-ni yokatta. / Datte...</i>
 and (name-hon.) with of/that is child (subj.) was made truly was good / because
 "And I'm really glad to have made a child with Hanazono. / Because..." (PL2)</p> <ul style="list-style-type: none"> • <i>-no kodomo</i> would be "child of -," and <i>-to no kodomo</i> is literally "child of/that is with -" → "child made with -(to be) born between - and (me)." • <i>dekite</i> is the <i>-te</i> form of <i>dekiru</i> ("be made"). • <i>datte</i> is a conjunction for introducing explanations or further elaborations. | |
| 28 | <p>Fujiko: だって あたし達、愛しあっている ん ですもの。
 <i>Datte atashi-tachi, ai shiatte-iru n desu mono.</i>
 because we love each other (explan.) because
 "Because we love each other." (PL3)</p> <p>Hanazono: 富士子さん...
 <i>Fujiko-san...</i>
 "Fujiko..." (PL3)</p> <ul style="list-style-type: none"> • <i>ai shiatte-iru</i> is from <i>ai shiau</i>, combining the stem form of <i>ai suru</i> ("to love") and <i>au</i> ("do mutually"). The <i>-te-iru</i> form of a verb means the action is continuing to take place, often indicated in English by "am/is/are -ing," but with certain verbs that inherently describe continuing states, as here, the "-ing" form is not necessary. • both <i>n desu</i> (from <i>no desu</i>) and <i>mono</i> are explanatory forms that show she is making an explanation. It's not uncommon to have two and three explanatory forms reinforcing one another in a sentence. | |
| 29 | <p>Mom & Dad: 富士子オー。
 <i>Fujikō-</i>
 "Fujiko!" (PL2)</p> | |
| 30 | <p>Fujiko: オエッ!
 <i>Oe!</i> (effect of gagging/retching)</p> | |
| 31 | <p>Fujiko: ウオエー!!
 <i>Uoe-!!</i> (effect of gagging/retching)</p> <p>Sound FX: ダッ
 <i>Da!</i> (effect of taking off at a run)</p> <p>Hanazono: 富士子さん!!
 <i>Fujiko-san!!</i>
 "Fujiko!" (PL3)</p> <p>Mom & Dad: 富士子!!
 <i>Fujiko!!</i>
 "Fujiko!" (PL2)</p> | |
| 32 | <p>Mother: 富士子 が!! 富士子 が つわり よー!!
 <i>Fujiko ga!! Fujiko ga tsuwari yo-!!</i>
 (name) (subj.) (name) (subj.) morning sickness (emph.)
 "Fujiko is... Fujiko has morning sickness!" (PL2)</p> <p>Fujiko: ウオエロオオー!!
 <i>Uoero-o-o-!!</i> (effect of throwing up)</p> | <ul style="list-style-type: none"> • in informal situations, the emphatic particle <i>yo</i> by itself can function as <i>desu yo</i> or <i>da yo</i> ("is/are/will be" + emph.), especially in female speech. |



33

Father: き... 貴様ア!!
Ki... Kisamā!!
 y- you
"You (S.O.B.)!" (PL1)

Mother: 富士子ー!!
Fujiko-!!
"Fujiko!" (PL2)

Fujiko: オエー!!
Oe-!! (effect of gagging/retching)

- *kisama* ("noble" plus the honorific title *sama*) once was a very polite word for "you," but now it's used as a counterpart to the rough/informal masculine word for "I/me," *ore*. In a fight or other contentious situation, *kisama* by itself has the feeling of "you S.O.B." — or worse.

34

Father: 殺すー!!
Korosu-!!
 kill
"I'll kill you!" (PL2)

Hanazono: お父さま! この 花園薫 を 信じて おまかせ ください!!
Otōsama! Kono Hanazono Kaoru o shinjite o-makase kudasai!!
 father this (name) (obj.) believe in-and entrust/leave to please
"Father! Please believe in this Hanazono Kaoru and leave (everything) to me."
 → **"Father! Please have faith in me! I won't let you down."** (PL4)

- *shinjite* is the *-te* form of *shinjiru* ("believe [in]").
- *o-makase kudasai* is a more polite version of the request *makasete kudasai*. *Makase(te)* is from *makaseru* ("entrust/leave to").

35

Father: 貴様 にお父さま呼ばわりされる おぼえ は ない!!
Kisama ni otōsama yobawari sareru oboe wa nai!!
 you by father be called/labeled recollection/cause as-for not exist/have
"I don't recall (doing anything to deserve) being called 'Father' by the likes of you!" (PL2)

Fujiko: やめて、お父さん... オエー...
Yamete otōsan... oe-...
 stop/quit father/dad (gagging/retching)
"Stop it, Father! (retch)" (PL2)

Mother: 富士子オ!!
Fujikō!!
"Fujiko!" (PL2)

- *-yobawari sareru* is the passive form of *-yobawari suru* ("call/label/brand [someone] as -").
- ... *oboe wa nai* is literally "don't have a recollection of ... /don't recall ...," and in a passive situation it often implies "don't recall doing anything to deserve being ..."

36

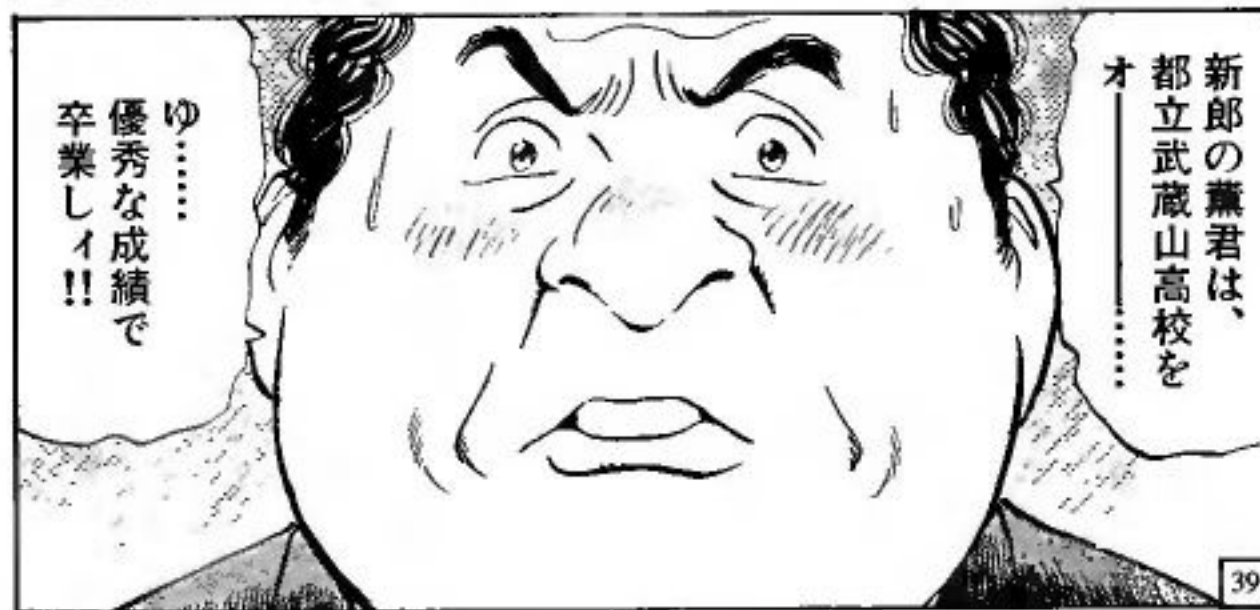
Signs: 銘茶 / 伊東園 / 茶
Meicha / Itō-en / Cha
Fine Teas / Itō-en / Tea

Hanazono: この 花園、必ずや 富士子さんを 幸せ に...
Kono Hanazono, kanarazuya Fujiko-san o shiawase ni...
 this (name) certainly/definitely (name-hon.) (obj.) happiness into
"I, Hanazono, will without fail make Fujiko happy."
 → **"I promise I'll make Fujiko happy."** (PL3)

Father: わが家 を 不幸 のどん底 にたたき落としといて、よく 言う わー!!
Wagaya o fukō no donzoko ni tataki-otoshitoite, yoku iu wa-!!
 my/our family (obj.) unhappiness of depths to having knocked down well/good say/talk (colloq. emph.)
"After having knocked this family down into the depths of unhappiness, you sure talk a fine line!" (PL2)

Fujiko: オエーッ!!
Oe-! (effect of gagging/retching)

- *kanarazuya* is an emphatic form of *kanarazu* ("definitely/certainly/without fail").
- *shiawase* = "happiness," and *shiawase ni* implies the unspoken end of the sentence is some form of *suru* ("do/make") → "make into happiness" → "make happy."
- *tataki-otoshitoite* is a contraction of *tataki-otoshite* (from *tataki-otosu*, "knock down") and *oite* (from *oku*, "set down/put in place). The expression *A-te oite B* means "doing B after having done A."
- *yoku iu*, literally "well said" (*yoku* = adverb form of *ii/yoii*, "good/fine") is often used ironically to imply that what the other person has said is preposterous.



37

Sign: 結婚式場 平成閣
Kekkon Shikijō Heisei-kaku
 wedding hall (name)
Wedding Hall Heisei-kaku

Yūtenji: え...えー、と いう わけ でありましてえ...
E...ē, to iu wake de arimashite e...
 uhh uhh (quote) say situation/explanation is-and
 → **“Uhh... uhh... so that is the situation, and ...”** (PL3)

38

Sign: 花園家 伊東家 御披露宴 会場
Hanazono-ke Itō-ke Go-hirōen Kaijō
 (name)-family (name)-family wedding reception hall
Hanazono-Itō Wedding Reception

- *kekkon* = “marriage,” and *shiki* means “ceremony,” so *kekkon-shiki* = “wedding.”
- *-jō* is a suffix meaning “place of/for,” so *shikijō* means “ceremony place/hall,” and *kaijō* (*kai* = “meeting/gathering”) means “meeting place/hall.”
- *kaku*, meaning “tall building/tower/palace,” is often the final element in the names of wedding halls/palaces.
- ... *to iu wake* implies he has been making some kind of an “explanation” — though it may have been no more than identifying himself as the formal 仲人 *nakōdo* (“go-between/matchmaker”) for the wedding. One of the standard duties of the *nakōdo* is to give a speech introducing the bride and groom in the most laudatory terms possible — as Yūtenji is about to do here.
- *de arimashite* is the PL3 *-te* form of *de aru*, a more formal equivalent of *desu* (“is/are”). The *-te* form acts as an all-purpose conjunction for continuing on to his next remarks.
- *hirōen* = “wedding reception/banquet”; *go-* is honorific.
- when speaking formally, many Japanese draw out the last vowel of the preceding word/particle as a kind of pause/hesitation sound. Usually the voice breaks slightly between the previous word and the pause/hesitation sound (i.e., it is not merely a lengthening of the final vowel), and there can sometimes be a substantial pause. The small katakana letters appearing throughout Yūtenji’s speech indicate this style of speaking.

39

Yūtenji: 新郎 の 薫君 は、都立 武蔵山 高校 をオー...
Shinrō no Kaoru-kun wa, Toritsu Musashiyama Kōkō o-...
 bridegroom (=) (name-hon.) as-for prefectural (place name) high school (obj.)

ゆ... 優秀な 成績 で 卒業しィ!!
yu... yūshū-na seiseki de sotsugyō shii!
 e- excellent/superior grades/record with graduated-and

“Kaoru, the bridegroom, graduated from Musashiyama Prefectural High School with ... an ex- excellent record, and ...” (PL3)

- 都 *to* refers to Tokyo Prefecture (most other prefectures are called 県 *ken*). 立 *-ritsu* is added to various administrative units to indicate the auspices under which a school (or other institution/facility) operates: 国立 *kokuritsu* = “national/federal”; 県立 *kenritsu* = “prefectural”; 市立 *shiritsu* (or *ichiritsu*) = “municipal”; 私立 *shiritsu* (or *watakushiritsu*) = “private/non-governmental.” The alternate readings of the last two are used when necessary to avoid confusion.
- *seiseki* refers to one’s “score (on a test)/grade (in a course)/showing (in a competition)” or one’s “overall accomplishment/record (in school/a sport/business/etc.).”
- *shi* is a continuing form of *suru* (“do”), so in spite of the exclamation points his sentence continues rather than coming to a full stop here. In fact, Yūtenji’s sentence continues all the way to the bottom of the next page.



40

Yūtenji: えー、そして 見事、 蜷天堂 体育 大学 に 入学し...
 ē-, *soshite migoto, Ebitendō Tai'iku Daigaku ni nyūgaku shi...*
 uhh and splendid/admirable (name) physical education university into matriculated
“Uhh, and creditably/brilliantly entered Ebitendō Physical Education University,...” (PL3)

Woman: しかし よく、こんな 急に 式場 が とれました ね。
Shikashi yoku, konna kyū-ni shikijō ga toremashita ne.
 but good/well this quickly/suddenly hall (subj.) were able to get (colloq.)
“It’s amazing that they were able to get a hall on such short notice!” (PL3)

Man: 仏滅 の 13日の金曜日 の 大殺界 です から な。
Butsumetsu no jūsan'ichi no kin'yōbi no daisakkai desu kara na.
 Buddha's death (=) Friday the thirteenth (=) great death realm is because/since (colloq.)
“It was because it’s a Friday the thirteenth that’s also Butsumetsu and daisakkai.” (PL3)

- *shikashi* (literally “but/however”) at the beginning of a statement of surprise mainly serves to emphasize the surprise.
- *yoku* (the adverb form of *ii/yoi*, “good/fine”) plus the past form of a verb plus *ne* often makes an expression showing surprise/incredulity that the action was possible. In a different tone of voice, its literal meaning can make it a simple expression of approval/praise: “(he/she/you) did the action well, didn’t (he/she/you)?”
- *toremashita* is the PL3 past form of *toreru*, the potential (“can/able to”) form of *toru* (“take/get/obtain”).
- *ne* expects agreement from the listener. In this case, she expects her listener to share her surprise/amazement.
- *Butsumetsu* is the name of one of the days in a six-day cycle on the old lunar calendar that is used in divination. The name literally means “Buddha’s death,” and designates a day of ill fortune. For obvious reasons, 大安 *taian*, the luckiest day of the six-day cycle, is the preferred day for weddings, and normally every effort is made to avoid holding a wedding on *Butsumetsu*.
- superstition about Friday the thirteenth is a Western import.
- 大殺界 *daisakkai*, literally “great death realm,” belongs to *rokusei senjutsu* (六星占術 “six stars divination”), a recently popular system of divination based on a 4000-year-old Chinese system. We need scarcely note that it designates ill fortune.
- *no* between two nouns can have many different meanings, but here they imply the nouns are referring to the same thing: “a *Butsumetsu* that is Friday (that is) the thirteenth that is *daisakkai*.”

41

Yūtenji: 柔道部 において 正直杯 関東 地区 予選 準優勝 などオー...
jūdō-bu ni oite Shōjiki-hai Kantō chiku yosen jun-yūshō nado—...
 judo club/team in/on (name)-cup Kanto region preliminary round second place things like
 輝かしい 成績 を あげ...
kagayakashii seiseki o age—...
 glorious/glittering record (obj.) achieve/compile

“(where) on the judo team he compiled a glorious record, including second place in the preliminary round of the Shōjiki Cup Kantō Regionals, and ...” (PL3)

“Sound” FX: ガチ ガチ ガチ ガチ ガチ ガチ ガチ ガチ
Gachi gachi gachi gachi gachi gachi gachi gachi (effect of nervous shaking)

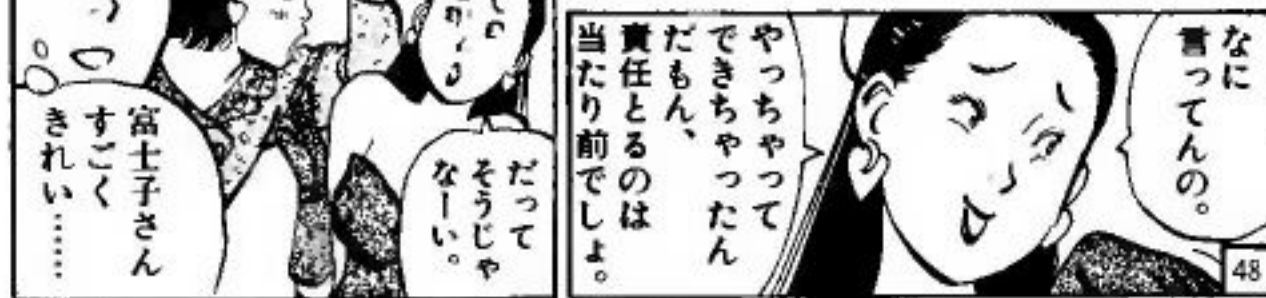
- *ni oite* is a more formal-sounding equivalent to the particle *de*, which indicates the location (including non-geographical locations — in this case an organization) where an action takes place.
- *Kantō* can theoretically refer to all of Japan east of (roughly) Lake Biwa, while *Kansai* can refer to all of Japan west of there. In general usage, though, *Kantō* refers to Tōkyō and surrounding prefectures, while *Kansai* refers to Ōsaka and surrounding prefectures, including Kyōto.
- *yosen* refers to “preliminary/elimination rounds” of a competition. It’s ambiguous here whether the *Kantō Regionals* are being called a preliminary round for the national competition, or the *Regionals* themselves had a preliminary round. In either case, the most “glorious” performance *Yūtenji* is able to mention for Hanazono is second place (i.e., elimination) at a relatively low level.
- *yūshō* means “championship”; *jun-* (準) is a prefix for “quasi-/semi-” — i.e. “next to the real thing” — so *jun-yūshō* is essentially a fancy way of saying “second place.”
- *age* is from *ageru* (lit. “raise”), which, when speaking of *seiseki* (“showing/record”), means “achieve/compile.”

43

Yūtenji: ぜ... 前途 有望なア...
ze... zento yūbō-na—...
 fu- future path/prospects full of hope/promising
“(... he is) a pr- promising ...”

44

Yūtenji: 前途 有望な青年 であります!!
zento yūbō-na seinen de arimasu!!
 future path/prospects full of hope/promising youth is
“... he is a young man with a promising future!” (PL3)



| | | |
|----|---|--|
| 45 | <p>Student 1: 前途有望な 花園くん、これから どう する つもり なの?
 <i>Zento yūbō-na Hanazono-kun, kore kara dō suru tsumori na no?</i>
 promising future (name-hon.) from now what/how do intent (explan.-?)
 “What does our Hanazono of promising future intend to do now?” (PL2)</p> <p>Student 2: 働きながら、 大学 なんとか 卒業する って。
 <i>Hatarakinagara, daigaku nantoka sotsugyō suru tte.</i>
 while working college/university somehow will graduate (quote)
 “He says he’ll somehow finish college while he works.” (PL2)</p> <p>• <i>hatarakinagara</i> is from <i>hataraku</i> (“work [at a job]”) plus the ending <i>-nagara</i>, which indicates that the action of the verb takes place simultaneously with another action.</p> | |
| 46 | <p>Student 2: 彼、ああ 見えても、体育 の 教職 とってて んだ って。
 <i>Kare, ā miete mo, tai'iku no kyōshoku totte-ru nda tte.</i>
 he that way even if appears P.E. off/for teaching certificate is taking/earning (explan.) (quote)
 “Even if he looks like that, he says he is getting his P.E. teacher’s certificate.”</p> <p>→ “You’d never guess it from appearances, but he is getting his P.E. teacher’s certification.” (PL2)</p> <p>あと 一年 で 卒業 だ から ね。
 <i>Ato ichinen de sotsugyō da kara ne.</i>
 more/remainder one year in graduation is because/so (colloq.)
 “He graduates in (just) one more year.” (PL2)</p> <p>• <i>ā</i> is equivalent to <i>ano yō ni</i>, “like that/that way,” and <i>miete</i> is the <i>-te</i> form of <i>mieru</i> (“can be seen/appears”).</p> | |
| 47 | <p>Student 3: えらい です ね、花園くん。
 <i>Erai desu ne, Hanazono-kun.</i>
 admirable is isn't be (name-hon.) “You have to admire him (for that).” (PL2)</p> <p>Student 4: 働きながら 大学 なんて、考えた だけでも やせちゃう わ。
 <i>Hatarakinagara daigaku nante, kangaeta dake de mo yasechau wa.</i>
 while working college/university something like thought even if only will lose weight (fem. colloq.)
 “Working and going to college at the same time — just thinking about it would make me lose weight.” (PL2)</p> | |
| 48 | <p>Student 1: なに 言ってん の。
 <i>Nani itte-n no.</i>
 what are saying (expl-?)
 “What are you talking about?”</p> <p>やっちゃってできちゃった んだもん、責任 とる の は 当たり前 でしょ。
 <i>Yatchatte dekichatta n da mon, sekinin toru no wa atarimae desho.</i>
 did-(regret) was made-(regret) (expl.) because responsibility take (nom.) as-for natural is surely
 They did it, and she got knocked up, so it’s only natural that he should take responsibility.” (PL3)</p> | |
| 49 | <p>Student 2: やっちゃう とか できちゃう とか、そーゆー 言い方 する ん じゃない の!!
 <i>Yachau to ka dekichau to ka, sō yū ii-kata suru n ja nai no!</i>
 did-(regret) (quote) was made-(regret) (quote) that kind of way of saying don't do
 “They did it and she got knocked up’ — Don’t talk like that!” (PL3)</p> <p>Student 1: だって、そう じゃな—い。
 <i>Datte, sō ja na-i.</i>
 but/well is so is it not? “But it’s true.” (PL3)</p> <p>Yawara: 富士子さん すごく きれい...
 <i>Fujiko-san, sugoku kirei...</i>
 (name-hon.) greatly/tremendously pretty “Fujiko’s so pretty.” (PL3)</p> <p>• <i>datte</i> is a conjunction that can have a variety of meanings. Here it’s like “but.”</p> | |
| 50 | <p>Yūtenji: えー、 一方、 新婦 の 富士子さん はア...
 <i>E-, ippō, shinpu no Fujiko-san wa—...</i>
 uhh meanwhile/the other party bride (=) (name-hon.) as-for
 “Uhh, meanwhile, the bride, Fujiko...”</p> <p>• the sentence he begins here continues through 8 more frames. The sentence eventually ends in PL3, but all the individual clauses are in a grammatically plain PL2 form — though the glowing terms in which he is speaking give an elevated/honoric feeling.</p> | |
| 51 | <p>Yūtenji: 幼少 の 頃 よりバレリーナを 志し...
 <i>yōshō no koro yori barerina o kokorozashi...</i>
 tender age of time from ballerina (obj.) aim at/aspire to
 “... from a tender age aspired to become a ballerina...”</p> | |
| 52 | <p>Father: く...くそー、よくも 私の 娘 を... / よくも 富士子 を...!!
 <i>Ku... kuso-, yoku mo watashi no musume o... / Yoku mo Fujiko o...!!</i>
 (expletive) how dare! my daughter (obj.) / how dare! (name) (obj.)
 “D- damn it all! How dare he (do that to) my daughter... / How dare he (do that to) Fujiko...!” (PL1-2)</p> | |



| | |
|----|--|
| 53 | <p>Yūtenji: 三葉 女子 短期大学 を 優秀な 成績 で 卒業し...
 <i>Mitsuba Joshi Tanki Daigaku o yūshū-na seiseki de sotsugyō shii...</i>
 (name) women's junior college (obj.) superior/excellent grades/record with graduated-and
 “(and) she graduated from Mitsuba Women’s Junior College with an excellent record, ...”</p> <p>Yūtenji: その 並々ならぬ 柔道の 才能 を かわれ、 西海 大学 に 編入...
 <i>sono naminami-naranu jūdō no sainō o kaware, Saikai Daigaku ni hennyū...</i>
 of that/her extraordinary judo of skills/talent (obj.) be credited/valued for (name) university to transferred
 “(and on the strength of her extraordinary talent in judo, transferred to Saikai University, ...”</p> <ul style="list-style-type: none"> • <i>naminami</i> means “commonplace/ordinary/average,” and <i>naranu</i> is an archaic equivalent of <i>de (wa) nai</i> (“is not”), so <i>naminami-naranu</i> is “not common/ordinary” → “uncommon/extraordinary.” |
| 54 | <p>Yūtenji: 全日本 選手権、全日本 体重別、世界選手権 と、 次々に 輝かしい 成績 を あげ
 <i>Zen-Nihon Senshūken, Zen-Nihon Taijū-betsu, Sekai Senshūken to, tsugitsugi ni kagayakashii seiseki o age...</i>
 all-Japan championship all-Japan weight-class world invit'l (quote) one after another glorious showing (obj.) achieved
 “(where she) compiled brilliant showings in the All-Japan Championship, the All-Japan Weight Class, and the World Invitational, one (tournament) after another ...”</p> <p>そして 昨年末、 福岡 国際 では、 ついに 61 kg 以下級 優勝 と...
 <i>soshite sakunen-matsu, Fukuoka Kokusai de wa, tsui-ni rokujū-ichi kiroguramu ika-kyū yūshō to...</i>
 and end of last year (city/pref. name) int'l at as-for finally under-61 kg class championship (quote)
 “(and finally, at the end of last year, won the under 61 kg class at the Fukuoka International.”</p> <ul style="list-style-type: none"> • because of the quotative <i>to</i>, in Japanese the sentence is not yet finished — though we've broken it here in English. |
| 55 | <p>Yūtenji: これからの...こ... これからの...
 <i>korekara no... ko... korekara no...</i>
 future's fu- future's
 “(She was... She... She was...)”</p> <ul style="list-style-type: none"> • <i>korekara</i> is literally “from this,” meaning “from now (on)/the future.” To get the same choked up effect in English as in Japanese, the final translation cannot be literal here because of differences in word order between Japanese and English. |
| 56 | <p>Yūtenji: これからのオー...
 <i>korekara no—...</i>
 from now 's “(She was...)”</p> <p>Sound FX: ザワザワ
 <i>Zawa zawa</i> (murmur of crowd)</p> |
| 57 | <p>Yūtenji: これからの 女子 柔道 を しょって たつ 逸材 でありましたー!!
 <i>korekara no joshi jūdō o shotte tatsu itsuzai de arimashita—!!</i>
 future's women's judo (obj.) carry on back/shoulders person of exceptional talent was
 “(She was an exceptional talent destined to carry the future of women’s judo on her shoulders.”
 (PL3)</p> <p>Yūtenji: ー
 <i>De-</i> (effect of breaking down in tearful sob)</p> <ul style="list-style-type: none"> • <i>shotte</i> is the <i>te-</i> form of <i>shou</i>, a variant of 背負う <i>seou</i>, meaning “bear on one’s back,” and <i>tatsu</i> means “stand,” so <i>shotte tatsu</i> is literally “stand bearing on (one’s) back” → “carry on shoulders.” |
| 58 | <p>Fujiko: 祐天寺 監督ー!
 <i>Yūtenji Kantoku—!</i>
 (name) manager/coach “(Coach Yūtenji!)” (PL3)</p> <p>Wife: あなたー!!
 <i>Anata—!!</i>
 you “(Honey!)” (PL3)</p> <ul style="list-style-type: none"> • Japanese women typically use <i>anata</i> (“you”) to address their husbands in the way English-speaking women use “dear/honey.” Because the word itself is less openly affectionate than the English words, it can more easily become a call of alarm (as here) or even anger/scolding. |
| 59 | <p>Man: あーあ、 仲人 が 泣き出しちゃいましたよ、 緒形 監督。
 <i>A-a, nakōdo ga nakidashichaimashita yo, Ogata Kantoku.</i>
 (sigh/interj.) go-between (subj.) has burst out crying (emph.) (name) manager/coach
 “(Oh-oh, the go-between has started crying, Coach Ogata.)” (PL3)</p> <p>Yūtenji: ー
 <i>De-</i> (tearful sob)</p> <p>Sound FX: ザワザワ
 <i>Zawa zawa</i> (murmur of crowd.)</p> <p>Ogata: 手塩にかけた ホープが、 花園 なんぞ に はらまされちゃったんだ。 ムリも ねえ。
 <i>Teshio ni kaketa hōpu ga, Hanazono nanzo ni haramasarechimatta nda. Muri mo nē.</i>
 brought up by hand hope (subj) (name) the likes of by was made pregnant-(regret)(explan.)unreasonableness even not exist
 “(The future hopeful he’d raised by hand got knocked up by the likes of Hanazono. It’s no wonder (that he should cry).” (PL3)</p> |

From this point on, the reception breaks down into a complete disaster: there is a fight between the fathers of the bride and groom, a fire starts during the “candle service,” and Fujiko suffers a bout of morning sickness. In the end, however, Fujiko and Hanazono live together happily, and Fujiko eventually gets back into judo.



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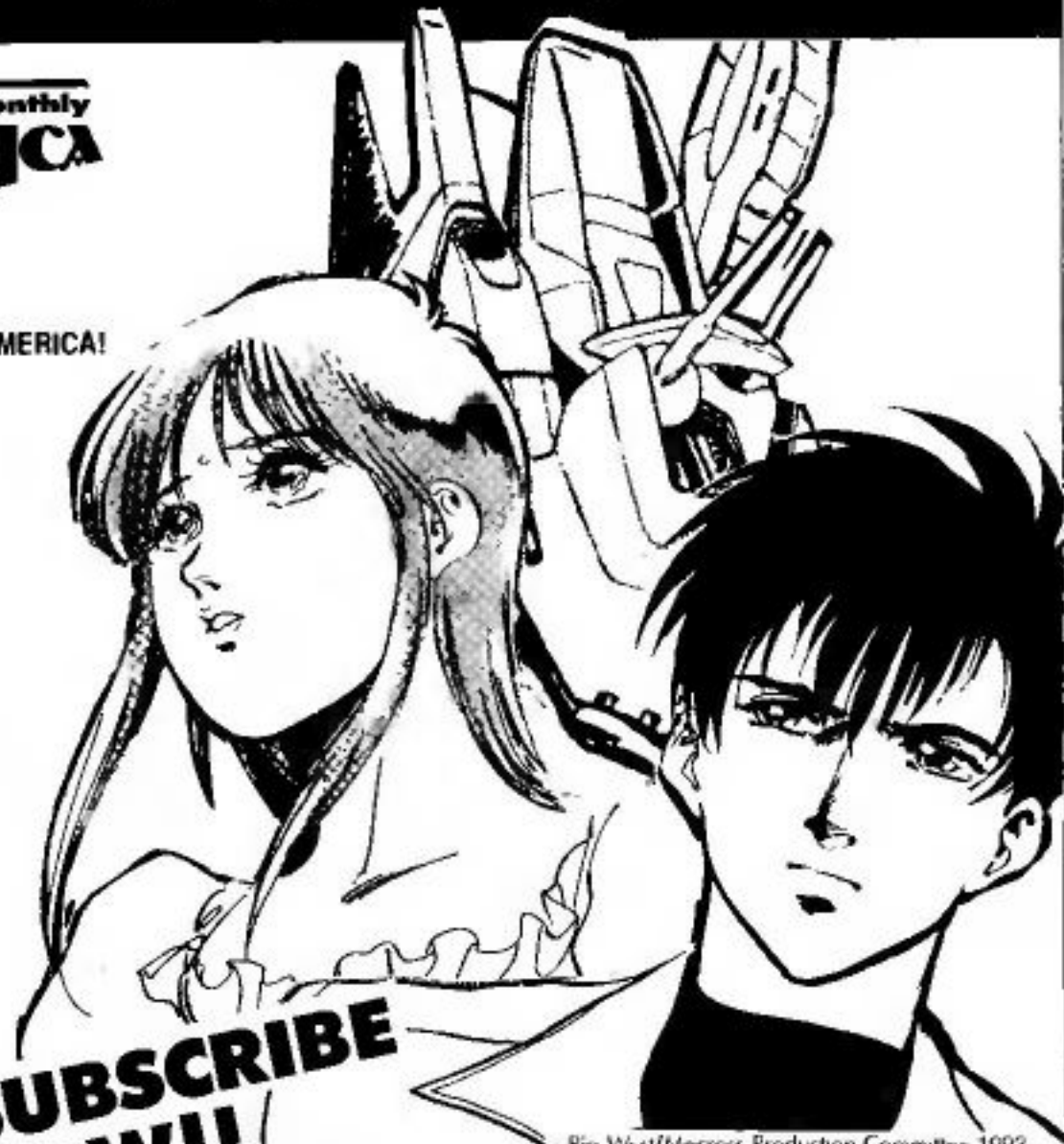
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From *OL Shinkaron*, p. 36

| | | |
|-----|----------------|-----------------------------|
| 必要 | <i>hitsuyō</i> | necessity |
| 迷路 | <i>meiro</i> | maze/labyrinth |
| 値上げ | <i>neage</i> | price hike |
| やみ | <i>yami</i> | secret/black market/illegal |

From *Obatarian*, p. 38

| | | |
|------|-----------------|-------------------|
| こわがる | <i>kowagaru</i> | fear/be scared |
| つめる | <i>tsumeru</i> | take in/shorten |
| 移り気 | <i>utsurigi</i> | fickle/capricious |

From *Tanaka-kun*, p. 40

| | | |
|--------|------------------|-------------------------|
| 犯人 | <i>hannin</i> | criminal/culprit |
| 後悔 | <i>kōkai</i> | regret/remorse |
| くさる | <i>kusaru</i> | rot/go bad/spoil |
| もったいない | <i>mottainai</i> | be a waste/wasted |
| 殺人 | <i>satsujin</i> | murder |
| 捨てる | <i>suteru</i> | throw away |
| 逮捕 | <i>taiho</i> | arrest/capture (n.) |
| 容疑 | <i>yōgi</i> | suspicion |
| 図面 | <i>zumēn</i> | diagram/plans/blueprint |

From *Manga Business Manners*, p. 42

| | | |
|--------|----------------------|-------------------------------|
| 表わす | <i>arawasu</i> | express/show |
| 無難 | <i>bunan</i> | safe(ty) |
| 着用する | <i>chakuyō</i> | wear |
| 笑顔 | <i>egao</i> | smile(s) |
| 不可 | <i>fuka</i> | improper/unacceptable |
| 不吉な | <i>fukitsu-na</i> | inauspicious |
| 返事する | <i>henji suru</i> | reply/respond |
| ほほえましい | <i>hohoemashii</i> | pleasant/amusing |
| 忌み | <i>imi</i> | abstinence/taboo |
| 飲食 | <i>inshoku</i> | drinking & eating |
| 一般的 | <i>ippan-teki</i> | common/typical |
| 人物 | <i>jūbutsu</i> | (a) character/person(ality) |
| 重ね重ね | <i>kasane-gasane</i> | repeatedly/repetition |
| 固くなる | <i>kataku naru</i> | become stiff/tense |
| 結婚祝い | <i>kekkon iwai</i> | wedding present |
| 欠席 | <i>kesseki</i> | absence |
| 気さくな | <i>kisaku-na</i> | sociable/good humored |
| こなす | <i>konasu</i> | deal with/handle/perform |
| 寿 | <i>kotobuki</i> | congratulations/felicitations |
| くだらない | <i>kudaranai</i> | silly/lousy |
| 誠に | <i>makoto-ni</i> | truly/sincerely |
| 守る | <i>mamoru</i> | obey/abide by/follow |
| 招く | <i>maneku</i> | invite |
| 戻る | <i>modoru</i> | go back/return |
| 重い | <i>omoi</i> | heavy |
| 離婚する | <i>rikon suru</i> | divorce (v.) |
| 再婚 | <i>saikon</i> | remarriage |
| 節度 | <i>setsudo</i> | moderation |
| しま模様 | <i>shima-moyō</i> | striped design |
| 新札 | <i>shinsatsu</i> | new bill/banknote |
| 失礼 | <i>shitsurei</i> | rude(ness) |
| 職場 | <i>shokuba</i> | workplace |
| 招待 | <i>shōtai</i> | invitation |
| 祝電 | <i>shukuden</i> | congratulatory telegram |
| 祝宴 | <i>shukuen</i> | (celebration) banquet |

| | | |
|-------|------------------|------------------------------|
| 届ける | <i>todokeru</i> | deliver |
| 包む | <i>tsutsumu</i> | wrap/enclose |
| 受付 | <i>uketsuke</i> | reception table/receptionist |
| 失う | <i>ushinau</i> | lose |
| わきまえる | <i>wakimaeru</i> | keep in mind/understand |
| 破れる | <i>yabureru</i> | tear/rip/break |

From *Binbō Seikatsu Manyaru*, p. 54

| | | |
|------|----------------------|------------------------------|
| 卜宿 | <i>geshuku</i> | boarding/lodging |
| 晴れ着姿 | <i>haregi-sugata</i> | dressed up (in fine clothes) |
| 向かう | <i>mukau</i> | go towards/head for |
| 職人 | <i>shokunin</i> | craftsman |
| 進む | <i>susumu</i> | advance/progress |
| 途中 | <i>tochū</i> | on the way/en route |

From *Yawara!*, p. 59

| | | |
|--------|-------------------------|---------------------------------|
| 愛する | <i>ai suru</i> | love (v.) |
| 台無しにする | <i>dainashi ni suru</i> | ruin/spoil/destroy |
| どん底 | <i>donzoko</i> | depths |
| 不幸 | <i>fukō</i> | unhappiness |
| 誤解 | <i>gokai</i> | misunderstanding |
| 逆算する | <i>gyakusan suru</i> | count/calculate back |
| 初日の出 | <i>hatsu-hinode</i> | first sunrise (of New Year) |
| 披露宴 | <i>hirōen</i> | (wedding) reception/banquet |
| 一人暮らし | <i>hitori-gurashi</i> | living alone |
| 輝かしい | <i>kagayakashii</i> | glorious/glittering |
| 会場 | <i>kaijō</i> | meeting hall/place |
| 必ずや | <i>kanarazuya</i> | certainly/surely/definitely |
| 関係 | <i>kankei</i> | relationship/connection |
| 監督 | <i>kantoku</i> | manager/coach |
| ケダモノ | <i>kedumono</i> | beast |
| 結婚式 | <i>kekkon-shiki</i> | wedding ceremony |
| 志す | <i>kokorozasu</i> | aim at/aspire to |
| 殺す | <i>korosu</i> | kill/slay |
| 教職 | <i>kyōshoku</i> | teaching certificate/profession |
| 急に | <i>kyū-ni</i> | quickly/suddenly |
| まかせる | <i>makaseru</i> | entrust/leave to |
| 見事 | <i>migoto</i> | splendid/admirable |
| 娘 | <i>musume</i> | daughter |
| 並々ならぬ | <i>naminami-naranu</i> | extraordinary/uncommon |
| 大晦日 | <i>ōmisoka</i> | New Year's Eve |
| 責任 | <i>sekinin</i> | responsibility/fault |
| 幸せ | <i>shiawase</i> | happiness |
| 信じる | <i>shinjiru</i> | believe (in) |
| 新婦 | <i>shinpu</i> | bride |
| 新郎 | <i>shinrō</i> | bridegroom |
| 出産 | <i>shussan</i> | childbirth |
| 卒業 | <i>sotsugyō</i> | graduation |
| 体育 | <i>tai'iku</i> | physical education/PE |
| たたき落とす | <i>tataki-otosu</i> | knock down |
| つきあう | <i>tsukiau</i> | associate with (someone) |
| つわり | <i>tsuwari</i> | morning sickness |
| 野獣 | <i>yajū</i> | wild animal |
| やめる | <i>yameru</i> | stop/quit |
| やせる | <i>yaseru</i> | lose weight/grow thin |
| 夜ごと | <i>yogoto</i> | nightly |
| 有望な | <i>yūbō-na</i> | full of hope/promising |
| 優勝 | <i>yūshō</i> | championship |
| 優秀な | <i>yūshū-na</i> | excellent/superior |

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.

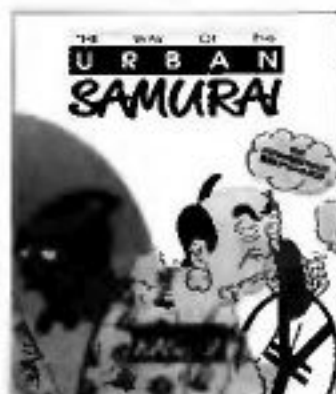
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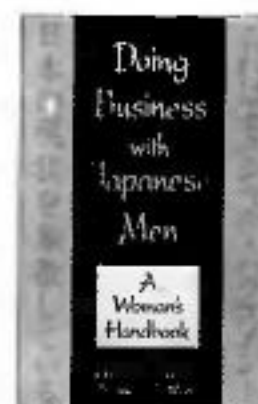
Why do some Japanese women refer to their husbands as 粗大ゴミ *sodai gomi* ("giant garbage")? How did 騒しい, a kanji made using three symbols for "woman," come to mean "noisy"? Why are women born in 1966 thought to be dangerous? Kittredge Cherry explores these questions in a book which is an etymology-lover's dream. Reviewed in *Mangajin* No. 4. 150 pages, softcover. **\$13.00, subscriber price \$12.50**



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