

漫画人

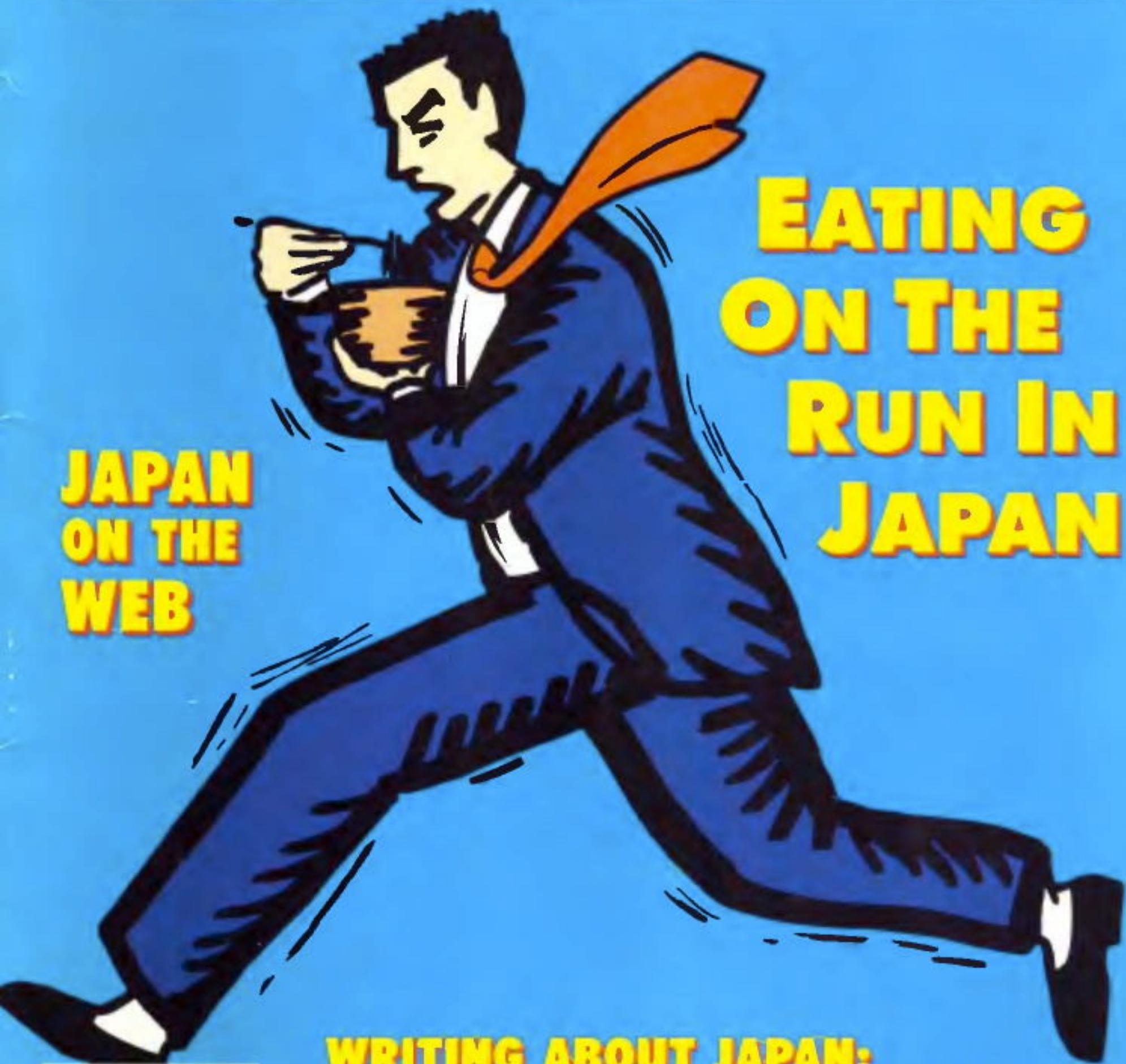
JAPANESE
POP CULTURE
& LANGUAGE
LEARNING
NO. 44

MANGAJIN

\$4.95

JAPAN
ON THE
WEB

EATING
ON THE
RUN IN
JAPAN



WRITING ABOUT JAPAN:
Everybody's doing it (not everyone should)



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漫画

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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

The results from our reader survey in the last issue are starting to come in, and we look forward to spending many hours poring over these in great detail. I was especially pleased to see that, so far, responses to Q17 ("Which of the following products would you like to see *Mangajin* develop?") have shown a high level of interest in "Back issues of *Mangajin* on CD-ROM," "An introductory Japanese textbook/reference book using manga examples," and "A book of business-related manga in English only, with cultural notes." Actually, I should say I was reassured, because these projects are already underway for release in 1995.

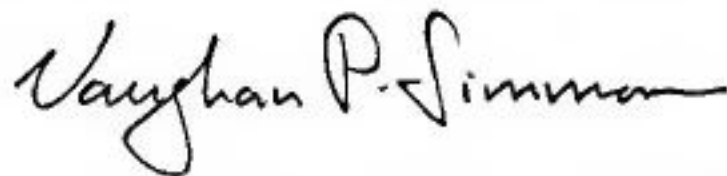
There has always been a strong demand for back issues of *Mangajin*, but when you look at the cost of firing up a printing press, there is no way we could ever reprint our early, sold-out issues. Electronic publishing, however, changes all of that. Our first CD-ROM project will include all of the manga material in issues No. 1-5, with 6-10 following close behind. If there is sufficient demand, we may consider a video version of the same material.

The introductory Japanese textbook/reference book has been tentatively titled "Beginning Japanese." It will have somewhat the same look as the Basic Japanese column, but will have a more structured approach. It is designed to present all the information we assume people have when we write the notes for *Mangajin*. Our Translation Editor, Wayne Lammers (whose background includes several years of teaching at the university level), is handling most of the writing chores on this one.

The business-related manga book is targeted at a slightly different readership from *Mangajin*. It is a collection of various types of business manga from back issues of *Mangajin*, but the English translations will be in the dialog "balloons" in the manga, and there will be introductory essays for each story, giving a cultural rather than language-learning perspective.

These products will start appearing a little later in 1995. Keep watching these pages for the latest word.

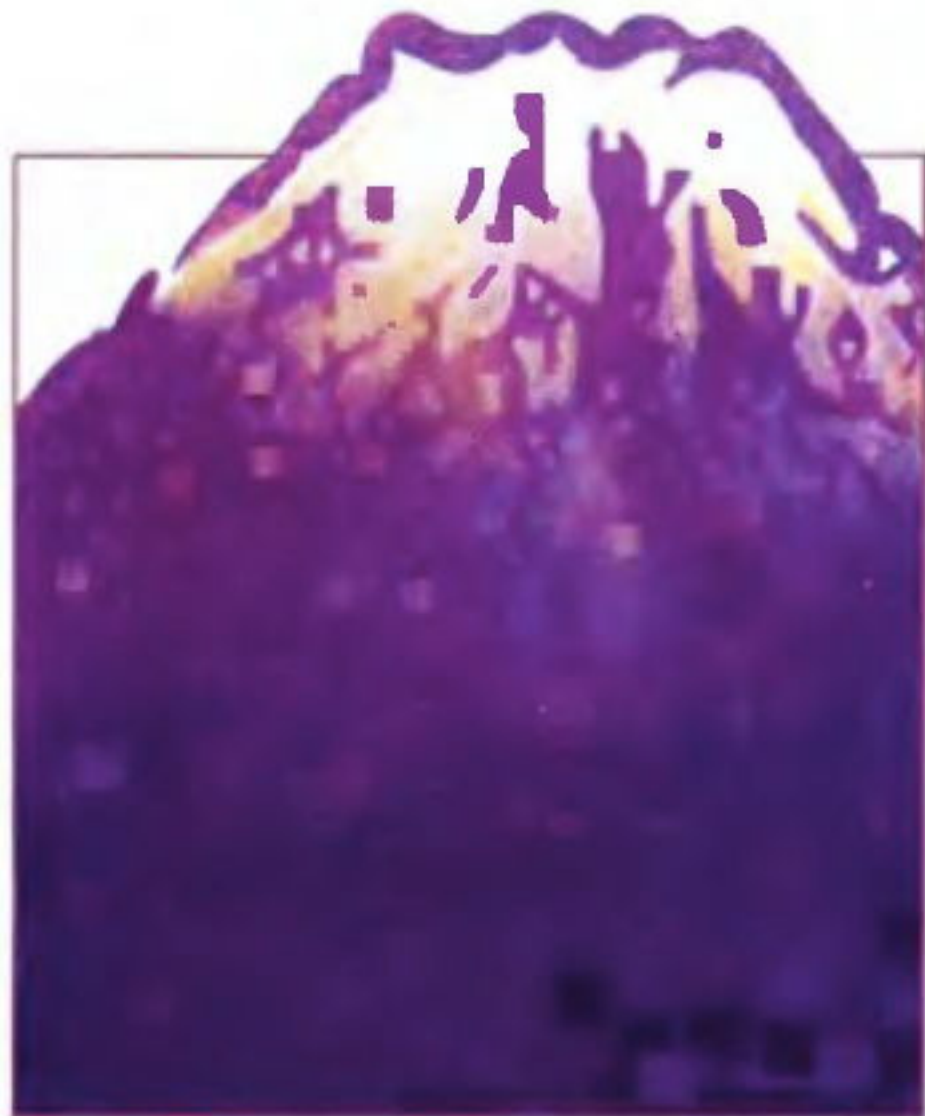
A final note: there were some delays in the judging of the big Babel translation contest, but we will be able to announce the results in issue No. 45.



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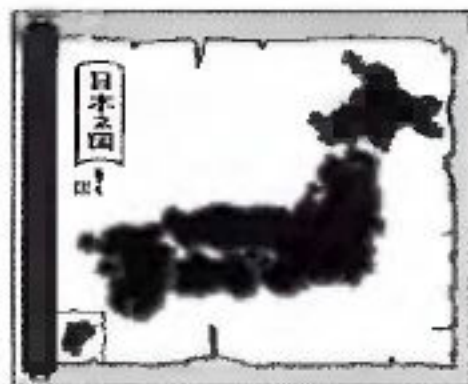
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The people speak

I'm writing to suggest that you run more long manga stories with lots of colloquial language, like *Maboroshi no Futsū Shojō* [Mangajin Nos. 37-38], *Warau Sērūsuman* [Nos. 33-34, 36-37], and *Naniwa Kinyūdō* [Nos. 34-40]. This would make your book more valuable as a study tool—the one-page strips are much less useful.

ANONYMOUS
Tokyo

How about changing the format to two manga pages per *Mangajin* page? Information-per-page in manga is low and I'd guess your translation workload is not as high as formatting and layout; any chance of this? It would double the amount of manga material without increasing page count. Remember the manga strips are the "rice," however appealing the "fish" and "veg" might be!

CHRIS WORTH
Tokyo

It's great that *Mangajin* translates both American and Japanese cartoons, but both do lose their meaning in the translation. Also, as you know, the sense of humor is different. It might be more helpful to those learning English or Japanese if you would translate a few more American cartoons, as people need to know what some phrases are in Japanese.

MARIKO WALTON
Cerritos, CA

Clearly, there are as many opinions on our manga selections as there are *Mangajin* readers. We take the suggestions into account when planning future issues

(although the thought of trying to fit two pages' worth of translation and notes onto one page is daunting). For now we plan to continue devoting half of the magazine to manga, with a mix of short, medium, and long selections, in an ambitious attempt to please absolutely everybody.

Mahjongg

During my study of Japanese language and culture, I have enjoyed the Japanese version of mahjongg. I realize that mahjongg is played many different ways; however, my Japanese friends assure me that there is great uniformity to what they called "Tokyo-style" mahjongg. The books on the market explaining the Japanese version are a dreadful joke, so I suggest to you mahjongg as a feature article for *Mangajin*.

MICHAEL B. MCFARLAND
LaGrange, IL

It may not be exactly what you're looking for, but the feature story we have planned for Mangajin No. 52 is "Gambling in Japan," in which mahjongg is sure to play a prominent role.

Fan of the Five

With the recent popularity of Pizzicato Five's song "Twiggy," thanks to its being played as a "weird hit" on Los Angeles' KROQ radio station, I decided to go back to the Pop Music issue of *Mangajin* and re-read the review. Imagine my horror upon realizing that it is the only issue of *Mangajin* I ever lent to someone and, needless to say, never got back. To that end, I would like to order another copy. I am hoping that the aforementioned popularity of "Twiggy" has not caused a run on issue No. 36.

JASMIN HARVEY
Los Angeles

You're in luck. Issue No. 36, with its overview of the Japanese pop music scene, is still available. In fact, a complete list of all available back issues is available by calling, writing, or e-mailing us at the numbers listed on page 96.



Shoely you jest

Several years ago, when I was in Kawasaki teaching English to Japanese businessmen, I was having a hard time getting my shoes fixed. I asked my students the Japanese word for shoe repair, and as I understood it from them, the term was "shūri." This immediately made sense to me: since leather shoes are not native to Japan, the Japanese must have borrowed their term from the English "shoe repair" and shortened it to "shoe-re." I teased my students about the poverty of the Japanese language and how they were always borrowing from us advanced English speakers.

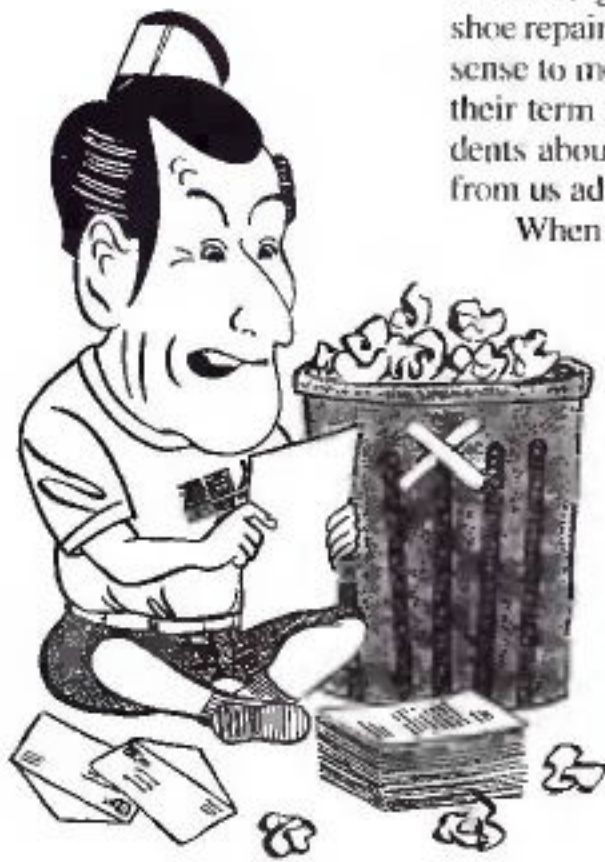
When I got home, my wife enlightened me as to what my students had been too polite to set me straight about: *shūri* (修理) is the word for *any* kind of repair.

KIM CRANNEY
Berkeley, CA

Fast food

As a new participant on the JET Program, I was asked to write a self-introduction for the local news bulletin. It was to be published in my own handwriting, so I tried to use kanji as often as possible. When the article came out, I was quite surprised to find an editor's note attached. I had written that I ate *kyūshoku* (給食, set school lunch) every day with the students. However, in my quest to use kanji, I had mistakenly written *kyūshoku* as 急食 (also pronounced *kyūshoku*, but with the meaning of "hurried meal"). Judging from the speed at which the students usually eat, though, I can't say I was all wrong!

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Innovative uses of the Japanese language

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Yama no Kajitsu no Aisu Kuriimu

Fruits of the Mountain Ice Cream

山の果実の
アイスクリーム



Thank to: Robin Halter

In Japan, ice cream, like other Western imports, has taken on a distinctly Japanese flavor. The two kinds of ice cream advertised here, for instance, are flavored with citron (above in photo) and chestnut (below).

Yuzu (柚) is the name of the citrus fruit that we call citron, or "Chinese lemon." The name of this *yuzu* ice cream—*yuzuriai* (ゆずり愛)—is a pun: *yuzuriai*, normally written 譲り合い, is a noun meaning "compromise" or "mutual concessions," in a wholly positive sense. Here the *ai* is written with the kanji that means "love" (愛), giving *yuzuriai* a double meaning, albeit a vague one. It could be thought of as "I love yuzu" or perhaps "Love that yuzu." (The *ri* in the middle of *yuzuriai* is ignored.)

The name of the chestnut ice cream, 愛す栗夢, literally translates to "love chestnut dream," which would be really hokey if it weren't so clever. 愛す, the verb for "love," is pronounced *aisu*; 栗, meaning "chestnut," is pronounced *kuri*; and 夢, the noun for "dream," is pronounced *mu*. Put it all together, and you have *aisu kuriimu**, which is Japanese for "ice cream."

* The *ri* (リ) in *aisu kuriimu* is usually elongated; in puns, the distinction between long and short vowel sounds is sometimes overlooked.

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by Peter Constantine

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From the Asahi Shinbun (朝日新聞)



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 Japan-US trade friction
US-Japan Trade Friction

(Artist) 針 すなお
Hari Sunao

Caption:
 「硫黄島戦・勝利」の夢よ再び
lōjima -sen • shōri no yume yo futatabi
 (place name) battle • victory of dream (emph.) again/for 2nd time
 Oh, the dream of victory in the Battle of Iwo Jima once again.
“Victory in the Battle of Iwo Jima”: Oh, that it may come true again.

- *nichibei* is a compound word formed by combining the first character of the word for “Japan” (日本, *nippon*) with the first character of the word for “United States” (米[国], *beikoku*).
- *sentō* (戦闘) is the word for “battle.” As a suffix, ~ 戦 (~*sen*) gives the meaning “the Battle of ~.”

How times have changed. It was 50 years ago that the American flag was proudly hoisted on Japanese soil at Iwo Jima, resulting in a famous photograph and then a statue that still stands as the preeminent symbol of American triumph against foreign foes. In this February 21 cartoon, Hari Sunao puts Clinton in the picture and makes the “soil” to be conquered a car. Can America do it again? It’s hard to say, but Clinton does not exude a whole lot of confidence here, and his show of bravado seems to leave Murayama baffled at best.

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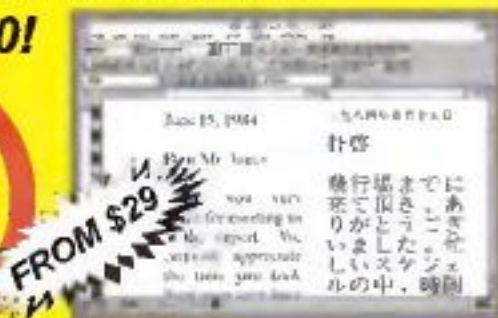
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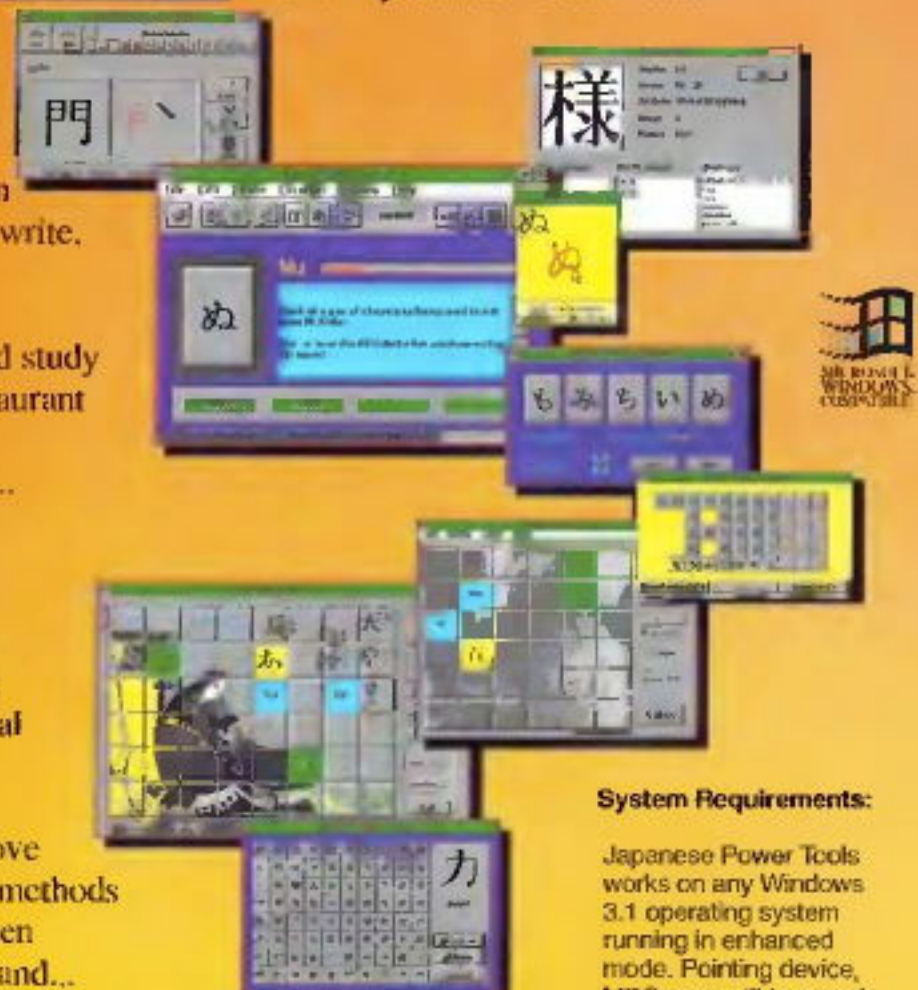
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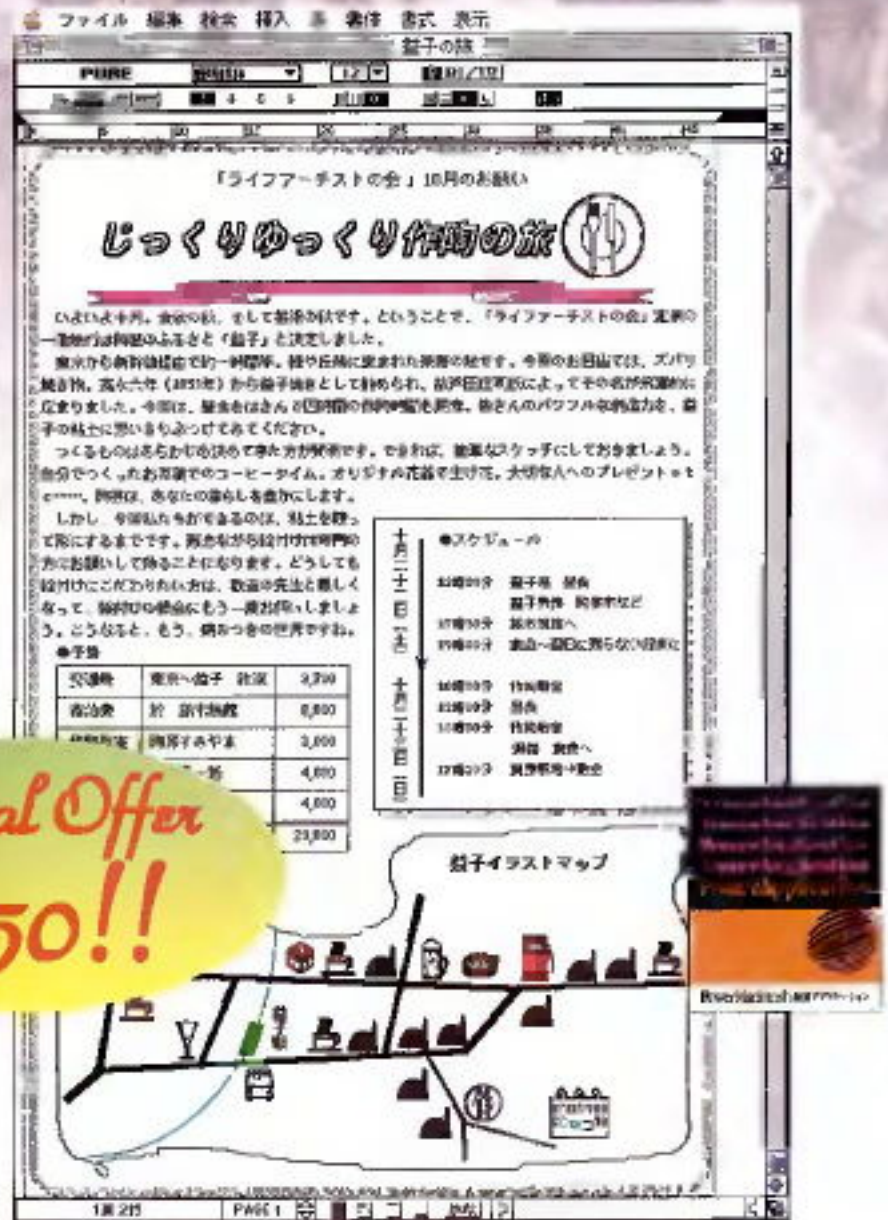
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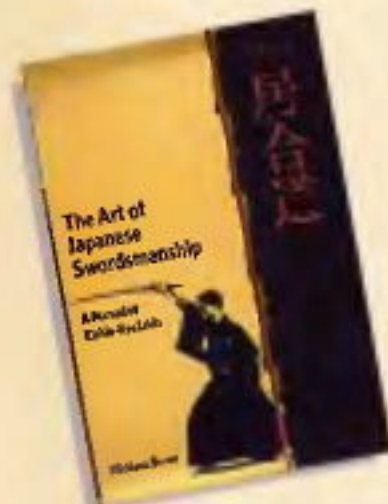
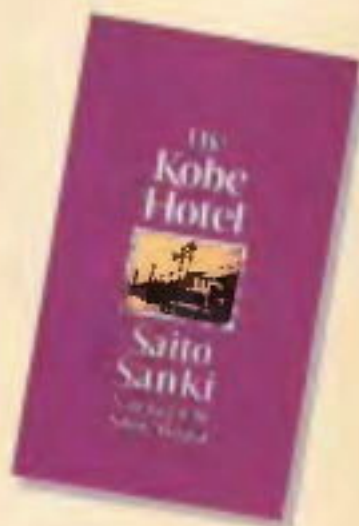
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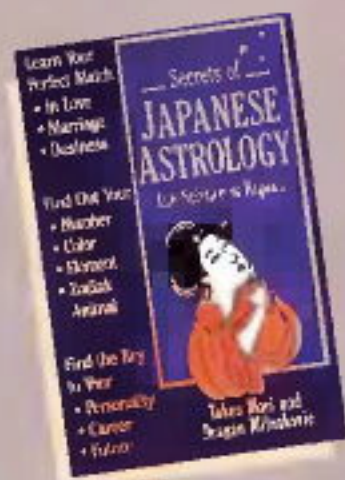
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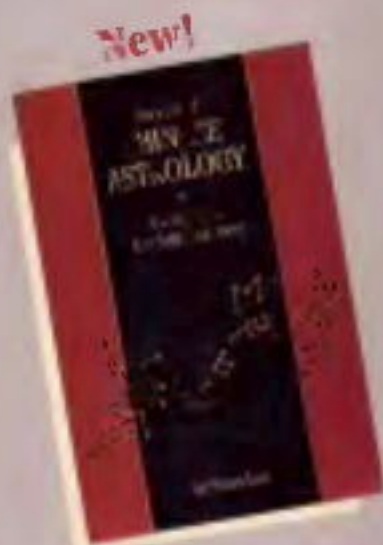
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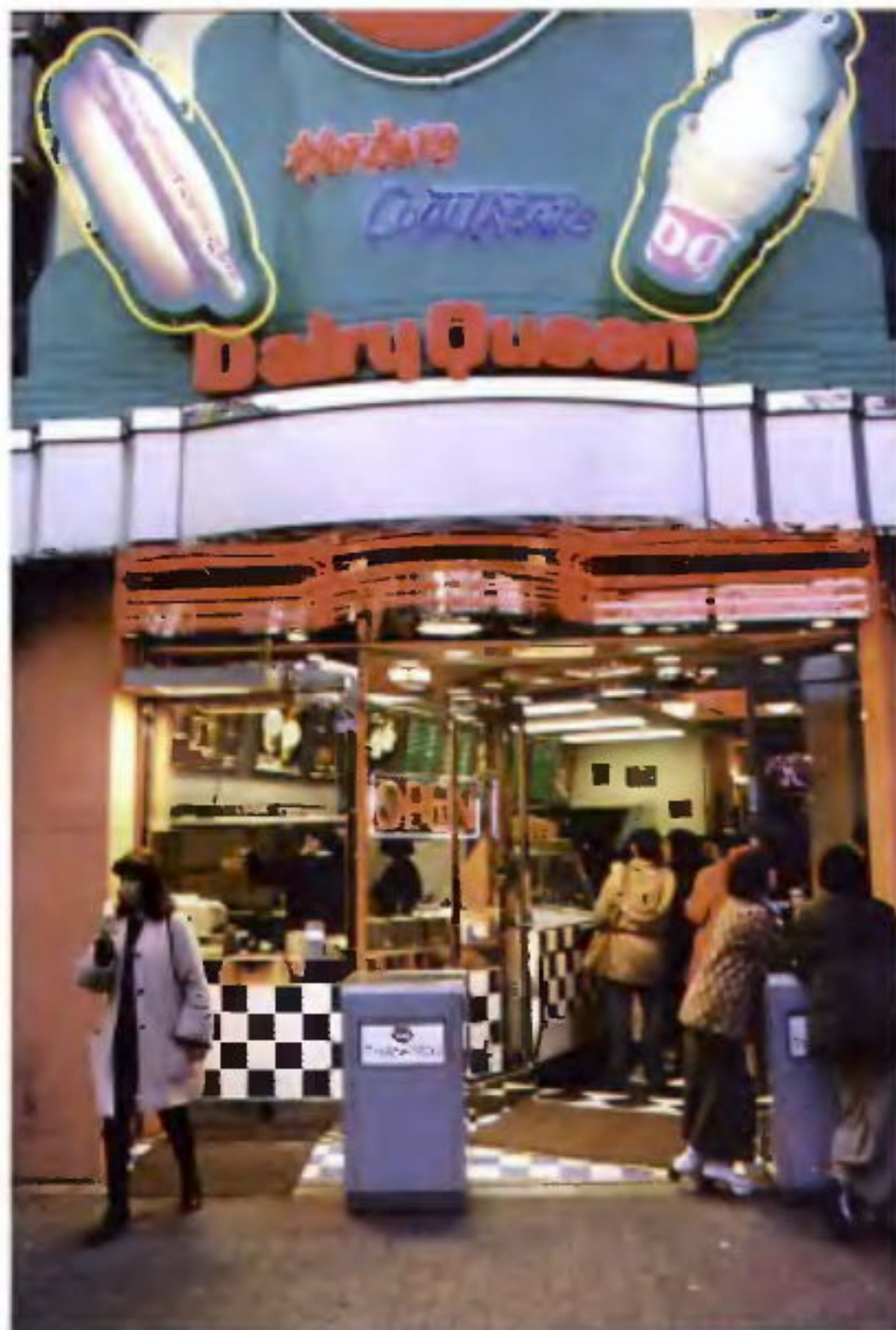
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Eating on the Run in Japan

by Robbie Swinnerton



All photos © Robbie Swinnerton

Everyone has heard the story of the Japanese boy who goes on his first visit to California, to see Disneyland. On his return, he is asked how his trip went. "It was fantastic," he says, "they even have McDonald's over there!"

It is an old tale, undoubtedly apocryphal, but it represents at least a symbolic truth: Japan (no less than the United States) is now a nation where the burger, along with other fast foods, is king—especially among children.

The standard images of Japanese cuisine are those of sophistication, refinement, simplicity, tradition. Captains of industry entertain corporate clients over elaborate multicourse *kaiseki** meals in elegant *ryōtei** eating houses; salarymen out on the town raise their sake cups as they indulge in choice cuts of premium sashimi; zen monks seated in solemn lines silently address their single vegetarian meal of the day; a three-generation farming family gathers round the table for a

**Kaiseki* (懐石), Japan's formal haute cuisine, features a prescribed succession of intricate dishes in which both the ingredients and presentation reflect the season of the year. *Ryōtei* (料亭) are exclusive restaurants patronized by Japan's political, corporate, and cultural elite. Banquets of traditional delicacies are usually accompanied by entertainment (music and/or dance), often performed by geisha.

"simple" country breakfast of fish, *nattō* (納豆, fermented soybeans), egg, seaweed, greens, rice, miso soup, and pickles, all washed down with copious amounts of green tea.

Current reality, however, is rather different, especially in the glittering heart of Tokyo. The demands of the urban lifestyle, its relentless pace and constant overload of advertising, have created a new rhythm in which the old aesthetics of relaxed and refined dining have been largely discarded. A restless population is on the move, and the gods it worships are convenience, economy, and speed.

The key to a nation's eating habits is always the first meal of the day. In rural areas, breakfast may still be a relaxed, traditional affair. For the white-collar city worker, facing a two-hour commute through the rush hour, it is often little more than a can of coffee or a bottle of caffeine-fortified vitamin supplements, backed up with a quick sandwich before reaching the office, or with a hasty pit stop scheduled in at a *tachigui* (立ち喰い, "stand and eat") noodle stand.

The sign outside says it all: *umai, yasui, hayai* (うまい, 安い, 早い, "delicious, cheap, fast"). It could be the mantra

• apocryphal = 本当でない *hontō de nai* • apocryphal tale 作り話 *tsukuri banashi* • copious = 多量の *taryō no* • discard = 捨てる *suteru* • pit stop = ピットイン *pitto in* • mantra = 呪文 • スローガン *junon* • *surūgan*

of this capital city, where there are millions of impatient mouths to feed, and competition is cut-throat. Four hundred and fifty yen may buy our salaryman here a bowl of *soba* or *udon* noodles topped with any one of an array of enticing toppings: tempura, fried tofu (狐, *kitsune*), seaweed (わかめ, *wakame*), mountain vegetables (山菜, *sansai*), or a raw egg (月見, *tsukimi*). But it doesn't get him a seat at these stand-up counters: there's no space to sit down, and he doesn't have the time anyway.

Down the street, high school girls hang out at a McDonald's clone called Love, tucking into burgers and fries on their way from classroom to cram school. At a self-service coffee shop chain named (appropriately) Pronto, young businessmen grab a quick iced coffee or café au lait. Housewives linger over sugary afternoon snacks in Dunkin' Donuts. At a 24-hour convenience store, a blue-collar worker buys a can of hot oolong tea and a box lunch containing rice and Korean-barbecue beef; behind him in line is a university student pick-

ing up a package of cup noodles and a potato salad sandwich.

Nutritionists warn of impending health problems, purists bewail the loss

shapes and forms, both Eastern and Western. It looks as if it's here to stay.



So where did it all start, this furious lifestyle of eating on the run? Surely Japan can't always have been like this. And yet there is evidence to suggest that, although the pace of life may have increased, fast food has always been a part of life in Tokyo, as in other Asian cities. A hundred years ago, long before the development of restaurants serving noodles, sushi, or tempura, these foods were



At Morinaga Love, a McDonald's clone, the promise is "juicy meat, restaurant-type hamburgers."

Fast Food of the Past

Even before the Meiji emperor renamed the shogun's capital "Tokyo," it was a city on the move, with a rapidly growing population to feed. From the beginning, this need was filled by itinerant peddlers who wandered the streets hawking their wares.

It was during the 18th century that the udon seller first appeared, carrying noodles, broth, and bowls in a portable stand slung over his shoulders. By the 19th century, a host of other foods and snacks were being hawked in the streets, including *soba* noodles, roasted sweet potatoes, chestnuts, *amazake* (甘酒, "sweet sake"), *natto* (納豆, fermented soybeans), dried fish, tofu—and a new delicacy invented in the shogun's capital: ready-made Edo-style sushi rolls.

The Meiji restoration helped to swell the numbers of stomachs to be filled in the newly-renamed capital. Portable stands gave way to more mobile carts on wheels (屋台, *yatai*), which offered a hungry citizenry hot, ready-cooked snacks, including noodles, sushi, tempura, and *oden*.

These were the fast foods of their era. Japanese restaurants as we know them today are a construct of affluence—initially in the Taishō era (1912–1926), and then, to a much greater extent, in the postwar years. Until then, the vast majority of people ate on the streets, much like their counterparts in other Asian countries still do today.



A typical tachigui ("stand and eat") ramen stand: what you sacrifice in comfort, you make up for in price and convenience.

• cut-throat = 激烈な *gekiretsu na* • nutritionist = 栄養学者 *eiyo gakusha* • purist = 純粹主義者 *junsui shugisha* • doomsday = 未来悲観論者 *mirai hikauronja* • hawk = 売り歩く *uri-aruku* • broth = 汁/スープ *shiru/sūpu*

The Thoughts of Chairman Den

If any single individual could be held responsible for changing Japanese eating habits, it would have to be Fujita Den, the colorful boss of McDonald's Japan. From the beginning, he has bucked the accepted wisdom and exploded numerous cultural stereotypes—for example, that the Japanese would never eat hamburgers.

Fujita flew in the face of convention from the beginning, when he set up Japan's first McDonald's in 1971. Instead of a US-style family restaurant in the suburbs, he set up a sidewalk counter set into the wall of the swanky Mitsukoshi department store in the heart of Tokyo's high-rent Ginza district. It proved to be a marketing coup, and Fujita has never looked back, building an empire that sits at the pinnacle of Japan's fast-food chain.

Displaying an intuitive talent for self-promotion, Fujita often seems larger than life, at least against the backdrop of his more subdued fellow countrymen. The self-styled shogun of McDonald's Japanese empire has even been known to appear in public wearing a samurai-style jacket emblazoned with Golden Arches in place of the traditional family crest.

Fujita also has a penchant for speaking his mind. Here are a few of his choicest quotes:

- "Anyone who can't appreciate our hamburgers is either a gorilla or a chimpanzee."
- "The Japanese will become blond if they eat enough hamburgers."
- "The millions of Japanese who subsist mainly on rice are like cows. They're sluggish, slow to think, and slow to die."
- "Japan became the number one economic power when it began to change its diet."
- "Japanese above the age of 40 are not our customers; they are scrap iron."



Stalls serving takoyaki (たこ焼き), balls of dough-covered octopus cooked on a grill, are enjoying a resurgence of popularity among young Japanese.



Every year on January 15th, Japanese who turned 20 in the previous year don kimonos and take part in a traditional "coming-of-age" ceremony, or seijin-shiki (成人式). Lotteria encourages them to continue the celebration with one of their innovative combo meals. Clockwise from top: shrimp burger, Italian toasted sandwich, chicken burdock burger.



Even the sidewalk vendors hedge their bets: this man is selling isobe mochi (磯辺もち)—a traditional snack of sticky rice cakes wrapped in nori seaweed—alongside frankfurters.

• coup = 大成功 / 大当り dai-veikō/a-atari • backdrop = 背景 haikai • family crest = 家紋 kamon • penchant = 傾向 keikō • resurgence = 復活 fukkatsu

widely available from sidewalk vendors. Even then, Tokyo was a city on the go.

The first assimilation of Western foods began during the heady days of change under Emperor Meiji. Foreign influences of all sorts were eagerly lapped up, including the eating of meat, curry, chocolate, and beer. Major dietary changes again occurred in the chaotic postwar years, when US principles of nutrition were incorporated into school lunch programs. Children were thus inculcated from an early age with a taste for bread, meat, and milk. By the time this generation came of age, in the early 1970s, the stage was set for the arrival of Western-style fast foods.

The honor of being the first western fast food chain to set up on Japanese soil was claimed by Kentucky Fried Chicken. A temporary booth erected at the Osaka 70 Expo

The Evolution of Onigiri

The rice ball has come a long way from its humble origins as a portable snack carried by farmers to the field or by soldiers on the march. Japan's answer to the sandwich, *onigiri* could be called the ultimate square meal in a package, except that today they usually come in triangular shapes. They are simple, satisfying, cheap, ultra-portable—and now available at convenience stores on the corner of every block.

The classic *onigiri* consists of three components: rice (cooked, cooled, then fashioned into either round or triangular form); the wrapping (*nori* seaweed); and the core flavoring (e.g., salmon or a pickled plum).

The main problem in marketing ready-made *onigiri* is the *nori* wrapping: within an hour the moisture from the cooked rice turns the fresh, dark green sheets of seaweed into a soggy black mass that sticks to the fingers.

In the first generation of prepackaged *onigiri*, this problem was solved by leaving the job of wrapping the rice ball to the customer. The *nori* and the rice (with filling) came in separate packages, and would be combined after purchase, as if preparing rice balls at home.

Requiring people to handle their own food is not taboo in Japan (indeed, sushi is often eaten with the hands rather than with chopsticks), but it was seen as a deterrent to more fastidious consumers. So a sophisticated second-generation *onigiri* package was developed, in which the *nori* and the rice were placed in separate but adjacent pouches; through an ingenious and intricate procedure worthy of the founders of origami, the two packages could be opened, pulled back, turned over, and wrapped around, eliminating all skin contact with the product during assembly.

But even this arrangement was deemed too complicated, time-consuming, and inconvenient. In the latest evolution of *onigiri* packaging, the rice and *nori* are basically in place, but with a thin layer of moisture-proof vinyl separating them. Opening the package is now as simple as peeling back a thin band of cellophane (much like opening a packet of cigarettes or a CD) and pulling the packaging away. Voilà! The rice ball emerges in your hand, ready-made and freshly assembled with the *nori* magically in place around the rice.

• assimilation = 同化 *dōka* • deterrent = 敬遠させる要素 *keien saseru yōso* • fastidious = 好みのむずかしい / きれい好きな *konomi no muzukashii/kirei-zuki na* • adjacent = 隣り合せの *tonariawase no*

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Fast Food + Nostalgia = the Ramen Museum

Ramen may be Chinese in origin, but today it is such an integral part of the daily diet it has almost attained the status of an "honorary" Japanese food—on much the same level as *karē-raisu* (カレーライス, "curry rice") or *tonkatsu* (豚カツ, "fried pork cutlet"). Clear evidence of the special place that ramen has won in the hearts and stomachs of the Japanese is the fact that there is now a museum devoted entirely to these noodles.

The Yokohama Raumen Museum (the spelling is intended to reflect the katakana, ラーメン) charts the history of ramen from simple roadside *yatai* to full-fledged restaurant to space-age styrofoam cup—complete with enough statistics to satisfy even the most obsessive ramen fan. Aficionados will be thrilled to learn that the total length of the noodles in an average serving of instant ramen is 51 meters, and that production of instant ramen in Japan has increased 386.2 times in 35 years.

Overhead video monitors air classic ramen television commercials of the past, while banks of computer terminals provide access to a database of ramen restaurants throughout the country. There's even a ramen video game. But

the main attraction is down in the basement, where almost a dozen shops offer representative examples of ramen from all over the country in a remarkable recreation of a city block circa 1958, a time when ramen was first attaining widespread popularity.

The late 1950s may have been hard, but they represent a certain golden age in the minds of many Japanese. The worst of the war damage had been rebuilt, the US occupation was over, and the first shoots of economic growth meant that people had some extra spending power—not enough for fancy restaurants, but plenty for a hearty bowl of hot ramen.

The downtown block has been lovingly recreated with all the authenticity and attention to period detail of a movie set. The ramen shops are real (if atypically clean), but everything else is just facade, an exercise in retro nostalgia. There is a cinema (showing a Kurosawa samurai drama and the first Godzilla movie), a subway station, an early pachinko parlor, a tobacconist, a candy shop, a drug store, the local public bathhouse, a real estate office (offering 3-tatami rooms for monthly rental of ¥1,500), and even a love hotel.

was a phenomenal success, chalking up sales of ¥2.8 million per day. Later that same year, the first permanent KFC restaurant was launched in Nagoya; now, in their 25th anniversary year, the company boasts 1,055 stores throughout the country.

The hamburger chains were not far behind. In 1971 the first McDonald's store opened in Ginza, ground zero of Japanese consumer fashion. Cashing in on the national fixation with all things American, the Golden Arches has become a standard icon of suburban life. Demographic changes have slowed corporate growth in the last two years, but even so, in 1993 McDonald's Japan served 636 million customers—about six times the total population of Japan—from its empire of almost 1,100 stores.



This assault from overseas has not occurred without fierce local competition,

led by the likes of Lotteria, First Kitchen, Dom-Dom, and Morinaga Love. The most notable homegrown brand name has been the enigmatically named MOS restaurants (an acronym for Mountain, Ocean, Sun), whose counterpunch against the Big Mac attack was the Teriyaki Riceburger (soy sauce-flavored chicken sandwiched between two patties of white rice) and the Kimpira Riceburger (featuring shredded burdock and carrot). They were hugely successful, and even forced McDonald's to follow suit and launch its own teriyaki burger.

Pizza has taken longer to register on Japanese taste buds, despite the best efforts of Shakey's and Pizza Hut. Many pundits said it would never work: Asians don't like so much cheese. So it seemed, until Domino's (and more recently Pizzala) set up a fleet of three-wheeler delivery bikes guaranteeing hot pizza to your door within 30 minutes. Marketing savvy again exploded the cultural myth: in Japan, as everywhere, pizza's primary

• styrofoam = 発泡スチロール *happō suchirōru* • aficionados = 熱心家/マニア *tori-yū/mania* • circa = ころころ *goro* • acronym = 略字語 *ryakugo* • pundit = 専門家 *senmonka*



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Sidewalk foods are going ethnic in trendy parts of Tokyo: this van in Shibuya sells Turkish doner sandwiches (similar to gyros).



A MOS specialty: the Kimpira Riceburger, featuring burdock and carrot.

niche is as a TV snack.

The restless search for new fast food themes to tempt the local population has now moved on, and is embracing "ethnic" categories (a term usually applied to any spicy or non-western cuisines). The field now includes Taco Bell, El Pollo Loco (featuring counter girls dressed in miniskirts, cowboy

boots, fringed shirts, and stetsons). Chinese *baozi* steamed buns, and, lately, take-away Turkish doner sandwiches.

Despite the ineluctable encroachment of burgers and other western foods, there is still plenty of life left in Japan's traditional rice-based diet. It didn't take long for local favorites (continued on page 73)

• stetson = カウボーイハット *koubōi hatto* • ineluctable = 避けがたい *sakegatai* • encroachment = 浸食 *shinshoku*

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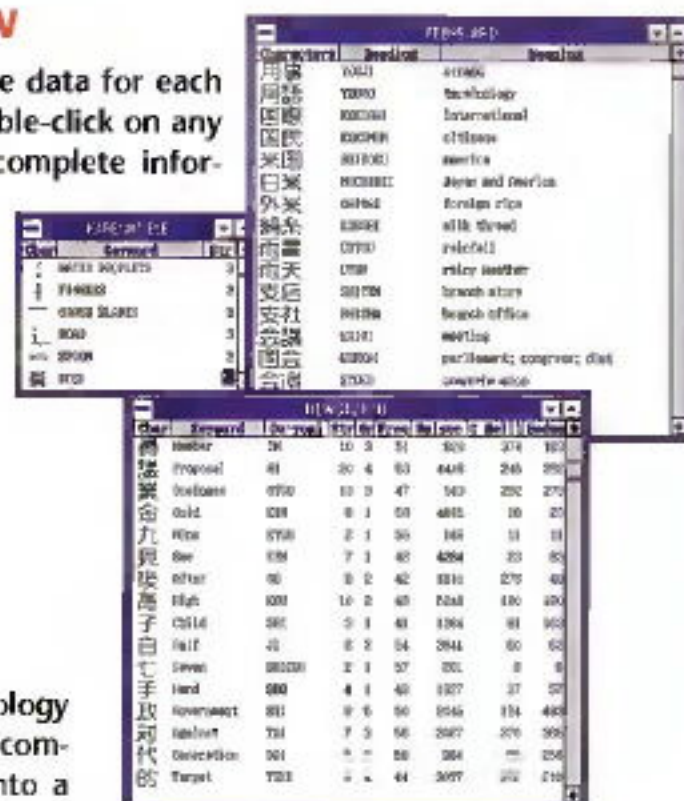
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TABLE VIEW

Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.



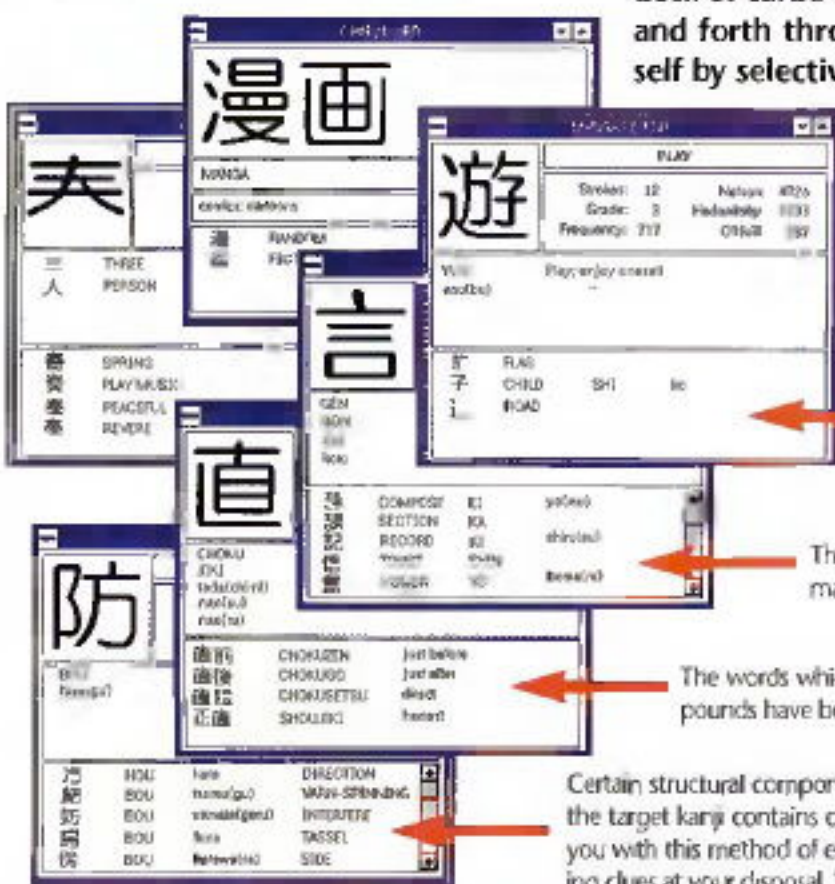
LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.



CARD VIEW

Here's where the power of the methodology takes shape. The elements, kanji, or compounds in a group are transformed into a deck of turbo-charged flash cards. Flip back and forth through the cards in sequence, or jump around in random order. Quiz yourself by selectively hiding and revealing areas on the cards. When you master a card, pull it from the deck, and keep going until you've mastered them all. Switch between the four lists of additional information described below at the touch of a button. When you see an element, kanji, or compound in card view, you have at your fingertips everything you need in order to tattoo its structure, readings, and meanings into your brain forever. It's just-in-time learning taken to its full potential.



The component building blocks, which comprise the target item, along with their keywords and primary readings, in the order in which they are written. Mentally create a vivid image (and corresponding phrase or story line) which ties together the keyword of the target item and the keywords of its respective components. Focus on that image for a few seconds, and the structure of the target kanji or element is yours forever. Sound crazy? Try it. It works like magic.

The kanji and elements which contain the target item, along with their keywords and readings. After you've mastered the target item and its components, learning any of the items in this list would be a natural next step.

The words which contain the target item, along with their readings and meanings. Useful, commonly occurring compounds have been chosen specifically to ease the process of memorizing the *on-yomi* readings of the kanji they contain.

Certain structural components of kanji actually provide clues as to the probable *on-yomi* reading of kanji which contain them. If the target kanji contains one of these components, then all other kanji containing that component are listed here. By providing you with this method of easily comparing and contrasting the readings of these kanji, *Spectra Kanji* places these powerful reading clues at your disposal. You'll not only boost your ability to recall the readings of kanji you've already studied, but also your ability to accurately guess the readings of kanji you encounter for the first time.

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Strangers in a Strange Land

Memoirs of the Eternal Gaijin

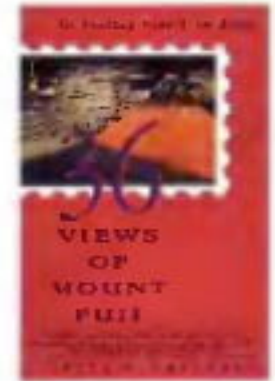
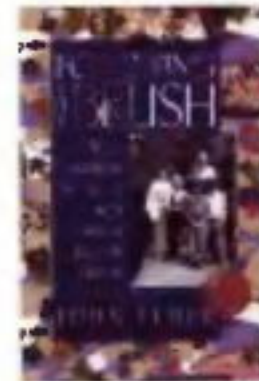
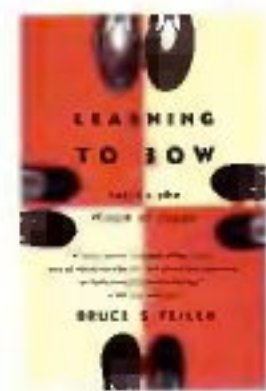
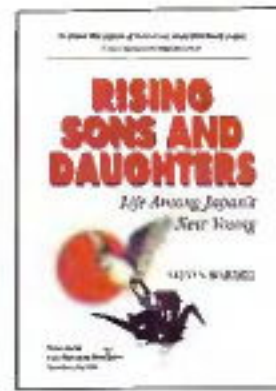
by Ginny Skord Waters

Foreigner goes to Japan. Foreigner is entranced, intrigued, fascinated. Foreigner goes home. Foreigner writes book.

The genre “Japan as I Saw It” has a long and distinguished lineage, beginning with accounts by early Christian missionaries, and moving through late nineteenth-century accounts, such as Isabella Bird’s unbeatable *Unbeaten Tracks in Japan*, to the veritable flood now on the market. Such is the current Western appetite for books on Japan that publishers snap up every title, including those which, had they been devoted to a country less in vogue, might have been cheerfully collecting dust on their respective authors’ closet shelves. On the other hand, such is the quality of many of them that we should be grateful that the boom has resulted in their publication. It all boils down to whether or not the authors have experiences worth reporting, and the degree of finesse with which they report them.

Cathy Davidson’s *36 Views of Mt. Fuji* (Penguin, 1994), covering four sojourns in Japan over the course of ten years, is candid and unaffected, bursting with anecdotes, keen observations, and wry commentary. Davidson’s style is chatty and unpretentious; indeed, the reader would never suspect that she has also produced such heavy academic tomes as *The Experimental Fiction of Ambrose Bierce* and *Revolution and the Word: The Rise of the Novel in America*.

36 Views begins on a comical note, with a medical examination on the author’s first day on the job. After enduring the stares and giggles of future students through various indignities of the examination circuit, attired only in a skimpy hospital gown, she ends up by acquiring questionable fame as the *gaijin* who pees blue—the result of medication for a minor bladder infection. Once past this rueful but hilarious start, the book gradually turns sombre as it incorporates many subsequent brushes with death, leading to some quietly profound observations on the nature of loss, ephemerality, and resignation. Whenever the tone threatens to become too ponderous, however, Davidson interjects a note of levity. Particularly effective is the account of her trip to Okinawa, which moves from the ghosts of war still haunting the island to an electrical contractor who cheerfully and regularly peppers his Japa-



nese-to-English translation with the word “F--k!” to a visit to an ancient, silent grove sacred to Okinawan female shamans.

The author is at her best when discussing the *gaijin* phenomenon. “For the first-time *gaijin*, Japan is an underachiever’s fantasy of success, a place where you can have recognition without effort. . . . Whether you are applauded or criticized, as a foreigner in Japan you’re never invisible.” She expresses the poignantly familiar desire to melt into the crowd, to escape a flagrantly obvious foreignness through identification with the Japanese. Later, however, she comments on the sorry spectacle of a tall, blue-eyed *gaijin* decked out in kimono and geta, “resolutely refusing to make contact with any Westerners who looked as if they threatened to approach or even address him,” who addresses a vendor in “elaborately refined” Japanese, only to be rebuffed with a frantic “No English!” As the exquisitely perceptive Davidson asks, “What would drive a person to such a relentless and futile quest for self-transformation (or was it self-erasure)? . . . Doesn’t the thrill of cultural cross-dressing wear off sometime?”

For all Davidson’s fine-tuned insight on the syndrome, however, she is not immune to its siren call. Returning to Vancouver after only seven months in Japan, she somewhat disingenuously responds to the changed environment with her small store of newly acquired Japanese: *kowai* (“scary”) at the “blue eyed giants”; *hazukashii* (“embarrassing”) at overhearing the conversation of passersby. A junket to Paris becomes enjoyable only when she hooks up with Japanese tourists and eats at a Japanese restaurant. It’s hard to call this affectation, but one comes to yearn for a brisker, less self-conscious approach.

John Elder’s *Following the Brush* (Beacon Press, 1993) grew out of a year’s sabbatical leave from Middlebury College. Subtitled “An American Encounter with Classical

(continued on page 33)

• veritable flood = 正真正銘の(本の)洪水 *shōshū shōmei no (hon no) kōzui* • snap up = とびつく *tobitsuku* • sojourn = 滞在 *taizai* • unpretentious = 気取らない *kidoranai* • tome = 学術書 *gakujutsusho* • giggle = くすくす笑い *kusukusu-warai* • attired = 着た/身にまとった *ki/ni ni matotta* • skimpy = 貧弱な/へらへらの *hinjaku na/perapera no* • rueful = みじめな *mijime na* • ephemerality = はかなさ *hakanasa* • underachiever = あまり成功していない人/あまりバツとしない人 *anari seikō shite mai hito/amari patto shinai hito* • self-erasure = 自己抹殺/自己抹消 *jiko massatsujikomayshō* • disingenuous = 率直でない/不正直な *sotchoku de nai/fushōjiki na* • junket = 観光旅行 *kankō ryokō* • brisker = より活気のある *yori kakki no aru*

On the Bookshelf

Japanese Science Fiction, Fantasy and Horror Films. by Stuart Galbraith IV. Jefferson, NC: McFarland & Co., 1994. 424 pages, \$45 (hardcover)

At last, those wonderfully terrible movies for which Japan is famous get the serious treatment their fans will appreciate. This is a detailed analysis of 103 Japanese monster movies by a film critic who is also a fan. While acknowledging the laughably low production values displayed by most, Galbraith assumes that even a cheap film can be a good one and has little patience for imaginative shortcomings: "Particularly bad is a brief sequence set underwater but filmed on an obviously dry set," he grumps about 1967's *Return of the Giant Monsters*.

Not all the films are pure camp: the Oscar-nominated *Kwaidan* and 1990's *Akira Kurosawa's Dreams* are included. But it's the others, the ones starring Godzillas, Mothras, and Gargantuas, that are the most fun to watch—and read about.

Japan: Exploring Your Options. by Gateway Japan. College Park, MD: National Planning Association, 1995. 437 pages, \$20 (paperback). \$15 for students with current ID

Hot off the press, this is a resource guide for those who want to work, study, or do research in Japan. The four sections identify cultural programs and homestays; directed study and degree programs; fellowships, scholarships, and research opportunities; and English-teaching opportunities. Provides in-depth profiles of 117 programs, along with contacts to 400 related organizations.

Nightwork: Sexuality, Pleasure, and Corporate Masculinity in a Tokyo Hostess Club. by Anne Allison. Chicago: Univ. of Chicago Press, 1994. 213 pages, \$14.95 (paperback)

Duke University anthropologist Anne Allison worked in one of the "hostess clubs" of Tokyo's fashionable Roppongi district, performing the ritualized tasks of a hostess: pouring drinks, lighting cigarettes, and making flattering or titillating conversation with the businessmen who came there on company expense accounts. Her book critically examines how such establishments create bonds among white-collar men and forge a masculine identity that suits the needs of the corporations they work for.

Sharaku: The Enigmatic Ukiyo-e Master. by Muneshige Narazaki. New York: Kodansha, 1994. 96 pages, \$40 (hardcover)

One of the great enigmas of the art world, Tōshūsai Sharaku produced 145 *ukiyo-e* woodblock prints—most featuring the star kabuki actors of the time—over a brief period of nine months in 1794 and 1795, before suddenly vanishing from the public eye. This volume shows the power and vitality of Sharaku's art with 61 color and 168 black-and-white representations of his work. Long-time *Mangajin* readers will be interested to see the inspiration for many of our cover designs over the years.



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The Rising

Web A guide to Japanese resources on the World Wide Web

by Jesse S. Casman

CyberJapan, 1995. The first Japanese edition of Wired has been published. That makes it official: Japan is hip. Actually, there are at least half a dozen new Internet end-user magazines that have sprung up in the last six months in the Land of the Rising Web. The Internet, with the World Wide Web in the forefront, is seen as an essential link to the multimedia "Information Age" that the Japanese have been talking about for years. To find out where all the action is, read on . . .

Experienced surfers only!

If you're an absolute beginner with the 'net and the Web, digging into the Japan end of it right away will only make it seem more complicated—much more complicated than it needs to be. The following is for you if you're somewhat familiar with the idea of the Web, Web browsers, URLs, and hypertext links. If you're not, you may want to come back to this article at a later date.

Displaying Japanese

So, how do you get from here to Japan? The first step is simple: just go. The majority of information to be found on Japanese sites that are already up and running is in English. It is often the only language used. (I know, I know—it feels like there are important state secrets encoded in the Japanese parts that your Web browser can't display, but the truth is, you're not missing that much.) If you've done that already, and you're still not satisfied, read on.

In a broad sketch, there are three main common encoding schemes: EUC, JIS, and SJIS. Generally speaking, EUC is Unix-based, JIS is PC, and SJIS is Mac. Bear with me: different platforms can deal with different encoding techniques, and these three are not the only ones out there. But in general, that's what you're going to be dealing with. Most Japanese sites include all three, and the files are clearly marked. EUC is the most common because much of the installed base in Japan is Unix.

The best reference source is the book *Understanding Japanese Information Processing*, by Ken Lunde, published by O'Reilly and Associates. The author's home page is: <http://jasper.ora.com/lunde/>

Another excellent source of collected links concerning this topic is Jeffrey Friedl's index. If you want readily usable, on-line information on Japanese encoding techniques and applications, this is your one-stop shop: <http://www.cs.cmu.edu:8001/cgi-bin/j-e/index.html>

Keep in mind that being able to view Japanese on the Web

requires two levels of capability: the OS and the Web browser itself. Make sure your machine can handle Japanese. *Mangajin* has approached this subject a number of times, most recently in Nos. 40, 36, and the Holy Grail, No. 29. These are an excellent place to start.

Good on-line explanations of Japanese in computers can be narrowed down to one spot—the University of Washington site. It will have everything you want, and the information is current: <http://www.uwtc.washington.edu/Computing/Japanese/JapaneseResources.html>

JAPANESE-CAPABLE WEB BROWSERS

OK, now roll up your sleeves and let's get to work. My preferred Web browser is Netscape 1.0N. If you're not using Netscape by now . . . well, you should be. The original NCSA Mosaic deserves all the credit in the world, but it is no longer the coolest. Downloading images in Netscape is faster (well, it seems faster) and you're less likely to crash. Netscape has become even easier to convert to Japanese with its latest upgrade, Netscape 1.0N. (Don't ask what the "N" is for.) It's ftp-able at: <ftp://ftp.mcom.com/netscape/>

If you want solid on-line information on how to Japanize Netscape, Momoi Katsuhiko has written a detailed, easy-to-use file called "netscape-j.info.eng." It can be found at: <http://condor.stcloud.msus.edu:20020/netscape.html>

Mac

First, the easy answer: download a Japanese-capable version of NCSA Mosaic (there are several) from here: <ftp://ftp.uwtc.washington.edu/pub/Japanese/Macintosh/> But, like I said, I highly prefer Netscape. For Mac, you have to apply a patch, and for that you need to be able to use ResEdit.

Here is how you do the patch: first, ftp a ResEdit resource called "NCSAMosaic-Japanese.res.sit.bin" from <ftp://ftp.uwtc.washington.edu/pub/Japanese/Macintosh/> When you've finished downloading and decompressing it: 1) open NCSAMosaic-Japanese.res with ResEdit; 2) make a copy of Netscape and open that with ResEdit; 3) copy the NCSAMosaic-Japanese.res xlat resource to the Netscape xlat resource; 4) save and quit.

Actually, this will work for either Netscape or Mosaic and should make the program capable of reading SJIS if you set the font to Osaka. If you want to be able to read EUC- and JIS-encoded Japanese text, you have two options, both of which require patience. You can either wait for the fully Japanized version of Netscape, which is scheduled for release later this spring, or you can use a proxy server called Delegate. You will need to ask around at sites in Japan if they'll let you use their proxy. At any rate, if you've gotten that far, you're doing really well.

PC

First of all, you must have Japanese versions of DOS (i.e., DOS/V) and Windows (i.e., Windows-J). The main free/shareware Web browser in my opinion is, again, Netscape for PCs. How to Japanize it is the trick. More detailed on-line information in Japanese can be found at: <ftp://utsun.s.u-tokyo.ac.jp/PC/network/doc/>

Everything here is good, but definitely check out the files:

[www-clients-for-windows](#)
[pc-tcpip-faq-j](#)

There is a utility called "Mosaic Patchin" which will allow you to set the encoding schemes to each of the major three. Note that with version 1.0N, you need another utility called "IBAR." The Mosaic Patchin' file can be found at: <ftp://utsun.s.u-tokyo.ac.jp/PC/network/winsock/apps/WWW/mph110.1zh>

First, set the Japanese fonts in the "Options/Preferences" menu under Styles-Change Font. I have had several people advise me to start Mosaic Patchin' after you start up Netscape. The trade-off is that you do not need to restart to change between EUC, JIS, and SJIS. The IBAR file can be found at <ftp://ftp.impress.co.jp/pub/windows/desktop/ibar130/>

Unix

To tell the truth, everything I know is included in one site at NTT: <http://www.ntt.jp:80/japan/note-on-JP/browsers.html>

I'm still trying to get my Sun to display Japanese characters. If you know how, please, please tell me.

SITES

With all the hoopla about the US jumping ahead into cyberspace and Japan being left in the dust, you'd think there isn't much going on over there. Think again. Already, there are tons of sites and loads of information.

The range of interests vis-à-vis Japan is wide, so I'll try casting a broad net to cover a little of everything. The rest is up to you. Fortunately, that's the fun part: just one hyperlink can lead a user into a fascinating adventure, like an errant clue in a Scooby Doo mystery. That can also be the worst part, if you know what I mean. Let's begin.

The serious

For those who want to use the Web in some sort of serious manner (business contacts, information gathering, . . . that sort of thing), the list in the sidebar is a good place to start. What you'll find is a top-ten list of the best sites for Japanese science and technology information. This list is monitored regularly and updated often, so keep an eye on it for changes. The moderator (yours truly) is

also open to nominations for new sites.

For a more comprehensive list of "serious" sites in Japan, try: <http://www.jimt.unm.edu:8001/cc.html>

Looking for educational sites? <http://www.uwtc.washington.edu/Computing/Japanese/Educational.html>

or just Macintosh: <http://www.uwtc.washington.edu/Computing/Japanese/Macintosh.html#Ed>

Those going to Japan might be interested in the Electronic Frontiers Japan listserver FAQ file, a comprehensive list of all Internet providers in Japan: <http://www.jimt.unm.edu:8001/internet.html>

The not-so-serious

But really, who wants to surf around serious sites? If you want to see some of the more creative stuff out there, I have a few places in mind that ought to start you off on the right optic fiber.

Clearly, the place to begin is Eccosys. Their welcome message is as hip as they come: "This is Tomigaya. You are a connection. We are one." Their users' pages are wacky and their list of hotlists is great. Where else can you get ecash, the Tomigaya Netsurf Team, and the Yokosuka sex scene all in one spot? <http://www.eccosys.com:80/>

Internet provider Bekkoame's users' pages have some pretty cool stuff, too: <http://www.bekkoame.or.jp/> And Takashiro Tsuyoshi is, well, artistic: <http://www.fpi.co.jp/>

So, you now have at your fingertips enough information to keep you busy the rest of your life—no joke. One piece of advice that I always hear from the best guys: personal contacts are the key. When questions come up, cyberspace will be there for you. Use the email addresses you see listed at the bottom of the pages on these various sites to find out more. If you're still having problems displaying Japanese, drop one of these Webmasters a note. If they didn't want email, they wouldn't be advertising.

Jesse S. Casman
tel.(505) 277-1490 fax (505) 277-1425
email: jcasman@unm.edu or japanese email: jcasman@rt66.com

Japanese Technology and Information Sites —A Top Ten List—

(<http://www.jimt.unm.edu:8001/topten.html>)

1. *The Japan CS Project at the University of Arizona.*

This site ROCKS! It has the Kahaner Reports, Japanese CS periodical tables of contents translations, a list of email domains in Japan, . . . lots of good stuff, well organized and keyword searchable. Excellent.

2. *The Japan Information Center of Science and Technology (JICST)*

The flagship. If you want Japanese science and technology information, and it's on the Internet, it's here. MPT, MITI agencies, National Laboratories, . . . everything. Also, excellent quake info with contact numbers and addresses.

3. *Jeffrey Friedl's personal index*

If you want to know how to deal with Japanese and computers, it doesn't get any better than this.

4. *www.uwtc.washington.edu or ftp.uwtc.washington.edu.*

The University of Washington Technical Japanese Program site "Guide to Japanese Programing." An excellent, plain-English overview of what's available and what to expect. An extensive ftp site, especially for Macintosh software.

5. *The Stanford X-Guide*

Excellent attempt at organizing info coming out of Japan by subject matter. (See article in *Mangajin* No. 41.) Strong on government and policy information. Watch the X-Guide for new developments this spring.

6. *NTT*

This is the one site everyone knows. Certainly some good basic information here, especially touristy stuff. But the Sumo QuickTime movies takes the cake.

7. *University of New Mexico's list of Japan servers*

A comprehensive listing of servers in and about Japan, organized by geographical location as well as organization type. Lists all university servers.

8. *NACISIS*

This is the bastion of conservatism in networking in Japan, but it's still worth a look.

9. *TWICS, Inc.*

Not that much here, but TWICS is the first Internet Service Provider in Japan and deserves special mention as such.

10. *Shimpei Yamashita's Quake Information page.*

Amazing amount of up-to-date information on quake victims, relief organizations, and other quake servers.

Fond Memories

of Life with a Host Family

by Peter Shepard

I first came from Australia, my home country, to the Eurocentre Kanazawa in the fall of 1991. Although this was my first experience with Eurocentre, I was no stranger to Japan, having lived for three months in Tokyo the previous year and also, before that, making 24 short visits, of a few days only, to various parts of the country from 1983-1987 in my previous capacity, before retirement, as a ship's captain in the Australian Merchant Marine. It was during this period that I developed my great interest in and love for Japan, its people, its culture and in general, all things Japanese. The idea of improving my Japanese at a school in the historic city of Kanazawa and living with a Japanese family for eight weeks appealed to me greatly, so I signed myself up with Eurocentre's agent here in Australia.

However, as the time for my visit approached I became slightly apprehensive, as I began to wonder how everything would work out, what kind of people my host family would be and whether I would be able to fit in with their way of life—whether they were old or young, very formal or informal, etc. Although I am no longer young myself (being 61 at that time), I felt that I would be able to relate better to people a little younger than myself.

My instructions from Eurocentre were to take the bus in from Komatsu Airport to Kanazawa Station (about 30 km), phone my host family, then take a taxi out to their place (Eurocentre had supplied the name and address). As I entered the airport arrival lounge, a young woman approached and asked if I was "Shepardo-san." My first thought was that she was from Eurocentre and how nice it was of them to have someone come all this way to meet me on a Sunday afternoon. However, when I said that I was indeed Shepardo, she replied that she was Hattori, my host "mother" and then introduced me to "oto-san," my host "father." I judged Mr. Hattori to be in his early forties and Mrs. Hattori to be in her mid-thirties, although even today, I am still not sure of their exact ages.

Right from that very moment, I realized what nice people they were and began to feel at ease. Having previously lived in Tokyo, I took an interest in the type of housing in the small towns and villages through which we drove on the way from the airport to their home. Houses appeared much larger and of a better quality than I was used to in Tokyo, and many had gardens around them. I wondered what the Hattori's house, my future home, was going to be like. I need not have worried.

From the moment I arrived, I was delighted with everything. The house was large and modern, the interior a



Peter with his hosts, the Hattori family

comfortable blend of Japanese and Western styles. I was quite pleased to find that I was not going to be the only Eurocentre student there, as Andrew Cacciatore from Yonkers, New York, had arrived a few hours before me. Neither of us spoke Japanese very well at that time, but by pooling our meagre expertise and working together, we were able to make quite a good combination. Despite this, at times our conversation would completely bog down and neither the Hattoris nor Andrew and I would understand what we were talking about. It was at moments like this when Mr. and/or Mrs. Hattori would consult their large English/Japanese dictionary, throw in a few English key words and we would all be in business again.

My fears about being in a very formal atmosphere were very quickly dispelled as the Hattoris were so relaxed and easy-going. One of the first things Mrs. Hattori did was to show us how to use the washing machine which she said we were welcome to use any time that she did not require it. Because the Hattoris with their young son Takashi, who at the time was only 3 years old, lived completely on the ground floor of the house, Andrew and I had the whole upstairs to ourselves, with a large room each. We soon became accustomed to sleeping on our futons, rolled out on the tatami mat floor, and it was a joy to wake up each lovely sunny morning to the sound of birds and the nearby breaking sea, slide back the screens in our windows and look out at all the neighbouring houses and picturesque gardens.

Because I am around 6'2" and Andrew around 5'9" tall, we appeared like giants to the Hattoris, who, like most Japanese, are quite short. Mrs. Hattori was always worried whether we were getting enough to eat and that we liked the Japanese dishes she prepared for us, but she need not have worried, because her cooking was excellent and she introduced us to many new delicious, previously unknown culinary delights.

The Hattori family did far more for the two of us than was required by their agreement with Eurocentre, which was just to provide us with accommodation and two meals per day. They took us on all sorts of interesting excursions around Kanazawa City and the surrounding districts, showing us the

many aspects of local life and culture. As I came to know them better, especially in my second month after Andrew returned home to the U.S., leaving me on my own, I realized what lovely kind people they were and how much in agreement I was with their view of the world and whole general philosophy. Many of my fellow Eurocentre students had similar experiences and equally high opinions of their host families, too. All of us felt that they all showed great courage in the first place, by even deciding to volunteer to become host families to foreigners from the other sides of the world whose culture and way of life was so different from their own. Whilst at Kanazawa I also gained a second host family during a Eurocentre weekend excursion to Yoshinodani, a beautiful mountain village about 40 km outside the city. There were about 15 of us in the group and each of us was taken into the home of one of the local people who had volunteered to be a host family for that weekend. The Nakanishi family, who looked after me, were again very nice people with a lovely home set amid beautiful mountain scenery who showed me a wonderful time then and again in 1992 when I spent another month at Eurocentre Kanazawa.

Since that time I have kept in touch with my two host families (especially the Hattori family), and we have regularly exchanged letters, cards, presents, family photos, etc. In 1994 I toured the northern parts of Japan, slowly working my way south to Kanazawa where I intended to spend about a week, staying in a hotel, so as not to impose upon the Hattori family at what might have been an inconvenient time for them, using it as a base to visit my two host families, Eurocentre and other local friends I had made through Eurocentre. When I phoned at rather short notice from Niigata, where I was staying at the time, the Hattoris would not hear of this and insisted that I stay with them and even arranged to meet my train on arrival. Again they showed me wonderful hospitality, while I used their home as a base for renewing my friendships with my many friends around Kanazawa. Because there was insufficient time to visit Yoshinodani, the Nakanishi family drove into town one night and took me out for a beautiful meal at a lovely restaurant.

In retrospect I would say that my time living with my Japanese host families has been one of the nicest, most interesting parts of my life and I have gained so much from the experience. The staff at Eurocentre Kanazawa did a wonderful job in teaching us Japanese without using English (except maybe very occasionally to make a grammatical point clear). I learned a great deal and gained so much confidence in using the language, but excellent as the Eurocentre method is, I feel that the organisation brings about a far more profound result than the mere gaining of linguistic expertise.

I consider that the real outcome of a Eurocentre course is a move by all the participants, teachers, host families and students towards better international understanding. Not only did I learn so much about Japan, its language and people, but I also met fellow students from many other parts of the world and discovered much about their countries and ways of life too. In view of the tragic sad troubles affecting certain parts of the world at the present time, the more we can get together, as at Kanazawa, and understand one another, the more chance there is of one day attaining peace throughout the world.



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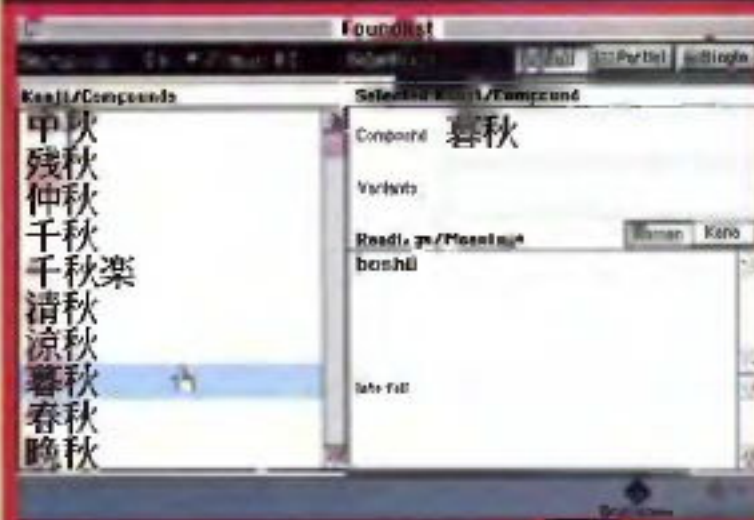
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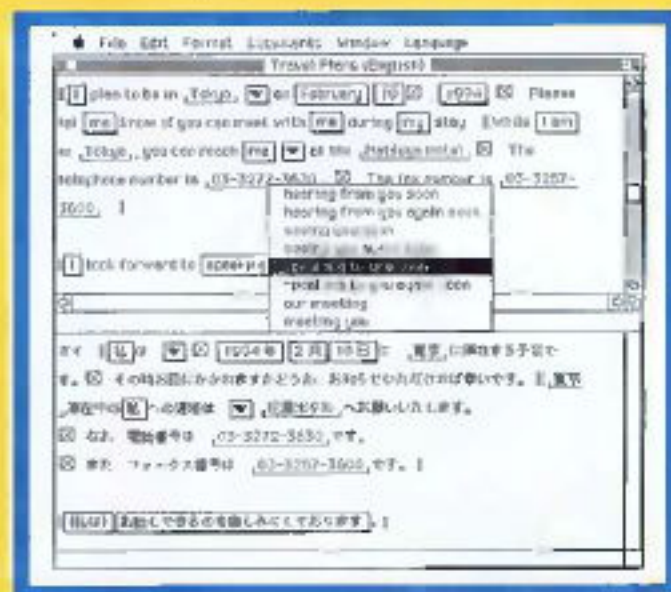
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Sweet Bread, Japanese-style

The Lasting Popularity of *Anpan*

by Elizabeth Andoh



Before McDonald's came onto the Japanese food scene in the 1970s, hamburgers, and the round, flat buns on which they are traditionally served, were virtually unknown to the general populace of Japan. Foreign residents living in Tokyo, however, would occasionally crave a burger. Rationalizing the purchase of wildly expensive ground beef to satisfy one's "exotic" appetite was fairly easy; the real challenge lay in finding the bun, which had yet to join the soft white bread and crusty French-style baguettes that could already be found in neighborhood bakeries. What looked like hamburger buns—they were, after all, round and flat—turned out to be *anpan* (アンパン), with thick, cloyingly sweet bean fudge inside.

I suspect there must have been more than one American who made this unpleasant discovery, because in several essays and reference books that I used to research the history of bread in Japan, this "American tendency" to mistake *anpan* for burger buns is humorously depicted. What I remember most about my own first encounter with Japanese buns was not the filling so much as the dough itself, which had an unusual sweet, fermented aroma, quite different from ordinary yeast breads. I later learned that this distinctive smell is due to *sake kasu* (酒粕), the lees that remain from the process of fermenting rice to make *sake* wine.

It seems that bread-baking in Japan,

by and for the foreign community, dates back more than 400 years to when the Portuguese first sent their missionaries to the Pacific. (The Japanese word for bread [*pan*, パン] derives from the Portuguese language.) As the Dutch, French, and English arrived on Japanese soil, they too set up bakeries in their own communities to supply themselves with bread. Although a few adventurous Japanese did occasionally have the opportunity to sample these foreign baked goods, bread remained alien to the local population until the later part of the 19th century.

The initial, and tremendous, popularity of bread among the Japanese is attributed to Kimura Yasubei, an enterprising gentleman who opened a bakery in Tokyo in 1871, early in the reign of Emperor Meiji. The bread baked at Kimura's store (Bun'eidō, later renamed Kimuraya) was modeled on Dutch loaves, since his chief baker had worked as a chef in a Dutch household in Nagasaki. But Kimura's son, Eizaburō, was unhappy with the original recipe and looked for something that would appeal more to Japanese tastes.

The actual inspiration to use *sake kasu* in lieu of conventional yeast is credited to Kōdō Katsuzō, a young baker who is said to have dumped his early, inedible experiments in Tokyo Bay after trying to peddle them to the foreigners in Yokohama. At the time it was unthinkable that bread might replace rice as a staple at any meal, so

the Japanese felt more comfortable with the concept of bread, and baked goods in general, as *kashi* (菓子, "confections"). Eventually, the recipe that found favor combined *sake kasu*, for rising the dough, with a filling of *an* (餡, "sweet bean fudge"). As a personal favorite of the newly re-instated emperor, and as the chosen symbol of the nation of Japan, cherry blossoms were then finding their way into numerous dishes; the now-familiar salted cherry blossom "belly-button" garnish on *anpan* was first added to Kimura's bun in 1875, in honor of the Emperor Meiji. Indeed, the enormous popularity of *anpan* was probably due in large measure to early royal patronage.

When I first read the sales statistics quoted for Kimuraya's *anpan* at the turn of the century, I thought there had to be a mistake. Twenty thousand people a day, standing in line at the Ginza shop for up to half an hour to purchase five buns apiece? That makes 100,000 *anpan* each day! Mind-boggling, especially compared to current sales figures that show only 18,000 *anpan* are typically sold, even on a busy Saturday. When you consider the difference in relative size of the population of Tokyo between then and now, these sales figures are even more remarkable.

Throughout the Meiji Period, foreign and exotic tastes were embraced, then rapidly adapted to suit native sensibilities. In the area of culinary endeavor, hundreds of hybrids sprung up. Those

• bun = (ハンバーガー用の) 丸パン (*hanbāgū yō no marupan*) • crave = 渴望する, 食べたがる *katsubō suru tabetagaru* • cloyingly = 過度に甘い *kudo ni amai* • is depicted = 描かれている *egakarete iru* • dough = パン生地 *pan kiji* • fermented = 発酵した (ような) *hakkō shita (yō na)* • lees = 酒 (類の) かす *sake (rui no) kasu* • in lieu of ~ = ~の代わりに ~ *no kawari ni* • dump = 捨てる *suteru* • inedible = 食べられない *taberarenai* • mind-boggling = 信じがたい *shinijigatai* • culinary = 料理関係の *ryōri kankei no*

that remain in the Japanese mainstream diet more than a hundred years later include *karē raisu* (curried rice), *tonkatsu* (breaded fried pork cutlet), and *anpan*. *Anpan* in particular has undergone a recent revival. As is often the case, serendipity played a role in this process.

In the mid-1970s, an illustrator of children's stories, Yanase Takashi, brought forth an endearing character named Anpan Man, or "Mr. Sweet Bun" (see sidebar). Observing the growing popularity of this unusual superhero, Kimuraya re-introduced a full line of variously flavored *anpan*, including buns filled with chestnut paste, *matcha* (ceremonial tea), *miso* (fermented bean paste), and cream cheese! Other commercial bakeries quickly followed suit. I venture a guess that there isn't a supermarket, convenience store, or local grocery shop in Tokyo today that doesn't sell *anpan*.

Elizabeth Andoh, an American journalist and business consultant who lives in Tokyo, specializes in Japanese foodways.



It's Anpan Man!!

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He flies about ready to remedy any injustice, or just relieve hunger among the downtrodden, by offering words of wisdom or bites off of his round, brown head made of *anpan*. What he lacks in looks is more than made up for by the sweet brand of justice he dispenses. Yanase Takashi, the 76-year-old creator of Anpan Man, explains, "I didn't want to create some meaningless thing that just battles monsters or fights wars. Through a very simple thing like food, I wanted to pursue the meaning of justice."

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David Collins

• serendipity = 幸運/偶然 *kōun/gūzen* • endearing = かわいらしい/愛すべき *kawairashii/aisubeki*
• downtrodden = 虐げられた人々 *shūtagerareta hitobito*

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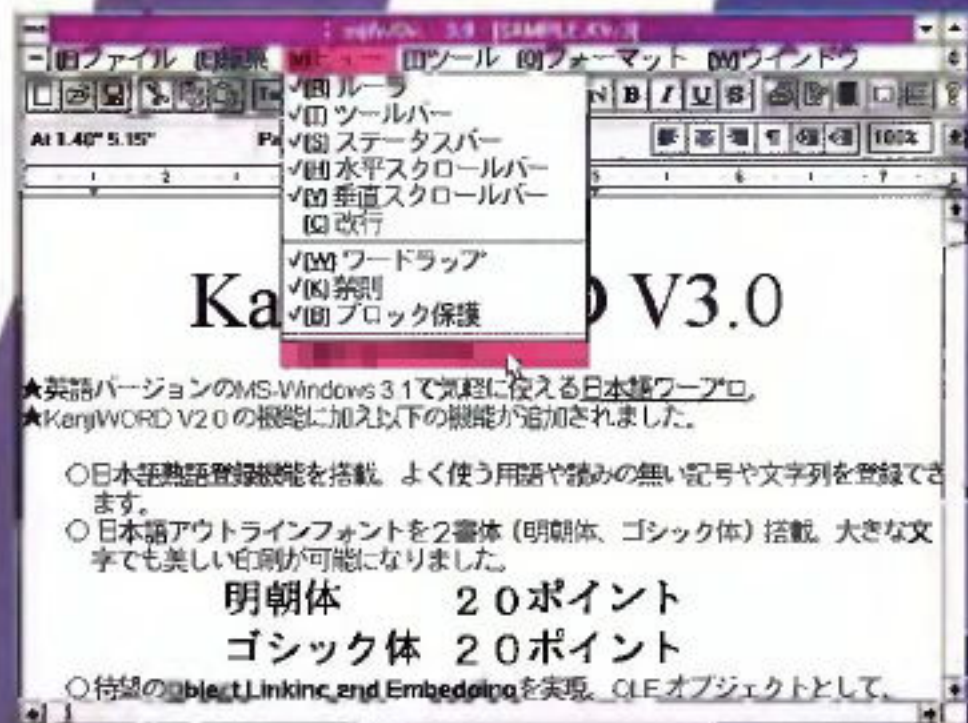
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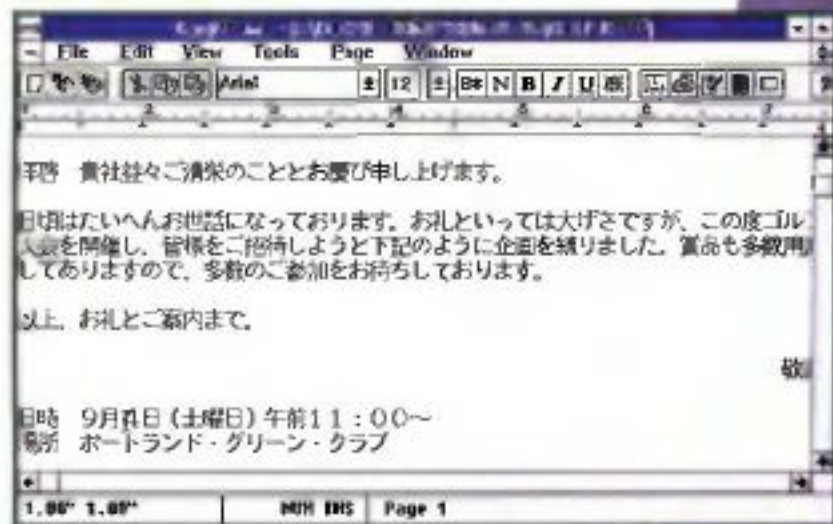
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(continued from page 22)

Japanese Culture,” this engaging book is composed of six extended essays and a brief coda about a visit to Hiroshima. Admittedly, the value of the work is somewhat curtailed by Elder’s limited sphere of reference. By his own admission less than adept at spoken Japanese, and lacking the institutional affiliations that open doors into different realms of social activity, he tends to extrapolate from personal experience. (Japanese education, for example, is characterized on the basis of his acquaintance with the one elementary school in which he has enrolled his three children.) But Elder knows his limitations, disclaiming early in the book any particular authority as a Japanologist, and adding that we should be wary of instant experts on Japan. Instead, he offers personal meditations and musings on what he sees as the marginal members of Japanese society: the devotees of artistic pursuits.

As if to prove the maxim that writers should always write about what they know, the chapters centered on his studies of *haiku*, calligraphy, and *go* are by far the strongest. In each, Elder uses his own studies as a springboard to explore a variety of topics, moving, for example, from calligraphy to principles of Japanese education, to the value of imitation, to elementary school graduation ceremonies, and on to an encomium on trees. It is a process of creative free association that leads to some unexpected and stimulating connections; it is also, however, a highly digressive tactic, and often the reader will find that the discussion moves elsewhere just as an idea is beginning to be developed. For example, an intriguing reference to the phenomenal memory of his *go* teacher as genetic, dependent upon neither abstraction nor association, all too quickly melts into a discussion of the *go* handicap system, and then into an observation on the American hunger for authoritative teachers. Such an array of tempting appetizers leaves one hungering for a more substantial main course.

Elder is clearly a die-hard environmentalist: sooner or later, all of his essays turn to ecological and environmentalist concerns, liberally gamished with quotations from Bashō and Thoreau. His take on the Japanese refusal to abandon whaling—that it is a means of challenging the large and overwhelming in nature and reducing it to the small and digestible—is as persuasive as it is insightful. In a chapter entitled “Wildness and Walls,” Elder strongly argues that Americans must learn to appreciate the garden, just as the Japanese must learn to appreciate the wilderness. Throughout all of this, Elder resists succumbing to the simplistic pie-eyed adoration of Japanese culture so often displayed by Japanophiles. As he says, “I traveled to Japan looking for an alternative to the split between nature and culture troubling America.” What he finds, and reports with refreshing honesty, is “a society that . . . faces the same essential problems.”

Rising Sons and Daughters (Plympton Press, 1994), by Steven Wardell, is by far the weakest of the books examined here. The book, based on a diary covering a scant eight-week homestay with a Japanese family in Oita, Kyushu, adds up to a hefty 289 pages. The contents, however, are scarcely suf-

ficient to merit a generous hundred. It seems that Wardell spent most of his time in a jet-lagged stupor wondering what was going on. Although he sat in on classes at a local high school, his almost complete unfamiliarity with the Japanese language rendered him clueless in all but English classes. His host family spent most of its time—including meals—gathered around the television set watching rental movies and inane game shows; when not thus engaged, the younger generation (the “rising sons and daughters” of the title) was mostly closeted away studying for examinations or mooning over pop stars. It seems, however, that Wardell was determined to wring a book from such unpromising material, and so was obliged to include everything without regard to whether or not it was worth reporting. The result is a book whose pages brim with insignificant details and simplistic cultural generalizations. For example, on page 100:

“Look, look at fish in pond,” Otōsan said, drawing my attention to some colorful carp.

“Otōsan, we’d call that a ‘moat,’” I said gently, not wanting to appear to correct him, but recalling his interest in enriching his vocabulary.

He beamed, “Moat, moat. These are nice fish in moat, donchyu?”

Pointing to the trees ringing the moat, he said, “In spring season this is beautiful cherry blossom.”

“Kore wa sakura des,” I replied. “This is a cherry blossom.” Everyone at the table applauded. Little did they know, this was the only Japanese I’d known two weeks ago.

Even if the reader happens to regard this as spellbinding stuff (and can forgive Wardell for continually reproducing his host father’s fractured English, thus casting the poor man as a comical bumpkin), he is likely to be dismayed by the spelling errors (“Japanologist,” “analitics”), awkward translations (“Great-Mother-Honorable” for *okāsan*), fractured Japanese (*kore wa ōki-na ōchi des* for “this is a big house”), and misleading or merely misinformed statements. I was startled to read that “one of their four alphabets is kanji”; of a “purely Japanese pagoda-roof tradition”; that cymbals are used in *nō* performance; that *nō* characters include geisha and slaves; that proficiency in tea ceremony “comes only after about three years”; and so on. You get the picture.

A dominant metaphor of Bruce Feiler’s *Learning to Bow* (Ticknor and Fields, 1991) is of Japan as a door frame: the *gaijin* is always entering, but never quite making it through to the other side. “To them I remained a newcomer,” he writes, “and long after they ceased being exotic to me, I remained exotic to them.” The book proceeds to illustrate this observation with a string of anecdotes, all rendered in a dry, witty style.

Feiler owed his stay in Japan to the Ministry of Education’s JET program, which sponsored his teaching position at a junior high school, and he uses education as a lens through which to examine Japanese society. Equipped with a fair degree of

(continued on page 83)

• extrapolate = 推量する / 推論する *suiryō suru/suiron suru* • musings = 感想 / 意見 *kansō/iken* • encomium = 贊辭 *sanji* • digressive = 脱線しがちな *dassen shigachi na* • array = 列挙 *rekkyō* • succumb = 屈服する *kappuku suru* • Japanophile = 日本びいきの人 / 親日家 *nihon biki no hita/shinnichika* • inane = ばかげた *bakageta* • moat = 堀 / 濠 *hori/gō*

calvin and hobbes

by NEWMAN

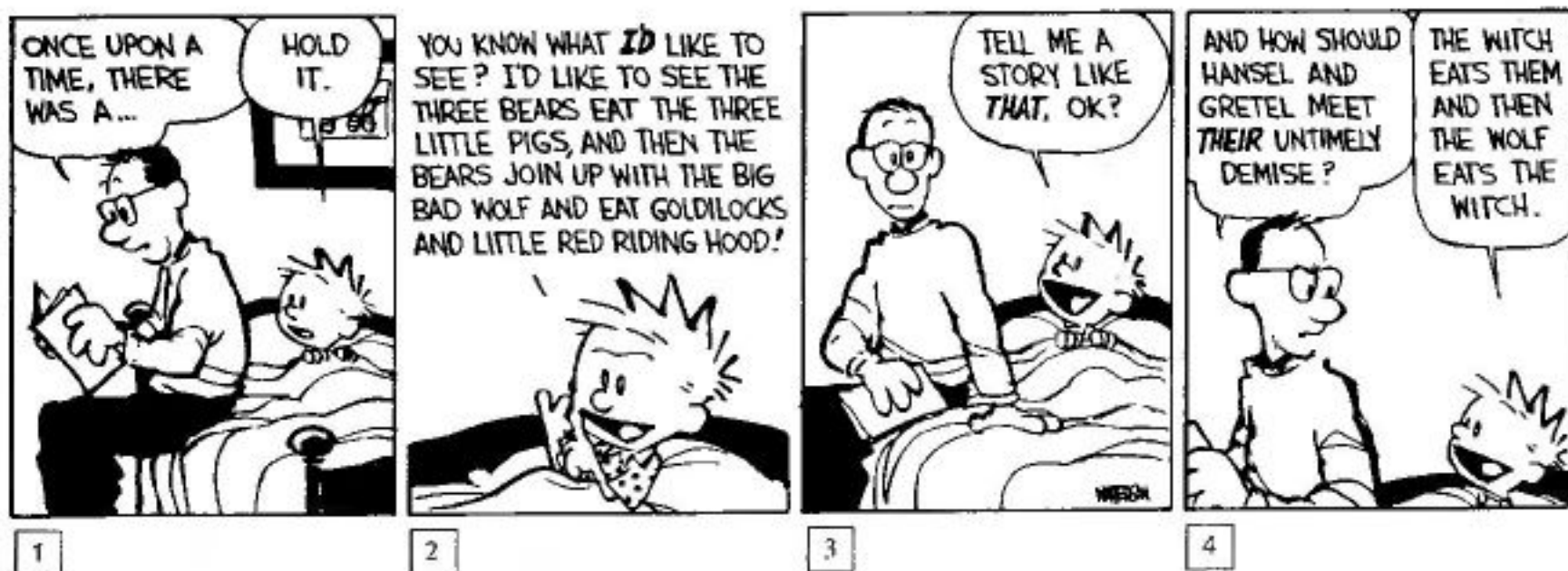


1	<p>Father: "Hello?" もしもし。 <i>Moshi moshi.</i> hello?</p> <p>Calvin: "Hi, Dad. It's me, Calvin." やあ、パパ。ほく、カルヴィンだよ。 <i>Yā, Papa. Boku, Karuvin da yo.</i> (colloq.) father I/me (name) is (emph.)</p> <ul style="list-style-type: none"> • Dad 父親への呼びかけの語として最も一般的で、「うちの父」などと第三者に話をするときでも、くだけた会話ではよく用いられる。Daddy は主に幼児語だが、大人でも特に親しみをこめた呼びかけのときに用いる。Mom と mommy も同様。
2	<p>Father: "You're supposed to be at school!" おまえ 学校 に行ってるはず じゃないか! <i>Omae gakkō ni itteru hazu ja nai ka!</i> you school to be at should be is it not?</p> <p>Calvin: "I AM at school!" うん、学校 だよ! <i>Un, gakkō da yo!</i> yeah school is (emph.)</p> <ul style="list-style-type: none"> • you're = you are. • are supposed to 「～のはずだ」「～することになっている」。
3	<p>Father: "Are you all right? What's the matter? Why are you calling?" だいじょうぶ か? いったい どうした んだ? なんで 電話 してきた んだ? <i>Daijōbu ka? Ittai dō shita n da? Nande demwa shite kita n da?</i> problem (?) (exclam.) what happened (explan.) why telephoned (explan.)</p> <ul style="list-style-type: none"> • What's the matter? = What is the matter 「いったいどうしたのか」 the matter は心配事や問題をさす。
4	<p>Father: "I told the teacher I had to go to the bathroom. Quick, what's 11+7?" 先生 には トイレ に行く って 言っ いた んだ。早く 教えて。11 + 7 は いくつ? <i>Sensei ni wa toire ni iku tte ittoita n da. Hayaku oshiete. Jyūichi tasu nana wa ikutsu?</i> teacher to/as for toilet to go (quot.) said (explan.) quickly tell-(request) eleven plus seven as for how many?</p> <ul style="list-style-type: none"> • I had to go to the bathroom は told の直接目的語となっている名詞節で I の前の that が省略されている。 • What's = What is.

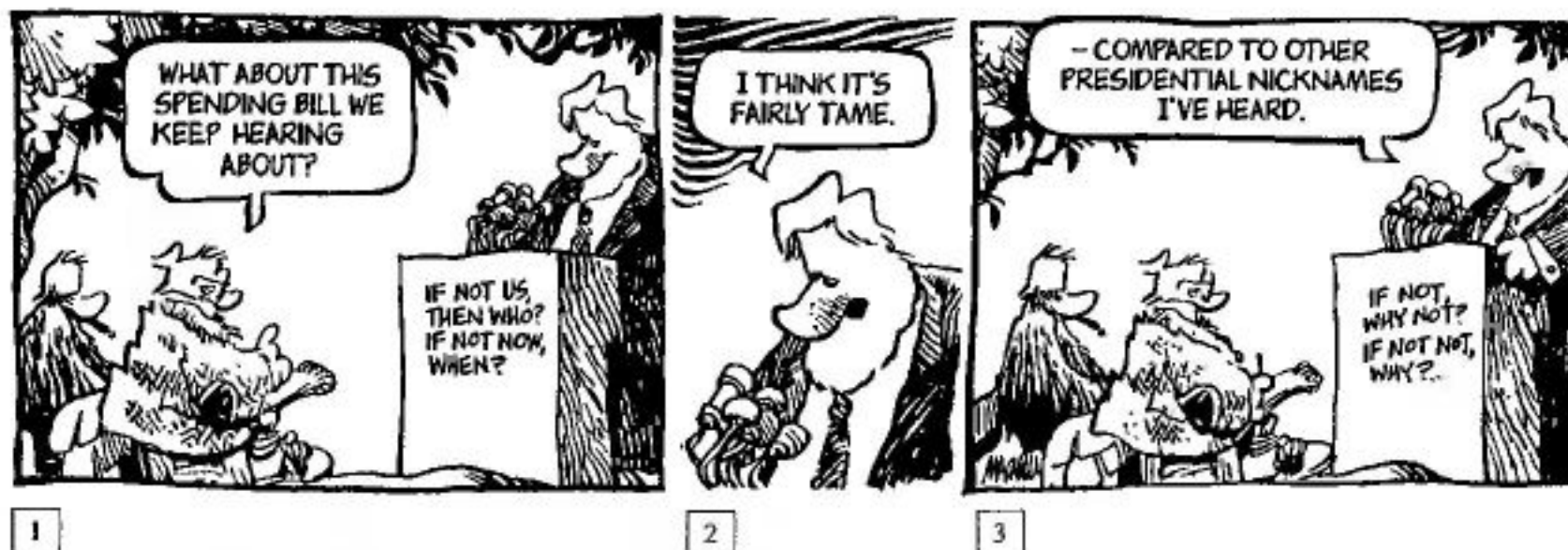
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Calvin and Hobbes

by NEESON



- 1 **Father:** "Once upon a time, there was a..."
 むかし むかし、あるところに...
Mukashi mukashi, aru tokoro ni...
 long ago long ago a certain place at
- Calvin:** "Hold it."
 ちょっとまって。
Chotto matte.
 a little wait
- Once upon a time ... は昔話の出だしの決まり文句、「むかしむかし」。
- 2 **Calvin:** "You know what I'd like to see? I'd like to see the three bears eat the three little pigs, and then the bears join up with the big bad wolf and eat Goldilocks and Little Red Riding Hood!"
 ぼくが聞きたいのはどんな話だと思う? 三匹の熊が三匹の子豚を
Boku ga kikitai no wa donna hanashi da to omou? Sanbiki no kuma ga sanbiki no kobuta o
 I (subj.) want to hear(nom.) as for what kind of story is (quot.) think 3-(count) of bears (subj.) 3-(count) of piglets(obj.)
 食べて、それから熊たちが悪い狼といっしょになって、ゴールドイロックと
tabete, sorekara kuma-tachi ga warui okami to issho ni natte Gōrudirokku to
 eat-and after that bear-(plural) (subj.) bad wolf with together become-and (name) and
 赤頭巾ちゃんを食べる話が聞きたいんだ。
Akazukin-chan o taberu hanashi ga kikitai n da.
 name-(dim.) (obj.) eat story (subj.) want to hear (explan.)
- You know what ... ? = Do you know what ... の Do を省略したもの。What 以下は know の目的語となる関係代名詞節。
 - the three bears ... 以下は see の目的語となる名詞節で、see 「体験する」「知る」→ここでは「話で聞く」。
- 3 **Calvin:** "Tell me a story like that, OK?"
 そんな話をしてよ、ね?
Sonna hanashi o shite yo, ne?
 that kind story (obj.) do-(request) (emph.) (colloq.)
- 4 **Father:** "And how should Hansel and Gretel meet their untimely demise?"
 それでヘンゼルとグレーテルはどうやって若死にすることになるんだ?
Sore de Henzeru to Gurēteru wa dō yatte wakaji ni suru koto ni naru n da?
 so (name) and (name) as for how do-and untimely death things/situation to become (explan.)
- Calvin:** "The witch eats them and then the wolf eats the witch."
 魔女がふたりを食べて、それから狼が魔女を食べるんだ。
Majo ga futari o tabete, sorekara okami ga majo o taberu n da.
 witch (subj.) two people (obj.) eat-and then wolf (subj.) witch (obj.) eat (emph.)
- untimely 「早まった」「先走った」→ untimely demise 「若死に」「早逝」。



1 **Perfessor:** "What about this spending bill we keep hearing about?"
 このところ 話題に上っている 予算案 について どう 思いますか?
 Kono tokoro wadai ni nobotte iru yosan-an ni tsuite dō omoimasu ka?
 this place/time become a topic spending bill regarding how/what think (?)

On Podium: "If not us, then who? If not now, when?"
 われわれが やらなければ、だれ が やる のか? 今でなければ、いつやるのか?
 Wareware ga yaranakereba dare ga yaru no ka? Ima de nakereba, itsu yaru no ka?
 we (subj.) if don't do who (subj.) do (explan.-?) now if is not when do (explan.-?)

- What about...? 「～についてはどう(思う)か」
- we keep...? はbillにかかる関係代名詞節。weの前のthatが省略されているもの。Keep hearing「耳にし続ける」→「しじゅう取り沙汰されている」

2 **Senator:** "I think it's fairly tame."
 かなり 控え目 だという 感じがします。
 Kanari hikaeme da to iu kanji ga shimasu.
 considerably moderate is (quote) feel/think

- it's (= it is) fairly tame は think の目的語となる名詞節で think に続く that が省略されている。
- tame 「控え目」。

3 **Senator:** "—compared to other presidential nicknames I've heard."
 今までに 聞いた大統領のあだ名に 比べれば ね。
 Ima made ni kiita daitōryō no adana ni kurabereba ne.
 previously heard president 's nicknames to if compare (colloq.)

On Podium: "If not, why not? If not not, why?"
 そうじゃなければ、なぜそうじゃないのか? そうじゃなければ、なぜなのか?
 Sō ja nakereba, naze sō ja nai no ka? Sō ja nakanakereba, naze na no ka?
 that if not why that is not (explan.)(?) that if not is not why (explan.-?)

- I've (I have) heard は nicknames にかかる関係代名詞節でIの前のthatが省略されている。
- 第一コマの spending bill は支出を伴う法案、即ち予算案のことだが、ここではこの上院議員が米国大統領ビル・クリントンの名前とかけて「浪費家の(金づかいの荒い)ビル」の意味に解釈したというジョーク。一般に民主党政治は"tax and spend" (高い税金をとって、多額の支出をする)と、共和党側からよく批判される。
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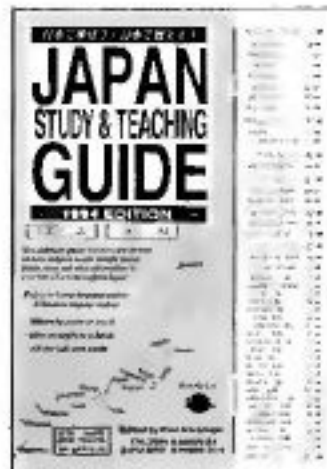
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Lesson 44 • *Shimau*—ending it all

On its own, the verb *shimau* (“finish/put an end to/put away/close”) is fairly straightforward. When it follows the *-te* form of verbs, however, it brings to bear an array of nuances including completeness, regret, surprise, excitement, and impulsiveness. The abrupt past tense *shimatta* is often used alone as an exclamation, not to mean “I finished it!” but to express chagrin or dismay: “rats!/drat!/oops!/oh no!”

In colloquial speech, adding a form of *shimau* to the *-te* form of another verb usually results in a contraction, so it’s a good idea to learn the pattern early on. For example, *tabete shimau* (食べてしまう, “eat completely”) often becomes *tabechau* (食べちゃう); *katte shimatta* (買ってしまった, “bought impulsively”) becomes *katchatta* (買った). If you remember that the *-te shimau-* part contracts to *-cha-*, it should be easy to convert contractions back to their full forms.

Completeness

It is early summer, and Kōsuke has just finished jogging for the last time until the cooler weather of fall arrives. He is now on his way to a nearby temple, thinking it’s also a good time to take care of some wood-chopping he’d promised to do.



Kōsuke:

和尚 に たのまれていた 肉体労働 も
Oshō ni tanomarete ita nikutai rōdō mo
 chief priest by had been asked manual labor also

今 の うちに 片づけてしまう。
ima no uchi ni katazukete shimau.
 now of within take care offinish-(completely)

“The physical labor I’d been asked to do by the priest, I would also take care of completely now.”

“I (decided) to also go ahead and finish off some physical labor the priest had asked me to do.”
 (PL2)

Sound FX:

カラン カラン
Karan karan

(sound of wooden *geta* on stone steps leading to temple)

- *tanomarete ita* is from *tanomareru* (“be asked a favor”), passive form of *tanomu* (“ask a favor”).
- *ima no uchi ni* can mean either “now ahead of time” or “now before it’s too late”—in this case meaning “before the weather gets really hot.”
- *katazukete* is the *-te* form of *katazukeru* (“take care of/dispose off/finish”). You can think of the relationship between *katazukeru* and *katazukete shimau* as similar to that between “finish” and “finish up/finish off.”

Regret

This man, a bank president, got into an argument with one of his clerks. They had been having an affair, and she was essentially blackmailing him. During the argument, he accidentally pushed her off the edge of a high building.

Man: 何て こと を して しまった んだ?
Nan te koto o shite shimatta n da?
 what kind of thing (obj.) did-(regret) (explan.)
 "What kind of thing have I done?"
 "What have I done?" (PL2)

- *te* is a colloquial equivalent of the quotative *to iu*, so *nan te koto* literally means "a thing called/described/explained as what?" → "what kind of thing." *Nan te koto* often carries a feeling of shock or astonishment compared to the neutral *nani* ("what").
- *shite* is the *-te* form of *suru* ("do").
- the explanatory *n da* here is mainly for emphasis; asking a question with *n da* has a very rough or forceful feeling and is mostly reserved for male speakers.

-Te shimau/shimatta after a verb generally implies the action is/was regrettable, but it can also simultaneously convey any one of several related nuances: undesirable, unfortunate, irreversible, inappropriate, problematic, etc.



© Yajima & Hirokane / *Nungen Kōsaten*, Shogakukan

Surprise

Inokuma's French opponent in the Olympic judo finals was never expected to get this far, and came into the match shown here as a distinct underdog. When she wins a half-point and takes the lead, the crowd is stunned.

Referee:
 はじめエ!!
Hajimē!
 "Begin!" (PL2)

Sound FX:
 ワーッ
Wā! (roar of crowd)

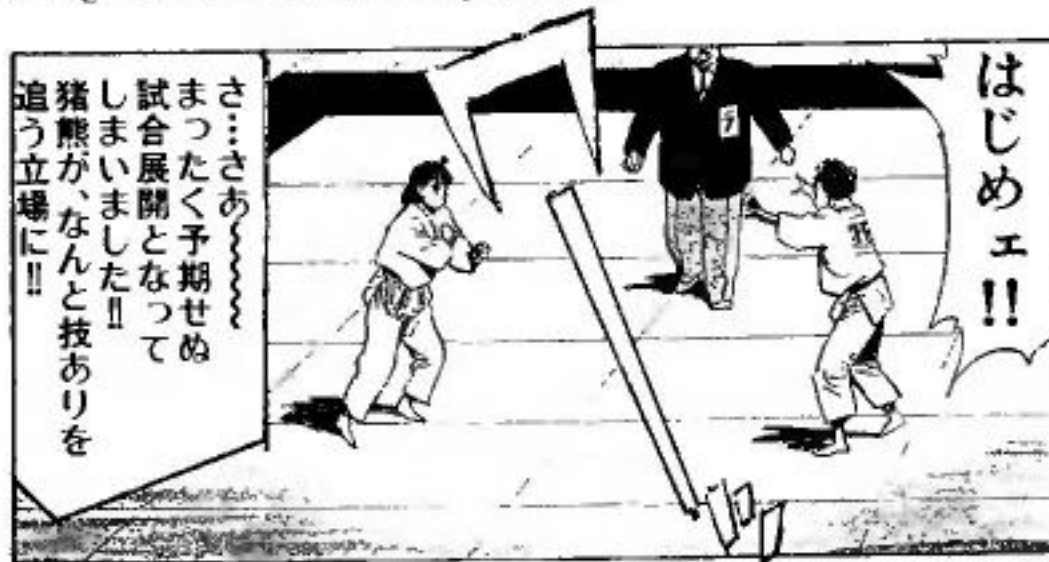
Commentator:
 さ、さあ、まったく 予期せぬ
Sa- sā-, mattaku yoki senu
 (stammer) (interj.) completely unexpected

試合 展開 となつてしまいました!!
shiai tenkai to natte shimaimashita!
 game/match development (quot.) became-(surprise)

"W- well, the match has taken a completely unexpected turn!" (PL3)

猪熊 が、なんと 技あり を 追う 立場 に!!
Inokuma ga, nanto waza-ari o ou tachiba ni!
 (name) (subj.) (interj.) half-point (obj.) chase standpoint/position to
 "Inokuma has most surprisingly been put in a position of chasing after a half-point."

"Who would have thought Inokuma would find herself a half-point down?!" (PL3-implicit)



© Urusawa Naoki / *Yawara!*, Shogakukan

- *yoki senu* is a classical Japanese negative form of *yoki suru* ("expect/anticipate"); it is used in modern Japanese only when modifying another word.
- *nante* is the *-te* form of *naru* ("become"), and *shimaimashita* is the PL3 past form of *shimau*.
- *nanto* is an interjection that emphasizes surprise: "lo and behold/what a surprise!"
- *waza-ari* is a half-point awarded for a near but not quite complete execution of a throw in judo.

Completion + regret

Shirō's mom gave him ¥10 to buy a snack after school. He bought one of his favorite foods, a croquette, and quickly finished it off.



© Saigan Ryōhei / *Yūyake no Uta*, Shogakukan

Shirō:

チエツ、もう なくなっちゃった。
Che! Mō nakunatchatta,
 (exclam.) already disappeared-(completely/regret)
“Shoot, it’s all gone already.” (PL2)

コロッケ もっと いっぱい 食べたい なあ。
Korokke motto ippai tabetai nā.
 croquettes more full amount want to eat (colloq. emph.)
“I really want to eat a large quantity of croquettes.”
“I wish I could eat a bunch more croquettes.” (PL3)

- *nakunatchatta* is a contraction of *nokunotte shimatta*, from *nakunaru* (“become lost/vanish/disappear”).
- *korokke* is the katakana rendering of “croquette.” When not otherwise specified, the typical Japanese *korokke* is a breaded, deep-fried potato patty, with a few bits of onion, vegetable, and ground meat mixed in.
- *tabetai* is the volitional form of *taberu* (“eat”). *Nā* emphasizes the desire.

-*Te shimau/shimatta* often joins more than one nuance—most typically the feeling of “completeness” with either “regret” or “surprise/unexpectedness.”

Completeness + surprise

Mamoru has fallen asleep on the shoulders of his older brother, Shōta, after a full day of going to the movies, eating ice cream, and walking around town. On the way home, Miyuki, Shōta’s girlfriend, notices that all the excitement took its toll.



© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Miyuki: 寝ちゃってる…

Nechatteru.
 is sleeping-(completely/surprise)
“He’s gone to sleep.”
“My, he’s fallen fast asleep . . .” (PL2)

歩き疲れた の ね…
Aruki-tsukareta no ne.
 got tired by walking (explan.) (colloq.)
“I guess he got tired from all the walking.”
 (PL2)

- *nechatteru* is a contraction of *nete shimatte iru*, from *neru* (“fall asleep”). *Shimatte iru* means “has done (completely/regrettably/surprisingly, etc.).”
- *aruki-* is the stem form of *aruku* (“walk”), and *tsukareta* is the past form of *tsukareru* (“grow tired”), so *aruki-tsukareta* is a compound verb meaning “grow tired from walking.”

An unintended effect/result

Yawara was going to lose her judo match intentionally so she could bring an early end to the tournament. But when her male opponent came rushing at her (somewhat lecherously), her instincts took over. She flipped the man on his back for a win, much to her own surprise. Her teammate Hanazono (who wanted her to win) congratulates her.



© Urusawa Naoki / Yawara!, Shogakukan

Hanazono: まぐれ といえ、よく やってくれたー!!
Magure to wa ie, yoku yatte kureta-!!
 luck (quot.) say (emph.) well/effectively did-(for me/us)
 "Though it was pure luck, you did well for us!"
 "It may have been pure luck, but way to go!" (PL2)

Yawara: やっちゃったー!!
Yatchatta-!!
 (I) did it-(unintended)
 "I did (what I didn't intend to do)!"
 "I beat him!" (PL2)

- ~ *to wa ie* is like "though it is/was/may be ~."
- *yatte* is the *-te* form of *yaru* (an informal word for "do"), and *kureta* implies the action benefited or fulfilled the desires of the speaker in some way.
- *yatchatta* is a contraction of *yatte shimatta* (from *yaru*).

The two examples on this page are essentially variations of the "surprise" nuance. The feeling of surprise can come from something merely "unexpected," from something that goes directly counter to one's intentions, or even, as below, from something quite intentional, expected, and desirable but nevertheless surprising because of its boldness (or some other quality).

Excitement

It's Christmas Eve, and Nana can't believe Noriko had the guts to invite her handsome classmate to her family's holiday celebration.



© Tomisawa Chinatsu / Katsushika Q, Shogakukan

Noriko:
 今年は同級生のケンタくんもご招待しちゃった!
Kotoshi wa dōkyūsei no Kenta-kun mo go-shōtai shichatta!
 this year as for same class student (=) (name-fam.) also (hon.)-invited-(surp.)
 "This year I actually invited Kenta from my class to come, too!"
 (PL2)

Nana:
 わあー、ごさかん!!
Wā, go-sakan!!
 (exclam.) (hon.)-lively
 "Wow! Sounds serious!" (PL2)

- *shōtai shichatta* is a contraction of *shōtai shite shimatta*, from the verb *shōtai suru* ("invite"). The feeling of *shimatta* in this case is of surprise or excitement that she was bold enough to actually do it. The honorific prefix *go-* can be considered a feminine touch here.
- *sakan* ("lively/thriving") can refer to the liveliness of a person's work/trade or of a party, but a common idiomatic use refers to "lively/thriving" male-female relationships. The honorific *go-* is required for this idiomatic use.

An impulse: just do it!

The woman pictured on top has just convinced herself to buy an expensive blouse, even though she can't afford it. The salesclerk encourages her to go with her impulse.

Customer: 買っちゃう、 買っちゃう。
Katchau, katchau.
 will buy-(impulse) will buy-(impulse)
 "I'm gonna buy it! I'm gonna buy it!"
 (PL2)

Salesclerk: 買っちゃえ、 買っちゃえ。
Katchae, katchae.
 buy it-(impulse) buy it-(impulse)
 "Buy it! Buy it!" (PL2)

- *katchau* is a contraction of *katte shimau*, from *kau* ("buy").
- *katchae* is a contraction of *katte shimae*, using the abrupt command form of *shimau*.

Either the plain form or the abrupt command form of *shimau* can be used to express an impulsive desire or intent. It usually implies that the contemplated action is somehow unconventional, not what would be expected, or potentially problematic in some way, but you're not going to let that stop you—you're going to throw all caution to the wind.



© Yajima & Hirokane / Mingen Kōzairen, Shogakukan

Can't help oneself

Tabatake has a crush on Non-chan, but he recently discovered that she is dating another man. He is so depressed that he calls in sick and decides to visit her at the library where she works.



© Kubonouchi Eisaku / *Tsurunoku Dokushin Ryō*, Shogakukan

Tabatake: ボ...ボク 今日 仕事 休み でき。 来ちゃった。
Bo... Boku kyō shigoto yasumi deki. Kichatta.
 (stammer) I today work day off is, (colloq.) came-(no control)
 "I'm off work today, and, uh, ... I just came." (PL2)

- *yasumi* is the noun form of *yasumu* ("rest") and in the context of work or school means "a day off/holiday."
- *sa* is often used in colloquial speech to emphasize something the speaker thinks or knows is new to the listener.
- *kichatta* is a contraction of *kite shimatta*, from *kuru* ("come"). The feeling *shimatta* gives here is that he knew maybe he shouldn't have come but somehow he couldn't help himself.

-Te shimau/shimatta often implies the situation was somehow beyond one's control: "(I did the action) in spite of myself/against my better judgment/even though I knew better," or "I just couldn't help but (do the action)."

Chagrin (“shoot!/drat!”)

Shimatta, the plain/abrupt past form of *shimau*, is often used as an exclamation of regret, chagrin, or dismay, like a relatively mild expletive. The policeman in this scene was becoming high-strung and mean-spirited because of daily encounters with dangerous criminals. His commanding officer sent him to this small, quiet town in hopes that it would calm his nerves, but his menacing glances keep scaring passersby.

Policeman: しまった! また こわがらせちゃった。
Shimatta! Mata kowagarasechatta.
 (exclam.) again made scared-(regret)
 “Drat! I scared someone again.” (PL2)

Sign: サクラヤ の パン
Sakuraya no pan
 (shop name) of bread
Sakuraya Bakery

Sound FX: タタタッ
Ta ta ta!
 (sound of fast-moving footsteps)

- *kowagarasechatta* is a contraction of *kowagarasete shimatta*, from *kowagaraseru* (“make [someone] be scared/show fear”), causative of *kowagaru* (“be afraid/show fear”).



© Saigan Ryōhei / *Yūyake no Uta*, Shogakukan

Dismay (“oops!/oh no!”)

Yōhei has just arrived at the monastery where he will spend a year training to become a Zen monk. When a senior monk catches him with a portable cassette player, he tries to explain, but the monk tells him not to talk back. Yōhei answers with an ill-timed “Yes, sir!” just as the monk adds an accusation: “Do you take your seniors for fools?”

© Okano Reiko / *Fancy Dance*, Shogakukan



Monk: こいつー!
Koitsu!
 this guy/fellow
 “You (twit!)” (PL2)

Yōhei: し、しまったっ!
 (thinking) *Shi-shimatta!*
 (stammer) (exclam.)
 “O- oops!” (PL2)

- *koitsu* is a contraction of *kono yatsu* (“this guy/fellow/thing”), a rough way of referring to another person. When directed straight at the person, it often feels like “you jerk/twit/idiot.”

English equivalents of *shimatta!* as an exclamation can range from “damn!/shoot!/rats!/oops!/oh no!” to stronger expletives that some people would find offensive; but in Japanese the word is not at all objectionable.



1

ついに
オレも
各場
場いた
ん!!



インスタント
ラーメンを使って
おもしろラーメンを
作ろう!!

みつぐスペシャル みそラーメン雑炊

3

2

5



①材料

インスタント
ラーメンの
スープに
ごはんを
入れて食うと
うまいもんな
偶然だけど
メンを細かく
割って スープで
食べるから カゼの時
食べてもむせないんだぜ



4

9

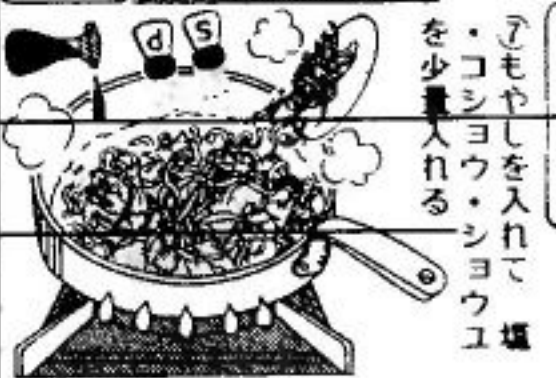


はじめは強火で
入れたら中火にする

袋に表示された
分量の水より
少し多めに

④鍋に多めの水を入れ
火にかけ 沸騰したら
メンを入れる

10



⑦もやしを入れて
・コシヨウ・シヨウユ
を少量入れる

⑥野菜は
好きなものを
入れよう

⑧固めの卵が
好きな人は
早めに入れておこう

14



⑨器に盛り
ネギ・のり
をのせて
ごきあかり!!

⑤メンがほくれたら
ごはんを入れる

⑥キャベツを加えた後
卵を割り入れる

18



⑧火を止めて
粉末スー
プを入れる

②メンを小さく割る

③キャベツとネギは
適当な大きさに切つて
おく

6

7

8

12

13

16

17

クッキングパパ うえやまとち by Ueyama Tochi

Cooking Papa

Cooking Papa is a very popular manga that features a recipe at the end of each story, introduced by a main character. The stories always revolve in some way around food. In this episode, Mitsugu, the boy appearing on the opposite page, ended up making a “souped-up” version of instant ramen for his mom and little sister (his mom was sick). Although it was his first time in the kitchen, the ramen turned out delicious, much to the surprise and delight of his mother.

1: *Tsui-ni ore mo koko ni tōjō shita zo!!*
at last I also here/this place at appeared (emph.)
Finally I get to appear here, too!!

2: *Insutanto ramen o tsukatte omoshiro-ramen o tsukurō!!*
instant ramen (obj.) using fun ramen (obj.) let's make
Let's use instant ramen to make some fun ramen!!

3: *Mitsugu supesharu Miso-ramen Zōsui*
(name) special miso ramen porridge/hodgepodge
Mitsugu's Specialty: Miso-Ramen Hodgepodge

- the language in this recipe is all PL2.
- *omoshiro* is the stem of the adjective *omoshiroi* (“interesting/enjoyable/fun,” and sometimes implying “unusual”).
- *miso*, the brown, fermented soybean paste, is popular as a ramen soup flavor.

4: *Insutanto ramen no sūpu ni*
instant ramen of soup/broth in
gohan o irete kuu to umai mon na.
steamed rice (obj.) if put in and eat tasty (explan.)(colloq.)
“After all, instant ramen broth with rice in it is delicious.”

Gūzen da kedo men o komakaku watte sūpu de taberu
coincidence is but noodles(obj.) finely break up-& soup in eat

kara kaze no toki tabete mo musenai n da ze.
because a cold of time even if eat not choke (explan.)(emph.)
“And as a nice side benefit, since you break the noodles up small to eat them in this soup, you don't choke on them even when you have a cold.”

- *kuu* and *umai* are informal words for “eat” and “tasty/delicious,” used mostly by male speakers.
- *gūzen da kedo* (lit., “though it's a coincidence”) essentially refers to an “incidental side benefit” here.

5: *Zairyō insutanto miso-ramen kyabetsu*
Ingredients: instant miso-ramen cabbage
tamago gohan negi nori moyashi
eggs steamed rice green onions nori bean sprouts
shio koshō shōyu
salt pepper soy sauce

- *nori* is dried seaweed that comes in square sheets about 7 or 8 inches square, or cut into smaller “bite-size” rectangles.

6: *Men o chiisaku waru.*
noodles (obj.) small divide/break up
Break up the (dried) noodles into small chunks.

- *chiisaku* is the adverb form of *chiisai* (“small”).

7: *Kyabetsu to negi wa tekitō na ōkisa ni kitte oku.*
cabbage and green onions as for suitable size to cut-(in prep.)
Chop the cabbage and green onions to a suitable size and set aside.

8: *Yasai wa suki na mono o ireyō.*
vegetable(s) as for things you like (obj.) let's put in
You can also put in other vegetables you like.

- *kitte* is the *-te* form of *kiru* (“cut/chop”), and *oku* after the *-te* form of another verb implies doing the action now in preparation for some later purpose: *kitte oku* = “cut and set aside.”

9: *Nabe ni ō-me no mizu o ire,*
pan in on plentiful side water (obj.) put in-and
hi ni kake, futō shitara men o ireru.
fire/heat on place-and when boils noodles (obj.) put in
Put more water than usual in a pan, place it over the heat, and when it boils drop the noodles in.

10: *Fukuro ni hyōji sareta bunryō no mizu yori*
bag on indicated amount of water more than
sukoshi ō-me ni.
a little on plentiful side
Use a little more water than is called for on the bag.

11: *Hajime wa tsuyobi de, men o iretara chūbi ni suru.*
at first as for hi heat on noodles(obj.)when put in M-heat make it
Use high heat at first; after you put in the noodles reduce to medium heat.

- *-me* is a suffix added mostly to adjectives to mean “a bit on the ~ side/somewhat ~,” so *ō-me*, from *ōi* (“abundant/plentiful”), means “on the plentiful side” → “more than usual.”

12: *Men ga hoguretara gohan o ireru.*
noodles (subj.) when become loose steamed rice (obj.) put in
Once the noodles have loosened, add the steamed rice.

- *hoguretara* is a conditional “when” form of *hogureru* (“become loose/untangled”).

13: *Kyabetsu o kuwaeta ato, tamago o wari ireru.*
cabbage (obj.) added after eggs (obj.) crack-and put in
After adding the cabbage, break an egg on top.

14: *Katame no tamago ga suki na hito wa,*
on hard side = egg (subj.) people who like as for
hayame ni irete okō.
on early side let's go ahead and put in

People who like their egg well-cooked should put it in on the early side.

- *kata-me* = “on the hard side” (from *katai*, “hard”), and *hayame* = “on the early side” (from *hayai*, “early”).
- *okō* is the volitional (“let's/I shall”) form of *oku*, which in this example implies doing the action at an early stage → “go ahead and (do).”

15: *Moyashi o irete, shio, koshō,*
bean sprouts (obj.) put in-and salt pepper

shāyu o shōryō ireru.
soy sauce (obj.) small amount put in
Add the bean sprouts, and season with a little salt, pepper, and soy sauce.

16: *Hi o tomete funmatsu sūpu o ireru.*
heat (obj.) turn off-and powdered soup (obj.) put in
Turn off the heat and add the contents of the seasoning packet.

17: *Utsuwa ni mori, negi, nori o nosete deki-agari*
bowl into dish out-& grn. onions nori (obj.)top with-& finished
Pour into a bowl, top with the green onions and nori, and it's ready!

- *mori* is the stem form of *moru* (lit. “heap/pile up”), used idiomatically to refer to dishing out prepared food.

18: *Umai zo!!*
is tasty (emph.)
It's delicious!

課長さん仕事ですよ
Kachō-san
Shigoto Desu Yo

by 松浦せいじ / Matsuura Seiji



1

Hachitarō: おーい、誰か、これ。
Oi, dareka, kore.
 (interj.) someone this
 “Hey, will someone do this for me?” (PL2)

- *oi* is an abrupt “hey” or “yo!” for getting someone’s attention. The first vowel is lengthened when calling out loudly, especially to someone far away.

2

Sound FX: ドドドドドド
Do do do do do do
 (sound of pounding footsteps)

3

OLs: ジャンケンポン
Jan -ken -pon
 “Jan-ken-pon.” (PL2)

- *janken* is the name of the “paper-scissors-stone” game, which is used in Japan much like a coin toss is used in the United States — to determine who gets a prize or who will get to do something (or get out of doing something). The “players” rhythmically chant *jan-ken* to synchronize their timing, and then everyone puts out his/her hand in a paper, scissors, or stone shape on *-pon*. Other phrases are used, too, sometimes quite long ones (especially among children), but *jan-ken-pon* is the most common.



4

OL: 仕事があるってしあわせねえ。
Shigoto ga aru tte shiawase nē.
 work (subj.) exists/have (quote) happiness (colloq.)
 “As for having work, it really is happiness, isn’t it?”
 “Having work is such a joy, isn’t it?” (PL2)

Narration: 仕事不足の今日この頃であった。
Shigoto-busoku no kyō konogoro de atta.
 work shortage of today these days was
 It was these days of work shortages.
 So it is in these days of work shortages. (PL2)

- *shigoto ga aru* is literally “work exists” — here implying “(one) has work/ (I) have work to do.”
- *tte* is a colloquial quotative form equivalent to *to iu no wa*. When *tte* (or *to iu no wa*) follows a noun, it often fills in for the topic-marker *wa* (“as for”); when it follows a verb it can function as a “nominalizer” (which makes the preceding clause into a noun: “[one] has work” → “having work”) plus *wa*, so *shigoto ga aru tte* = “as for having work.”
- in colloquial speech, *ne* or *nē* by itself at the end of a sentence can serve as *desu ne* (“is/are” + *ne*). *Nē* with a long vowel expresses the speaker’s impression strongly — “it really is so, isn’t it?” — and shows that he/she expects the listener to agree.
- the suffix *-busoku* is from *fusoku* (“insufficiency/shortage”), so *shigoto-busoku* = “work shortage.”
- *kyō* means “today,” and *konogoro* means “recently/these days”; combining the two is essentially a fancy way of saying “these days/nowadays.”
- *de atta* is the plain/abrupt past form of *de aru*, a more formal/literary equivalent of *da/desu* (“is/are”).



3



4

課長さん仕事ですよ Kachō-san Shigoto Desu Yo

by 松浦せいじ / Matsuura Seiji



1

Hachitarō: やっと 春らしく なって 来たなあ
Yatto haru-rashiku natte kita naa.
finally/at last spring-like is becoming (colloq.)
"It's finally starting to feel like spring." (PL2)

FX: ポカ ポカ
Poka poka (effect of warmth)

- *-rashiku* is the adverb form of *-rashii*, which converts a noun to an adjective meaning "~-like"; *haru-rashii* = "springlike." The adverb form is used here because it modifies *natte kita*.
- *natte* is the *-te* form of *naru* ("become"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kuru* after the *-te* form of another verb often implies a progressive change of some kind, so the expression (*~-rashiku*) *natte kuru* makes an expression meaning "becomes/is becoming more (like ~)".
- *nā* gives the feeling of an exclamation.

2

Hachitarō: ふーっ。なんか 活力 が わいて来る ね。
Fū! Nanka katsuryoku ga waite kuru ne.
whooh! somehow energy/vitality (subj.) comes welling up(colloq.)
"Whooh! It makes me feel so much more energetic, somehow!" (PL2)

- *fū!* represents blowing one's breath out forcefully through rounded lips; often it's a sigh of relief or fatigue ("whew!"), but here he's simply blowing his breath out after savoring a deep breath of springlike air.
- *nanka* is a contraction of *nanika* ("something/anything"), but it can also be used as an adverb to modify adjectives and verbs with the meaning "somehow/vaguely/kind of ~".
- *waite* is the *-te* form of *waku* ("spring/well up"); in this case *kuru* after the *-te* form can be taken more or less literally: *waite kuru* = "wells up and comes" → "comes welling up."

3

Subordinate: 課長、 そろそろ お昼 ですよ。
Kachō, sorosoro o-hiru desu yo.
section chief slowly/soon (hon.)-noon/lunch is (emph.)
"Sir, it's getting to be about time for lunch." (PL3)

- *kachō* is literally "section chief," but is being used here as a term of direct address: "sir." Japanese commonly address one another by title.
- *sorosoro* literally means "slowly/gradually/by and by," but it's frequently used in situations like this to mean "it's about time/it's getting to be time (for something)."
- *hiru* means "noon," but it can also refer to "lunch"—especially when the honorific prefix *o-* is used.

4

Shop Curtain & Sign: 立喰(い) そば
Tachigui Soba
stand-and-eat buckwheat noodles
Noodle Stand

FX: ズルズルズル
Zuru zuru zuru (sound of slurping up noodles)

Subordinate: 我々の サイフ に 春 が 来る の は
Wareware no saifu ni haru ga kuru no wa
our wallet/pocketbook to spring (subj.) come (nom.) as for
いつ なん でしょう ね。
itsu na n deshō ne.
when (explan.) I wonder (colloq.)
"I wonder when spring'll come to our wallets." (PL3)

- *tachigui* combines the *-masu* stems of *tatsu* ("stand") and *kuu* (an informal word for "eat") → "eating while standing/eating on one's feet." Noodle shops serving *soba* (thin, light-brown buckwheat noodles) and *udon* (thick, white wheat noodles) are probably the most common kind of *tachigui* shop, where customers eat standing at a counter. (Strictly speaking, the *い* "i" following the kanji is required, but such rules are often broken on signs.)
- most traditional Japanese eateries hang a curtain (called a *noren*) across their entrance when they are open for business.
- *saifu* refers to a "wallet/purse/pocketbook" for holding cash, not to larger handbags.
- *no* is a "nominalizer" that turns the complete sentence *wareware no saifu ni haru ga kuru* ("spring comes to our wallets") into a noun, and *wa* marks this noun as the topic of the sentence.

SELECTED WORKS of ISHII HISAICHI



1

On Gate: 東山田 小学校
Higashi-Yamada Shōgakkō
(name) elementary school
Higashi Yamada Elementary School

Schoolgirl 1: ママ のカレー 1日中 ぐつぐつ煮る の よ。
Mama no karē, ichinichi-jū gutsu-gutsu niru no yo.
Mom \ curry all day long simmer (explan.) (emph.)
"My Mom's curry, (she) simmers (it) all day long."
"When my Mom makes curry, she simmers it all day long." (PL2)

Schoolgirl 3: へーエ。
Hē.
gee/wow
"Wow." (PL2)

- in many families, the mother is addressed and referred to as *Mama*, but usually only a child would refer to his/her mother as *Mama* when talking to someone outside the family.
- *-jū* is a suffix meaning "throughout -," so *ichinichi-jū* means "throughout the day" → "all day long."
- *niru* = "boil" and *gutsu-gutsu niru* = "simmer/boil down."
- ending a sentence with the explanatory *no* plus *yo* is mostly feminine. In such cases men would usually say *n(o) da yo*.
- *hē* is a light exclamation, like "Gee!/Wow!/How about that!"

2

Schoolgirl 2: あー、うちのかあさんなんか 3日間 煮る わー。
A-, uchi no kasan nanka mikka-kan niru wa-
oh my mother as-for 3 day period boils (fern, emph.)
"Oh, my mother simmers (curry) for three days."
(PL2)

- *uchi no* = "(my) house's/family's" → "my."
- *nanka* is a colloquial *nado* ("something/someone like"), here essentially functioning to mark the topic, like *wa* ("as for").

3

Schoolgirl 1: スゴイ。
Sugoi.
amazing/remarkable/awesome
"Awesome!" (PL2)

Schoolgirl 3: ホンカクテキー。
Honkaku-teki-
real/full-scale/full-fledged
"The real thing!" (PL2)

- when they have something to exclaim about, Japanese schoolgirls (and even young women) are known for elongating their vowels in a voice that approximates a squeal — though the particular words spoken here could actually be elongated by male speakers as well in a different tone of voice.

4

Schoolgirl 2: でも 3日間 カレーばかりで いやんなっちゃうの。
Demo mikka-kan karē bakari de iyannatchau no.
but 3 day period curry only (cause) get tired/sick of (explan.)
"But with three days of just curry, I really get tired (of it)."
"But after three days of nothing but curry, I get really sick of it." (PL2)

Schoolgirl 3: そういうことじゃないでしょ。
Sō iu koto ja nai desho.
that kind of thing is not probably/surely
"That's not what she meant." (PL2-3)

- *bakari* marks *karē* (from "curry") as the "only/exclusive/constant" thing she is served to eat. *De* (essentially the *-te* form of *desu*, "is/are") marks what comes before it as the cause/reason for what follows.
- *iyannatchau* is a contraction of *iya ni natte shimau*, from *iya ni naru*, an expression meaning "grow tired of/come to dislike/get fed up with."
- *desho* (shortened from *deshō*) essentially makes a conjecture, so *sō iu koto ja nai desho* is literally "It's probably not that kind of thing (that she's talking about)." But when the final vowel is short, it usually has more the feeling of an assertion, "You know very well that it's not ~"

いいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI



1

Sound FX: ピュー
Pyū
(effect of chilly wind blowing)

Kachō: ウッ、寒い な。
U!, samui na.
(interj.) cold (colloq.)
"Oooh, it sure is cold." (PL2)

- *na* can be used as a kind of self-confirmation at the end of a sentence, but here (and below) it is mostly for emphasis.
- *samui* is the word for "cold" when referring to ambient temperature, implying you feel unpleasantly cold all over, while *tsumetai* is the word for "cold" used for beverages/food and for a sensation of chill that affects only part of the body (either pleasantly or unpleasantly).

2

Sound FX: ゴトンゴトンゴトン ゴトン ゴトン
Goton goton goton goton goton
Klickety-klack klickety-klack (rhythmical rumbling of train wheels against tracks)

FX: ムシ ムシ ムシ
Mushi mushi mushi
(effect of humid, overheated train car)

Kachō: 暑い な。
Atsui na.
hot (colloq.)
"It sure is hot." (PL2)

- *mushi mushi* is an FX word from *mushiatsui* ("sultry/muggy/sweltering").
- when referring to ambient temperature, *atsui* is written 暑い; for beverages/food and a localized sensation of heat, it is written 熱い. Though the pronunciation is the same, the kanji distinction parallels the difference between *samui* and *tsumetai* noted above.

3

FX: ブルッ
Buru!
(effect of shivering from cold)

Kachō: 寒い。
Samui.
cold
"It's cold." (PL2)

- a single *buru!* typically implies a single shudder/shiver, while *buru-buru* implies continued shivering.

4

Sign On Desk: 平山
Hirayama
(surname)
Hirayama

Sound FX: ブーン
Būn
Whirrrr (hum of heater fan)

Kachō: 暑い な。 やれやれ。
Atsui na. Yare-yare.
hot (colloq.) (sigh)
"It sure is hot. Boy oh boy." (PL2)

OL: もう お疲れ ですか、課長?
Mō o-tsukare desu ka, kachō?
already (hon.)-tired are you? section chief
"Are you tired out already, sir?" (PL4)

- *yare-yare* is a verbal sigh, either from relief or from fatigue.
- *o-* is honorific, and *tsukare* is the stem of *tsukareru* ("become tired").
- *ka* ("section") is a subdivision of *bu* ("department") in Japanese corporate structure, and *-chō* is the suffix for indicating the "head/chief/leader" of a group, so *kachō* = "section chief." Japanese employees traditionally address their superiors by their titles rather than by name, although many companies are beginning to encourage greater use of personal names in order to de-emphasize hierarchy.

ガルシア君

Garcia-kun

by 竹内章 / Takeuchi Akira



1	<p>Narration: 久しぶり の 休み、洗濯 を しました。 <i>Hisashiburi no yasumi, sentaku o shimashita.</i> first time in long time = day off laundry (obj.) did On my first day off in a long time, I did my laundry. (PL3)</p> <ul style="list-style-type: none"> • <i>hisashiburi</i> is a noun referring to an occasion or event that is taking place for the first time in a long time. • <i>yasumi</i> is the noun form of <i>yasumu</i> ("rest," or in the context of work/school, "take a day off/stay home"). • <i>no</i> between two nouns makes the first into a modifier for the second; in this case it essentially "equates" the two nouns: "the day off <u>that was</u> the first in a long time." • <i>shimashita</i> is the PL3 past form of <i>suru</i> ("do").
2	<p>Garcia: マリー、みんなで 食事 に 行こうよ。 <i>Mari, minna de shokuji ni ikou yo.</i> (name) everyone with meal (purpose) let's go (emph.) "Marie, let's all go out to eat together." (PL2)</p> <p>Marie: あ。 <i>A.</i> (interj.) "Oh." (PL2)</p> <ul style="list-style-type: none"> • <i>minna de</i> = "with everyone/all together" • <i>ikou</i> is the volitional ("let's/I shall") form of <i>iku</i> ("go"). The preceding <i>ni</i> marks <i>shokuji</i> as the purpose of "going," so <i>shokuji ni ikou</i> = "let's go for the purpose of a meal/let's go to eat."
3	<p>Marie: そ、それより 相変わらず なんにもない 部屋 ね。 <i>So- sore yori aikowarazu nanimo nai heya ne.</i> (stammer) more than that unchanged there is nothing room (colloq.-is) "More (important) than that, this is a room that, same as ever, is without anything, isn't it?" "My, but your room's as empty as ever, isn't it?" (PL2)</p> <p>Garcia: うん。 <i>Un.</i> "Uh-huh." (PL2)</p> <p>Sound FX: ガラ〜ン <i>Gara~n</i> (effect of emptiness)</p> <ul style="list-style-type: none"> • <i>sore yori</i> is literally "more than that," typically implying "more importantly" and used to bring up a topic or point that the speaker thinks is more important than what has just been mentioned. Here Marie is simply trying to distract Garcia from the suggestion he has made, and the reason becomes clear below. • <i>aikowarazu</i> means "without change/same as ever" and modifies <i>nanimo nai</i> ("not have anything/nothing exists"); the combination then modifies <i>heya</i> ("room"): "a room that, same as ever, is without anything." • in informal speech, <i>ne</i> by itself can often serve as <i>desu ne</i> ("is, isn't it").
4	<p>Sign: アパート <i>Apāto</i> Apartments</p> <p>Marie: 家具 でも 買い に 行って来たら? <i>Kagu demo kai ni itte kitara?</i> furniture or something buy (purpose) if go-and-come "Why don't you go shopping for furniture or something?" (PL2)</p> <p>Garcia: う、うん。 <i>U- un.</i> (stammer) yes/okay "S- sure." (PL2)</p> <ul style="list-style-type: none"> • <i>apāto</i> is abbreviated from <i>apātomento</i>, the cumbersome katakana rendering of English "apartment." • <i>kai</i> is the <i>masu</i> stem of <i>kau</i> ("buy"), and <i>ni</i> marks that as the purpose of going somewhere. • <i>itte kitara</i> is a conditional "if/when" form of <i>itte kuru</i>, the <i>-te</i> form of <i>iku</i> ("go") plus <i>kuru</i> ("come"). <i>Itte kuru</i> (lit. "go and come") is used to speak of going on a trip or errand from which you will eventually return. • in colloquial speech, conditional forms like <i>-tara</i> or <i>-ba</i> are often used for suggesting or urging an action: "why don't you ~?/how about if you ~?/you should ~."
5	<p>Friend: ガルシア いた のか? <i>Garushia ita no ka?</i> (name) existed/was here (explan.-?) "Garcia was home?" (PL2)</p> <p>Arrows: 食事 中 <i>Shokuji -chū</i> meal in midst of Eating meal</p> <p>Marie: ウン、休み だ っ て。 <i>Un, yasumi da tte.</i> yeah/uh-huh day off is (quote) "Yeah, he says he got the day off." (PL2)</p> <ul style="list-style-type: none"> • <i>ita</i> is the plain/abrupt past form of <i>iru</i> ("exist/be [in a place]" for people and other animate things). • the suffix <i>-chū</i> means "during/in the midst of," so <i>shokuji-chū</i> = "in the midst of a meal/eating." • <i>da tte</i> indicates she is quoting; it's essentially a colloquial contraction of <i>da to itte ita</i>, "(he) was saying it is ~."

6



7



8



9



Sign: デパート
Depāto
Department store

Garcia: すいません。ここに家具売ってますか?
Suimasen. Koko ni kagu utemasu ka?
(apology) here/this place at furniture is/are selling (?)
"Excuse me. Do they sell furniture here?" (PL3)

Young Man: ええ。
E "Yes." (PL3)

- *suimasen* is a colloquial *sumimasen*, often used like "excuse me" when you want to ask a question or get someone's attention.
- *utemasu* is a contraction of *utte imasu*, PL3 form of *utte iru* ("is/are selling"), from *uru* ("sell").

Young Man: ボクも今家具と家電製品を
Boku mo ima kagu to kaden seihin o
I/me also now furniture and appliances (obj.)
そろえて来たところなんですよ。
soroete kita tokoro nan desu yo.
put together-and came place (explan.) is (emph.)
"I, also, just came from putting together a set of furniture and appliances."
"I just got done outfitting myself with a set of furniture and appliances, too." (PL3)

Garcia: ああ。
A. "I see." (PL2)

- *kaden seihin* is literally "household electrical products" → "appliances."
- *soroete* is the *-te* form of *soroeru* ("accumulate/put together [a complete set]"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *-Te kita* is like English "went and (did the action)" or "came back from (doing the action)."
- *tokoro* (lit. "place") after a past verb can mean "just did (the action)."

Young Man: あと、友達と恋人と行きつけのビデオ屋と
Ato, tomodachi to koibito to ikitsuke no bideo-ya to
after/now friends & girlfriend & go regularly = video store &
カラオケ屋と飲み屋を 探す 予定 なんです。
karaoke-ya to nomi-ya o sagasu yotei nan desu.
karaoke store & tavern (obj.) look/search plan (explan.) is
"Now I plan to look for friends and a girlfriend, as well as a video store, a karaoke spot, and a watering hole to frequent." (PL3)

Garcia: え?
E? "Huh?" (PL2)

- *ato* is literally "after," here meaning "after this point" → "now."
- *tomodachi* is simply "friend," while *koibito* implies a "boyfriend/girlfriend."
- *ikitsuke no ~* is from *ikitsukeru* ("go regularly/customarily"), so it means "the ~ I frequent" or "my favorite ~."
- *-ya* is used as a suffix to designate a wide variety of shops, eateries, and small businesses (or the people who run them). What comes before the *-ya* can be either a product (e.g., videos) or an activity (e.g., karaoke, drinking).
- *nomi* is the stem of *nomu* ("drink"), so *nomi-ya* is literally "drinking shop"; it typically implies a traditional-style place rather than a Westernized "bar."

Young Man: この街で一人暮らし始めるんですよ。
Kono machi de hitori-gurashi hajimeru n desu ya.
this neighborhood at/in single life begin (explan.) (emph.)
"I'm setting myself up to live the single life in this town." (PL2)

Garcia: はあ。
Hā. "I see." (PL2)

- *machi* can refer to streets/districts/quarters/neighborhoods within a large town or city or to the town or city itself.
- *hitori*, the counter for "one person," is also used to mean "unaccompanied/single/alone." *-Gurashi* is from *kurashi* (the *k* changes to *g* for euphony), which means "life" in the sense of "making a living/passing the days."
- *hā* with a long vowel is a rather tentative-sounding "yes/I see."



11

Girl: もっとピアノ 弾くウ。
Motto piano hiku.
 more piano play/will play
"I want to play the piano some more!" (PL2)

Mother: ダメ よ。
Dame yo.
 no good/unacceptable (emph.)
"No, you may not." (PL2)

いつも いつも みんなの 迷惑 よ。
Itsumo itsumo minna no meiwaku ya.
 always always everyone to nuisance (emph.-is)
"You're always being such a nuisance to everyone."
 (PL2)

- the particle *o*, to mark *piano* as the object of *hiku*, has been omitted.
- *hiku* written with this kanji means "play a musical instrument." In colloquial speech the plain form of a verb can sometimes be used like this to express desire: "I want to (do the action)." The long final vowel reflects a pleading tone.
- *dame* ("no good/unacceptable") is commonly used as a word of prohibition ("No/You may not").
- *meiwaku* refers to "trouble/annoyance/nuisance" caused by one person to another/others.



12

Garcia: 上手です。
Jōzu desu.
 skillful is/are
"You're very good." (PL3)

Sound FX: パチ パチ パチ
Pachi pachi pachi
Clap clap clap (sound of clapping hands)

Mother: え?
E?
"What?" (PL3)



13

Woman: いつか 拍手 したかった の よ ねエ。
Itsuka hakushu shitakatta no yo nē.
 someday clapping wanted to do (explan.) (emph.) (colloq.)
"I had wanted to clap someday, right?"
"I've always wanted to clap, haven't you?" (PL2)

Sound FX: パチパチパチパチパチパチパチパチパチ
Pachi pachi pachi pachi pachi pachi pachi pachi pachi
 (sound of clapping)

Girl: ばいばあい。
Baibāi.
"Bye-bye." (PL2)

- *hakushu* = "clapping/applause," and *hakushu suru* is its verb form.
- *shitakatta* is the past form of *shitai* ("want to do"), from *suru* ("do").
- *nē* with a long vowel means the speaker strongly assumes agreement from the person being addressed: "right?/isn't that so?/you know?/don't you agree?"—or in this case, "didn't you feel the same way?"
- *baibāi*, from English "bye-bye," is normally written in katakana.



14



Garcia: あつ、コタツ 欲しい。
A!, kotatsu hoshii.
 (interj.) kotatsu want
"Oh, I want a kotatsu." (PL2)

Signs: 暖房機 処分 セール コタツ
Danbō-ki Shobun Sēru Kotatsu
 heating appliances disposal/clearance sale kotatsu
Heater Clearance Sale! Kotatsu

Salesman: いらっしゃいませ。
Irasshaimase.
 welcome
"May I help you?" (PL4)

- *kotatsu* is a wintertime fixture in most Japanese homes: a low frame with a heating element under it (today, most commonly an infrared heat lamp), a quilt draped over it, and a square board placed on top as a tabletop. Because it's for keeping one's lower half warm, some have called it a "foot warmer" in English, while others have focused on the fact that it serves as a table and called it a "warming table." These English terms both raise considerably different images, though, so we've decided it's best to leave the word untranslated.
- *danbō* = "heating" and the suffix *-ki* designates a "machine/appliance." *Danbō-ki* is a generic term for all manner of equipment used to heat living and working spaces; it does not include cooking stoves, ovens, water heaters, etc.
- *shobun* is a noun for "disposal"; in retailing, it's equivalent to "clearance."
- *irasshaimase* is a polite command form of the PL4 verb *irassharu* ("come"). It's the standard expression for welcoming a visitor to one's home, or customers to one's place of business.

15



Salesman: この遠近赤外線コタツは
Kono enkin sekigaisen kotatsu wa
 this far&near infrared kotatsu as for
 消臭機能はもちろん
shōshū kinō wa mochiron
 kill/eliminate odor function as for naturally/needless to say
"This variable infrared kotatsu, needless to say, (includes) an odor elimination feature, and ..."

ゆらぎの働きにより
efu bun no ichi yuragi no hataraki ni yori
 (tech. spec.) fluctuation of effect/function by means of/owing to
 就寝用としてもお使い頂けます。
shūshin-yō to shite mo o-tsukai itadakemasu.
 sleep-time use as also/even (hon.)-can be used
"thanks to the effect of 1/2 fluctuation can even be used (for all night comfort) while you sleep." (PL4)

- *mochiron* means "of course/naturally," here implying it "naturally includes/features ~."
- *hataraki* is a noun form of *hataraku*, which for humans means "work," for a machine means "function," and for other processes often means "have (a certain) effect (cn)."
- *ni yori* is a continuing form of *ni yoru*, here meaning "by means of/owing to."
- *shūshin* is a noun for the act of "going to bed/retiring for the night," and the suffix *-yō* means "for/for the purpose of": *shūshin-yō* = "for use while you sleep."
- *to shite* = "as/in the capacity of"; *to shite mo* = "even as"; *shūshin-yō to shite mo* = "even (as) for sleep-time use."
- *o-tsukai itadakemasu* is a PL4 equivalent of *tsukaeru* ("can use"), from *tsukau* ("use").

16



Garcia: は?
Ha? **"Huh?" (PL3)**

Salesman: うう... 今日帰れないかもしれない。
 (thinking) *Uuu... Kyō wa kaerenai kamo shirenai.*
 (crying FX) today as for can't go home possibly
"Boo-hoo... I may not be able to go home today." (PL2)

- *kaerenai* is the negative of *kaereru* ("can go home"), from *kaeru* ("go home").
- *kamo shirenai* = "might/may possibly"
- if you thought the salesman was speaking technical gobbledegook, Garcia's reaction shows you were right.



17

Arrow: リスナーを向く 最新式 CD ラジカセ
Risunā o muku saishinshiki shii-dii rajikase
 listener (obj.) face newest type CD boombox
The latest CD boombox: it (automatically) turns toward the listener.

Sound FX: ウィーン
Ui-n
 (sound of small motor turning boombox)

- *risunā* is a katakana rendering of English "listener."
- *risunā o muku* is a complete thought/sentence ("[it] faces the listener") modifying *saishinshiki CD rajikase* ("newest-type CD boombox").
- *rajikase* is a word formed by combining the first two syllables of *rajio* ("radio," from English) and *kasetto* ("cassette," also from English) → "boombox."



18

Sound FX: ウィーン
Ui-n
 (sound of small motor turning boombox)



19

Sound FX: ウィーン
Ui-n
 (sound of small motor turning boombox)

20

Sound FX: ウィーン ウィーン ウィーン
Ui-n Ui-n Ut-n
 (sound of small motor turning boombox)

Garcia: アッチ ムイテ。
Atchi muite.
 that way/over there (please) face/turn
"Turn the other way." (PL2)

Salesman: お客様、閉店です。
O-kyaku-sama, heiten desu.
 (hon.)-guest/customer-(hon.) shop closing is
"Sir, it's closing time." (PL2)

- *atchi* is an informal equivalent of *achira*, meaning "over there/that direction."
- *muite* is the *-te* form of *muku* ("face/turn toward"). The *-te* form of a verb can be used as an informal request or gentle command.
- store attendants address customers as *o-kyaku-sama* or the slightly less formal *o-kyaku-san*.
- *heiten* is a noun referring to the closing of a shop. In this case it's shorthand for *heiten no jikan*, "closing time."



20



21

Friend: ガルシア、家具 拾って来た ぞ。
Garushia. kagu hirotte kita zo.
 (name) furniture picked up-and came (emph.)
“Garcia, we went and picked up some furniture (for you).” (PL2)

Garcia: え?
E?
“What?” (PL2)

- *hirotte* is the *-te* form of *hirou* (“pick up”), and *kita* is the plain/abrupt past form of *kuru* (“come”); *kuru* after the *-te* form of another verb can literally mean “did the action and came,” but often it’s equivalent to the English expression, “go (do the action).” *Hirou* cannot be used like the English expression “pick up (something) at the store”; he means he “picked up/retrieved” furnishings that someone had put out for the garbage haulers to take on over-sized-trash (*sodai gomi*) day.
- *o* to mark *kagu* as the direct object of *hirotte kita* has been omitted, as it often is in colloquial speech.

22

Sideburns: テレビまで ある んだ。 いい だろう?
Terebi made aru nda. ii darō?
 TV as far as/even exists/have (explan.) good/fine right?
“We even got a TV. Isn’t it great?” (PL2)

- *made* = “up to/until/as far as,” often idiomatically meaning “even.”
- the explanatory *nda* here is mostly for emphasis.
- *darō* literally makes a conjecture (“is perhaps/probably”), but spoken as a question it’s often like the English tag, “isn’t it?/right?”

23

FX: ぼっん
Potsun
 (effect of something/someone being isolated/alone)

On TV: ダイジェスト
Daijesuto
(Sumo) Digest

Sound FX: ハハハハハハ
Ha ha ha ha ha ha
 (cheerful laughing across the hall)

- from the picture on screen, which shows two sumo wrestlers and a sumo referee’s fan, it’s clear that Garcia has sat down to watch a “digest/abbreviated” version of the day’s sumo action. Since the actual action in a sumo bout is typically very brief, with the rest of the time being taken up by numerous preparatory rituals, the approximately 2-hour duration of top-division action for the day—not just highlights, but all of the bouts themselves plus some commentary—can be boiled down to about 20 minutes.

24

Friend: 何 してんだ?
Nani shiten da?
 what is/are doing-(explan.)
“What’re yon doing?” (PL2)

Garcia: ごめん。 やっぱり 捨てて 来る。
Gomen. Yappari sutete kuru.
 (apology) after all will throw out-and come
“Sorry, I’m gonna go throw it out after all.” (PL2)

- *o* to mark *nani* as the object of *shiten* has been omitted.
- *shiten* is a contraction of *shite iru no*, the progressive (“is/are -ing”) form of *suru* (“do”) plus the explanatory *no*. In a sentence beginning with a question word, *n(o) da* is a fairly rough way of demanding an explanation.
- *gomen*, from the honorific prefix *go-* and *menjiru* (“exempt/excuse”), has become an informal word for apologizing.
- *sutete* is the *-te* form of *suteru* (“discard/throw away”), and again we have a *-te* form followed by *kuru*: *sutete kuru* = “go throw (something) out.”

25

Narration: そして夜は洗濯を干したのも忘れて、友達とお酒を飲みました。
Soshite yoru wa sentaku o hoshita no mo wasurete, tomodachi to o-sake o nomimashita.
 and so night as for laundry (obj.) hung out to dry (nom.) even forgot-and friends with (hon.)-alc. bev. (obj.) drank
And so that night I forgot all about the laundry I’d hung out to dry, and drank with my friends.

父さんは元気です。子供達へ、父より。
Tōsan wa genki desu. Kodomo-tachi e, Chichi yori.
 father as for well is children to father from
I am well and in good spirits. To my children, from Dad.

- strictly speaking, *sentaku o hoshita* is incorrect, since *sentaku* refers to the act of doing laundry. The washed clothes are called *sentaku-mono* (洗濯物).
- *hoshita* is the plain/abrupt past form of *hosu*, which means “hang up/put out/place somewhere to dry.”
- *no* is a “nominalizer” that makes what comes before it into a noun; here it applies to *sentaku o hoshita* (“hung laundry out to dry”), making it like “the fact that I hung laundry out to dry.”
- *wasurete* is the *-te* form of *wasureru* (“forget”); the emphatic particle *mo* substitutes for *o* to mark *sentaku o hoshita no* as the object of *wasureru*: “I forgot even/all about the fact that I hung laundry out to dry.” The *-te* form of *wasureru* is acting as a conjunction: “forgot, and . . .”
- *o-sake* here is being used generically to refer to “alcoholic beverage”; as the picture shows clearly, he’s actually referring to beer in this case. *Nomimashita* is the PL3 past form of *nomu* (“drink”).
- *genki* is a noun referring both to good spirits and good health.
- *kodomo* can be either “child” or “children,” but the plural suffix *-tachi* erases the ambiguity.



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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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1

Title:

Dai Jūsan Wa: Gyūdon ni Manzoku!
Story No. 13: Gyūdon Satisfaction!

Balloon:

Natsu no gyūdon-ya wa mugicha ga dete kuru.
"At the gyūdon shop in summer, they serve (iced) barley tea." (PL2)

- *gyūdon* is an abbreviation of *gyūniku donburi*. *Gyūniku* is "beef," and *donburi* refers to the large bowl in which the food is served, so the name literally means "beef bowl." *Donburi-mono* (lit. "bowl things") often make up an entire section on the menu of a traditional Japanese restaurant, each item being a large bowl filled with rice and topped with a different topping.
- the topping on *gyūdon* is a mixture of thin-sliced beef and onions simmered in a broth seasoned with soy sauce.
- *manzoku* means "satisfaction," but the particle *ni* shows that strictly speaking the word is being used here as short for *manzoku suru*, "be satisfied." *Ni* marks the item one is satisfied with, so *gyūdon ni manzoku (suru)* is literally "be satisfied with *gyūdon*."
- the suffix *-ya* designates a shop, so *gyūdon-ya* refers to a shop that specializes in that single item rather than offering a variety of *donburi-mono*. *Gyūdon-ya* are known for being very inexpensive.
- *mugicha* is a tea made from roasted barley. Almost always served iced, it's a summertime staple.
- *dete* is the *-te* form of *deru* ("come/ign out"), and *kuru* = "come," so *mugicha ga dete kuru* = "mugicha comes out" → "mugicha is served." Forms of *dasu* ("put out") and *deru* ("come out") are often used idiomatically to mean "serve (food)" and "be served (food)," respectively.



2

Narration:

Baito no kane ga haitte ore no futokoro wa shōshō atatakakatta.

Some money came in from a job, and it was warming my pocket a bit. (PL2)

Sound FX:

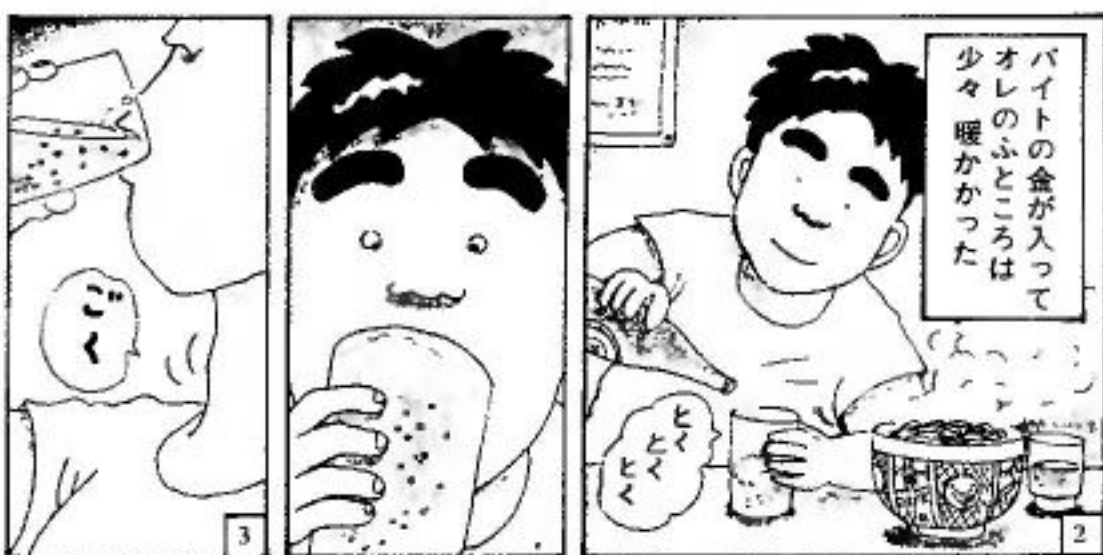
Toku toku toku
 ("gurgling/popping" sound of beer flowing out of a narrow bottle opening)

- *baito* is short for *arubaito* (from the German *Arbeit*, "work/job"), which in Japanese refers to temporary or part-time work, normally the kind one does "on the side" as a student or housewife or while holding down another regular job; in Kōsuke's case, though, *arubaito* can be described as his principal occupation, since in his "cheap living" lifestyle he subsists on *arubaito* and other odd jobs he does in a variety of barter-type exchanges.
- *atatakakatta* is the past form of *atatakai* ("warm"), and *futokoro ga atatakai* is essentially an expression meaning one's "pocket/purse is fat/heavy/well-lined." *Futokoro* actually refers to the inside of the breast panels of one's kimono, but came to mean "pocket/purse" because that was where people traditionally kept their money.

3

Sound FX:

Goku Gulp



4

Kōsuke:

Puhā-!!

"Ahhh!!" (sound of forceful exhale after a refreshing swig of beer)

Customer:

Iya-, kyō wa atsukatta na.

"Man, it sure was hot today, wasn't it?" (PL2)

Waiter:

Rassha~i!

"Come right in!" (PL4-informal)

- *rasshai* is an informal contraction of *irasshai* (the abrupt command form of the PL4 verb *irassharu*, "come"), which shopkeepers use to welcome customers.

5

Sound FX:

Pachin

Snap (sound from pulling apart the two halves of *waribashi*, disposable wooden chopsticks)

1 Narration:

Gyūdon no gu o tsumami-nagara biiru o nomu.

I nibbled on the beef topping as an appetizer while I drank my beer. (PL2)

Menu on Wall:

Gyūdon Gyūsara Oshinko
Beef bowl Beef platter Pickles

Misoshiru Tamago Biiru O-sake
Miso soup Egg Beer Sake

- in a dish the main ingredient of which is usually rice or noodles, *gu* refers to the “flavor ingredients”—meaning the other main ingredients that give the dish its flavor and identity (i.e., not spices and other seasonings). In this case it refers to the “topping.”
- *tsumami* is the stem of *tsumamu*, meaning “pinch/pick up (with one’s fingers or chopsticks)” and used idiomatically to mean “snack/nibble on appetizers” (especially while enjoying alcoholic beverages).
- *-nagara* is a verb suffix meaning “while (doing the action).”
- *sara* means “plate,” so *gyūsara* is “beef platter,” usually sautéed strips of beef served with rice, a simple salad, and soup.
- *oshinko* can refer to pickled vegetables of almost any kind.
- *miso* is a brown, fermented soybean paste used widely in Japanese cooking but most commonly seen as a soup flavoring in *misoshiru*, “miso soup.”

2 Sound FX:

Ha ha ha (laughing)

3 Sound FX:

Goku goku
Glug glug

4 Kōsuke:

Puhā-!!
“Ahhh!?” (forceful exhaling after last long draft of beer)

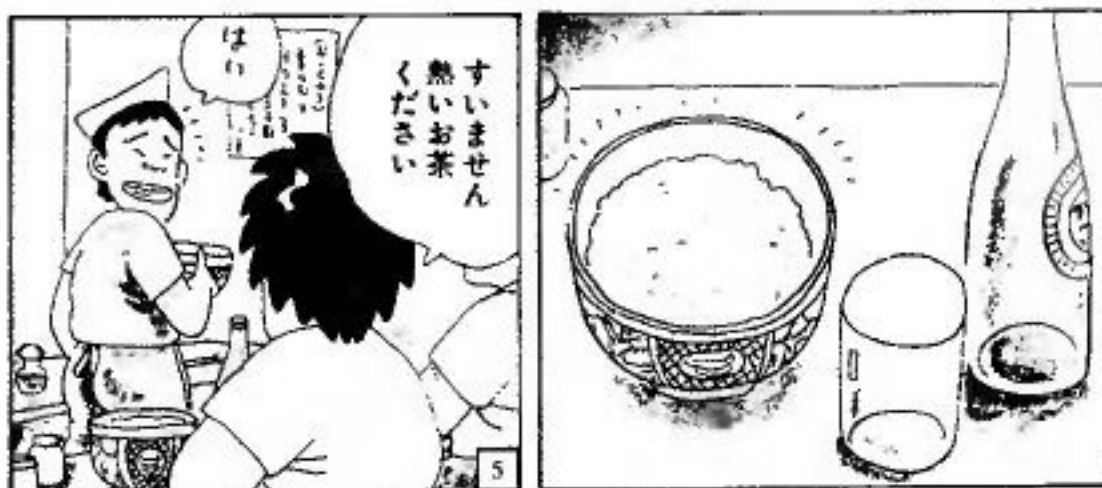
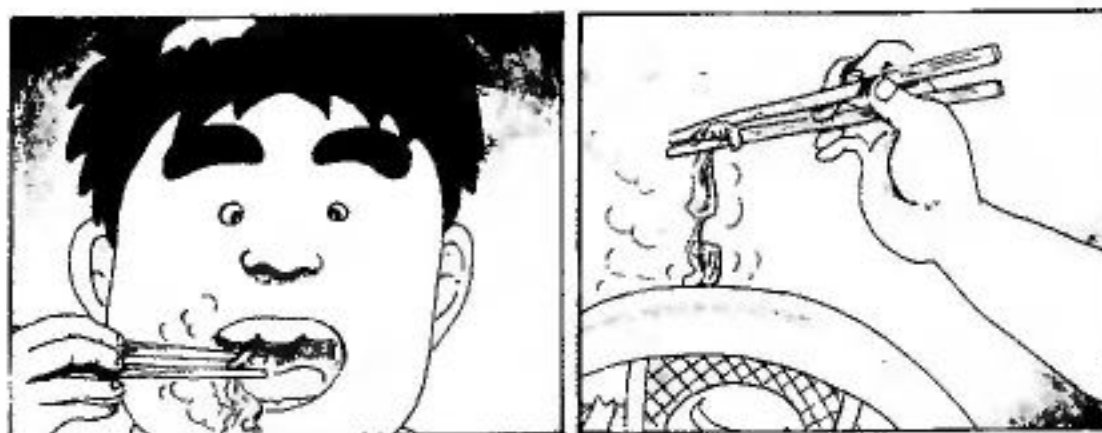
5 Kōsuke:

Suimasen. Atsui o-cha kudasai.
“Excuse me. Could I have some hot tea, please?” (PL2)

Waiter:

Hai.
“Yes, sir.” (PL2)

- *suimasen* is a colloquial *sumimasen*, which can mean either “sorry/excuse me” or “thank you,” depending on the context.
- *atsui* = “hot”; he needs to specify “hot” to make it clear he’s not simply asking for more iced *mugicha*.
- the particle *o*, to mark *o-cha* (“tea”) as the direct object of *kudasai* (“please give me”), has been omitted.

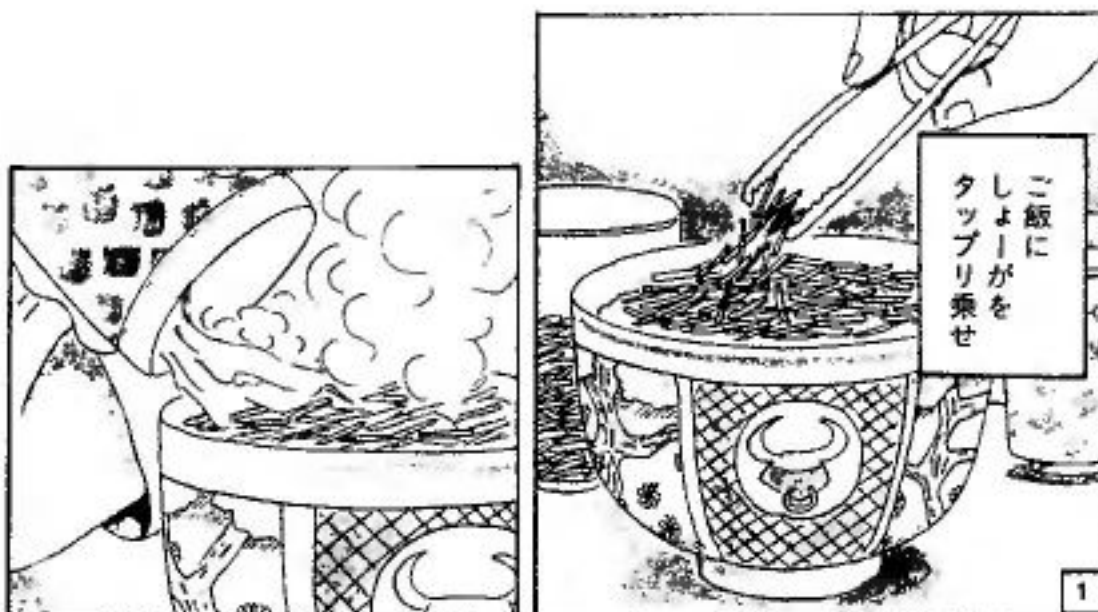


1 Narration:

Gohan ni shōga o tappuri nose . . .

I spread plenty of pickled ginger on top (of my rice), and . . .

- *shōga* = “ginger”; here it refers to slivered ginger pickled in vinegar and usually dyed a bright red with food coloring—a garnish provided on *gyūdon* shop counters and tables for customers who’d like to add a little spice to their beef bowls. Kōsuke’s use of the ginger is unconventional.
- many *manga* artists like to use katakana long marks for long vowels even with hiragana.
- *tappuri* is an adverb, “plentifully/abundantly.”
- *nose* is the stem form of *noseru* (“place on top [of]”); like the *-te* form, the stem form of a verb can act as a conjunction, “place on top, and . . .” Kōsuke still has a full bowl of rice because he ate only the beef topping while enjoying his beer.



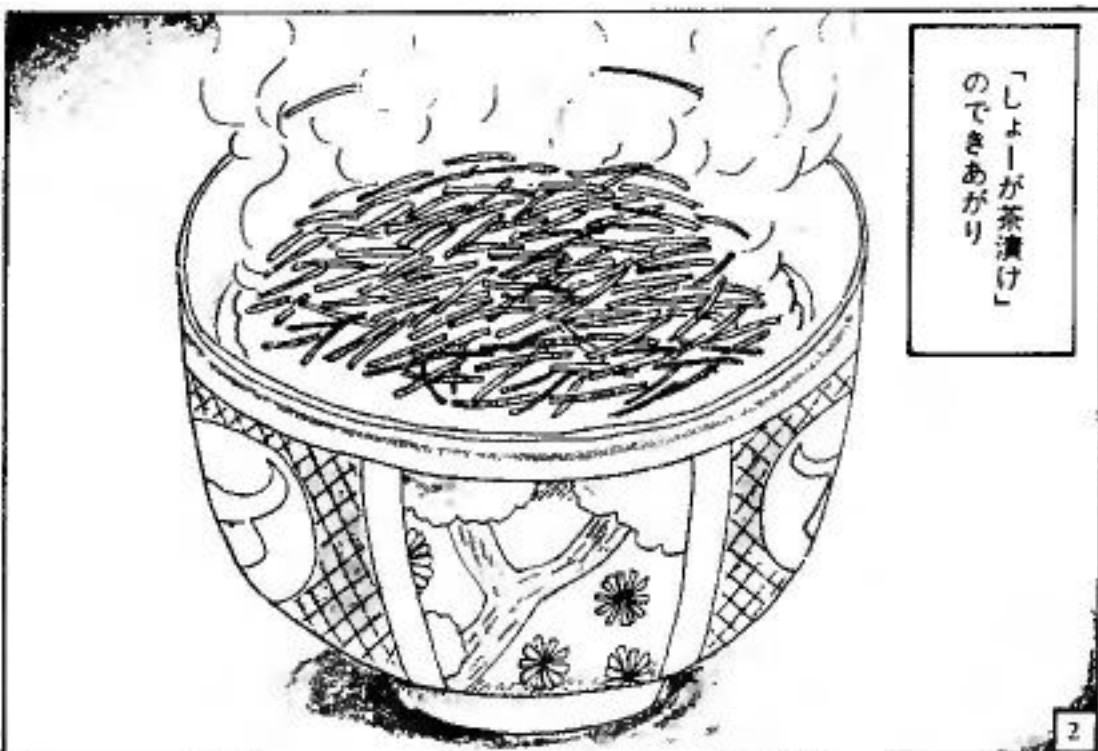
2 Narration:

. . . “shōga chazuke” no deki-agari.

. . . (that is) the completion of “gingered tea-rice.”

. . . made myself a bowl of “gingered tea-rice.” (PL2)

- *chazuke* refers to rice in a bowl with green tea poured over it, garnished on top with shredded *nori*, salted salmon, pickles, bonito flakes, etc.; *shōga chazuke* refers to this kind of “tea-rice” with ginger on top.
- *deki-agari* is a noun form of *deki-agaru*, which means “be completed/finished” when speaking of something being made or produced. *Da/desu* (“is”) has been omitted at the end of the sentence.



3 Sound FX:

Zu zu
(slurping sound)

Sound FX:

Sa! sa!
(effect of repeated quick motion, here of shoveling tea-rice toward mouth with chopsticks)

Narration:

Kore ga gyūdon o nibai tanoshimu hō de aru.

This is how to enjoy your *gyūdon* two times over. (PL2)

- *-bai* is a counter suffix for multiples; *nibai* = “two times/double” → “two times over.”
- *nibai tanoshimu* is a complete thought/sentence (“[I/you]enjoy [it] twice as much”) modifying *hō* (“method”): “method for enjoying (it) twice as much.”
- *de aru* is a more literary equivalent of *da/desu* (“is/are”), quite commonly used in narration. We have labeled this PL2 (its PL3 form is *de arimasu*), but since it isn’t used colloquially, it doesn’t really fit into our usual PL scheme.



4 Sound FX:

Sa! sa!
(shoveling tea-rice with chopsticks)

1

Narration:

Gyūdon ippai nihyaku-en no sābisu kikan-chū na-node...

Since they were having a ¥200-per-bowl special on gyūdon...

ore wa sassoku mochikaeri o chūmon suru.

I expeditiously ordered (a second one for) carry out. (PL2)

On Shirt:

Yoshino-ya (shop name)

Waiter:

O-machii.

"Thanks for waiting." (PL4-informal)

- *ippai* = "one serving/bowl."
- *sābisu* (from English "service") implies "reduced price" or "free/complimentary."
- *kikan* = "period of time," and *-chū* means "during/in the midst of," so *sābisu kikan-chū* is literally "in the midst of a reduced-price period."
- *na-node* = "because it is/it was/they were."
- *mochi* is the stem of *motsu* ("hold/carry"), and *kaeri* is the stem of *kaeru* ("go home"), making *mochikaeri* the Japanese word for "carry out."
- *o-machii* is a colloquial abbreviation of *o-machidō-sama deshita*, a polite expression used by store clerks and waiters/waitresses when they bring you the item you've been waiting for. It implies "thanks for waiting/sorry to have kept you waiting," but the feeling is often more like an American clerk informally saying "here you are/there you go."

2

Narration:

Shimete nanahyaku nanajū-en.

Altogether (my bill came to) ¥770. (PL2)

Noriben ōmori nishoku-bun o kyūjū-en ōbā shita.

I exceeded the cost of 2 large nori lunches by ¥90. (PL2)

- *noriben*, short for *nori bentō* ("seaweed boxed lunch"), is one of Kōsuke's favorite meals: a box lunch of rice topped with *nori* and several other items.
- *ōmori* refers to an extra big helping of rice.
- *ōbā* is from English "over," and *ōbā shita* is the past form of the verb *ōbā suru* ("go over/exceed").

3

Sign:

Heiwa-sō Peace Apartments

4

Kōsuke:

Suimasen, kore, reizōko ni iretoite kuremasen ka?

"Sorry to trouble you, but could you keep this in your refrigerator for me?" (PL3)

Neighbor:

Ii desu yo. "Sure." (PL3)

5

Narration:

Tsugi no hi—

The next day:

Sound FX:

Ja! ja! (sizzling sound from food in pan)



Arrow Balloon:

"Gyūdon yakimeshi" ni shite kuu.

... I made it into "gyūdon fried rice" and ate it.

... I enjoyed it as "beef fried rice." (PL2)

(Hozon shite oku to gyūniku no abura ga uite kuru node, abura o shikanakute mo yoi.)

(When chilled, the beef fat congeals on the meat so there's no need to oil the pan.) (PL2)

6

Narration:

Kō shite ore wa futsuko-gakari de gyūdon o tannō shita.

And so I had my fill of gyūdon over the course of two days. (PL2)

- *-gakari* is a suffix meaning "requiring that many days/years/people, etc."
- *tannō shita* is the past form of *tannō suru* ("be satiated/fully satisfied").



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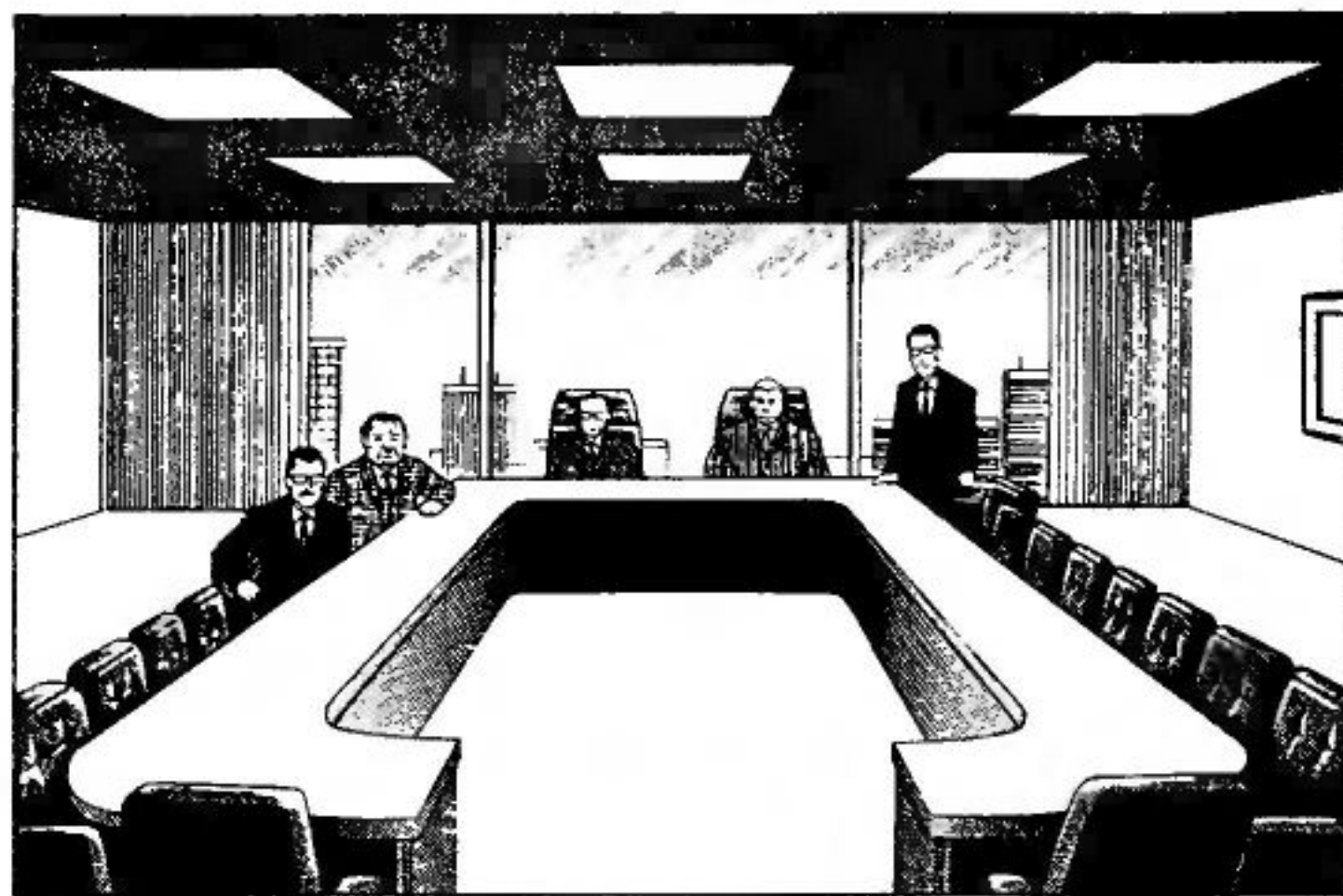
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取締役 平並次郎

Director HIRA NAMIJIRŌ Part 2

In part one:

At the opening of the story, the Board of Directors at the Daitoku Automobile Corporation is locked in a bitter dispute over the appointment of a new director. Split between two factions, they seek the opinion of the company's founder, who is on his deathbed and only semi-conscious.



The two men dispatched to solicit the founder's opinion get an unexpected 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. And so, passing over many qualified candidates, the Board selects a nobody from a remote branch of- fice—Mr. Hira Namijirō.

Hira is a genial, unpretentious man who arrives unannounced on his first day at work and then wanders through the massive home office looking for the marketing division of which he will take charge.



Many jokes revolve around the confusion caused by his name: "Hira" is a perfectly acceptable surname, but it is also slang for "peon" or "grunt." Thinking at first that he is a mere *hira*, those well below him in rank treat him with no respect. But Hira isn't the type to be offended by such slights. Neither is he one to engage in office politics, an attitude which clashes with the factionalized Board of Directors.

1

Sign: 第3 会議室
Dai-san Kaigi-shitsu
no. 3 meeting room
Conference Room 3

- *-shitsu* occurs most commonly as a suffix meaning "room/office."

2

Hira: 平 並次郎、まいりました。
Hira Namijirō, mairimashita.
(surname) (given name) came/arrived
"Hira Namijirō has arrived."
"Hira Namijirō, at your service." (PL4)

- *mairimashita* is the PL3 past form of *mairu*, a PL4 humble verb whose non-past form can mean either "go" or "come," depending on the context. Similarly, the past form can mean "went" or it can mean "have/has arrived." When a person has been summoned in a formal situation, he is likely to use this pattern (one's own name + *mairimashita*) to announce himself.



3	<p>Hira: あの、何か... <i>Ano, nanika...</i> (interj.) something “Er, is something the matter?” (PL3-4 implied)</p> <ul style="list-style-type: none"> • <i>ano</i> is a shortened <i>andō</i>, a hesitation/pause word similar to “um/I mean/you know.”
4	<p>Saotome: とぼける なあ!! <i>Tobokeru nā!</i> play dumb/innocent (prohib.) “Don’t you play dumb with us!” (PL2)</p> <ul style="list-style-type: none"> • <i>na</i> after the plain/abrupt non-past form of a verb makes a prohibition or negative command, “Don’t ~.” The elongated vowel indicates he is speaking forcefully, even shouting.
5	<p>Saotome: きさま、昨夜 は ワシ と 会長 の 席 を 掛け持ちしたろ?! <i>Kisama, sakuya wa washi to kaichō no seki o kakemochi shitaro?!</i> you last night as for I/me and chairman of dinner/gathering (obj.) did concurrently, didn’t you? “You S.O.B.! Last night you attended the chairman’s and my dinners at the same time, didn’t you?!” “You S.O.B.! Last night you attended both of our dinners, didn’t you?!” (PL2)</p> <ul style="list-style-type: none"> • <i>kisama</i> (“noble” plus the honorific title <i>sama</i>) once was a very polite word for “you,” but now it’s used as a counterpart to the rough/informal masculine word for “I/me,” <i>ore</i>. In a fight or other contentious situation, <i>kisama</i> by itself has the feeling of “you S.O.B.” Hira feigned back trouble in order to slip away from the chairman’s dinner early and arrive late at the president’s. • <i>seki</i> (lit. “seat”) can refer to the room where a dinner, party, or social gathering is held, or to the event itself. • <i>kakemochi</i> is a noun meaning “holding concurrently,” and <i>kakemochi shita</i> is the plain/abrupt past form of the verb <i>kakemochi suru</i> (“hold concurrently”). The word most commonly refers to the concurrent holding of two jobs/offices/businesses, but here it is being applied to concurrent attendance at two separate special dinners held for Hira by the president and chairman, respectively, and their leading deputies. • <i>shitaro</i> is a contraction of <i>shita darō</i>, the plain/abrupt past form of <i>suru</i> (“do/make”) plus <i>darō</i>, which literally makes a conjecture (“perhaps/probably/surely”), but spoken as a question is often like an English tag question. “right?/isn’t it?/didn’t you?”
6	<p>Arai: あの 愉快的な 宴会 の 後、ワシ は てっきり キミ が 我が 派 に <i>Ano yukai na enkai no ato, washi wa tekkiri kimi ga waga ha ni</i> that merry/enjoyable dinner party (mod.) after I/me as for for sure you (subj.) my/our faction into 入ってくれる もの と 思い、 社長 に ポロッと 話したら これ だ! <i>haitte kureru mono to omoi, shachō ni poro-tto hanashitara kore da!</i> would enter/join-(favor) thing/situation (quote) thought-and/but president to (FX) when spoke this is “After that enjoyable dinner party we had, I thought for sure you were going to join my faction, but when I happened to mention it to Mr. Saotome, this is what I find out!” (PL2)</p> <ul style="list-style-type: none"> • ~ <i>no ato</i> = “after ~,” so <i>enkai no ato</i> = “after the dinner party.” Since <i>ato</i> is a noun in Japanese, a preceding <i>no</i> is necessary when modifying it with a noun (but not needed when modifying with a verb). • <i>enkai</i> can range from a simple “dinner party” to a massive “banquet.” • <i>tekkiri... omoedomotta</i> is an expression implying “think/thought confidently but erroneously” → “I thought for sure/I just assumed... (but I was mistaken).” In this case, <i>omoi</i>, the <i>-masu</i> stem of <i>omou</i> (“think”), is being used as a continuing form and gets its past tense from the end of the clause: “thought ~, and/but ~” • <i>haitte</i> is the <i>-te</i> form of <i>hairu</i> (“enter/join”), and <i>kureru</i> after the <i>-te</i> form of a verb implies the action benefits the speaker or subject. • <i>mono</i> literally means “thing,” but often refers more abstractly to a “situation/circumstance.” <i>Kimi ga waga ha ni haitte kureru</i> is a complete thought/sentence (“you will join our faction”) modifying <i>mono</i>, and <i>to</i> marks this as the content of <i>omoi</i>: “I thought (it was) the situation that you would join our faction, but...” • <i>poro-tto</i> is an FX word for something tumbling down or out, and in the context of speech usually implies an “inadvertent” remark that slips out. Here it is similar to “happened to.” • <i>hanashitara</i> is a conditional “if/when” form of <i>hanashita</i>, past tense of <i>hanasu</i> (“speak/say”).
7	<p>Hira: ハハハ、バレましたか? <i>Ha ha ha, baremashita ka?</i> (laugh) was exposed (?) “Ha ha ha, you found me out, did you?” (PL3)</p> <ul style="list-style-type: none"> • <i>baremashita</i> is the PL3 past form of <i>bareru</i> (“[a secret/ruse] is found out/comes to light”).
8	<p>Executive 1: ええかげんに せえ よ、コラァ!! <i>E kagen ni sē yo, korā!</i> good degree to do/make (emph.) (interj.) “Cut the crap, you S.O.B.!” (PL2)</p> <ul style="list-style-type: none"> • <i>ē kagen ni sē</i> is dialect for <i>ii kagen ni shiro</i>, where <i>ii</i> = “good/fine,” <i>kagen</i> = “degree/extent,” and <i>shiro</i> is the abrupt command form of <i>suru</i> (“do/make”), so <i>ē kagen ni sē</i> is literally “do/make (it) to a good/appropriate extent.” The implication is that a “good extent” has already been surpassed → “take it easy/that’s enough/stop it/stop being ridiculous.” • <i>korā</i> (here elongated for emphasis) is an interjection for scolding. When it comes first, it’s like “Hey!/Stop that!/Cut it out!” but when it ends the sentence it has more the feeling of an expletive or epithet.



9

Executive 1: ヒラ が 社長 と 会長 のふたまたかけくさって!!
Hira ga shachō to kaichō no futamata kake-kusatte!
 ordinary [director] (subj.) co. pres. and chairman = play two ways-(derog.)
 “For a *hira* to stinking play a double game with the president and the chairman, (who do you think you are?)”
 “A mere *hira* trying to play a stinking double game with the president and the chairman—who do you think you are?!” (PL2)

Hira: 平 ですが...
Hira desu ga...
 (name) is but
 “(Yes,) I am Hira...” (PL3)

Executive 2: 名前 を 言ってるんじゃない! ヒラ 取締役 の くせに と 言ってるんだ!!
Namae o itteru n ja nai! Hira torishimariyaku no kuse-ni to itteru nda!
 name (obj.) is saying (explan.-is not) plain/ordinary director/board mbr. (mod.) even though (quote) is saying (explan.)
 “He’s not saying your name! He’s saying (you’re doing that) even though you’re an ordinary board member!”
 “He’s not saying your name! He’s referring to the fact that you’re just a junior member of the board!” (PL2)

- in the first installment of this manga (appearing in *Mangajin* No. 43), the confusion was between Hira’s name and *hira* as short for *hirashain* (“regular/ordinary employee”); here, as Executive 2 clarifies, the confusion is with the word *hira* as short for *hira torishimariyaku* (“regular/ordinary board member,” meaning a board member without any added titles or rank → “junior member of the board”). Such junior board members are also referred to as *hiratori* for short (see next panel).
- *kake* is from *kakeru*, and *futamata (o) kakeru* is an expression implying one is “sitting on the fence/trying to have it both ways/playing a double game.” *-Kusatte* is the *-te* form of *-kusaru*, a derogatory verb suffix similar to *-yaguru*; it comes from the verb *kasaru*, meaning “rot/decay,” so we’ve tried to convey the feeling with the word “stinking.” A *-te* form usually signals the sentence will continue, but here the rest of his thought—that the behavior is outrageous—is quite clear without having to be spoken.
- *itteru* is a contraction of *itte iru* (“am/is/are saying”) from *iu* (“say”).
- *n ja nai* and *n da* are explanatory forms, negative and affirmative, respectively: “it’s not that ~” and “it’s that ~”
- *kuse-ni* means “even though/in spite of (some trait/characteristic/fact),” where the specified trait or fact is considered negative in some way. The preceding *no* allows it to be modified by a noun, so *~ no kuse-ni* is like “even though it is ~/in spite of being ~”; the *no* is not needed when modifying with a verb.

10

Hira: その 平取 の 私 が 両トップ のもうけられた席 を 断わる ことができる でしょうか?
Sono hiratori no watashi ga ryō-toppu no mōkerareta seki o kotowaru koto ga dekiru deshō ka?
 that ordinary director (=) I/me (subj.) both leaders (subj.) arranged dinner (obj.) refuse can/be able to I wonder if?
 “Was it possible for such an ordinary director like myself to refuse (to attend) the dinners arranged by the two top members of the board, I wonder?”
 “But I wonder, since I am indeed a junior member as you say, was I in any position to turn down dinner invitations from the two top members of the board?” (PL3-4)

- *no* between two nouns essentially makes the first into a modifier for the second; here, the *no* between *hiratori* (“junior board member”) and *watashi* (“I/me”) implies the two are the same thing: “I who am a *hiratori*.”
- *toppu*, from English “top,” most commonly refers to “leading figure,” whether in a sports competition or in terms of academic or corporate rank. Here there are two “top” figures, one for each faction.
- *mōkerareta* is the PL4 honorific form of *mōketa*, past of *mōkeru* (“arrange/hold/sponsor [an event]”). *Ryō-toppu no mōkerareta* is a complete thought (“the two leaders arranged [them]”) modifying *seki* (“dinner/party”).
- *~ koto ga dekiru* after the plain form of a verb essentially makes a potential form, “can/be able to (do the action)”: *kotowaru koto ga dekira* = “can refuse.”
- *~ deshō ka* asks a question like “I wonder if/whether ~.”

11

Sound FX: く...
Ku (sound made in the back of the throat, here representing the effort to control their tempers along with their chagrin at the validity of his point)

12

Executive 3: どちらの派につくかを選択すべきだったんじゃないのかね?
Dochira no ha ni tsuku ka o sentaku subeki datta n ja nai no ka ne?
 which faction to attach/join (?) (obj.) selection should/ought to have made (explan.) is not (explan.-?) (colloq.)
 “Don’t you think you ought to have chosen which faction you will join?” (PL2)

- *dochira* is literally “which direction/side,” but *no* makes it into a direct noun modifier: “which ~.”
- *dochira no ha ni tsuku ka* is a complete question (“which faction will [you] join”), and *o* marks that entire question as the direct object of *sentaku suru* (“make a selection”).
- *subeki datta* is the past form of *subeki da*, a contraction of *suru beki da* (“should/ought to do/make”).
- *~ n ja nai no ka ne* is similar to “isn’t it the case that ~?” Asking a question with *ka ne* is mostly reserved for superiors speaking to subordinates; in informal speech among peers this question would be *~ n ja nai no?* (either gender) or *~ n ja nai no ka?* (masculine); when being more polite it would be *~ n ja nai deshō ka?*



13

Hira: 「派閥」という字は「破滅」という字に...
 “Habatsu” to iu ji wa “hametsu” to iu ji ni...
 faction quote say letter/character as for ruin/downfall quote say letter/character to
“The kanji for *habatsu* (faction) and the kanji for *hametsu* (ruin) . . .”

Hira: 似てませんけど、私は嫌いでございます。
nitemasen kedo, watashi wa kirai de gozaimashite.
 not resemble but I/macc as for dislike

“may not resemble each other, but I still don’t like factionalism.” (PL4)

- 派 (*ha*, either as a suffix or as an independent word) and 派閥 (*habatsu*) both mean “faction.”
- ~ to *iu* is equivalent to “that is/are called ~,” or simply “that is/are ~,” and *ji* (“letter/character”) here refers to kanji. *Habatsu to iu ji* = “the kanji that are called/read *habatsu*” → “the kanji for *habatsu*.”
- *nitemasen* is a contraction of *nite imasen*, the PL3 form of *nite inai*, negative of *nite iru* (“resemble”). *Ni* marks the object that the subject resembles, so the Japanese literally says “*habatsu* does not resemble *hametsu*”; we rephrased this as a matter of the two words “resembling one another” in order to make the negative appear later in the sentence, as it does in the Japanese.
- *kirai* (*da/desu*) means “dislike”; *de gozaimashite* is the *-te* form of *de gozaimasu*, the PL4 equivalent of *da/desu*. Using the *-te* form typically implies the speaker has more to say, but in conversation it can be used when the speaker really has no intention of going on. In this context it has a somewhat “softer” feeling than a plain *de gozaimasu*, which would sound more assertive or categorical.

14

Saotome: 生意気な! 一匹狼ってわけか。
Namaiki na! Ippiki ōkami tte wake ka.
 brazen/audacious one-(count) wolf (quote) situation (?)

“You’ve got some nerve! So you intend to be a lone wolf?” (PL2)

- *namaiki na* means “brazen/rude/uppity,” and in this case the exclamation implies something like *namaiki na kato o iu*, literally “you sure say brazen things” → “you’ve got some nerve (saying things like that).”
- *ippiki* is a combination of *ichi* (“one”) and *-hiki*, the counter suffix for small- to medium-sized animals. *-hiki* changes to *-biki* or *-piki* in combinations that would otherwise be hard to say: one animal = *ippiki*, three animals = *sambiki*, six animals = *roppiki*, and ten animals = *juppiki*.
- *ippiki ōkami* = “lone wolf/maverick.”
- ~ *tte wake ka* is a colloquial equivalent of ~ to *iu wake ka*, literally “is the situation/explanation (that) ~?” The expression is often used when drawing a conclusion from something one has seen or heard: “So ~.”

15

Arai: それで やっていける と 思っとる のか?!
Sore de yatte ikeru to omottoru no ka?
 that with can operate/function-and-go (quote) are thinking/think (explan.-?)

“Do you think you can function henceforth on that basis?”

“Do you actually think you can get away with that?” (PL2)

- *sore de* = “with that,” here in the sense of “on that basis.”
- *yatte* is the *-te* form of *yaru* (an informal word for “do,” or more idiomatically, “get by/function”). *Ikeru* is the potential (“can/be able to”) form of *iku* (“go”). *Iku* after the *-te* form of a verb often implies the action is proceeding or will proceed on into the future, so the combination *yatte iku* implies “do/function in an ongoing manner.”
- *omottoru* is a contraction of *omotte oru*, equivalent to *omotte iru* (“is/are thinking,” but often more natural to translate as “think”).

16

Saotome: クビだ!!
Kubi da!
 neck is

“You’re fired!” (PL2)

Arai: 相談役がお亡くなりになれば、即刻クビだ!!
Sōdan-yaku ga o-nakunari ni nareba, sōkoku kubi da!
 exec. advisor (subj.) (hon.)-when dies immediately neck is

“As soon as the founder dies, you’re fired!” (PL2)

- *kubi* means “neck,” but in the context of employment, *kubi da* means “you’re fired.” In many cases *kubi da* can also stand in for the related expressions *kubi ni suru* (“to fire [someone]”—see page 81) and *kubi ni naru* (“to be fired”).
- *sōdan* = “consultation/advice,” and *-yaku* = “role/post/office,” so *sōdan-yaku* refers to an advisory post or position. As a corporate title it’s usually reserved for a senior or executive advisor, and in this case it is the title by which the retired (and ailing) founder of the company is known.
- *o-nakunari ni nareba* is a conditional “if/when” form of *o-nakunari ni naru*, a PL4 honorific form of *nakunaru* (“die”). The basic pattern for this honorific verb form is *o-stem ni naru*, where “stem” refers to the *-masu* stem of the verb (i.e., the part of the verb before *masu*): *nakumarimasu* → *o-nakunari ni naru*. This transformation works for most verbs, but it’s important to know that a few of the most commonly used verbs are irregular, requiring special substitutions that have to be learned individually.
- note that even the chairman uses an honorific form when referring to the founder’s action, but his sentence ends in an abrupt form because he is addressing Hira, who ranks below him.



17

Executive 1: 取締役 を 解任されたら もう あと が ない ぞ。
Torishimariyaku o kainin saretara mō ato ga nai zo.
 director/board mbr. (obj.) if/when relieved of post already behind (subj.) not exist (emph.)

“When you’re dismissed as a director, you’ve got no place to go back to, you know.” (PL2)

Executive 1: 要するに 取締役 は 相撲 で いえば、登りつめた 横綱 のような もん だ。
Yōsuru-ni torishimariyaku wa sumō de ieba, nobori-tsumeta yokozuna no yō na mon da.
 in essence director as for sumo in terms of if say climbed to top grand champion is like thing is

“In short, to put it in terms of sumo, a director is like a yokozuna who has risen to the top.” (PL2)

ダメ なら 引退 しかない。

Dame nara intai shika nai.

no good/unsuccessful if retirement is/are only

“If he is no good, he only has retirement.”

“If he doesn’t measure up, his only option is to retire.” (PL2)

- *kainin* is a noun referring to dismissal from a post, and *kainin suru* is its verb form, “dismiss” → *kainin sareru* = “be dismissed” → *kainin sareta* = “was dismissed” → *kainin saretara* = “if you were dismissed/when you are dismissed.”
- *ato ga nai* is an expression literally meaning “there is no room behind” → “have no room to back up/retreat.”
- *yōsuru-ni* = “in short/in essence/in the final analysis.”
- *ieba* is a conditional “if/when” form of *iu* (“say”), and *~ de ieba* is an expression meaning “if you state/put it in terms of ~.”
- *nobori-tsumeta* is the plain/abrupt past form of *nobori-tsumeru*, from *noboru* (“climb”) and *tsumeru*, which as a verb suffix implies that the action proceeds to its logical culmination: “climb(ed) to the top.”
- *yokozuna* is the highest rank in sumo, usually translated “grand champion.” Sumo wrestlers at all other ranks rise and fall in the rankings according to their performance in the most recent tournament(s), but once a wrestler is promoted to the top rank of *yokozuna*, he can never be demoted. Instead, if his performance fails to measure up, he must retire.
- *~ no yō na mon(o)* = “a thing like ~”
- *nara* after a noun is a conditional “if it is ~.”
- *shika* + a negative (*nai* or *-nai*) means “only”; *shika nai* after a verb or action noun implies that the action is the only option.

18

Saotome: 平クン、年寄株 は もう 手に入れた のか ね?
Hira-kun, toshiyori-kabu wa mō te ni ireta no ka ne?
 (name-fam.) elder stock as for already obtained (explan.-?) (colloq.)

“Have you already obtained your toshiyori stock, Mr. Hira?” (PL2)

- *toshiyori* refers to the “elders” who run the Sumo Association, and *kabu* = “stock.” In order to become a *toshiyori* after retiring from the ring, sumo wrestlers must purchase *toshiyori* stock in the association, which brings with it (in most cases) a long established “elder’s name.” Those lacking *toshiyori-kabu* at the time of their retirement must leave the association.
- *te ni ireta* is the past form of *te ni ireru* (“obtain/acquire”; literally “put/take into [one’s] hand”).

19

Sound FX: ハハハハ ヒヒヒ ワッハッハッハッ
Ha ha ha ha Hi hi hi Wah hah hah hah
 (sound of executives laughing at Hira)

Feature Story

(continued from page 19)

to be given the contemporary fast-food treatment. Spearheading the movement was the “Hokahoka Tei” bentō chain (*hokahoka* translates as “piping hot”), offering freshly cooked dishes on rice. Curry, *yakiniku* beef, hamburger, and salmon are all served with simple side dishes in plastic lunch boxes.

There are now several thousand Hokahoka outlets (not to mention numerous imitators); their customer base includes students, OLs (office ladies), single salarymen, and construction workers. Surprisingly, a major proportion of sales comes from housewives who want to avoid spending time in the kitchen, but who feel guilty about not providing their children (and husbands) a solid Japanese meal.

Not even sushi has remained untouched by the fast-food boom. Salarymen and students sit alongside one another at the counters of *kaiten* (回転, “rotation”) sushi shops, watching the plates of sushi pass along the conveyor belt in front of their eyes. When the customer has eaten his fill, the bill is calcu-

lated from the number of plates in front of him—¥100 for a standard serving of two pieces. (At high-grade sushi shops you will pay ten times this amount, although the service and quality of fish are incomparable.)

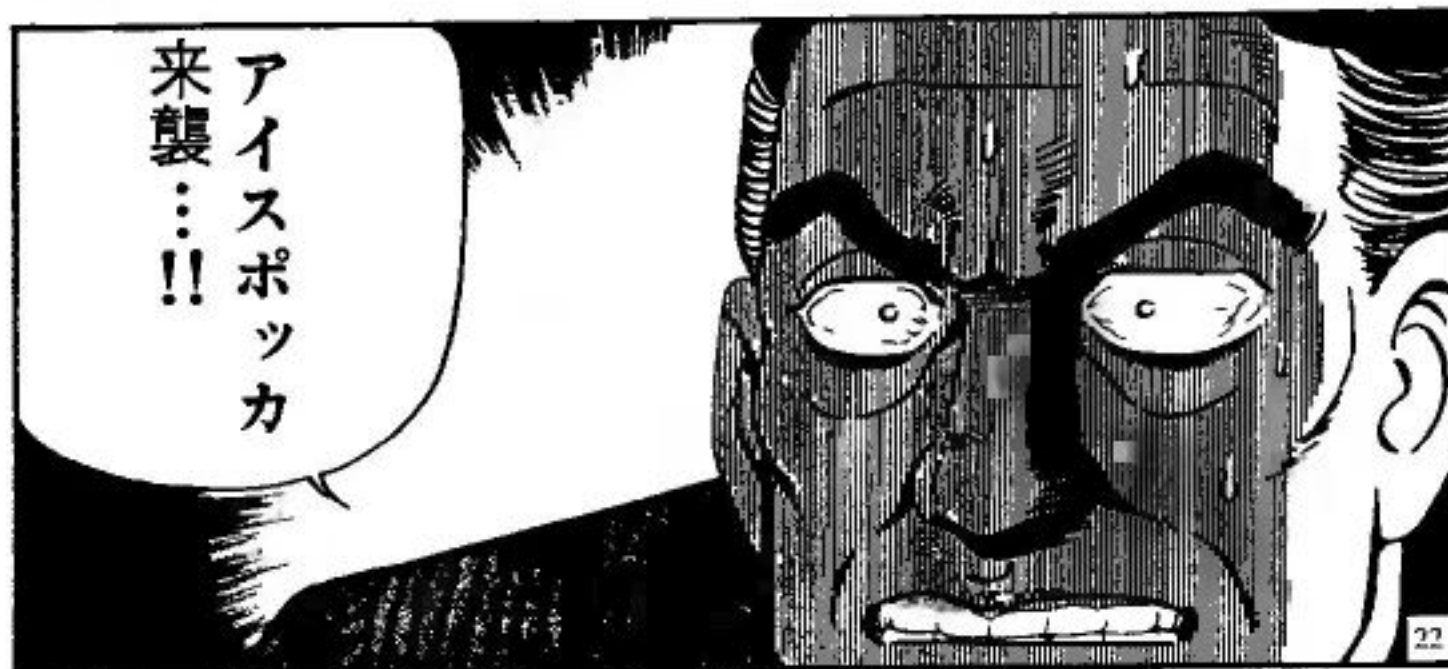
No time to sit down? Not to worry—there is at least one store offering sushi to go near every suburban railway station in the Tokyo area. As the number of stores has proliferated, so has the range of sushi they offer. Customers can choose from a dozen different *norimaki* rolls (filled with the usual choices, including *natto*, tuna, and pickled plum); a similar variety of *onigiri* (“rice balls”); and numerous types of *donburi* (bowls of sushi rice adorned with fish or vegetable toppings).



But nowhere have Western marketing techniques been used to sell Japanese traditional foods as effectively as in the

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• spearhead = 先鋒になる / 先頭に立つ *senpō ni naru/sentō ni tatsu* • proliferate = 急増する *kyūzō suru* • adorned with ~ = ~で飾った *~ de kazatta*



20

Sound FX: バン
Ban
Bam
(sound of door being pushed open with great force)

Jinnai: 大変 ですね!!
Taihen desu!
troublesome/terrible is
"We've got trouble!" (PL3)

- *ban* in many cases would represent the sound of a door slamming against the wall as it's pushed open, but that doesn't seem to be the case here.
- *taihen* refers to a "serious/terrible/troublesome" situation, and *taihen da/desu!* can be used as an exclamation on any occasion in which something terrible has happened: "Oh no!/This is terrible!/ We're in big trouble!/[expletive deleted]. etc."

21

Arai: どうした のか ね、陣内 専務? 血相 を 変えて。
Dō shita no ka ne, Jinnai Senmu? Kessō o kaete.
what/how did (explan.-?) (colloq.) (name) executive director facial color (obj.) altered
"What's the matter, Mr. Jinnai? You look positively ashen." (PL2)

- *dō* is "how/what" and *shita* is the past of *suru* ("do"), so *dō shita* is literally "what did you do?," but it is almost always used idiomatically to mean "what's wrong?/what's the matter?"
- *senmu* is short for *senmu torishimariyaku* ("executive director"), so *Jinnai Senmu* is literally "Executive Director Jinnai," but an English speaker in this situation is more likely to simply say "Mr. Jinnai," or even just "Jinnai." Especially in corporate contexts, Japanese commonly use a name plus specific title in situations where English speakers would use a simple "Mr./Ms." or no title at all.
- *kessō* refers to the color of one's face; it almost always occurs in the idiom *kessō o kaeru* (here appearing in the *-te* form), which literally means "to change one's facial color" (from anger/shock/embarrassment, etc.) → "turn (or look) pale/ashen/red/blue, etc."
- the syntax is inverted; normal order would be *kessō o kaete dō shita no ka ne?* The *-te* form is often used to indicate the cause/reason for what follows — in this case his reason for asking *dō shita no ka ne?*

22

Jinnai: アイスポッカ 来襲!!
Aisupokka raishū!
(name) incoming attack/raid
"Icepocca is coming on a raid!"
"An Icepocca raid!" (PL2)

- Icepocca is a play on the name of Chrysler's Lee Iacocca, based on a Japanese product name (see next frame).
- *raishū*, written with kanji meaning "come" and "attack," is a noun referring to an "incoming attack"; *raishū suru* is its verb form.

Feature • Story

(continued from page 73)

ubiquitous convenience stores. Names such as Seven-Eleven, Lawson, and Family Mart may sound comfortably Western, but they represent a purely Japanese retail phenomenon. To date there are some 22,800 of these convenience stores around the country, generating total sales larger than the GNPs of entire nations.

Convenience stores sell everything from blank cassettes to panty hose, batteries, and funeral envelopes. But up to a third of their business revolves around the demand for instant foods: sandwiches, bentō, *onigiri*, burgers, hot *oden* stew, and steamed Chinese-style buns (in flavors that include curry and pizza).

And then there are the instant noodles—by the truck full. A typical suburban convenience store may stock up to 150 different brands, ranging from the basic Nissin Cup Noodles (the original brand—the spark that ignited the fire) to such television-driven favorites of the moment as Sichuan Premium Spicy Ramen and UFO Yakisoba.

The demand is prodigious: over five billion servings of these instant noodles were produced last year alone. This is the epitome of Japan's fast food infatuation. The noodles may taste like flavored cardboard, and they may be about as nutritious as the styrofoam cup they come in—but there's no denying that they are fast, cheap, and oh so convenient.

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Yatai Chic

The heady affluence of the 1980s yuppie years led to such manifestations of conspicuous consumption as sushi wrapped in real gold leaf; a media-induced mania for overpriced Beaujolais Nouveau wine; and a relentless proliferation of plush, chic Italian restaurants.

In the more austere economic climate of the post-bubble '90s, a new phenomenon has emerged, perhaps best termed "yatai chic." Mobile street stalls are no longer the preserve of down-at-heel salarymen on their way home from late-night drinking sessions. These days they are seen as a cheap and cheerful dining alternative for a younger generation less eager to part with its hard-earned cash.

They are low-overhead operations, small encampments of temporary stalls under plastic sheeting. They spring up on vacant lots in between fancy department stores, serving the kind of simple snack foods usually peddled outside baseball games or shrine festivals: *ramen*, *yakitori*, *okonomiyaki*, *yakisoba*, *oden*—or the latest boom, *takoyaki* (octopus balls)—all washed down with a can of beer, Coke, or oolong tea.

It is the antithesis of gourmet dining: grunge food to go with the baggy clothes and hip-hop music that are so in vogue. The *Asahi Shimbun's* Vox Populi column recently contemplated whether this is a sign of deeper social change. It sees the same brash vitality and vulgarity as were apparent in the desperate years after the end of World War II, when black market stalls sprang up amid Tokyo's shattered ruins. And it wonders if today's yatai will also usher in a whole new era . . .

• ubiquitous = 至る所にある *itaru tokoro ni aru* • prodigious = 莫大な *bakudai na* • infatuation = 夢中になること/心酔 *muchū ni naru koto/shinsui*
• encampment = 露営 *roei* • grunge = グランジ風の *grunji-fū no* • usher in = 導く/先駆けとなる *michibiku/sakigake to naru*



23

Arai: こ... 「氷のポッカ」が来おったのか...
Ko- "kōri no Pokka" ga kiotta no ko...
 (stammer) ice of (brand name) (subj.) came-(derog.) (explan.-?)
"S-so... the icy Pokka has come, has he?" (PL2)

- *kōri* = "ice," and *no* makes it a modifier for *Pokka*, which is the name of a popular line of canned coffee drinks available chilled or heated in vending machines throughout Japan.
- *kiotta* is a derogatory form of *kita*, the plain/abrupt past form of *kuru* ("come").

24

Jinnai: 「大徳」のトップに話があると、突然再来日したようです。
Uchi no toppu ni hanashi ga aru to, totsuzen sai-rainichi shita yō desu.
 our leaders/brass with talk/discussions (subj.) have (quote) suddenly revisited Japan appears/seems
"He seems to have suddenly come back to Japan saying he has things to discuss with our top brass."
"He's suddenly shown up again in Japan saying he wants to talk to our top brass." (PL3)

Jinnai: やはりあのメーカーの自動車部品を一切拒否したことが...
Yahari ano mēkā no jidōsha buhin o issai kyōhi shita koto ga...
 after all that maker/manufacture 's automobile parts (obj.) entirely refused thing/fact (subj.)
"After all, the fact that we rejected all of his company's auto parts (has brought this on)."
"It's probably because we refused to buy any of his company's auto parts." (PL2)

- *uchi* literally means "inside/within" but is used frequently to refer to one's own house/family, company, or other group. Providing the name of the company in kanji (大徳, *Daitoku*) helps make clear what *uchi* refers to—though in this case clarification isn't really needed.
- *hanashi ga aru* is literally "talk exists/[someone] has talk," but it is an idiomatic expression meaning the speaker (or subject) "has something to talk (with someone) about." *Ni* marks the person/party with whom the subject wishes to speak.
- *sai-* is a prefix like "re-" implying the action is being repeated; *rainichi* is a noun for the action of "visiting Japan" (written with kanji meaning "come" and "Japan"), and *rainichi shita* is the past tense of its verb form, *rainichi suru*.
- *~ yō da/desu* = "seems/appears to be the case that ~."
- *mēkā*, from English "maker," is very widely used as a generic word for "manufacturer" in Japanese. *Ano mēkā* = "that manufacturer" → "his company." The following *no* is possessive: "his company's."
- *kyōhi* = "refusal/rejection," and *kyōhi shita* is the plain/abrupt past form of the verb *kyōhi suru* ("refuse/reject").
- *koto* after a verb can mean "the fact that (the action took place/is taking place, etc.)."

25

Hira: アイスポッカ? 冷たいコーヒーですか?
Aisu Pokka? Tsumetai kōhīi desu ka?
 iced (brand name) cold coffee is it?
"Iced Pokka? (Are you talking about) chilled coffee?" (PL3)

- *tsumetai* is the word for "cold" used for beverages/food and for a sensation of chill that affects only part of the body; *samui* refers to cold ambient temperature and to an overall feeling of cold.

26

Jinnai: 何を大ボケこいとるんだ?!
Nani o ō-boke koitoru n da?!
 what (obj.) big/great befuddlement are uttering/spouting (explan.)
"What kind of addlebrained question is that?" (PL1)

米国のビッグ3の一つ、クロウスラーのアイスポッカ会長だ!!
Beikoku no biggu surū no hitotsu, Kurōsurā no Aisupokka Kaichō da!
 US 's big 3 of one-(count) (corp. name) of (name) chairman is
"(We're talking about) the chairman of the board of Chrosler, one of America's Big Three (automakers)." (PL2)

- *boke* is from *bokeru*, which means "become bewildered/dazed/feeble-minded."
- *koitoru* is a contraction of *koite oru* (= *koite iru*), from *koku*, which is essentially a derogatory word for "say/utter" → "spout."
- *Kurōsurā* is a play on "Chrysler"; it sounds like a slang contraction of *kurō suru wa* ("have difficulties/go through hardship" + colloq. emph.).

27

Executive 1: アイスポッカめ、押し売りに来やがって!
Aisupokka-me, oshi-uri ni ki-yagatte!
 (name-derog.) coercive sale (purpose) came-(derog.)
"That damn jerk Icepocca's coming to force the sale!" (PL1)

あんな落ちぶれてしまったメーカーの部品なんか買えるか!
Anna ochiburete shimatta mēkā no buhin nanka kaeru ka!
 that kind of has fallen/gone to ruin completely manufacturer 's parts things like can buy (?)
"How could we ever buy parts from a manufacturer that's gone so completely to the dogs?" (PL2)

そのくせ、あいつはうちの社長の10倍の給料をとっとるんだからな。
Sono-kuse, aitsu wa uchi no shachō no jūboi no kyūryō o tottoru n da kara na.
 and yet that guy/S.O.B as for our president of 10 times = salary (obj.) is taking (explan.) because (colloq.)
"Meanwhile, that S.O.B's pulling down 10 times the salary of our president." (PL2)

(continued on next page)



(continued from previous page)

- *me* after a name shows contempt → “that damn jerk/S.O.B.”
- *ki-yagatte* is the *-masu* stem of *kuru* (“come”) plus the derogatory verb suffix *-yagaru* in the *-te* form.
- *ochiburete* is the *-te* form of *ochibureru* (“fall on hard times/go to ruin”), and *shimatta* is the plain/abrupt past form of *shimau* (“finish/end/close”). *Shimau/shimatta* after the *-te* form of a verb implies that the action occurred/was done “completely,” and/or that it was undesirable or unfortunate. *Ochiburete shimatta* modifies *mēkā*: “a maker/manufacturer that has gone completely to ruin/to the dogs.”
- *nanka* is a colloquial *nado* (“something like/things like”), here essentially equivalent to *wa* (“as for ~”), but with a feeling of belittling or making light of what comes before it: “as for (the likes of) ~.” In English the same feeling would be conveyed mostly by tone of voice.
- *kaeru* is the potential (“can/be able to”) form of *kau* (“buy”), and *ka* makes it a question (“can I/we buy?”), but the question in this case is strictly rhetorical: “Can we buy? Hardly!” → “How could we possibly buy?”
- *sono-kuse* is a conjunctive adverb meaning “and yet/nevertheless/in spite of that”—here implying “in spite of the company having gone to the dogs.”
- *aitsu* comes from *ano yatsu* (“that guy/fellow/thing”), a rather rough way of referring to someone. Here the tone is close to “that S.O.B.”
- *-bai* is a counter suffix for multiples. *Bai* by itself always means *nibai* = “two times/double”; *sanbai* = “three times/triple,” *jūbai* = “ten times.” *Jūbai no kyūryō* = “ten times the salary.”
- *tottoru* is a contraction of *totte oru* (= *totte iru*, “is taking/receiving”), from *toru* (“take/receive”).
- the explanatory *n da kara na* at the end essentially implies “because it is so, it’s really outrageous.”

28

Jinnai: とにかく 料亭 「市松」 を キープ しておきました。
Tonikaku ryōtei “Ichimatsu” o kīpu shite okimashita.
 anyway/in any case restaurant (name) (obj.) keep/reserve went ahead and did
“In any case, I went ahead and made a reservation at Ichimatsu.” (PL3)

- *ryōtei* refers to an exclusive restaurant where guests dine in private rooms, often with geisha called in to entertain. *Ryōtei* are used extensively for high-level business entertaining.
- *kīpu* is from English “keep,” and *kīpu suru* has become a widely used verb meaning “to reserve.” *Shite okimashita* is the *-te* form of *suru* plus the PL3 past form of *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.

29

Arai: アホー!! あいつ は 酒乱 だ ぞ!!
Ahō! Aitsu wa shuran da zo!
 fool/idiot that guy as for disorderly drinker is (emph.)
“Idiot! That man gets out of control when he drinks!” (PL2)

Arai: 会談 に 酒 の 席 は 厳禁 なんだ!!
Kaidan ni sake no seki wa genkin nanda!
 meeting/talks (purpose) alcohol of occasion/gathering as for strictly forbidden (explan.)
“For talks with him, occasions with alcohol are strictly forbidden.”
“When meeting with him, alcohol is absolutely verboten.” (PL2)

- *kaidan* is written with kanji meaning “meet” and “discuss”; it generally refers to formal discussions held between two or more parties.

30

Arai: とにかく、その 席 には ワシ は 行かん ぞ!!
Tonikaku, sono seki ni wa washu wa ikan zo!
 anyway that meeting/gathering to as for I/me as for won't go (emph.)
“At any rate, I’m not going to that meeting.” (PL2)

Saotome: ワシ も だ!!
Washi mo da!
 I/me also is
“Me too.” → “Same here.” (PL2)

- *ikan* is a contraction of *ikanai*, negative form of *iku* (“go”).
- *zo* is a rough, masculine particle for emphasis.

31

Saotome: そう だ! 平ケン、キミ が アイスポッカ の 要求 を 断わり に行け。
Sō da! Hira-kun, kimi ga Aisupokka no yōkyū o kotowari ni ike.
 that way is (name-fam.) you (subj.) (name) 's request/demand (obj.) refuse/turn down (purpose) go
“I know! Mr. Hira, you go and turn down Icepocca’s demands.” (PL2)

- *sō da* (literally, “[it] is so/that way”) is often used like an exclamation at the beginning of a sentence to express a sudden realization, like “Oh, I know/that’s it!”
- *kotowari* is the *-masu* stem of *kotowaru* (“refuse/decline/turn down”), and *ni* marks it as the purpose of the next verb, *ike*, which is the plain/abrupt command form of *iku* (“go”): “go to refuse/turn down.”



32

Hira: は... はい。
Ha- hai.
(stammer) yes
“Yes, sir.” (PL3)

33

Arai: そいつはいいわい。腕の一本ぐらい折られたって どうせクビにする奴だしな。
Soitsu wa ii wai. Ude no ippon gurai oraretatte dōse kubi ni suru yatsu da shi na.
that one as for good (colloq.) arm of one-(count) approx. even if gets broken anyway will fire guy is (cause) (colloq.)
“As for that (idea), it is good. Even if he gets an arm or something broken, he’s a guy we’re going to fire anyway.”
“That’s a great idea! What do we care if he comes back with a broken arm or something? We’re going to fire him anyway.” (PL2)

Saotome: アイスポッカは2メートルを越す大男だ。
Aisupokka wa ni mētoru o kosu ō-otoko da.
(name) as for 2 meters (obj.) exceed behemoth/giant is
“Icepocca is a giant of over 2 meters.” (PL2)

酒乱で暴れたら、手がつけれんぞ!
Shuran de abaretara, te ga tsukeraren zo!
disorderly drinking (cause) if behaves violently can’t touch/control (emph.)

“If he gets drunk and disorderly, he’ll be completely uncontrollable.” (PL2)

- *soitsu* is a contraction of *sono yatsu* (“that guy/one/thing”), here meaning “that idea/suggestion.”
- *wai* is a masculine form of the feminine *wa*, and is typically used for exclamatory emphasis.
- *ippon* is from *ichi* (“one”) and *-hon*, the counter suffix for long, slender things. For euphony, *-hon* changes to *-pon* or *-bon* depending on the number it follows.
- *gurai* (or *kurai*) means “about/approximately,” so *ude no ippon gurai* looks like “approximately one arm.” In this case the “approximateness” could be taken to imply either “an arm or two” or “an arm or something.”
- *oraretatte* is a colloquial equivalent of *orarete mo*, the *-te* form of the passive verb *orareru* (“have/get [something] broken”—where the something belongs to oneself, and the breaking is undesirable), which comes from *oru* (“break”). The *-te mo* form makes a conditional “even if” meaning.
- *yatsu* is an informal/rough word for “fellow/guy.” *Dōse kubi ni suru* is a complete thought/sentence (“[we] will fire [him] anyway”) modifying *yatsu*.
- *shi* can be used to indicate a cause or reason—in this case the reason why they don’t need to worry about what may happen to Hira at Icepocca’s hands.
- *ni mētoru o kosu* is a complete thought (“[he] exceeds 2 meters”) modifying *ō-otoko* (“behemoth/giant”). Two meters is about 6 feet 7 inches.
- in this case *shuran* refers not to the disorderly drinker, but to his “disorderly drinking behavior.”
- *abaretara* is a conditional “if/when” form of *abareru* (“become rowdy/behave violently”).
- *te ga tsukeraren* is a contraction of *te ga tsukerarenai*, an idiom for “is unmanageable/uncontrollable” (lit., “cannot put one’s hand on”).

34

Executive 1: くっくっくっ 頑張れ や、舞の海。
Kukkukku! Ganbare ya, Mainoumi.
(scornful laugh) do your best (emph.) (name)
“Scornful laugh” “Good luck, Mainoumi.” (PL2)

- *ganbare* is the abrupt command form of *ganbaru* (“try hard/do one’s best”); the command form of this word is often used as a cheer or word of encouragement, like “good luck/go get ‘em.” Here, of course, it is sarcastic.
- *ya* is often used to emphasize commands, requests, and suggestions.
- *Mainoumi* is the name of one of the smallest sumo wrestlers in the top sumo division today. The executive uses this name essentially as a way of calling Hira a “pipsqueak,” implying he expects the giant Icepocca to roundly beat him up. It is likely, though, that the artist also wants us to think of how Mainoumi manages to hold his own surprisingly well in a sport where large size is a major advantage, often defeating behemoth wrestlers two or three times his size with his quickness and technical skills.

35

Secretary: あーあ、化けの皮がはがれて見捨てられちゃった。
(thinking) *A-a, bake no kawa ga hagarete misuterarechotta.*
(sigh) disguise of skin (subj.) peeled off-and was abandoned-(complete/regret)
“Sigh” “His mask was peeled off, and he was abandoned.”
“Sigh” “They ripped off his mask and left him all alone.” (PL2)

- *bake no kawa* is literally “skin of disguise” → “mask.” *Bake no kawa ga hagareru* (here in the *-te* form) is the passive of *bake no kawa o hagu*, “peel/rip off (someone’s) mask”; as with the English expression, the Japanese implies the person has been exposed for what he really is.
- *misuterarechatta* is a contraction of *misuterarete shimatta*, the passive *-te* form of *misuteru* (“abandon/desert/walk out on/leave in the lurch”) plus the plain/abrupt past form of *shimau*, which after a *-te* form of another verb implies that the action occurred completely and/or that it is regrettable or unfortunate.



36	<p>Sign: 割烹 市松 <i>Kappō Ichimatsu</i> Japanese cooking (name) Fine Dining: Ichimatsu</p>	<ul style="list-style-type: none"> • <i>kappō</i> (literally “cleaving and boiling”) refers to traditional-style Japanese cooking; in the name of a restaurant it implies “fine cuisine”—the kind of cooking in which food preparation is regarded as an art.
37	<p>Shiho: いらっしゃいませ。 <i>Irasshaimase.</i> (greeting) “Welcome to Ichimatsu.” (PL4)</p>	<ul style="list-style-type: none"> • <i>irasshaimase</i> is a polite command form of the PL4 verb <i>irassharu</i> (“come”). It’s the standard expression for formally welcoming a visitor to one’s home, or customers to one’s place of business. When less formality is called for, the abrupt command form <i>irasshai</i> is used (but it’s still a PL4 verb).
38	<p>Hira: 女将、昨夜のかけもちバレましてね。 <i>Okami, sakuya no kakemochi baremashite ne.</i> proprietress/madam last night of holding concurrently was exposed-and (colloq.) “Madam, I got found out for my two-timing last night, . . .” (PL3)</p> <ul style="list-style-type: none"> • <i>okami(-san)</i> can be used as a term of address for the “madam” of almost any small business, but especially of teahouses, restaurants, taverns, inns, etc. • here we have <i>kakemochi</i> used as a noun, referring to the clever way Hira managed to attend dinners with both faction leaders on the same night → “two-timing.” The particle <i>ga</i>, to mark <i>kakemochi</i> as the subject of the verb, has been omitted—as is frequently done in colloquial speech. • <i>baremashite</i> is the PL3 <i>-te</i> form of <i>bareru</i> (“[a secret/ruse] is found out/comes to light”). Since the <i>-te</i> form often acts as a conjunction (“and”), it essentially implies he’s not finished and will have more to say. After a brief pause, he continues the thought in the next panel. • <i>ne</i> here is a kind of verbal pause, more to make sure the listener is following than to seek any kind of agreement or confirmation. 	
39	<p>Shiho: まあ。 <i>Mā.</i> (interj.) “Oh dear!” (PL2-4)</p>	<ul style="list-style-type: none"> • <i>mā</i> is a mostly feminine interjection of surprise or alarm: “my goodness/oh dear!” Though both men and women can use <i>mā</i> as a “softener” or verbal “warm-up,” men sound effeminate when they use the word to express surprise.

Book Review

(continued from page 33)

language skills and knowledge acquired through a previous year-long stint in Japan during college, Feiler is able to jump into his material *in medias res*, as it were. His faculty position in the small city of Sano, Tochigi prefecture, opened a number of doors which otherwise might have remained stoutly impenetrable. Once open, they reveal such vignettes as the cloying care-giving of Japanese hospitals, the angst of pubescent social misfits, and the gung-ho spirit of the annual school excursion, the pre-departure homily of which neatly encapsulates Japanese educational goals: “Remember our objectives. . . . Have fun, but do not get lost. Today we want everyone to make good memories. Let’s cooperate, and let’s be prompt. Be back at the bus by three o’clock.”

Throughout the book, Feiler remains a wry and compassionate witness, building a composite mosaic of modern Japan, its fixations and delusions, its sense of identity, and the tenuous position of the *gaijin* in the midst of it all. Of particular delight is the chapter entitled “Keeping the Fire Alive: Twin Winter Escapades,” which moves through two encounters—one amid Tokyo nightlife, the other at a ski lodge—that ultimately comprise an elegantly literary but drop-dead funny portrait of Japan’s post-college youth, replete with references to Shakespeare’s *A Winter’s Tale* and the Japanese beer of the same name. The penultimate chapter, “The American Class: Lessons from Inside the Japanese Schools,” which interweaves

Feiler’s final class presentation with observations on what each educational system might learn from the other, should be required reading for educators on both sides of the Pacific.

The essential impetus behind all of these books is the attempt to come to grips with Japan as Other, which quest inevitably traces a circular path back to the self. In this regard, Davidson’s subtitle, “On Finding Myself in Japan,” is a nice play on words that expresses both the authors’ initial wide-eyed, gee-whiz reactions as well as the inevitable redefinition of self that ensues from the Japanese tendency to both stigmatize and patronize the *gaijin*. In a very real sense, their encounter with Japan represents a kind of rebirth. Indeed, Feiler begins his account with a communal bath; Davidson, with her nearly naked medical examination. The process leads to a rather different self than before the encounter. The most felicitous result is a metacultural identity able to leave his or her ego at the door. The saddest—exemplary of what Davidson has characterized as “the ultimate paradox of the expatriate”—is the nostalgic Japanophile who preserves his memories in a glass case, for whom “leaving can sometimes be the best way to never go away.”

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• impenetrable = 通り抜けられない/入り込めない *tōrinukerarenai/hairikomenai* • vignette = 挿話 *sōwa* • cloying = (行き過ぎで) うんざりさせる (*ikisugi de*) *unzari saseru* • pubescent = 思春期の *shishunki no* • gung-ho = 意気込んだ *ikigonda* • encapsulate = 要約する/端的に表現する *yōyaku suru/tanteki ni hyōgen suru* • fixation = 執着 *shūchaku* • delusion = 悪い *madoi* • tenuous = あいまいな/微妙な *aimai na/binyō na* • penultimate = 終りから二番目の *owari kara niban-me no* • gee-whiz = 目を見はるような *me o miharu yō na* • felicitous = 幸いな/適切な *saiwai na/tekisetsu na*



40

Hira: えらく 叱られました わ! ハハハ
Eraku shikararemashita wa! Ha ha ha
 terribly/badly was scolded (colloq.) (laugh)
 "I got scolded badly!" → "Boy, did I get chewed out! Ha ha ha." (PL3)

- *eraku* is the adverb form of the adjective *erai* ("eminent/important [person]"); it can be used colloquially as an emphasizer, like "very much/considerably/terribly."
- *shikararemashita* is the PL3 past form of *shikarareru* ("be scolded"), from *shikaru* ("scold").
- *wa* is generally thought of as feminine, but men can use it with a slightly different inflection and not sound effeminate.

41

Hira: その 罰 でこれから おっかない 外人さんの 接待 ですね。
Sono batsu de kore kara okkanai gaijin-san no settai deshite ne.
 for that punishment as from now scary foreigner-(hon.) of entertaining is-and (colloq.)
 "As my punishment, I now have to entertain a fearsome foreign guest." (PL3)

Shiho: 外人さん なら 灘 の 地酒 が 喜ばれます わ。
Gaijin-san nara Nada no jizake ga yorokobaremasu wa.
 foreigner-(hon.) if it is (place name) of local sake (subj.) is enjoyed/favored (colloq.)
 "As for foreign guests, a local sake from Nada is favored."
 "We have a local sake from Nada that our foreign guests are fond of." (PL3)

- *okkanai* is an informal word for "scary/frightful/fearsome."
- adding the respectful suffix *-san* to *gaijin* is a relatively polite way to refer to non-Japanese, so we decided to translate it as "foreign guest" here instead of "foreigner." The word *gaijin* (lit. "outside person") sometimes carries pejorative connotations—though by no means always. To give a feeling of respect and be sure no one takes offense when it's not intended, many Japanese add the honorific suffix *-san*—often even when no non-Japanese are around to hear. Non-Japanese should not use the *-san* when referring to themselves as *gaijin*.
- *settai* is a noun referring to the entertainment of business clients; *deshite* is the *-te* form of *desu* ("is/are"). Even though in this case his sentence is essentially complete, he uses the *-te* form as a way of "softening" the ending, by leaving it more open-ended.
- *nara* after a noun is a conditional "if it is ~"; often it implies "if it is ~ you're talking about, then ~," making it essentially similar to *wa* ("as for ~").
- Nada is part of the city of Kobe, and has long been associated with the production of fine sakes. *Jizake*, written with kanji meaning "place/locale" and "sake," is the term for "regional/local sake."
- *yorokobaremasu* is the PL3 form of *yorokobareru*, passive of *yorokobu* ("enjoy/be pleased with/favor").

42

Hira: と、とんでもない! その 外人さん は お酒 は ダメ なんですよ。
To- tondemonai! Sono gaijin-san wa o-sake wa dame nan desu yo.
 (stammer) by no means that foreigner-(hon.) as for (hon.)-sake/alcohol as for no good/won't do (explan.) is (emph.)
 "By no means! As for that foreign guest, alcohol won't do."
 "Good grief, no! We can't give this person any alcohol." (PL3)

- *tondemonai* as an exclamation expresses strong denial or objection; it can also be used as an adjective meaning "preposterous/outrageous/astounding."
- *sake* can refer specifically to what we call "sake" even in English—i.e., Japanese rice wine—or more generically to any "alcoholic beverage." Hira's use is the latter.
- *dame (da/desu)* = "is no good/won't do"; it's one of the most common ways to say that something is not permissible. He uses *nan desu* because he is making an explanation.

43

Shiho: そう でございますか。
Sō de gozaimasu ka?
 so/that way is it?
 "I see." (PL4)

- *sō de gozaimasu ka* is a PL4 equivalent of *sō desu ka* (PL3) and *sō ka* (PL2) = "Is that so?/I see."

44

Shiho: では、 ごゆっくり。
Dewa, go-yukkuri.
 in that case/well (hon.)-leisurely/relaxed
 "Well, then, please make yourself comfortable and enjoy yourself." (PL4)

Hira: どうも。
Dōmo.
 "Thank you." (PL4)

- *dewa*, often contracted to *ja* in less formal situations, is a conjunction meaning "in that case/then/well."
- *yukkuri* is literally "slowly/leisurely/without haste," but it's also used idiomatically to mean "relax/take it easy/settle in comfortably for a while"; the staff of restaurants and inns use it (with the honorific prefix *go-*) to urge guests to enjoy their dinner, evening, or stay.
- *dōmo* is strictly speaking 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 "thank you."



- 45 **Shiho:** 平 取締役 の 席 に 小梅 と 藤若 を お付けして。
Hira Torishimariyaku no seki ni Koume to Fujiwaka o o-tsuke shite.
 (name) director/board mbr. 's dinner to (name) and (name) (obj.) (hon.)-attach/assign-(request)
"I want you to arrange for Koume and Fujiwaka to entertain at Director Hira's dinner." (PL2)
- Chiyo:** はあ...
Hā...
 yes/all right
"All right, (I guess)..." (PL3)
- *o-tsuke shite* is the *-te* form of *o-tsuke suru*, a PL4 humble form of *tsukeru* ("attach/assign to"). She's using the *-te* form as an informal request or gentle command. *Koume* and *Fujiwaka* are typical geisha names; the proprietress is stipulating these two geisha to help Hira entertain his client.
 - *hā* is a very tentative sounding *hai* ("yes/okay").
- 46 **Chiyo:** しかし 女将、その 芸妓たちは、大東電機 の 会長はん が ご指名 です え。
Shikashi Okami, sono geiko-tachi wa, Daitō Denki no kaichō-han ga go-shimei desu e.
 but madam those geisha-(plur.) as for (co. name) of chairman-(hon.) (subj.) (hon.)-designation is (emph.)
"But madam, those geisha are (already) designated by the chairman of Daitō Electric."
"But madam, the chairman of Daitō Electric has already asked for those geisha." (PL3-K)
- 芸妓, read *geigi* or *geiko*, is a synonym for 芸者 (*geisha*). The suffix *-tachi* makes words referring to people into plurals.
 - *-han* is Kansai dialect for *-san*, the polite suffix added to people's names and titles.
 - *e* is used in place of the emphatic particle *yo* in Kansai. This story takes place in Tokyo, but Chiyo is apparently originally from Kansai.
- 47 **Shiho:** 今夜 は お断わりして 頂だい。
Kon'ya wa o-kotowari shite chōdai.
 tonight as for (hon.)-refuse please
"Please turn him down tonight."
"Please tell him they're not available tonight." (PL3)
- *o-kotowari shite* is the *-te* form of *o-kotowari suru*, a PL4 humble form of *kotowaru* ("refuse/turn down").
 - *chōdai* is a less formal (but still quite polite) equivalent of *kudasai*, "please give me/let me have"; after the *-te* form of a verb, both *chōdai* and *kudasai* mean "please (do the action)."
- 48 **Chiyo:** 言うて悪うおますけど、なにも 新参の お客はん に 赤坂 芸者の 一番の売れっ妓たちを...
Iute warū omasu kedo, nanimo shinzan no o-kyaku-han ni Akasaka geisha no ichiban no urekko-tachi o...
 bad to say is but nothing new (hon.)-guest-(hon.) to (place) geisha of #1 popular geisha-(plur.) (obj.)
"Perhaps I shouldn't say this, but why should (we waste) the most popular geisha in Akasaka on a practically unknown client." (PL4-K)
- *iute warū omasu kedo* is PL4 dialect for *itte warū desu kedo*, literally "it is bad of me to say (this) but..."
 - *nanimo* essentially works together with a negative later in the sentence to mean "not anything/nothing." One of its idiomatic uses is with negative conjectural questions, implying "surely there's not anything/no reason (to) ~" → "Why should (I/we) ~?" In this case she never finishes her sentence, but *nanimo* by itself implies that meaning.
 - *shinzan* literally means "newly come" → "a newcomer" → "a new/little-known client."
 - Akasaka is a part of Tokyo known for its many exclusive *ryōtei* and expensive nightclubs.
 - *ichiban* literally means "first/number one," and *ichiban no ~* often means "the best/finest/most ~."
 - *urekko* is from *ureru* ("[something] sells/is salable," often implying *yoku ureru*, "sells well/rapidly" → "is in high demand"), and *ko* ("child"); the combination refers to an entertainer who is in high demand. Using the kanji 妓 (from 芸妓, above) instead of *f* reflects that she is talking specifically about popular geisha.
- 49 **Shiho:** 千代さん、 お客 としては 今をときめく 方 も 大切 ですが...
Chiyo-san, o-kyaku to shite wa ima o tokimeku kata mo taisetsu desu ga...
 (name-hon.) (hon.)-client(s) as now at height of power person(s) also important/valuable is/are but
"Chiyo, as clients (for the restaurant), people who are at the height of their power right now are important, but..." (PL3)
- *~ to shite wa* is "as for in the capacity of ~" → "as ~."
 - *ima* = "now," and *tokimeku* = "flourish/prosper/be influential," so *ima o tokimeku* = "prosper/be influential now" → "is now at the height of (his/her) power." *Ima o tokimeku* modifies *kata*, a word for "person" that is more polite than *hito*.
- 50 **Shiho:** 料亭 を 未長く 栄えさせる ためには、将来 のびる お客 を も 掴んでおいて、
Ryōtei o suenagaku sakaesaseru tame ni wa, shōrai nobiru okyaku o mo tsukande oite,
 restaurant (obj.) long term make prosper in order to as for future will grow (hon.)-client(s) (obj.) also take hold of now-and
 その お客 に 最厚にしてもらう ように ならなければならない の。
sono o-kyaku ni hiiki ni shite morau yō ni naranakereba naranai no.
 those (hon.)-client(s) by will be favored/patronized so that must become (explan.)
"in order to make the restaurant prosper over the long term, we also need to cultivate clients who will gain influence in the future, and get them to favor us with their patronage." (PL2)

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Shiho: いい と 決まれば 投資する 「出世 証文」 よ。
ii to kimareba tōshi suru "shusse shōmon" yo.
 good/fine (quote) if is decided invest success IOU (emph.-is).
 "It's a "grubstake" in which you invest when you decide it's a good investment."
"If you decide they're a good investment, you bet on the payoff you'll get when they succeed."
 (PL3)

- *sakaesaseru* is a causative ("make/let") form of *sakaeru* ("prosper/flourish/thrive").
- *tsukande* is the *-te* form of *tsukamu* ("grasp/take hold of"), and *oite* is the *-te* form of *oku* ("set/leave"), which after the *-te* form of another verb implies doing the action now for some later purpose or contingency. The *-te* form of *oku* is being used as a conjunction: "and ~."
- *hiiki* = "favor/patronage," and *hiiki ni shite* is the *-te* form of *hiiki (ni) suru*, "show favor to/patronize." *Morau* after the *-te* form of another verb implies someone else will do the action to benefit the speaker/subject.
- *naranakereba naranai* is a "must/have to" form of *naru* ("become"), and *~ yō ni naru* means "get/become so that ~," so *~ yō ni naranakereba naranai* = "must get/become so that ~" → "must get (them) to ~."
- *kimareba* is a conditional "if/when" form of *kimaru* ("be decided"). *ii* = "good/fine," and the quotative *to* marks it as the specific content of *kimaru* (i.e., marks it as what is/was decided), so *ii to kimareba* literally means "if it's decided that it is good."
- *tōshi* = "investment," and *tōshi suru* = "invest/will invest."
- *shusse* means "success (at work/in life)," and *shōmon* is a "bond of debt/IOU." *Shusse shōmon* is an IOU promising to pay off a debt when one achieves success. The term is used figuratively here.

51

Shiho: あの 方 は ねえ、 明るい の よ、 他人 まで 明るくさせる ほど。
Ano kata wa nē, akarui no yo, Tanin made akaruku saseru hodo.
 that person as for (colloq.) bright/cheerful (explan.) (emph.) other people even make bright/cheerful degree/extent
"He's cheerful, you know. So cheerful that he makes others cheerful, too." (PL2)

Chiyo: 明るい だけ やったら 単なる アホ ですか。な。
 (thinking) *Akarui dake yattara tannaru aho desu ga na.*
 bright/cheerful only if it is mere/plain idiot/fool is isn't it?
 "If he's only cheerful, he's a plain fool, isn't he?"
"If all he is is cheerful, he's probably just plain dumb." (PL3-K)

- *ne* or *nē* in the middle of a sentence is a kind of verbal pause, similar to English "you know/I mean/like."
- *~ made* = "up to/until/as far as ~," often idiomatically meaning "even ~."
- *akaruku* is the adverb form of *akarui* ("bright/cheerful"), and *saseru* = "make," so *akaruku saseru* = "make (someone) cheerful."
- *tanin made akaruku saseru* is a complete thought/sentence ("[He] makes even others cheerful") modifying *hodo* ("degree/extent"). When *hodo* is modified by a verb (often the verb at the end of a modifying sentence, as here), it implies "so much so that (the action takes place)."
- *yattara* is dialect for *dattara*, a conditional "if/when" form of *datta*, past form of *da* ("is/are").
- *ga na* is a dialect equivalent of *ja nai (desu) ka* (lit. "is it not?") as used for a purely rhetorical question. It typically feels like a fairly strong assertion.

52

Sound FX: ドス ドス
Dosu dosu
Boom Boom (sound of heavy/stomping footsteps)

53

Sound FX: ドス ドス ドスッ
Dosu dosu dosu!
Boom Boom Boom! (sound of heavy/stomping footsteps getting closer)

Hira: き、 来た な!
Ki- kita na!
 (stammer) came (colloq.)
"S- sounds like he's here!" (PL2)

FX: びよんこ びよんこ
Pyonko pyonka
 (effect of being bounced up off his cushion by the vibrations of the heavy footsteps)

- *kita* is the plain/abrupt past form of *kuru* ("come"): "came/has come" → "is here."
- *na* at the end of a sentence can make a conjecture, like "That must be it," or "I'll bet that's it"—especially when talking to oneself. Here he can be quite certain of his conclusion, so it's closer to "sounds like ~."

54

Sound FX: バン!
Ban!
Bam! (sound of sliding door slamming against doorjam as it's swept open)

- *ban!* is more typically the FX word for a swinging door slamming shut or slamming open against a wall, while a much gentler-feeling *gata* or *kata* is used for the "knock/tap" a sliding door makes as it's slid open or closed. But it's possible to "slam" a sliding door, too.



To be continued . . .

Translator's Note

by Wayne Lammers

As our “Hira Namijirō” feature continues in this issue, I hope you’ll once again note how the characters vary their politeness levels depending on whom they are addressing or who their subject is. A notable difference this time is that the characters “talking down” to Hira are his legitimate superiors on the board of directors, not merely lower-ranking employees who don’t realize who Hira is. In deference to his listeners’ superior status, Hira raises his own politeness level. How does he do it?

PL4 speech—*Mangajin*’s way of referring to what’s called *keigo* (敬語) in Japanese—has traditionally been divided into three categories. Since Hira makes use of them all, this seems like a good time to take a look at what those three categories are: humble, honorific, and formal.

Humble: One way to be polite in Japanese is to use verbs that humble your own actions (called *kenjō-go* [謙譲語] in Japanese). Sometimes this means substituting a special humble verb for the usual neutral verb, as Hira does in the example below when he announces his arrival in the conference room at the beginning of the episode. Some of the most common verbs have substitutes of this kind: *suru* (“do”) becomes *itasu*; *iu* (“say”) becomes *mōsu*; *miru* (“look at”) becomes *haiken suru*; *nomu* (“drink”) and *taberu* (“eat”) both become *itadaku*; *iku* (“go”) and *kuru* (“come”) both become *mairu*.



Hira: *Hira Namijirō, mairimashita.* (PL4)

Mairimashita is the past form of *mairimasu*, from *mairu*, here meaning “come.” By stating his own name as the subject, he’s essentially saying, “I have come.”

For other verbs, a humble form is produced according to the pattern *o-stem suru* or *go-stem suru*, where “stem” refers to the part of the verb that normally comes before *-masu* in PL3 speech. Thus, the verb *tsukemasu* (from *tsukeru*, “attach”) becomes *o-tsuke suru* (see page 86, first panel for an example), while *hanashimasu* (from *hanasu*, “speak/talk”) becomes *o-hanashi suru*. This is the way most verbs get their humble forms, but one caution is needed: humble forms produced this way usually imply the action is being performed for the benefit of the listener (or someone else), so their use isn’t appropriate in every situation.

Honorific: A second way to be polite is to use verbs that honor or exalt the other person’s actions. These are called *sonkei-go* (尊敬語) in Japanese. Once again, for many of the most common verbs, the neutral verbs can be replaced by substitutes: *suru* become *nasaru*, *iu* becomes *ossharu*, *iku* and

kuru both become *irassharu*, and so forth. Honorific forms can also be produced following the pattern *o-stem ni naru* or *go-stem ni naru*. Thus, *tsukeru* becomes *o-tsuke ni naru*, and *hanasu* becomes *o-hanashi ni naru*. (You’ll find another example on page 70, fourth frame.) Since the first part is the same as that for the humble form, it is important to get the two endings clear in your mind. Otherwise, when listening to others speak, you might get confused trying to figure out who is the superior and who the subordinate. Worse, in your own speech you might wind up exalting your own actions and humbling your listener’s—something you shouldn’t do even if you’re speaking to a subordinate.



Hira: *Sono hiratori no watashi ga ryō-toppu no mōkerareta seki o kotowaru koto ga dekiru deshō ka?* (PL4)

Mōkerareta is the past form of *mōkerareru*, PL4 honorific form of *mōkeru* (“arrange/hold/sponsor” an event). He uses the honorific form for the action attributed to *ryō-toppu*, “the two top men/leaders” (who in this case also happen to be his listeners).

In the example above, Hira uses yet another kind of honorific verb, which is produced the same way as the passive form of the verb. To use our earlier examples, *tsukeru* becomes *tsukerareru*, and *hanasu* becomes *hanasareru* (whether the ending becomes *-areru* or *-rareru* depends on the kind of verb). The context along with the nature of the verb tell you whether the use is passive or honorific.

Formal: The last category, most commonly called *teinei-go* (丁寧語) in Japanese, actually spans both PL3 and PL4 on the *Mangajin* politeness scale. For example, *-masu* verbs as well as *desu* are both traditionally included here. Rather than humbling the speaker or exalting someone else, words and forms in this category represent a more general quality of politeness, formality, or refinement.

Limiting ourselves here to PL4 speech, we again have substitutions: the question word *dō* (“how/what”) becomes *ikaga*; *aru* (“to have/to exist”) becomes *gozaimasu*; *ii/yoi* (“good/fine/okay”) becomes *yoroshii*. What we see Hira use is a form of *de gozaimasu*, the PL4 equivalent of *desu*. You’ll find the example on page 70, first frame.

So, when we describe a word as “PL4 humble” or “PL4 honorific” in our notes, we are making the distinction between the first two of these categories. The key point to pay attention to is, Who performs the action of that particular verb? If it’s an honorific verb, that person is being honored; if it’s a humble verb, the other person is being honored by virtue of the person who performs the action being humbled.

From *Calvin and Hobbes*, p. 34

いくつ	<i>ikutsu</i>	how many/how old
子豚	<i>kobuta</i>	piglet
熊	<i>kuma</i>	bear (n.)
魔女	<i>majo</i>	witch
狼	<i>ōkami</i>	wolf
たす	<i>tasu</i>	add
若死に	<i>wakajini</i>	youthful/untimely death

From *Shoe*, p. 36

あだ名	<i>adana</i>	nickname
控え目	<i>hikaeme</i>	on moderate side
かなり	<i>kanari</i>	considerably
話題	<i>wadai</i>	topic of conversation
予算案	<i>yosan-an</i>	spending bill

From *Basic Japanese*, p. 38

同級生	<i>dōkyūsei</i>	classmate
片づける	<i>katazukeru</i>	clean up/take care of
こわがる	<i>kowagaru</i>	fear (v.)
まぐれ	<i>magure</i>	luck/lucky
肉体労働	<i>nikutai rōdō</i>	manual labor
和尚	<i>oshō</i>	chief priest
試合	<i>shiai</i>	game/match
招待	<i>shōtai</i>	invitation
展開	<i>tenkai</i>	development
疲れる	<i>tsukareru</i>	grow tired
技あり	<i>waza-ari</i>	half-point (in judo)
予期	<i>yoki</i>	expectation/anticipation

From *Cooking Papa*, p. 44

分量	<i>bunryō</i>	amount
中火	<i>chūbi</i>	medium heat
沸騰する	<i>futtō suru</i>	boil
偶然	<i>gūzen</i>	coincidentally
固め	<i>kata-me</i>	on hard side
食う	<i>kuu</i>	eat
鍋	<i>nabe</i>	pot/saucepan
多め	<i>ō-me</i>	on plentiful side
適当な	<i>tekito na</i>	appropriate/suitable
登場する	<i>tōjō suru</i>	appear
強火	<i>tsuyobi</i>	high heat
うまい	<i>umai</i>	tasty
器	<i>utsuwa</i>	bowl
割る	<i>waru</i>	divide/break up

From *Kachō-san Shigoto Desu Yo*, p. 46

不足	<i>fusoku</i>	insufficiency/shortage
活力	<i>katsuryoku</i>	energy/vitality
サイフ	<i>saifu</i>	wallet
立ち喰い	<i>tachigui</i>	stand-and-eat
わく	<i>waku</i>	well up

From *Garcia-kun*, p. 50

相変わらず	<i>aikawarazu</i>	unchanged/same as ever
暖房機	<i>danbōki</i>	heater
拍手する	<i>hakushu suru</i>	applaud
働き	<i>hataraki</i>	effect/function
閉店	<i>heiten</i>	shop closing

拾う	<i>hirou</i>	pick up
家電製品	<i>kaden seihin</i>	appliances
家具	<i>kagu</i>	furniture
機能	<i>kinō</i>	function
迷惑	<i>meiwaku</i>	nuisance
向く	<i>muku</i>	face/turn toward
最新式	<i>saishinshiki</i>	newest type
赤外線	<i>sekigaisen</i>	infrared
選択	<i>sentaku</i>	laundry
捨てる	<i>suteru</i>	throw away
ゆらぎ	<i>yuragi</i>	fluctuation

From *Dai-Tōkyō Binbō Seikatsu Manyuaru*, p. 59

牛丼	<i>gyūdon</i>	simmered beef bowl
牛皿	<i>gyūsara</i>	sautéed beef platter
1杯	<i>ippai</i>	one bowl/cup/glass
満足	<i>manzoku</i>	satisfaction
ムギ茶	<i>mugicha</i>	barley tea
2倍	<i>nibai</i>	two times/double
大盛り	<i>ōmori</i>	large serving
おしんこ	<i>oshinko</i>	pickles
冷蔵庫	<i>reizōko</i>	refrigerator
しょうが	<i>shōga</i>	pickled ginger
堪能する	<i>tannō suru</i>	be fully satisfied
たっぷり	<i>tappuri</i>	plenty
つまむ	<i>tsumamu</i>	pinch/pick up/nibble
やきめし	<i>yakimeshi</i>	fried rice

From *Torishimariyaku Hira Namijirō*, p. 64

暴れる	<i>abareru</i>	behave violently
宴会	<i>enkai</i>	dinner party
派閥	<i>habatsu</i>	faction
破滅	<i>hametsu</i>	ruin/downfall
一匹狼	<i>ippiki ōkami</i>	lone wolf
会議室	<i>kaigi-shitsu</i>	meeting room
解任する	<i>kainin suru</i>	dismiss/relieve (from a post)
掛け持ちする	<i>kakemochi suru</i>	hold concurrently
断わる	<i>kotowaru</i>	refuse (v.)
拒否する	<i>kyohi suru</i>	refuse (v.)
見捨てる	<i>misuteru</i>	abandon (v.)
もうける	<i>mōkeru</i>	arrange/hold (an event)
生意気な	<i>namaiki na</i>	brazen/rude/uppity
似ている	<i>nite iru</i>	resemble
落ちぶれる	<i>ochibureru</i>	fall into ruin
押し売り	<i>oshi-uri</i>	coercive sale
来日する	<i>rainichi suru</i>	visit Japan
来襲	<i>raishū</i>	incoming attack/raid
昨夜	<i>sakuya</i>	last night
選択	<i>sentaku</i>	selection/choice
叱る	<i>shikaru</i>	scold
酒乱	<i>shuran</i>	disorderly drinker/drinking
即刻	<i>sokkoku</i>	immediately
末長く	<i>suenagaku</i>	long term
手に入れる	<i>te ni ireru</i>	obtain/acquire
とぼける	<i>tobokeru</i>	play dumb/innocent
ときめく	<i>tokimeku</i>	be in power
投資する	<i>tōshi suru</i>	invest
要求	<i>yōkyū</i>	request/demand (n.)
要するに	<i>yōsuru-ni</i>	in short/in essence
愉快的	<i>yukai na</i>	merry/enjoyable

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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Bay Shore, NY 11706
Tel: 516-968-0554
Fax: 516-968-0553



Contact Person: Wayne Brewer, President, CEO

The International Education Forum was organized to receive Japanese students coming to the U.S. on short-term exchange programs.

PROGRAMS: *Academic Year Programs* (3 to 12 months): Japanese students, age 15 to 17, live with a host family to attend high school for an academic year, semester, or quarter. Orientation is provided prior to departure and upon arrival in the US. Cost is \$1,500-\$4,000, excluding transportation. *Group Programs Overseas* (1 to 4 weeks): US students, age 13 to 21, participate in group homestay, school visitations, travel or study program, and either live with a host family for the duration of the program, stay in hotels, or a combination of the two. US chaperons/teachers escort the group and cooperate with Local Representatives in supervising the students. Cost is \$995 to \$2,500, excluding transportation and insurance. *Group School Year Programs* (1 to 8 weeks): Japanese students, age 13 to 21, participate in a one- to three-week school visit program, and ESL program, or a family life immersion program. Program components include a family homestay, school visitations, organized excursions, and group activities. Local Coordinator supervises students in cooperation with an overseas escort/chaperon. Cost is \$445 to \$790. *United States Summer Camps* (2 to 8 weeks): Japanese students, age 10 to 16, participate in traditional camping experience. Students met by Local Coordinator and transported to camp. All camps approved by American Camping Association. Cost is \$995 to \$2,500, including transportation and insurance.

Exchange Japan

PO Box 1166
Ann Arbor, MI 48106
Tel: 313-665-1820
Fax: 313-665-5229



LANGUAGE: JAPAN

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and Homestay**

**Three Locations:
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June 13 to August 6, 1995

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Cultural Homestay International

104 Butterfield Road, Dept. CS
San Anselmo, CA 94960-1565
Tel: 415-459-5397
800-343-HOST
Fax: 415-459-2182



Contact Person: Mimi Hirman

Cultural Homestay International was founded as a program of the Cooperation for Economic Education, with the philosophy that the best way to eliminate international fears and prejudices is to learn about the cultures, languages, and customs of other countries.

PROGRAMS: *Group Homestay in the US* (1 to 8 weeks): Japanese students live with host families, attend language and culture classes and participate in educational tours in local communities. Cost is \$225 to \$250 per week, excluding transportation. *Academic High School Semester/Year in the US:* Japanese students live with host families and attend local high school to develop fluency in English and friendships. Cost is \$2,300 to \$2,800 (10 months) or \$1,625 (semester), excluding transportation. *Semester/Academic Year Abroad:* North American high school students, age 15 to 18, live with Japanese host family for academic year or semester. Some language proficiency required. Cost is \$3,890 to \$6,490 (semester) or \$4,890 to \$6,490 (10 months), including transportation. *Group Homestay Abroad* (3 to 6 weeks): North American students travel to Japan for educational home stay experience. Cost is \$2,160 to \$3,490, including transportation. *Intensive English Program* (1 to 2 months): Japanese student, age, 15 to 18, live with host family for 1 to 2 month intensive English program, prior to moving into the Academic Year Program. Cost is \$697 to \$1,234, excluding transportation.

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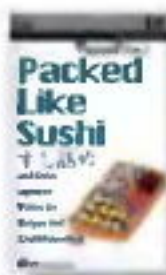
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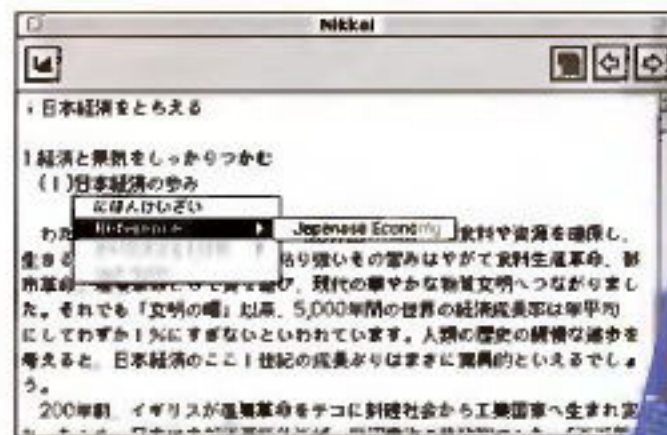
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