

漫画人

JAPANESE
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LEARNING
NO. 43

MANGAJIN

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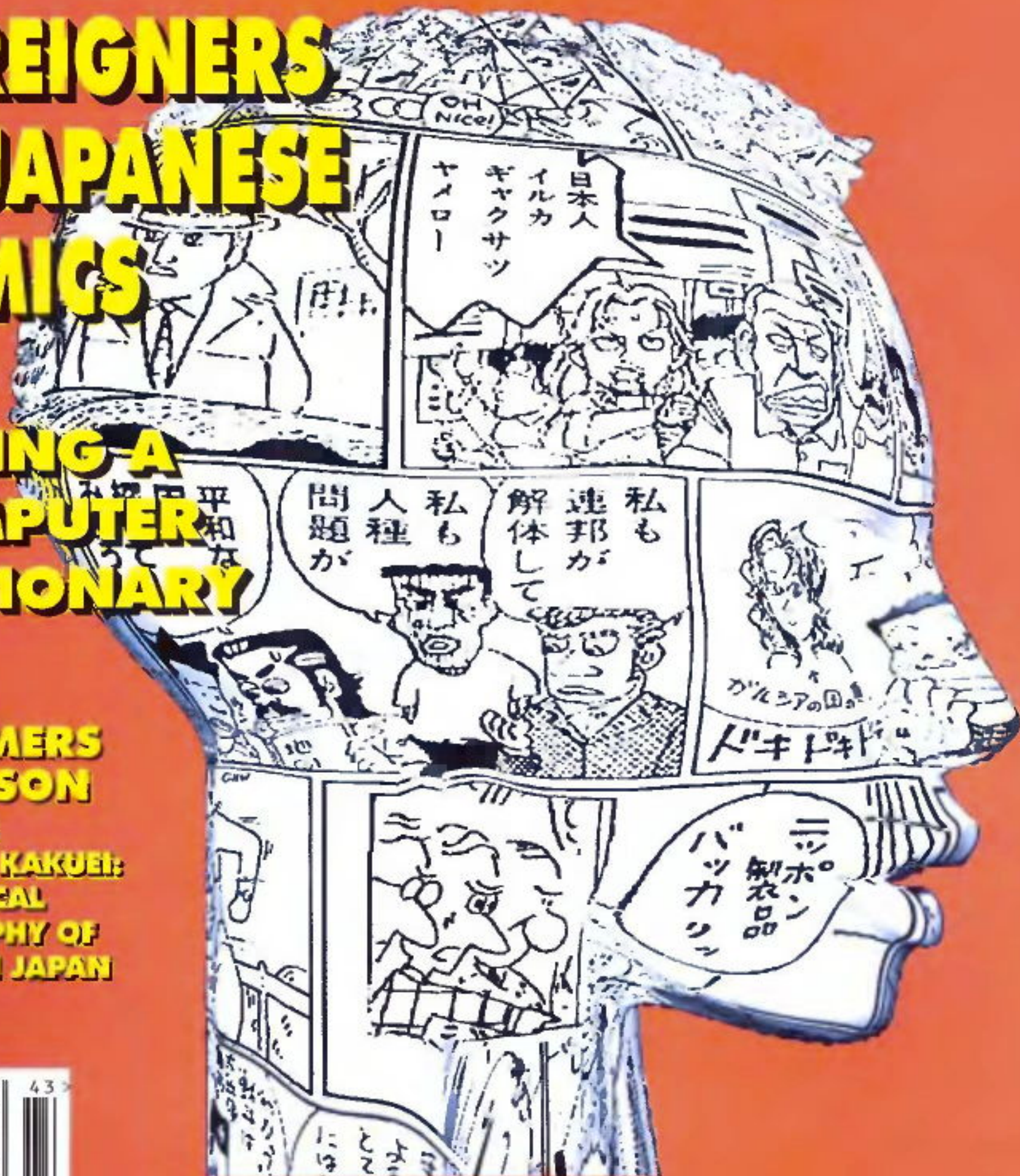
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BUYING A COMPUTER DICTIONARY

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TANAKA KAKUEI:
A POLITICAL
BIOGRAPHY OF
MODERN JAPAN



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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.

漫画人 MANGAJIN

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Publisher's Note

"Isn't Japanese an incredibly difficult language?" It's a question those of us in the Japanese language-learning business hear constantly. I usually reply that some aspects of Japanese are relatively easy (pronunciation and grammar, for example, are straightforward), but the politeness levels found in Japanese can be a real challenge for non-native speakers. (If it's any comfort, Japanese people, especially the younger generation, find them daunting too.) Unfortunately, using the correct politeness level is as important as it is difficult: if your grammar or pronunciation is really bad, you may not be understood, but if you misuse politeness levels, you run the risk of evoking a gut-level negative reaction, even when the listener realizes that you're just trying to learn. This is why *Mangajin* uses a system of politeness level markers to label every sentence. (See our "*Mangajin* Guide" on page 39.)

Still, to get a real handle on politeness levels, you need to see them used in a variety of situations, and that's where *Mangajin* really can be of help. Manga stories provide the cultural context to put politeness levels in proper perspective, and even within a single issue of *Mangajin* you get to see a cross-section of different uses.

A few weeks ago, Wayne Lammers, our Translation Editor, suggested that we include a "Translator's Note" in *Mangajin* so that he could explain some of the linguistic content in each issue that readers might not notice on their own. As we were working on the feature manga for this issue, *Hira Namijirō*, Wayne pointed out that it provides some excellent examples of politeness level usage, and suggested it as a good subject for the first "Translator's Note." So, on page 92 of this issue, Wayne explains how politeness levels function within the corporate hierarchy, and how they can even be used as an integral part of a story line. We hope this new column will help you get even more value from each issue of *Mangajin*.



Vaughan P. Simmons

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Japanese TV

Please do a feature on Japanese TV! Here in the NYC area, Fuji TV airs a two-hour block from 7 AM to 9 AM. I would love to know so much more about how Japanese TV in general is structured and about some of the notable TV series writers.

MICHAEL CANUEL
Hoboken, NJ

We take a look at Japanese television from time to time—issue No. 15's "What's Hot on Japanese TV," and No. 33's peek at TV dating shows, for example. Next up is an in-depth look at the wild world of late-night programming. You will find it in issue No. 45, due out in early May of this year.

Manga in English

I got the latest issue of *Mangajin* (No. 41) and wanted to add to your comments on page 4. While it is true that the market for manga translations in the US is centered on science fiction, there have been a surprising number of translations of comics from other genres. For example, Viz has published such books as *Hotel Harbor View* ("hard-boiled" crime fiction) and the excellent series *Sanctuary*, which covers everything from yakuza power struggles to international politics.

My own company, Studio Proteus, has released such series as *Lost Continent*, a fantasy adventure, *Oh My Goddess!*, a romantic comedy, and *Rebel Sword*, the story of a young man who travels to Turkey in search of his father and who gets caught up in the Kurdish struggle for freedom.

The reason that both Viz and Studio Proteus don't publish more non-SF

manga is simply because they do not sell well. However, we continue to try, and the market seems to be opening up a bit to this sort of material. In the meantime, we try to pick SF manga that are of high quality, both in art and story. Good SF deals with the human condition as rewardingly as any other genre.

Here's the Dark Horse Comics number for your readers: 1-800-862-0052. Call between 1 PM and 4 PM Pacific time to obtain a complete list of Studio Proteus manga available by mail order.

TOREN SMITH
Studio Proteus
San Francisco, CA

Computer kanji lookup

I read, almost a year ago I think, that Sharp was preparing a card for the Expert Pad (like Apple's Newton), a kanji dictionary. You write the kanji on the screen and it recognizes it (if you did it right!), tells you what it means, and gets you into the dictionary. Do you know anything about this? Sure beats counting strokes and figuring radicals!

ANDY JONES
San Mateo, CA

The product you are thinking of is Sharp's Zaurus Electronic Notebook. We are planning a full review of this product in a future issue of Mangajin, but in the meantime you can contact its US distributor for more information (that's GITCO, at 1-800-JAPAN-07).

Using Mangajin

A little over two years ago, I discovered *Mangajin*. I remember it always took at least three days to work through an issue, but now I'm able to read through in no more than a few hours, since I can skip most of the notes. And with my minimal degree of fluency, I'm motivated to re-read some or all of the manga, for reinforcement or to grasp some points I wasn't able to before. I go back to old issues, and always get more out of them. I also find it valuable to start with the English and come up with the Japanese.

GREG CORMIER
Saint John, NB



Polygamy problems

I am from Pakistan, and since many people are not familiar with Pakistan, I usually have to explain that we are the neighbours of India. I am also constantly answering questions about polygamy, which is permitted under Muslim religion. Also, in the Hindu scriptures, there are references to Draupadi, who had five husbands at the same time.

I have not been in Japan for long, so my vocabulary is restricted. I usually carry notes written by my Japanese husband to shopkeepers explaining what I need. Once the attendant of a photo shop, after reading the note, made a reference to *go-shujin* (御主人, a polite way to say "husband"), to which I gave an alarmed and fervent denial. You see I thought that she thought I had five (五, *go*) husbands (主人, *shujin*). To prove my point, as soon as my husband returned home I took him to the photo shop and said, "*Ichi shujin desu!*" ("One husband!")

TAKAKO SHAHEEN KATO
Osaka



No bag, please

In Japan there is a lot of waste created in the wrapping and bagging of everything. One day in Nagasaki, as the clerk hurried to get to the next customer and was about to hand me a bag, I said, "*Ofuro ga irimasen.*" She looked at me as if I were a gaijin or something and then I realized that I had said "bath" (*ofuro*) instead of "bag" (*ofukuro*)—"I don't need a bath." I'll be sure to keep them straight next time or I may get booted out of the country for not bathing (a *real crime* in Japan)!

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Innovative uses of the Japanese language



乾度良好洗えるBATHMAT *Kando Ryōkō Araeru Bathmat* The Washable Bathmat with Excellent Drying Effect

Ara! fushigi!? (あらっ不思議, “Oh! How wonderful!”), exclaims the woman whose just-showered legs appear in this ad. She is apparently marveling at the absorptive powers of the *Kando Ryōkō Araeru Bathmat*, or the “Washable Bathmat with Excellent Drying Effect.”

When written with the kanji 感度 (*kando*, “sensitivity”) and 良好 (*ryōkō*, “good/fine/excellent”), *kando ryōkō* is an idiomatic expression that means “excellent reception” (as in “This radio gets excellent reception”). In the ad, the 感 (*kan*, “feeling”) in 感度 (lit., “degree of feeling/sensing”) is replaced with 乾 (*kan*, “dry”). Thus, the copywriters coin a new word: 乾度 or “degree of dryness.” Together with 良好, it makes “excellent drying effect.”

The ad further proclaims *satto kyūsui, karatto kaisoku* (サッと吸水、カラッと快足), which means something like “immediate absorption: a crisp, dry feeling on the feet.” *Kaisoku*, or “fleet-footedness,” is not generally heard outside the context of horses (*kaisoku no uma* = “a fast horse”). Here, the copywriters were probably aiming for a more literal reading of the component characters: 快 (*kai*, “comfortable”) and 足 (*soku*, “foot”).

あの手この手 *Ano Te Kono Te* Every Which Hand

The *Ano Te Kono Te* massager understands that not every ache and pain is the same. Each finger has a full range of motion, so the hand can be manipulated to grasp a neck, dig into a shoulderblade, squeeze a toe, or do whatever you need to work out your particular kinks.

Ano te kono te is a familiar expression used when trying all sorts of ways to solve a problem (e.g., *Ano te kono te o tsukushita kedo, dame deshita*, “I tried everything, but nothing worked”). The joke is in the literal translation of *ano te kono te*—“that hand this hand”—since in this case you are actually trying “this hand” and “that hand” to relieve a sore muscle.



Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a MANGAJIN T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

From the Asahi Shinbun (朝日新聞)



再建支援はつっかい棒程度でっか？
山田 紳

Caption:

再建 支援 はつっかい棒 程度でっか？

Saiken shien wa tsukkaibō teido dekkā
rebuilding aid/assistance as-for prop/support level is it?

So the reconstruction aid is no more than a makeshift prop?

(Artist) 山田 紳
Yamada Shin

- *tsukkaibō* is a strut or support, but it is often used metaphorically to refer to a temporary or makeshift measure to deal with a situation, similar to the English notion of a “band-aid solution.”
- *dekkā* is a Kansai dialect contraction of *desu ka*.

These cartoons from January 21st (above) and 22nd both refer to the devastating earthquake that hit the city of Kobe on the 17th. In addition to all the other problems Prime Minister Murayama’s administration has been facing, it now must cope with accusations of a belated and inadequate response to the disaster. Reports of mass confusion among the various government offices in the wake of the catastrophe do little to bolster Murayama’s waning credibility. Indeed, we can surmise that the top cartoon, featuring a beleaguered Murayama as a yen sign trying to hold up a crumbling building, refers not just to his attempts to deal with the Kobe crisis (and the impact it will have on the Japanese economy), but also to his desperate efforts to hold his deteriorating administration together. The most recent affront to his leadership comes from Yamahana Sadao, who has been threatening to leave Murayama’s Social Democratic Party and take twenty-four other members with him.



すごい余震が！
山田 紳

Shouts From Above:

危機 管理 が 甘い！

Kiki kanri ga amai!

emergency/crisis management (subj.) lax/inadequate

Your disaster response is inadequate!

Shouts From Below:

自衛隊 の 出動 が 遅い

Jieitai no shutsudō ga osoi

Self-Defense Forces of dispatch/taking to field (subj.) late/slow

The Self-Defense forces were sent out too late.

You were too slow in sending out the Self-Defense Forces!

Caption:

すごい 余震 が！

Sugoi yoshin ga!

incredible aftershocks (subj.)

Powerful aftershocks!

(Artist) 山田 紳
Yamada Shin

- the literal meaning of *amai* is “sweet,” but in various contexts it can mean indulgent, mild, weak, lax, easygoing, etc.
- *sugoi yoshin ga* is an unfinished sentence. A verb such as *okotte-iru* (“are occurring”) or *tsuzuite-ire* (“are continuing”) is implied after *ga*.

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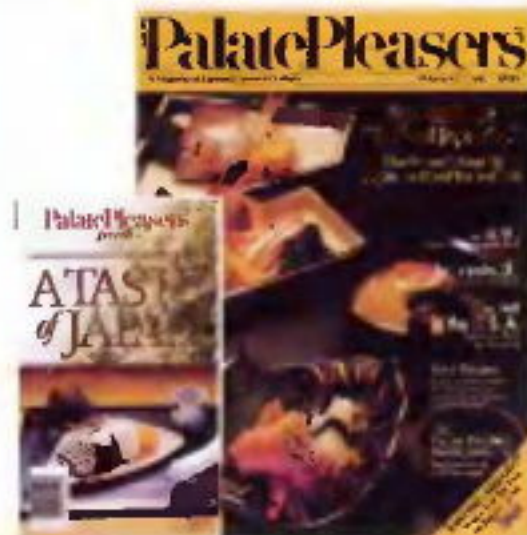
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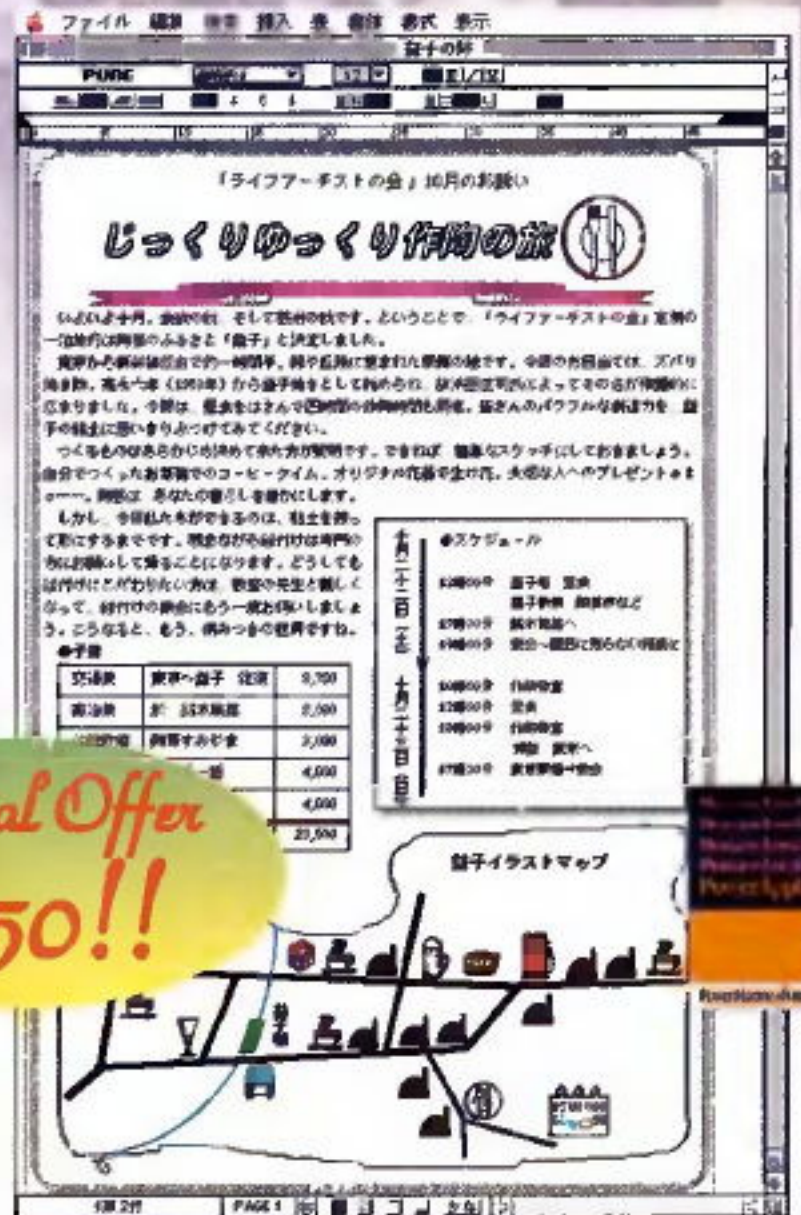
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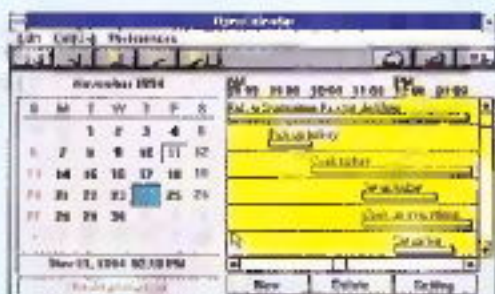
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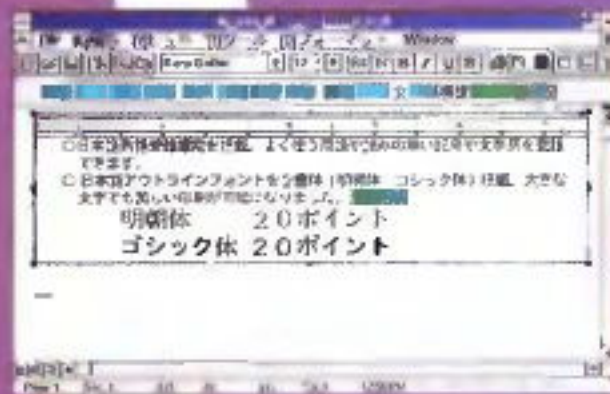
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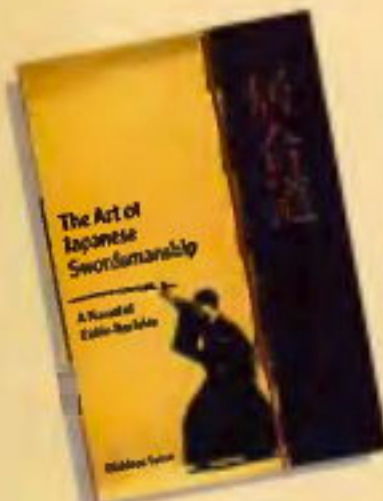
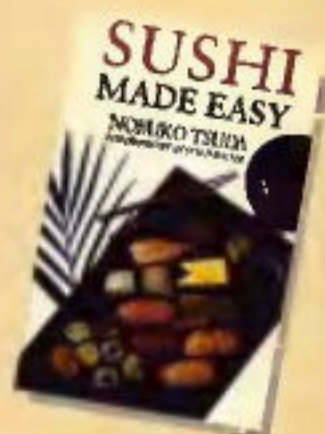
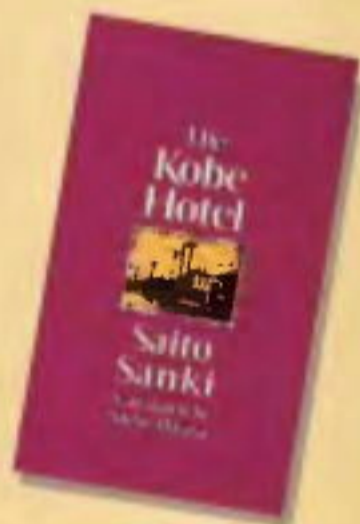
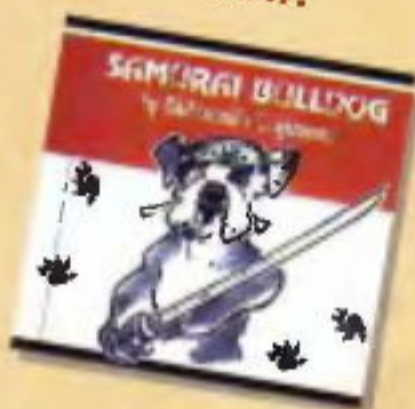
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Gaijin in Manga



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Chairman Icepokka (a pun on lacocca) comes to Japan to try to sell his wares to Director Hira Namijirō.

My Japanese mother-in-law sometimes calls foreigners achira no hito (あちらの人), or “people from over there,” but the most common term for them in Japan is gaijin (外人), or “outsiders.” In real life and in manga, the average Japanese is encountering a greater variety of gaijin than ever before.

by Frederik Schodt

Gaijin have a long history in all types of cartoons and comics in Japan; their different features and customs have made them ideal subjects for caricature, whether by woodblock artists depicting the first Americans to arrive in Japan, or by cartoonists in World War II employed to draw propaganda pieces. Commodore Perry was depicted with a giant schnozzle. Roosevelt was often drawn with fangs. The Pacific island natives in *Bōken Dankichi* (冒険だんきち, "Dankichi, the Adventurer"), a popular children's prewar comic strip by Shimada Keizō, were drawn as bumbling African cannibal-types using negative stereotypes pioneered in the West. As peoples vary so did these portrayals of them, but one common theme throughout was a sense of distance, of racial remoteness, for until relatively recently most Japanese had never seen foreigners close-up.

In the post-war period, Japanese manga were filled with foreign characters, most of whom, it is probably

safe to say, were Europeans or Americans of European extraction. Indeed, even today the word *gaijin* can be used to refer mostly to Caucasians, just as the word *Amerikajin* (アメリカ人) was once used by unsophisticated folk to refer to all Westerners (much to the irritation of other nationalities). More than anything, this probably reflected the fact that Europeans and Americans have had such a dramatic—and traumatic—impact on Japan historically, and that they have tended to stand out visually.

Japan's overwhelming defeat in World War II, and a renewed campaign to "catch up to the West," gave Westerners a huge role to play in the national consciousness. In manga the situation was no different. In boys' and men's comics, American men were often lumbering giants. Kawasaki Noboru's late 1970s classic *Futtabōru Taka* (フットボール鷹, "Football Hawk"), about a Japanese youth who plays on an American gridiron team, is a classic example: the American

How to Label a Foreigner

Gaijin (外人, lit. "outside person") may be the most common word for foreigners, but there are many others, with varying degrees of politeness and specificity. Since *gaijin* may have a discriminatory nuance to it (the *Kojien* dictionary gives a secondary definition of "people who should be regarded as the enemy"), well-meaning people in earshot of foreigners will often attach an honorific to soften the sound, as in *gaijin-san*. On newscasts and in official situations, *gaijin* is never used; the correct term is *gaikokujin* (外国人, lit. "outside country person"). When people are really trying to be polite, they will say *gaikoku no kata* (外国の方), or "people from foreign countries."

(As with words in the US, shades of meaning shift subtly over time, and usage varies according to region, class, generation, and prevailing concepts of "political correctness." Some observers have noted that *gaijin*, as noted in the main article, refers mainly to those from America and Europe, whereas *gaikokujin* is increasingly being used in the context of foreign laborers from third world countries.)

Some other words for foreigners:

Ihōjin (異邦人), "non-Japanese": has a formal, legalistic tone.

Ijin (異人), "different people": now an archaic term, but sometimes used in jokes and heard in older ballads. Close to the English "alien," as in someone from a very different world.

Mukō no hito/kata (向こうの人/方), "people [from] over there": mostly used casually and in informal situations.

Achira no hito/kata (あちらの人/方), "people [from] over there": another, even more informal version of *mukō no hito*.

As in English, foreigners are also commonly referred to by region of origin (e.g., *tōnan ajia no hito*, 東南アジアの人, "Southeast Asian"), or country of origin (*Chūgokujin*, 中国人, "Chinese"). There are also, of course, derogatory words for racial and ethnic groups, one of the worst for Caucasians being *ketō* (毛唐), written with the characters for "hairy" and "(T)ang Chinese." Interestingly, according to the *Kojien*, *ketōjin* (毛唐人), or "hairy T'ang people," was once used to distinguish Chinese from Koreans.



US President N.J. Bennett discusses matters with the Secretary of State, Harold D. Baker (on left).

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• schnozzle = (俗語) 鼻 (zokugo) hana • comic strip = 4~8コマ程度の続き漫画 4 kara 8 koma teido no tsuzuki manga • bumbling = ドジな/へまな doji-na/hema-na • traumatic = ショッキングな/衝撃的な shokkingu-na/shōgekiteki-na • gridiron = アメリカンフットボールのフィールド→転じてアメリカンフットボールそのもの Amerikan futtabōru no firudo → tenjite Amerikan futtabōru sono mono • derogatory = 軽蔑的な keibetsuteki-na

players, whether white or black, are generally depicted as towering behemoths. In many famous manga for girls, the protagonists—male and female—have frequently been Caucasian, with the stories set in America or Europe. Past examples include Igarashi Yumiko's 70s hit *Candy Candy* (キャンディ、キャンディ), about a young orphan girl from Minnesota, and Takemiya Keiko's tale of homosexual love between boys in a European boarding school, *Kaze to Ki no Uta* (風と木の歌, "Song of the Wind and the Trees"), which spawned a whole genre of imitators.

In girls' and women's manga, the use of non-Japanese male and female characters who look like idealized fashion models helped to create a romantic and exotic fantasy universe. But drawing leggy characters with saucer-like eyes and blonde hair became so ingrained that in today's stories, Japanese females are often

helps differentiate them in the monochrome manga world. Not surprisingly, it is a convention that has been widely adopted in manga for boys and men as well.

One ironic result is that for non-Japanese reading manga for the first time, it is often difficult to tell who is supposed to be Japanese and who is not. The situation is exacerbated by the fact that other Asians—such as Chinese—are often depicted in manga with the slant eyes and stereotyped features that became taboo years ago in American comics. Maekawa Tsukasa's *Dai Tōkyō Binbō Seikatsu Manyuaru* (大東京貧乏生活マニュアル, "Manual for Cheap Living in Greater Tokyo") is always sympathetic to social underdogs, but when the artist draws a Chinese craftsman in his neighborhood—presumably a long-term resident of Japan—he draws the man in this fashion.

I wrote about this convoluted reality a few years ago in *Mangajin* ("Black and White Issues," Nos. 15 & 16), and described the controversy that erupted in Japan at the beginning of the decade over negative, stereotyped images of other races, particularly blacks, in manga. Protest movements—some rather ham-fisted—were organized in Japan and in the United States, and many offending works were pulled from the market. Some embarrassed artists redrew problematic imagery, while others

added disclaimers to their publications. The end result was a type of consciousness-raising in an industry where few people had ever considered that foreigners would even read manga, let alone care

how they were depicted in them. A negative side of the affair, however, was that many artists were accused of being racist when they were only being naive, and had unwittingly employed negative stereotypes learned from the United States. Some artists I have talked to are now afraid to draw any black characters in their comics at all. Part of the problem, many Japanese cartoonists have pointed out, is that comics rely on simplification, deformation, stereotypes, and exaggeration. In many manga, even the Japanese people are depicted in far from flattering ways.

The debate over racism in manga is but part of a larger one about balancing freedom of expression with responsibility, and it has its parallels in the "political correctness" controversy in the US. Many manga artists are under increasing pressure from the public and from publishers to rein in not only their depictions of foreigners, but those of Japanese minorities, the physically and mentally handicapped, and of eroticism and violence as well. Not surprisingly, many independent-minded artists resent on principle



Kōsuke tries to communicate with a foreigner who doesn't speak English.

© Maekawa Tsukasa / Dai Tōkyō Binbō Seikatsu Manyuaru, Kodansha



Kōsuke meets Mr. Chin, a Chinese neighbor.

depicted as though they are Caucasians—with few artists or readers ever questioning the practice. Of course, for artists, giving Japanese characters different hair colors has a very practical aspect, for it

• behemoths = 巨人/巨大な物 *kyōjin/kyodai-na mono* • protagonist = 主人公 *shujinkō* • underdog = 社会的敗者/社会不正の犠牲者 *shakai-teki hatsha/shakai fūsei no giseisha* • convoluted = 複雑な/入り組んだ *fukuzatsu-nafirikunda* • ham-fisted = 無器用な/ぎこちない *bukiyō-na/gikochinai* • disclaimer = 断わり書き *kotowarigaki*

any externally-imposed constraints.

The organized protest movement against racist imagery in manga also tended to overlook the many fine manga works that do speak out against discrimination and social injustice. Japan's "God of Comics," the late Tezuka Osamu, although attacked for occasionally using stereotyped images of cannibal-style African natives for "gags," devoted his life to building bridges between people, and created many stories highly critical of racial and religious discrimination. Satonaka Machiko, in a 1968 girls' comic tale titled *Watashi no Jonii* (私のジョニー, "My Johnny"), attacked racism in America's South. Nakazawa Keiji's famous autobiographical story of the Hiroshima bombing, *Hadashi no Gen* (裸足のげん, "Barefoot Gen"), includes a highly sympathetic portrayal of the plight of one of Japan's most oppressed minorities, its Korean residents.

While artists debate how to depict foreigners, Japanese society itself is undergoing major changes. Japan is still relatively homogeneous (with only around one percent "minorities"), but the last few years have seen a visible increase in foreigners, and a greater variety in their nationalities and occupations. At one time most *gaijin* in Japan were tourists, business people, US military, or English teachers. Now, given the reluctance of effete young Japanese to do hard physical labor, there are increasing numbers of legal and illegal foreign blue-collar workers; it is not unusual to encounter Iranians, Bangladeshis, Brazilians, Vietnamese, or Chinese working in factories, driving trucks, or washing dishes. There is even a surprising amount of intermarriage between Japanese and foreigners, including Filipinos, Thais, and Russians.



© Hirokane Kenshi / Kachō Shima Kōsaku, Kodansha



Section Chief Shima Kōsaku becomes involved in a love triangle with Bob and Eileen during his stay in New York.

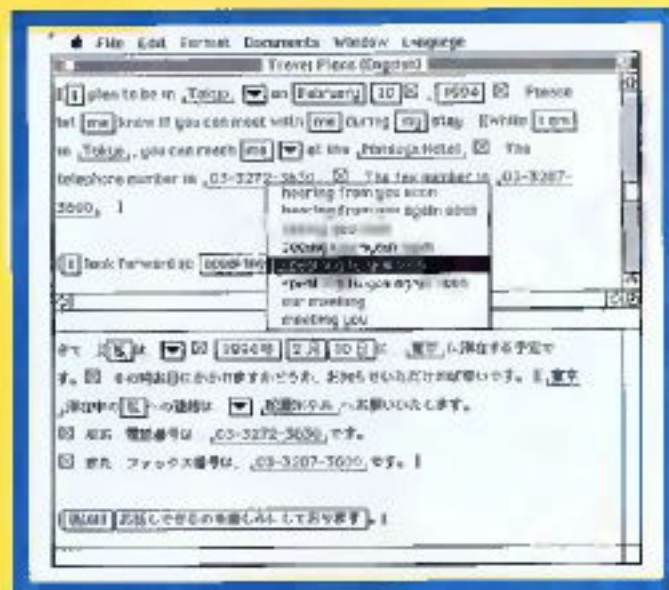
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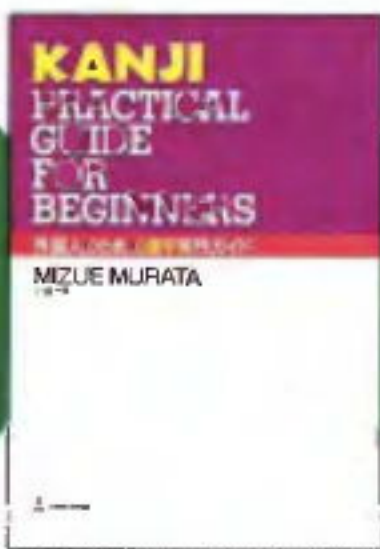
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The mental horizons of young Japanese have been further expanded by travel and real-time television imagery from around the world. Basketball has achieved explosive popularity among young Japanese, and some African American former NBA athletes such as Magic Johnson and Michael Jordan have achieved hero status among Japanese youth. A few years ago, the influential boys' manga monthly *Jump* (ジャンプ) ran a popular series about the LA Lakers; the story was officially authorized by the NBA. In the adult weekly *Comic Morning* (コミックモーニング), Kawaguchi Kaiji's *The Silent Service* (沈黙の艦隊)—an international thriller about a renegade Japanese sub battling the US military—has had very positive depictions of African American

officials working in the highest ranks of American government. (The author was undoubtedly influenced by Colin Powell's frequent appearance on television news.) With more and more Japanese businessmen traveling abroad, there are also more stories set overseas starring Japanese characters. Saitō Takao's long-running *Golgo 13* (ゴルゴ 13) is a pioneer in this respect. Its assassin-hero has been involved in complicated overseas plots heavily dosed with current events ever since 1969. The depictions of foreigners reflect the series' age: whites have big noses and arms that are hairy down to their fingertips, blacks have fat lips, and most foreign women have enormous bosoms and libidos. Even the portrayals of Japanese in this manga from the '60s now look a little "retro."

Other stories reflect more realistic situations, and are more up-to-date in their portrayals. In the mid-80s, the protagonist of the wildly popular and long-running *Kachō Shima Kōsaku* (課長島交錯, "Section Chief Shima Kōsaku") was shown living in New York City as a *tan-shin junin* (単身赴任) salaryman—i.e., one who is transferred without his family. The author/artist, Hirokane Kenshi, spent time in New York doing research, and

Kachō Shima Kōsaku (課長島交錯, "Section Chief Shima Kōsaku") was shown living in New York City as a *tan-shin junin* (単身赴任) salaryman—i.e., one who is transferred without his family. The author/artist, Hirokane Kenshi, spent time in New York doing research, and

Japanese-American Robert Ozaki strikes out again in his quest for a job, while his boorish Caucasian friend has an easy time of things in Japan.



© Sam Marlowe and Tsuchida Seiki / *Ihōjin*, Weekly Comic Morning

it paid off. Allowing for the inevitable manga hyperbole, gratuitous sex scenes, and cultural errors (such as the illusion that women in American corporations enjoy the same *seiri kyūka* [生理休暇, "menstrual leave"] as their Japanese counterparts), the author did a good job of depicting the ethnic complexity of life in New York, especially for an audience of readers to whom such complexity is both fascinating and frightening.

The bumbling but good-natured foreigner visiting Japan has long been a staple of Japanese manga, but since there are so many more foreign visitors now, the depictions have become much more varied. Mackawa Tsukasa's pathos-filled *Dai Tōkyō Binbō Seikatsu Manyuaru*, mentioned earlier, has a touching episode of the young Japanese hero befriending an impoverished academic (presumably from the Mideast or Eastern Europe) and visiting a public bath with him. In another episode Mackawa depicts a jazz trio of

• renegade = 反逆の / 裏切りの *hangyaku no/uragiri no* • dosed with ~ = ...の要素を加えた... *no yōso o kuwaeta* • hyperbole = 誇張 *kochō* • impoverished = 貧しい *maushii*

Americans of different races who play for free for the owner of a local coffee shop, and move her to tears. Although they don't speak Japanese, their presence in the story is natural, and not depicted as a freak occurrence.

The problems foreigners face in Japan are also being depicted in manga in an increasingly realistic fashion. *Garcia-kun* (ガルシアくん), by Takeuchi Akira, is a short four-panel series about the trials and tribulations of a foreign worker from Colombia. *Comic Morning*, one of the largest weeklies for adult men in Japan, has been actively using foreign artists and writers, and featuring more stories about foreigners in Japan as well. An early 1994 episode of *Ihōjin* (異邦人, "Non-Japanese"), by Tsuchida Seiki and Sam Marlowe (purportedly the pen name of an American well-versed in Japan), showed a Japanese-American man's painful experiences living in Tokyo for the first time; he encounters continual discrimination when looking for a job teaching English, while a less qualified Caucasian friend is constantly fawned over.



...this process. A good deal of the old American cemetery here from December 8, 23, 15 with each other through "Wake Island Wig-Wag". I also a Wake Veteran's Assoc twenty Japanese, about a doz veterans of Wake Island, visu 21 to 24 1981. On February 22, 19 registration department of government sent a group roadways on the south side of lours. At one point during - was coursing over the run three feet deep. Only 2,500 j four-long runway was usable Needless to say there is no tr wooden pier either on the s island or on the inner lagoon storm activity. The erosion of the sea lagoon by the action of the i instrument of change for th island also. We've lost three - side golf course to the voters

A discussion takes place in English between high officials of the International Olympic Committee.



わ教恐制柔とあよ
!!えろすよっんいか
てし、くくりたか
やるさの剛りに!!
るをををと

Interestingly, when the Caucasian friend in this manga—who is portrayed as an uneducated boor from Oregon—

is shown speaking English, the authors have him speaking in what appears to be a mishmash of Nagoya and Niigata dialect.

This brings up an unusual aspect of Japanese manga. In American comics, writers have traditionally differentiated foreign characters from American ones not only by physical appearance, but by accents. This is relatively easy since Americans are used to hearing so many different kinds of people struggle to speak their language that most can recognize at least French, German, Jamaican, or Japanese accents. With Japanese manga, however, most readers have had little contact with heavily-accented Japanese. Foreign speech is therefore identified through the use of either pidgin Japanese or orthographic tricks. In Urasawa Naoki's delightful judo tale *Yawara!*, when the head of the International Olympic Committee is introduced, his word-balloons are filled with out-of-context English reproduced from, of all things, a news article on a World War II battle on Wake Island. It's purely for visual effect.

The complexity of Japanese writing, and the ability to write it either horizontally or vertically, makes it very useful in differentiating foreigners. When it becomes necessary to understand what a man or woman is actually saying, the artist may render his or her speech

in Japanese, but in horizontal katakana script. (If the character is Chinese, the speech may be differentiated by a heavy use of kanji.)

Since reading all-katakana (continued on page 66)



© Okano Reiko / *Fancy Dance*, Shogakukan

Unbelievable
「ホントかよ」

日本の僧侶と
ゆーもんは
頭をそって
キモノを着てダタを
はいてるもんだぞ

LOOK!!

外の人イ!

僕はZEN WAYと
JESUS WAYの
比較を研究して
るんだ
本物の僧に会いたい

ATTENTION!

Bjorn, an exchange student from Sweden with some stereotyped notions about Japan, wants to meet a real Japanese Zen monk. He can't believe it when he meets the ultra-hip Yōhei, a rock musician about to become a Buddhist acolyte. (The person laughing in the middle is Japanese.)

• boor = 田舎者 inakamono • mishmash = ごた混ぜ gotamaze • dialect = 方言 hōgen • pidgin = 混成語 konseigo • script = 文字/書体 moji/shotai

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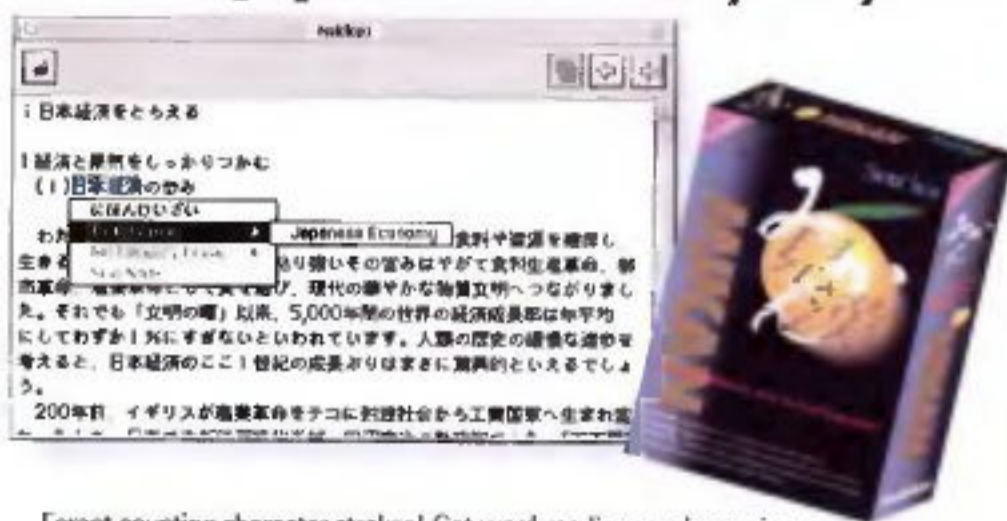
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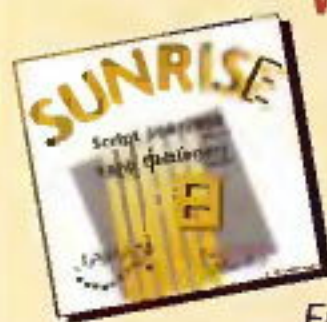
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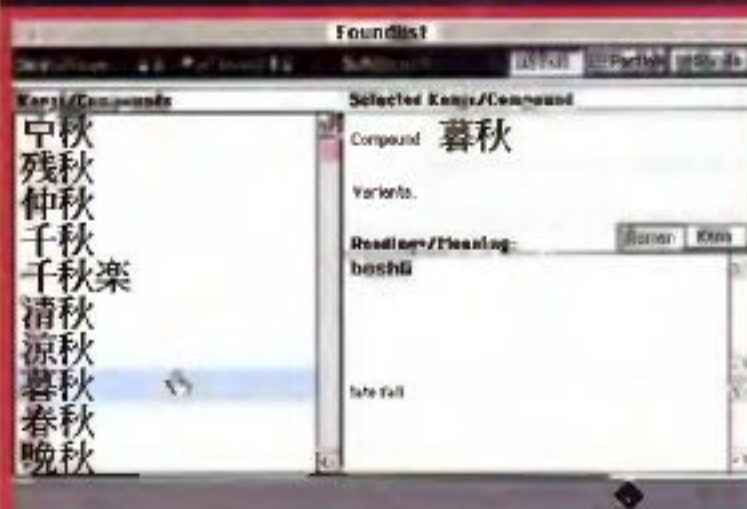
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SYSTEM REQUIREMENTS

Hardware: Macintosh computer 68030/25 MHz or higher + CD-ROM drive.
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Software: Japanese operating system KanjiTalk 6.0.7 or higher, or English operating system 7.1 + Japanese Language Kit.



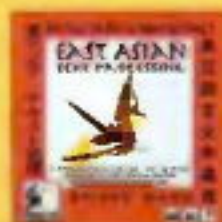
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A “MODERN EMAKIMONO”

Kakuei Tanaka: A Political Biography of Modern Japan

by Steven Hunziker and Ikuro Kamimura

Daruma International, 1994.

\$30 (\$75 with full-color paintings)

Reviewed by Chalmers Johnson

According to the front matter of this privately published book, “All artwork, paintings, drawings, graphs and charts created by Steven Hunziker. Maps created by Ikuro Kamimura.” They do not dwell on who created the text for reasons that will soon become obvious. But the pictures and maps are sensationally good and worth the price of admission.

Hunziker is a satirical artist in the *ukiyo-e* style, not unlike Toyokuni, and he may have been inspired by the contemporary painter Masami Teraoka, whose pictures of samurai snorkeling and licking ice cream cones have attracted a large following. The authors claim to have produced a modern *emakimono* (絵巻物, “illustrated scroll”) of the sort that were done a

millennium ago. This is nonsense, but they have created a magnificent manga on the same themes that *emaki* artists chose—battles, romances, miraculous events, and the lives of great leaders or religious teachers.

Their subject is Tanaka Kakuei (1918–1993), who became notorious as the only prime minister in Japanese history to be arrested and convicted of bribery. He came from Niigata prefecture, a backwater on the Japan

Sea coast, which he enriched with unprecedented pork barrel projects. Tanaka was a self-made man without a university education, but one who nonetheless became the absolute master of the Japanese parliamentary system. He was hopelessly corrupt, and his name will forever be associated with the Lockheed bribery case and *kinken seiji* (金権政治, “power-of-money politics”), the term which best characterizes the last two decades of rule by the Liberal Democratic Party.

Hunziker has illustrated Tanaka’s life with 34 full-color, 8.5” x 11” cartoons. They are simply brilliant. Some of the most stunning are of Tanaka’s wife Hana sitting next to a chest of gold coins holding up a banknote; of Tanaka standing astride National Highway 17, which he built and which connects Pacific coast Japan with Niigata; and of Tanaka and

Fukuda Takeo fighting with swords and *kendō* sticks while Tanaka’s daughter, Makiko (currently a member of the Cabinet), looks on. Fukuda, Tanaka’s great ex-bureaucrat rival who personified all the privileges of Japanese society that Tanaka had been denied, wears a *mon* (紋, “crest”) of *Tōdai* (東大, short for 東京大学, the University of Tokyo). My personal favorite is of Tanaka going into battle on a motorbike leading the samurai of the *Etsuzankai* (越山会, Tanaka’s Niigata machine) packed into rural buses. In the background we see *Echigo Kōtsū* castle, named after Tanaka’s lucrative bus, gravel, and real estate company.

Kamimura’s maps are also a real revelation for researchers working on Tanaka’s corruption. His map of how National Highway 17 jumps the Uono River in order to go through three hamlets of importance to Tanaka and then jumps back

should be included in all texts on Japanese politics, and those of Toyano swamp south of Niigata city and the Shinano riverbed in Nagaoka reveal the essence of these corrupt projects in ways words never have.

The problem is that whereas Hunziker’s paintings are satirical, neither he nor his co-author is a satirist. They are Tanaka loyalists, even groupies, determined to overstate his accomplishments and denigrate everyone else

(continued on page 33)



Tanaka Hana with her riches



Tanaka astride Highway 17



Tanaka dueling with Fukuda

• dwell on = 詳述する/触れる *shōjutsu suru/fureru* • satirical = 風刺的な *fūshiteki-na* • snorkel = シュノーケル *shunōkeru* • notorious = 悪名高い *akunmyō takai* • be arrested = 逮捕される *taiho sareru* • be convicted = 有罪判決を受ける *yūzaihankeitsu o ukeru* • bribery = 贈収賄 *ōshūwai* • pork barrel = 選挙民に取り入るために議員が政府に支出させる地方開発金 *senkyomin ni toriiru tame ni giin ga seifu ni shishutsu saseru chihō kaihatsukin* • lucrative = 利得の大きい *ritoku no ōkii* • revelation = 意外な新発見 *igai-na shin-hakken* • swamp = 湿地/沼地 *shitchi/numuchi*

New on the Bookshelf

Shinjū, by Laura Joh Rowland. New York: Random House, 1994. 367 pages, \$21 (hardcover)

It is January 1689 in Edo, the city that will one day become Tokyo. The bodies of a young man and a beautiful noblewoman, bound together, are dragged from the murky Sumida River. It is a typical *shinjū*, a ritual double suicide committed by a pair of star-crossed lovers. But when reluctant police officer Sano begins a routine investigation, he comes to suspect murder.

This novel, Rowland's first, merges historical fiction with a suspenseful detective tale.

On Familiar Terms, by Donald Keene. New York: Kodansha International, 1994. 292 pages, \$23 (hardcover)

In an exceptional career spanning five decades, Donald Keene has brought the works of Japan's greatest writers to

worldwide attention through his highly acclaimed writings and translations. *On Familiar Terms* is the story of his remarkable life—from a Depression-era childhood through his wartime experiences as a naval intelligence officer in the Pacific, his early enchantment with the now-vanished world of old Kyoto, and his fascinating relationships with such writers as Mishima Yukio, Kawabata Yasunari, Abe Kōbō, and recent Nobel prizewinner Ōe Kenzaburō.

A Long Rainy Season: Haiku and Tanka, edited and translated by Leza Lowitz, Miyuki Aoyama, and Akemi Tomioka. Berkeley: Stone Bridge Press, 1994. 198 pages, \$12 (paperback)

In this anthology of traditional short verse (haiku and tanka), fifteen contemporary Japanese women poets write about family life, sexuality, divorce, loneliness, and politics. Among those appearing here are

works of the award-winning sensualist writer Katsura Nobuko, and those of Inahata Teiko, noted for her striking graphic images. Also represented are Akitsu Ei, who writes tanka on love and feminism, and Tawara Machi, whose "daily urban" verse has made her one of the few contemporary Japanese poets with a following in the West.

The Executive Guide to Asia-Pacific Communications: Doing Business Across the Pacific, by David L. James. New York: Kodansha, 1995. 326 pages, \$16 (paperback)

James, an international business consultant with two decades of experience in the Pacific Rim area, offers practical suggestions and cultural insights in an easily-accessible format covering the fifteen major Asia-Pacific trading nations, including Japan. Information is based on a survey of some 400 executives on Asia-Pacific business practices, as well as the author's own experiences.



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TSM Passport

A Japanese-English Dictionary for the Mac

If you want a great example of ways that computers can simplify our lives, look at dictionaries. Better yet, look at foreign language dictionaries. In the BC (Before Computers) days, every time someone wanted to look up a word in another language, he had to drag out a heavy book made up of two thousand pages, each as thin as dragonfly wings. Looking up the word could be painful, especially in a language such as Japanese, where there can be several possible pronunciations for a single character.

In the AD (After Digital) era, enormous reference tomes exist on a single disk, and looking up words is a snap. A good computer dictionary can make working with foreign-language documents—be they international contracts or introductory Japanese homework assignments—easier and much more efficient than ever before.

What to look for in a computer dictionary

To get the most out of a computerized dictionary, users should choose a program that matches their needs and tastes. Where Japanese/English dictionaries are concerned, this means knowing what you want to type in and what you want the computer to return.

Users whose primary language is English generally want to input an English word and have the computer return a list of Japanese equivalents. In other words, they require an *ei-wa jiten* (英和辞典), or English-Japanese dictionary. Japanese speakers usually prefer the opposite arrangement, entailing a *wa-ei jiten* (和英辞典), or Japanese-English dictionary. Of course, there are also dictionaries that define kanji characters and list compound words containing each character (*kan-wa jiten* [漢和辞典], or kanji dictionaries), and those that define Japanese words in Japanese (*kokugo jiten* [国語辞典], or Japanese language dictionaries). Some dictionaries are able to draw on a large database to perform more than one of the above functions. The most important thing in choosing a dictionary is finding one that works the way you want it to; a Japanese-English dictionary is of little help when you want to find the reading of a kanji compound.

The second most important consideration is the user interface. Even the right type of dictionary can be useless if the user interface is too difficult to use. A good E-J or J-E dictionary should not only show translations, but also add a brief description of each. This helps users quickly recognize the difference between the translations of homographs, such as wind (*kaze*) and wind (*maku*).



by Douglas Horn

The next point to consider is the dictionary's size. Here, the standard American philosophy that "bigger is better" usually serves well. The more words a dictionary has, the greater chance that a user can find the term she is looking for. Just as important, a dictionary with several similar terms can help more experienced speakers find the perfect word to reflect the nuance of a particular situation.

The exception to this rule, of course, is the beginning language student. It can be frustrating for someone new to Japanese to have to choose between a dozen unfamiliar terms. Users inexperienced with the language may find a smaller database of common terms more useful.

One feature that no dictionary should be without is the ability to add new words to custom dictionaries. This feature allows users to add their own words, whether these be actual words that do not appear in the computer dictionary, slang expressions, or specialized terms of a particular study or profession.

TSM Passport

TSM Passport, developed by Mercury Software, is a computerized dictionary for the Macintosh. It requires 8 MB of RAM and either the Japanese Language Kit or KanjiTalk 7.1 or greater. TSM stands for Text Service Manager, a part of System 7.1's WorldScript architecture. This is a somewhat confusing way of indicating that it interprets what the user types in before sending that text to the active document—much as

Kotoeri and other front-end-processors do. In fact, TSM Passport hooks right into Kotoeri (KanjiTalk and the JLK's native kana-to-kanji conversion front-end-processor). This is a convenient feature, especially when you consider that many other dictionary utilities must be run as separate programs.

The close connection with Kotoeri makes TSM Passport a snap to use. The user can type in a Japanese word, and with



the press of a two-key combination look up various kanji and English meanings. Another key combination inserts either the kanji or the English definition. Users can also highlight Japanese text in existing documents for TSM Passport to define. As far as user interface goes, it doesn't get much slicker than this.

The dictionary claims 65,000 words, but it doesn't take long for experienced Japanese speakers to hit its limits. The words it does recognize, however, are displayed in Japanese next to their English definitions, which simplifies choosing the proper word. This is fortunate, as TSM Passport offers many possible definitions for each word (usually words that happen to begin with the same character or characters). One quirk is that although there are many compound words that the dictionary does not locate when you are searching for the entire word, it usually displays these same words as part of a longer list when you search for only the first character or two. Once you get used to this, the program becomes much easier to use.

TSM Passport allows users to add words in two ways—either a word at a time, or in bulk, using the special DictMaker utility included with the program. For each new word, the user must provide hiragana, kanji, and the English definition. Up to two custom dictionaries of any size may be used at once. This is a very nice feature; the one minor drawback is that in order to change which user dictionaries are used, you must

reboot the computer.

But these handy features should not blind potential users to what TSM Passport really is: a Japanese-to-English dictionary. This is not a problem, flaw, or bug—in fact it's wonderful if you happen to be a Japanese speaker, as the dictionary is designed to provide English equivalents for Japanese words. But English speakers be warned: you can't type an English word and expect to get its Japanese counterpart. The program just doesn't work that way.

This does not diminish the dictionary's value. It is a strong utility for Japanese speakers and even for English-speaking users, provided they know what they're getting. Non-Japanese users can use TSM Passport in two ways: first, to provide English definitions for text in existing documents (though it does not provide pronunciation information); second, as a beefed-up front-end processor which defines kanji combinations. The latter use alone is probably worth the cost of the program to many English-speaking users.

Product Information:

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Douglas Horn is a computer consultant living in Seattle.

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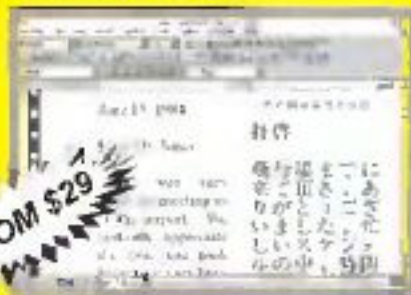
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A Touch of Japan

by Andrew Watson

Studying Japanese for my own interests (I am an engineer and have no need for Japanese in my job), I decided to take the big step and try out a Eurocentre course in the best place to learn Japanese—in Japan (surprise, surprise).

Looking back at the time I spent in Japan (one month in April and two weeks in July, 1994), I realize now how much I gained from the experience and how it changed me.

Whilst studying Japanese in England for two years prior to my Eurocentre courses, I found it very difficult to find the time to do extra home study or was it that I just could not motivate myself. How my attitude changed after studying in the native country.

The first thing that hits the visitor to Japan is the speed and efficiency of the public transport system especially if you come from England where the public transport leaves a lot to be desired. The only thing that the visitor may find daunting is the station signs in Japanese and the tickets also being unreadable to my limited reading ability, but anyone you ask for assistance will do their utmost to help. I experienced this first hand when asking a lady on the *Shinkansen* (bullet train) if this particular train stopped at a station I was heading for. She did not know but she then walked up the train to some other passengers and asked them. She then returned and told me the answer. Sincerely, wow!

As a tall, gangly foreigner I was not stared at as much as I had read in guide books although you are noticed and in fact upon returning to England I rather missed the glances and attention that people gave you while walking upon the street. In England I am just another face in a crowd.

I was at first rather daunted when I realized that nobody in my host family spoke English, seeing as my Japanese was initially very poor, but I soon discovered that with a dictionary, plenty of sign language and a pen and paper it was possible to discuss anything from your family to the religious procedures of Nichiren Sect Buddhism.

Seriously, though, it is of immense benefit to learning if your family speaks little or no English as you have no other choice but to speak Japanese. My family in fact were of immense help in anything I wanted to do. Every meal was like a feast. My host mother was very conversational and taught me all I needed to know about



"Kanazawa in April is quite beautiful with the cherry blossoms and the weather is just right."

(author at left in photo)

Japanese family life (and about Nichiren Sect Buddhism). My host mother would also help me if I had trouble with my homework, and I found that just casual conversation was one of the best learning methods (do not expect your host mother to help you—mine was the best one in the world).

The thing about not speaking English also occurred in class. The teachers could speak English but in the cause of education would only speak in Japanese. I hope this does not stir horror in anybody because in fact the teachers are well skilled in teaching and have the most demanded of qualities in a teacher—patience. Most people, me included, were surprised by how much we had learned and understood in a week and gradually Japanese conversation became intelligible. The lessons were very interesting and although the pace was brisk the atmosphere in the class was always relaxed with much humor and nobody was left behind. The teachers ensured this last condition by putting questions to us individually, often recapping on the previous subjects and consistently the homework was always based on what we had learned that day so the new subjects would be firmly planted in my head when it hit the *makura* (pillow).

So that is a load of good things about Japan; but what about the less-than-good things. Well, like me you might be called upon to eat things which you might feel guilty about feeding to your cat, but with adequate amounts of *sake* you could eat your own limbs and still want dessert. On the subject of *sake* I will mention my classmates. The April intake consisted of only about ten students and because of this we all became very close, especially the five of us in my class. Because of this comradeship, a few of us became quite well known in the bars of Kanazawa and I think the teachers noticed a marked deterioration in our energy first thing in the morning (they could not complain about the homework as we

always did this in any of the bars we were in) and my host mother began to forget what I looked like.

Kanazawa in April is quite beautiful with the cherry blossoms and the weather is just right (sorry, but being English I had to mention the weather). For someone who is interested in foreign religions like myself, Kanazawa is a feast for the senses. One never has to walk very far to find a Shinto shrine or a Buddhist temple. My other virtuous interest being getting as drunk as I can in one evening also became well exercised, as Kanazawa contains such a plethora of bars, restaurants and coffee shops that one is hard pushed to decide which one to visit. Accompanying this great choice is also the feeling of safety of walking the streets at night (albeit with slightly more sake than blood in your body). Honestly there was never any trouble at all on the streets apart from two occasions. The first occasion was on a Friday night in the town's main square where a crowd had gathered and the police were rushing in. It turned out that somebody slightly worse for drink had just fallen over and this immediately caused the attention of the police. Extreme? The other occasion was when my American friend and myself were standing in a taxi queue and a couple of young guys (as drunk as us) came up to us and doing high fives with us and practicing their English by cheerfully screaming at us. In London one might expect a situation like that to end up in a fight—in Kanazawa they started feeding us octopus balls (I say no more other than that they were quite tasty—the octopus balls, that is, not the Japanese guys). However after saying all this do not blame me if the *yakuza* gangsters get you.

I am sure that people will return to their countries and find their Japanese studying amenities slightly lacking after being spoilt by the excellent amenities of Eurocentre. As well as the four hour lessons in the morning, courses on Japanese culture (e.g. calligraphy, Japanese cooking, origami, and flower arrangement to name but a few), and short excursions, there is a library and study room with computers for studying on and if there is anything else that you want to do the Eurocentre staff will bend over backwards to organize it for you (they may reproach me for making that statement or even pass my name onto the *yakuza*).

Last September, as arranged, I went to Switzerland for a reunion with my April classmates. Since April we have kept in touch and I frequently communicate with the friends I now have in Switzerland, America, Canada, and Kanazawa.

As I mentioned at the beginning about change, well, the time I spent at Eurocentre gave me such a boost in my Japanese that I spend almost every spare minute studying Japanese and I have now received qualifications in it and if all goes to plan, my company may be sending me there to work next year which I would have been unable to do if I had not decided to study at Eurocentre Kanazawa.

To anyone who decides to study at Eurocentre, I wish the best of luck, and hope you see as many bars as I did.



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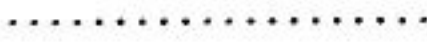
Taiyaku

Taiyaku 対訳, a translation printed side by side with the original text (Kenkyusha's New Japanese-English Dictionary)

Responding to a stream of requests for articles in bilingual format, we are pleased to introduce a new *Mangajin* column: "Taiyaku." This column will feature readings from a variety of Japanese-language sources, reproduced in the original Japanese next to English translations.

Translation is in large part the art of compromising between an accurate reflection of the original language and a smooth rendering in the target language. Since Japanese and English are so very different, translators working in these two languages often feel compelled to emphasize the latter pursuit to the detriment of the former; but since one of our goals at *Mangajin* is to provide material for language learning, we may at times do the opposite, emphasizing accuracy over readability. In other words, please understand if the translations are not always literary masterpieces—they're not meant to be.

Our *taiyaku* selection for this issue is an example of the *zuihitsu* (随筆) style of writing, a common form of essay-writing in Japan that has no real equivalent in the United States. *Kenkyusha's New Japanese-English Dictionary* defines *zuihitsu* as: "stray [random] notes; an occasional [a light, a desultory] essay; miscellaneous [occasional] writings," etc. The rigid requirements of expository writing in the Western style do not apply to this genre. Rather, it is the meandering nature of the ideas, the unself-conscious flow of a thinking person's musings on a particular subject, that lend the *zuihitsu* essay its literary appeal.



時代の表現：
日米両言語に同時流行、尻上がりの会話口調
石島 晃

Language of Our Time: The World-wide Phenomenon of Speaking in Questions

Ishijima Akira

Translated by Wayne Lammers

① 「ねえ、うちのお父さん、パソコン通信？にはまってドライアイ？になっちゃったの」...質問でもないのに、会話の途中で頻りにこのように語尾を上げる疑問口調が広まっていると日経新聞が報じた。同紙は若い女性から始まった新しい話口調と説明、更に「本来は“...かしら”、“...です”で終わる語尾を省略したもの」と専門家の見方を紹介している（平成6年8月30日、夕刊）。

① “You know what? My dad? He’s gotten hooked on computer on-line services? And now he’s got dry eye syndrome?” *The Nikkei Newspaper* has reported that the practice of frequently using the intonation of a question on words in mid-sentence, even when not asking questions, is spreading. The paper described the phenomenon as a new speech style originating among young women, and went on to note the view of experts that it represented the omission of endings like *kashira* and *desu ne* that would normally be used (August 30, 1994, Evening Edition).

② 現に最近、TVに登場する人気評論家の中にも、この語調を時々使う中高年の知識人が出てきた。この新しい

② Recently, in fact, among popular commentators on television, there have even appeared a number of middle-aged and older intellectuals who on occasion speak in this style. This

会話調は、仲間内の流行だったものがテレビを介して広まったものらしいが（同紙、平成6年10月15日朝刊「春秋」）、日本語のみならず、実は、英語の世界でも同じ現象がおこっているのだ。米国の学生の間で、フレーズ毎に尻上がりに喋る傾向は数年前から現われており、どちらかと言えば、軽薄な感じに聞こえていたのは、日本語の場合と全く同様である。日本に住むアメリカ婦人にこの話をしたところ、「言われてみれば、大学生の娘が（英語で）そんな話し方をするので、思い当たるふしがある。」と言う。少なくとも、これは日米両言語に共通な現象なのだと考えよう。何故そんな話し方が始まったのだろうか。多分、主に次の様な理由からだとも推測できよう。

①一つは時代のスピードである。全てを簡略化する傾向は益々広がっている。パーソナル・コンピュータがパソコン。幾らでもあるケースだ。短く話し、生き生きとしたリズムを作る。まさに時代に適っている。語尾を省略することでこのスピードはあがる。同時に、その速さに相手に付いてきて欲しいため、常に同意を求めることとなる。それが

new mannerism of speech apparently began as a fad among friends and then spread via television (*Shunjū*, October 15, 1994, *Nikkei* Morning Edition). Interestingly, it's not limited to Japanese, for the same phenomenon has arisen in the English-speaking world as well. Among college students in the United States, the practice of raising one's intonation like a question at the end of each phrase began to gain currency several years ago, and it tends to give an impression of frivolity—exactly as is the case with Japanese. When I remarked on this phenomenon to an American woman living in Japan, she responded, "Now that you mention it, my daughter in college speaks like that (in English), so she provides a case in point." We can say, then, that it is a phenomenon held in common by at least the languages of Japan and America. What could have caused such a speaking style to come into vogue? We can perhaps surmise something like the following.

③ First of all, there's the fast pace of our age. The tendency to abbreviate everything continues to proliferate. *Pāsonaru konpyūta* ("personal computer") becomes *pasokon*. One could cite any number of examples. We speak in short bursts, creating a lively rhythm. It fits the age to a T. By omitting the ends of words, we pick up speed. At the same time, because we want our listener to keep up with our pace, we seek frequent confirmation. This desire for confirmation

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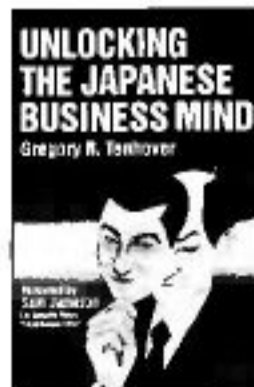
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YENBOOKS

(continued from page 31)

話し途中の疑問口調に現われる。二つ目は、現代がえてして不安な時代であるからこそ、相手を会話に巻き込み、頻繁に同意や確認を得ながら会話する。何時も相手の同意が必要なほど現代人は孤独なのか。かつて米国の社会学者D.リースマンが描いた「孤独なる大衆」化がますます進行した結果であろうか。大衆化時代が軽薄な傾向に走るのは当然のことで、それは一般広告の内容を見ても良く分かることだ。

④そして更に、それこそが若者の特権である流行の特質であろう。流行言葉とは、古今東西を問わず、常に若者から始まるものである。それがかっこいいのは、例えば大人には不躰けに聞こえようとも彼等の感性であり、時代のテイスト（好み）でもあるのだ。そしていずれ大人も感化される。それが流行であり、時代を変化させる原動力でもあるのだ。特に興味深いのは、この傾向が日本語に限らず、文化、風土、伝統がどう違おうと、現代社会はそれほどまでに共通の現象を発生させ、共有させるようになってきている点である。

石島晃氏は現在日本ファックスインタナショナル（株）の営業部長。IBSA国際ビジネス研究会の創設メンバーの一人で理事を務めている。

manifests itself in the rising intonation of a question. Second, all the more because we live in an age of anxiety, we try to draw our listeners in and seek frequent agreement and confirmation from them as we speak. Are we moderns really so lonely that we must have constant affirmation from our listeners? Is it the result of our society being increasingly transformed into a "lonely crowd," as described some time ago by American sociologist David Reisman? It should surprise no one that such an era will incline toward frivolity, as we can see very well simply by looking at the content of the commercial advertisements that surround us.

④ I should add that this is the essential nature of fads, which are a special province of the young. Regardless of the era or place, faddish colloquialisms are created by the young. That they find the expressions cool, no matter how grating they may sound to their elders, reflects their own sensibilities as well as the tastes of the times. And eventually, their elders come around. Such is the nature of fads, and such are the forces that transform an era. What's especially interesting in this case is that the fad is not limited to Japanese: it shows how all modern societies can engender and hold in common the same social phenomena no matter how different we may be in our culture, traditions, and heritage.

Ishijima Akira is general manager, Sales Department, of Fax International Japan, and a Board Member of the International Business Study Association in Tokyo.

B o o k • R e v i e w

(continued from page 22)

around him. Their assertion that Tanaka was able "to accomplish far more than anyone who had preceded him" (p. 77) is ludicrous. He took the profits of what Yoshida and Ikeda created and transferred a fair amount from the hard-working people of places like Nagoya and Osaka to his own not necessarily deserving constituents.

In the same vein, the authors contend that, "With Tanaka's rise to power came the fulfillment and expansion of the parliamentary process that Itō Hirobumi had promoted a century earlier. Tanaka tore down a number of hierarchical impediments to individualism, conquered the nation's elite bureaucracy, and set the tone for Japanese-style politics" (p. 2). Unfortunately, only the last clause is true. Hunziker and Kamimura believe that Tanaka's attempt to subvert Fukuda's term as prime minister was his "most sublime political achievement" (p. 105), that he resigned as prime minister not because *Bungei Shunjū* had exposed his corruption but because of his love for Satō Aki (p. 99), and that his taking \$500,000 from Ferdinand Marcos in the same year that he took the Lockheed bribes was merely an embarrassment when it was made public 14 years later (p. 142). These historical judgments are unpersuasive, to say the least.

Equally important, the authors make many mistakes. They

continually refer to "federal money," "federal works," "federally financed air time," and so forth, apparently unaware that Japan does not have a federal system of government. Three random checks of their end notes to well-known books about Tanaka came up blank: the pages cited bear no relation to the subject of their text. And they give dollar equivalents for all yen amounts but use exchange rates of their own invention. Thus they have Tanaka making ¥500 per month in 1938, which they say was worth \$5000, when the actual figure should be about \$230 (¥1 = US\$.46). Similarly, Osano Kenji's annual donation during the 1960s to the *Etsuzankai* of ¥24 million was worth not \$213,000, as the authors allege (p. 61), but more like \$67,000 (¥360 = US\$1).

My recommendation is buy this book. The pictures are terrific. But be very skeptical of the text.

Chalmers Johnson is president of the Japan Policy Research Institute. His latest book, *Japan: Who Governs?*, will be published in March by Norton.

Kakuei Tanaka can be purchased by writing to Daruma International, Ltd., 105 Almond Hill Court, Los Gatos, CA 95030 or to CompuServe #75342, 752

• denigrate = 軽視する / 低く評価する *keishi suru/hikuku hyōka suru* • assertion = 主張 / 断言 *shuchō/dangen* • in the same vein = 同じ調子で *onaji chōshi de* • impediment = 障害 *shōgai* • subvert = 打倒する *dato suru* • sublime = 偉大な、崇高な *idai-na/sūko-na* • cite = 引き合いにだす / あげる *hikioi ni dasu/ageru* • be skeptical of = ~について疑いを持つ *-ni tsuite utagai o motsu*



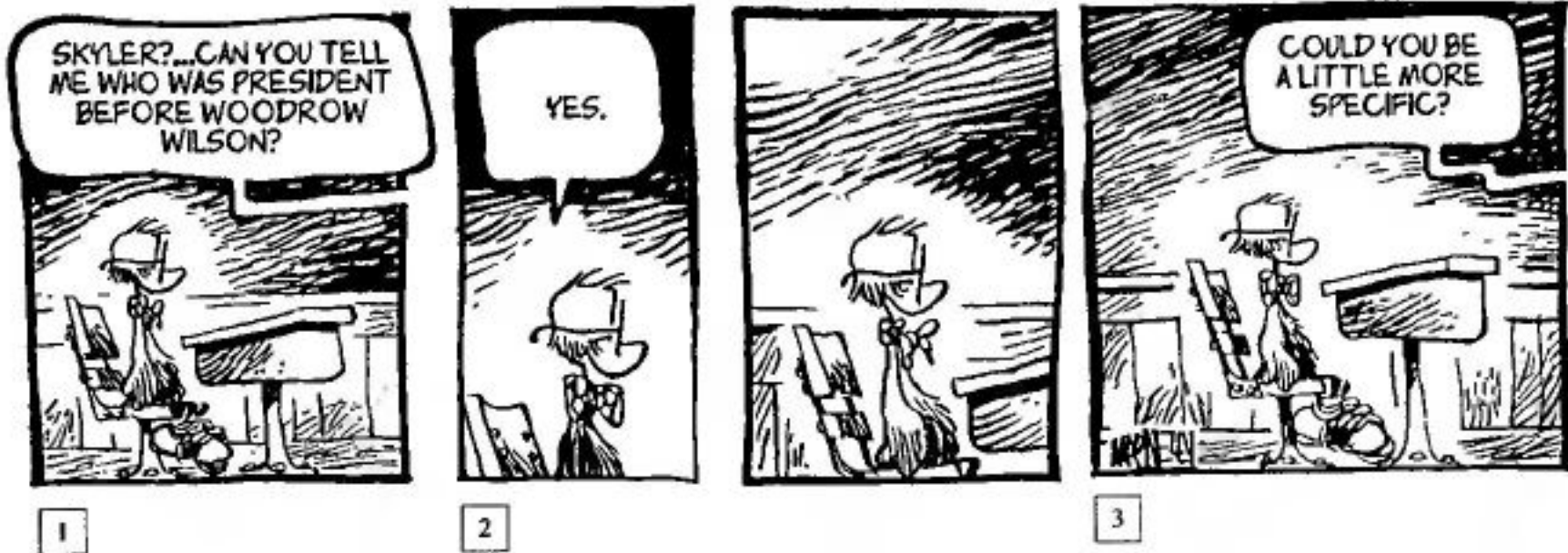
Since the creator of *The Far Side* has retired, we thought this would be a good time to present another popular American comic strip. We chose *Shoe*, a story about a couple of newspaper writers and the residents of their town. All of the characters are birds, and live and work in trees.

Shoe uses its newspaper setting to comment on the state of modern American life, especially its politics. Neither Democratic

nor Republican, liberal nor conservative, the *Shoe* characters instead maintain a distrust of politicians in general. Their senator is aptly named Batson D. Belfry, a pun on the slang phrase "bats in the belfry," meaning "crazy."

The strip revolves around the *Treetops Tattler-Tribune*, which is run by the cigar-smoking P. Martin Shoemaker (the "Shoe" of the title). Cosmo Fishhawk, also known as "Perfessor," is a columnist and reporter. The Perfessor is old and resistant to modern trends, especially computers, healthy food, and exercise. He is also the uncle and guardian of Skyler, a nerdy kid who doesn't like school or sports.

Creator Jeff MacNelly first made a name for himself as a political cartoonist, and has been paid journalism's highest compliment three times, winning the Pulitzer Prize in 1972, 1978 and 1985. He began writing the daily comic strip *Shoe* in 1977; it now runs in more than 1000 papers worldwide. MacNelly lives in the Blue Ridge mountains of Virginia.



1	<p>Teacher: "Skyler? ... Can you tell me who was president before Woodrow Wilson?" スカイラー?... ウッドロー・ウィルソンの前の大統領が誰だったか言えますか? <i>Sukairā?... Uddorō Uiruson no mae no daiōryō ga dare datta ka iemasu ka?</i> (name) (name) before/prior to president (subj.) who was (?) can say (?)</p> <ul style="list-style-type: none"> • ウッドロー・ウィルソン (1856-1924) 米国の第28代大統領。在位1913-21。ウィルソンの前の大統領はWilliam Howard Taft (ウィリアム・ハワード・タフト (1857-1930) 在位1909-1913。 • tell + (人) (名詞節) = (人) に (...であると) 言う/教える。
2	<p>Skyler: "Yes" はい。 <i>hai</i> yes</p>
3	<p>Teacher: "Could you be a little more specific?" もう少し具体的に言ってくれますか? <i>Mō sukoshi gutai-teki ni itte kuremasu ka?</i> a little more concretely say for me (?)</p> <ul style="list-style-type: none"> • Can you tell me... という先の質問に対して、大統領の名前を答えることが当然予期されていたわけだが、スカイラーが形式的には正しい yes, (I can) と答えたきり沈黙してしまったため、もっと具体的に名をあげるように先生が促したもの。直接的に who was it? と聞かずに could you be a little more specific と忍耐強く聞いているところがユーモラス。

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「ザ・ファー・サイド」の作者が創作活動から引退したのを機に、今号から別の米国の人気マンガを紹介することにしました。選んだマンガは「シュー」、二人の新聞記者と町の住人たちの話です。登場するのはすべて木の上で生活し、働く鳥たちです。

「シュー」はアメリカンライフの現状、特に政治の状況についてコメントするのに新聞社という設定を使っています。民主党でも共和党でもなく、革新でも保守でもない「シュー」の登場者たちは、むしろ全般に政治家への不信を抱いていま

す。彼等の上院議員はバツイン・D. ベルフリー という名前ですが、これは「気違い」という意味の慣用語「bats in the belfry (鐘楼の中のこうもり)」をもじったものです。

このマンガは、いつも葉巻をくゆらせている P. マーティン・シューメーカー (題名の「シュー」) が経営する、「ツリートップス・タトラー・トリビューン」紙を舞台に展開します。「パーフェッサー」(プロフェッサー=教授のもじり)とも呼ばれるコスモ・フィッシュホークはコラムニスト兼記者です。パーフェッサーは高齢で、現代の潮流、

特にコンピュータや健康食品、(健康のための)運動などを嫌がりません。彼はまた、学校もスポーツも嫌いな不敵応児、スカイラーのおじで、保護者でもあります。

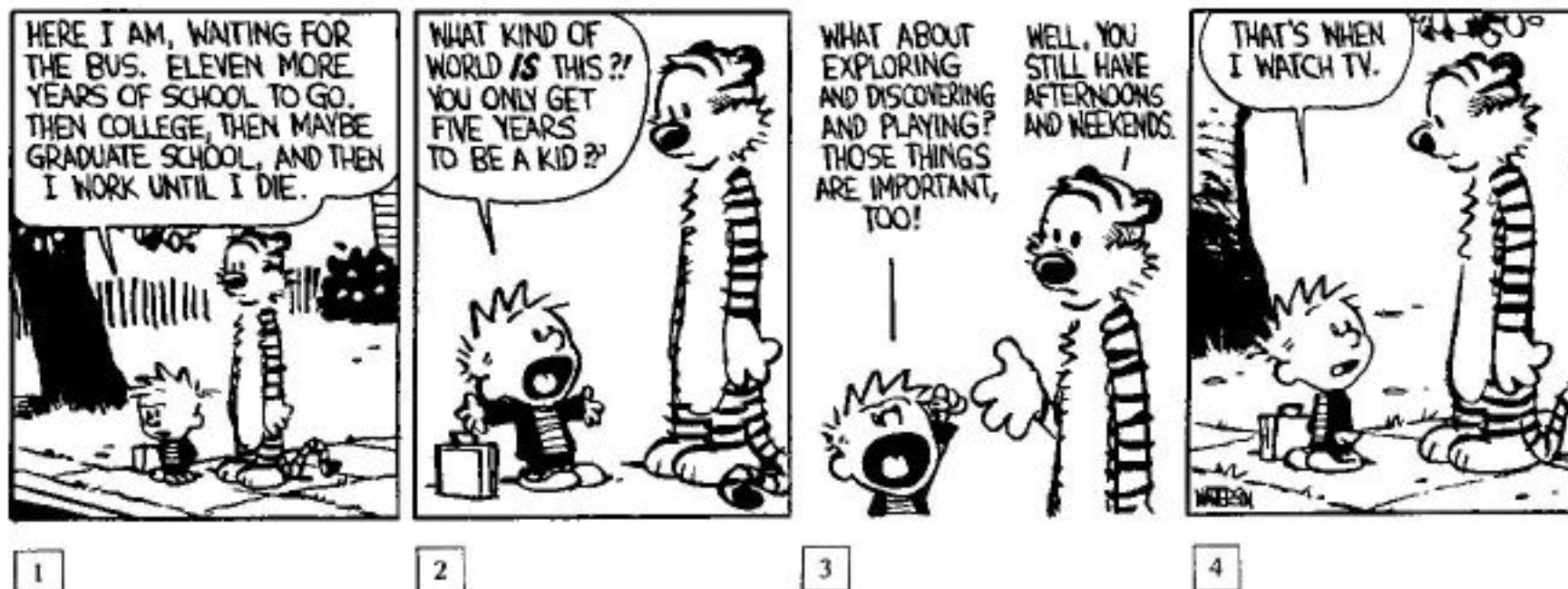
作者のジェフ・マクナリーは当初、政治風刺漫画家として名をあげ、ジャーナリズム界最高の栄誉であるピューリッツァー賞に1972年、1978年、1985年の三度、輝いています。新聞の連載漫画「シュー」の執筆は1977年に始めましたが、現在「シュー」は世界各地で1,000紙以上の新聞に掲載されています。マクナリーは米国バージニア州のブルーリッジ山地の在住です。



- 1 **Perfessor:** "I'm tired of our paper constantly picking on the president..."
 うちの新聞がいつも大統領のあら捜しばかりしているのにはあきあきしたよ。
Uchi no shinbun ga itsumo daitōryō no arasagashi bakari shite-iru no ni wa akiaki shita yo.
 our newspaper (subj.) always president of fault-finding only doing (nom.) as-for grew tired of (emph.)
- I'm tired of ... = I am tired of ... = 「に飽きた」、「うんざりした」。
 - pick on = あら捜しする、酷評する、いじめる。
 - constantly = 絶えず、いつも。
- 2 **Shoe:** "You're right, it has been pretty nonstop. Maybe we should shift our emphasis..."
 そうだな。ずいぶん休みなく続いたからね。焦点を変えて...
Sō da na. Zūibun yasumi naku tsuzuita kara ne. Shōten o kaete...
 that way is (colloq.) considerably without stopping continued because (colloq.) focus (obj.) change-and
- You're right = You are right = 「君は正しい」 → 「そうだな」。
 - pretty = かなり、相当、ずいぶん。
 - shift = 移す、転ずる。
- 3 **Perfessor:** "and pick on the vice president for a while..."
 しばらく、副大統領のあら捜しでもするか...
Shibaraku, fukudaitōryō no arasagashi demo suru ka...
 for a while vice-president of fault-finding or something do (?)
- この文は前のコマからの続き。shift と pick はともに Maybe we should に続く。
 - for a while = しばらく。

calvin and Hobbes

by NEWMAN



1	<p>Calvin: "Here I am, waiting for the bus. Eleven more years of school to go. <u>こんなところで、ぼくはスクールバスを待ってる。あと11年も学校に行かなければならない。Konna toko de, boku wa sukūrubasu o matte-ru. Ato jūichinen mo gakkō ni ikanakerya naranai.</u> this kind place at me as-for school bus (obj.) waiting after 11 years (emph.) school to must go</p> <p><u>Then college, then maybe graduate school, and then I work until I die."</u> それから大学、たぶん大学院、そしてそのあと死ぬまで働くんだ。 Sorekara daigaku, tabun daigakuin, soshite sono ato shinu made hataraku n da. from then university perhaps grad. school and after that die until work (emph.)</p> <ul style="list-style-type: none"> • カルヴィンは今小学一年生なので、高校を出るまであと11年あるという意味。 • Here I am, ... は「意に反して」、「不愉快にも」→「こんなところで」というニュアンスをもつ。 • 数詞 + to go = (それだけ)残っている、あと(それだけ)。
2	<p>Calvin: "What kind of world is this?! You only get five years to be a kid?!" なんて世の中だ?! 5年間しか子供でいられないのか? Nante yononaka da?! Gonen-kan shika kodomo de irarenai noka? what-(exclm.) this world is? five years only child as exist/be (?)</p> <ul style="list-style-type: none"> • What kind of は疑問形式だが、実質的には「何という...だ!」という意味の感嘆文。感嘆文として用いるときは動詞(ここでは is)にアクセントがおかれ、文末はさがる。単に種類をたずねる疑問文の場合には kind にアクセントがきて文末が尻上がりになる。 • You only get five years to be a kid = 子供でいられるのは5年間だけだ→5年間しか子供でいられない。平叙文の文末に??をつけて疑問文にしてあるが、これも実質的には慨嘆を表わしたもの。
3	<p>Calvin: "What about exploring and discovering and playing? Those things are important, too!" 探検したり、発見したり、遊んだりはどうなってるんだ?それだって大事なことだぞ! Tanken shitari, hakken shitari, asondari wa dō natte-ru nda? Sore datte daiji na koto da zo! explore-(and) discover-(and) play-(and) as-for how is becoming (emph.) that (cmph.) important thing is (colloq.)</p> <p>Hobbes: "Well, you still have afternoons and weekends." まあ、でも午後や週末もあるからね。 Mā, demo gogo ya shūmatsu mo aru kara ne. (interj.) but afternoon (subj.) weekend also exist/have so (colloq.)</p> <ul style="list-style-type: none"> • What about ...? ...についてはどうか? • you still have... それでもまだ...がある。 • afternoons = 午後、ここでは放課後の時間です。
4	<p>Calvin: "That's when I watch TV." それはテレビを見る時間だよ。 Sore wa terebi o miru jikan da yo. that as-for television (obj.) see time is (emph.)</p> <ul style="list-style-type: none"> • 関係副詞 when の前の the time が省略されている。

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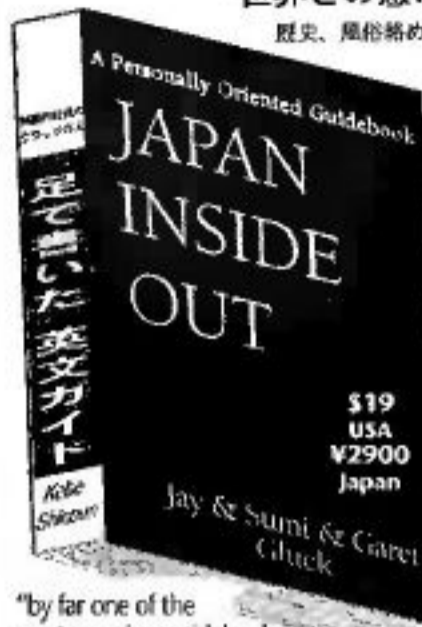
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COMPUTING JAPAN

Politeness Levels

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

as “do” in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

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

The danger in “picking up” Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you “slack” as a

beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

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

These levels are only approximations: To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

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

Codes used in MANGAJIN

(PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.

Pronunciation Guide

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

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

- a like the *a* in *father*, or *ha ha!*
- i like the *i* in *macaroni*
- u like the *u* in *zulu*
- e like the *e* in *get*, or *extra*
- o like the *o* in *solo*

The length of time that a vowel sound is held or sustained makes it “long” or “short” in

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

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

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

Doubled consonants are pronounced by

pausing just slightly after the sound is formed, and then almost “spitting out” the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word *bookkeeper*.

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

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

Punctuation Notes

Most manga artists are very creative with punctuation, and many omit punctuation at the ends of lines, or choose to use no punctuation at all. We sometimes alter the punctuation used by the artist or add punctuation as an aid to comprehension.

In our 4-line format in which the Japanese text (kanji and kana) is reproduced in the notes, we may add standard English punctua-

tion to the first (Japanese) line, if it clarifies the structure of the sentence. For example, if a complete thought is followed by . . ., we usually replace the . . . with a period.

In the second line of our 4-line format (*rōmaji*), we generally follow standard English punctuation. In written Japanese, a small *tsu* (つ or っ) is sometimes placed at the end of a word to show that it is cut off sharply. We

usually indicate this with an exclamation mark in English.

In the third line (word-for-word literal translation), we generally use no punctuation, except periods for internal abbreviations and (?) to indicate the function of the “question marker” か.

The punctuation used in our final translations is actually an integral part of the translation. We may add an exclamation mark, question mark, or other punctuation to express the content and feel of the original Japanese.

BASIC JAPANESE through comics

Lesson 43 • *Tokoro*—knowing your place

In current usage, *tokoro* is generally written with kanji (所) when it means “place” in the physical sense; hiragana (ところ) is used for more abstract meanings, such as “point in time,” “aspect,” or “level.”

The “point in time” sense is reflected in the most common grammatical patterns in which *tokoro* appears:

- 1) *~suru tokoro da* (“about to do ~”)
- 2) *~suru tokoro datta* (“was just about to do ~”)
- 3) *~shita tokoro da* (“just did ~”)
- 4) *~shite iru tokoro da* (“currently doing ~”)
- 5) *~shite ita tokoro da* (“was just doing ~”)

In this lesson, we illustrate examples of patterns 2 and 3 above, as well as an idiomatic use: *~dokoro ja nai* (“simply not possible”). We also present a well-known conjunctive use, *tokoro-de* (“by the way”).

First we begin with several examples that illustrate the various meanings of the word *tokoro* itself. (Note that *tokoro* is often contracted to *toko* in colloquial speech.)

Place

This is the most straightforward usage of *tokoro*: a physical location. These people are on their way to a cocktail bar located in a building that looks more like a run-down apartment complex than something open to the public.



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Man: こんな 所 に
Konna tokoro ni
 this kind of place in
 いったい何があるのかね?
ittai nani ga aru no ka ne?
 (emph.) what (subj.) exists (explan-?) (colloq.)
“What in the world are we going to find in a place like this?” (PL2)

- *ittai* is an emphaser for question words: “(What) in the world?/(Where) the blazes?/(How) on earth?,” etc.
- asking a question with (*no*) *ka ne* is mostly reserved for males, and for superiors speaking to subordinates. When *no* is included, it shows the speaker is asking for an explanation of something.

A particular spot

In this example as well, *tokoro* means place, but in the sense of “part” or “spot” rather than geographical location. Mr. Nomura is explaining to his son, Tarō, how he hurt his head once as a child, and he points out the scar as proof.



© Saigan Ryōhei / *Yūyake no Uta*, Shogakukan

Nomura: ほれ、ここんところがハゲてる だろ。
Hore, koko n toko ga hagete-ru daro.
 look/see here of place (subj.) is bald isn't it?/right?
 “See, this spot is bald, right?”
 “See, I have a bald spot right here.” (PL2)

Tarō: あっ、ほんとだ。ケガしたところだ。
A! Honto da, kega shita tokoro da.
 (exclam.) true/real is got injured place/spot is
 “Hey, you’re right. (So) that’s where you got hurt!” (PL2)

- *hore* (or *hora*) is used to focus the listener’s attention on something, like “look/see/here.”
- *koko n toko* is a contraction of *koko no tokoro*, an expression for “this spot here.”
- *hagete-ru* is a contraction of *hagete-iru* (“is bald”) from *hageru* (“become bare/bald”).
- *kega* = “injury,” and *kega shita* is the past form of the verb *kega suru*, “get hurt/injured.”

When *tokoro* is modified by a verb, adjective, or complete sentence, it’s often best translated as “where.”

Aspect

Tokoro can also mean attribute or aspect. Here, Kume is talking to a friend who has just decided to quit his job as a salaryman and become a potter. The friend has worked as a salaryman for only one year, but he’s afraid that the longer he works, the harder it will be to quit.



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Kume:
 会社勤め なんてのは、半分、
Kaisha-tutome nante no wa, hanbun,
 working at a company such a thing as-for half
 惰性 みたいところがあるからなあ。
dasei mitai-na tokoro ga aru kara nā
 inertia -like aspect (subj.) exists because (colloq.)
 “(Because) working for a company has half/some-
 what inertia-like aspects, doesn’t it.”
 “Yeah, in some ways, when you work for a
 company, it’s easy to get caught up in the flow.”
 (PL2)

- *nante no wa* is a colloquial *nado to iu no wa*, which can be considered just a fancy *wa* (“as for”).
- *dasei* = “inertia/force of habit/coasting/auto-pilot,” and *mitai-na* after a noun can be thought of as “--like,” so *dasei mitai-na tokoro* = “inertia-like aspects.”
- *nā* or *nē* with a long vowel strongly expresses the speaker’s concurrence/agreement/sympathy: “it really is so, isn’t it?” → “I know what you mean.”

Depending on context, the more abstract uses of *tokoro* can mean variously aspect, character, manner, situation, circumstance, action, extent, etc.

A point in time

Hamasaki and Sasaki are trying to outdo each other by catching the largest fish. Sasaki has already caught a fish, albeit a small one, so he suggests they call it a day.



© Yamasaki & Kitami / *Tsuri Baku Nisshi*, Shogakukan

In the examples on these two pages, *tokoro* denotes a place/point in time or in some other linear progression.

Sasaki:

幸い 私が 一匹 釣ったし、 適当な
Saiwai watashi ga ippiki tsutta shi, tekitō-na
 fortunately I (subj.) one-(count) caught (conj.) suitable
 ところで 切り上げますか、 浜崎ちゃん。
tokoro de kiriagemasu ka, Hama-chan.
 point at quit/wind up (?) (name-fam.)

“Well, Hama, now that I’ve been fortunate enough to catch one, shall we find a good stopping point and head home?” (PL3)

Hamasaki:

エッ!?
E!?
 huh?/what?
 “What!?” (PL2)

- *tekitō-na* = “appropriate/suitable/fitting.”
- *kiriagemasu* is the PL3 form of *kiriageru*, which means to “stop/wind up/finish for the day,” often with the added implication of “leaving/going home/going back to something else.” *Tekitō-na tokoro de kiriageru* = “stop at a suitable point and go home” → “find a good stopping point and go home.”
- the name 浜崎 is usually pronounced Hamazaki, but Hamasaki is from Kyūshū and insists on using the regional pronunciation.

A point in time/part

A group of people have gathered around the TV to watch a pro-wrestling match, but just as the good guy is about to get trounced, the TV station begins experiencing technical difficulties.



© Saigan Ryōhei / *Yūyake no Uta*, Shogakukan

TV: しばらく おまち下さい。
Shibaraku o-machi kudasai
 a while/moment (hon.)-wait please
 “One moment please.” (PL4)

Boy: なんだ、いいところなのに...
Nanda, ii toko na no ni...
 what good place/part even though it is
 “Geez. Just when it’s at a good part...” (PL2)

- *shibaraku* can refer to either a brief or an extended period of time, depending on the context. Here it is like “a moment.”
- *o-machi kudasai* is a PL4 equivalent of *matte kudasai* (“please wait”), from *matsu* (“wait”).
- *nanda* (literally, “what is this?”) is often used as an expression of disappointment.
- *~ na no ni* (“even though it is ~”) often implies discontent or disappointment. The remainder of the sentence, specifically stating the cause of the disappointment, is often left out in colloquial speech because the situation makes it obvious.

Point in time/stage

The Hotel Platon has begun to receive one cancellation after another due to negative TV coverage. The employees don't know what to do and turn to Mr. Tōdō, the general manager. He remains calm, however, and insists that they shouldn't worry, at least not at this point.



© Ishinomori Shōtarō / Hotel, Shogakukan

Tōdō: 別に 今のところは
Betsu ni ima no tokoro wa
 [not] particularly now = place/point as-for
 何も する 気 はありません。
nani mo suru ki wa arimasen.
 nothing do desire/intention as-for not have
“At this stage, I don't particularly intend to do anything.” (PL3)

- *betsu ni* combines with a negative later in the sentence to mean “not particularly.”
- *ima no tokoro* is literally “the place/point that is now” → “the present point/stage,” or simply “this stage.”
- *~ ki wa arimasen* is the PL3 form of *~ ki wa nai*, the negative form of the expression *~ ki ga aru*, literally “have a desire/will/intent to ~”

Stage/level

In *Chinmoku no Kantai* (*The Silent Service*), a military thriller, the United States has already launched one attack on this commander's renegade submarine (the *Yamato*) and is making further threatening movements.



© Kawaguchi Kaiji / Chinmoku no Kantai, Kodansha

Kaieda:
 ともかく 我々 は 日本 に 戦後 初めて
Tomokaku wareware wa Nihon ni sengo hajimete
 at any rate we as-for Japan at-(target) after war for first time
 アメリカという 敵 に 噛みつかせた んだ。
Amerika to iu teki ni komitsukaseta n da.
 America (quote) enemy to-(source) made bite/snap at (explan.)
“At any rate, for the first time since the war, we made our enemy the United States take a snap at Japan.” (PL2)

行くところ まで 行ってもらおう。
Iku tokoro made itte morau.
 go place/point as far as will have them go
“We'll have them go as far as they will go.”
“Let them escalate things to whatever level they will.” (PL2)

- *Amerika to iu teki* = lit. “the enemy that is called America” → “the enemy that is America” → “our enemy the United States.”
- *komitsukaseta* is the past form of *komitsuku* (“bite/snap at” or “fasten one's teeth into”). In cases like this where *ni* is used to indicate both the source of an action (the US) and its target (Japan), context must tell us which is which.
- *itte* is the *-te* form of *iku* (“go”); the *-te* form of a verb plus *morau* implies having someone else do the specified action — whether by asking them directly, or, as here, by simply allowing them to proceed with something they are already doing.

The expression *iku tokoro made iku* more commonly occurs in the potential form, *ikeru tokoro made iku* (“go as far as one can go”). It can refer either to physical/geographical movements or to movements through time/stages/levels, etc.

Just did/just occurred (~ *shita tokoro da*)

A **past-tense verb plus *tokoro*** can refer to the place where some action occurred in the past, as in the example at the top of page 41, but it also makes an expression for “(someone) just did the action/the action just occurred.” In this scene, Roppeita and his section chief are taking a coffee break after checking in on the painting crew working at their office.



© Hayashi & Takai / Yamaguchi Roppeita, Shogakukan

Kurata: どう? 進んでる か?
Dō? Susunde-ru ka?
 how is/are progressing (?)
 “How’s it going? (Are they) making progress?” (PL2)

Matsuda: はい、今 経理 が終わった ところです。
Hai, ima keiri ga owatta toko desu.
 yes now accounting (subj.) finished place/moment is
 “Yes sir. They just finished (painting) the accounting (department).” (PL3)

- this *dō* would be spoken as a question, which makes it a colloquial “how is it?/how about it?/how goes it?”
- *susunde-ru* is a contraction of *susunde-iru* (“is/are progressing”), from *susumu* (“to advance/progress”).
- *owatta* is the plain/abrupt past form of *owaru* (“finish”), so *owatta tokoro (da/desu)* means “just finished.”
- *tokoro* is often contracted to *toko* in colloquial speech.

Sentences like this often include verb modifiers like *ima* (“now”), *sakki* (“a while ago”), *saikin* (“recently”), *kyō* (“today”), *kotoshi* (“this year”), etc., but in some cases the “current/recent” nature of the action must be understood purely from context.

(Was) just now doing/just about to do (~ *suru tokoro da/datta*)

A **non-past verb plus *tokoro*** similarly can refer to the place where an action occurs or will occur, but it can also mean someone is “just about to do the action”—or with some verbs, “just now doing the action.” Hagure, pictured here, is on his way to visit his son when he runs into him on the street.



© Akiyama Jōji / Hagureguma, Shogakukan

Hagure: 今 おまえの所へ行くところだったのだよ。
Ima omae no tokoro e iku tokoro datta no da yo.
 now your place to go moment was (explan.) (emph.)
 “I was just now going/about to go over to your place.”
 “I was just on my way over to your place.” (PL2)

- *omae* is a relatively rough, familiar masculine word for “you,” and *no* is possessive, so *omae no* = “your.”
- *iku* (“go”) is one of the verbs for which the non-past form + *tokoro* can mean either “just about to do” or “just now doing.”

Datta is the past form of *da* (“am/is/are”), but it is the tense of the verb before *tokoro* that makes the difference between the meanings “just did/just occurred” (past verb), “is just about to do” (non-past verb), and “is just now doing” (progressive verb, or in some cases non-past verb).

Simply not possible (~ *dokoro ja nai*)

Sasaki is talking to his mother on the phone. She called because he hasn't come to visit lately, but he explains that he just hasn't had the time.



© Yamasaki & Kitami / *Tsuri Baka Nisshi*, Shogakukan

Sasaki 忙しくて、それどころじゃなかったんだ。
Isogashikute sore dokoro ja nakatta nda.
 busy-(cause) that place/position was not (explan.)
 "I've been so busy, it simply wasn't possible."
 (PL2)

- *isogashikute* is the *-te* form of *isogashii* ("be busy"); the *-te* form is here being used to state a cause/reason.
- *sore dokoro ja nakatta* is the past form of the expression *sore dokoro ja nai*, which emphatically states, "it is not a time/position/situation for that." The expression implies that the action referred to by *sore* ("that") might indeed be desirable, but, whether for lack of time or for some other reason, is out of the question/impossible/beyond one's capacity.

Dokoro ja nai can also follow action nouns directly, as in *benkyō dokoro ja nai*, "I have no time (or energy/presence of mind, etc.) to be studying/I'm in no position to be studying."

By the way (*tokoro-de*)

At the very moment in *The Silent Service* that Kaieda is talking tough (the example at the bottom of page 43), US President Bennett is meeting with his top advisors to determine their next move. Partway through the discussion he realizes he needs some additional information about the situation.



© Kawaguchi Kaiji / *Chinmoku no Kantai*, Kodansha

Bennett:

ところで「やまと」が核を
Tokoro-de "Yamato" ga kaku o
 by the way (submarine name)(subj.) nukes (obj.)

搭載したかどうかのCIA報告は？
tōsai shita ka dō ka no shii-ai-e hōkoku wa?
 loaded whether or not as-to CIA report as-for

"By the way, as for the CIA report as to whether or not the Yamato took nuclear warheads on board (what did it say)?"

"**Incidentally, what does the CIA tell us about whether or not the Yamato is armed with nuclear warheads?**"
 (PL3)

- *tōsai shita* is the past form of *tōsai suru* ("load/take aboard [a vehicle/ship/plane]," or when speaking of weapons, "arm").
- *~ ka dō ka* after a verb makes an expression meaning "whether or not (the action has been/will be done)." *No* makes *Yamato ga kaku o tōsai shita ka dō ka* ("whether or not the Yamato loaded nukes") into a modifier for *CIA hōkoku* ("CIA report").
- the topic marker *wa* ("as for ~"), spoken with the intonation of a question, asks very generally about the status/condition/contents, etc., of what comes before it.

Tokoro-de is a conjunction similar to "incidentally/by the way"; it can also be like "now" when that word is used to introduce a shift in topic or a new stage in the narrative.





1

OL1: 義理チョコ どうする?
Giri-choko dō suru?
duty/obligation chocolate what will do?
“What’re you going to do about your ‘duty chocolates?’” (PL2)

OL2: うちの課は 一人 千円 ずつ 集めた わ。
Uchi no ka wa hitori sen'en zutsu atsumeta wa.
my section as-for one person ¥1,000 each gathered (fem.)
“In my section we collected ¥1,000 from each (OL).” (PL2)

Sound FX: ガタンゴトン
Gatan goton
Clickety clack (sound of train)

- *giri* = “duty/obligation,” and *giri-choko* refers to gifts of chocolate that OLs feel duty-bound to give the men in their office on Valentine’s Day.
- *uchi no* = “my/our,” so *uchi no ka* = “my/our section.”
- *atsumeta* is the plain/abrupt past form of *atsumeru* (“gather/collect”).



2

OL1: まったく めんどくさい わよ ねー。
Mattaku mendokusai wa yo nē.
(exasperation) is a hassle (fem. emph.) (colloq.)
“It sure is a big hassle, isn’t it?” (PL2)

OL2: いい じゃん。おっさん なんて
ii jan. Ossan nante
good/okay isn’t it? men/daddios (quote)
けっこう マジで 喜んで んだ から
kekkō maji de yorokonde nda kara.
quite/pretty seriously are rejoicing/taking delight (explan.) because
“That’s OK. (Because) the old farts actually get a pretty big kick out of it.” (PL2)

Sound FX: ガタンゴトン
Gatan goton
Clickety clack

- *jan* is a contraction of *ja nai (desu ka)*, “isn’t it?” In this case the question is purely rhetorical. *ii jan* = “It’s OK, isn’t it?” → “That’s OK.”
- *ossan* is an irreverent way of referring to their bosses, or to middle-aged men in general.
- *nante* is a colloquial quotative form implying that what precedes it is somehow ridiculous or silly.
- *maji de* is a slang version of *majime-ni*, “seriously/earnestly.”
- *yorokonde n* is a contraction of *yorokonde-iru no*, from *yorokobu* (“rejoice/take delight”) and the explanatory *no*.



3

OL2: 課長、これ どうぞ！
Kachō, kore dōzo!
section chief this please (accept)
“Sir, this is for you.” (PL2)

Kachō: ありがとう。
Arigatō.
“Thank you.” (PL2)



4

Kachō: 義理チョコ とはいえ、そこそこ うれしい。
Giri-choko to wa ie, sokosoko ureshii.
duty chocolate though it may be somewhat happy/pleased
“It’s duty chocolate, but I’m somewhat happy.”
“Although it may be duty chocolate, I feel somewhat happy.” (PL2)

OL2: どした んですか、屈折しちゃって？
Do shita n desu ka, kussetsu shichatte?
what’s wrong/what happened (explan.-?) bent-(regret)
“What’re you so bent out of shape about?” (PL2)

- *do shita* = *dō shita*, which asks for an explanation of something that seems out of the ordinary: “what happened?/what’s wrong?/what’s going on?”
- *kussetsu shichatte* is a contraction of *kussetsu shite shimatte*, from *kussetsu suru* “bend/get bent.” *Shimatte* after the *-te* form of a verb implies the action is unfortunate/regrettable. Her syntax is inverted. *Kussetsu shichotte do shita n desu ka* would be the normal order.



1

Sign: バレンタイン ハート フェア
Barentain Hāto Fea
Valentine Heart Fair

Salesman: はい、いらっしゃーい。
Ha-i, irassha-i.
yes/OK welcome
"Oka-a-ay, step right up, folks." (PL2)

Sound FX: ポンポン
Pon pon
Clap clap (effect of clapping hands to draw attention)

Salesman: バレンタインのチョコですよ。
Barentain no choko desu yo.
Valentine's offer/chocolate is/are (emph.)
"It's chocolate for Valentine's Day!" (PL2)

- *irasshai* is a command form of the PL4 verb *irassharu* ("come"). Shopkeepers use the word both to welcome those who have already come into their shop, and to call out to pedestrians to try to get them to stop by.
- チョコレート (*chokorēto*), the katakana rendering of "chocolate," is often shortened to *choko*.



2

Salesman: 本命はこちら。 / 義理チョコはこちら。
Honmei wa kochira, / giri-choko wa kochira, ...
favorite as-for this side duty chocolate as-for this side
"For that favorite someone, we have these, and as duty chocolate we have these." (PL2)

- *honmei* refers to the "favorite" in a race, especially a horse race, but in the context of Valentine's Day it refers to the man in whom a woman has a genuine romantic interest. (In Japan, it's the women who give chocolate to men on Valentine's Day. Men are given the opportunity to return the favor on "White Day" in March.)
- *kochira* is literally "this direction/side," but it's actually just a polite way of saying "this/these." Shopkeepers often use the direction words *kochira* / *sochira* / *achira* when indicating merchandise for their customers.
- *giri* means "duty/obligation," and *giri-choko* refers to gifts of chocolate given out of obligation/duty, or to avoid bruised egos (especially in the workplace).



3

Salesman: そして憎いあの人にはこれ!
Soshite nikui ano hito ni wa kore!
and hateful that person for this/these
"And (we have) these for that someone you hate!" (PL2)

Salesman: 名付けて「うらみます」チョコ!
Nazukete "Uramimasu" choko!
dubbed bear grudge/feel resentment chocolate
"We've dubbed it 'Grudge-bearing Chocolate!'" (PL2)

- *nazukete* is the *-te* form of *nazukeru* ("to name/dub"), from *na* ("name") and *tsukeru* ("stick/attach"; *tsu* changes to *zu* for euphony).
- *uramimasu* is the PL3 form of *uramu* ("bear a grudge/feel resentment").



4

Salesman: 針が千本はってます。
Hari ga senbon haitte-masu.
needles (subj.) 1000-(count) are inside
"They contain a thousand needles." (PL3)

OL: うそ!
Usu!
lie
"You're kidding!" (PL2)

- *-hon* is the counter suffix for long, slender things, like pens, pencils, needles, chopsticks, etc. Depending on the number it follows, *-hon* changes to *-bon* or *-pon* for euphony.
- *haitte-(i)masu* is the PL3 form of *haitte-iru* ("is/are inside").
- a commonly threatened punishment for breaking a promise in Japan is to be forced to swallow a thousand needles, so these chocolates would seem to be aimed at men who have betrayed their girlfriends.



1 OL1: 総務 23名 の費用 です。
Sōmu nijūsanmei no hiyō desu.
general affairs 23 (count) 's fees is/are
"These are the dues for the 23 people in General Affairs." (PL3)

OL2: ごくろうさまです。
Gokurō-sama desu.
"Thank you." (PL3)

- sōmu refers to sōmu-ka, the "general affairs section" of a company.
- -mei is a counter for human beings that feels quite a bit more formal than the familiar -nin.
- gokurō-sama comes from the word kurō, meaning "trouble/suffering/hard work," with the honorific prefix go- and the honorific ending -sama. It is an expression for thanking someone for their labors.



2 OL2: 買い出しの責任者は?
Kaidashi no sekinin-sha wa?
purchasing off/for responsible person as-for
"Who's the one in charge of purchasing?" (PL2)

OL3: はい、私です。
Hai, watashi desu.
yes I/me is
"(Yes.) It's me." (PL3)

- kaidashi can be used to refer to "purchasing" for a large group in an official capacity, in which case it usually implies the laying in of substantial quantities of supplies.
- dare desu ka ("who is it?") is understood at the end of OL2's question.



3 OL2: これ、個数と価格のリストです。
Kore, kosū to kakaku no risuto desu.
this number of pieces and price of list is
"This is a list of (the requested) number of pieces and the prices." (PL3)

各部署別に分けといてください。
Kaku busho-betsu ni waketoite kudasai.
each office separated by/for divide up-and-leave please
"Please go ahead and divide them up according to (the orders from) each office." (PL3)

OL3: はい。
Hai.
"Okay." (PL3)

- ka = "piece(s)" and kasū = "number of pieces."
- busho = "office/work station." Kaku busho = "each office" and busho-betsu ni = "separated by/according to office."
- waketoite is a contraction of wakete oite, from wakeru ("divide up") and oku ("set/leave"). Oku after the -te form of a verb can mean to go ahead and do the action without delay, generally in anticipation of another action or event.
- hai is the proper response for indicating that one has understood the instructions and will do as told.



4 OL2: あ、経理 2課? チョコ代、今日中にお願いします
A, Keiri Ni-ka? Choka-dai, kyō-jū ni o-negai shimasu
oh accounting section 2 chocolate charge within today please
"Oh, is this Accounting Section 2? Please submit your chocolate dues by the end of the day." (PL3)

Sign on Desk: バレンタイン 委員
Barentain in
Valentine Coordinator

- -jū ni after a word that denotes a period of time implies "within/by the end of (that period)."
- onegai is from negai, "request," and onegai suru/shimasu, literally meaning "(I) make a request/ask a favor," is often used as an equivalent of "please." The honorific prefix o- is always necessary for this use, though it can be omitted when using negai in other ways.
- in implies someone officially appointed as a "representative/delegate/person in charge" → "coordinator."



1

Minako: 河合さん、これ...
Kawai-san, kore...
(name-hon.) this
"Mr. Kawai, (I want to give you) this." (PL2)

Kawai: 美奈子くん...
Minako-kun...
(name-fam.)
"Minako." (PL2)

- kun is a more familiar equivalent of -san ("Mr./Ms."). Among peers it is generally used only with males, but a superior may address/refer to either male or female subordinates with -kun.



2

Kawai: いけないな。君の気持ちはうれしいけど
Ikenai na. Kimi no kimochi wa ureshii kedo
won't do (emph.) you 's feelings as-for gratifying but
ボクには 妻子 があるんだよ。
boku ni wa saishi ga aru nda yo.
I/me to as-for wife & child(ren) (subj.) exist/have (explan.)(emph.)
"This won't do. Your sentiments are gratifying, but I
have a wife and child, you know." (PL2)

- ikenai expresses disapproval: "that's no good/that won't do/you shouldn't."
- yo often emphasizes something the listener needs to be reminded of.



3

Minako: や、や だ なー。
Ya, ya do nā.
(stammer) unpleasant/awkward is (colloq. emph.)
"Th- this is awkward!"
"Y- you don't understand!" (PL2)

これは 単なる ごあいさつ っていうか...
Kore wa tannaru go-aisatsu tte iu ka...
this as-for mere/plain (hon.)-civility (quote) say/call (?)
"I only meant it as a simple formality." (PL2)

- ya da = iya da, which means "is unpleasant/awkward." A quick back and forth wave of the hand can be like a shake of the head, here indicating he's got the wrong idea.
- aisatsu can refer to a wide variety of civilities/formalities, including routine daily greetings like *ohayō* ("good morning") and *kannichi wa* ("good afternoon") as well as client visits, seasonal compliments and gifts, and ceremonial addresses.
- ... tte iu = ~ to iu = "what is called ~"; adding the question particle *ka* makes it "what might be called/what could perhaps be called ..."



4

Kawai: わかってる よ、そんな こと。
Wakatte-ru ya, sonna koto.
know/be aware of (emph.) that kind of thing
"I knew that." (PL2)

Kawai: ちょっと 言ってみたかった だけです よ。
Chotto itte mitakatta dake desu ya.
a little/once wanted to try saying only/just is (emph.)
"I just wanted to try saying (that) once." (PL2)

Kawai: はい、どーも、どーも。
Hai, dōmo, dōmo.
yes/OK thank you thank you
"OK, thank you, thank you." (PL2-3)

- wakatte-(i)ru is from *wakaru* ("come to know/understand").
- sonna koto is a contraction of *sonna koto wa* ("as for that kind of thing"). His syntax is inverted. Normal order would be *sonna koto wa wakatte-iru yo*.
- chotto usually means "a little/a bit," but in this case "once" is more fitting.
- itte is the -te form of *iu* ("say"), and *mitakatta* is the past form of *mitai* ("want to see"), from *miru* ("see"). A form of *miru* after the -te form of a verb means "try (to do the action)" or "do (the action) and see (what happens)."
- dōmo is actually only an intensifier, but its use with expressions of apology/thanks/greetings, etc., has made it an all-purpose shorthand for those same expressions. Here it implies *dōmo arigatō*, "thank you."

べらんめい 父ちゃん

Beranmei Tōchan



by 立花屋菊太郎 / Tachibanaya Kikutarō

1

Kāchan: おまいさん、カゼ かい?
Omai-san, kaze kai?
 you-(hon.)/dear cold is it?
 “(Have you caught) a cold, dear?” (PL2)

Tōchan: どーも そー らしい。
Dōmo sō rashii
 (emph.) that way seems to be
 “It sure seems like it.” (PL2)

Sound FX: コンコン
Kon kon
 Cough cough (sound of dry cough)

- *omai-san* is Edokko dialect for *omae-san*. *Omae* (lit. “you”) from a male speaker can sound rough, but from a woman, especially with *-san* added, it usually has an endearing tone. (Edokko = “child of Edo,” referring to native Tokyoites from the old downtown/“low city” area in eastern Tokyo.)
- *kai* is a colloquial *ka*, for questions, but with a softer, friendlier feeling.
- *dōmo* is an intensifier like “indeed/quite/very much.”
- *rashii* shows he is making a judgment/conjecture based on something he has seen/heard: “apparently/it seems/I guess.”

2

Kāchan: おでこ を 出して ごらん よ。
Odeko o dashite goran yo.
 forehead (obj.) put/stick out-and see (emph.)
 “Stick out your forehead a minute.” (PL2)

Tōchan: こー かい?
Kō kai?
 this way is it?
 “You mean like this?” (PL2)

- *odeko* is a colloquial/slang word for “forehead”; the more formal word is *hitai*.
- *dashite* is the *-te* form of *dasu* (“put out”), and *goran* after the *-te* form of a verb essentially means “try the action.” *-Te goran* is often just a way of asking someone to do something.

3

FX: ペタ
Peta (effect of two surfaces coming together)

Kāchan: こりゃ だいぶ 熱 が ある ねい。
Korya daibu netsu ga aru nei.
 as for this quite a bit heat/fever (subj.) exists/have (colloq.)
 “My! You’ve got quite a fever!” (PL2)

- *korya* (or *koryā*) is a contraction of *kore wa* (“as for this”). The phrase can serve as a kind of “warm-up” emphasis for exclamations, as it does here.
- *daibu* is an adverb meaning “much/quite a bit.”
- *netzu* means “fever” both in the sense of “high temperature” and “enthusiasm/ardor”; in one extension of the latter sense, it’s often applied to “ardent/devoted/fervent” demonstrations of love.
- *nei* is a dialect version of the colloquial particle *ne*, here essentially making an exclamation. The normal spelling for a long *ne* is *ねえ (nē)*, but *ねい (nei)* is used here to reflect the tendency in Edokko speech to elongate *e* with more of an *i* sound.

4

Kāchan: 何 を 赤く なって んだ よ?
Nani o akaku natte nda yo?
 what (obj.) red are getting/have become (explan.) (emph.)
 “What’re you getting all red about?” (PL2)

Tōchan: べ... べらぼうめい。カゼ の せい で いっ。
Be- berabō-meī. Kaze no sei de ippō!
 (stammer) idiotic/ridiculous cold of result is
 “Don’t be ridiculous. It’s just from my cold.” (PL2)

- *akaku natte n* is a contraction of *akaku natte-iru no*, from *akaku naru* (“become red”).
- *berabō-meī!* is an exclamation used by Edokko meaning “(that’s) idiotic/ridiculous/outrageous.” *-Mei* is a dialect version of the pejorative suffix *-me*.
- *sei* is a noun meaning “consequence/result/effect,” so *kaze no sei* is literally “the result of (my) cold” → “from (my) cold.” *Dei* is a dialect form of *dai*, a colloquial and quite forceful *da* (“is/are”).

べらんめい 父ちゃん

Beranmei Tōchan

by 立花屋菊太郎 / Tachibanaya Kikutarō



1

Boy: なんでうちには
Nande uchi ni wa
why our house at/in as-for
おひな様が ない の?
ohina-sama ga nai no?
(hon.)-hina dolls-(hon.) (subj.) not exist/have (explan.)
“Why don’t we have any hina dolls at our house?”
(PL2)

Tōchan: うちにゃあ女の子がいねいからな。
Uchi nyā onna no ko ga inei kara na.
our house as for at/in girls (subj.) not have because (colloq.)
“Because we don’t have any girls at our house.”
(PL2)

- *nande* is a colloquial/informal *naze* or *dōshite*, “why?”
- *uchi nyā* is a contraction of *uchi ni wa*.
- *ohina-sama* (the honorific *o-* is always used when *-sama* is used) refers to *hina ningyō* (“hina dolls”), which families with daughters put on display for a week or so around the *Hina Matsuri* (“Doll Festival”), a festival for girls held on March 3.
- asking a question with *no* is very common in informal speech, especially among female speakers and children. It shows that he is seeking an explanation.
- *inei* is Edokko dialect for *inai* (“not exist” for people and animate things).
- *onna no ko* is literally “female child,” but it’s routinely used (by both genders) for referring to teens as well as unmarried young women well into their twenties, and sometimes it can be used as a generic word for “female” (of any age), as it sounds a little softer than *onna* or the more formal *josei*.

2

Boy: だって、母ちゃんが いる じゃねえかよ。
Datte, Kāchan ga iru ja nē ka yo.
but Mom (subj.) exists/have doesn’t she? (emph.)
“But we have Mom, don’t we?” (PL2)

Tōchan: ありゃ 女の子 じゃねいよ。
Arya onna no ko ja nei yo.
as for that girl is not (emph.)
“She’s not a girl.” (PL2)

- *datte* has several uses as a conjunction, including the meaning of “but” when stating a protest/objection to what has just been said.
- *ja nē ka* is a masculine slang corruption of *ja nai ka* (“is it not?/does it not?”), which in this case is a purely rhetorical question. He’s in fact making a strong assertion.
- *arya* is a contraction of *are wa* (“as for that,” where “that” refers to something relatively distant from both the speaker and the listener). He’s apparently not aware that his wife is listening nearby.
- *ja nei* is Edokko dialect for *ja nai* (“is not”).

3

Tōchan: 女の 年寄り だ。
Onna no toshiyori da.
female elder/old person is
“She’s an old woman.” (PL2)

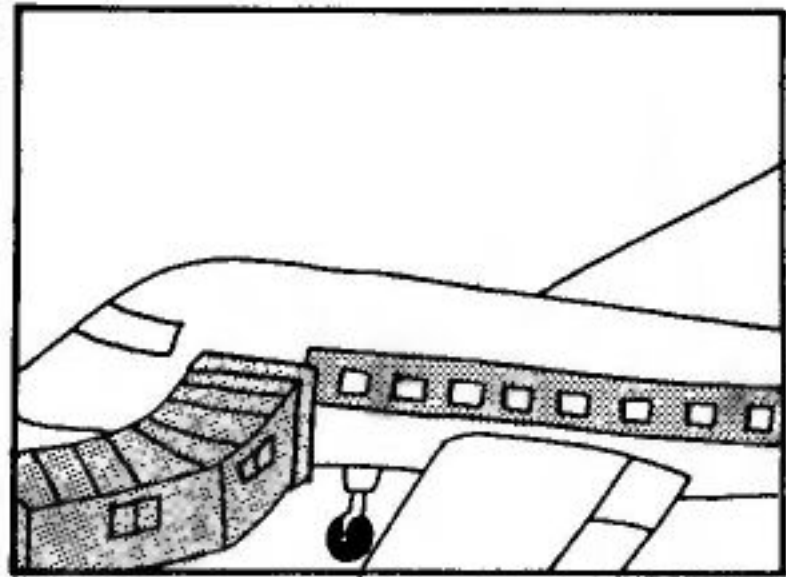
Sound FX: ガンッ
Gan! (effect of bash on head with pan)

Kāchan: 悪かった ねっ。
Warukatta ne!
was bad (colloq.)
“Well, excu-u-use me.” (PL2)

- *onna no toshiyori* (lit. “female old person”) is essentially an expression of Tōchan’s own coinage, and the humor lies in how the expression mimics *onna no ko* — an effect we can’t reproduce in English. According to the generic use noted above, the boy is indeed correct that Kāchan is an *onna no ko*, but Tōchan takes the *ko* (“child”) literally and finds it necessary to make a distinction.
- *warukatta* is the plain/abrupt past form of *warui* (“is bad”). *Warukatta ne/na* (for female speakers, often *warukatta wa ne*), spoken sarcastically, is a common comeback to a derogatory/insulting remark, something like “So what if I am?” or “Well, excu-u-use me.”

ワイ、海外旅行! オラの初体験編

その2



Title: ワアイ、海外 旅行!
Wāi, Kaigai Ryokō!
 (cheer) overseas trip
Yippee! A Trip Abroad!

オラの 初体験 編 その2
Ora no Shotaiken Hen Sono Ni
 I/me 's first experience collection no. 2
Yippee! I'm Going Overseas!
Story 2: My First Time

- *ora* is a variation of *ore*, a rough/masculine word for "I/me."
- *sho-* = "the first," and *taiken* = "experience," so *shotaiken* refers to the first time one experiences something.
- *hen* refers to a "compilation/collection" containing a number of articles/stories/episodes, and *sono ichi, sono ni*, etc. (literally "the first/second of that") is a relatively common way of designating the sequence of the stories.

1

Dad: 55 の A ~ C席 は?
Gojūgo no ē kara shū-seki wa?
 (row no.) of A from C seat(s) as-for
"(Which way to) Seats A through C in row 55?" (PL2)

Fit. Atndnt.: こちら、奥の方です。
Kochira, oku no hō de-su.
 this side/direction interior of direction is/are
"This way, toward the back." (PL3)

- the wavy mark used to indicate a range is typically read *kara*, meaning "from ~ (through) ~"
- stating just a topic like this with the intonation of a question (~ *wa?*) asks very generally about the status/condition/nature/location, etc., of that topic. This form of question can be used either when the implied question is obvious or when you're not quite sure how to formulate your question.
- *oku* refers to the "back/depths/inner reaches" of a confined space; *oku no hō* = "the direction of the back" → "toward the back."
- the elongated *desu* ("is/are") reflects a cheerful, almost sing-song tone.

2

Shin-chan: オラの母ちゃんは 72 のAです。
Ora no kāchan wa nanajūni no ē desu.
 I/me 's mother as-for 72 of A is
"My Mom's a 72-A." (PL3)

Mom: 失礼ね。75 のAよ。
Shitsurei ne. Nanajūgo no ē yo.
 rudeness (colloq.) 75 of A (emph.)
"That's rude. I'm a 75-A." (PL2)

Dad: いーから、早く来いよ。
ī kara, hayaku koi yo.
 is good/OK because quickly come (emph.)
"Never mind that. Come on." (PL2)

- *kāchan* is an informal *okāsan*, "mother."
- the first *no* here is possessive (*ora no* = "my"); the second is like "of." Prompted by the similar-sounding way of designating seats with a number and alphabet letter, Shin-chan is stating his mother's bra size. 72 is the measurement in centimeters.
- *shitsurei* means "bad manners/rudeness," and in this case the colloquial *ne* alone serves as the equivalent of *desu ne* ("is/are" + colloq. emph.).
- *ī kara* (literally "because it's OK/fine") is an expression for "that's OK/never mind."
- *hayaku* is the adverb form of *hayai* ("fast/quick"), and *koi* is the abrupt command form of *kuru* ("come"); *hayaku koi* = "come quickly" → "come on/hurry up." *Yo* serves as relatively strong emphasis for requests and commands.

3

Shin-chan: オラ、乗り物に酔うから
Ora, norimono ni you kara
 I/me vehicle on become sick because/so
 窓ぎわがいい。
madogiwa ga ii.
 by the window (subj.) good/preferable
"I get motion-sick, so I want to sit by the window." (PL2)

Mom: いいけど、窓、あかないよ。
ī kedo, mado, akanai yo.
 OK/fine but window won't open (emph.)
"Fine, but the window doesn't open, you know." (PL2)

Dad: ま、いいさ。けしきでも見せとけ。
Ma, ī sa. Keshiki demo misetoke.
 (interj.) OK (colq.) scenery or something let see
"That's OK. Just let him look out the window." (PL2)

- *nori* is the stem form of *noru* ("ride") and *mono* = "thing," so *norimono* is literally "riding thing"; it refers to any kind of vehicle/machine that people ride on.
- *you* means "become sick/dizzy/intoxicated"; *norimono ni you* is a generic "suffer from motion sickness" (as opposed to the more specific *kuruma ni you*, "get carsick"; *funē ni you*, "get seasick," etc.). Note that the word is pronounced as two distinct syllables (*yo + u*), and not as a single long syllable (*yō*).
- *madogiwa* is a noun referring to a location by/near a window.
- ~ *ga ii* is used to express a choice: "I prefer/I want ~"
- *yo* is often used when asserting/revealing something you think your listener doesn't know, like "~, you know."
- *ma* (or *mā*) is a verbal "warm-up" word that often has no equivalent in English — though sometimes words like "well/I mean/you know" work as equivalents.
- *misetoke* is a contraction of *misete oke*, the *-te* form of *miseru* ("show/let see") plus the abrupt command form of *oku* ("leave/set"); *oku* after the *-te* form of another verb can mean "(do the action of the first verb) and let it go at that."
- *keshiki o miseru* is essentially a causative ("make/let") form of *keshiki o miru*, literally meaning "look at scenery" but often better thought of simply as "look out the window" when riding in a car/train/plane, etc.

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4	<p>Shin-chan: わーいわーい! Wāi wāi! (cheering or general clamor) “Yippee! Yippee!” (PL2)</p> <p>Speaker: おまたせしました。 O-matase shimashita. (hon.)-made wait “We have kept you waiting.” “Thank you for waiting.” (PL3-4) まもなく 出発 いたします。 Mamonaku shuppatsu itashimasu. soon/shortly departure will do/make “We will be departing momentarily.” (PL4)</p> <ul style="list-style-type: none"> • <i>omatase shimashita</i> (or <i>itashimashita</i>), a polite form of <i>mataseru</i> (“make [someone] wait”), is commonly used to address customers/passengers/audience members, etc., when the moment they have been waiting for is at hand (e.g., their turn to be served). Except when there have been genuine delays, it’s usually more of a formulaic greeting than an apology. • <i>itashimasu</i> is the polite form of <i>itasu</i>, a PL4 humble verb equivalent to <i>suru</i> (“do”). Humble verbs show politeness/respect by humbling the speaker or the person doing the action.
5	<p>Flt. Atndnt.: シートベルトをお締め下さい。 Shiitoberuto o o-shime kudasai. seatbelt(s) (obj.) (hon.)-fasten please “Please fasten your seatbelts.” (PL3-4)</p> <p>Shin-chan: オラやっぱり通路側のお席が... Ora yappari tsūro-gawa no o-seki ga... I/me after all aisle side of/at (hon.)-seat(subj.) “I’d (rather have) a seat by the aisle after all.” (PL2)</p> <p>Mom&Dad: ぜったいダメ! Zettai dame! absolutely no good/impermissible “Absolutely not!” (PL2)</p> <ul style="list-style-type: none"> • <i>o-shime kudasai</i> is a more polite equivalent of <i>shimete kudasai</i>, “please fasten,” from <i>shimeru</i> (“tie/fasten”). • <i>~ ga ii</i> (for stating one’s preference—see previous page) is understood at the end of Shin-chan’s sentence.
6	<p>Sound FX: ゴー Gō Roar (roar of plane)</p>
7	<p>Shin-chan: おわーっ、とんでる、とんでる! Owā!, tonde-ru tonde-ru! (exclam.) is/are flying is/are flying “All right! We’re flying, we’re flying!” (PL2) どほほーい、スゴイ スゴイ! Do ho ho-i, sugoi sugoi! (exclam.) amazing/great amazing/great “Wow! This is great! This is great!” (PL2) おーっ、おわっほー! Ō-, owahhō! (exclam.) (exclam.) “Yeah! Ya-hoo!” (PL2)</p> <p>Mom: しんちゃん、静かにしなさい。 Shin-chan, shizuka ni shinasai. (name-dimin.) be quiet “Simmer down, Shin-chan.” (PL2)</p>

8	<p>Flt. Atndnt.: 新聞 • 雑誌 いかがですか? Shinbun, zasshi ikaga desu ka? newspaper magazine how about? “Care for a newspaper or magazine?” (PL2)</p> <p>Title: 週刊誌 Shūkanshi Weekly Magazine</p> <ul style="list-style-type: none"> • <i>ikaga desu ka</i> is a polite “how about ~?” in the sense of “Would you like ~?”
9	<p>Shin-chan: 東スポ ある? Tōsupo aru? (name of sports paper) exist/have “Do you have Tokyo Sports?” (PL2) 松尾嘉代 写真集 でもいいよ。 Matsuo Kayo Shashin-shū demo ii yo. (name) photo coll. also OK/fine(emph.) “A Matsuo Kayo Picture Album would be fine, too.” (PL2)</p> <p>Mom&Dad: 子供はけしきでも見とれ。 Kodomo wa keshiki demo mitore child as-for scenery or something be looking at “Little kids should just look out the window!” (PL2)</p> <ul style="list-style-type: none"> • <i>mitore</i> is a contraction of <i>mite-ore</i> (abrupt command form of <i>mite-oru</i>), which can be considered equivalent to <i>mite-iro</i> (the abrupt command form of <i>mite-iru</i>, “be looking at,” from <i>miru</i>, “see/look at”). • <i>Tōsupo</i> is a colloquial contraction of <i>Tōkyō Supōtsu</i>. Japanese sports papers typically include some “adult” material. • Matsuo Kayo is famous for her nude photos.
10	<p>Flt. Atndnt.: これより救命胴衣のご説明を Koreyori kyūmei dōi no go-setsumei o from this/now life jacket about (hon.)-explan. (obj.) いたします。まずこのように... itashimasu. Mazu, kono yō ni... will do/make first in this way “We will now demonstrate (how to use) your life jackets. First (hold it) like this and...” (PL4)</p> <p>Arrow: 新人 Shinjin new person New employee</p> <ul style="list-style-type: none"> • <i>koreyori</i> = <i>korekara</i> = “from now,” or just “now.” • <i>go-setsumei o itashimasu</i> is a PL4 equivalent of <i>setsumei suru</i> (“explain/demonstrate.”) <p>Shin-chan: お Ō “Oh.”</p>



11

Flt. Atndnt.: そしてふくらみが足りない時は、
Soshite fukurami ga tarinai toki wa,
 and inflation (subj.) insuff. when as-for
 ご自分で空気を 入れて下さい。
go-jibun de kiki o irete kudasai.
 (hon.)-self by air (obj.) put in please
**“And if it does not inflate sufficiently,
 please blow in (additional) air yourself.”**
 (PL3-4)

Shin-chan: 母ちゃんのおムネも自分で
Kāchan no o-mune mo jibun de
 mom 's (hon.)-chest/bust also self by
 ふくらませれば いい のに ね。
fukuramasereba ii noni ne.
 if could inflate good/nice even though (colloq.)
**“Too bad Mom can't blow her chest
 up that way by herself.”** (PL2)

Mom: だまっとれ。
Damattore.
 be silent **“Shut up.”** (PL1-2)

Passengers: くすくす ハハハ
Kusu kusu Ha ha ha
“Hee hee Ha ha ha”

- *fukurami* is the noun form of *fukuramu* (“swell/expand/become inflated”); *fukuramasereba* is a conditional (“if/when”) form of *fukuramaseru* (“can inflate/make swell”), a potential form of *fukuramasu* (“inflate/make swell”).
- a potential verb ending in *-ba ii* means “it’d be nice if (one) could ~”. Adding *noni* (literally “even though”) gives a feeling of disappointment/regret, so it essentially implies: “it would be nice if (one) could ~, but unfortunately that’s not possible.”
- *damattore* is a contraction of *damatte-ore*, from *damaru* (“fall silent”); again, the *-te-ore* form is like *-te-iro*, the abrupt command form of *-te-iru*.

12

Flt. Atndnt.: 以上で救命胴衣のご説明
Ijō de kyūmei dōi no go-setsumei
 the above with life jacket of (hon.)-demo.
 を終わります。
o owarimasu.
 (obj.) finish/complete
**“With this we complete our demon-
 stration of the life jackets.”** (PL3-4)

13

Sound FX: パチ パチ パチ
Pachi pachi pachi
Clap clap clap (applause)

Shin-chan: マンホール、マンホール
Manhōru, manhōru
“Manhole, manhole!”

Mom: こ、こら!
Ko- kora!
 (stammer) (scolding interj.)
“C- cut it out!” (PL2)

Passenger: そうだ、そうだ。美人だから
Sō da, sō da. Bijin da kara
 that way is that way is beauty is because/so
 アンコール やってくれ、アンコール。
ankōru yatte kure, ankōru.
 encore do-(request) encore
**“That’s right, that’s right. She’s a
 beauty. Let’s have an encore! An en-
 core!”** (PL2)

Flt. Atndnt.: え、そんなア。
E, sonnā.
 what?/huh? that kind of
“Huh? But...” (PL2)

- Shin-chan has confused the word *manhōru* (“manhole”) with *ankōru* (“encore”), which sounds similar in Japanese.
- *bijin* is literally written “beautiful person,” but always refers to a “beautiful woman.”
- *sonna* (or *sonnā*; lit. “that kind of”) can be used as a generic exclamation of protest.

14

Passengers: アンコール、アンコール。
Ankōru, ankōru.
“Encore! Encore!” (PL2)

Sound FX: パチ パチ パチ やんや やんや
Pachi pachi pachi Yan'ya yan'ya
Clap clap clap (applause and general
 hubbub)

Flt. Atndnt.: えへへ、そ、そうですか?
E he he, so- sō desu ka?
 (embarrassed giggle) (stammer) that way is it?
“(Giggle) D- do you really mean it?”
 (PL3)

じゃ、もう一度...
Ja, mō ichido...
 in that case/then more one time
“In that case, one more time...”
 (PL3-implicit)

Sr. Atndnt.: 戸田さん!
Toda-san!
 (name-hon.)
“Miss Toda!” (PL3)

Label: せんばい
Senpai **Senior (attendant)**

- *senpai* refers to a person who is one’s “senior” in a given group — here the group of flight attendants on this plane.

15

Flt. Atndnt.: 機内食 ですよ。
Kinaishoku de-su.
 in-flight meal is
“Here’s your in-flight meal.” (PL3)

Mom: わー、おいしそー!
Wā, oishisō!
 (exclam.) looks delicious
“Wow! It looks delicious!” (PL2)

- *kinaī* literally means “within the plane” → “on board/in flight”; *-shoku* means “meal,” and *kinaishoku* is the term used for meals served in flight.
- *oishisō* is from the adjective *oishii* (“tasty/delicious”); the *-sō* (*da/desu*) ending of an adjective implies “seems/ appears/looks (like it is) ~”

16

Sound FX: パシャ パシャ
Pasha pasha
 (sound of camera shutter)

Dad: んなもん、写真に撮るなよ。
N-na mon, shashin ni toru na ya.
 that kind of thing photo in don’t take (emph.)
**“Don’t take pictures of a stupid thing
 like that!”** (PL2)

- *n-na mon* is a contraction of *sonna mono*, “that kind of” + “thing.” It carries a feeling of belittlement → “a stupid thing like that.”
- *toru* written with this kanji means “take a picture/film/video.” *Na* makes a negative command/prohibition; the particle *yo* can be used to provide relatively strong emphasis for requests or commands.



17	<p>Dad: フィルム もったいない! <i>Firumu mottainai!</i> film wasteful "It's a waste of film!" (PL2) カメラ おあずけ! <i>Kamera o-azuke!</i> camera (hon.)-withholding "I'll hold the camera." (PL2)</p> <p>Mom: あ〜ん。 <i>A-n.</i> (groan/sigh of disappointment)</p>	<p>Shin-chan: さっき の 美人 の <i>Sakki no bijin no</i> a while ago of beauty = スチュワーデスさん 呼んで。 <i>suchuwādesu-san yonde.</i> stewardess-(hon.) call/summon-(request) "Call that pretty stewardess from before." (PL2)</p> <ul style="list-style-type: none"> • <i>ken</i> is a dialect equivalent of <i>kara</i> ("because/so"). • <i>yokattara</i> = "if it is OK (for you)" → "if you'd like."
18	<p>Dad: お、金髪 の スチュワーデス。 <i>O, kinpatsu no suchuwādesu.</i> (interj.) blond = stewardess "Hey, a blond stewardess!" (PL2)</p> <p>Sound FX: パシャパシャパシャ <i>Pasha pasha pasha</i> (sound of shutter)</p> <p>Mom: あなた! <i>Anata!</i> you "Honey!" (PL2)</p>	<p>22</p> <p>Sound FX: ゴー <i>Gō</i> (roar of plane)</p> <p>Speaker: まもなく 着陸 致します。 <i>Mamonaku chakuriku itashimasu.</i> soon/shortly landing will do/make "We will be landing shortly." (PL4)</p> <p>シートベルトをお締めになって下さい。 <i>Shiitoberuto o o-shime ni natte kudasai.</i> seatbelt(s) (obj.) (hon.)-fasten please "Please fasten your seatbelts." (PL4)</p>
19	<p>Mom: さ、おバカな パパ は <i>Sa, o-baka na Papa wa</i> (interj.) (hon.)-foolish Papa as-for ほっといて、いただきますよしんちゃ... <i>hotoite, itadakimasho, Shin-cha—</i> leave be-and let's eat (name-dimin.) "Okay, Shin-chan, let's just ignore our foolish Daddy and go ahead and ea—" (PL3-informal)</p>	<p>23</p> <p>Flt.Atndnt.: キケン ですので、 <i>Kiken desu node,</i> dangerous/unsafe is because/so お座席 に 着いて下さい。 <i>o-zaseki ni tsuite kudasai.</i> (hon.)-seat(s) to/in go/sit please "It's unsafe (to be standing), so please return to your seats." (PL3-4)</p> <p>Dad: いや、トイレに行かないと <i>Iyo, toire ni ikanai to</i> (interj.) toilet to if don't go もっとキケンな状態なので。 <i>motto kiken-na jōtai na-node.</i> more unsafe condition because it is/I am "But I'm afraid it'll be even more unsafe if I don't go to the bathroom..." (PL2)</p>
20	<p>Shin-chan: おかわりー。 <i>Okawari—</i> second helping "(I want) seconds!" (PL2)</p> <p>Flt.Atndnt.: オーッ、ハヤグ〜イ。 <i>O-!, hayogu-i.</i> (exclam.) rapid eating "Wow, a really quick eater!" (PL2)</p> <ul style="list-style-type: none"> • <i>haya-</i> is from <i>hayai</i> ("quick/rapid") and <i>-gui</i> is a noun form of <i>kuu</i> (an informal, mostly masculine word for "eat"; <i>k</i> changes to <i>g</i> for euphony in combinations). • the use of katakana for the flight attendant's words indicates that she is speaking a non-Japanese language or speaking Japanese with a foreign accent. 	<p>Flt.Atndnt.: 7食分 モ食ウカラダヨ。 <i>Nanashoku-bun mo kuu kara da yo.</i> 7 meals' worth (emph.) eat/ate because is (emph.) "It's because you ate seven whole meals." (PL2)</p>
21	<p>Flt.Atndnt.: アマッテル ケン、ヨカッタラクエバ? <i>Amatte-ru ken, yokattara kueba?</i> is/are left over because/so if [you] wish if eat "These are extra, so if you'd like, please help yourself." (PL2)</p> <p>Mom: あら、いいんですか? <i>Ara, ii n desu ka?</i> (interj.) good/OK (explan.-?) "Oh, is it really OK?" (PL3)</p> <p>じゃ、えんりよなく、ホホホ。 <i>Ja, enryo naku, ho ho ho.</i> then without reserve/hesitation (fem. laugh) "Well, then, I will! (laugh)" (PL2)</p> <p>Dad: ビールも おかわり。 <i>Biiru mo okawari.</i> beer also seconds "I'll have seconds of beer, too." (PL2)</p> <p>Shin-chan: シューズも。 <i>Jūsu mo.</i> "And juice, too." (PL2)</p>	<p>Sound FX: ピー、ゴロゴロ <i>Pii, gorogoro</i> (whistling and gurgling sounds of abdominal discomfort)</p> <p>Mom: しんちゃん、おねがい。早く出て〜。 <i>Shin-chan, o-negai. Hayaku dete—</i> (name-dimin.) (hon.)-request quickly come out "Shin-chan, please! Hurry up and come out!" (PL2)</p> <p>Sign: トイレ <i>Toire Toilet</i></p> <p>Sound FX: ドンドン <i>Don don don</i> Bang bang bang (pounding on door)</p> <p>Shin-chan: 早く出たいけど、 <i>Hayaku detai kedo,</i> quickly want to go out but まだ出そお。 <i>mada desō.</i> still/more feels like will come out "I'd like to, but I still feel like I have to go some more," (PL2)</p>

FAO • After Zero

by 岡崎二郎 • Okazaki Jirō

— “Memories of the Future,” Part III —



The story so far . . .

While looking at some photos that have just been developed, young businessman Tateno Suguru and his girlfriend Hayashida Kumiko are surprised to find one of an old couple they've never met. They think little of the picture until discovering that it is a future image of themselves. It's a bizarre situation, but Kumiko and Suguru are relieved, at least, to see that the couple in the photo looks happy.

Suguru is a good-natured, mellow sort of guy with a low-level job at work. He is content with his life until noticing his home in the photo of the future, a low-income apartment building. Vowing to provide Kumiko with a better future, he begins to throw himself into his work.



The hard work pays off. Suguru finds that he enjoys the fast track, and is even more motivated by the improvements shown in the photo. However he fails to



notice that as the house gets more luxurious, the couple appears increasingly sad and lonely.

Indeed, with Suguru's ever-increasing workload, he and Kumiko have begun to drift apart. He pays little heed, though, assuming that things will eventually get back to normal. Then one night he comes home with another woman and finds Kumiko waiting for him.



1 **Suguru:**
Ano ko nara nan demo nai.
 “That girl doesn’t mean anything to me.” (PL3)

Kaeru hōkō ga onaji datta n de, sukoshi yotta dake na n da.
 “We were going home in the same direction, so she stopped by — that’s all.” (PL2)

- *nara* after a noun is a conditional “if it is ~”; often it implies “if it is ~ you’re talking about, then . . .”
- *nan demo nai* is an expression meaning “(it) is nothing.”
- *datta n de* is a contraction of *datta node*, the past form of *da* (“is/are”) + *node* (“because/owing to”).
- *na n da* shows he’s making an explanation; when preceded by *dake* (“only”), it implies “that’s all it takes to explain it/it’s nothing more than that.”



2 **Suguru:**
Itsu made sunete n da yo.
 “How long are you going to sulk?” (PL2)

Kumiko:
Suguru-san. / Ano shashin o misete kudasai.
 “Suguru. Please show me that picture.” (PL3)

- *sunete n* is a contraction of *sunete-iru no*, the progressive (“is/are ~ing”) form of *suneru* (“pout/sulk”) plus the explanatory *no*.
- asking a question with *da yo* or *n(o) da yo* is masculine, and usually feels pretty rough.



3 **Suguru:**
Dō da? / Sono teien o miro yo.
 “What do you think of that? Look at that yard.” (PL2)

Sugoi yashiki darō?
 “Impressive mansion, isn’t it?” (PL2)

- *dō da*, “what/how is it?” — often meaning “what do you think of that?/how does that grab you?”
- *darō* literally makes a conjecture (“is perhaps/probably”), but spoken as a question it’s often like the English tag, “isn’t it?/right?”



4 **Kumiko:**
Kore de hakkiri shita wa.
 “With this, it has become clear.”
 “Now I know for sure.” (PL2)

5 **Kumiko:**
Onegai! Taiyō Denki o ima sugu yamete!
 “I beg you! Please resign from Taiyō Electric right away!” (PL2)



Suguru-san! Sore de... sore de doko ka inaka ni itte futari de kurashimasho!
 “Suguru! And then . . . and then let’s move to the countryside somewhere and live together there.” (PL3)

- *onegai* is from *negau*, “request,” and is often used as an equivalent of “please,” or when spoken forcefully, “I beg you!” (the honorific *o-* is required for these uses).
- *kurashimasho* (or *kurashimashō*) is a PL3 volitional (“let’s ~”) form of *kurasu* (“live/pass the days/make a living”); *de* here indicates manner, so *futari de kurasu* = “live as/in the manner of 2 persons” → “live as a couple/live together.”

6 **Suguru:**
Na-nani o iu n da?
 “Wh- what are you saying?” (PL2)

- asking a question with *n da* sounds quite rough even without the *yo*.

1 **Kumiko:**
Ittai dō shichatta no yo? Suguru-san!
 “What in the world has happened to you, Suguru?” (PL2)

Anata wa mō watashi no koto nanka zenzen micha inai wa!!

“You never look at me anymore!” (PL2)

Shigoto no koto shika atama ni nai ja nai!!

“You don’t have anything in your head but work!”

“You never think of anything but work!” (PL2)

- *ittai* is an emphasizer for question words: “(What) in the world?/(Where) the blazes?/(How) on earth?” etc.
- *dō shichatta no* is a contraction of *dō shite shimatta no*, a form of the expression *dō shita no*, which asks for an explanation of something that seems out of the ordinary: “what happened?/what’s wrong?/what’s going on?”
- *micha inai* is a contraction of *mite wa inai*, an emphatic negative form of *mite-iru* (“is/are looking at”), from *miru* (“see/look at”).

2 **Kumiko:**
Mite!! kono futari.
 “Look at this couple.” (PL2)

Chittomo shiawase-sō ja nai wa!
 “They don’t look happy at all!” (PL2)

- *chittomo* can be considered a colloquial equivalent of *zenzen*.

3 **Suguru:**
O- ore ga / isshōkenmei hataraiteru no wa, dare no tame da to omotte-ru n da?
 “As for my working so hard, for whose sake do you think it is?”
 “Wh- who do you think it is that I’m working so hard for?” (PL2)

4 **Kumiko:**
Hontō ni watashi no koto o omotte kureru nara, onegai! Kaisha o yamete!
 “If you are truly thinking about me, please! Resign from the company!”
 “If you really love me, then please! Quit your job!” (PL2)

Suguru:
Ii kagen ni shiro!
 “Don’t be ridiculous!” (PL2)

- *kagen* = “degree/extent,” and *shiro* is the abrupt command form of *suru* (“do/make”), so *ii kagen ni shiro* is literally “do/make (it) to a good/appropriate extent” — implying that “good extent” has already been surpassed → “take it easy/that’s enough/don’t be ridiculous!”



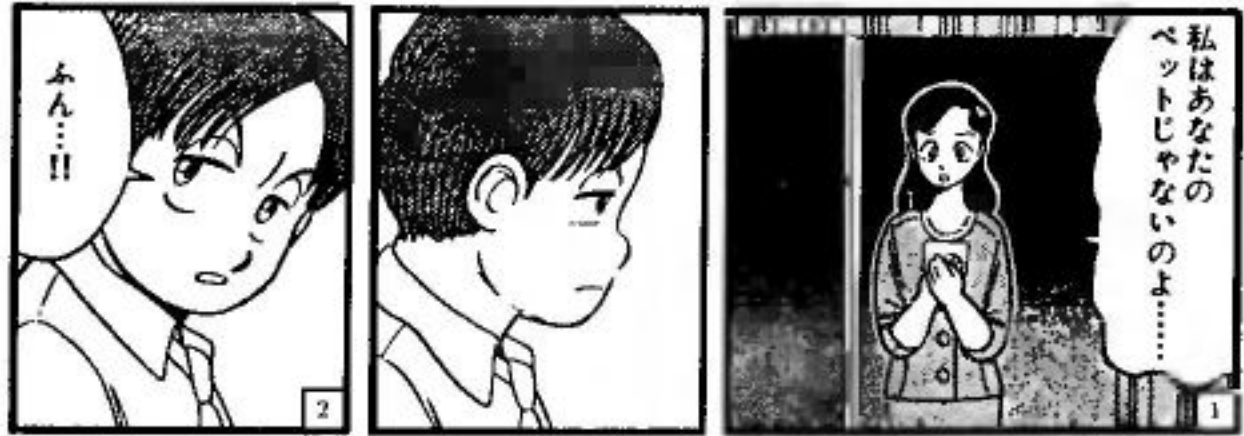
5 **Suguru:**
Ore, ashita hayai n da.
 “I have to get up early tomorrow.” (PL2)

Sorosoro kaette kurenai ka?
 “Could you go home now?” (PL2)

6 **Kumiko:**
Anata wa . . . watashi ga kono shashin ni utsutte-iru aida wa, hōtte oitatte doko made mo watashi ga tsuite iku to omotte-iru n desho . . .
 “I suppose you think that as long as I’m in this picture you can ignore me and I’ll still follow you to the ends of the earth.” (PL2)

- *utsutte-iru* (“be pictured”) is from *utsuru*, which refers to the act of an image appearing on a screen/in a mirror/in a photograph, etc.
- *hōtte oitatte* is a colloquial equivalent of *hōtte oite mo*, a conditional form of *hōtte oku*, “leave alone/leave be/ignore.”

- 1 **Kumiko:**
Watashi wa anata no petto ja nai no yo.
"I'm not your pet, you know."
 (PL2)
- *yo* is used for emphasis when stating something you think the listener particularly needs to know/be told/be reminded of, so it can be similar to the use of English "you know" when giving reminders.



- 2 **Suguru:**
Fun!
"Humph!" (PL2)

- 3 **Suguru:**
Dattara wakarerya ii sa!
"Then let's just break up!"
 (PL2)

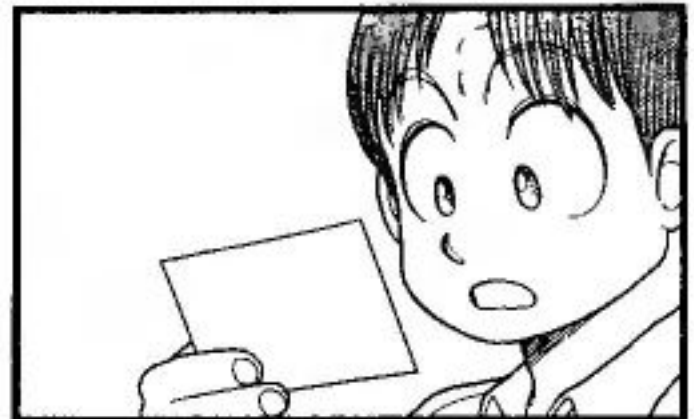
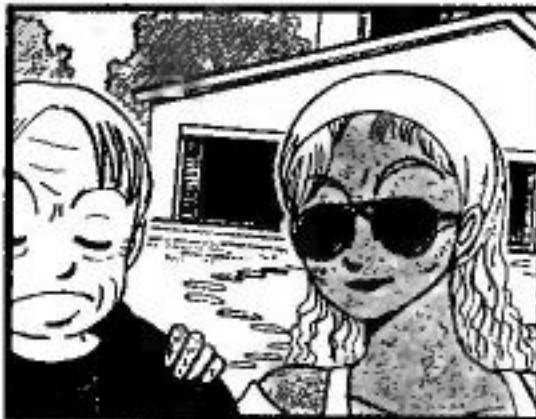
- *dattara* is an abbreviation of *sō dattara*, "if it is/was so" → "in that case/then."
- *wakarerya* is a contraction of *wakarereba*, a conditional ("if/when") form of *wakareru* ("separate/break up").
- *ii* means "good/fine," and *-ba ii* makes an expression meaning "it is enough to do ~/all you have to do is ~."
- *sa* is used in informal speech, often for authoritative/assertive emphasis.



- 4 **Suguru:**
Kimi kurai no bijin nara ikura demo otoko ga tsukamaru darō!
"A beautiful woman such as you can probably catch plenty of men!"
"With your looks you can (probably) have any man you want!"
 (PL2)

Gaman shite ore to tsukiawanakute mo ii n da ze!
"You don't have to forebear and go out with me."
"You don't have to suffer with a guy like me!" (PL2)

- *kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates/juniors.
- *kurai* indicates an approximate degree, so *kimi kurai* = "about/approximately (like) you." *No* makes this a modifier for *bijin*, literally written "beautiful person," but always referring to a "beautiful woman."
- *nara* is literally "if/when it is," but here it's similar to the topic marker *wa* ("as for ~").
- *ikura* = "how many/much" and *ikura de mo* = "however many/whatever quantity (needed)" → "an unlimited number/quantity" → "plenty."
- *tsukamaru* = "be caught/snared," so *otoko ga tsukamaru* is literally "men will be caught/snared."



- *darō* literally makes a conjecture ("perhaps/probably"), but in this case it's a fairly assertive one.
- *gaman* = "forbearance" and *gaman shite* is the *-te* form of the verb *gaman suru* ("forebear/endure/tolerate"). Here the *-te* form is being used to make a modifier for the following verb, *tsukiau*.
- *tsukiawanakute mo* is from *tsukiawanai*, negative of *tsukiau* ("socialize/consort with"). *-Nakute (mo) ii* — i.e., *-te (mo) ii* after a negative verb — makes an expression meaning "don't have to."
- *ze* is a very rough, masculine particle for emphasis.

- 5 **Kumiko:**
Sō suru wa.
"I'll do it." (PL2)

- *wa* is a mostly feminine particle that gives colloquial emphasis.

- 1 **Sound FX:**
Gusha
Crumple (effect of crumpling photograph in hand)

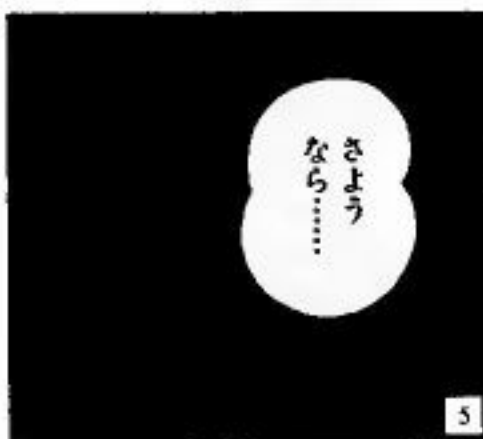
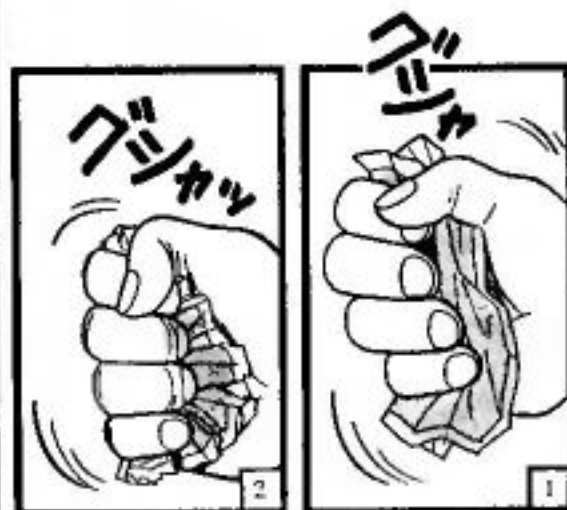
- 2 **Sound FX:**
Gusha!
Crumple (effect of squeezing it harder)

- 3 **Suguru:**
Mō konna mono iranai!
"I don't need this stupid thing any more!" (PL2)
 - *mō* (lit. "already") followed by a negative becomes "no longer ~ /not ~ anymore."
 - *konna mono* ("this kind of thing") frequently has the feeling of "this kind of trivial/insignificant thing" or "this stupid thing."
 - *iranai* is the negative of *iru* ("need/require").

- 4 **Sound FX:**
Zā~!
 (sound of pouring rain)

- 5 **Kumiko:**
Sayōnara.
"Good-bye." (PL2)

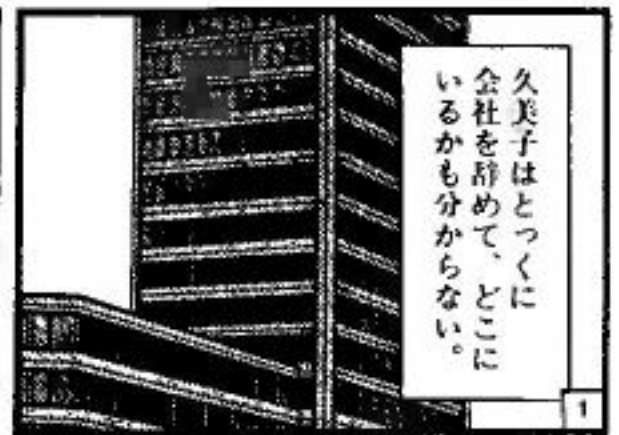
- 6 **Narration:**
Jūnen tatta . . .
Ten years went by . . .
 - *jū* = "ten" and *nen* = "year(s)."
 - *tatta* is the plain/abrupt past form of *tatsu* ("pass," when speaking of time).



1 Narration:

Kumiko wa tokku-ni kaisha o yamete, doko ni iru ka mo wakaranai.
Kumiko had long since quit her job, and I didn't even know where she was. (PL2)

- *tokku-ni* = "long since/long ago"
- a question word followed by . . . *ka wakaranai* means "don't know why/how/where, etc." Inserting the emphatic *mo* gives the feeling of "don't even know . . ."



2 Narration:

Shigoto wa junchō datta ga seikatsu wa susande-ita.
Work was going fine, but my life had gone to pot. (PL2)

- *seikatsu* refers to one's "life" in the sense of how one "gets by" from one day to the next.
- *susande-ita* is the past form of *susande-iru*, from *susamu* ("grow wild/rough/dissolute").



3 Narration:

Kumiko no sonzai ga ikani ōkikatta ka, iya to iu hodo omoishirasareta jūnen datta.
It had been ten years in which I realized all too well just how important Kumiko had been to me. (PL2)

- *ikani* = "how much"
- *~ no sonzai ga ōkii* is an expression meaning "sim is important/plays a crucial role."
- *iya* = "unpleasant/disagreeable," *to iu* is quotative, and *hodo* = "degree/extent," so *iya to iu hodo* = "to a disagreeable extent" → "more than one cares for/all too well."
- *omoishirasareta* is the past form of *omoishirasareru*, passive form of *omoishiru* ("come to know/become deeply aware/realize"). This word ends a complete thought/sentence ("I came to realize all too well just how important Kumiko was/had been") modifying *jūnen*.



4 Suguru:

Shusse no daishō ga kore ka.
"Is this the price of advancement?"
"So this is the price of success . . ." (PL2)

- *shusse* = "success/advancement (in life/career)"



6 Suguru:

Tsumaran jinsei da.
"It is a pointless/empty life."
"What an empty life I've made for myself." (PL2)

- *tsumaran* is a contraction of *tsumaranai* ("trifling/worthless/pointless").
- *jinsei* (literally "human life") is the word for "life" when waxing philosophical about the nature/meaning of life.

6 Narration:

Mainichi kanojo no koto o kangauete-iru.
I think about her every day. (PL2)

Suguru:

Mō yarinaosenai. / Motto hayaku sutete-ireba . . .
"And it's too late to do it over. / If only I'd thrown (the picture) away sooner . . ." (PL2)

- *yarinaosenai* is the negative of *yarinaoseru* ("can do over"), from *yarinaosu* ("redo/do over"); *mō yarinaosenai* is literally "can't do it over anymore."

7 Suguru:

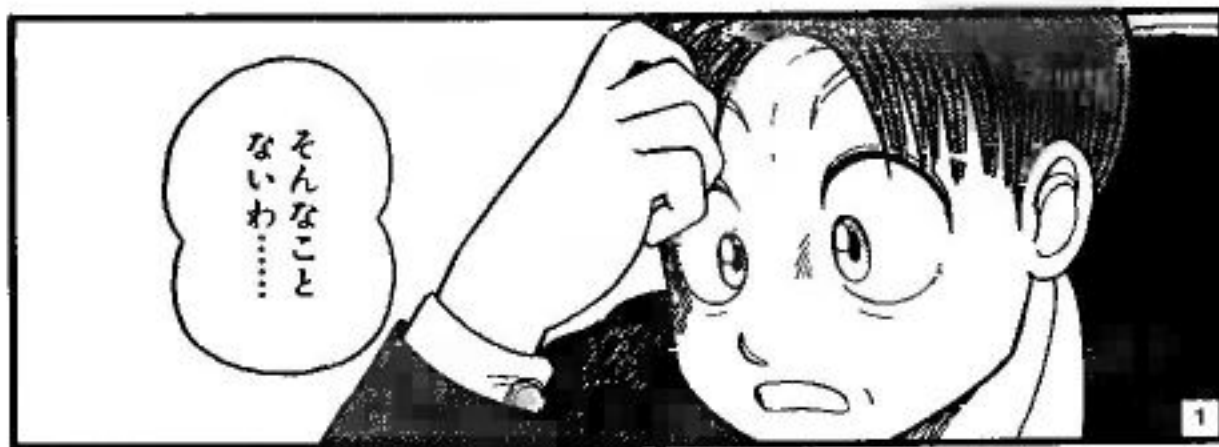
Ano shashin sae nakattara . . .
"If only I hadn't had that picture . . ." (PL2)

- *nakattara* is a past conditional ("if") form of *nai* ("not have/exist").

1 Kumiko:

Sonna koto nai wa.
 "That's not true." (PL2)

- *sonna* = "that kind of," *koto* = "thing," and *nai* = "doesn't exist," so *sonna koto nai* is literally "that kind of thing doesn't exist," but it's an idiomatic expression for denying the accuracy of something that has been said: "that's not true/you're wrong."



2 Suguru:

Kumiko!
 "Kumiko!" (PL2)

3 Kumiko:

Suguru-san, o-hisashiburi desu ne.
 "It's been a long time, hasn't it, Suguru." (PL3)

- *hisashiburi* means "for the first time in a long time"; *o-* is honorific. The expression *o-hisashiburi desu (ne)*, implying "we meet for the first time in a long time, (don't we?)" is a very common expression of greeting used when meeting someone after a long separation.

4 Suguru:

Kumiko... Do-do-dō shite...
 "Kumiko... Wh-wh-why...?" (PL2)



Feature • Story

(continued from page 19)

is a little tedious, when foreigners have something substantial to say in a story, their speech is usually rendered in regular Japanese, simply run horizontally instead of vertically. Such devices help readers discriminate between Japanese and foreign characters in stories where they all look pretty much the same, such as in gag comics which use a lot of deformation, and in many comics for girls and women in which Japanese characters may look extremely Caucasian, as noted above.

Today, one can find nearly any type of foreigner in Japanese comics. There are the occasional negative stereotypes, bound

to offend some, but there are also sympathetic, intelligent portrayals, making it much harder to form any blanket generalizations about *gaijin* in manga. The Japanese government has been heavily promoting the *kokusaika* (国際化) or "internationalization" of Japan for the last decade. I'm sure the officials never had manga in mind, but in manga it most certainly is occurring.

Frederik L. Schodt, author of *Manga! Manga! The World of Japanese Comics* and *America and the Four Japans*, is a regular contributor to *Mangajin*.

1 Kumiko:

Kore . . . ochite-ta no o hirotte, zutto motte-ita no.

"This . . . I picked up what was fallen (on the ground) and kept it all along."
 "This (picture) . . . I found it on the ground, so I picked it up and saved it." (PL2)

- *ochite-(i)ta* is the plain/abrupt past form of *ochite-iru* ("is fallen/lying on the ground"), from *ochiru* ("[something] falls/drops"). *Ochite-ta no* is like "that which was fallen," and *o* marks this as the direct object of *hirotte*.
- *hirotte* is the *-te* form of *hirou* ("pick up"); the *-te* form here acts like a conjunction: "picked up and . . ." (*-te* forms have no tense of their own, so tense is determined by the end of the clause or sentence).
- *zutto* means "all through/throughout (a period of time)" — in this case implying "throughout the period we were separated."
- *motte-ita* is the plain/abrupt past form of *motte-iru*, here meaning "have in one's possession"; *zutto motte-ita* = "had in one's possession all along" → "kept/saved."



2 Kumiko:

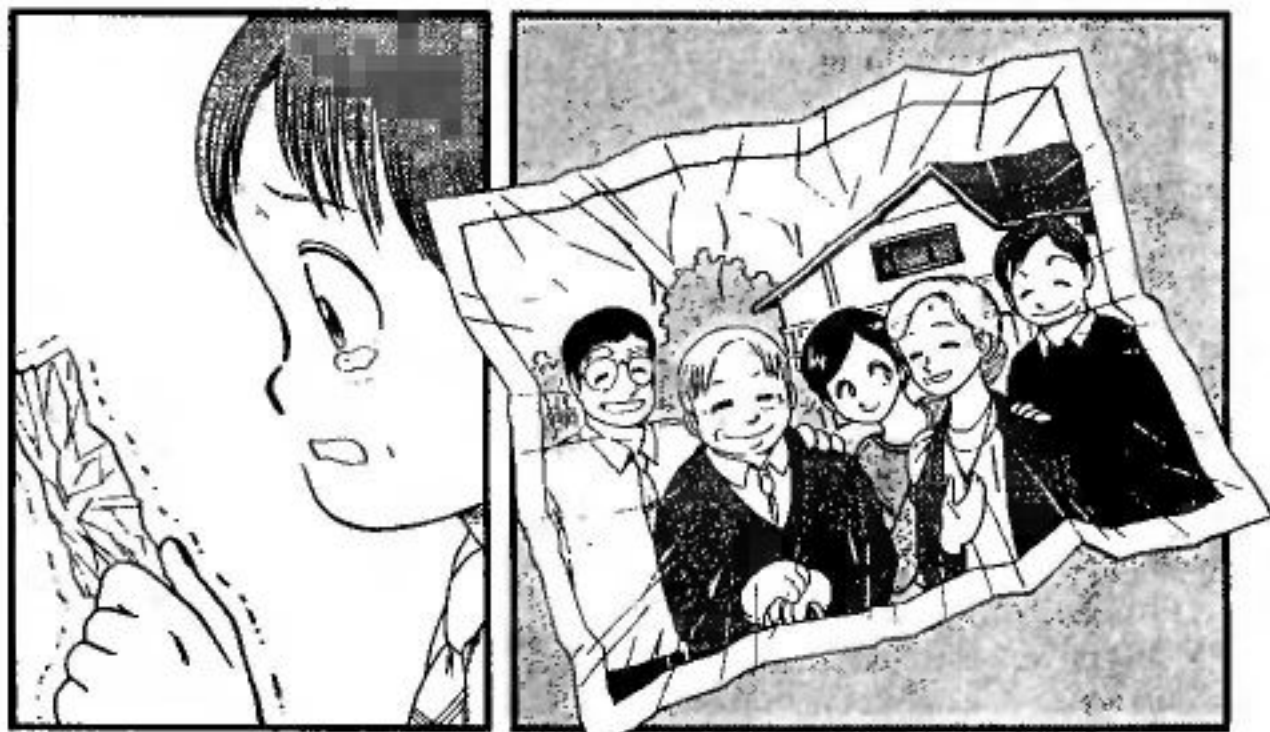
Soshite mainichi mimamotte-imashita.

"And every day I watched it."
 "And I watched you (through it) every day." (PL3)

Tōtō sono toki ga kita node, modotte kita n desu.

"Finally the time came, so I came back." (PL2)

- *mimamotte-imashita* is the PL3 past form of *mimamotte-iru*, from *mimamoru* ("watch/stare intently" or "[keep] watch over").
- *tōtō* ("finally/at long last") tends more often to be used with negative/undesirable developments/results, but it can also be used with developments/results that were long/eagerly awaited.
- *node* = "because/so"
- *modotte* is the *-te* form of *modoru* ("return/come back/go back"), and *kita* is the past of *kuru* ("come"). Adding a form of *kuru* to *modoru* makes it clear that the return is toward the speaker ("come back") rather than away from the speaker ("go back").
- *n desu*, a contraction of *no desu*, shows she is making an explanation.



3 Narration:

Boku wa sono shashin o mita toki, subete o satotta.

When I saw that picture, I understood everything. (PL2)

Narration:

Kono kūhaku no jūnen-kan koso



mirai no tame ni ataerareta koeru-beki shōheki datta no da to.

(I realized that) these ten years of emptiness had been given to me for the sake of our future, as an obstacle to be surmounted. (PL2)

- *mita* is the plain/abrupt past form of *miru* ("see/look at"); *sono shashin o mita* is a complete thought/sentence ("[I] looked at that picture") modifying *toki* ("time/time when"): "when I saw/looked at that picture, . . ."
- *subete* = "all/everything"
- *satotta* is the plain/abrupt past form of *satoru* ("comprehend/awake to/realize").
- *kūhaku* = "blank/void/emptiness"
- *mirai* = "future"
- *ataerareta* is the past form of *ataerareru*, passive form of *ataeru* ("give/bestow").
- the verb suffix *-beki* gives the meaning "should/ought to/must"; *koeru-beki* means "should/must surmount," and it modifies *shōheki* ("barrier/wall/fence") → "an obstacle one must surmount."
- *no da* indicates an explanation — in this case the explanation he has figured out for himself. The final quotative *to* marks this explanation as the content of the verb *satotta*, which in normal syntax would follow the *to*.

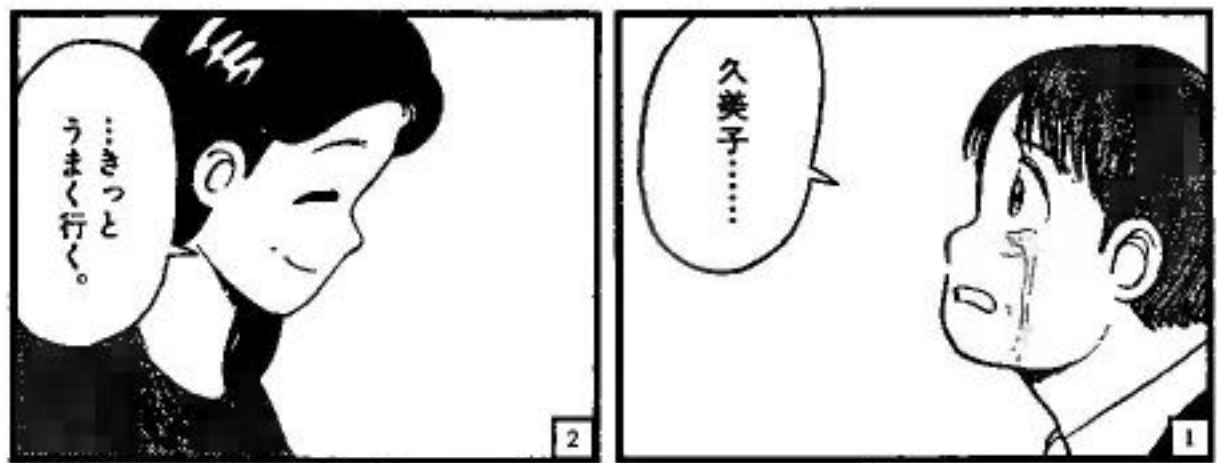
1 **Suguru:**
Kumiko...
 “Kumiko...” (PL2)

2 **Kumiko:**
Kitto umaku iku.
 “I’m sure everything will turn out just fine.” (PL2)

- *kitto* can range in meaning from a wishful/not very confident “probably,” to a “surely/certainly/undoubtedly” spoken with a high degree of confidence, but it stops short of absolute sureness.
- *umaku* is the adverb form of *umai* (“good/fine/successful”), and *umaku iku* = “(will) go well.”

3 **Kumiko:**
Ima kara hajimaru no yo.
 “From now it begins.”
 “This is our beginning.” (PL2)

- *ima* = “now” and *ima kara* = “from now”
- *hajimaru* = “(something) begins”
- ending a sentence with the explanatory *no* plus emphatic *yo* is mostly feminine. Males would normally say *n(o) da yo*.



劇画広告・世界は動く!

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- A Dramatic Comic Advertisement -



Businessman 1: *Na, naniiii!?*
"Wha, whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TV program he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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取締役 平並次郎

Director
HIRA NAMIJIRŌ

By Nitta Tatsuo

The Situation:

The Board of Directors at the Daitoku Automobile Corporation is locked in a bitter dispute over the appointment of a new director. The Board is currently split down the middle between two factions, one loyal to the chairman and one to the president. Since the new appointee will give one faction a majority, no one is willing to compromise.

The wrangling directors finally decide to consult with the company's founder, who is on his deathbed and only semi-conscious. The two men dispatched to solicit the founder's opinion manage to get a response: "What ever happened to Hira Namijirō?" They don't realize that he was merely reminiscing about an old friend, and had no idea what the question was.

But the founder's word holds great sway, and even though none of the directors has ever heard of Hira Namijirō, they place a call to offer him the controversial position.

Our Hero:

The Hira we meet in this episode has long since been sidelined from the upper echelons of management at Daitoku.

While at Daitoku, Hira's willingness to get his hands dirty and work alongside those on the front lines made him immensely popular with subordinates, but his disregard for office politics left his superiors shaking their heads. In truth, he felt a deep loyalty to the company, but saw no reason to fawn over the upper ranks.

The end result was his relegation to obscurity far from the head office: he was made president of a rural auto repair company—a subsidiary of a subsidiary of Daitoku.

And so, when the phone call comes from the directors, Hira is hard at work underneath a car, dressed in greasy coveralls.

His subsequent rise to the top has no effect on Hira's character: he is as happy-go-lucky and unpretentious as ever. Going to work for his first day at the head office, he is prompted by a traffic jam to leave his chauffeured limo and walk the rest of the way. Thus, he walks into the head office like an ordinary person off the street—and nobody realizes who he is.

Points of interest:

Ordinary is the key word. Hira's name itself (平) usually means "flat/even" but can also mean "ordinary employee/grunt/peon." Take note of the contrast between the formality and respect shown to VIPs and the casual treatment of "ordinary" people (or in Hira's case, people who are thought to be ordinary).

The different attitudes are reflected in the varying levels of honorific speech patterns used. The "Mangajin Guide" on page 39 describes the system we use for denoting the politeness (honorific) levels of Japanese. Our new "Translator's Note" column (page 92) discusses the honorifics issue as it pertains to this manga in particular, and should be read first.

In large Japanese companies, *habatsu* (派閥, "factions"), or *ha* for short, can mean life or death in terms of promotion. A *ha* forms when a person rises to power in a corporation and takes his or her friends along. The friends look out for each other in a chain reaction down the ladder, creating a group of people who are loyal to the person at the top. The best positions go to the members of the *ha* which currently holds power or sway over the corporate leadership.

1

Narration: 大徳 自動車 定例 取締役 会議
Daitoku Jidōsha Teirei Torishimariyaku Kaigi
 (name) automobile regular/ordinary director/board mbr. meeting/conference
Daitoku Automotive Regular Board Meeting

- *teirei* implies "regularly scheduled."
- *torishimariyaku* is the word for "director (of a corporation)/member of the board." As a rule in Japan, most members of the board are top executives who have risen through the ranks in the company rather than directors brought in from outside.

2

Chairman: フン!
Fun!
"Hrumph."

President: フン!
Fun!
"Hrumph."

On Wall: 和
Wa
Harmony

- *fun* is a kind of "snort" of irritation/disgust.



3	<p>Board Mbr. A: ハー。 Hā. (sigh)</p>
4	<p>Jinnai: たった一人の新しい取締役を選出するのに Tatta hitori no atarashii torishimariyaku o senshutsu suru noni a mere 1 court (mod.) new director (obj.) select for purpose of もう2時間も議論しています。 mō nijikan mo giron shite-imasu. already 2 hours (emph.) have been debating/arguing “We’ve already debated for 2 whole hours to select just one new director.” (PL3)</p> <ul style="list-style-type: none"> • <i>tatta</i> emphasizes the meagerness of a number or amount. • <i>no</i> can reflect a wide variety of relationships between two nouns, but basically makes the first noun into a modifier for the second. • <i>senshutsu</i> is a noun referring to the act of “electing/choosing” something, and <i>senshutsu suru</i> is its verb form. • <i>noni</i> after the plain, non-past form of a verb can mean “for the purpose of (doing)/in order to (do).” • <i>mo</i> after a word indicating a number or quantity gives emphasis and implies that the number/quantity is “a lot.” • <i>giron</i> is a noun for “argument/discussion/debate,” and <i>giron shite-imasu</i> is the PL3 form of <i>giron shite-iru</i>, from <i>giron suru</i> (“argue/discuss/debate”).
5	<p>Jinnai: 社長、ここはいい加減に会長の意見を尊重されて牛島部長を... Shachō, koko wa ii kagen ni kaichō no iken o sonchō sarete Ushijima Buchō o... co. pres. here as-for to good degree chairman's opinion/view (obj.) respect-and (name) dept. head (obj.) “Mr. President, at this point shouldn't you accept it as enough and respect the chairman's view to (select) Department Head Ushijima?” “Mr. Saotome, don't you think it's about time to say ‘Enough already’ and respect the chairman's wishes to (tap) Mr. Ushijima?” (PL4)</p> <p>Narration: 専務取締役 陣内 秀光 Senmu Torishimariyaku Jinnai Hidemitsu executive director (surname) (given name) Executive Director Jinnai Hidemitsu</p> <p><i>kagen ni</i> modifying a verb implies that the action is the moderate/reasonable thing to do; when applied to the listener's action, the phrase can imply that he/she is being immoderate/unreasonable, and the tone is typically one of strong, even angry, disapproval, so it needs to be used with caution.</p> <ul style="list-style-type: none"> • <i>sonchō sarete</i> is the <i>-te</i> form of <i>sonchō sareru</i>, PL4 honorific form of <i>sonchō suru</i> (“respect/defer to”). The <i>-te</i> form is being used like the conjunction “and,” implying “respect/defer to (the chairman's wishes) and (accept his candidate).” • large Japanese corporations are typically divided into <i>bu</i> (“divisions/departments”), which are in turn divided into <i>ka</i> (“sections”). <i>Buchō</i> is this <i>bu</i> plus the suffix <i>chō</i> for referring to the “head/chief/leader” of an organization or group, so it literally means “department head/manager.” As we learn below, this corporation also has another level above the <i>bu</i>, called <i>honbu</i> (often translated “headquarters,” but in this context “division”). • corporate structure and titles vary from corporation to corporation in any country, and it is difficult to establish precise correspondence between Japanese boards of directors and American, but <i>senmu torishimariyaku</i> can generally be translated “executive director” or “senior managing director.”
6	<p>Narration: 代表取締役社長 早乙女 辰造 Daihyō Torishimariyaku Shachō Saotome Tatsuzō representative director/board mbr. president (surname) (given name) President and CEO Saotome Tatsuzō</p> <p>Saotome: 何度言わせるのかね?! Nando iwaseru no ka ne?! how many times make say (explan.) (?-colloq.) “How many times are you going to make me say it?!” (PL2)</p> <p>企画開発部の松阪部長は限定車の「ピボット」で大ヒットを飛ばしているんだ! Kikaku Kaihatsu-bu no Matsuzaka Buchō wa gentei-sha no project dev. dept. of (name) dept. head as-for limited car = 「ピボット」で大ヒットを飛ばしているんだ! “Pibatto” de dai-hitto o tobashite-iru nda! pivot with big hit (obj.) has made fly (explan.) “Mr. Matsuzaka of the Project Development Department launched a huge hit with the limited edition ‘Pivot!’” (PL2)</p> <p>彼こそ、取締役に上げるべきだ!! Kare koso, torishimariyaku ni ageru beki da! he (emph.) director to should elevate/promote “He’s the one we should promote to the board.” (PL2)</p> <ul style="list-style-type: none"> • <i>nando</i> is “what” + “occasion(s)/time(s)” → “what (number of) times” → “how many times.” • <i>iwaseru</i> is the causative (“make/let”) form of <i>iu</i> (“say”). • asking questions with <i>(no) da ne</i> and <i>(no) ka ne</i> is mostly reserved for superiors speaking to subordinates. In many cases the <i>ne</i> serves to “soften” the abruptness of <i>no da/no ka</i>, but in this case it seems rather to emphasize it. • <i>dai-</i> is a prefix meaning “big/large,” so <i>dai-hitto</i> = “big hit.” <i>Tobashite-iru</i> is from <i>tobasu</i>, the causative (“make/let”) form of <i>tobu</i> (“leap/fly”). <i>Dai-hitto o tobasu</i> (lit. “make fly a big hit”) is an expression for “producing/launching a big hit.” • <i>koso</i> emphasizes <i>kare</i> (“he/him”) with the feeling of “none other than ~” • <i>ageru</i> is literally “raise/elevate,” in this context meaning “promote (to higher rank).” • <i>beki da/desu</i> follows verbs to give the meaning “should/ought to/must.”



7

Arai: 販売の牛島くんだって、抜群の実績がある! 牛だよ!!
Hanbai no Ushijima-kun datte, batsugun no jisseki ga aru! Gyū da yo!
 sales off/from (name-fam.) also outstanding/surpassing = record/performance(subj.) exists/has beef is (emph.)
“Mr. Ushijima from Sales also has an outstanding record. He’s the beef!” (PL2)

Narration: 取締役 会長 荒井 注助
Torishimariyaku Kaichō Arai Chūsuke
 board chairman (surname) (given name)
Chairman of the Board Arai Chūsuke

Saotome: いえ、松坂です!
Ie, Matsuzaka desu!
 no (surname) is
“No, it’s Mr. Matsuzaka!” (PL3)

牛肉だって松阪牛のほうが上ですぞ!!
Gyūniku datte Matsuzaka-gyū no hō ga ue desu zo!
 beef even if it is (name)-beef (compar.) (subj.) superior is (emph.)
“Even if it is beef (we are talking about), Matsuzaka beef is superior!”
“If it’s beef we want, Matsuzaka beef is superior!” (PL2)

Arai associates it with *gyū*, short for *gyūniku* (using a different reading of the same first kanji), which is literally “cow/bovine meat” → “beef.”

- *-kun* is a more familiar equivalent of *-san* (“Mr./Ms”). In a corporate setting, superiors typically address their subordinates using *-kun*.
- *datte* is used as a colloquial equivalent of *mo* (“even/too/also” — the first instance) or *de mo* (“even if it is” — the second instance).
- the kanji for the name *Ushijima* literally mean “cow/bovine island,” which is why
- Matsuzaka-gyū and the Kōbe-gyū mentioned below are brands of beef famous for their high quality.
- *kai* designates a group or meeting, and is used in the name of a wide variety of associations/councils/committees/corporate boards, etc. *Torishimariyaku-kai* = “(corporate) board of directors.” *Kaichō* refers to the “head/chief official” of any group whose name ends in *-kai*, so *torishimariyaku kaichō* = “chairman of the board.”

8

Board Mbr: しかし松阪牛は高くつくのでは?
Shikashi Matsuzaka-gyū wa takaku tsuku no de wa?
 but (name)-beef as-for be expensive isn’t it that?
“But isn’t Matsuzaka beef expensive?” (PL2)

Board Mbr: 神戸牛はどうだ?
Kōbe-gyū wa dō da?
 (name)-beef as-for what/how is
“How about Kobe beef?” (PL2)

Board Mbr: 何の話をしとるのかね、何の話を?
Nan no hanashi o shitoru no kane, nan no hanashi o?
 what of talk (obj.) are doing (explan.) (?-colloq.), what of talk (obj.)
“You’re talking of what? Talking of what?”
“What the blazes are you talking about?” (PL2)

- *takaku* is the adverb form of *takai* (“high/expensive”), and *tsuku* in this context means “cost/amount to.” *Takaku tsuku* is an expression for “costs a lot/is expensive/runs into big money.”
- *no de wa* is short for *no de wa nai ka*, “isn’t it (the case) that ~?”
- *dō da* is literally “what/how is it?” — in this case meaning “how would ~ be?/how about ~?”
- *shitoru* is a contraction of *shite-oru*, equivalent to *shite-iru* (“is/are doing”), from *suru* (“do”). *Hanashi o suru* = “to talk,” and *nan no hanashi o suru* is literally “to talk of what?”
- repeating a key part of the sentence is a way of giving emphasis.

9

Board Mbr. A: こりゃあ、永久に決まらんな。
Koryā, eikyū ni kimaran na.
 as for this eternally not be decided (colloq.)
“At this rate, it’ll never be decided.”
 (PL2)

- *koryā* (or *koryā*) is a contraction of *kore wa* (“as for this”).
- *eikyū* = “eternity/perpetuity,” and *eikyū ni* is its adverb form, “eternally/in perpetuity.”
- *kimaran* is a contraction of *kimaranai*, negative of *kimaru* (“be decided”).

10

Board Mbr. A: 社長は子飼いの松阪部長を推し、
Shachō wa kogai no Matsuzaka Buchō o oshi,
 co. pres. as-for reared/groomed from when young = (name) dept. head (obj.) recommend/boost
“The president is boosting Department Manager Matsuzaka, whom he has long been grooming....”

Board Mbr. A: 会長は同じく息のかかった牛島部長を...
kaichō wa onajiku iki no kakatta Ushijima Buchō o...
 chairman as-for similarly be backed (name) dept. head (obj.)
“while, in the same way, the chairman of the board (backs) Department Manager Ushijima, who is his protégé.” (PL2)

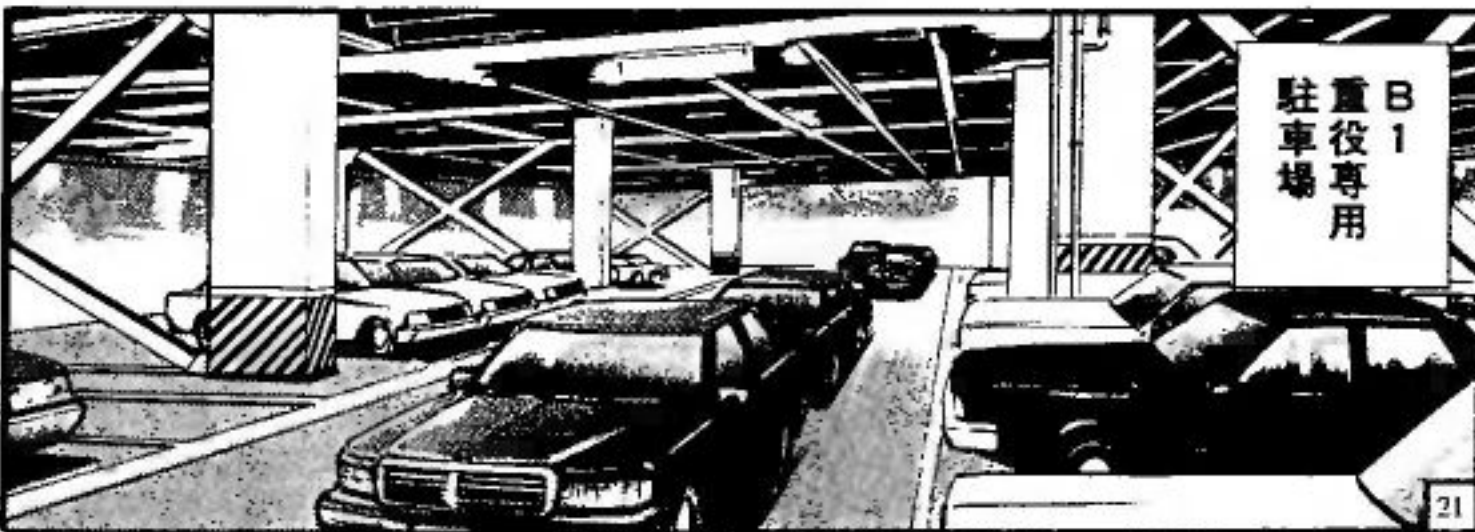
- *kogai* is a noun meaning “bringing up from infancy,” said especially of pets, but also used figuratively to refer to “grooming/favoring (someone) from early (in his/her career).” The verb form is *kogai ni suru*.
- *oshi* is a continuing form of *osu*, which when written with this kanji often means “nominate/recommend/boost.”
- *onajiku* is the adverb form of *onaji* (“the same”) → “similarly/in the same way.” This word modifies the implied verb, *osu* (or equivalent).
- *iki no kakatta* is a past form of *iki ga kakaru* (*ga* changes to *no* because it is being used as a modifier), an expression meaning “receive the protection of (someone powerful)” or “be backed by (someone powerful).”

(continued on next page)



(continued from previous page)

- 11 **Board Mbr. B:** 当然 だな。現在、取締役 は 42名...
Tōzen da na. Genzai, torishimariyaku wa yonjūhimeī...
 natural/matter of course is (colloq.) at present board mbrs as-for 42 (count)
“It’s only natural. Right now there are 42 members of the board ...”
 社長派 21名、会長派 も 21名。
shachō-ha nijūichimeī, kaichō-ha mo nijūichimeī.
 co. pres. faction 21 (count) chairman faction also 21 (count)
“21 in the president’s faction, and 21 in the chairman’s faction.” (PL2)
- Board Mbr. B:** 次の取締役にどっちの派の者が
Tsugi no torishimariyaku ni dotchi no ha no mono ga
 next board mbr to which faction of person (subj.)
 なるかで派閥のバランスは崩れ去る。
naru ka de habatsu no baransu wa kuzure-saru.
 becomes (?) by factions of balance as-for will crumble away
“According to which faction’s person becomes the next board member, the balance of the factions will crumble away.”
“The present balance of the factions will tilt according to which faction places its candidate on the board.” (PL2)
- *tōzen* is often an adverb meaning “naturally/necessarily/as a matter of course,” but here it is a noun.
 - *-mei* is a counter suffix for human beings that feels quite a bit more formal than the familiar *-nin*.
 - *ha* (either as a suffix or as an independent word) and *habatsu* both mean “faction.”
- *dotchi* is an informal equivalent of *dochira* (“which”); *dotchi no ha* = “which faction,” and *dotchi no ha no mono* = “person of which faction.” *Ga* marks this as the subject of *naru* (“become”), and *ni* marks *torishimariyaku* as the result of *naru*.
- *~ ka de ~* is like “by means of/according to the question of ~” → “by means of/according to how the question of ~ is answered, ~”
- *kuzure* is from *kuzureru* (“crumble/collapse/fall to pieces”), and *saru* = “go away/depart/vanish.”
- 12 **Hira:** ずいぶん変わったな。
Zuibun kawatta nā.
 very much changed (colloq.)
“(This place) sure has changed!” (PL2)
- *zuibun* is an adverb meaning “quite/very much/extremely/awfully.”
 - *kawatta* is the plain/abrupt past form of *kawaru* (“[something] changes”).
 - the elongated *nā* makes it an exclamation.
- 13 **Hira:** お早うさん。営業部はどこでしたっけ?
Ohayō-san. Eigyō-bu wa doko deshita kke?
 (greeting) sales/marketing dept. as-for where was (recall)
“Good morning. Where was the Marketing Department?”
“Good morning. I’m trying to remember where Marketing was.” (PL2; PL3 informal)
- Sign:** 受付
Uketsuke
Receptionist
- *ohayō-san* is an informal shorthand for *ohayō gozaimasu*, the traditional “good morning” greeting; it’s best considered PL2 even though *-san* is the honorific title used with names (“Mr./Ms”) and usually belongs to PL3.
 - *eigyō* means “business operations,” and exactly what the *eigyō* umbrella covers varies greatly from company to company. In many cases it means “sales”; in others it means overall “marketing” (including product planning, developing distribution channels, advertising, etc.); in still others it includes the general management of the company as a whole. In this case, the *Hanbai-bu* mentioned above would be the unit focused specifically on “sales” — i.e., on helping the salespeople get the products out the door and into the hands of end users. We see below that Hira’s reference to *Eigyō-bu* here is actually a shorthand for *Eigyō Honbu* (“*eigyō* division,” not “department”), so it is a level above the *Hanbai-bu* and presumably takes in all the aspects of “marketing.”
 - *deshita* is the past form of *desu* (“is/are”). *Kke* at the end of a sentence implies that the speaker is thinking back and trying to recall something; when such a sentence is directed as a question at another person, the speaker is essentially asking for help in recalling something.
- 14 **Receptionist:** 失礼ですが、どちら様でしょうか?
Shitsurei desu ga, dochira-sama deshō ka?
 rudeness/bad manners is but which-(hon.) might it be?
“Excuse me, but who might you be?” (PL3)
- *shitsurei desu ga* (lit. “it is a rudeness, but ~”) is used as a prefacing expression when making an inquiry that might be construed as overly forward or rude: “excuse me but ~/I’m sorry, but ~”
 - *dochira* is literally “which direction/side,” but just as *kochira* (“this direction/side”) and *sochira* (“your direction/side”) can be polite words for referring to people (“I/me/we/us” and “you,” respectively), *dochira* can be used as a polite interrogative pronoun for people, “who?” The honorific *-san/-sama* is always appended in such cases.
- 15 **Hira:** 平ですが。
Hira desu ga.
 (name) is but
“I’m (Mr.) Hira.” (PL3)
- *ga* is literally “but,” but here serves merely to soften the end of the sentence.



16	<p>Receptionist: ヒラ... Hira... “A grunt?” (PL2)</p>	<ul style="list-style-type: none"> here we begin a series of word plays on Mr. Hira's name. <i>Hira</i> literally means “flat,” and is used to refer to things that are “ordinary/average”; in a corporate context it is short for 平社員 (<i>hira-shain</i>), “regular/ordinary employees” — i.e., employees without rank: “rank-and-file/peon/grunt.” The fact that the receptionist does not say <i>Hira-sama</i> shows that she does not recognize <i>Hira</i> as a name, but rather thinks he has identified himself as “a grunt.”
17	<p>Hira: はい、平 ですが。 <i>Hai, Hira desu ga.</i> “Yes, I'm Hira.” (PL3)</p>	
18	<p>Receptionist: 平 は 分かりましたが、どちらの 会社 の... <i>Hira wa wakarimashita ga, dochira no kaisha no...</i> grunt as-for understood but which company from/of “As for you being a grunt, I understand, but from which company?” “OK, I understand that, but from which company?” (PL3)</p>	<ul style="list-style-type: none"> <i>wakarimashita</i> is the PL3 past form of <i>wakaru</i>, “come to know/understand.” The past forms of <i>wakaru</i> are often equivalent to “I understand/accept (what you have said/asked/ordered)” in English. <i>no</i> makes <i>dochira</i> into a direct noun modifier, “which ~ .”
19	<p>Hira: この 本社 です よ。 <i>Kono honsha desu yo.</i> this main/home office is (emph.) “(From) this home office.” (PL3)</p>	
20	<p>Receptionist 2: 新しく 本社 に 異動になった 人 じゃないの? <i>Atarashiku honsha ni idō ni natta hito ja nai no?</i> newly main/home office to was reshuffled person is it not? “He's probably someone who has been newly reas- signed to the home office.” (PL2)</p>	<ul style="list-style-type: none"> <i>atarashiku</i> is the adverb form of <i>atarashii</i> (“new”). <i>idō</i> = “a shift/change/reshuffle,” especially of personnel. <i>Idō ni natta</i> is the plain/abrupt past form of <i>idō ni naru</i>, “be shifted/reshuffled.”
<p>Receptionist: 営業部 は 6F です。 <i>Eigyō-bu wa rokkai desu.</i> marketing dept. as-for 6th floor is “Marketing is on sixth.” (PL3)</p>	<ul style="list-style-type: none"> <i>atarashiku honsha ni idō ni natta</i> is a complete thought/sentence (“[he] was newly reshuffled to the home office”) modifying <i>hito</i> (“person”). Using <i>hito</i> instead of the more polite <i>kata</i> shows that the receptionist has let down her guard completely now that she thinks Hira is a rank-and-file employee of her own company. For someone from another company she would use the polite <i>kata</i> even for a “grunt.” 	
<p>Hira: ありがとう。 <i>Arigatō.</i> “Thanks.” (PL2)</p>		
21	<p>Narration: B1 重役 専用 駐車場 <i>Bii-wan jūyaku senyō chūshajō</i> 1st basement board of directors exclusive use parking lot/garage Executive Parking, Basement Level 1</p> <ul style="list-style-type: none"> <i>jūyaku</i> can refer either to an individual director on the board, or to the board as a whole — including the top executives of the company. 	
22	<p>Sound FX: ガチャ! <i>Gacha!</i> (sound of car door being opened by chauffeur)</p>	
23	<p>Buchō: あれは 川北 常務 だし なあ。遅い な、平 取締役 は...? <i>Are wa Kawakita Jōmu da shi nā. Osoi na, Hira Torishimariyaku wa?</i> that as-for (name) managing director is (cause) (colloq.) late (colloq.) (name) board mbr./director as-for “That's Managing Director Kawakita. Director Hira sure is late.” “That's Mr. Kawakita. What could be keeping Mr. Hira?” (PL2)</p> <p>Kachō: しかし、平 取締役 とは おかしい ですなあ。 <i>Shikashi, Hira Torishimariyaku to wa okashii desu nā.</i> but(emph.) (name) board mbr./director (quote) as-for funny/strange is (colloq.) “But to say Director Hira/Director Grunt is funny, isn't it?” “It's pretty funny having a board member named Grunt, isn't it?” (PL2)</p> <ul style="list-style-type: none"> especially in corporate contexts, Japanese commonly address or refer to one another by title in situations where English speakers would use names, “Mr./Ms So-and-so.” Similarly, they frequently use the individual's specific title with his/her name (instead of using the generic <i>-san</i>) in situations where English speakers would use a simple “Mr./Ms.” <i>shi</i> can be used to indicate a cause or reason, in this case cause/reason for continued puzzlement. placing <i>osoi na</i> at the beginning is inverted syntax. Normal order would be <i>Hira Torishimariyaku wa osoi na.</i> <i>nā</i> and <i>na</i> both provide colloquial emphasis. The <i>kachō</i>'s <i>nā</i> also implies that he expects his listener to concur/agree, like the English tag, “isn't it?/right?” <i>shikashi</i> literally means “but,” but it can also be used for emphasis at the beginning of the sentence when expressing amazement/amusement at something out of the ordinary. 	



24

Buchō: 別に おかしくない よ。
Betsu-ni okashikunai yo.
 [not] particularly not funny/strange (emph.)
“Not particularly.” (PL2)

- *betsu-ni* combines with a negative later in the sentence to mean “not particularly.”
- *okashikunai* is the negative form of *okashii* (“funny/strange”).

Kachō: は、 はい。
Ha- hai.
 (stammer) yes
“R- right.” (PL2)

25

Buchō: わし や 本社 の 優秀な 部長たち を すっ飛ばして
Washi ya honsha no yūshū-na buchō-tachi o suttobashite
 I/me and home office of superior/excellent dept. mgr.-(plur.) (obj.) (emph.)-skip-over-and
 大抜擢された 男 だ! 笑えん。
dai-batteki sareta otoko da! Waraen!
 was dramatically selected man is can't laugh

“He’s a man who was dramatically selected, skipping over myself and several other excellent department managers from the main office. One can’t laugh.”

“This guy was selected in a bold move, with myself and other highly qualified department managers from the home office being passed over. It’s not a laughing matter.” (PL2)

- *ya* means “and” between two or more items in a list, often implying that still more items could be added.
- the suffix *-tachi* turns nouns referring to people into plurals, so *buchō-tachi* = “(several) department managers.”
- *su-* is prefixed to certain words to add emphasis, and *tobashite* is the *-te* form of *tobasu*, “skip over/leave out.”
- *dai-* is a prefix meaning “large/great,” *batteki* means “selection” (with the implication that the stakes are high), and *sareta* makes it a past passive verb (“~ was done/made,” from *suru*, “do/make ~”), so the combination is literally “great selection was done/made.” The implication of *dai-* here is essentially that the selection was a dramatic move.
- *washi ya honsha no yūshū-na buchō-tachi o suttobashite dai-batteki sareta* is a complete thought/sentence (“[he] was dramatically selected, passing over myself and highly qualified managers from the home office”) modifying *otoko* (“man”).

26

Narration: 第2 営業 本部
Dai-ni Eigyō Honbu
 no. 2 marketing headquarters/division
Marketing Division II

Shimomura: キミイ!
Kimii!
 you
“Young man!” (PL2)

- *waraen* is a contraction of *waraenai* (“cannot laugh”), the negative potential form of *warau* (“laugh”).

- divisions/departments/sections in Japanese corporations are typically numbered rather than given descriptive names.
- in some cases *kimii!* could be translated as “hey you!” but that seems unnatural in a situation where the speaker obviously is familiar with the listener’s name.

27

Shimomura: こんな 書類 を 課長 に 提出できる と 思っている のか?!
Konna shorui o kachō ni teishutsu dekiru to omotte-iru no ka?
 this kind of document (obj.) section head to can submit (quote) is/are thinking (explan.-?)
“Do you think I can submit a document like this to the section chief?!” (PL2)

- *teishutsu dekiru* is the potential (“can/be able to”) form of *teishutsu suru* (“present/submit”).
- *omotte-iru* is the progressive (“is/are ~ing”) form of *omou* (“think”), but it’s often more natural to translate it as “think.” *Omotte-(i)nai* in the next panel is the negative of *omotte-iru*.
- asking a question with *no ka* is masculine, and can sound very abrupt/rough. It asks for an explanation, literally like saying “is it that ~?”

28

Maeda: しかし 係長、 その 漫画字 で 私は 東大 の 論文 を パスしました。
Shikashi Kakari-chō, sono manga-ji de watashi wa Tōdai no ronbun o pasu shimashita.
 but team/task group head that/those manga letters (means) I/me as-for Tokyo U. of essay (obj.) passed
“But sir, I passed Tokyo University’s essay exam using that manga lettering.” (PL3)

Shimomura: やな ヤロー! 近頃の若い奴は 上役 を 屁 とも 思っていない。
 (thinking) *Ya-na yarō! Chikagoro no wakai yatsu wa uwayaku o he to mo omotte-nai.*
 disagreeable guy/fellow recent times of young guys as-for superiors (obj.) fart (quote) even are not thinking
“What a jerk! Young people these days don’t give a fart about their superiors.” (PL2)

- *ya-na* is a variation of *iya-na* (“disagreeable/unpleasant”), and *yarō* is an informal/rough word for “guy/fellow,” so *ya-na yarō* = “disagreeable fellow” → “pain in the neck/jerk.”
- *yatsu* is another informal/rough word for “guy/fellow/person.”
- *uwayaku* refers to a person’s superiors at work, not to other social superiors.

29

Shimomura: あ〜、 ヤダ! ヤダ! 中間管理職 は 辛い よ、 もう!
A~, ya da! Ya da! Chūkan kanri-shoku wa tsurai yo, mō!
 (interj.) is disagreeable is disagreeable middle management-work/occupation as-for is painful/trying (emph.)(exasperation)
“Ohhhh, I can’t stand it, I can’t stand it! Middle management is such a pain!” (PL2)

- again, *ya da* is a variation of *iya da*, meaning “(something) is disagreeable/unpleasant”; it can variously be an expression of objection/refusal/dislike/embarrassment, etc. → “I don’t like it/I can’t stand it!”
- *mō*, literally “now/already,” is sometimes used as an interjection expressing exasperation/frustration.



30	<p>Hira: あのー。 Anō. “Excuse me.” (PL2-3)</p>	<ul style="list-style-type: none"> • anō is a hesitation word similar to “uhh/um.” It’s often used to get someone’s attention, essentially like “Excuse me.”
31	<p>Shimomura: はあ? Hā? “Yes?” (PL3)</p>	<ul style="list-style-type: none"> • hā spoken with the intonation of a question is a polite/formal “Yes? (I’m listening).”
32	<p>Hira: 平 ですが。 Hira desu ga. (name) is but “I’m Hira.” (PL3)</p>	
33	<p>Shimomura: 平? Hira? (name)/grunt “Hira? (A grunt?)” (PL2)</p>	<ul style="list-style-type: none"> • Shimomura suffers from the same confusion as the receptionists, and his attitude and language throughout this section reflect his belief that he is talking to someone below him in rank instead of to a division manager/director, three major steps above him on the corporate hierarchy.
34	<p>Shimomura: まーた、地方 から 本社 に 出張 で来た 平社員 が 道 に 迷って る ぞ。 Ma-ta, chihō kara honsha ni shutchō de kita hirashoin ga michi ni mayotte-ru zo again hinterland from home office to business trip on came peon/grunt (subj.) path/way to/on is confused/lost (emph.) “Once again, some grunt from the sticks who’s come to the home office on a business trip has lost his way.” (PL2)</p>	
35	<p>Maeda: うちの 本社 ビル は 広い ス から ねエ。 Uchi no honsha biru wa hiroi su kara nē. our home office building as-for large is because/so (colloq.) “Since our home office building is so big, (it’s no wonder).” (PL3-informal)</p>	<ul style="list-style-type: none"> • elongating mata (“again”) here is a sort of verbal rolling of the eyes. • chihō refers to all parts of the country other than Tokyo. It does not always have a derogatory feeling, but here it does, so chihō kara is something like saying “from the sticks.” • shutchō refers to a “business trip,” and kita is the plain/abrupt past form of kuru (“come”), so shutchō de kita = “came on a business trip.” Chihō kara shutchō de kita is a complete thought/sentence (“[he] came from the sticks on a business trip”) modifying hira-shain (“common/ordinary employee” → “peon/grunt”), and ga marks hira-shain as the subject of the sentence. • michi ni mayotte-(i)ru is the progressive form of michi ni mayou (“lose one’s way/become lost”). • zo is a rough, masculine particle for emphasis. • uchi literally means “within/inside” but in many cases is used to mean “our house/shop/company.” Uchi no means “off/belonging to our house/shop/company,” or simply, “our”: uchi no honsha = “our home office.” • biru is short for birudingu, the Japanese rendering of English “building”; honsha biru = “home office building.” • hiroi is perhaps most familiar as meaning “wide,” but it’s also used to mean “large/spacious/expansive” when speaking of room/space. • su is an informal contraction of desu (“is/are”). • nē here gives sympathetic emphasis.
35	<p>Hira: ここ は 第2 営業 本部 です よ ね。 Koko wa Dai-ni Eigyo Honbu desu yo ne. here/this place as-for no. 2 marketing headquarters/division is (emph.) (colloq.) “This is Marketing Division II, right?” (PL3)</p>	
36	<p>Shimomura: そう だよ。いま ちよっと 忙しい ん だけ ねえ。 Sō da yo. Ima chotto isogashii n da kedo nē. that way is (emph.) now a little busy (explan.) am/are but (colloq.) “That’s right. I’m a little busy right now (but).” “That’s right. I’m sort of in the middle of something right now, so, if you don’t mind . . .” (PL2)</p>	<ul style="list-style-type: none"> • sō da = “it is so/that way” → “(yes), that’s right.” • chotto is a colloquial equivalent of sukoshi (“a little”). • kedo literally means “but,” but here it serves mainly to soften the end of a sentence that would otherwise sound very abrupt. Nē seeks the listener’s sympathy/understanding, implying “if you understand that, perhaps you can be kind enough to leave me alone.”
36	<p>Hira: わし は 平 ですが。 Washi wa Hira desu ga. I/me as-for (name) is but “I’m Hira.” (PL3)</p>	<ul style="list-style-type: none"> • though any middle-aged or older man is likely to use washi for “I/me,” the word usually implies either equality or superiority, so one would not use it when speaking to one’s superiors. If Shimomura were not on a completely different wavelength, hearing Hira use washi might have given him pause about the way he is treating Hira.
37	<p>Shimomura: 平 は 分かって る よ、ヒラ は! Hira wa wakatte-ru yo, hira wa! grunt as-for know/understand (emph.) grunt as-for “As for being a grunt, I understand; as for being a grunt!” “I heard you! I heard you!” (PL2)</p>	<ul style="list-style-type: none"> • wakatte-(i)ru (“know/understand”) is from wakaru (“come to know/understand”).



38

Shimomura: とにかく 前田くん! 重要 書類 だ。書き直したまえ。
Tonikaku Maeda-kun! Jūyō shorui da. Kakinaoshitamae.
 at any rate (name-fam.) important document(s)/paper(s) is/are rewrite/copy-(command)
“At any rate, Maeda, it’s an important document. Rewrite it.” (PL2)

Maeda: しかし...
Shikashi...

“But...”

- *tonikaku* = “in any case/at any rate”
- *kaki-* is the *-masu* stem of *kaku* (“write”), and *-naoshi* is the *-masu* stem of *-naosu*, which means “fix/correct”; a verb-stem plus *-naosu* means “do over” in order to fix/correct/improve something. Based on the remark above about the “manga lettering,” he’s apparently not being asked for a wholesale rewrite, but simply to make a clean copy in a more respectable style of handwriting.
- *-tamae* makes a strong/authoritarian command, so its use is restricted to the superior in a clear superior-subordinate relationship.

39

Shimomura: しかし だと...
Shikashi da to...
 but (quote)
“But what?!” (PL2)

- repeating a statement in a sharp/rough tone and adding a quotative *~ da to?* implies the speaker is angered by what the other person has said. In response to someone protesting with a “but ~,” it is like indignantly snapping back “But what?!” — not so much demanding an answer as implying that no excuses or protestations could possibly be justified.

40

Shimomura: ちょっと、あんた!! 私の机の上を勝手にいじらないでくれる!?
Chotto, anta! Watashi no tsukue no ue o katte ni ijiranaide kureru!
 a little/hey you I/me 's desk of top (obj.) without permission not mess with-(request)
“Hey! You there! Would you mind not messing with my desktop?” (PL2)

Hira: あ、すいません。その一、重要な書類がちらかっていたもので。
A, suimasen. Sono- jūyō-na shorui ga chirakatte-ita mono de.
 (interj.) (apology) (hesit.) important documents (subj.) were scattered (explan.) (cause)
“Oh, I’m sorry. I mean, (it was) because some important papers were scattered about...”
“Oh, I’m sorry. It’s just that some important papers were lying about.” (PL2)

- *chotto* 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/just a minute!/hold it!”
- *anta* is an informal *anata* (“you”), which when addressed sharply at someone is like an angry “Hey you!” or “Look here, mister/lady!”
- *katte ni* implies doing something solely for one’s own convenience or by one’s own will, without consulting or seeking permission from anyone.
- *ijiranaide* is the negative *-te* form of *ijiru* (“fiddle/tamper/mess with”).
- the *-te* form of a verb plus *kure* (the command form of *kureru*, “give to me”), or *kureru* (*ka*) spoken as a question (with or without the final *ka*), makes an informal/abrupt request or gentle command. All other things being equal, requesting with a question form normally sounds less abrupt/more polite than the declarative form, but here the jagged speech balloon makes it clear that his tone is quite abrupt.
- *suimasen* is a colloquial *sumimasen*, which can mean either “sorry/excuse me” or “thank you” depending on the context.
- *sono* can sometimes be used like *anō* as a hesitation/pause word, like “uhh/um/I mean/that is to say.”
- *chirakatte-ita* is the past form of *chirakatte-iru* (“are scattered/strewn about” or “are in disorder”), from *chirakaru* (“become scattered/disordered”).
- *mono de* is the *-te* form of *mono da*, an explanatory form essentially like “that’s because ~”; *-te* forms are often used to indicate a cause or reason for what follows in the sentence, but in this case it’s understood that he’s stating the reason why he was fooling with the papers on Shimomura’s desk.

41

Shimomura: ったく! どいつもこいつも人をイライラさせるなあ。
Itaku! Doitsu mo koitsu mo hito o ira-ira saseru nā.
 (interj.) which guy also this guy also a person (obj.) make edgy/irritated (colloq.)
“Cripes! This guy and that guy sure get on a person’s nerves!”
“Cripes! Everywhere I turn, someone’s getting on my nerves!” (PL2)

- *itaku* is a contraction of *mattaku* (literally “completely/entirely”), which is frequently used as an expression/exclamation of exasperation.
- *doitsu* is a contraction of *dono yatsu* (“which guy/fellow”) and *koitsu* is a contraction of *kono yatsu* (“this guy/fellow”), so *doitsu mo koitsu mo* is literally “which guy and this guy” — an idiomatic expression meaning “one and all/anyone and everyone.”
- *hito* (“a person”) in this case refers to the speaker himself.
- *ira-ira saseru* is the causative (“make/let ~”) form of *ira-ira suru* (“he nervous/edgy/irritated”), so it means “make (someone) edgy/irritated” → “get on (someone’s) nerves.”



42

Hira: この クズかご の ボールペン は まだ 使える なあ。
Kono kuzukago no bōrupen wa mada tsukaeru nā.
 this wastebasket in ballpoint pen as-for still can use (colloq.)
“This ballpoint pen in the wastebasket is still usable.” (PL2)

- *kuzu* = “litter” and *kago* = “basket,” so *kuzukago* = “wastebasket.”
- *bōrupen*, from English “ball” + “pen,” is the Japanese word for “ballpoint pen.”
- *tsukaeru* is the potential (“can/be able to”) form of *tsukau* (“use”).
- *nā* here provides simple colloquial emphasis rather than making an exclamation.

43

Shimomura: やる よ。 持っていけ! 本社 の 名入り だ。
Yaru yo. Motte ike! Honsha no nēmu-iri da.
 will give (emph.) carry-and-go home office of name-included/imprinted is
“You can have it. Take it! It’s embossed with the name of the home office.” (PL2)

田舎 への いい 土産 になる だろう。
Inaka e no ii miyage ni naru darō.
 country/the boondocks to of good/fine gift/souvenir to will become probably/surely
“It’ll make a fine souvenir (to take back) to the boonies, I’m sure.” (PL2)

- *varu* means “give (to someone else),” and is used when speaking to equals or subordinates. *Yo* is an emphatic particle that tends to assert the speaker’s authority quite strongly.
- *motte* is the *-te* form of *motsu* (“hold/carry”), and *ike* is the abrupt command form of *iku* (“go”). *Iku* after the *-te* form of a verb implies “do the action and go/do the action while going,” so *motte iku* means “take (something) away/take (something) with you” when leaving one place to go to another.
- 名入り is properly read *na-iri*, but the artist has provided *nēmu*, from English “name,” as a special reading for the first kanji. *-iri* (from *ireru*, “put in”) is a suffix meaning the item it follows “has been included/inserted” — here implying “imprinted/embossed.”
- *inaka* refers to any place outside/removed from an urban center, so it can mean simply “country” (sometimes including “suburbs”) as opposed to “city”; but when the point of reference is Tokyo, *inaka* also includes regional cities of considerable size, which Tokyo dwellers regard as belonging to “the sticks/the boonies” just as much as the rural areas that surround them.
- *miyage* (usually *o-miyage*) as used here refers to a gift or souvenir brought back from a trip. The word also refers to “housegifts” brought along when paying someone a visit, but other traditional gifts have their own special names, and *o-iwai*, *okurimono*, or *prezento* (from English “present”) are used for gifts given on birthdays, Christmas, and other special occasions.
- *darō* literally makes a conjecture (“perhaps/probably”), but often its meaning can be quite assertive (“surely/almost certainly”).

44

Buchō: 下村ケン!
Shimomura-kun!
 (name-fam.)
“Shimomura!” (PL2)

Sound FX: ツカ ツカ
Tsuka tsuka
Click click (sound of shoes clicking on floor as he walks)

45

Shimomura: こっ、これは 部長 に 課長!
Ko!- kore wa buchō ni kachō!
 (stammer) this as-for dept. head and section head
“He- hello, Buchō! Kachō!” (PL3)

- *kore wa* plus the other person’s name/title (or sometimes *kare wa kore wa* without name or title) makes a surprised greeting when meeting/running into someone unexpectedly: “Well, hello, (Mr. ~ /Sir).” It’s a relatively polite greeting, but how formal it feels depends on the context.

46

Buchō: 取締役 は 来られてない かね?
Torishimariyaku wa korarete-nai ka ne?
 board mbr./director as-for has not come (?-colloq.)
 “As for the (new) director, has he not come (here)?”
“Has the new director shown up here by any chance?” (PL2)

Shimomura: へ?
He?
“Huh?”

- *korarete-nai* is a contraction of *korarete-inai*, negative of *korarete-iru* (“has come”), from *karareru*, a PL4 honorific form of *kuru* (“come”).
- asking a question with *ka ne* is mostly reserved for males, and for superiors speaking to subordinates. Asking the question with a negative verb makes it sound tentative/conjectural: “I was wondering if ~/Is it perhaps that ~?” → *korarete-(i)nai ka ne* = “Has (he) perhaps come?” Adding explanatory *no* would make it feel more like the English negative question: *korarete-(i)nai no ka ne* = “Didn’t/hasn’t he come?”
- although he uses a PL4 form of the verb *kuru* because it refers to his superior’s action, his sentence as a whole remains PL2 because he is speaking to a subordinate.



47

Kachō: へ? じゃない よ、チミイ!
 "He?" ja nai yo, chimii!
 huh? is not (emph.) you
 "This is not (an occasion to be saying) 'Huh?' Mr. Shimomura."
 "This is no time to be caught napping, Shimomura." (PL2)

この第2営業本部のトップになられた平並次郎取締役だよ。
 Kono Dai-ni Eigyō Honbu no toppu ni narareta Hira Namijirō Torishimariyaku da yo.
 this no. 2 marketing h.q./division of top [official] (result) became (surname) (given name) director is (emph.)
 "(We're talking about) Director Hira Namijirō, who has become the new head of our Marketing Division II." (PL2)

下でお待ちしていたんだが、運転手に聞くと、
 Shita de o-machi shite-ita nda ga, untenshu ni kiku to,
 below at (hon.)-were waiting (explan.) but driver (target) asked when

歩いて会社へ向かわれたと言うんだ。
 aruite kaisha e mukawareta to iu nda.
 walking company/office toward headed/proceeded (quote) say (explan.)

"We were waiting for him down below, but when we asked the driver, he said (Mr. Hira) proceeded to the office on foot."

"We were waiting for him downstairs, but according to the driver he came to the office on foot." (PL2)

- *chimii* (or *chimi*) is a slang variation of *kimi* ("you"): like *kimi*, it would generally be used only by males when addressing equals or subordinates/juniors.
- *narareta* is the past form of *narareru*, the PL4 honorific form of *naru* ("become"). Again, he uses a PL4 verb to refer to his superior's action, but his sentence is PL2. *Kono Dai-ni Eigyō Honbu no toppu ni narareta* is a complete thought/sentence ("[he] became the top [official] of this Second Marketing Division") modifying the name and title, *Hira Namijirō Torishimariyaku* ("Director Hira Namijirō").
- *o-machi shite-ita* is a PL4 humble form of *matte-ita* ("was waiting"), from *matsu* ("wait"). Humble forms honor the person who is on the receiving end of an action (in this case Hira) by "humbling" the person who does the action (in this case the buchō and kachō).
- one of the most important uses of the particle *ni* is to mark the target/direction/end result of an action. In conjunction with *naru* ("become") it marks what something/someone becomes (i.e., the result), while in conjunction with *kiku* ("ask") it marks the person asked (i.e., the target of the question).
- *to* after a non-past verb can make a conditional "if/when" meaning.
- *aruite* is the *-te* form of *aruku* ("walk/go by foot"). The *-te* form here creates an adverb for *mukawareta*, the past form of *mukawareru*, PL4 honorific form of *mukau* ("face/proceed [toward]"). In this case the particle *e* is used to mark the destination, but *ni* could have been used instead.
- *to iu* indicates he is repeating what the driver said, and *nda* shows he's using the quote as an explanation.

48

Shimomura: 平... 平...
 Hira... Hira...
 "Hira... Hira..."

49

FX: ハッ!!
 Ha!
 (effect of catching his breath/gasping in alarm)

50

Hira: このクリップもまだ使えるぞ。
 Kono kurippu mo mada tsukaeru zo.
 this clip also still can use (emph.)
 "This clip is still usable, too." (PL2)

- *zo* is a rough, masculine particle for emphasis.

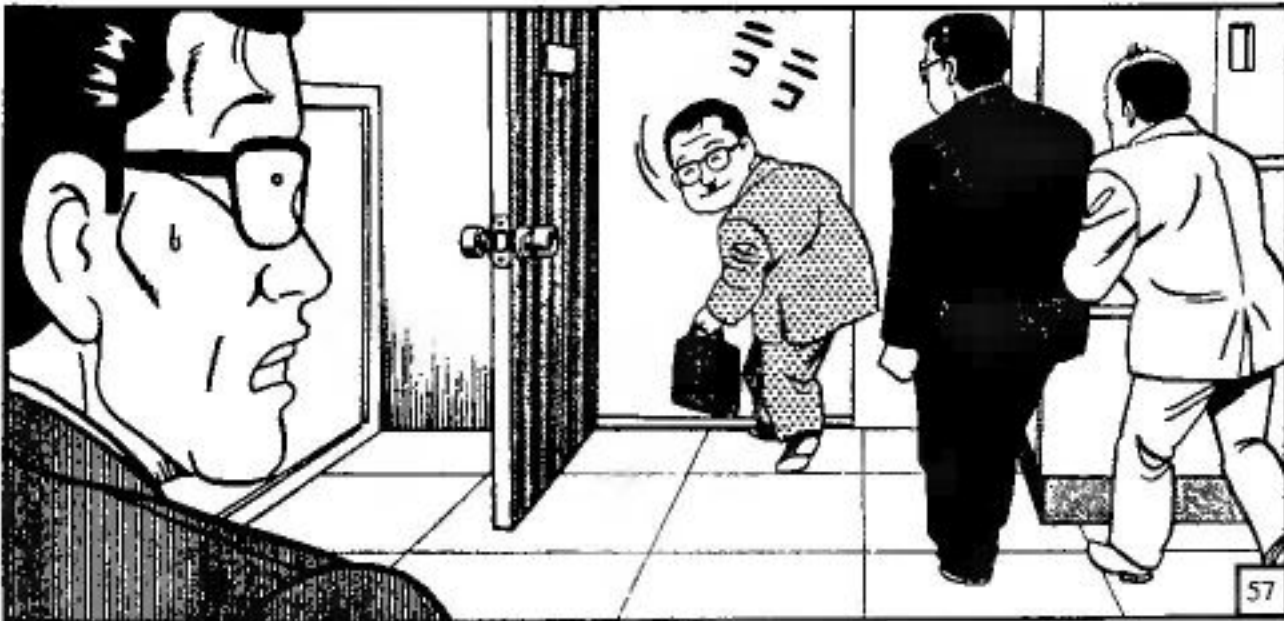
51

Buchō: 平 取締役?
 Hira Torishimariyaku?
 "Director Hira?" (PL3)

52

Hira: はい、平ですが。
 Hai, Hira desu ga.
 yes (name) am but
 "Yes, I am Hira." (PL3)

- *ga* ("but") mainly serves to soften the ending.



53	<p>Sound FX: ハー ハーハー Hā hā hā (gasping for breath from panic)</p>
54	<p>Shimomura: し、失礼をばいたしましたあ!! Shi- shitsurei o ba itashimashitā!! (stammer) rudeness (obj.-emph.) did “I- I have committed a terrible rudeness.” “P- please forgive my terrible rudeness!” (PL3)</p> <p>Buchō: キミイ、取締役に何をしたんだね?! Kimi, torishimariyaku ni nani o shita nda ne?! you board mbr./director to what (obj.) did (explan.) (colloq.) “Shimomura, what did you do to the director?!” (PL2)</p> <p>Hira: いいんだよ。 Ii nda yo. good/OK (explan.) (emph.) “That’s OK.” “Forget it.” (PL2)</p> <ul style="list-style-type: none"> • <i>itashimashitā</i> (the long final vowel here is for emphasis) is the past form of the PL4 humble verb <i>itashimasu</i> (“do” — i.e., equivalent to <i>suru</i>). Humble verbs show politeness/respect by humbling the speaker or the person doing the action. • <i>shitsurei itashimashita</i>, literally meaning “I did a rudeness,” is a polite apology. Inserting <i>o ba</i> emphasizes how deeply sorry the speaker is. <i>O ba</i> for emphatically marking the object of the verb is mostly archaic and rarely heard in modern Japanese, but it is still quite frequently used in this particular phrase of apology. • <i>shita</i> is the past form of <i>suru</i> (“do”); <i>ni</i> marks the target of the action, so <i>~ ni suru/shita</i> = “do/did to ~”; <i>~ ni nani o shita</i> = “did what to ~,” or since it’s a question, “what did you do to ~?” • asking a question with <i>n da ne</i> is masculine and mostly reserved for superiors speaking to subordinates.
55	<p>Hira: あなた 中間管理職 は 辛い と言っていましたね? Anata chūkan kanri-shoku wa tsurai to itte-mashita ne? you middle management-work/occupation as-for painful/trying (quote) were saying (colloq.) “You were saying that working in middle management was a pain, I believe?” (PL3)</p> <p>Shimomura: は、はい。 Ha- hai. “Y- yes.” (PL3)</p> <ul style="list-style-type: none"> • given his own superior position, Hira could address his listener as <i>kimi</i>, but he uses the more polite <i>anata</i> — in keeping with his genial/polite image. Even though it’s more polite than <i>kimi</i>, however, <i>anata</i> in most contexts still implies that you consider your listener to be of lower status than yourself, so Japanese speakers avoid using it most of the time. Instead of saying <i>anata</i> (or some other word for “you”), they use the other person’s name or title, or nothing at all. • <i>wa</i> to mark <i>anata</i> as the topic of the sentence has been omitted, as it often is in colloquial speech. • <i>to</i> marks the complete sentence <i>chūkan kanri-shoku wa tsurai</i> (“middle management work is a pain/hard”) as a quote, and <i>itte-(i)mashita</i> is the PL3 form of <i>itte-ita</i> (“was/were saying”), past of <i>itte-iru</i> (“is/are saying”), from <i>iu</i> (“say”). • <i>ne</i> shows that he expects his listener to confirm/agree with his statement, like English tag questions, “right?/ isn’t it?/weren’t you?” etc.
56	<p>Hira: でもね、[辛い] って字は[幸い] という字によく似てますよ。 Demo ne, “tsurai” tte ji wa “saiwai” to iu ji ni yoku nite-masu yo. but (colloq.) painful/trying (quote) character as-for happiness (quote) say character to well resembles (emph.) “But you know, the kanji for <i>tsurai</i> (painful) closely resembles the kanji for <i>saiwai</i> (happiness).” (PL3)</p> <ul style="list-style-type: none"> • <i>ne</i> in the middle of a sentence is a kind of verbal pause, similar to English “you know/you see/I mean/like.” <i>Demo ne</i> = “But you know, ~.” • <i>tte</i> is a colloquial contraction of the quotative <i>to iu</i>, which is like “that is called,” or simply “that is.” <i>Tsurai tte ji</i> = “the kanji that is called/read <i>tsurai</i>,” and <i>saiwai to iu ji</i> = “the kanji that is called/read <i>saiwai</i>” → “the kanji for <i>tsurai/saiwai</i>.” • <i>yoku</i> is the adverb form of <i>ii/yoi</i> (“good/fine”), and <i>nite-masu</i> is a contraction of <i>nite-imasu</i>, PL3 form of <i>nite-iru</i> (“resembles”). <i>Yoku nite-iru</i> = “resembles well” → “closely resembles.” • <i>yo</i> is often used to emphasize information the speaker thinks the listener needs to know, so in many cases <i>yo</i> can also be translated “you know.” • the primary difference between 辛 and 幸 is that the latter has an extra horizontal line at the top, with the upper vertical line lengthened just enough to accommodate it and form a cross.
57	<p>FX: ニコニコ Niko niko (effect of cheerful smile)</p>

To be continued . . .

I've often wished I had the room to comment on things I encounter as I translate and annotate the manga selections in each issue. For example, I might notice a sudden profusion of one particular form, or a rare occurrence of another; I might come across an instance of the ubiquitous *ne* that makes me add a new variation to my stock explanations; or, as with this issue, I might realize one of our selections provides an unusually good opportunity to study some particular point. I look forward to having this new forum to remark on matters like this, as well as on a wide variety of other issues that present themselves during the translation process.



Translation Editor
Wayne Lammers

The feature manga in this issue, "Hira Namijirō," offers a particularly good chance to see how speakers vary the politeness of their language depending on whom they are addressing. Or I should really say, "whom they *think* they are addressing," for in fact, this episode gets much of its humor from characters making the wrong adjustments in their politeness levels because they don't realize to whom they are talking — even though the reader does. As you read the story, you will want to pay close attention to the PL codes (see page 39 for an explanation) as well as to notes about the politeness of certain words.

The two most important factors in determining the proper politeness when speaking Japanese are (1) the relative hierarchical positions of the speaker, listener, and the person being spoken of (who in many cases is the speaker or listener), and (2) their group identities. Though different groups have different expectations regarding degree of formality, as a general rule, within a given group, abrupt PL2 forms are reserved for peers and subordinates, and polite forms are used when speaking to or about superiors — PL3 for those closer in the hierarchy, with varying doses of PL4 honorific forms for those higher up. When speaking to someone outside the group, however, the outsider and his actions, regardless of his status, receive honorific treatment, while humble language is used for referring to those belonging to the speaker's own group — even if they rank far above the speaker.

Thus it is that we see a subtle drop in politeness when the receptionists learn Hira belongs to their own company — though they still use the PL3 *desu* when addressing him because they know they are themselves at the bottom of the hierarchy.



R1: *Atarashiku honsha ni idō ni natta hito ja nai no?* (PL2)

R2: *Eigyō-bu wa rokkai desu.* (PL3)

Hira: *Arigatō.* (PL2)

The use of *ja nai no* by the receptionist on the right makes the sentence PL2. Using *de wa arimasen ka* would have made the sentence PL3, while using *kata* instead of *hito* and replacing *ja nai no* with *de wa gozaimasen ka* would have made it PL4, the level the receptionist would have used if she had known Hira's actual rank.

By comparison, Shimomura, the "task group leader," makes a more dramatic adjustment, immediately switching to abrupt forms because he believes Hira ranks below himself. He rants at Hira in much the same language he is seen ranting at Maeda, the true "grunt" of this episode. Then, when he ultimately discovers the truth, we see an even more drastic shift in the opposite direction.

It's worth noting, too, how the section and department heads, who do know Hira's true rank from the start, use PL4 verbs to refer to Hira's actions within PL2 sentences addressed to Shimomura, who is their subordinate.



Buchō: *Torishimariyaku wa korarete nai ka ne?* (PL2)

Shimomura: *He?* (PL2)

The *buchō* uses an honorific form of the verb *kuru* (*korareru*) because it refers to the action of a *torishimariyaku* ("board member" = Hira). This kind of honorific form is identical to the passive form of the verb. If the *buchō* had ended the sentence with *korarete imasen ka*, the whole sentence would have been PL4, but as he is addressing a subordinate, he uses the plain/abrupt verb ending.

Finally, we see Hira himself using almost all PL3 forms throughout, regardless of his listener's rank, and it's important to recognize it as a vital part of his characterization. His politeness coupled with his ever-present smile let us sense immediately that he will be a leader who shows a gracious and genial regard for his subordinates instead of feeling he has to throw his weight around in order to command their respect.

From *Shoe*, p. 34

飽き飽きする	<i>akiaki suru</i>	grow tired of/bored with
あら捜し	<i>arasagashi</i>	fault-finding
大統領	<i>daitōryō</i>	President (of nation)
副大統領	<i>fukudaitōryō</i>	Vice-President (of nation)
具体的に	<i>gutai-teki ni</i>	concretely/definitely

From *Calvin and Hobbes*, p. 36

大学院	<i>daigakuin</i>	graduate school
大事な	<i>daiji-na</i>	important
午後	<i>gogo</i>	afternoon
発見する	<i>hakken suru</i>	discover
週末	<i>shūmatsu</i>	weekend
探検する	<i>tanken suru</i>	explore

From *Basic Japanese*, p. 40

惰性	<i>dasei</i>	inertia/force of habit
禿げる	<i>hageru</i>	become bare/bald
報告	<i>hōkoku</i>	report (n.)
核	<i>kaku</i>	nuclear (weapons)
噛みつく	<i>kamitsuku</i>	bite/snap at
けがする	<i>kega suru</i>	get hurt/injured
経理	<i>keiri</i>	accounting
切り上げる	<i>kiriageru</i>	stop/wind up/finish for the day
進む	<i>susumu</i>	advance/progress (v.)
敵	<i>teki</i>	enemy
適当な	<i>tekitō-na</i>	appropriate/suitable/fitting
搭載する	<i>tōsai suru</i>	load/take aboard (a vehicle)

From *OL Shinkaron*, p. 46

ごあいさつ	<i>go-aisatsu</i>	(a) civility/formality
集める	<i>atsumeru</i>	gather/collect
バレンタイン	<i>barentain</i>	Valentine
～別に	<i>-betsu ni</i>	separated by (something)
チョコ	<i>choko</i>	chocolate
義理	<i>giri</i>	duty/obligation
針	<i>hari</i>	needle(s)
費用	<i>hiyō</i>	fee
本命	<i>honmei</i>	(the) favorite
委員	<i>iin</i>	coordinator/person in charge
買い出し	<i>kaidashi</i>	purchasing/shopping
価格	<i>kakaku</i>	price/value
屈折する	<i>kussetsu suru</i>	bend/get bent
真面目に	<i>majime ni</i>	seriously/earnestly
面倒臭い	<i>mendōkusai</i>	troublesome/tiresome/a hassle
名付ける	<i>nazukeru</i>	name/dub (v.)
憎い	<i>nikui</i>	hateful/detestable
妻子	<i>saishi</i>	wife and child(ren)
責任者	<i>sekinin-sha</i>	person in charge
単なる	<i>tannaru</i>	mere/plain
うらむ	<i>uramu</i>	bear a grudge/feel resentment
うそ	<i>uso</i>	lie/falsehood (n.)
分ける	<i>wakeru</i>	divide up
喜ぶ	<i>yorokobu</i>	rejoice/take delight

From *Beranmei Tōchan*, p. 50

かぜ	<i>kaze</i>	cold/flu
熱	<i>netsu</i>	fever/heat
おでこ	<i>odeko</i>	forehead/brow
年寄り	<i>toshiyori</i>	elder/old person

From *Crayon Shin-chan*, p. 52

アンコール	<i>ankōru</i>	encore
美人	<i>bijin</i>	beautiful woman
着陸	<i>chakuriku</i>	landing
だまる	<i>damaru</i>	fall silent
フィルム	<i>firumu</i>	film (n.)
ふくらます	<i>fukuramasu</i>	inflate/make swell
海外	<i>kaigai</i>	overseas
けしき	<i>keshiki</i>	scenery
キケンな	<i>kiken-na</i>	unsafe
機内食	<i>kinaishoku</i>	in-flight meal
金髪	<i>kinpatsu</i>	blond
空気	<i>kūki</i>	air
救命胴衣	<i>kyūmei dōi</i>	life jacket
窓ぎわ	<i>mado giwa</i>	by the window
まもなく	<i>mamonaku</i>	soon/shortly
見せる	<i>miseru</i>	show/let see
ムネ	<i>mune</i>	chest/bust
乗り物	<i>norimono</i>	vehicle
奥	<i>oku</i>	interior/back/depths
旅行	<i>ryokō</i>	trip/journey
説明する	<i>setsumei suru</i>	explain/demonstrate
写真集	<i>shashin-shū</i>	photo album/collection
シートベルト	<i>shiitoberuto</i>	seatbelt
締める	<i>shimeru</i>	tie/fasten
失礼	<i>shitsurei</i>	rudeness
出発	<i>shuppatsu</i>	departure
スチュワーデス	<i>suchuwādesu</i>	stewardess/flight attendant
体験	<i>taiken</i>	(personal) experience
通路	<i>tsūro</i>	aisle/path
酔う	<i>you</i>	become sick/dizzy/intoxicated

From *After Zero*, p. 60

いる	<i>iru</i>	need/require
すねる	<i>suneru</i>	pout/sulk
すさむ	<i>susamu</i>	grow wild/rough/dissolute
とっくに	<i>tokku ni</i>	long since/long ago
とうとう	<i>tōtō</i>	finally/at long last
つかまる	<i>tsukamaru</i>	be caught/snared
つまらない	<i>tsumaranai</i>	trifling/worthless/pointless
別れる	<i>wakareru</i>	separate/break up
やり直せる	<i>yarinaoseru</i>	can do over
屋敷	<i>yashiki</i>	mansion

From *Torishimariyaku Hira Namijirō*, p. 70

抜群	<i>batsugun</i>	outstanding/surpassing
近頃	<i>chikagoro</i>	recent times/these days
永久に	<i>eikyū ni</i>	eternally
議論する	<i>giron suru</i>	argue/discuss/debate
派閥	<i>habatsu</i>	faction
平社員	<i>hirashain</i>	peon/grunt (employee)
異動になる	<i>idō ni naru</i>	be shifted/reshuffled
いじる	<i>ijiru</i>	fiddle/tamper/mess with
崩れ去る	<i>kuzuresaru</i>	crumble away
選出する	<i>senshutsu suru</i>	elect/choose/select
尊重する	<i>sonchō suru</i>	respect/defer to
提出する	<i>teishutsu suru</i>	present/submit
飛ばす	<i>tobasu</i>	skip over/leave out
辛い	<i>tsurai</i>	painful/trying
優秀な	<i>yūshū-na</i>	superior/excellent

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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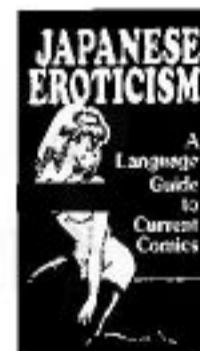
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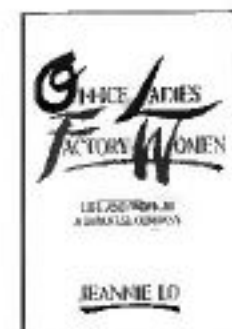


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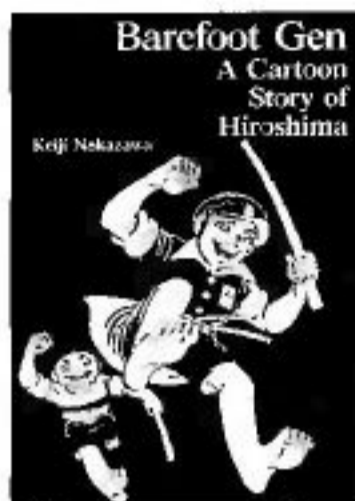
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dictionary 辞書, 辞典, Computer 辞書.
Dictograph Trademark デクトグラフ(音声送信機).
dictum 言明; 格言.
didactic 教訓的.
diddle ① だます, (時間などを)浪費する, (人を)惑わす.
didn't =did not.
dido ① だど, いたずら, 騒ぎ.
didst aux. v. do の直説法二人称単数過去形. — u. do の直説法二人称単数過去形.

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jisho 辞書 dictionary
 • jisho o hiku 辞書を引く to consult a dictionary
jishoku 辞職 resignation, quitting one's job
 • jishoku suru 辞職する to resign
 ① Takahashi-san wa kaisha ni shitsubō shite jishoku shimashta.
 高橋さんは会社に失望して辞職しました。
 Mr. Takahashi got discouraged with work and resigned.

Martin's Concise Japanese Dictionary

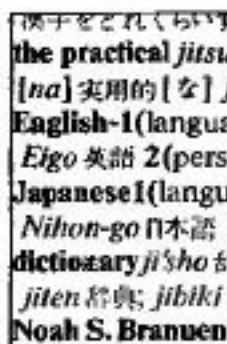
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jisho 辞書 dictionary
jishoku shimasu 辞職します resigns (a position)
ji¹soku 時速 (hourly) speed
jissai 実際 actual conditions, reality; in practice; in fact, really
ji¹s-sai 十歳 ten years old
jis-satsu¹ 十冊 ten books

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diced 1 da(yano)ndo だやんど 2 (suit of playing cards) だや だや
diaper omu'tsu 尿布
diaper rash jūmō'kin じんましん
diaphragm 1 (Anat) diafira'mu 横隔膜 2 (consonantive device) だやうり
diaper だやうり
diary niki 日記 keep a diary niki o tsuke'ru 日記をつける
die zaiho'no さいごに shuwo'chi die zaiho'no furu さいごなるふる — (dism) chop adhome' ni A? no さいごの日に切る
dictation 1 kaku'ri 書き取り 2 (computer) kōgo (hi'ran) の道
dictator diafō'ku 独裁者
dictionary jisho 辞書, jiten 辞典
die (stamp) kama 型
die (v) 1 shō-o 死ぬ 2 pass away nakazu'ni 亡くなる 3 die instantly (lit) zokushō'aru 即死する 4 die in war (lit) umah-aru 戦死する

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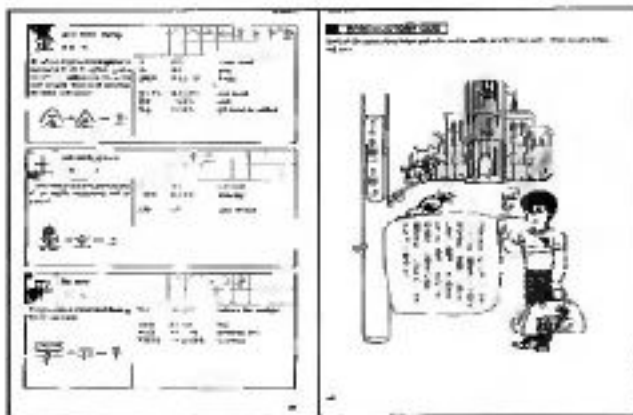


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楽	358	GAKU, music; RAKU, pleasure; <i>tano(shimu)</i> , enjoy; <i>tano-(shii)</i> , fun, enjoyable, pleasant	
	75		
	2324	音楽 <i>ongaku</i> music	347
	楽	文楽 <i>bunraku</i> Japanese puppet theater	111
		楽天家 <i>rakutenka</i> optimist	141, 165
		安楽死 <i>anrakushi</i> euthanasia	105, 85

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花	一	+	++	KA; <i>hana</i> , flower
	ナ	ナ	ナ	
43	花			花屋 <i>hanaya</i> , flower shop, florist
7 strokes	花			花びん <i>kabin</i> , vase
				花火 <i>hanabi</i> , fireworks

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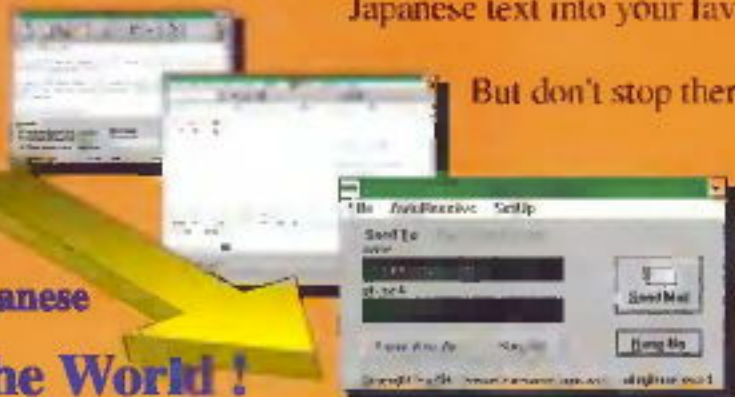
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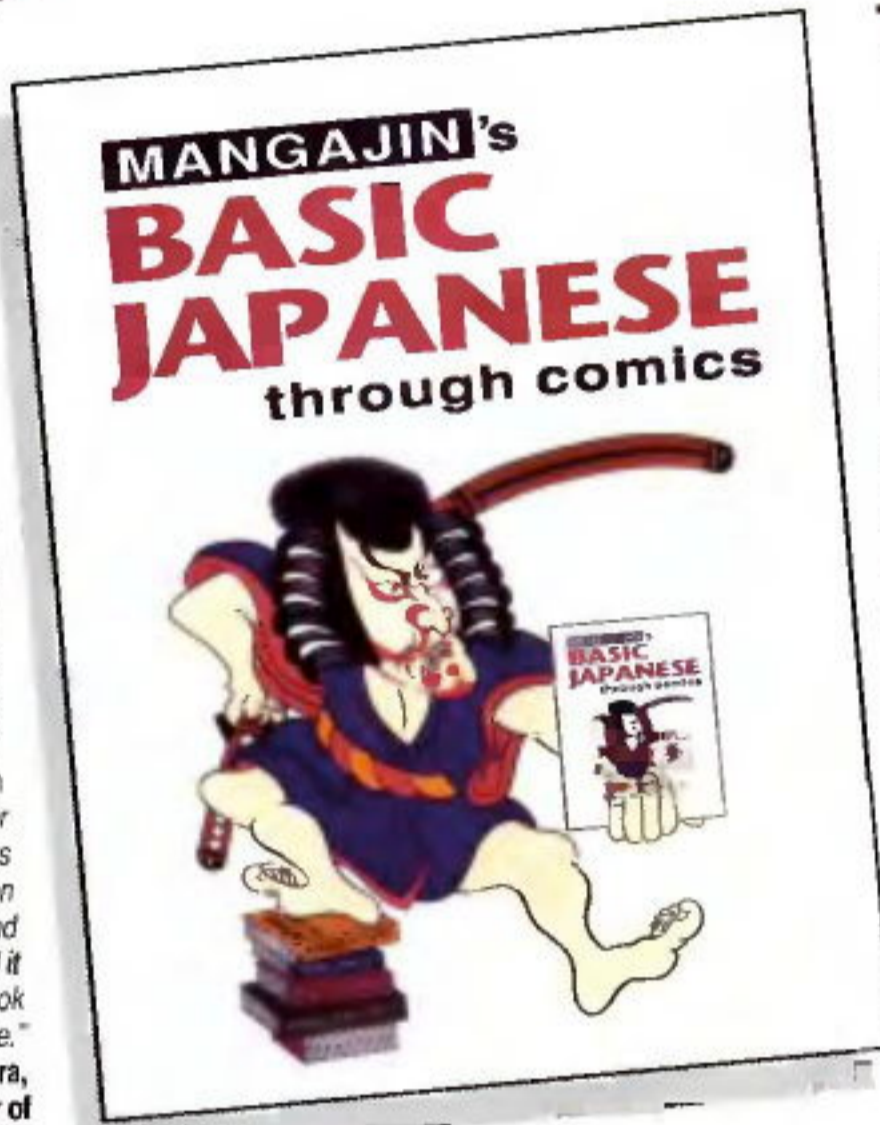


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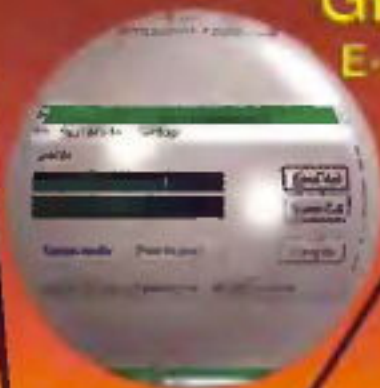
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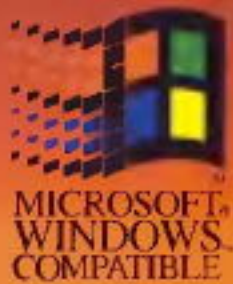
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