

漫画人

**JAPANESE
POP CULTURE
& LANGUAGE
LEARNING**

MANGAJIN

No. 45

Japanese Late-Nite TV



定価 950 円
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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

Some people are surprised to see that there are no Japanese editors on our full-time staff. Actually, that is part of our concept. Not that we have anything against Japanese editors, but we believe that one reason for Japan's inscrutable image is that Japanese people are not especially good at explaining their own culture to others. Sometimes they don't have a good idea what needs to be explained (like the fish trying to explain water), and other times they don't have the English language skills to explain it in a way that foreigners can understand, or the knack to explain it in a way that is entertaining.

The old "snow job" approach, in which Japanese people try to present only what they consider to be the positive aspects of their culture (tea ceremony, Zen, Noh, excessively polite speech forms in Japanese language class, etc.), is rapidly becoming a thing of the past. Even the most conservative Japanese realize that they need to be perceived as human beings, and the spectrum of human interests includes more than flower arranging and old temples. In that sense, *Mangajin* is certainly not unique. Even the Overseas Public Relations Division of the Japanese Ministry of Foreign Affairs provides grants for projects such as documentaries on the Tokyo rock scene.

The unique thing about *Mangajin* is that all of our full-time editorial staff members, and most of our contributors, are bi-lingual, bi-cultural Americans. Of course, we consult with Japanese collaborators all during the process (a special nod here to our Japanese partner and representative, Moteki-san), and we have native speakers of Japanese as checkers in the quality control process, but we essentially rely on native speakers of English for our translations and explanations of Japanese culture. Our goal is to make the subject not only understandable, but also enjoyable. We hope you are pleased with our results.



Vaughan P. Simmons

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Mangajin welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065, Fax: 404-590-0890, CompuServe: 74230.2555 Internet: mangajin@crl.com

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My Neighbor Totoro

Mangajin's review of the English version of the popular Japanese anime *Tonari no Totoro* (Mangajin No. 39) raises a number of interesting points which I would like to discuss further.

In her review, Terra Brockman points out that elements of tenderness, subtlety, depth, and humor present in the original are lost in the English version, due largely to problems in translation and the quality of voices used in the dubbing. In the English version, the use of a high-class speaking style to replace rural accents and a pervasive element of chattiness all but obliterate the down-to-earth nature of the original. Consequently, the human warmth and appeal of the characters are also lost. Brockman remarks upon the inherent shortcomings of translation; certain Japanese expressions simply do not have English equivalents.

In the original, the repetition of the phrase "It was a dream . . . but it wasn't a dream" alludes to the mystical space in which reality and fantasy converge. As Brockman points out, in the English version this can only be interpreted as childish contradiction. This difference arises from the disparity between the linguistic characteristics of English, in which the subjunctive and indicative moods are clearly distinguished, and those of Japanese, in which they are not. It also arises from the contradictory perceptions of reality that are generated by that disparity. In the world of Japanese language, there is no border between the world of reality and the world of dreams (i.e., the world of spirits). There is a belief that reality can be seen as a dream.

There are limitations, however, to Brockman's idea that *Tonari no Totoro* belongs to a lineage of strange and eerie works, sharing a common thread with the works of Kawabata and Japanese girls' manga. I believe most Japanese would be surprised to see *Tonari no Totoro* categorized as a horror film. This work is definitely not a horror film, nor is it one of Lafcadio Hearn's Buddhist ghost stories.

In Brockman's view, the theme of the film is sickness, horror, and death. Totoro, the spirit of an old tree, is a creature of Hades. Satsuki is led by this being from the world of the dead to meet her sister, Mei, who has disappeared (and whose death is suggested). They board another apparition of Hades, a cat-bus, and fly through the sky, traveling over telephone lines, to arrive outside the window of the hospital room occupied by Satsuki's ailing mother. Satsuki's parents, who are still alive, cannot see them. In short, to Brockman, this is a kind of tour of the spirit world, like that of Dante's. The mother senses the presence of spirits, naturally indicating, according to Brockman's interpretation, that she is close to death.

Why does this sort of misunderstanding arise?

Tonari no Totoro is grounded in a Japanese worldview that accepts bowing one's head and talking to an old tree that has lived through numerous winters as a completely natural act. From ancient times, Japanese linguistic expressions have accommodated the presence of non-existent entities, including the dead, in the same dimension as the realm of the living. In *Totoro* as well, the world of the dead and living exist together in the same dimension: there are no suggestions of death. We should

(continued on page 75)

Correction

In our article "Gaijin in Manga," featured in *Mangajin* No. 43, we inadvertently used the wrong kanji in the title of the book *Kachō Shima Kōsaku*. The correct title is 課長島耕作, not 課長島交錯. We regret the error.

Japanimals

A few years ago I was trying to explain to a Japanese tour company why Japanese tourists should visit the Australian animal park that I work for. I had just learned how the *-tai* verb form makes "want to (verb)" so I quite innocently said, "*Watashi wa Nihonjin wa Australia no dōbutsu mitai to omoimasu.*" meaning, "I think Japanese people would like to see Australian animals," but actually saying, "I think that Japanese look like Australian animals." The agent laughed and said that he could see what I was trying to say but I should rephrase it for the next appointment.

ROBERT FRIEDLER
Chapel Hill, Australia



Organic film

When I first arrived in Japan, I had to wait a couple of weeks for my first paycheck. I wanted film for my camera, but everything seemed so expensive—especially since I was still living off the money I brought from America. So, I went into a local photo shop and said, "*Yasai firumu wa arimasu ka?*" (Do you have vegetable film?) What I meant to say, of course, was, "*Yasui firumu wa arimasu ka?*" (Do you have cheap film?) The owner of the store smiled at me, picked out a roll of film and said, "*Tada*" (free). I guess he felt sorry for the new foreigner!

MICHELLE L. BUGAY
Iwate-ken, Japan

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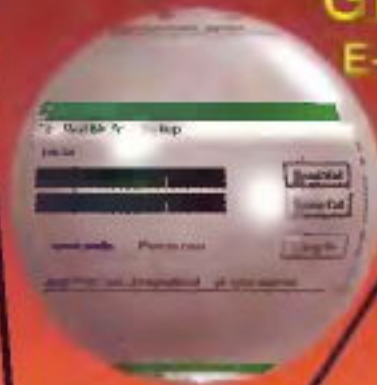
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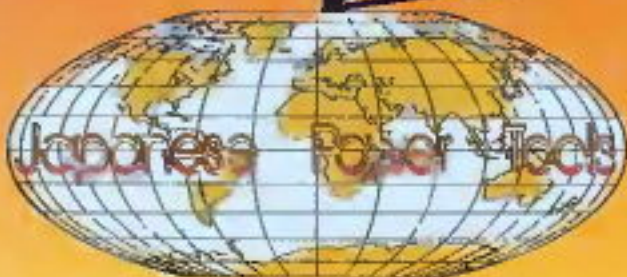


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Innovative uses of the Japanese language



シゲキックス *Shigekikkusu* Candy with a “Kick”

For reasons unknown, Japan produces some of the most bitter candy known to man. Witness the expression on the man’s face on the package at left—not to mention his lightning-bolt hair. Clearly he has just popped into his mouth a *Shigekikkusu Sūpa Minto* (“super mint”) candy—a tiny, green, gummy ball that packs a powerful, face-scrunching punch.

Shigekikkusu is a made-up word loaded with meanings. *Shigeki* (刺激) means a “stimulus,” “impetus,” or “spur.” Here it shares a *ki* with *kikku*, taken from the English word “kick” and carrying the same sense of “bite” or “zippiness” as in English. *Kikku* also encompasses the verb *kiku* (利く), which means to “take hold” or “have an effect” (e.g., *kono kusuri wa kiku* = “this medicine is effective”).

かくれん棒 *Kakurenbō* “Hide & Seek” Sticks

Their name and appearance notwithstanding, these color pencils are not for kids; they’re handy utensils for home repairs. According to the copy—written in English—one can cover up “scratches, nicks, chips, cigarette burns and other defects on wood, leather, and plastics by rubbing into defect.”

Kakurenbō, written with the kanji 隠れん坊, is the Japanese word for the game “hide-and-peek.” *Kakureru* (隠れる) is to “hide” (*kakuren* is short for *kakureru*), and 坊 is the character for “bonze” or, as a suffix, “kind of person.” For example, *abarenbō* (暴れん坊) = “wild/rough” + “person” → “ruffian/hooligan”; *kechinbō* (けちん坊) = “stingy” + “person” → “tightwad.” So *kakurenbō* literally means “hiding person.” Here the *bō* is written with the character 棒 (“stick”), giving us the made-up word “hiding-stick”—as in a stick that hides blemishes.

Further, since *kakuren* is written in hiragana (かくれん) instead of kanji (隠れん), the *kaku* part can be thought of as the verb for “write” (書く), making yet another pun.



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From the Asahi Shinbun (朝日新聞)



Caption:

片隅の地方選挙

kata-sumi no chihō senkyo
corner/nook = local elections

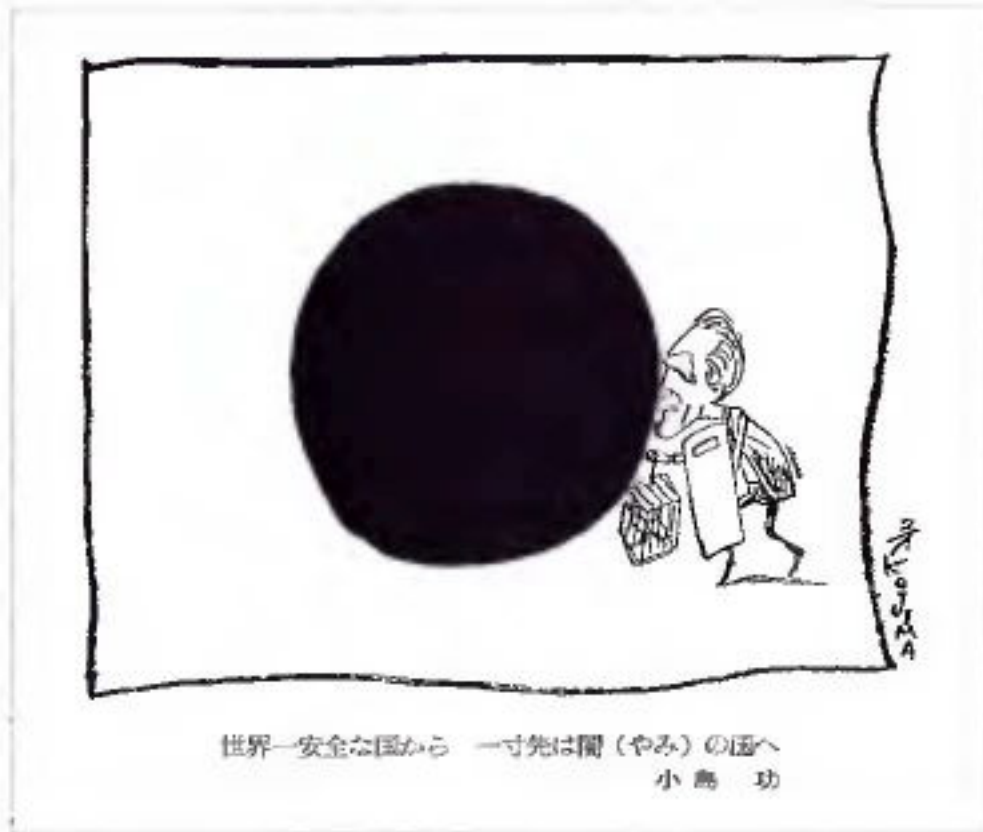
The in-a-corner local elections

The local elections that nobody cared about.

(Artist) 小島 功

Kojima Kō

- *kata-sumi no* (lit. "in-a-corner ~") is an expression implying that the subject in question has been "marginalized/pushed aside/relegated to obscurity." Here, it also refers to the fact that the campaigning politician has been literally relegated to a corner of the TV screen.
- the name 功 is often read Isao, but *Kō* is written in katakana over the signature.



Caption:

世界一安全な国から

sekai-ichi anzen na kuni kara
world's no. 1 peaceful/safe country from

一寸先は闇 (やみ) の国へ

issun saki wa yami (yami) no kuni e

1 sun ahead as for darkness (furigana) = country to

From (being) the safest country in the world . . . to (being) a country where one inch ahead is darkness.

From the safest country in the world . . . to a country plunged in darkness.

(Artist) 小島 功

Kojima Kō

- *sekai-ichi* (lit. "world one") plus an adjective means "number one in the world" in terms of that adjective → " -est in the world."
- *sun* (寸) is an old unit of measurement, with *issun* (一寸), "one sun" equivalent to 1.193 inches. *Issun saki wa yami* is an idiomatic expression meaning "the future is dark/murky/unpredictable."
- ~ *kara* ~ *e* forms a pattern similar to the English "from ~ to ~."

Whether by luck or by design, Japan has long managed to avoid the increasingly sophisticated and hard-to-control violence plaguing so many other countries in the modern era. However, the recent terrorist attack on the Tokyo subway system seems to have changed all of that, practically overnight. The Japanese are still reeling from the shock.

The cartoon on top, from March 30, shows the seriousness with which the Japanese are taking the subway attack. In these days of constant political change, local elections would normally be a big deal; now, with a mysterious religious cult threatening public safety and troops of policemen running through the streets dressed for chemical warfare, they seem

barely worthy of note.

The bottom cartoon, from April 1, conveys the sense of dread that this event and its aftermath have visited upon the Japanese. Since early times, the Japanese have associated their country with the sun and all that it represents symbolically. Here, however, the large, glowing sun that graces the Japanese flag seems to have taken on the rather daunting appearance of a gaping black hole. The riot shield and canary in Prime Minister Murayama's hands seem as if they will afford pitifully small protection as he treads slowly and carefully but inexorably into the yawning darkness.

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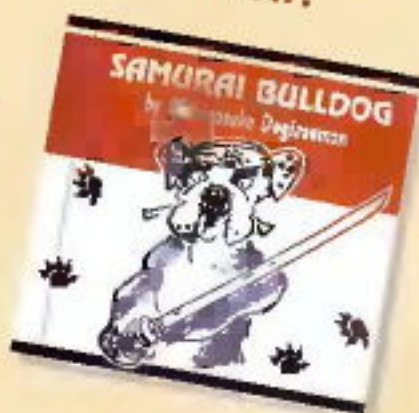
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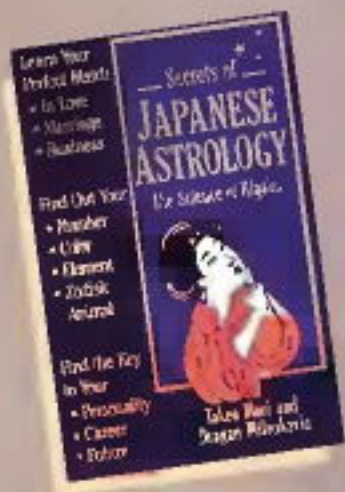
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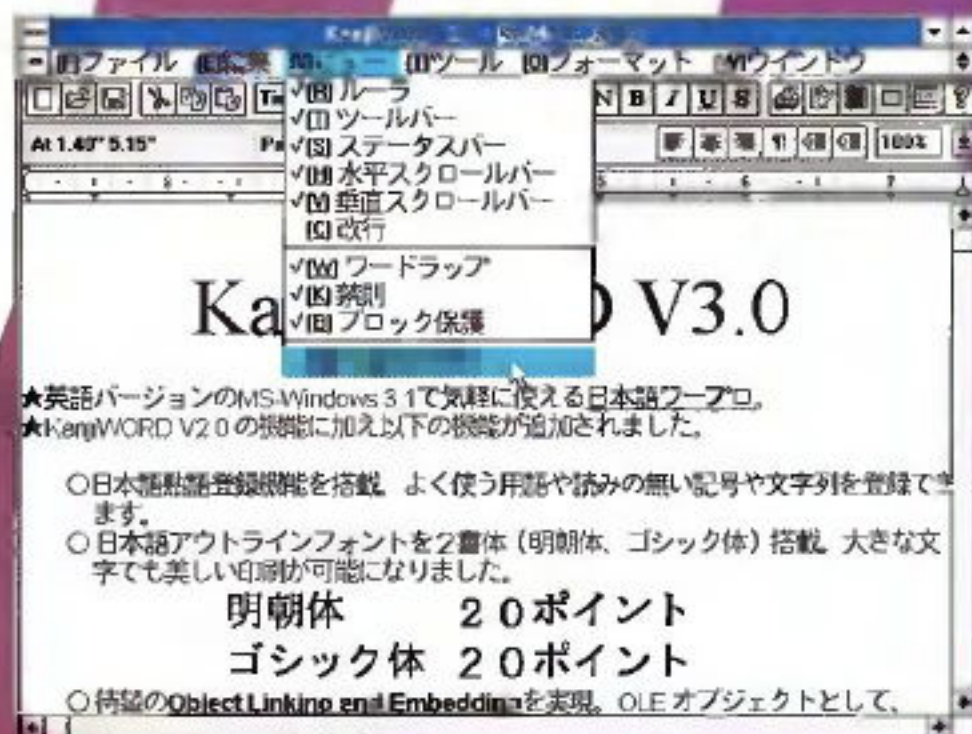
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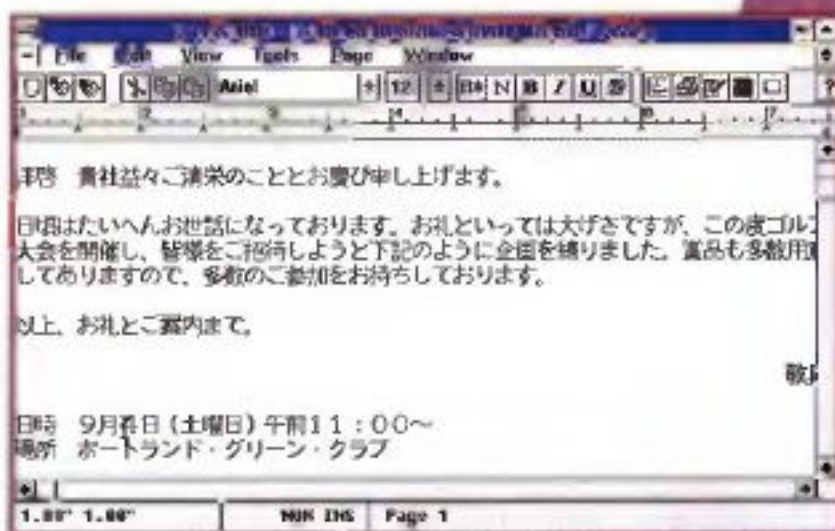
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Anything Goes On

Late-Night TV



Perhaps the most exhilarating part of journeying abroad is stumbling upon the completely unexpected. One might think this experience hard to come by in Japan, given the American media's obsession with things Japanese, but it isn't. Japan is full of surprises. One of the first I encountered was on my television screen, late one sleepless night. Bombarded by images of bare breasts and T-backed buns, I had my first real glimpse into a Japan that is not discussed in classrooms back home.

Indeed, Japan's openness to the naked body, and acts such nakedness may provoke, have long shocked visitors from the West. In *Unbeaten Tracks in Japan*, a beautiful travelogue from the summer of 1878, Isabella Bird could never quite come to grips with how *undressed* people were. Conversely, the Japanese were shocked at the way Isabella and other expatriates dressed in full Victorian dignity despite the unusual heat and humidity that summer. As Ian Buruma showed so well in *A Japanese Mirror*, such a contrast in attitudes can be traced as far back as Adam and Eve and the Japanese deities. Whereas Adam saw eternal damnation with his first peek at Eve's privates, the Japanese gods revealed when Ama no Uzume no Mikoto began the first documented erotic dance in history in order to bring the Sun Goddess out of hiding.

Although the Japanese learned quickly to cover themselves when taught by Westerners about the inherent naughtiness of nakedness, the view that unclothed bodies and sex are innocent facts of life never disappeared entirely. It remained in movies and in books, manga, and magazines, and in the past few years has made a remarkably strong comeback, thanks in part to the softening of pornography laws regarding what is called *hea nūdo* (ヘアヌード, "hair nude"). Previously in Japan, in an unusual show of prudery, no picture could be published which showed pubic hair. Publishers eventually saw a way around this ban, using the fact that exceptions had often been made for Western works of art. Pointing out that certain photographs can also be works of art, they argued that such photos should be allowed to

bare all. When a famous actress, Miyazawa Rie, posed thus for a book in 1991 (photographed in, and called, *Santa Fe*), it became wildly successful. Television producers have not yet found a way to bring total nudity to late-night TV, but they are trying—very hard.

Let's imagine an American executive and his family sitting at home in front of the television in their new Tokyo apartment. While downing a pizza, they get brave and switch from old American reruns on cable to local programming. It's 7:00 PM, and they are just in time for *Sazae-san* (サザエさん), a family-style animated show that has entertained Japanese of all ages for decades.

Sazae, the main character (*sazae* is a type of shell—everyone in the family is named after a marine product), is a sort of Doris Day, fumbling happily through the daily routines of a three-generation family. Sazae's cheerful family forms the perfect *ie* (家, "clan")—they are pure, simple, and apparently unaware of the world's difficult problems.

Our American Mom and Dad are tired, however. For Dad it has been a long day of silent negotiations at the office, and it took Mom hours to figure out how to order the pizza. So, they fall asleep on the couch. They have been comforted by the sights of *Sazae-san*, which reminded them somehow of American suburbia circa 1955, and made them feel content to let the kids soak in a little more Japanese culture from the TV set.

But when they wake at around 11 PM, they find little Bob and Sue absorbed in something worlds apart from the childlike innocence of the seafood family. Wide-eyed, the kids are taking in the end of a



Feeling Fine With Downtown, featuring the well-known comedy team Downtown, is one of the most popular shows on television.

All photos courtesy of Nippon Television Network Corporation



An episode from Contributions! News Flash Kingdom. The large sign reads: "A Challenge to Nature-Defying Skiers to Exceed the Limits!!"

• hard to come by 得難い *egatai* • expatriate 外国居住者, ここでは在日外国人 *gaikoku kyōju-sha*, *koko de wa zainichi gaikokujin* • deities (ここでは日本神話の) 神々 (*koko de wa Nihon shirwa no kamigami*) • eternal damnation 永遠の罰罪 *eien no danzai* • prudery 厳格さ/堅苦しさ *genkakusa/katakurushusa* • down 食べる(俗語) *taberu (zokugo)* • suburbia 郊外住宅地の文化 *kōgai jūtaku-chi no bunka* • take in (テレビ等に)見入る (*terebi nado ni miiru*)

segment in which a happy man is measuring the breasts of ten vivacious young women. Just after that, a well-dressed woman begins to explain the latest in fashion, the “no-top look,” while wiggling bottoms assail the screen from every possible angle. Horrors! The TV is turned off, and the kids are sent directly to bed.

Mom and Dad may feel outraged at the demeaning treatment of women, at the decadence of Japanese TV morals—but if so, they may be overlooking an important aspect of Japanese culture.

Late-night TV has roots deep in traditional popular culture, specifically in early kabuki theater. The word for “TV show” in Japanese, *ban-gumi* (番組), originally referred to a “program” for a kabuki performance, which generally consisted of five unrelated acts from five different plays. Such a mix was considered desirable, since the emphasis was not on a uniform plot or fidelity to a script, but rather on pure performance. Actors were expected to live up to their fame, both onstage and off. Late-night TV shares these qualities; although hardly as ornate as kabuki, shows tend to have a very loose format, and the lack of a script ensures they stay “live.” The wild and extraordinary nature of late-night TV also harks back to early kabuki performances, which commonly presented fashionable lifestyles and trends and gave the news of the day—especially news of the “gay” quarters, the “floating world” of Edo. Indeed, the word *kabuki* comes from the verb *kabuku*, “to deviate.” Late-night TV continues the kabuki tradition by airing the “deviant” but keeping it playful.

The top late-night show is *Tonight II* (トゥナイトII), which, as the title suggests, is a newer version of *Tonight*, one of the oldest late shows in Japan. If our above-mentioned American parents in Tokyo had seen *Tonight II* in their *TV Gaido* (TVガイド), they may have assumed that this was the Japanese edition of Johnny Carson’s *Tonight Show*, perhaps renamed with the coming of Jay Leno. But comedy does not translate well, and those who spend any time in Japan at all soon realize that the Japanese are far less hooked on political or cultural satire than we are in the US.

Tuning in to *Tonight II*, we see a group of men and women seated around a semi-circular table. On the far left is a woman whose job is to smile, nod, and say *hai* (“yes”) to

whatever the host on her left says. The other participants are “reporters”; they take turns introducing a topic, which alternates between hot gossip, hotter “live” scenes, and then, like a cold shower, some useful information. The reporters are not specialists—a fairly common occurrence on Japanese television—and the way they

report on sexual entertainment, the latest love hotels, and the newest fashions in sexy clothing is disarmingly naive. *Tonight II* and similar shows rarely have the autocratic, Hefneresque, “This is how sex and pleasure is—period” point of view.

While the original *Tonight* was unrelenting in its focus on sexual play, *Tonight II* has broadened its coverage considerably. A television executive for a local station claims that the reason for the change is simple: late-night TV directors and their late-night sponsors cater to the young, and the young

were flocking to cable (i.e., soft porn from the US and Brazil). *Tonight II* was thus modernized a decade or so by giving women a more active role and parceling out some of the cold-shower segments to men. In a recent show, for example, a woman gave a documentary-like presentation on Shinjuku 2-chōme, the gay and lesbian center of Japan, while a man gave tips on cheap apartments for students in Tokyo. The segment on Shinjuku was presented with maps, diagrams, interviews, and “live” scenes too racy to be described here. In the apartment segment we learned that there is a nice closet-



Host Takajin entertains a guest on the weekend talk show Takajin's Bar.

TV Guides

In Japan, a country with the dubious distinction of rivaling the US in terms of television viewing, TV-related magazines proliferate, to put it mildly. The most popular is a copy-cat version of the American *TV Guide*. It is the same size and has the same high standards as the US version, and is called, naturally enough, *TV Gaido*. This is joined by such weekly and monthly works as *TV Bros.*, *Stera*, *TV Station*, *TV Pia*, *Za Terebijon*, *TV Taro*, and *TV Cosmos*. All of these magazines exploit the private lives of television stars, print the words to the latest theme songs, and publish strategies for losing weight, getting rid of zits, and so on. In the end, there is very little room given to the actual listings themselves.

• demeaning treatment 侮辱的な扱い *bujoku-teki na atsukai* • ornate 華麗な *karai na* • gay quarters 遊郭 *yūkaku* • satire 風刺 *fushi* • Hefneresque (茶プレイボーイ社創始者ヒュー・ヘフナー氏の *Bei Pureibai-sha sōshisha Hyū*) Hefunā-shiki no • proliferate まん延する *man'en suru* • zits にきび *nikibi*

News That's Fit To See

Especially since the Persian Gulf War, there has been a minor revolution in news programming in Japan. One reason the Gulf War was significant for TV was that the time zones of Atlanta, Baghdad, and Tokyo matched in such a way that news channeled through CNN Atlanta out of Baghdad came first to news shows in Tokyo around 10:00 PM. The most popular of these shows is *Nyūsu Sutēshon* (ニュースステーション, "News Station"), which is setting standards for news in Japan. Most notably, for the first time on a major network news show, a woman, Komiya Etsuko, is allowed to say something besides *hai* (although, admittedly, she says this a lot). Another development is *Chikushi Tetsuya Nyūsu 23* (筑紫哲也ニュース23, "News at 11 with Chikushi Tetsuya"), which is also breaking new TV ground by reserving a segment for critical views. The revolutionary nature of this segment in Japan, where frank and straightforward expression of personal views is uncommon, is suggested by the disclaimer that precedes it: "Just five minutes!" No doubt, people feel criticism could not be stomached for any longer than that. Needless to say, programs dedicated to investigating the corruption of public officials or underhanded deals of the *keiretsu* are basically taboo, both for traditional reasons and also, probably, because everyone knows that it's going on and accepts it as a part of life. Just like the sex on the other channels.

size rental going for just ¥25,000 a month.

Although typical of many late-night shows, *Tonight II* is certainly not the limit. The boundary of what is airable is constantly being pushed back, then halted by the censors, and then pushed back some more. One example is the recently canceled *EX-Terebi* (EXテレビ, "Ex-television"), whose orientation could be gleaned from the "S" (ostensibly for "stereo") that appeared to the left of the EX in TV guides. What was "stereo" about the show, besides the commercials, was that it gave a split screen showing news on one side and a sexual act on the other. No explanation has been given for why the show was taken off the air, but if history is any guide, it will soon be replaced by an *EX-EX-Terebi*.

Weekend late-night fare represents a departure from that shown during the week, but it is no less titillating. Most prevalent is a type of talk show in which the participants meet in unusual settings. An example is *Takajin no Bā* (たかじん の ばー, "Takajin's Bar"), where, interspersed between scenes of sex and other covert activities, people on the fringes of society come and talk with Takajin, the bartender, about their strange lifestyles and unconventional opinions. The most common guests are transvestites, but another clear

• cannot be stomached 耐えられない / 我慢できない *taerarenai/gaman dekinai* • censors 検閲官 *ken'etsu-kan* • ostensibly 表向きは *omotenuki wa* • titillating 刺激的な *shigeki-teki na* • transvestites 服装倒錯者 *fukusō tōsaku-sha*



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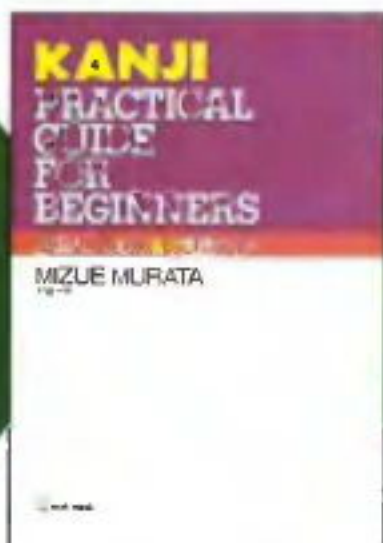
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favorite is Japanese-speaking foreigners, especially blacks. It is a kind of plotless *Cheers*, except that instead of satire on the problems of daily life and human relations, there is exaggeration, delivered with slapstick punctuality, on the stereotypes of the characters. Incidentally, the whiskey isn't fake.

If this type of programming is offending anyone, it certainly isn't obvious. To the contrary, such shows are proliferating, and being broadcast earlier and earlier. For example, *Tōkō! Tokuhō Ōoku* (投稿! 特ホウ王国, "Contributions! News Flash Kingdom"), a believe-it-or-not show in which the strangest act wins a prize, airs on Sunday nights from 7:00 to 8:00. One recent segment centered on *oppai āto* (オッパイアート, "breast art"); in it, a woman painted Munch's "The Scream" live, using her breast as a paintbrush. She didn't win. In another program in the same time slot on Thursdays, *Kamioka Ryūtarō ga Zubari* (上岡龍太郎がズバリ, "Kamioka Ryūtarō, Frankly Speaking"), 50 people who have had forbidden sexual experiences or gay or lesbian lifestyles are gathered together in a room and asked intimate questions by a panel of TV *tarento* (タレント, "talents"), led by Kamioka, who was one of the hosts of *EX-Terebi*. In a recent skit on one of the most popular shows currently on TV, the comedy program *Dauntaun no Gottsu E Kanji* (ダウンタウンのごっつええ感じ, "Feeling Fine With Downtown"), airing from 8:00 to 9:00 PM, two male "deer" were shown apparently raping a "doe." While this was going on, a half-chicken, half-cow creature came along and said, "What are you doing?" to which one of the rapists retorted, "What are you doing?" The creature said, "I don't know" and walked on. This interchange, delivered in an exaggerated Kansai dialect, was greeted with uproarious laughter—and no complaints.

The alternatives to shows like *Tonight II*, *Takajin no Bā*, and *Dauntaun* are mostly dedicated to sports and gossip. *Donmai!! Supōtsu & Waido* (どんまい!! スポーツ&ワイド, "Don't

Early-Morning Terebi

Early-morning Japanese television contrasts sharply with late-night programming. The fare is easygoing and wholesome, while many of the commercials are for volunteer agencies (begging us to be kind and generous) or for industrial arts exhibits.

There are a great many Kansas-style farm shows and Maine-ish fishing programs. Several stations also carry shows with *terakoya* (寺子屋) in their titles. *Terakoya* were Buddhist temple schools, the predecessors of public schools in Japan. On television, the *Terakoya* programs are short lessons broadcast from local public schools or similar settings. The shows have themes such as *yasashisa ippai* (やさしさ一杯, "full of gentleness"), and, true to their aim, teach about children's literature, the life of crickets, and similar kind subjects. The shows are slow and low, seemingly expecting the average morning brain to function at half-speed and perhaps with a headache. In other words, they are ideal for foreigners trying to learn Japanese.

Mind!! Sports and Wide"), for example, keeps the baseball faithful awake until 12:40 each night. In addition to presenting the latest stats on baseball and sumo heroes, it gives a clear, penetrating view into their private lives (in TV parlance, *waido* means "a wide net that catches all gossip"). There are also programs, like *Dachōn Kurabu* (ダチョン倶楽部, "Crash Club," from 11:25 to 11:55), that present unusual sports and games, such as skiing on frying pans or seeing who can hang longest from a giant icicle. These usually involve some pain and are produced on an even shorter shoestring than other Japanese TV shows.

Here and there amid the live, sweat-filled broadcasts of sex and sports, one

• slapstick どたばた喜劇風の *dotobata kigeki-fū no* • believe-it-or-not show 珍談奇談紹介番組 *chindan kidan shōkai bangumi* • dialect 方言 *hōgen* • stats = statistics 統計 • データ *tōkei* • *dēta* • parlance 用語 *yōgo* • icicle つらら *tsurara* • shoestring ごくわずかの予算 *goku wazuka no yasan* • predecessors of public schools 公立学校ができる以前の大衆教育機関 *koritsu gakkō ga dekiruizen no taishū kyōiku kikan* • crickets コオロギ *kōrogi*



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does find attempts to engage the minds, rather than the bodies, of the hard workers of Japan. Inc. *Asa Made Nama Terebi* (朝まで生テレビ, "Live Until Morning TV"), airing from 1:00 to 5:00 AM on the last Friday of every month, might be described as a debate that follows a "Robert's Rules of Disorder." The title of most segments begins with the word *gekiron* (激論, "heated debate"), although "pitched battle" seems a more apt description. Usually two sides of a current topic (e.g., "Are Bureaucrats Destroying Japan?") are represented by bitter enemies. Typically of late-night TV, most of the panelists are famous, but not necessarily as experts on the chosen topic. What they lack in expertise, however, they make up for in sentiment and stamina. The mild-mannered moderator tries his best to keep the *wa* (和, "harmony"), but to no avail: the debaters argue more and more furiously, habitually coming close to blows. If there is a show on TV that presents the "other side" of the soft-spoken salaryman, this is it.

Those who prefer a little less excitement might tune in to NHK, the public television network. NHK has two stations, one for general programming and the other for educational shows. On a given night, while *Tonight II* is informing us of the latest in G-string fashions, NHK may be airing a documentary on 19th-century wooden toys on one station and a lesson in elementary Russian on the other. In addition, there

are also some very high quality news programs, such as *Nyūsu Sutēshon* (see sidebar on page 17). But this is, after all, late night, and it's more in tune with tradition to get relaxed nearly nude.

It's 10:00 on Monday night and as we zap our way around the 15 or so channels we suddenly see a zany woman in despair. A housewife living in a three-generation family, she appears to be a modern Sazae-san—but she acts nothing like the animated "shell" of the cartoon. Indeed, this Sazae commits adultery once a week. It is her only means of breaking free from the stifling constraints of a tradition-bound life. The show is called *Gaman Dekinai* (我慢できない, "I Can't Take It Any More!"), and no doubt strikes a sympathetic chord among many people who are watching it, but who also feel that once seen it does not have to be done. It is a paradox of TV that we can feel as if we are in the middle of everything without ever moving from the couch, or the tatami. And whether we are viewing a police shootout in LA or a sex scene on the Ginza, it is always satisfying to know that we can simply turn it off.

Andy Jones is a freelance writer and the representative in Japan for Boston's Northeast Broadcasting School. He lives in Hiroshima.

• pitched battle 激戦 *gekisen* • come to blows 殴り合いに及ぶ *nagurui ni oyobu* • come close to blows もう少しで殴り合いのけんかをしそうになる *mō sukoshi de nagurui ni kenka o shisō ni naru* • zap チャンネルを変える *channeru o kaeru* • aptly 適切に *tekisetsu ni*

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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.



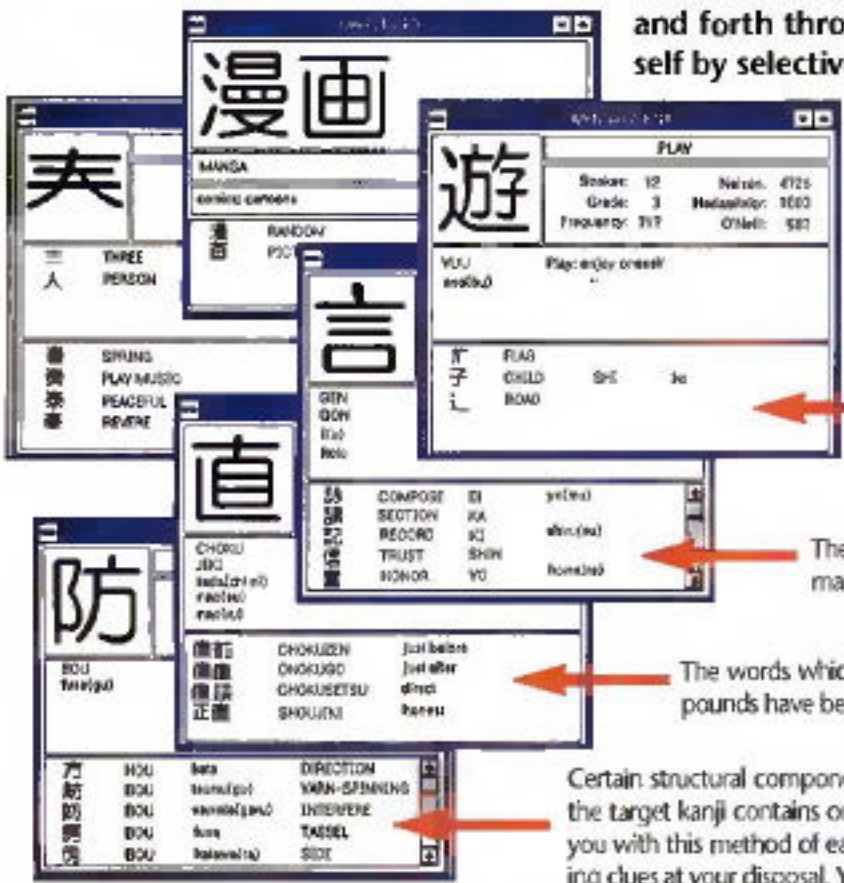
LIST VIEW

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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PICTURE BRIDE:

An American Film with a Japanese Sensibility

by Terra Brockman

“History,” said the French writer François LaRochefoucauld, “never embraces more than a small part of reality.” To tell the larger part of reality—the stories that seldom make their way into the history books—we need poetry, novels, art, and film.

Kayo Hatta, director of one of the first full-length dramatic feature films by an Asian American woman (and perhaps the first film to involve a collaboration of Asian American women writers, director, and producers), knows this. She says of her film *Picture Bride*, “I wanted to find an evocative way to tell history.” Hatta, who with her sister Mari wrote the screenplay for the film, has succeeded in bringing to life a rarely told slice of Japanese and American history—that of the more than 19,000 women who between 1907 and 1924 left their homes and families in Japan and boarded ships for the unknown islands of Hawaii.

average age was 17) made the long crossing to meet husbands who were typically 15 to 20 years older than them. This was the first rude shock of their new lives, which also included arduous physical labor, exploitation, and racism. On the other hand, they found joy in Hawaii’s great natural beauty and in deep and lasting friendships.

In *Picture Bride*, the Hawaiian-born Hatta sisters tell the story of one of these women, Riyo. She is played by the winsome Kudoh Youki, who made her American film debut in Jim Jarmusch’s *Mystery Train* and won the 1991 best actress award in Japan for *Sensō to Seishun*. The film opens with a pre-credit sequence in the beautiful sepia tones of photographs of the last century. The camera plays slowly and softly over the clean lines of a traditional Japanese home and over the smooth faces of Riyo and her aunt.

Riyo is quietly reading a note from Matsuji (Takayama Akira), her husband-to-be, who is a laborer in the sugar cane plantations of Hawaii. Far from Japan and far from the eyes and ears of neighbors and relatives, Matsuji appears to Riyo’s aunt as a perfect match for her niece, whose mother and father have died from tuberculosis. Riyo’s parents’ legacy, the stigma of contagion (like the stigma of AIDS today), is nearly fatal to her marriage prospects. First, there will be little or no dowry, and second, the dreaded tubercu-



Hiroaki Houchi

Director Kayo Hatta on the set of *Picture Bride*

losis may be lurking just below the healthy surface, ready to kill the woman just when she is needed most by her husband and children. Distance has its advantages, and so Riyo’s aunt successfully arranges the marriage.

As Riyo and her cohort of picture brides, some in kimono, some in high-necked western dresses, disembark and step onto Hawaiian soil, the film switches into color to capture the lushness of the new world. Ever since *The Wizard of Oz*, this has seemed a hackneyed device, but it works well here. The Hawaii the women have landed in is paradisaical, with seas of waving sugar cane, rust-red soil, wide blue skies, and a profusion of orchids and other bright flowers. All of this scenery is captured beautifully by Mexican cinematographer Claudio Rocha (*Like Water for Chocolate*), whose work adds a magical realist tone.

(continued on page 59)



Eric Herber

Kudoh Youki (left) as the heroine Riyo, and Tamlyn Tomita as her best friend, Kana

Clinging to small photographs and large dreams, these young women (their

• arduous 非常に骨の折れる / 困難な *hijō ni hone no oteru/komnan na* • pre-credit sequence 出演者名が出る前の出だしのシーン *shutsuensha-me'i go deru mae no dedashi no shiin* • cohort 団 / グループ *ichidan/gurūpu* • hackneyed device 使い古された手法 *tsukai-furusareta shuhō* • cinematographer 映画撮影技師 *eiga satsuei gishi* • poignant 心を打つ / 痛々しい *kokoro o utsu/itaitashii*

On the Bookshelf

Japan, the Ambiguous, and Myself: The Nobel Prize Speech and Other Lectures, by *Kenzaburo Oe*. New York: Kodansha, 1995. 128 pages, \$15 (hardcover)

Oe, in accepting his Nobel Prize for literature, gave a speech that was a message for mankind—one that pledged his own faith in tolerance and human decency, in the renunciation of war, and in the healing power of art. This address appears along with three others he has given in the past few years: "Speaking on Japanese Culture before a Scandinavian Audience," "On Modern and Contemporary Japanese Literature," and "Japan's Dual Identity: A Writer's Dilemma." Together they give a wide view of the work of a literary activist who sees himself as one of a dying breed in the intellectual life of his own country.

Five Years on a Rock, by *Milton Murayama*. Honolulu: Univ. of Hawaii Press, 1994. 155 pages, \$9.95 (paperback)

Sawa Oyama's story begins when she obediently leaves Japan for Hawaii as a picture bride. She plans to return from that "rock" in five years, but encounters Odyssean obstacles. There is endless labor and little sleep as she swills pigs, makes tofu and sews to supplement the family income, and bears one child after another while her husband's bad luck sinks the family into deepening debt. Sawa is sustained by those ingrained values from her home rock and by her own remarkable spirit.

Murayama's novel is a tribute to his mother and other immigrant women who more than paid their dues.

The Traveler's Guide to Japanese Pilgrimages, by *Ed Readicker-Henderson*. New York: Weatherhill, 1994. 240 pages, \$14.95 (paperback)

For travelers who want a different perspective on Japan, this book provides a complete guide to three of Japan's most popular religious pilgrimage routes. Included are the single-site pilgrimage to Mt. Hiei, near Kyoto; the 33-temple Saigoku Kannon pilgrimage in Japan's ancient heartland; and the 88-temple Kōbō Daishi pilgrimage on the island of Shikoku. With 16 color pages.

Networking in Tokyo: A Guide to English-Speaking Clubs and Societies, by *P.H. Ferguson and Thomas Boatman*. Boston: Charles E. Tuttle, 1995. 200 pages, \$9.95 (paperback)

It's hard to be lonely in a city where there's something for everybody: the MacTokyo Macintosh Users Group, the Tokyo International Singers, the Shin-Yi Ski Club, Democrats (or Republicans) Abroad Japan, Alcoholics Anonymous, the Japan Afro-American Friendship Association, Friends of the Earth Japan, International (Gay) Friends, Association for Multicultural Families—and more. This book highlights one hundred organizations in the Tokyo area where English is the first or an optional language. Includes business, professional, ethnic, cultural, sports, support, and alumni organizations, providing detailed descriptions of their activities and contact information.

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Japanese Machine Translation Software

by Douglas Horn

Six programs that tackle tough translations

If you've ever tried to translate from English to Japanese (or vice versa), you've probably asked yourself, "Why can't a computer do this?" This common question has been the subject of both research and controversy. It was once thought that even the best computers would never possess the power to intelligibly decipher such disparate languages as English and Japanese. But computing power has increased so rapidly over the past two decades that it is now possible to produce serviceable translations on a computer costing \$1500 or less.

While none of the programs reviewed here are likely to put professional translators out of business, some show a surprising level of sophistication. These applications step out of the realm of novelty products and into the marketplace as truly useful applications. And though professional translators will get the most use out of these programs, students and business users also will find them beneficial.

Chess, Go, and the Art of Translation

Machine translation, or MT as it is also known, is really a misnomer. A more accurate name would be Machine Assisted Translation, because there is still no application that can match the skill of a human translator. Though great strides have been made in the field, and new breakthroughs are on the horizon, it is unlikely that computers will ever outpace humans. This is due to the nature of computers versus that of the human brain.

Long ago, computers crossed the boundary of human ability in certain areas. No normal person, for example, can figure the cube root of 175,616 faster than a PC. Indeed, computers can perform such computations millions of times faster than we can, allowing them to defeat even Grand Masters of chess: a computer compares a list of all possible moves to predicted outcomes based on a tremendous historical database, and the human brain just can't keep up.

But while computers are superior to humans in chess, even mediocre *go* players can beat computer simulations. This is because in *go*, an ancient Chinese strategy game introduced to Japan in the eighth century, creativity and strategy are more important than mere computing muscle. Computers are excellent at performing tasks in which repetition and computation are most important, and not so good at tasks that

require inventive or interpretive thought.

Translation is more like *go* than chess. No matter how fast and powerful computers become, they will not be able to account for the myriad subtleties of situation, connotation, meaning, and culture that enter into the task of translation. Translation will always be both art and science, and no matter how powerful computers may be at the science, it is doubtful that they will ever master the art.

Therefore, machine translation is most useful as a translation tool, used to speed the scientific portion of the translation, so that human translators can spend their time more productively on the art of conveying just the right meaning.

Tsunami and EZ JapaneseWriter

All the programs reviewed here run on IBM-compatible PCs running Microsoft Windows 3.1 (LogoVista is also available in Macintosh and UNIX formats), but the majority require the Japanese version of Windows. Tsunami MT and EZ JapaneseWriter, however, require no special Japanese operating system software: they run perfectly well under the US version of Windows. This can be a godsend to casual users who wish to perform simple translations but do not want to convert their operating system to Japanese.



The ability to run under the standard version of Windows is not the only similarity between these two applications. In fact, Tsunami MT and EZ Japanese-Writer are practically the same program. It is obvious that both Neocor Technologies and EJ Bilingual licensed the same basic translation engine and created their own interfaces. The main differences between the two are cosmetic—the look of buttons, menus, and program screens—and even these are slight. EZ Japanese-Writer has a more comprehensive manual and a form letter construction tool, while Tsunami allows files to be imported simply by dragging them from the File Manager, but as far as translation output is concerned, the two are identical.

These programs produce basic, useful translations. Each allows a high degree of user configuration, enabling choices as to whether sentences should be in informal, polite, or formal tones; how interrogative and imperative phrases should appear; and what form to use for alphabetic or numeric figures. These pro-

grams also allow users to check over translations and provide exact meanings for ambiguous words—a necessary feature for producing useful translations.

EZ JapaneseWriter and Tsunami use a 60,000-word program dictionary along with an up-to-30,000-word user dictionary. This is an adequate number of words for general translations, but insufficient for any technical translations, unless users first compile extensive user dictionaries of technical terms. Also, neither program is strong as a natural language translator. Long sentences, noun clauses, and other somewhat irregular, but nonetheless common, constructions can confuse the translation engine that these applications use. The manufacturers suggest using common terms, program-specific punctuation, and various key codes to alert the program to these conditions. These work-arounds do improve translation accuracy, but they are not the most elegant solutions.

PC-Transer EJ and JE

Nova, Inc., offers two Japanese/English

machine translation systems. The first, PC-Transer EJ, converts English text to Japanese. Its format is similar to that of Tsunami and EZ JapaneseWriter, in that it takes text from the English window and translates it into a Japanese window as well as a combination window (which contains each sentence in both original and translated form). PC-Transer EJ allows the user to edit the text and find more appropriate meanings for some words.

Like EZ JapaneseWriter and Tsunami MT, PC-Transer EJ has a 60,000-word main dictionary. Nova also offers nearly two dozen specialty dictionaries ranging from an 80,000-word medical dictionary to a 6,000-word dictionary of particle physics terms.

Unlike the other programs reviewed here, all of which have either English-language or bilingual documentation, PC-Transer has Japanese manuals only. The program screens and help files are also in Japanese. This is understandable for PC-Transer JE, but it is a mistake for an English-to-Japanese translation

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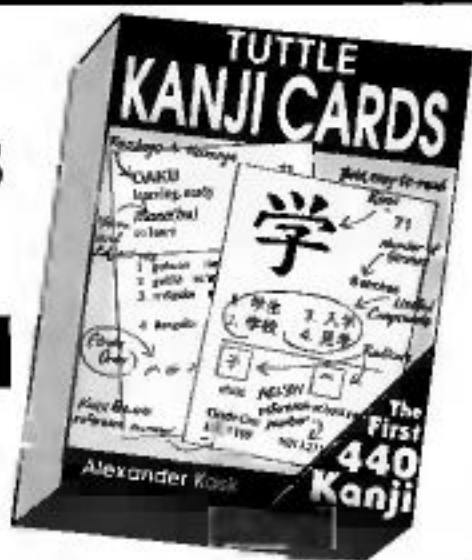
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program, as it makes PC-Transer EJ useless to those who want machine translation because they don't speak Japanese.

PC-Transer requires the Japanese version of Windows 3.1, running on either MS DOS/V or NEC PC9801 DOS. While it has some strengths, overall PC-Transer EJ is the weakest translator in the group. It is sometimes impossible to change text phrases, even when the program has flagged them as ambiguous. Many phrases that other programs have little difficulty with stump PC-Transer EJ. Other minor flaws, like the fact that PC-Transer occasionally strips spaces from the English text it exports, harm the program's overall value.

PC-Transer JE is unique among the programs reviewed here in that it translates Japanese documents into English. Otherwise, it is quite similar to PC-J EJ. The quality is acceptable (see sidebar), especially for those more interested in getting the gist of a document than performing a full-fledged translation. Professional translators may also find PC-Transer JE useful as a pre-translation tool.

LogoVista E to J

LogoVista E to J 2.1 is the Cadillac of machine translation applications—a big, expensive gas-guzzler, but with performance so luxurious that you know you got what you paid for. The version reviewed here runs on Japanese Windows, though other versions are available. It comes on 20 high-density disks, compared to four or five disks each for the other systems. Twenty disks not only means a lot of words and translating power; it also means a lot of memory (9MB+) and hard disk space (35MB) required to run the program—and a lot of disk-swapping at installation time. By the time I got to the last disk, I was thinking this had better be good!

I was not disappointed. LogoVista puts the other packages to shame in terms of quality of raw output and user configurability. It provides an impressive look at what is possible with machine translation. In fact, using the proper supplemental dictionaries (Language Engineering offers 22, from Aerospace to Zoology), it would probably be possible to create decent scientific translations without a human translator.

But, of course, LogoVista is designed to be used in conjunction with a translator, and it is the clear choice for professional translators who wish to simplify their jobs. LogoVista offers a much more comprehensive system dictionary and more technical dictionaries than any of the other systems reviewed here. But the volume of words is not the sole key to LogoVista's success; the way the program is designed also contributes to its overall value. For example, if LogoVista has incorrectly translated a phrase, the operator can command it to create any number of alternate translations.

LogoVista translates documents at about the same speed as the other systems (occasionally slower when translating for maximum accuracy), but it is not as easily confused by dependent and independent clauses. Also, LogoVista seems to carry over meanings from one sentence to the next, so that it performs better with phrases that rely on context. When translating phrases interactively, LogoVista allows the user to select which phrase is the crux of the sentence, and translates that one first.

LogoVista Personal is a crippled version of the original—it does not accept technical dictionaries, and it does not translate sentences of over 30 words (compared to LogoVista's 120 word-per-sentence limit). This limit seems a somewhat arbitrary method of getting around the difficulties of analyzing sentences with multiple clauses. It makes sense in many cases, but not always—medium-length sentences may have many clauses while longer sentences may be grammatically simple.

The biggest disappointment with LogoVista Personal is its lack of the flagship product's alternate translations capability. Trying to use LogoVista Personal without it drives home how important it is to be able to see alternative translations and to specify which phrase of a sentence to translate first. The latter capability may be the single most important feature of LogoVista 2.1.

But even without these considerable capabilities, LogoVista Personal provides solid translation. In fact, the Personal version of LogoVista still outperforms all the other applications in this review outside of LogoVista 2.1. It also

(continued on page 77)

Operator, Operator . . .

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Original Text:

Dear Mr. Tanaka:

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Sincerely, John Smith

Translated by PC-Transer EJ:

親愛なTanaka氏:

それは、常に心からあなたとともに話している喜びである。あなたとして要請されて、私は我々のもっとも新しいカタログをあなたに送っている。あなたは、特別注意を手製の万年筆に払うことを望むかもしれない。私は、あなたの順序を楽しみにする。

Sincerely (John スミス)

Re-translated by PC-Transer JE:

Tanaka he who is affection:

It is the joy that is always talked about with you heartily. It is requested as you and I send our catalogue which is most new to you. You may expect that I pay attention to a homemade fountain pen especially. I have it to enjoy your order.

Sincerely (John スミス)

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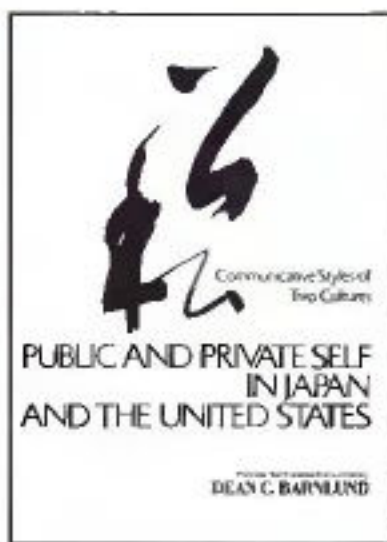
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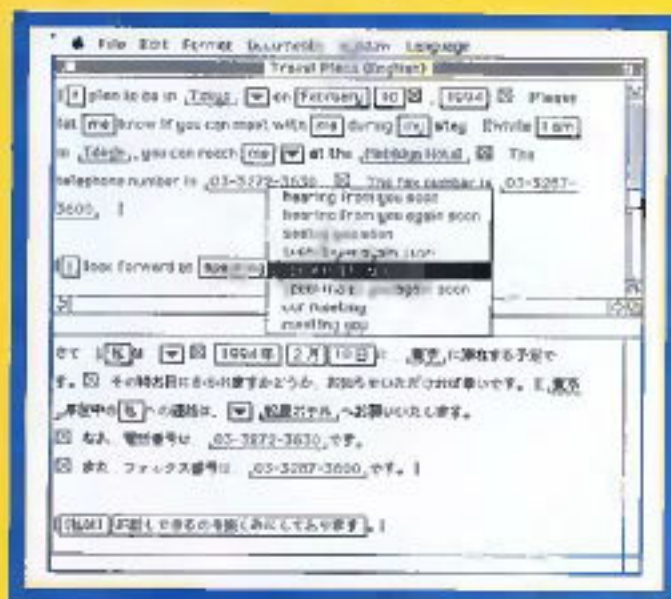
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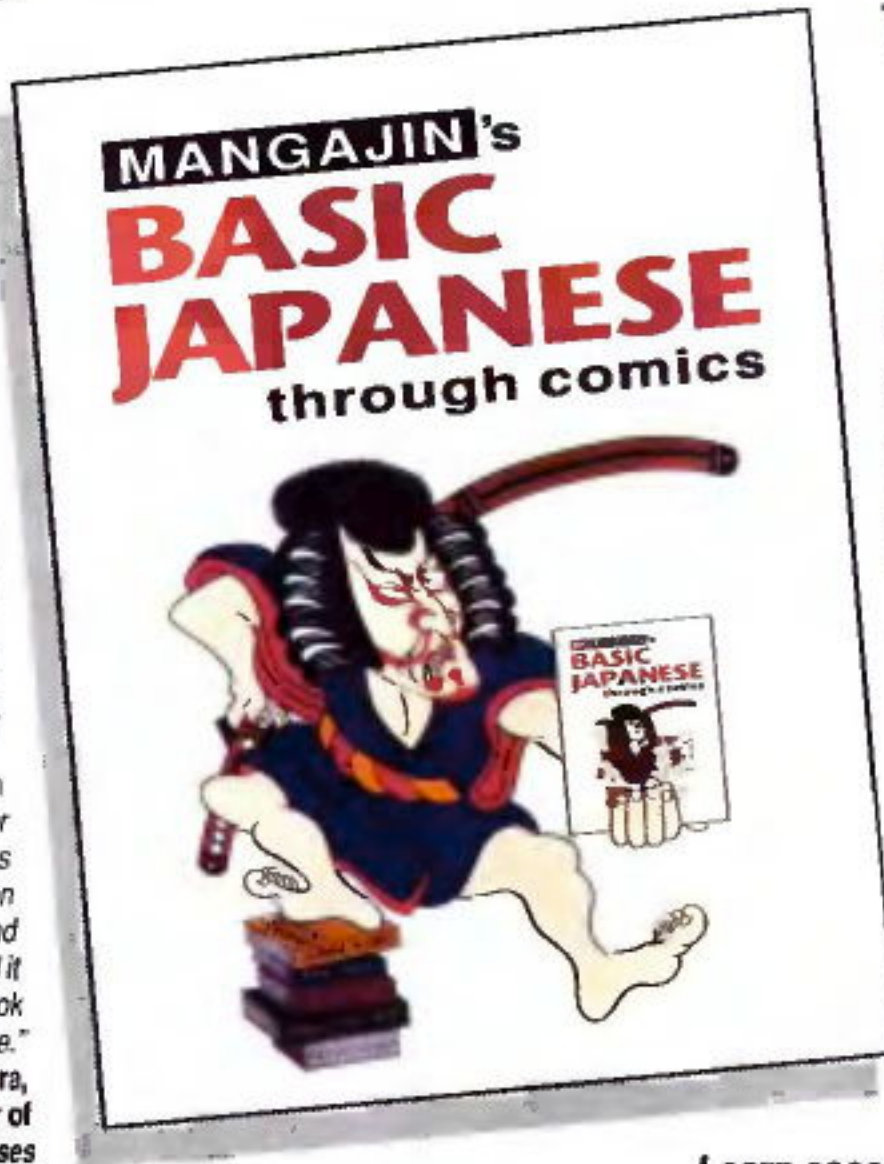


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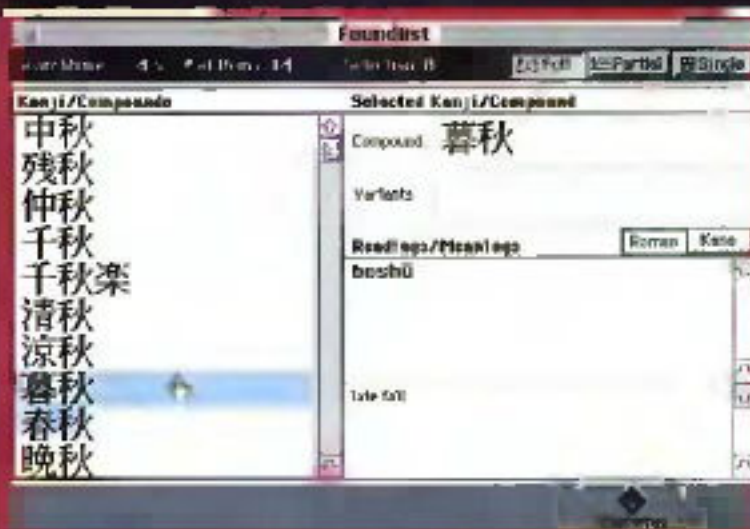
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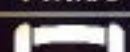


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Life *with* Liz

A host mother fondly recalls how the arrival of an American exchange student affected her family.

by Fusako Okada

Our first contact with Liz was through an airmail letter. Her letter impressed us as it was written all in beautiful Japanese even with kanji. A few days after that, we were surprised again by the arrival of huge packages which we couldn't lift. All of us were very curious about the contents but we had to wait for her to open them.

Before her arrival, we went to a department store to buy an extra-large futon and a long pillow which were familiar to us from American TV programs. (We later found out that the bedding we prepared was not necessary as Liz was a small girl, the height of the average Japanese.) Host families were asked by Eurocentre to use as much Japanese as possible when communicating with students because their purpose in visiting Kanazawa was to study the language. Liz was one of the 14 Dartmouth College students on the intensive language program in Kanazawa. My husband was still nervous about communicating with her and bought a Sharp electronic translator in secret. Now we were all ready to see her.

My husband and I went together to pick her up. Liz looked nervous and stiff in front of us. We tried hard to make her feel comfortable in the car on our way home, but the more we talked, the more tense she looked. She later explained that she had been upset to find that the Japanese we used was totally different from what she had learned in class. We introduced our family members to her. Our father (called "Ojii-san" at home) who was 87 years old, our 12-year-old



Enjoying tea with Liz

daughter, and our 18-year-old son, the most fun of all. She showed us a shy smile for the first time then. Our oldest daughter was studying at Osaka University and arranged to come back home for the holidays to see her.

She started unpacking in her room. We gathered around the packages to see what was inside. The first things were 10 pairs of shoes! Then her stuffed toy animal, and a collection of clothes. We had the impression that she had brought clothes suitable for any occasion, but she still wanted to buy a party dress. We visited many shops and department stores for her party dress but in vain.

Because of our aged Ojii-san (literally "grandfather"), we cook traditional Japanese meals consisting of vegetables and fish every day. Liz liked what I cooked as she believed these foods were good for her diet. One of her favorites was "harumaki" (spring roll) which is of Chinese origin. She didn't leave anything on her plate, but I am not sure whether she was forcing her-

self or not. She also drank a lot of tap water as she thought it tasted very good.

Her lifestyle made us compare college life in America with that of the Japanese. We feel sorry for our children who are under constant pressure without knowing how to relax. Liz and her classmates studied hard generally, but once they completed homework or tests, they knew the way to enjoy life fully.

She left for school at around 8:00 every morning, after watching the ABC news on a satellite program. It is about a 30-minute bike ride from our house to the Eurocentre Kanazawa which is just in the center of the city. She was not too happy about the bad traffic conditions in Japan, but there was no way for us to help her.

Our dining table became more lively after she joined us. For Ojii-san, it was a good mental exercise again to use the English he had learned about 70 years ago. My husband tried to come home from work much earlier to join us. (Until then he was the typical Japanese white-collar worker who is more loyal to his company than to his family. He often ate away from home with his customers and came back home late.) We talked a lot together over a cup of tea after dinner, and Liz acted as a gateway to the outside world for us. Everything she said about her life in America sounded much more real to us than from other sources such as TV and radio. Once in a while, we had to use a dictionary to make sure, but it was fun in a way to imagine what the other person intended to say.

Her thoughtfulness and good manners are what we want our children to learn, and we sometimes wondered if there were anything she could learn from us. Two months with her passed much more quickly than we had thought. She phoned us immediately after returning home to America. After all of the family members talked with her on the phone, Ojii-san muttered to himself, "I can't die until I see her in a wedding dress."



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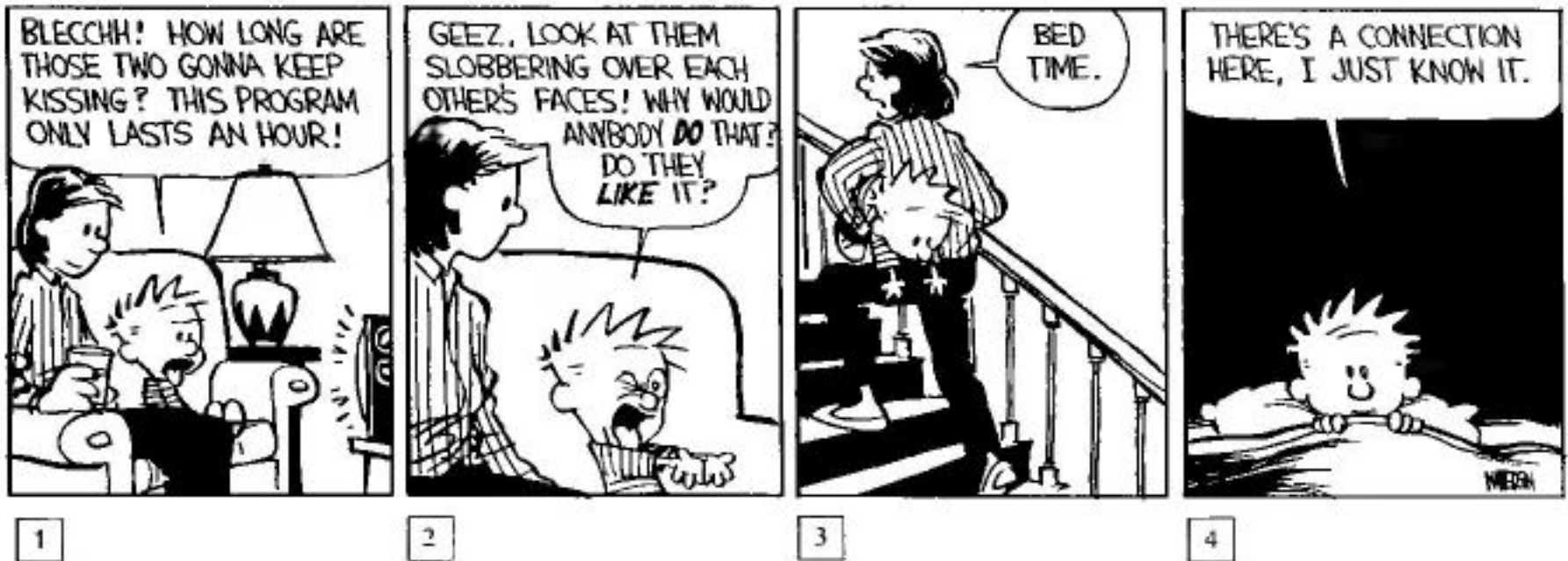
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Calvin and Hobbes

by NEWMAN



1	<p>Calvin: "Blecchh! How long are those two gonna keep kissing? This program only lasts an hour!" ウヘー!あの二人 いつまでキスしてるんだらう?この番組は一時間しか続かないのに! Uhe! Ano futari itsu made kisu shiteru n darō? Kono bangumi wa ichijikan shika tuzukanai noni! (exclam.) those 2 people until when kissing (explan.) I wonder this program as for 1 hour only continues for even though</p> <ul style="list-style-type: none"> • Blecchh 「ウヘー」「オエー」など、嫌悪感を表わす間投詞。 • gonna = going to のくだけた発音をそのまま綴ったもの。会話では頻繁に用いる。 • keep ... ing = 「～し続ける」
2	<p>Calvin: "Geez, look at them slobbering over each other's faces! Why would anybody do that?" あーあ、ごらんよ、お互いの顔をべたべた濡らしちゃって! Āa, goran yo, otagai no kao o betabeta nurashichatte! (exclam.) look (colloq.) mutual faces (obj.) all over/sticky make wet-(regret)</p> <p>いったいなんであんなことするんだ? Ittai nande anna koto suru nda? why in the world that kind of thing do (explan.)</p> <p>"Do they like it?" あんなことが好きなのかね? Anna koto ga suki na no ka ne? that kind of thing (subj.) like (explan.-?)(colloq.)</p> <ul style="list-style-type: none"> • Geez 「あれまあ」「おや!」などを意味する間投詞。Jesus のえん曲表現で、gee も同様。 • look at them ... ing 「～しているのを見てごらん」 • that と it はともに slobbering over each other's faces を指す。
3	<p>Mother: "Bed time." 寝る時間よ。 Neru jikan yo. bedtime (emph.)</p>
4	<p>Calvin: "There's a connection here, I just know it." これは何か関係があるな。きっとあるぞ。 Kore wa nanika kankei ga aru na. Kitto aru zo. this as for some kind relationship (subj.) exists (colloq.) certainly exists (colloq.)</p> <ul style="list-style-type: none"> • There's = there is. • it は There's a connection here を指す。

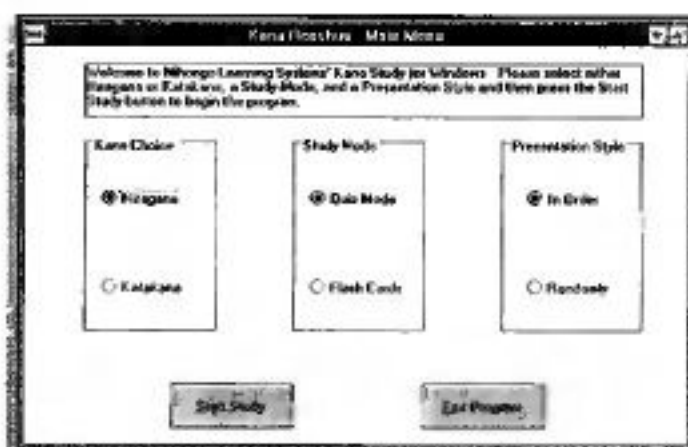
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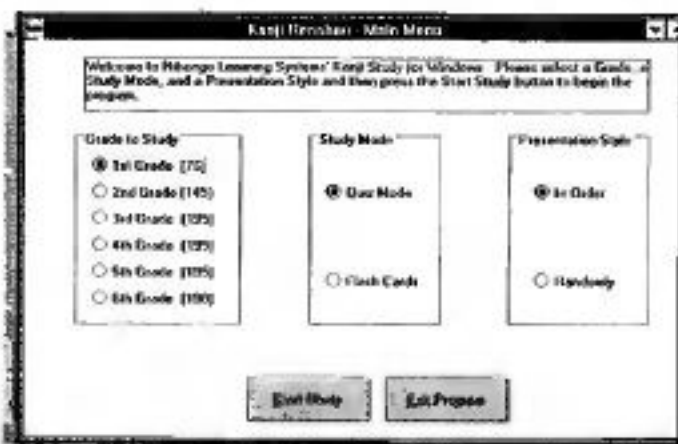
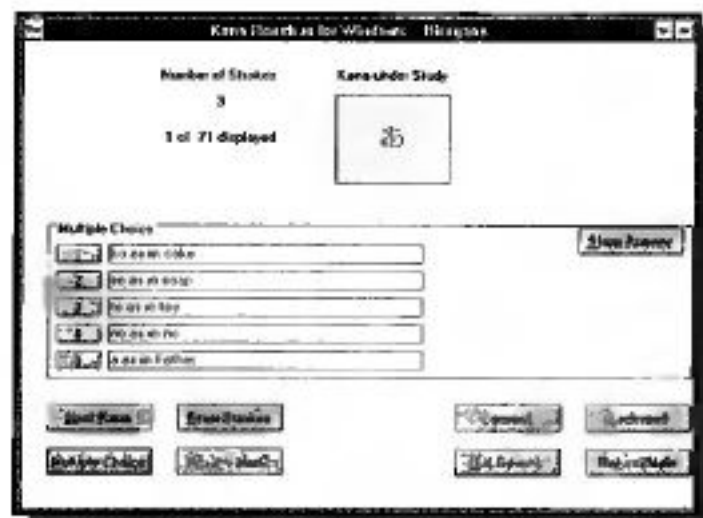
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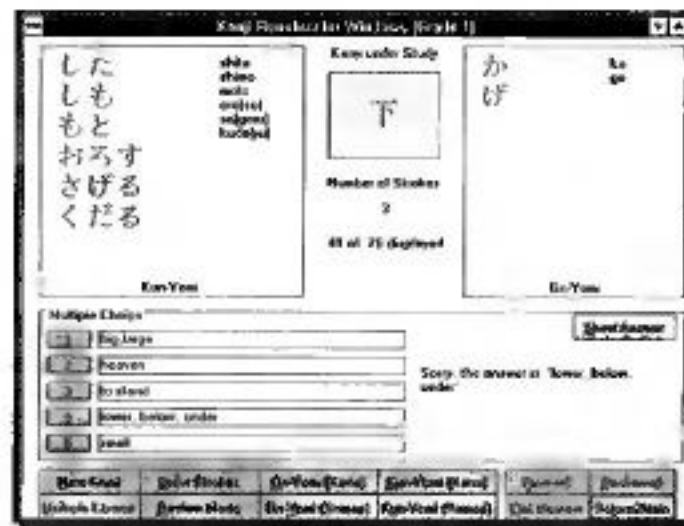
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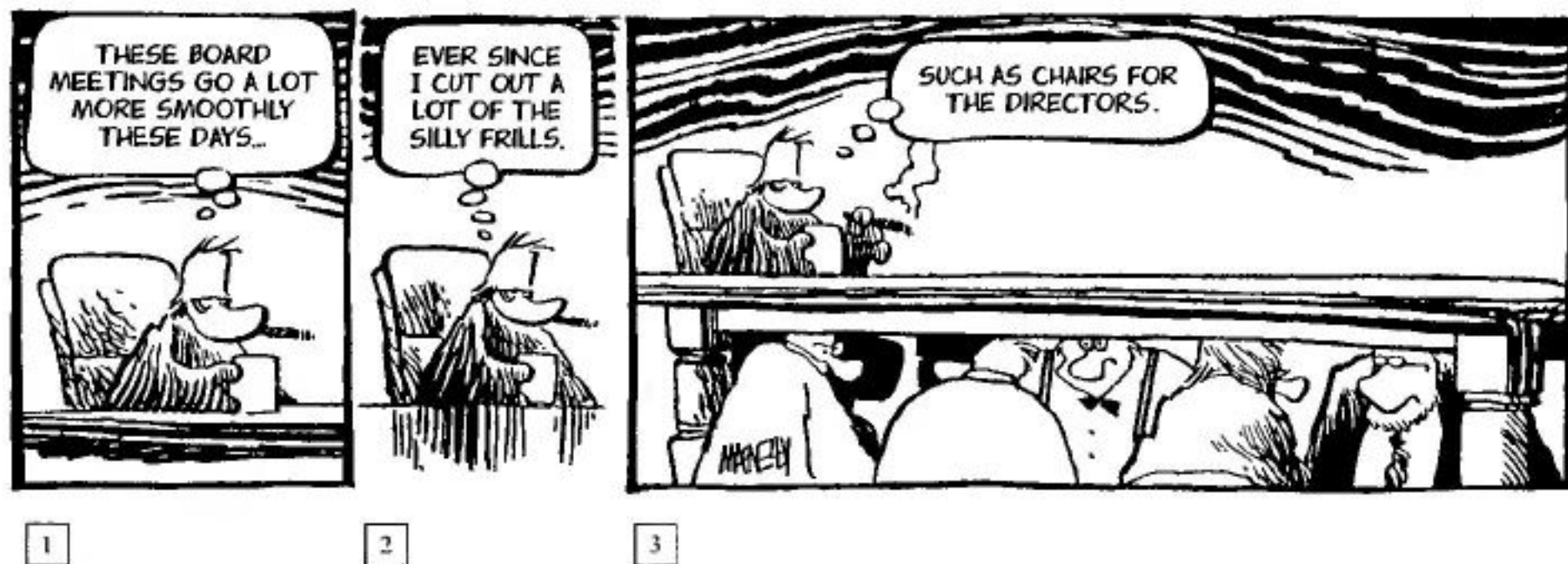
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Shoe®

By Jeff MARVELL



1	<p>Shoe: "These board meetings go a lot more smoothly these days..." 取締役会議 は この頃、ずっとスムーズに ことが運ぶ ようになった な... <i>Torishimariyaku kaigi wa konogoro zutto sumūzu ni koto ga hakobu yō ni natta na...</i> board meeting as for recently a lot more smoothly progresses became so that (colloq.)</p> <ul style="list-style-type: none"> • board = a board of directors 「理事会」 「取締役会」
2	<p>Shoe: "Ever since I cut out a lot of the silly frills." くだらない 飾り を いろいろ 除いて 以来。 <i>Kudaranai kazari o iroiro nozoite irai.</i> trivial decorations/frills (obj.) various remove since</p> <ul style="list-style-type: none"> • Ever since 「それ以来ずっと」 • frill 「フリル」 → 「余計なもの」 「無用の装飾」 • この文は前のコマから続いており、全文中の時を表わす副詞節となる。
3	<p>Shoe: "Such as chairs for the directors." たとえば 取締役用 の椅子とかね。 <i>Tatoeba torishimariyaku-yō no isu toka ne.</i> for example for board members of chairs etc. (colloq.)</p> <ul style="list-style-type: none"> • such as は the silly frills を受ける。

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Stoep®

By Jeff Marely



1



2



3

1	<p>Senator: "I can't answer that. I don't have my notes in front of me." それには 答えられません。手元 にメモ が ない んで ね。 <i>Sore ni wa kotaeraremasen. Temoto ni memo ga nai nde ne.</i> that to as for cannot reply near at hand at notes (subj.) not exist/have because (colloq.)</p> <p>• in front of me = 「私の前に」 → 「手元に」</p>
2	<p>Shoe: "Here you go." これをどうぞ。 <i>Kore o dōzo.</i> this (obj.) please</p> <p>• Here you go は一般に物を差し出すときに「ほらこれ」「さあどうぞ」の意味に使う。ここでは Shoe が入手した上院議員の覚書のコピーを差し出しているのので「ここにありますよ」の意味を含む。</p>
3	<p>Senator: "These leaks are getting out of hand." こうした 情報漏れ は 手に負えなくなってきてます ね。 <i>Kōshuta jōhō more wa te ni oenaku natte kitemasu ne.</i> this kind of leak as for becoming unable to control (colloq.)</p> <p>• be out of hand = 「手に負えない」「コントロールがきかない」</p>

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BABEL Translation Contest Winners

The results of the Fourth BABEL International Japanese/English Translation Award from issue No. 39 are in. Over 200 people vied for one first, one second, and five runner-up positions. The grand prize goes to Jane Yamazaki, of Grosse Pointe, Michigan. On these pages are the original Japanese essay and

Ms. Yamazaki's winning English translation, along with the judge's comments and a complete list of prize winners. We at *Mangajin* thank all of those who entered and congratulate the winners. We also encourage those who didn't win to study the judge's comments and keep honing their translation skills.

Judge's Comments:

This year's BABEL International Japanese/English Translation Contest required contestants to translate a journalistic essay on the topic of copyrights in the age of multimedia. As is typical of journalistic writing, the essay introduces a technical subject in relatively non-technical terms to the educated reader. Such writing poses special stylistic problems to the would-be translator: should he or she expand on the original to make better sense in the target language, or simplify ideas in order to make the translation more accessible? Where the original prose is undistinguished, should the translator work on elevating its style? In the opinion of the contest judges, the winning translation by Jane Yamazaki presented the most satisfying solution to these problems. Her translation is very readable in English, makes no unnecessary embellishments or simplifications, and preserves the journalistic style of the original.

Several points were handled especially well. For example, in sentences lacking any overt subject, the subjects Yamazaki

chose in rendering the sentences into English were consistently the most natural. The ability to pick appropriate overt English subjects ("one," "you," "it," etc.) for the empty Japanese subject is a great accomplishment for the translator; it comes from a native or near-native internalization of the structures of both languages and is usually the result of years of study.

Another good point of Yamazaki's translation is the way she handled the term (in *katakana*) "multimedia title." Most contestants took it to mean the name (title) of a multimedia product and translated it accordingly. But "title" also has the sense of legal ownership, as in having "title" to a house you have purchased. Yamazaki's solution (or non-solution) to the problem was to put the term in quotes in her translation, thereby retaining both possible readings. The judges felt that, in the circumstances, this was an intelligent way to handle the matter.

Nevertheless, several translation problems remain that may be worth addressing. The phrase *CD-ROM o hajime to suru*

(which Yamazaki translates in paragraph two as "starting with the CD-ROM") simply indicates that CD-ROM is one example, not first in a sequence of multimedia products. The sentence containing the phrase "in a world that was limited to . . ." (*kagirareta sekai de*) is slightly misconstrued in translation. It should read something like: "Nevertheless, up to now copyright management has been exercised in the restricted world of publishers and broadcasting companies according to their own rules and (unwritten) conventions."

There are other minor errors with which one could quibble, but all in all the judges found Jane Yamazaki's translation to be the best of the 220 entries submitted. We congratulate her, the 2nd place winner Anne Hooghart, and the five runners up for their fine work, and look forward to next year's fine crop of translations.

Professor Paul G. Schalow
Rutgers University
(for the Judge's Committee)

Prize Winners

First Place:

Jane Yamazaki
Grosse Pointe, MI

Trip to Japan, \$1000, copy of *The Essence of Modern Haiku*, 1-year subscription to *Japan Related*, 1-year subscription to *Hon'yaku no Sekai*, *Mangajin's Basic Japanese through Comics*, dictionaries, 1-year subscription to *Mangajin*, certificate and plaque. Ms. Yamazaki will be asked to make a report, in English, on her trip to Japan.

Second Place:

Anne M. Hooghart
Battle Creek, MI

\$700, 1-year subscription to *Japan Related*, half-year subscription to *Hon'yaku no Sekai*, *Mangajin's Basic Japanese through Comics*, certificate and plaque.

Honorable Mention:

Michel Burton
Duluth, GA

Toru Kawate
East Berlin, PA

Tim Mansfield
New Haven, CT

Massato Otsuka
New York, NY

Mamoru Yoshida
Boynton Beach, FL

\$200, half-year subscription to *Mangajin*, certificate and plaque.



Photo by Mary Jane Murawski

First-prize winner Jane Yamazaki is a cross-cultural trainer currently serving as coordinator for the Japanese Curriculum Development in Urban Michigan program at Wayne State University.

① 「課題文」 マルチメディア時代の著作権

② 情報のデジタル化とネットワークの発展によって、だれでも容易に大量の情報を入手し、発信することが可能になった。パソコンの高性能化によって、画像や音楽などのデジタル情報の複製・加工が簡単にできるようになってきた。

③ CD-ROMをはじめとするマルチメディア作品は、こうした背景のなかで次々と創り出されている。そこでは著作権に関する新しい問題が生まれてきている。

④ 既存の著作物を個人利用の範囲を超えて使用する場合、なんらかの権利処理をしなければならぬ。基本は、著作権の所有者に著作物の利用の仕方や目的を明らかにし、契約をして適正な使用料を払うことだ。古典的な作品でも、商業目的には自由に使えないことがある。例えば、写楽の浮世絵を絵ハガキから複写して雑誌の表紙に使うとする。この場合ハガキの製造元に、使用許可を申請して規定の料金を支払わなければならない。原著作者が死亡して50年以上経つ作品には著作権が認められないのだが、この例のように何らかの印刷物から複写する場合は、印刷物を作った人なり企業なりの許諾が必要である。音楽ではもっと複雑で、作曲家、演奏家、レコード会社などがそれぞれ権利を持っており、古典だからと言って軽々しく複製はできない。

それでも、従来はこうした権利処理は出版社や放送局などの限られた世界で、それなりのルール、慣習に従って実施されてきた。これが、マルチメディア時代では簡単にいかない。

⑤ マルチメディア作品は、絵画、音楽、写真、映像、シナリオなどさまざまな既存の著作物や、それを加工したデジタル・データを2次利用する可能性がある。作品を作るときに、従来通りの権利処理を行おうとすると次のような問題が立ち上がる。

1) 使用したい著作物の所有者を探すのに時間がかかる。

2) 著作権所有者を探せたとしても、マルチメディア・タイトルに対する認識のなさから適正な権利処理が行えない。

⑥ こうした問題に対し、マルチメディア時代の著作権問題は2つの方向に向かって動きだしつつある。1つは著作権の集中管理機構を作り複雑化する権利処理を簡素化しようという考え。もう1つは、自由にコピーしたり加工したりできるデジタル素材を増やして行こうという考えだ。

⑦ 再利用可能な製品はどんどん増えているが、だからと言ってユーザーは無制限に使えろと考えてはいけない。制作者の趣旨を尊重して節度のある使い方をすることが重要だ。著作権フリーの意味を勘違いして友人にコピーを配ったり、コピーをネットに上げたりすれば、それは違法行為であるだけでなく、結局、著作権フリー製品の普及を自ら阻害する行為になるだろう。

⑧ (「日経MAC」1994年8月号より)

① Translation Text: Copyrights in the Multimedia Age

② With developments in computer networking and the “digitalization” of information, it is now possible for anyone to send and receive large quantities of information easily. Improved performance of the personal computer is making it easy to process and duplicate digital information such as images and sounds.

③ Starting with the CD-ROM, multimedia products are being introduced one after another into this environment. And with their appearance have come new problems concerning copyrights.

④ Whenever one uses existing literary works for other than personal use, the issue of copyrights must be addressed. The underlying principle (of copyright law) is that the user must indicate clearly to the copyright holder the user’s purpose and how the material will be used, and then enter into an agreement with the owner and pay appropriate user fees. Sometimes even established classics cannot be used freely for commercial purposes. For example, suppose you want to use a Sharaku *ukiyo-e* print from a postcard for the cover of a magazine. In this case, you must apply for permission from and pay the agreed-upon fees to the maker of the postcard.

Copyrights are not recognized when the original writer or producer has been dead for 50 years or more; but when reproducing from some publication—as in the example described above—it is necessary to obtain permission from the company or person who published the material. With music, the situation is even more complicated. Since the composer, performer, and the recording company, for example, all have their respective rights, you cannot copy a musical work without considering these rights simply because the composition is a classical work.

Nevertheless, up to now, in a world that was limited to publishers and communication companies, copyright management has been exercised according to its own rules and custom. This system does not work well in the multimedia age.

⑤ Multimedia products make it possible to take original pictures, graphics, photographs, images, and sounds, process them and then make repetitive and secondary use of the digital data which results. When creating multimedia products, if you try to apply the rules of copyright management as defined in the past, you face the following problems:

1) It takes time to establish who owns the copyright(s) of works you want to use.

2) Even if you have identified the copyright owners, you cannot make appropriate copyright arrangements because of a lack of understanding or recognition of a “multimedia title.”

⑥ To address these problems, copyright management in the multimedia age is beginning to move in two directions. One approach is to create a central copyright management system and to try to simplify what has become a complicated process. The other approach is to increase the number of digital source materials for which one is allowed unlimited duplication and processing.

⑦ The number of re-usable products is rapidly increasing, but the user should not think that this means he or she can use them with no restrictions. It is important to respect the intentions of the producers and to be responsible in how one uses the products. Misunderstanding the meaning of “free” copyright by making copies for friends and/or putting copies onto a network, is not simply illegal; in the end, this kind of behavior inherently hinders the popularization of “free” products.

⑧ (Nikkei MAC August, 1994 issue)

BASIC JAPANESE through comics

Lesson 45 • *Bakari*—more than nothing but

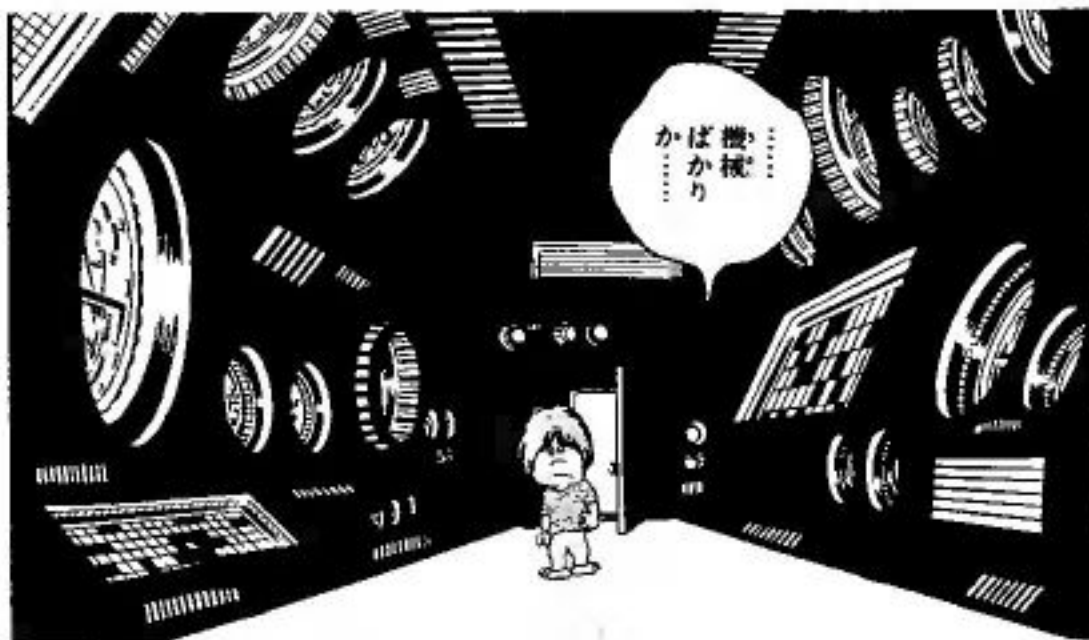
The easiest way to think of *bakari* in English is as “nothing but,” but the word actually corresponds to a variety of English expressions, including “only,” “all,” and “a lot of.” As usual, context is the key.

With verbs, *bakari* typically implies an exclusive or frequent action, but there is one prominent exception: when it follows a past-tense verb. Take the phrase *itta bakari* (行ったばかり), for example. *Itta* is the past-tense of *iku* (“go”), so *itta bakari* looks like “went” + “only” → “only went.” It actually means “just (at this moment) went.”

The first three examples we present illustrate a sampling of *bakari* used with nouns. The next two pages show *bakari* in combination with verbs, and the last two pages give examples of more unusual grammar combinations as well as the handy expression of disbelief: *uso bakkari!*

Only/Nothing but

Hoshino Tetsurō, the main character in *Galaxy Express 999* (featured in *Mangajin* issue Nos. 7-10), is wandering around a space colonization module looking for signs of human life. He has just entered what appears to be an engine room.



© Matsumoto Reiji / *Ginga Tetsudō 999*

Tetsurō: 機械 ばかり か。

Kikai bakari ka.
machines only (?)

“So there’s nothing but machines here, huh.” (PL2)

- the question form is often used rhetorically when observing or confirming something for oneself, with the feeling of “So it’s ~, is it?”

All

This man has just met with the owner of a rival toy store and learned that the shop only sells toys of a peaceful nature.

FX: ハッ
Ha!
(effect of sudden realization/comprehension)

Man: そう か... なるほど。
Sō ka... naruhodo.
that way (?) I see/understand
“So that’s it. I get it now.”

そう いえば、土井玩具のオモチャは
Sō ieba, Doi Gangu no omocha wa
that way if/when say (store name) of toys as for
そういうのばかりだもんな。
sō iu no bakari da mon na.
that kind only/all is thing/(explan.) (colloq.)
“Now that I think of it, the toys at Doi Toy Shop are all like that.” (PL2)

- *ieba* is a conditional “if/when” form of *iu* (“say”), so *sō ieba* is literally “if/when you say that” → “now that you say that/mention it” or “that reminds me/now that I think of it.”
- *sō iu* means “that kind of” and *no* is like “one” used as a pronoun, so *sō iu no* is literally “that kind of one” → “that kind.”
- even without *sō iu no* to provide the meaning of “that kind,” *bakari (da/desu)* after a modified noun can imply the objects in question are “all alike/of a kind.”



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A lot of

Sugita and Fuwa are interior designers currently working on a project for the father of Fuwa’s high school friend. During the course of the project, the friend’s younger sister ended up asking Fuwa to marry her. He turned her down, and now she seems to have disappeared. It’s not the first time Fuwa’s personal life has gotten mixed up with work.

Sugita:
君のまわりはその手の話ばかりだな。
Kimi no mawari wa sono te no hanashi bakari da na.
you of surroundings as for that sort of talk only/a lot is (colloq.)
“As for around you, it’s only that kind of talk, isn’t it?”
“There seems to be a lot of that sort of thing going on with you.” (PL2)

Fuwa:
すいません。
Suimasen.
(apology)
“Sorry.” (PL3)



© Hoshisato Mochiru / Ribingu Gēmu, Shogakukan

- *kimi* is an informal word for “you” generally used by males when addressing equals or subordinates.
- *te* is literally “hand/arm,” but *sono te no* is an idiomatic expression meaning “of that kind/nature.”
- in this case *bakari (da/desu)* implies that that kind of thing or talk “is abundant/frequent.”
- *suimasen* is a colloquial *sumimasen*, which can mean either “sorry/excuse me” or “thank you,” depending on the context.

Do only / Only ~

Minoru is gazing at a picture of his late mother as a young girl. His mother was the founder of a new religion and had many followers. To Minoru, however, she was simply loud and unattractive. He wonders why his father, himself quite handsome, ever married her.



Minoru:

美しくも何ともなかった。
Utsukushiku mo nanto mo nakatta.
 beautiful (emph.) [not] anything (emph.) was not
"She wasn't beautiful or anything." (PL2)

私の疑惑は深まるばかりだった。
Watashi no giwaku wa fukamaru bakari datta.
 my suspicion as for become deeper only was
"My misgivings only deepened." (PL2)

- *utsukushiku* is from the adjective *utsukushii* ("beautiful"), and *nakatta* is the plain/abrupt past form of *nai* ("is not"). *Utsukushikunai* = "not beautiful," and inserting *mo* essentially makes it emphatic: *utsukushiku mo nai* = "not even beautiful."
- *nanto mo* followed by a negative means "not anything"; *~ku mo nanto mo nai* makes an expression for "not ~ or anything."
- *fukamaru* = "become deeper/deepen," and *bakari (da/datta)* after a verb means that is/was the sole action that occurs/occurred.



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Do nothing but

While relaxing on one of the planets visited by the *Galaxy Express 999*, Tetsurō was attacked by the son of the woman shown here. Her son wanted to steal his rail pass and travel to another planet with a big city, where he might have a chance to develop his musical talent into a career.

Mother: 毎日紙にオタマジャクシの行列を
Mainichi kami ni otamajakushi no gyōretsu o
 everyday paper on musical note of parade/line (obj.)
 書いてピアノばかりひいている息子だよ。
kaite piano bakari hiite iru musuko da yo.
 write-and piano only is playing son is (emph.)
**"(He) is a son who everyday writes parades of musical notes on paper and only plays the piano."
 "Every day, my son does nothing but write music and play the piano all day long." (PL2)**



© Matsumoto Reiji / *Ginga Tetsudō 999*

- *otamajakushi* is literally "tadpole," but it's used as slang for musical note symbols, so a string of written notes can be called *otamajakushi no gyōretsu* ("parade of tadpoles").
- *kaite* is the *-te* form of *kaku* ("write").
- *hiite iru* is the progressive ("is/are ~ing") form of *hiku* ("play [a musical instrument]"). *Piano bakari hiku* means "play only/nothing but piano," but in this case the *bakari* also applies to the writing of scores, implying he devotes himself entirely to music and doesn't do other activities.
- the entire sentence up through *hiite iru* is a complete thought/sentence modifying *musuko* ("son"): "a son who ~"

Always (do)

Momo-chan's father owns a camera shop and recently hired one of her friends to work there. After a couple of drinks one evening, they get into an argument about artistic technique. Momo-chan tries to break it up.



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Momo-chan: もう いいかげんにしなさいよ、二人とも。
Mō ii kagen ni shinasai yo, futari tomo.
 already good degree to make it (emph.) 2 persons both
“Stop it! Both of you!” (PL2)

飲むとケンカばかりして...
Nomu to kenka bakari shite...
 drink if/when fight only/always do-(cause)
“You always fight when you drink.” (PL2)

- *ii kagen ni shinasai* literally means “do/make (it) to a good/appropriate extent”—implying that a “good extent” has already been surpassed → “take it easy/that’s enough/stop it/cut it out.”
- *to* after the plain non-past form of a verb can make a conditional “if/when” meaning.
- *kenka* is a noun for “fight/quarrel,” and *kenka (o) suru* is its verb form (*shite* = *-te* form of *suru*, “do/make”).

With verbs in the *-te iru* form, *bakari* can come between *-te* and *iru*. For verbs without direct objects, it *has* to come between: e.g., *naite bakari iru* = “is always crying/does nothing but cry.” For verbs with direct objects, it can come either between the object and the verb or between *-te* and *iru*: *kenka bakari shite iru* or *kenka shite bakari iru*. Sometimes there’s a subtle difference in meaning depending on whether the emphasis of *bakari* falls on the direct object or on the action of the verb; other times it makes no difference.

Just (did)

Sasayama has just finished berating Ama-chan (in the middle) for his philandering ways, including his liaisons with this bar hostess (Kazuho), to whom Sasayama has just been introduced.



© Yamasaki & Kitami / Tsuru Baka Nisshi, Shogakukan

Sasayama:
 会ったばかりだが、気立てもいいし、
Atta bakari da ga kidate mo ii shi,
 met just now is but disposition also is good-and
 きちんとした方だとお見受けした。
kichinto shita kata da to o-miuke shita.
 proper person is (quote) (hon.)-judged
“I have only just met you, but you seem to be a very pleasant and respectable person.” (PL4-informal)

Kazubo:
 あ、嬉しい。
Ara, ureshii.
 (interj.) happy/gratified
“Oh my! Thank you!” (PL2)

- *atta* is the plain/abrupt past form of *au* (“to meet”). *Bakari* after the past form of a verb implies “just now/very recently (did the action).”

- *kichin-to shita kata* (*kata* is more polite than *hito* for referring generically to people) implies a person who is neat, proper, meticulous, or respectable in both appearance and manner.
- *o-miuke shita* is the plain/abrupt past form of *o-miuke suru*, a PL4 humble equivalent of *miukeru* (“take/judge [by appearances] to be”).

For once

Ataru and his friends are at Ryūnosuke's house trying to coax Ryūnosuke's father out of his depression over losing his wife, Masako. The father is a notorious liar, and it is with some hesitation that they accept his story of how he and Masako met.

Ataru: さすがに 今度 ばかり は 本気 らしい な!
Sasuga ni kondo bakari wa honki rashii na!
 even [he] this time only/for once as for serious apparently is (colloq.)
"This time, for once, he seems to be telling the truth!"
 (PL2)

- *sasuga (ni)* is an emphatic expression that implies the action either fulfills or betrays one's expectation. Here, they would normally expect him to make up a story, but for once, "even he (with his reputation for lying)" seems to be telling the truth. See Basic Japanese No. 31 for more on *sasuga*.
- *honki* is strictly speaking a noun for "seriousness/sincerity," but often corresponds more closely to "serious/sincere."
- *rashii* shows that the speaker is making a judgment/conjecture based on something he has seen or heard: "apparently (is)/seems (to be)/(is) I guess": *honki rashii* = "seems to be sincere/truthful."



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All/just because of

This man is mourning his lost wife, who passed away from an illness. He regrets that he couldn't afford what little medical help was available.



© Saigan Ryōhei / *Yūyake no Uta*, Shogakukan

Man: ゆるしてくれ... 志乃。
Yurushite kure... Shino,
 forgive me (name)
 金 がない ばかりに
Kane ga nai bakari ni
 money (subj.) not have only/just because
 医者にも見せてやれず...
isha ni mo misete yarezu...
 doctor to even couldn't show-(give)
"Forgive me, Shino. All because I didn't have the money, I couldn't even take you to the doctor, and so..."
 (PL2)

- *yurushite* is the *-te* form of *yurusu* ("forgive"), and *kure* makes an informal/abrupt request or gentle command.
- *misete* is the *-te* form of *miseru* ("show"), and *yarezu* is a negative form of *yareru*, potential form of *yarū* ("give"), which after the *-te* form of a verb implies doing the action for someone else.

Thought only/for sure

A serial murderer, pictured here with his first victim, is recounting to the authorities the chain of events leading up to his eventual capture. He was a frustrated insurance salesman, and when this woman, who had let him in only because it was pouring outside, laughed at the idea of buying insurance from him, he snapped.

Man: ボクはその女子大生が
(narrating) *Boku wa sono joshidaisei ga*
I as for that women's college student (subj.)
契約してくれるもの
keiyaku shite kureru mono
sign a contract -(for me) thing/case
とばかり思っていました。
to bakari omotte imashita.
(quote) only was thinking
"I thought for sure she would sign a contract."

Woman: アハハハハハ
A ha ha ha ha ha
(laughing)



© Yajima & Hirokane / *Ningen Kōsaten*, Shogakukan

- *keiyaku* = "contract," and *keiyaku shite* is the *-te* form of *keiyaku suru* ("sign/enter into a contract"). *Kureru* after the *-te* form of a verb means the action will benefit the speaker/subject.
- *joshidai* = *joshidaigaku*, "women's college"; *joshidaisei* = "student at a women's college."
- *sono joshidaisei ga keiyaku shite kureru* is a complete thought/sentence ("that student will sign a contract") modifying *mono* ("thing/case/situation"); the quotative *to* marks this as the content of *omotte imashita* ("was thinking." PL3 past form of *omotte iru*, from *omou*, "think").

Yeah, right/Gimme a break

Shōta went on a date with Mihoko, the sister of one of his roommates. After a number of drinks, they ended up in a "love hotel" (for couples, with hourly rates). It was Shōta's first time, and in his excitement, he bashed his head and passed out before anything could happen. Miyuki, another friend, has heard rumors about his escapades, and is not inclined to believe his account of things.



© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Shōta: だからあ、確かに女の子の人と
Dakarā, tashika ni onna no hito to
therefore indeed woman with
ラブホテルで一夜を明かしたのは
rabu hoteru de ichiya o akashita no wa
love hotel at one night (obj.) spent (nom.) as for
事実だけど、やましいことは一切...
jijitsu da kedo, yamashii koto wa issai...
fact/truth is but shameful thing as for absolutely (not)
"What I'm saying is, although it's indeed true
that I spent a night in a love hotel with a
woman, absolutely nothing happened."

Miyuki: ウソばかり!!
Uso bakari!!
lies only
"Gimme a break!!" (PL2)

- *dakara* is literally "for that reason/therefore/that's why," often used idiomatically to mean "that's why I'm saying."
- *akashita* is the plain/abrupt past form of *akasu* ("pass/spend [a night]"). *No* turns the clause into a noun, and *wa* marks it as the topic: "as for spending a night in a love hotel with a woman."
- *yamashii* is an adjective but corresponds most closely to English "feel guilty about/be ashamed of."
- *issai* is used to strongly emphasize negatives: "absolutely (not/none)"; here the negative is left implicit: *yamashii koto wa issai* = "a thing to be ashamed of absolutely (did not happen)." In English we would simply say "absolutely nothing happened."



にっぽん ちゃちゃちゃ

Nippon Cha-Cha-Cha

やまざきこうすけ
山崎光佑

by Yamazaki Kōsuke



1

Narration: 汗ばむ 初夏の季節だから、
Asebanu shoka no kisetsu da kara,
perspire slightly early summer of season is because/since
私は髪を短く切った。
watashi wa kami o mijikaku kitta.
I/me as for hair (obj.) short cut
Since it's the early summer season when you (begin to) perspire a little, I cut my hair short. (PL2)

Yōko: きゃー、気持ちいい。爽快よー。
(thinking) Kyā-, kimochi ii. Sōkai yō.
(squeal of delight) feeling good refreshing/exhilarating (emph.)
"Ahhh, this feels great. So refreshing!" (PL2)

Friend 1: あれっ、ヨーコ。
Are! Yōko. • are is an interjection of surprise or concern at something unexpected.
(interj.) (name)
"Oh, my! Yōko." (PL2)

2

Friend 1: どうしたの?! 失恋?!
Dō shita no? Shitsuren?
what did (explan.) break up
"What happened? Did you break up?" (PL2)

Yōko: えーっ、違うよー。
E-, chigau yō.
(interj.) different/wrong (emph.)
"Goodness, that's not it at all." (PL2)

- *dō shita no* asks for an explanation of something that seems out of the ordinary: "what happened?/what's wrong?/what's going on?"
- *shitsuren*, written with the kanji for "lose" and "romantic love," can refer to various situations in which one's love has been disappointed or betrayed.
- *chigau* (lit. "is different") often implies "that's not it/you've got it wrong."

3

Friend 2: ヨーコ、どうしたの、そのアタマ?
Yōko, dō shita no, sono atama?
(name) what did (explan.) that head/hair
"Yōko, what's with your hair?" (PL2)

Friend 2: あっ、もしかして...
Ai, moshika shite...
"Oh, no! You didn't by any chance..." (PL2)

Yōko: 違う ったら。
Chigau ttara.
"That's not it, I tell you." (PL2)

Off panel: えーっ、なに なに...
E-, nani nani...
(interj.) what what
"Huh?! What happened, what happened?" (PL2)

- *ttara* is a colloquial *to ittara*: "if I say ~." It gives the sentence the feeling of "if I say that's not it, I really mean that's not it."

4

Off panel: 失恋 だって。
Shitsuren datte. **"I heard she broke up!" (PL2)**

Off panel: そっとしておいて やろう。
Sōtto shite oite yarō.
quietly/undisturbed let's let [her] do/be
"Let's let her be by herself for a while." (PL2)

Off panel: かわいそー。 / ひそひそひそひそ
Kawaisō. / Hiso hiso hiso hiso
pitiable (whispering effect)
"Poor thing." / (Whisper whisper whisper) (PL2)

Friend 3: ね、ヨーコ、お菓子 食べる?
Ne, Yōko, o-kashi taberu?
say/hey (name) (hon.)-sweets/candy will eat
"Say, Yōko, would you like some sweets?" (PL2)

Yōko: あの なあ...
(thinking) Ano nā... **"You know,..." (PL2)**

- *ano nā*, which has a masculine/informal feel, introduces a statement intended to correct the listener; its tone can be scolding, cautionary, or simply informative.

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にっぽん ちゃちゃちゃ Nippon Cha-Cha-Cha

やまざきこうすけ
山崎光佑

by Yamazaki Kōsuke



1

Box: 20才 頃
Nijussai goro
20 years old when
At age 20

Woman: 結婚 したいーい!
Kekkon shita-ii!
marriage want to do
"I want to get married so bad!" (PL2)

- as becomes clearer in the next panels, *-sai* (才) is the counter suffix for "years of age": *issai* = "one year old" (from *ichi* + *sai*; *ichi* = "1"), *gosai* = "five years old" (*go* = "5"), etc. A common way to say "20 years old" is *hatachi*, but *nijussai* is also acceptable and sounds more natural in this case.
- *goro* (or *koro*) most often means "about/approximately," but it sounds more natural to translate it as "at" here.
- *shitai* is the "want to" form of *suru* ("do"). Elongating the vowel is for exclamatory/emphatic effect.

2

Box: 23才 頃
Nijūsansai goro **At age 23**

Woman: 結婚? いーわよ、別に。
Kekkon? ii wa yo, betsu-ni.
marriage good/OK (fem. emph.) [not] particularly
"Marriage? I'm not particularly interested." (PL2)

Woman: 仕事 楽しいし、お金 はあるし、男 もいるし。
Shigoto tanoshii shi, o-kane wa aru shi, otoko mo iru shi.
work enjoyable and money as for have and man also exists and
"I enjoy my work, and I have money, and I have a boyfriend, so ..." (PL2)

- *betsu-ni* combines with a negative, usually later in the sentence, to mean "not particularly." Here the syntax is inverted, and the negative is in the idiomatic meaning of *ii*, which literally means "good/OK" but is often used much like English "that's OK," meaning "no thanks": *betsu-ni ii* = "no thanks, I'm not particularly interested."
- *aru* means "exists/have" for inanimate things, while *iru* means the same for people and other animate things.
- *shi* is an emphatic "and/and besides," often used when listing up reasons in an explanation.

3

Box: 26才 頃
Nijūrokusai goro **At age 26**

Woman: 結婚 したい なー。
Kekkon shitai nā.
marriage want to do (colloq.)
"I'd sure like to get married." (PL2)

Woman: いつ プロポーズしてくれる の かしら?
Itsu puropōzu shite kureru no kashira?
when propose-(to me) (explan.) I wonder
"I wonder when he's going to propose to me." (PL2)

- *puropōzu shite* is the *-te* form of *puropōzu suru*, which comes from English "propose"; in Japanese it's used only to mean "propose marriage."

4

Friend: で、今 は?
De, ima wa?
so now as for
"So, how about now?" (PL2)

Sound FX: ふんっ
Fun! **Hrumph** (a snort of disdain)

Woman: ホホホ、結婚? いーわよ、別に。
Ho ho ho, kekkon? ii wa yo, betsu ni.
"(fem. laugh) Marriage? I'm not particularly interested." (PL2)

Woman: 仕事 楽しいし、金 はあるし。
Shigoto tanoshii shi, kane wa aru shi.
"I enjoy my work, and I have money, so ..." (PL2)

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にっぽん ちやちやちや

Nippon Cha-Cha-Cha

やまざきこうすけ
山崎光佑

by Yamazaki Kōsuke



1

A: あつ、 占って もらおー かな。
A! Uranatte moraō ka na
(interj.) tell fortune shall get done perhaps
"Oh! Maybe I'll get my fortune told!" (PL2)

- *uranatte* is the *-te* form of *uranau*, meaning "to divine/tell (someone's) fortune." *Moraō* is the volitional ("let's/I shall") form of *morau* ("receive"), which after the *-te* form of another verb implies the action is done by someone else for the benefit of the speaker or subject, either spontaneously or by request.
- *ka na* after a volitional form ranges from "shall I ~?" to "maybe I'll ~."

2

A: げっ、 一回 3000円?! 高い!
Ge! Ikkai sanzen-en? Takai!
(gasp/grunt) one time ¥3000 expensive
"Urk! ¥3000 per reading?! It's expensive!" (PL2)

B: 一回 って、 種類 って コト?
Ikkai tte, tsshurui tte koto?
one time (quote) one kind/variety (quote) thing
"Does 'one reading' mean one kind?"
"Does 'one reading' mean reading your fortune just one way?" (PL2)

Sign: 一回 3000円 一回 増 ごとに...
Ikkai sanzen-en Ikkai masu goto-ni...
one time ¥3000 one time increases for each/every
¥3000 per reading; each additional reading ...

- *-kai* is a counter suffix for "times/occasions"; here it refers to the number of times or ways the fortuneteller takes a reading.
- the first *tte* here is a colloquial equivalent of *to iu no wa* ("as for what is called ~"), while the second is just *to iu* ("is called ~"). *To iu koto (da/ desu)* at the end of a sentence implies "means that ~"; spoken as a question, it becomes "does that mean ~?"
- *masu* = "increases," so *ikkai masu* = "increases one time"; *goto-ni* after a verb means "each/every time (the action occurs)," so *ikkai masu goto-ni* is literally "each time you increase one time" → "each additional time."

3

A: 一回 増 ごとに 500円 増。 / えーっ?!
Ikkai masu goto-ni gohyaku-en zō. / E-!?!
1 time increases for each/every ¥500 increase (interj.)
"Each additional reading is ¥500. / Good grief!" (PL2)

B: 総合 占いで 5000円 だって。
Sōgō uranai de gosen-en da tte.
combined/comprehensive divination for ¥5000 is (quote)
"A comprehensive divination is ¥5000, it says." (PL2)

B: やめよ、 やめよ。
Yameyo, yameyo.
let's quit/forego let's quit/forego
"Forget it, forget it." (PL2)

- *tte*, this time equivalent to quotative *to* by itself, indicates she's quoting someone or something—in this case it would be the fortuneteller's sign.
- *yameyo* is a shortened *yameyō*, the volitional ("let's/I shall") form of *yameru* ("quit/stop/forego").

4

B: あたしたちには こんなん で いー の
Atashi-tachi ni wa konna n de ii no
I/me-(plur.) for as for this kind of one with is good (explan.)
よ、 こんなん で。
yo, konna n de
(emph) this kind of one with
"For us, this is good enough, this one here." (PL2)

Vend. Machine: 愛の水晶占い
Ai no Suishō Uranai
love of crystal divination
The Crystal Ball of Love

- *atashi* is a mostly feminine variation of *watashi* ("I/me"); adding *-tachi* makes it plural: "we/us."
- *konna* = "this kind of," and *n* is a contraction of *no*, which acts like the pronoun "one"; *konna no* = "this kind of one," here meaning "this kind of fortuneteller."
- *~ de ii* (lit. "is good/fine with ~") means "~ is enough/good enough/adequate."

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にっぽん ちゃちゃちゃ

Nippon Cha-Cha-Cha

やまざきこうすけ
山崎光佑

by Yamazaki Kōsuke



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1

Man: なッ! 入ろうか?
Na! Hairō ka?
say/hey shall enter (?)
"Say, wanna stop in here?" (PL2)

Woman: エッ!
E? "Huh?" (PL2)

Sign: ホテル
Hoteru Hotel

- *na!* (or *na*, or *nā*) at the beginning of a sentence is a mostly masculine way of getting the listener's attention, like "say/hey/you know." Women would generally use *ne*.
- *hairō* is the volitional ("let's/I shall") form of *hairu* ("enter [a place]").

2

Woman: なんか、お酒飲んでホテルに行っ
Nanka, o-sake nonde hoteru ni itte
somehow/kind of (hon.)-sake drink-and hotel to go-and
っていうパターンもあきちゃったナ。
tte iu patān mo akichatta na.
quote say pattern also grew tired of-(complete) (colloq.)
"You know, I'm kind of tired of the (same old) pat-
tern of going out drinking and then to a hotel."
(PL2)

Woman: それに、いつも同じホテルじゃねエ...
Sore ni, itsumo onaji hoteru ja nē.
besides/moreover always same hotel if/when it is (colloq.)
"Especially when it's always to the same hotel."
(PL2)

- *nanka* is a contraction of *nanika*, literally "something" but often used as a "softener," like "somehow/vaguely/kind of ~."
- *tte iu* is a colloquial equivalent of quotative *to iu*, which essentially marks the preceding as the specific content of what follows: ~ *to iu patān* = "pattern of ~" (literally "pattern that can be called ~").
- *akichatta* is a contraction of *akite shimatta*, from *akiru* ("grow tired of").
- *itsumo* is an emphatic *itsumo* ("always").

3

Man: よし、今日は思いっきり場所を変よう。
Yoshi, kyō wa omoikkiri basho o kaeyō.
okay/all right today as for decisively place (obj.) shall change
"All right, today let's take the plunge and go some-
where else." (PL2)

Woman: ホント?
Honto?
truth
"Really?" (PL2)

- *yoshi* is an interjectory form of *ii/yo!* ("good/fine/OK"), often used to introduce statements declaring that one has decided to, or is about to, do some special action.
- *omoikiri* is an adverb meaning "decisively/forcefully/with gusto"; colloquially, saying *omoikkiri* (with a small *tsu*) makes it feel more emphatic.
- *kaeyō* (properly written 変えよう) is the volitional ("let's/I shall") form of *kaeru* ("change/alter"). Literally he's saying, "let's change the place/venue."

4

Man: さッ、ついたヨ。
Sa! Tsuita yo.
(interj.) arrived (emph.)
"OK, we're here." (PL2)

Arrow: 自分の部屋
Jibun no heya
oneself of room
His own apartment

Woman: やっぱ、私、帰る。
Yappa, watashi, kaeru.
after all I/me will go home
"I think I'll go home after all." (PL2)

- *tsuita* is the plain/abrupt past form of *tsuku* ("arrive [at]").
- *yappa* is an abbreviation of *yappari*, colloquial equivalent of *yahari* ("after all/in the end").



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ホワッツ

マイケル

What's Michael?

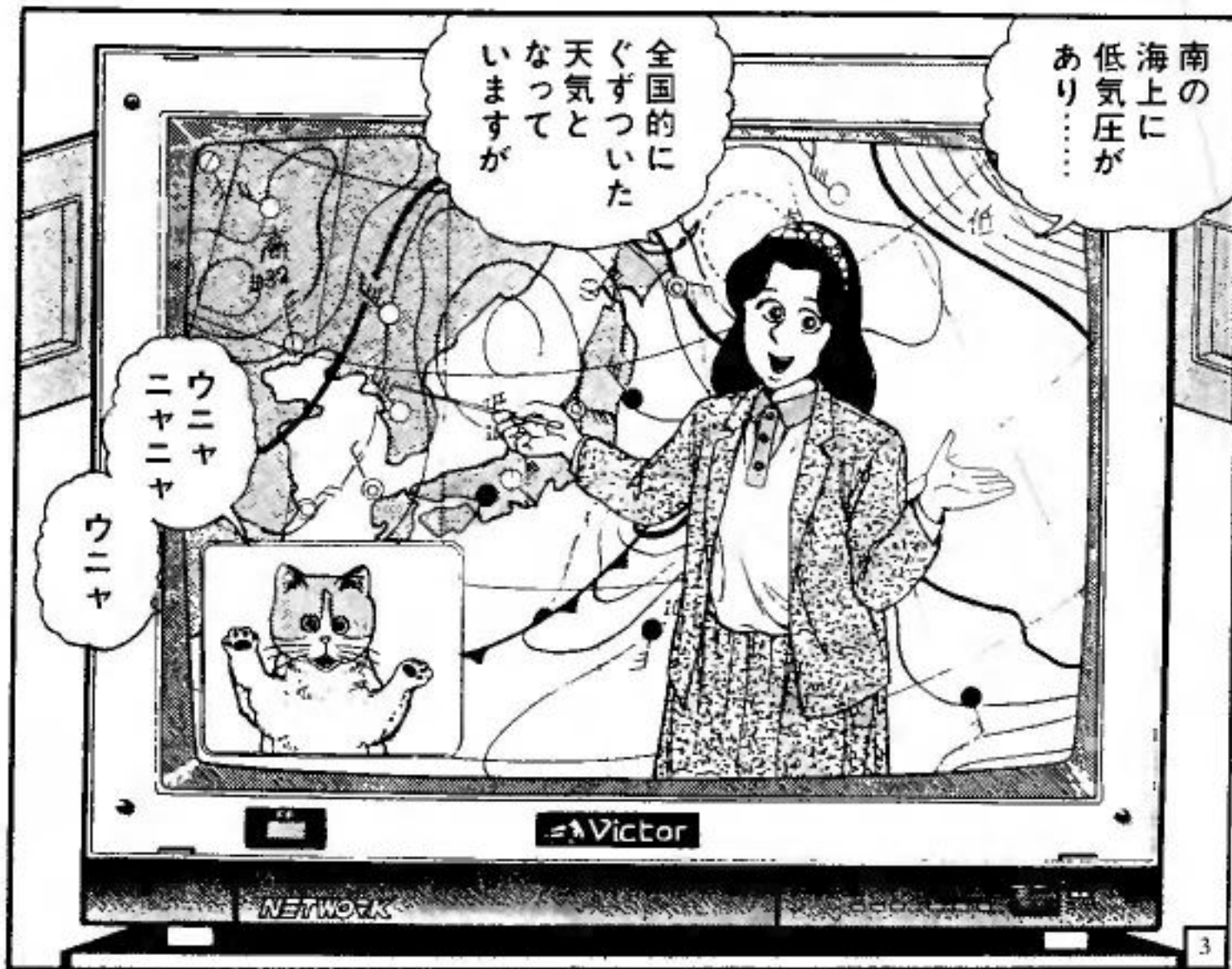
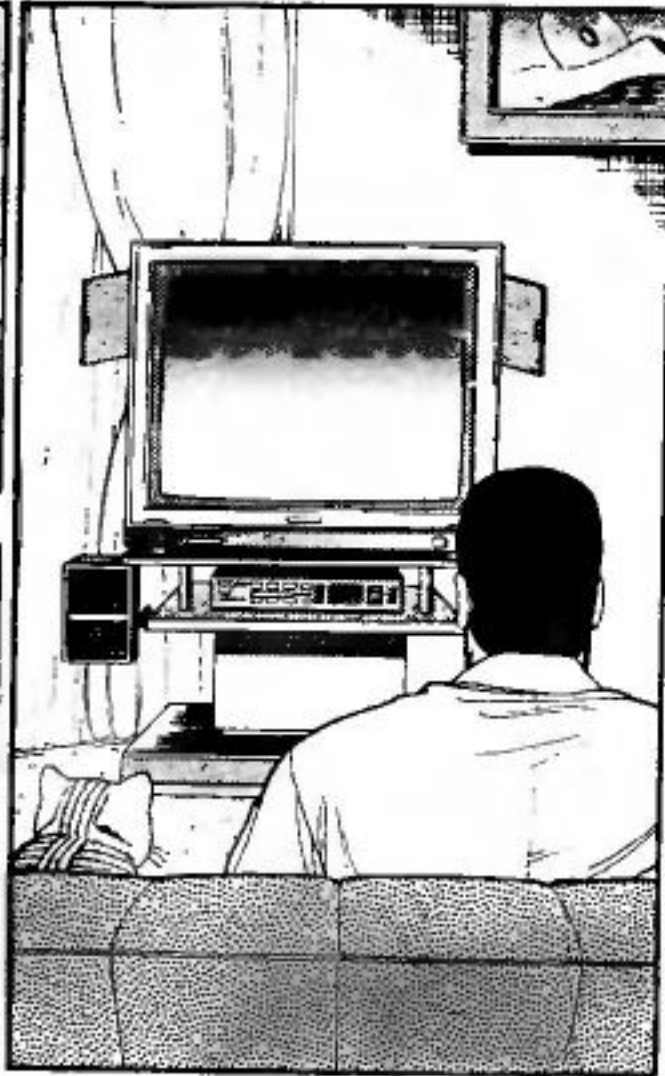
Vol.57

共同生活 <テレビの見方>



Title: 共同 生活 <テレビの 見方>
Kyōdō Seikatsu: Terebi no Mikata
cooperation living TV of viewing method
Communal Living: How to Watch TV

- *mī* is from *miru* ("see/look at/watch") and *-kata* is a verb suffix meaning "method of/how to," so *mikata* = "how to watch."



1

Sound FX: ピッ
Pi!
 (effect of pushing power button on remote)

2

TV: 続いて 天気 予報 です。
Tsuzuite tenki yohō desu.
 continuing/next weather forecast is
"Next is the weather report." (PL3)

- *tsuzuite* is the *-te* form of *tsuzuku* ("continue"); when *tsuzuite* comes at the beginning of a sentence, it typically means "next" (as in "continuing from/following after the foregoing").

3

Weathercaster: 南 の 海上 に 低気圧 が あり...
Minami no kaijō ni teikiatsu ga ari,
 south off/over sea at low atmospheric pressure (subj.) exists-and

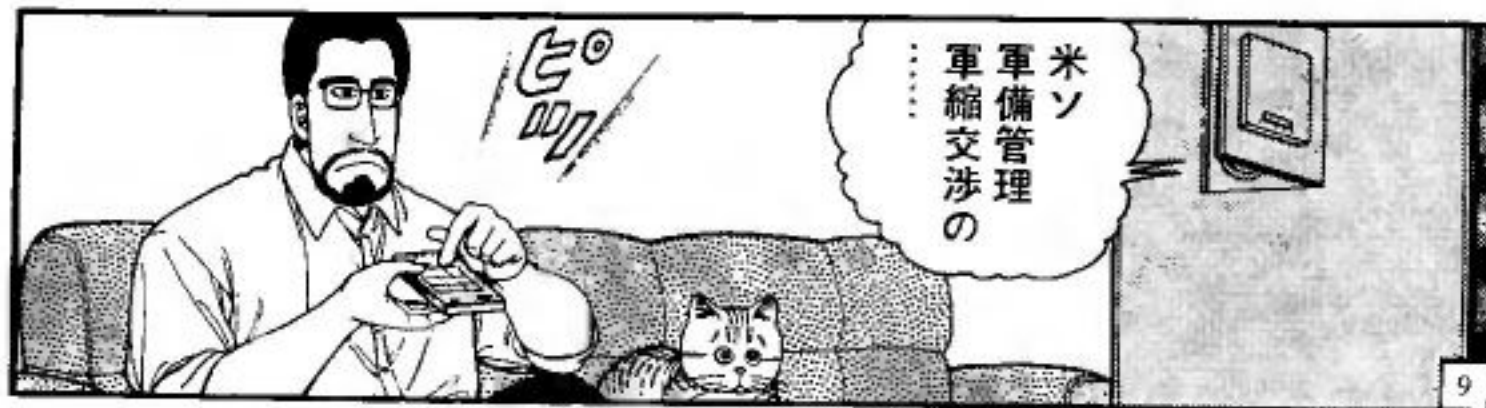
Weathercaster: 全国的に ぐずついた 天気 となっていますが、...
zenkoku-teki ni guzutsuita tenki to natte imasu ga, ...
 nationwide unsettled weather to has become/is but

"With a low pressure system in place over the sea to the south, we are experiencing unsettled weather throughout the country." (PL3)

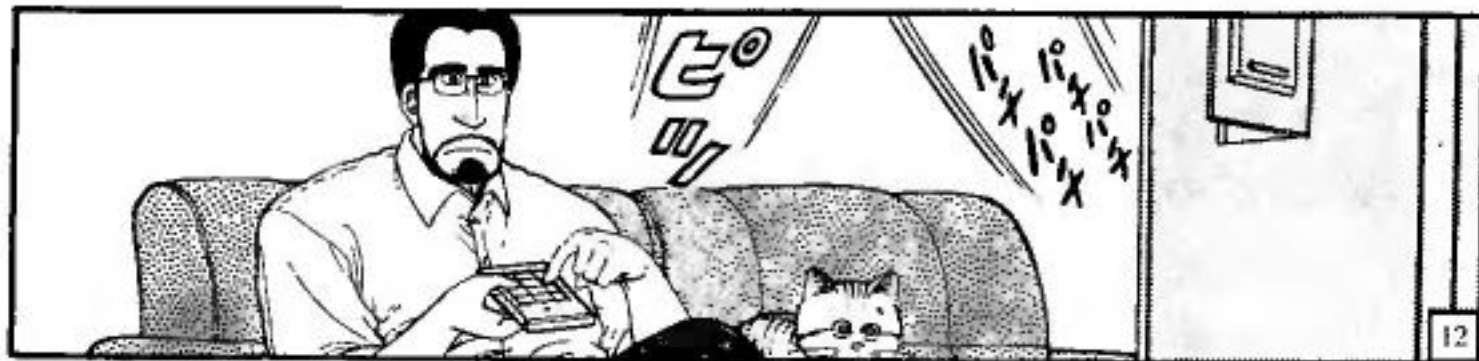
Cat: ウニャニャニャ、ウニャ...
"Unya nya nya, unya..."

On Map: 高 低
Kō Tei
High Low

- *kaijō* is written with kanji meaning "sea/ocean" and "above/over"; it can mean either "on the sea" or "over the sea"—here, the latter. *Minami no kaijō* = "on/over the sea to the south."
- *ni* marks *minami no kaijō* as the location where something (in this case, a low pressure system) exists.
- *zenkoku* = "the entire country," and the suffix *-teki* (lit. "having the character of") in this case can be thought of as meaning "to the extent of," so *zenkoku-teki* = "to the extent of the entire country." The following *ni* essentially makes this an adverb modifying *natte imasu* (i.e., describing the extent of that action).
- *guzutsuita* is the plain/abrupt past form of *guzutsuku*, which means "become dull/sluggish." When describing weather, *guzutsuita tenki* refers to "drab/unsettled/variable weather" that includes both overcast and wet conditions.
- *natte imasu* is the PL3 form of *natte iru* ("has become"), from *naru* ("become"). The particle *to* marks *guzutsuita tenki* as the result of the "becoming": "it has become unsettled weather" → "we are experiencing unsettled weather."
- *unya* is one of several variations on the Japanese "meow"; *nya*, *nyā*, *nyao*, and *nyan* are other common variations, and "What's Michael?" is peppered with many other creative cat sounds of its own.



4	<p>Weathercaster: 関東 地方 は 今夜 おそく まで 雨 でしょう。 <i>Kantō chihō wa kon'ya osoku made ame deshō.</i> (name) region as for tonight late until rain probably is "The Kantō region will probably have rain until late tonight." "We expect rain throughout the Kantō region until late tonight." (PL3)</p> <p>Cat: ウニヤニヤ。 "Unya nya."</p> <ul style="list-style-type: none"> the Kantō region includes Tokyo and six surrounding prefectures. <i>osoku</i> is the adverb form of <i>osoi</i> ("late"); <i>osoku made</i> = "until late." Japanese weathercasters always use the conjectural <i>deshō</i> when giving the forecast. 	
5	<p>Weathercaster: なお、 明日 は 晴れる でしょう。 <i>Nao, ashita wa hareru deshō.</i> further/however tomorrow as for will clear up probably "However, tomorrow we expect to see fair skies." (PL3)</p> <p>Cat: ニヤン。 "Nyan."</p>	<ul style="list-style-type: none"> <i>nao</i> is used idiomatically to introduce additional information, so it often means "furthermore," but when what follows is contrasting information, it's more like "however."
6	<p>TV: 続いて 政治 解説 です。 <i>Tsuzuite seiji kaisetsu desu.</i> next political commentary is "Next we have political commentary." (PL3)</p>	
7	<p>Commentator: 今回のサミットの主要テーマは、 <i>Konkai no samitto no shuyō tēma wa,</i> this time of summit of main/principal themes/agenda items as for "The main items on the agenda for the upcoming summit meeting (include)..."</p> <p>Commentator: 日本、西独の貿易黒字と米国の財政赤字や... <i>Nihon, Seidoku no bōeki kuroji to, Beikoku no zaisei akaji ya...</i> Japan W. Germany's trade surplus and USA's budget deficit and "the trade surpluses of Japan and West Germany, the United States' national debt,..." [see next panel]</p> <p>During the years when Germany was split, the kanji for "east" and "west" were included to clarify which Germany was being spoken of: 東独 = <i>Tōdoku</i> = "East Germany" and 西独 = <i>Seidoku</i> = "West Germany."</p> <ul style="list-style-type: none"> <i>Beikoku</i> is the kanji name for the United States; <i>zaisei akaji</i> ("budget deficit") in this context refers to the "national debt." 	<ul style="list-style-type: none"> <i>konkai</i> basically means "this time/occasion," but like <i>kondo</i> (see Basic Japanese No. 41), its idiomatic meaning as a modifier can range from "the recent" to "the present/current" to "the upcoming." Nothing here tells us whether he's speaking just before, during, or just after the summit, so we arbitrarily chose "upcoming." the kanji name for Germany is 独逸 (<i>Doitsu</i>); 独, read <i>Doku</i> by itself, is often used as an abbreviation for Germany in headlines and news articles.
8	<p>Commentator: 欧州の硬直的産業構造などの克服、 <i>Ōshū no kōchoku-teki sangyō kōzō nado no kokufuku,</i> Europe's rigid character industry structure things like of overcoming/surmounting "measures to rectify such problems as the trade surpluses of Japan and West Germany, the national debt of the United States, and the European countries' unresponsive industrial structures..."</p> <p>Commentator: つまり、経済構造の調整と... <i>tsumari, keizai kōzō no chōsei to...</i> i.e. economic structure of adjustment and "which is to say, adjustments to the (international) economic order, as well as..."</p> <ul style="list-style-type: none"> <i>Ōshū</i> is the kanji name for Europe, which is otherwise known as <i>Yōroppa</i> (ヨーロッパ). <i>kokufuku</i> ("surmount/overcome") here applies not only to Europe's "rigid/unresponsive industrial structure," but also to the "trade surpluses" and "national debt" mentioned in the previous panel. The implication is that all three of these matters necessitate some kind of corrective measures in order to "overcome/surmount" their negative effects. <i>tsumari</i> introduces re-statements: "namely/in other words/that is to say." 	
9	<p>Commentator: 米ソ 軍備管理、 軍縮 交渉 の... <i>Bei-So gunbi kanri, gunshuku kōshō no...</i> US-USSR armaments management/control arms limitation negotiations of "(the future direction) of US-Soviet arms control and disarmament talks."</p> <p>Sound FX: ピッ <i>Pi!</i> (effect of pushing channel button on remote)</p> <ul style="list-style-type: none"> <i>Bei</i> is an abbreviation of <i>Beikoku</i>, and <i>So</i> stands for <i>Sobieto Renpō</i> (ソビエト連邦), the abbreviated name for the former Soviet Union. our channel-surfing viewer cuts the commentator off in mid-sentence just as he is about to get more specific about the arms control issues to be discussed, so we've arbitrarily provided our own less specific end to the sentence. 	



10

Singer: 季節はずれの湘南でラララ / 泳いだもんだから、
Kisetsu-hazure no Shōnan de, ra ra ra / oyoida mon da kara,
 off-season in (place name) at la la la swam thing is because
“Because I swam, la la la, in the off-season at Shōnan . . .”

- *kisetsu* = “season,” and *-hazure* is from *hazureru* (“be/go off the mark”), so *kisetsu-hazure* is essentially “off-season.”
- *Shōnan* refers to southern Kanagawa Prefecture, directly south of Tokyo, including Kamakura and the coastal strip along Sagami Bay. The particle *de* marks it as the place where an action occurred.
- *oyoida* is the plain/abrupt past form of *oyogu* (“swim”).
- *mon* is a contraction of *mono* (“thing”), frequently used as an explanatory form; the combination with *da kara* (“because it is”) can altogether be thought of as meaning “because.”

11

Singer: ラ・ラ・ラ / 風邪ひいちゃったのよ。
Ra ra ra / kaze hiichatta no yō.
 la la la cold caught-(regret) (explan.) (emph.)
“La la la, I wound up catching a cold.” (PL2)

- *kaze* (風) means “wind,” but the homophonous *kaze* (風邪) means “a cold.”
- *hiichatta* is a contraction of *hiite shimatta*, the *-te* form of *hiku* (“catch [a cold]”) plus the plain/abrupt past form of *shimau* (“end/finish/put away”), which after the *-te* form of another verb implies the action is/was regrettable or undesirable.
- ending a sentence with the explanatory *no* plus *yo* is mostly feminine; men would normally say *n(o) da yo*.

12

Sound FX: パチ パチ パチ パチ
Pachi pachi pachi pachi
 (sound of applause)

Sound FX: ピッ
Pi! (effect of pushing channel button on remote)

13

Comedian A: 何回 言わせん ねん、このボケ! ワイはパン作ったゆうてんねや。
 (dialect) *Nankai iwassen nen, kono boke! Wai wa pan tsukutta yūten ne ya.*
 (standard equiv.) *Nankai iwaseru n da, kano boke! Ore wa pan tsukutta to itte (i)ru n da.*
 how many times make [me] say (explan.) this dimwit I/me as for bread made am saying (explan.)
“How many times are you going to make me say it, you dimwit? I’m saying I made some bread!” (PL1-2, K)

Comedian B: なんやて? パンツ食ったやと〜? 変わったやっちゃな。
 (dialect) *Nan ya te? Pantsu kutta ya to-? Kawatta yatcha nā.*
 (standard equiv.) *Nan da tte? Pantsu kutta da to-? Kawatta yatsu da nā.*
 what is (quote) underpants ate is (quote) strange fellow is/are (colloq. emph.)
“What’s that? You say you ate your underpants? You sure are an odd fellow.” (PL2, K)

Cat: ウニヤニヤニヤ、ニヤニヤニヤ
“Unya nya nya? Nya nya nya!”

- these men are *manzai-shi*, or “*manzai* masters/comedians”; *manzai* (漫才) refers to comic dialogues performed by pairs of stand-up comedians, one playing the straight man/woman to the other’s wit. Many *manzai-shi* use Kansai dialect. We added a line to show the standard Japanese equivalent, and annotated those equivalents as necessary.
- *iwaseru* is the causative (“make/let [do]”) form of *iu* (“say”) → “make (me) say.”
- the humor is in the pun between *pan tsukutta* (“made bread”; *pan* = “bread,” and *tsukutta* is the plain/abrupt past form of *tsukuru*, “make”) and *pantsu kutta* (“ate underpants”; *pantsu* is from English “pants,” which almost always means “underpants” in Japanese, and *kutta* is the plain/abrupt past form of *kau*, an informal/masculine word for “eat”). When spoken in Japanese, the two phrases can be distinguished only by a slight variation in inflection reflecting the difference in where the words break.
- *boke* here is an epithet implying the person’s lights have dimmed or he has gone senile; *kono* is literally “this,” but before an epithet it’s like “you ~.” *Boke* as a derogatory expression is more common in Kansai dialect.
- *kawatta* is the plain/abrupt past form of *kawaru* (“change/be altered”), but it has the idiomatic meaning of “different/peculiar.” *Yatsu* is an informal word for “guy/fellow,” so *kawatta yatsu* = “strange/peculiar fellow.”

14

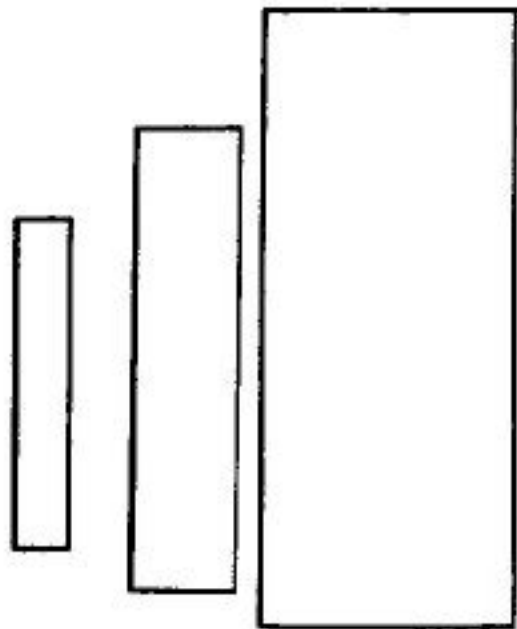
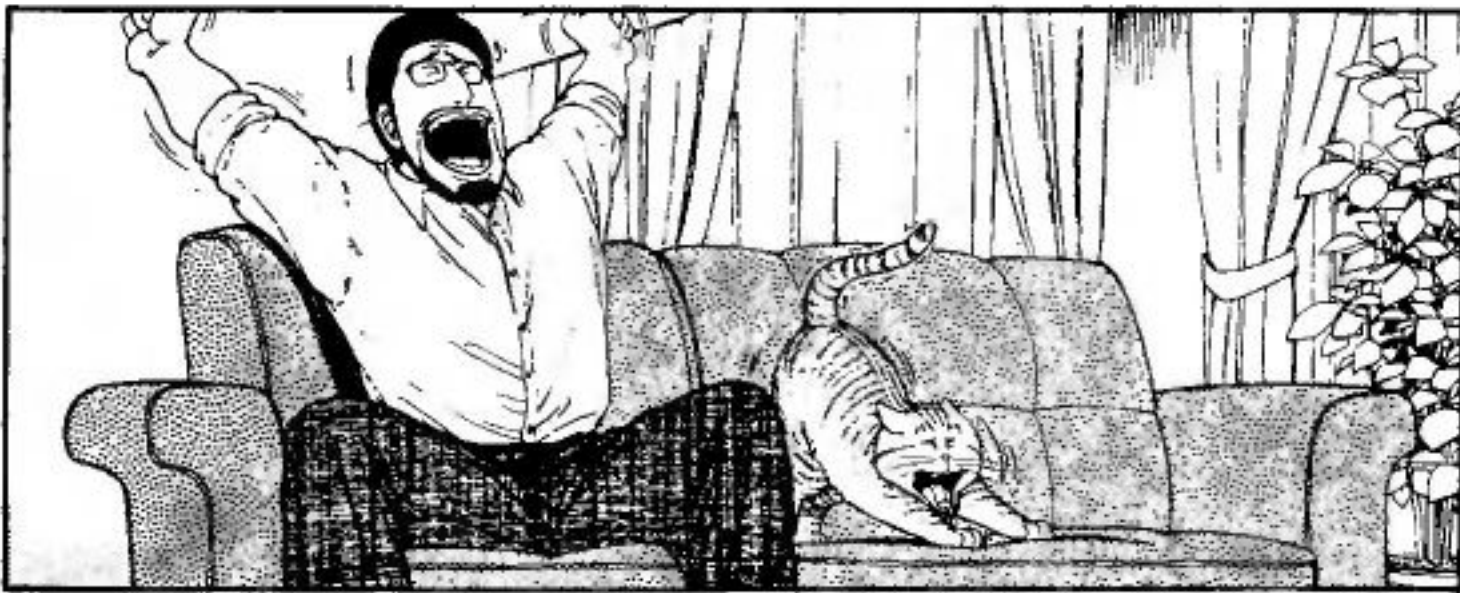
Comedian A: だれがパンツ食うか、アホ。ワイはパン作ったんやて!!
 (dialect) *Dare ga pantsu kuu ka, aho. Wai wa pan tsukutta n ya te!!*
 (standard equiv.) *Dare ga pantsu kuu ka, baka. Ore wa pan tsukutta n da to itte (i)ru n(o) da*
 who (subj.) underpants eats (?) blockhead I/me as for bread made (explan.) (quote)
“What fool would eat his underpants, you blockhead!? I said I made some bread!!” (PL1-2, K)

Comedian B: せやから、パンツ食ったんやろが。
 (dialect) *Seyakara, pantsu kutta n yaro ga.*
 (standard equiv.) *Dakara, pantsu kutta n darō ga.*
 for that reason underpants ate (explan.) surely must be/right?
“That’s why (I say), you ate your underpants, right?” (PL2, K)

Cat: ピッキヤ ウニヤニヤニヤ
“Pikkyā! Unya nya nya.”

- *dare ga pantsu kuu ka* is literally “who would eat his underpants?” but the feeling is more like “who would he foolish enough to eat his underpants?” → “what fool would eat his underpants?”
- *ga* after the conjectural *darō* provides emphasis, like “surely must (be) ~” (or “surely must not [be] ~”).

15	<p>Cat: ミヒヤヒヤヒヤ "Mi hya hya hya!"</p> <p>Man: ワハハハハハハハ <i>Wa ha ha ha ha ha ha</i> "Hah ha ha ha ha ha ha!"</p>
16	<p>Mother: みちはる!! <i>Michiharu!</i> (name) "Michiharu!" (PL2)</p> <p>Cat: ミニヤニヤニヤ "Mi nya nya nya!"</p>
17	<p>Boy: ママ!! <i>Mama!</i> "Mommy!!" (PL2)</p> <p>Cat: ニヤニヤ "Nya nya!!"</p>
18	<p>Mother: ごめん ね、みちはる! ママ は もう どこ へ も 行ったりしない から ね。 <i>Gomen ne, Michiharu! Mama wa mō doko e mo ittari shinai kara ne.</i> (apology) (colloq.) (name) Mom/I as for already where to also/even won't do things like go because (colloq.) "I'm sorry, Michiharu! (Because) Mommy won't do a thing like go anywhere anymore, OK?" "Forgive me, Michiharu! Mommy won't ever leave you again, OK?" (PL2)</p> <p>Boy: ママ の バカ バカ バカ バカ! <i>Mama no baka baka baka baka!</i> Mom (=) stupid stupid stupid stupid "Stupid, stupid, stupid, stupid Mommy!" (PL1)</p> <p>Cat: ウニヤニヤニヤ ウニヤウニヤ "Unya nya nya! Unya unya!"</p> <ul style="list-style-type: none"> • <i>gomen</i>, from the honorific prefix <i>go-</i> and <i>menjiru</i> ("exempt/excuse"), has become an informal word for apologizing. A more formal version is <i>gomen nasai</i>. • <i>mō</i> is literally "already," but when followed by a negative it implies "no longer ~/not ~ anymore." • <i>doko e mo</i> is followed by a negative to give the meaning "not to anywhere." • <i>ittari</i> is from <i>iku</i> ("go"), and <i>shinai</i> is the negative of <i>suru</i> ("do"). The <i>-tari</i> form of a verb followed by <i>suru</i> makes an expression meaning "do a thing/things like ~," so <i>ittari shinai</i> = "not do a thing like go." • <i>baka</i> is a descriptive noun for "stupidity/foolishness" or "stupid person"—though it's also often used as an adjective: "stupid." <i>No</i> between two nouns makes the first into a modifier for the second; in this case it essentially "equates" <i>Mama</i> and <i>baka</i> as one and the same thing: "Mommy is (a) stupid (person)."
19	<p>Sound FX: え〜ん え〜ん <i>Ēn en</i> (sound of sobbing on TV)</p>
20	<p>Sound FX: ピッ <i>Pi!</i> (effect of pushing channel button on remote)</p>



21

Commentator: 中距離 核戦力 の 削減 問題 や / 米国の 戦略 防衛 構想 について...
chū-kyori kaku-senryoku no sakugen mondai ya / Beikoku no senryaku bōei kōsō ni tsuite...
 middle distance nuclear battle force of reduction issue and USA 's strategic defense concept regarding
 "... regarding the United States' Strategic Defense Initiative and the issue of reducing inter-
 mediate-range nuclear forces..." (PL2)

- *ya* is used to mean "and" between two or more items on a list, often with the implication that still more items could be added.

22

Sound FX: ピッ
Pi!
 (effect of pushing power button on remote)

Sound FX: ブツン
Putsun
 (sound of TV shutting off)

Film • Review

(continued from page 22)

In the first of a number of poignant scenes, Riyo is introduced to her husband. Her eyes dart nervously from his face to the picture she holds cupped in her palm. Finally she apologizes, insisting that a mistake has been made. But of course there is no mistake and Riyo must quickly shift gears from *akogare*, or romantic longing, to an acceptance of her new reality: a coarse, middle-aged husband and backbreaking labor in the cane fields from sunup to sundown.

On the way to the simple wooden shack that will be her new home, Riyo locks eyes with a tough, angular woman holding a baby. This is Kana, played by Tamlyn Tomita. When the two first meet in the cane fields, Kana mocks the "city girl" from Yokohama for speaking Japanese, rather than the pidgin English of the plantation workers. She looks at Riyo's dog tag and addresses her by her identification number, "*san-kyū-san-kyū*" ("3939"), to which Riyo innocently responds, "You're welcome." Soon, however, an affectionate and deep friendship blossoms between the harder, older, more jaded Kana and the younger, softer, more impulsive Riyo. The two women spend much of their time together, working side by side not only in the fields, but for long hours afterwards, washing clothes and delivering laundry for a little extra money.

Although friendship eases the pain, the working lives of the plantation workers are brutal—as brutal as their Portuguese foreman, who goes so far as to unfurl his bullwhip over the cowering women, to be stopped only at the very last minute by the Anglo overseer. The picture brides do not fare much better in their domestic lives. Kana has had the misfortune to marry a violent husband who cannot stand the sound of his baby crying and so often banishes both mother and child. Riyo feels awkward and discomfited at home, as she continually resists her husband's sexual advances.

Riyo gradually adapts to life on the plantation, but when tragedy strikes, the sea begins to beckon. One night, in quiet desperation, she sneaks out of her house and down to the

shore—perhaps to plot a way back to Japan, perhaps to end her life. It is never made clear, but in a perfect mixture of Japanese *gaman* and American pragmatism, she decides instead to accept her lot and make Hawaii her home.

Although this is an American film, it has a Japanese sensibility—with a great deal of close camera work and silence—and the impressionistic style of a Kawabata novel. Hatta also takes advantage of the fact that this is a dramatic film, allowing her the liberties of a poet without the shackles of a historian. For example, *Picture Bride* only briefly addresses the racial tensions of the period: in one scene, the Japanese workers are shown being paid more than the Filipinos; in another, the workers are plotting a strike and mention that the uprising will have to include workers of all ethnic groups—even Koreans. But this thin subplot is never developed.

Picture Bride features a cameo appearance by Mifune Toshiro, the most acclaimed Japanese actor living today, which reflects the strength and importance of this film. It also reflects the hard work and perseverance of the Hatta sisters and their producers, Lisa Onodera and Diane Mei Lin Mark. Kayo Hatta began researching the film in 1989 by interviewing Hawaiian picture brides, many of whom have since died. The sisters also drew upon their own relatives' experiences, basing the personalities of Riyo and Kana partially on their grandmothers, who were not picture brides, but who were, Kayo Hatta says, "very strong, determined, and complex women." These traits have clearly been passed down to the Hattas, the creators of a beautiful and moving film that evokes one of the many stories yet to be writ by History's pen.

(*Picture Bride* is being distributed by Miramax and will open nationwide in May.)

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• shack 搦っ建て小屋 *hontategoya* • mock ばかにする *baka ni suru* • pidgin English ビジン英語 (簡略化した英語に他国語を交えた混成語) *pijin eigo* (*kanryaku-ka shita eigo ni takokugo o majieta konseigo*) • shackles 足かせ/拘束 *ashikase/kōsoku* • cameo appearance (映画・テレビ等の一場面に限られた) 名優の顔見せ (*eiga, terebi nado no ichibamen ni kagirareta*) *meiyū no kaomise* • writ = "write" (書く) の過去・過去分詞形 (古語) "write" (*kaku*) *no kako, kakobunshi-kei (kogo)*

オラ、しんちゃん とってもよい子だヨ編



その4



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Title: オラ、しんちゃん / とっても よい 子
Ora, Shin-chan / Tottemo Yoi Ko
 I/me (name-dimin.) tremendously good child
 だ ヨ 編 その4
Da Yo Hen Sono Yon
 an (emph.) collection no. 4
I'm Shin-chan... and I'm a Very Good Boy! Story 4. (PL2)

- *ora* is a variation of *ore*, a rough, masculine word for "I/me." It has a country bumpkin feel to it.
- *Shin-chan* is a diminutive nickname for any name beginning with *Shin-*, in this case Shinnosuke. *-Chan* is the diminutive equivalent of *-san*.
- *tottemo* is a colloquial variation of *totemo* ("very/tremendously/exceedingly"). Adding the small *tsu* gives it an emphatic feeling.
- *yoi* is an alternative form of *ii* ("good/fine"), and *yoi ko* (or *ii ko*) = "good/well-behaved child" → "good boy."
- *hen* refers to a "compilation/collection" containing a number of articles, stories, or episodes, and *sono ichi, sono ni, sono san, sono yon*, etc. (literally "the first/second/third/fourth of that") is a relatively common way of designating the place of the story or episode in a sequence.

Mother: いい 場所 あいてない なア。
Ii basho aitenai nā.
 good place/spot not open (colloq. emph.)
"Boy, there really aren't any good spots left." (PL2)

Shin-chan: 母ちゃんハラ へったア。
Kāchan, hara hettā.
 Mom stomach decreased/diminished
"Mom, I'm hungry!" (PL2)

Father: だから 言ったろ、
Dakara ittaro,
 because of this [I] said, didn't I?
"This is why I said, didn't I?—
 今日 は 混んでる って...
kyō wa konderu te...
 today as for is/will be crowded (quote)
"that it would be crowded today."
"What'd I tell you? I said it'd be crowded today." (PL2)

- *aitenai* is a contraction of *aite inai*, negative of *aite iru* ("is open"), from *aku* ("to open [up]/become open"). They are looking for an open spot to spread their *hanami* ("cherry blossom viewing") picnic. During the brief cherry blossom season in the spring, crowds of revellers flock to famous flower-viewing spots each evening (earlier on weekends), often sending someone ahead earlier in the day to secure a choice viewing spot.
- *hara* is an informal, mostly masculine word for "stomach/abdomen," and *hettā* is the plain/abrupt past form of *heru* ("decrease/diminish"). *Hara (ga) heru* is an expression for "get hungry."
- *ittaro* is a contraction of *ita darō*, the plain/abrupt past form of *iu* ("say") and the conjectural *darō*, here used to solicit agreement/confirmation ("isn't it?/didn't I?").
- *konderu* is a contraction of *konde iru* ("is crowded"), from *komu* ("become crowded").
- *te* is a colloquial equivalent of quotative *to*. The content of a quote followed by *to* or *te* normally comes before the verb, but this is a case of inverted syntax.

Mother: あきらめない。
Akiramenai.
 not give up
"I'm not giving up." (PL2)

ぜったい いい 場所 見つける もん。
Zettai ii basho mitsukeru mon.
 absolutely good spot will find (emph.)
"I will find a good spot no matter what."
"We absolutely have to find a good spot." (PL2)

Shin-chan: 母ちゃんハラ へったア。
Kāchan hara hettā.
 Mom stomach decreased/diminished
"Mom, I'm hungry!" (PL2)

Father: どこ だっていい よ。
Doko datte ii yo.
 where even if it is good/fine (emph.)
"No matter where is fine."
"Anywhere'll do." (PL2)

ビール あったまっちゃう よ。
Biiru attamatchau yo.
 beer will get warm-(regret) (emph.)
"The beer's getting warm." (PL2)

- *akiramenai* is the negative of *akirameru* ("give up").
- *o*, to mark *basho* ("place/spot") as the direct object of *mitsukeru* ("find"), has been omitted, as it often is in colloquial speech.
- *mon* is a contraction of *mono*, here used to express determined emphasis.
- *doko* = "where," and *datte* is a colloquial *demo* ("even if it is"). The combination makes an expression for "no matter where/anywhere."
- *attamatchau* is a contraction of *atamatchau shimau*, the *te* form of *atamaru* ("become warm") plus *shimau*, which after the *te* form of another verb implies the action is undesirable. *Ga*, to mark *biiru* ("beer") as the subject of *attamatchau*, has been omitted.

Mother: あなたは いい わよ ね、
Anata wa ii wa yo ne,
 you as for good/nice (fem. emph.) (colloq.)
"You've got it good, don't you."
"Easy for you to say."
 会社 で お花見 やってサ。
kaisha de o-hanami yatte sa.
 co./work at (hon.)-flower viewing did (colloq.)
"You got to go flower-viewing with your colleagues at work." (PL2)

あたし なんか、あたし なんか...
Atashi nanka, atashi nanka...
 I/me as for I/me as for
"But I, but I..." (PL2)

Father: わかった よ。泣くな。
Wakatta yo. Naku na.
 understood (emph.) don't cry
"(All right,) I get the point. Stop crying." (PL2)

Shin-chan: ハラ たるんでる ぞ、みさえ。
Hara tarunderu zo, Misae.
 stomach is slack/flabby (emph.) (name)
"Your stomach's flabby, Misae." (PL2)

- *kaisha de* here doesn't mean "at the office/at work," but rather "with the people at work."
- *yatte* is the *te* form of *yaru* ("do," informal). *O-hanami (o) yaru* = "do/go flower-viewing."
- *tarunderu* is a contraction of *tarunde iru* ("is slack/flabby"), from *tarumu* ("become slack/flabby"). Shin-chan precociously uses his mother's first name, criticizing her in the tone his father might use. Also, part of the humor is in the switch from "I'm hungry" to another phrase using *hara* but with a completely different and incongruous meaning.

4 **Mother:** ちゃんと聞いてんのよ!
Chan-to kiiten no yo!
 duly/clearly am listening (explan.) (emph.)
"I'm listening, you know!" (PL2)

Shin-chan: こーゆー時だけ。
Kō yū toki dake.
 this kind of time only
"Now you would be..." (PL2)

Father: さ、場所さがそ。
Sa, basho sagaso.
 (interj.) spot let's look for
"Come on, let's look for a spot." (PL2)

- *kiiten* is a contraction of *kiite iru* ("am listening").
- *Chan-to* in this case is best thought of as emphasis.
- こーゆー = こういふ (*kō iu*, "this kind of"); *kō iu toki dake* = "this kind of time only," here meaning "only now, when I say something you don't like" (as opposed to when he was complaining about being hungry).
- *sagaso* is a shortened *sagasō*, the volitional ("let's/! shall") form of *sagasu* ("look/search for").

5 **Arrow:** 女子大生の団体
Joshidai-sei no dantai
 women's college students of group
Group of college girls

Shin-chan: あそこがいい!!
Asoko ga ii!
 over there (subj.) is good
"Over there looks good!" (PL2)

FX: キラッ
Gira! (effect of Shin-chan's sharp eye)

Arrow: OLの団体
O-eru no dantai
 office ladies of group
Group of OLs

Father: このさいそこの間しかあるまい。
Kono sai soka no aida shika aru mai.
 at this point there betw. gap only probably have
"At this point, we probably only have the gap between there."
"At this point, our only choice is probably between those two groups." (PL2)

FX: でれ~
Dere~ (effect of going gaga)

Mother: 他をさがしなさい!!
Hoka o sagashinasai!
 other (obj.) look for-(command)
"Look for another spot!" (PL2)

- *shika* plus a negative means "only." Here the negative is in *arumai*, which makes a negative conjecture ("surely/probably do not have"), so *shika arumai* means "probably have only."
- *sagashinasai* is a relatively gentle command form of *sagasu* ("look for")—though here she says it sharply.

6 **Shin-chan:** お、ネネちゃん。
O, Nene-chan
 (interj.) (name-dimin.)
"Hey, Nene-chan!" (PL2)

Nene-chan: あ、しんちゃん。
A, Shin-chan.
 (interj.) (name-dimin.)
"Oh, Shin-chan!" (PL2)

FX: きくっ
Giku! (effect of stiffening in alarm/terror)

7 **Mother:** あら、桜田さんいらしてたの? ホホホ
Ara, Sakurada-san irashiteta no? Ho ho ho
 (intrj.) (name-hon.) were here (explan.) (fem. laugh)
"Oh, were you here, Mrs. Sakurada?"
"Oh, you're here, too, Mrs. Sakurada! Ha ha ha!" (PL4-informal)

(thinking) ラッキ~!
Rakkii~!
 lucky
"A stroke of luck!" (PL2)

Mrs. S: そうなのよ、野原さん。ホホホ
Sō na no yo, Nohara-san. Ho ho ho
 that way (explan.) (emph.) (name-hon.) (fem. laugh)
"Yes, indeed, Mrs. Nohara. Ha ha ha." (PL2)

(thinking) しまった!
Shimatta!
 (chagrin)
"Drat!" (PL2)

- *irashiteta* is a contraction of *irashite ita*, past form of *irashite iru* ("is/are here"), from *irassharu*, a PL4 verb that can mean "come," "go," or "be (in a place)."
- *ho ho ho* in Japanese represents a demure, feminine laugh, nothing like the boisterous, Santa-Claus-like laugh those syllables suggest in English.

8 **Mother:** しんちゃん、だめよ。
Shin-chan, dame yo.
 (name-dimin.) no good/(prohib.) (emph.)
"No, no, Shin-chan." (PL2)

(thinking) いいぞ、いいぞ!
Ii zo, ii zo!
 good/fine (emph.) good/fine (emph.)
"All right!" (PL2)

Sound FX: ずかずか
Zuka zuka
 (effect of charging in unreservedly)

Mrs. S: いいですよ。どうぞ、どうぞ。
Ii desu no yo. Dōzo, dōzo.
 fine/OK is (explan.) (emph.) please please
"It's OK. Please (join us)." (PL3)

(thinking) 早朝から場所取りしたんだぞ。
Sōchō kara bashotori shita nda zo.
 early morn. from staked out spot (explan.) (emph)
"We staked this spot out early this morning." (PL2)

気軽に 入るな。
Kigaru ni hairu na.
 lightly/unreservedly don't enter
"Don't enter it lightly."
"You could show some reserve." (PL2)

- *zo* is a rough/masculine particle for emphasis that female speakers use only in very informal situations, or when speaking to themselves.
- *dōzo* is used to mean "please" when urging one's listener to do some action ("please do [something]").
- ending a sentence with *desu* + explanatory *no* + emphatic *yo* is distinctly feminine.
- *bashotori* (literally "place-taking") is a noun for "saving/reserving a spot"; adding *suru* ("do") makes it a verb.
- *hairu* = "enter"; here it refers to entering the space they have "saved/staked out" by spreading their blanket. *Na* after the plain/abrupt form of a verb makes a negative command: "don't ~."



9

Noharas: そう ですか? すみません ねえ。
Sō desu ka? Sumimasen nē.
 that way is it? (thanks) (emph.)
“Do you really mean it? Thank you so much.” (PL3)

FX: ちゃっかり
Chakkari
 not shy
 (effect of making selves right at home)

Shin-chan: いただきまーす。
Itadakima-su.
 will receive/eat
“Dig in!” (PL3)

Sakuradas: この 遠慮知らず ファミリーめ。
 (thinking) *Kono enryo-shirazu famirii-me.*
 this not know restraint family-(derog.)
“What a shameless family!” (PL1-2)

- *itadakimasu* is a polite phrase spoken at the beginning of a meal, literally meaning “I will receive/eat” but essentially expressing gratitude to the person who has prepared the meal. In informal situations, especially for kids, it’s often pretty close to the feeling of “dig in!”
- *enryo* = “restraint/reticence,” and *shirazu* is equivalent to *shiranai* (“not know,” from *shiru*, “come to know”), so *enryo-shirazu* literally means “know no restraint.”

10

Mother: ネネちゃん ち の お料理 ばかり
Nene-chan chi no o-ryōri bakari
 Nene-chan’s house/family of (hon.)-food only
 食べちゃ ダメ でしょ!!
tabecha dame desho!
 if eat is no good/won’t do surely/probably
“It won’t do if you eat only Nene-chan’s family’s food.”
“Don’t be eating all of Nene-chan’s food, now!” (PL3)

FX: ガツガツ ばくばく ムシャムシャ
Gatsu gatsu Baku baku Musha musha
 (effects of voracious eating)

Mrs. S: いい じゃありませんか。
Ii ja arimasen ka.
 fine/OK is it not
“Oh, it’s quite all right.” (PL3)

- *Nene-chan chi* is a contraction of *Nene-chan no uchi* (“Nene-chan’s house/family”).
- *tabecha dame* is a contraction of *tabete wa dame*, from *taberu* (“eat”). -*Te wa dame* (literally, “it won’t do if ~”) is essentially a prohibition: “don’t/you mustn’t ~.”

11

Mrs. S: お味 は どう?
O-aji wa dō?
 (hon.)-flavor as for how/what
“How is it?” (PL3-4 informal)

12

Shin-chan: ちょっと しつこい 味。
Chotto shitsukoi aji.
 a little heavy/cloying flavor
“It’s a tad heavy on the seasoning.” (PL2)

FX: ムカ
Muka (effect of rising anger)

Mrs. S: さんざ 食っといてこの ヤロォ...
 (thinking) *Sanza kuttoite kono yarō...*
 lots/to the full having eaten this guy/fellow
“After all he’s eaten, the little twerp!”
 (PL2)

Nene-chan: いつもの ママ の 顔 じゃない...
 (thinking) *Itsumo no mama no kao ja nai...*
 the usual mother’s face is not
“That’s not Mom’s usual face.”
“I’ve never seen Mom look this way.”
 (PL2)

Mr. S: い、 いつもの 妻 じゃない...
 (thinking) *I- itsumo no tsuma ja nai...*
 (stammer) the usual wife is not
“Th- that’s not the wife I know.” (PL2)

- *sanza* is a colloquial variation of *sanzan*, an adverb meaning “unsparingly/fully/terribly.”
- *kuttoite* is a contraction of *kutte oite*, the *te* form of *kuu* (informal for “eat”) plus the *te* form of *oku* (“set/leave/put in place). -*Te oku* can mean “having done ~.”

13

Nene-chan: せまい よ、 ママ~。
Semai yo, Mama~.
 narrow/crowded (emph.) Mom
“It’s crowded, Mom.” (PL2)

Mrs. S: しかたない でしょ、
Shikata nai desho,
 nothing one can do surely
 これだけ 人 が いる んだから。
kare dake hito ga iru n da kara.
 this many people (subj.) are here (expl.) because
“There’s nothing we can do, since there are so many people here.” (PL3)

- *kare dake* looks like “only this,” but its idiomatic meaning is “this much/many”—often, as here, implying that the number/amount is a lot.

14

Mr. S: ねえ、 野原さん。
Nē, Nohara-san.
 right? (name-hon.)
“Isn’t that so, Mrs. Nohara?” (PL3)

FX: ちら
Chira
Hint, hint (effect of meaningful glance)

13

Mother: ほんとよ ねえ。
Honto yo nē.
 truth (emph.) (colloq.)
“It’s true, isn’t it.” (PL2)
 これだけ 人 が いちゃあ ねえ。
Kore dake hito ga ichā nē.
 this many people (subj.) if are here (colloq.)
“With so many people here.” (PL2)

Father: プハーツ、 これだ!!
Puha! Kore da!
 (exhale after swig of beer) this is
“Ahhh, this is it!” (PL2)

Shin-chan: へい へい、 食べない? ひゅーひゅー
Hei hei, tabenai? Hyū hyū
 hey hey not eat (attempt at whistle)
“Hey, hey, wanna have something to eat? Whooh-whooh.” (PL2)

Mrs. S: ぜんぜん 気にしない ファミリー。
Zenzen ki ni shinai famirii.
 [not] at all not care/be bothered family
“A family that lets nothing bother them at all.”
“The gall of this family!” (PL2)

- *tabenai* is the negative of *taberu* (“eat”); negative verbs can be used to offer something: “won’t you have ~?”



16

Father: しかし、桜田さん はうらやましいなア
Shikashi, Sakurada-san wa urayamashii nā,
 but/emph. (name-hon.) as for envious (emph.)
 "As for Mr. Sakurada/you, I am envious."

美人で おしとやかな奥さんがいて。
bijin de o-shitoyaka na okusan ga ite.
 beauty is-and gentle/ladylike wife (subj.)is/exist
 "Man, I sure envy you, Mr. Sakurada—
 you have such a beautiful and ladylike
 wife." (PL2)

Mr. S: いやあ...
Iyā...
 "Not at all..." (PL2)

- *shikashi* (literally "but/however") is often used for emphasis at the beginning of an exclamation of surprise or awe.
- *bijin*, literally written "beautiful person," always refers to a "beautiful woman."
- *ite* is the *te* form of *iru* ("exists/have"). The *te* form is being used to indicate the cause of his envy; in normal order, the clause ending in the *te* form would come before *urayamashii* ("envious").

17

Shin-chan: そんな こと ないです よ。
Sonna koto nai desu yo.
 that kind of thing not exist (emph.)
 "That's not true at all." (PL3)

Mr. S: 君 が ゆー な よ。
Kimi ga yū na yo.
 you (subj.) say don't (emph.)
 "You're not the one who's supposed to
 say that." (PL2)

- *sonna koto nai (desu)* is an idiom for denying the accuracy of something that has been said, and it's a typical Japanese response to a compliment. This is essentially what Mr. Sakurada's *iyā...* implies in the previous panel—but, of course, it's supposed to be spoken only by the person receiving the compliment.
- ゆーな = 言うな (*iu na*, "don't say"; *na* after the plain form of a verb makes a negative command).

18

Mother: おたくのご主人 て いつもクールで
Otaku no go-shujin te itsumo kuru de
 your (hon.)-husband (quote) always cool is-and
 しぶくって 近所 で 評判 よ。
shibukutte kinjo de hyōban yo.
 manly-and neighborhood of talk (emph.-is)
 "Your husband is always so cool and
 manly. He's the talk of the neighborhood,
 you know." (PL4-inf.)

Mrs. S: あら、そんなア。
Ara, sonnā,
 (interj.) that kind of
 "Oh, go on..." (PL2)

(thinking) 当然 よ、オッホッホッ。
Tōzen yo, ohhohho!
 matter of course (emph.) (fem. laugh)
 "Of course he is." (gloating laugh) (PL2)

Shin-chan: お。
O. "Aha!" (PL2)

- *otaku* is literally "your home/your company," but in many contexts is a polite way of saying "you"; *otaku no* = "your."
- *te* is a colloquial quotative form, here being used essentially like the topic marker *wa* ("as for"); *otaku no go-shujin te* = "as for your husband."
- *shibukutte* is a colloquial *shibukute*, the *te* form of *shibui*, which here refers to a quiet/masculine sort of charm, à la

Clint Eastwood.

- *hyōban da* means "is talked about"; it can be in either a good or bad sense, here clearly the former. In this case *yo* is serving by itself as *da yo/desu yo* ("is/are" + emph.).
- *ara* is a feminine interjection showing surprise, "oh my!"
- *sonnā* can be used by itself as an interjection to protest or deny what the other person has said.

19

Shin-chan: おじさん、ハブラシ、ハブラシ。
Ojisan, haburashi, haburashi.
 uncle toothbrush toothbrush
 "(Look,) Mr. Sakurada, a toothbrush,
 a toothbrush." (PL2)

Mr. S: ん?
N? "Huh?" (PL2)

- *ojisan* (lit. "uncle") is commonly used to address men past their mid-twenties or so when you don't know their name; for politeness, children are generally expected to address adult men as *ojisan* even when they are close acquaintances.
- *haburashi* combines the Japanese word for "tooth" (*ha*, 歯) with a katakana rendering of the English "brush."

20

Sound FX: によお
Nyō
 (effect of caterpillar raising its head in a
 squirmy, wriggly motion)

21

Mr. S: だーっ! け、毛虫ー!!
Dā! Ke- kemushii-!
 (excl.) (stammer) caterpillar
 "Yikes! A ca-caterpillar!" (PL2)

こわい よ、こわい よー!!
Kowai yo, kowai yo-!
 scary/scared (emph.) scary/scared (emph.)
 "Get it away from me!!" (PL2)

Nene-chan: い、いつものパパ じゃない...
I- itsumo no Papa ja nai...
 (stammer) the usual Dad is not
 "Th- that's not the Dad I know." (PL2)

Mrs. S: い、いつもの主人 じゃない...
I- itsumo no shujin ja nai...
 (stammer) the usual husband is not
 "Th- that's not the husband I know."
 (PL2)

Father: ギャハハハ
Gya ha ha ha
 (drunken laugh)

Mother: ほんとにしつこい味 ね。
Honto ni shitsukoi aji ne.
 truly cloying flavor (colloq.)
 "The food is over-seasoned." (PL2)

Shin-chan: さーくーらー、さーくーらー、
Sa-ku-ra-, sa-ku-ra-,
 "Cherry blossoms, cherry blossoms,"
 ねる 時 使う の まーくーらー。
Neru toki tsukau no ma-ku-ra-.
 sleep time use (explan.) pillow
 "The pillow I use when I sleep." (PL2)

- Shin-chan is rather nonsensically adapting the famous cherry blossom song, *Sakura Sakura*. His second line is completely ludicrous except for the fact that *makura* rhymes with *sakura*—an effect we can't duplicate in English.



取締役 平並次郎

Director HIRA NAMIJIRŌ Part 3

In parts one & two:

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—the



chairman's and the president's—they finally dispatch two men to get the opinion of the company's founder, who is on his deathbed and only semi-conscious. When the founder muses out loud about the whereabouts of a certain Hira Namijirō, the men think he's made his choice. In fact, Hira is a nobody from a remote branch office, and the founder would never have made him a board member—but due to the misunderstanding, that is just what he becomes.

Hira is a genial, unpretentious man who has no regard for office politics. Nonetheless, the opposing factions try desperately to woo him to their respective sides. One night, he tricks them all by attending both the chairman's and the president's dinners on the same evening. The next morning, infuriated, they let him know in no uncertain terms that his days with Daitoku are numbered.



Just then, a breathless employee enters the conference room with terrible news: Icepocca, chairman of the US auto company Chrosler, has come to Japan to force the sale of his auto parts to Daitoku, which had previously turned them down. No one wants to meet with Icepocca, a huge, intimidating man who is known for his drunken rampages. But reservations have already been made at an exclusive restaurant. Suddenly, the board members have a brilliant idea: they will send Hira in their stead.

1	<p>Sound FX: ドスッ ドスッ <i>Dosu! Dosu!</i> Boom boom! (sound of heavy/stomping footsteps)</p>
2	<p>Sound FX: ドカッ <i>Doka!</i> Thwump! (sound of plopping down heavily on his <i>zabuton</i>, "sitting cushion")</p>
3	<p>Sound FX: ドン <i>Don</i> Thud (sound of hard object hitting hard surface of table)</p>
4	<p>Icepocca: USA ハンドル!! <i>Yū-esu-ē handoru!!</i> USA handle/steering wheel "An American steering wheel!" (PL2)</p> <ul style="list-style-type: none"> <i>handoru</i> is a katakana rendering of the English word "handle"; its basic meaning is the same as in English, but, as often happens, it has gained some different usages in Japanese. Presumably as an extension of handlebar-type steering devices, it has come to refer to any kind of steering device for controlling a vehicle or machine.



5

Hira: アメリカ から こんな 重たい ハンドル を... ご苦労さま です。
Amerika kara konna omotai handoru o... gokurō-sama desu.
 America from this much heavy steering wheel (obj.) (hon.)-hard work-(hon.) is
 “Such a heavy steering wheel, all the way from America . . . you went to a lot of trouble.”
 (PL3-4)

- *konna* modifying an adjective is short for *konna ni* (“this much”), so *konna omoi* = “this much heavy” → “so heavy”; since this in turn modifies a noun, it’s like “so heavy a ~,” or “such a heavy ~.”
- *gokurō-sama* comes from the word *kurō*, meaning “trouble/suffering/hard work,” with the honorific prefix *go-* and the honorific ending *-sama*. It’s an expression used to thank people for their labors or to show sympathy for the trouble they had to go to.

6

Icepocca: ユー ハ 誰 ダ?
Yū wa dare da?
 you as for who is/are
 “Who are you?” (PL2)

- besides having Icepocca speak in katakana as a reflection of his English and/or broken Japanese, the manga artist also mixes English words into his speech. It’s worth noting, though, that using the English “you” this way to address the listener is not uncommon among younger Japanese.
- The manga artist has Icepocca using abrupt PL2 speech most of the time, which reflects his brusque manner. In truth, PL2 speech is not appropriate in this situation. A Japanese person in Icepocca’s place—i.e., trying to sell his company’s parts—would be making heavy use of PL4 speech and maintaining a minimum of PL3. In any case, whatever one’s position, the general rule is to stick with PL3 and higher forms in any new relationship; PL2 forms become appropriate only after the parties have had time to get to know each other better.

7

Hira: 申し遅れました。
Mōshi-okuremashita.
 tardy/late in saying
 “I have been late to say (who I am).”
 “I’m sorry, I neglected to introduce myself.” (PL4)

Business Card: 大徳 自動車 株式会社 / 取締役 第2 営業部 担当
Daitoku Jidōsha Kabushiki-gaisha Torishimariyaku Dai-ni Eigyō-bu Tantō
 (name) automobile joint stock co. director/board mbr. No. 2 Marketing Division in charge of
Daitoku Automobile Corporation / Director, Marketing Division II

平 並次郎 / 東京都 新宿区 西新宿 / ... (ダイヤルイン)
Hira Namijirō / Tōkyō-to Shinjuku-ku Nishi-Shinjuku... / ... (Daiyaru in)
 (surname) (given name) (prefecture) (ward/borough) (district) dial in
Hira Namijirō ... Nishi-Shinjuku, Shinjuku-ku, Tokyo 160 ... (Direct Line)

- *mōshi* is the stem form of *mōsu*, a PL4 humble equivalent of *iu* (“say”), and *okuremashita* is the PL3 past form of *okureru* (“be late/tardy”). The combination *mōshi-okureru* essentially means “neglect to say something (before/sooner),” and in the past form it serves simultaneously as an apology for the delay.
- *kabu* means “stock,” and *shiki* means “type,” so *kabushiki* is literally “stock type”; *-gaisha* is from *kaisha* (“company/corporation”; in combinations, *k* usually changes to *g* for euphony).
- *torishimariyaku* refers to a “director” on the corporate board of directors.
- *eigyō* means “business operations,” and exactly what the *eigyō* umbrella covers varies greatly from company to company. In many cases it means “sales”; in others it means overall “marketing” (including product planning, developing distribution channels, advertising, etc.); in still others it includes the general management of the company as a whole.
- as a rule in Japan, most members of the board of directors are top executives in the company who have risen through the ranks rather than directors brought in from outside. When Hira was elected to the board, he was also put in charge of the Marketing Division II. If he were not a board member, his title would probably read *Dai-ni Eigyō-buchō*—simply adding the suffix *-chō* (“head/chief”) to the name of his unit. As a board member, though, his more important title is *torishimariyaku*, and his unit affiliation within the company is indicated by saying *~ tantō*, meaning “in charge of ~.”
- when addresses are written in Japanese script, the largest administrative unit comes first, but when written in Roman letters the order is reversed to follow English address convention. 〒 is the symbol for zip code.
- *daiyaru in* (from English “dial in”) after the telephone number means the number is on a PBX-type system but rings through directly without the assistance of an operator.

8

Icepocca: 会長 ト 社長 ハ ドウ シタ?
Kaichō to shachō wa dō shita?
 chairman and president as for what/how did?
 “What happened to the chairman and president?”
 “Where are the chairman and president?” (PL2)

- *dō* is “how/what” and *shita* is the past form of *suru* (“do/make”), so *dō shita* can literally mean “what did (you/he) do?” But it’s most commonly used as an idiomatic expression meaning “what’s wrong (with you/him)?/what happened (to you/him)?”



9	<p>Hira: <u>それが... 二人とも今夜だけはどうしても来れない用がございまして...</u> <i>Sore ga... futari tomo kon'ya dake wa dō shite mo korenai yō ga gozaimashite...</i> that (subj.) two people both/all tonight only as for no matter what can't come business (subj.) existed/had-and "Well, unfortunately, just tonight, both of them had business that meant they couldn't come no matter what, and..." "Well, unfortunately, tonight of all nights, they both had other commitments that they simply could not reschedule..." (PL4)</p> <ul style="list-style-type: none"> • <i>sore ga</i> is used idiomatically as a kind of "warm-up" when responding to what the other person has said with some kind of negative information or bad news: "I hate to say this, but ~ / unfortunately ~." • the standard counter suffix for people is <i>-nin</i>, but the first two are irregular: "1 person" = <i>hitori</i>, and "2 people" = <i>futari</i>. • <i>tomo</i> means "both" when speaking of 2 persons or items ("neither" if negative), and "all" when speaking of more. • <i>dō shite mo</i> is an expression meaning "no matter what/inevitably." • <i>korenai</i> (or more properly <i>korarenai</i>) is the negative potential ("can/be able to") form of <i>kuru</i> ("come"). <i>Kon'ya dake wa dō shite mo korenai</i> is a complete thought/sentence ("just tonight [they] can't come no matter what") modifying <i>yō</i> ("business/errand/something to attend to"). • <i>gozaimashite</i> is the <i>-te</i> form of <i>gozaimasu</i>, the PL4 equivalent of <i>aru</i> ("have/exist"). The <i>-te</i> form "softens" the end of his sentence and indicates that it's not complete. An ending such as <i>kite arimasen</i> ("they didn't come") is implied.
10	<p>Aide: <u>アイスポッカ 会長 ガジキジキニ 米国 カラ 出向イテ 来ラレタ ノニ、</u> <i>Aisupokka kaichō ga jikijiki ni Beikoku kara demuite korareta noni,</i> (name) chairman (subj.) in person USA from came/went out-and came even though/when <u>ソレガ 「大徳」 ノ 対応 カネ!!</u> <i>sore ga "Daitoku" no taiō ka ne!!</i> that (subj.) (auto co. name) 's response (?-colloq.) "That's how Daitoku responds when Chairman Icepocca has come in person all the way from the United States?!" (PL2)</p> <ul style="list-style-type: none"> • <i>Beikoku</i> is the kanji name for "USA." • <i>demuite</i> is the <i>-te</i> form of <i>demuku</i>, which can mean either "come out from" or "go out to" depending on the context. The feeling is of a special, formal, or distant excursion. • <i>korareta</i> is the plain/abrupt past form of <i>korareru</i>, PL4 honorific form of <i>kuru</i> ("come"). Here it clarifies the direction of <i>demuku</i> vis-à-vis where the speaker is right now: <i>demuite kuru/kita</i> = "come/came on a distant excursion." • <i>sore ga</i> in this case refers back to what Hira has just said and makes it the subject of his question.
11	<p>Icepocca: <u>モウ ヨイ。</u> <i>Mō yoi.</i> already good/OK "That's enough." (PL2)</p> <ul style="list-style-type: none"> • <i>mō ii</i> or <i>mō yoi</i>, literally "already good/fine/OK," is an idiomatic expression for "that's enough."
12	<p>Icepocca: <u>帰ルゾ。話ニナラン!</u> <i>Kaeru zo. Hanashi ni naran!</i> will go home (emph.) talk to not become "I'm leaving. Any discussions we might have would be pointless." (PL2)</p> <ul style="list-style-type: none"> • <i>zo</i> is a rough, masculine particle for emphasis. • <i>hanashi ni naran</i> is an abbreviation of <i>hanashi ni naranai</i>, literally "doesn't become talk," which is an idiomatic expression for "it's no use talking (about something)."
13	<p>Hira: <u>お待ち下さい、会長! それでは私の務めが果たせません。</u> <i>O-machi kudasai, kaichō! Sore de wa watashi no tsutome ga hatasemasen.</i> (hon.)-wait please chairman if it is that I/me 's duty (subj.) cannot discharge/fulfill "Please wait, Mr. Chairman! If you leave I won't be able to fulfill my responsibilities." (PL2)</p> <ul style="list-style-type: none"> • <i>o-machi kudasai</i> is a PL4 honorific form of <i>matte kudasai</i>, from <i>matsu</i> ("wait") and <i>kudasai</i> ("please"). • <i>sore</i> ("that") here refers to Icepocca's declared intent to leave; <i>sore de wa</i> = "if it is that" → "if you do that" → "if you leave." • <i>hatasemasen</i> is the PL3 form of <i>hatasenai</i>, negative of <i>hataseru</i> ("can accomplish/fulfill/discharge"), the potential form of <i>hatasu</i> ("accomplish/fulfill/discharge"). <i>Tsutome ga hatasenai</i> = "can't fulfill (my) duty" (in certain expressions, including potentials, the subject marker <i>ga</i> is used for what English speakers would think of as the direct object).



14	<p>Icepocca: ユーニ 米国車 ノ 部品 買入 ノ 権限 ガ アル ノカ ネ? <i>Yū ni Beikoku-sha no buhin kai-ire no kengen ga aru no ka ne?</i> you to American cars (mod.) parts purchasing (mod.) authority (subj.) have (explan.-?) (colloq.) “Do you have the authority to purchase American auto parts?” (PL2)</p> <ul style="list-style-type: none"> • 車, read <i>kuruma</i> by itself and <i>sha</i> in combinations, literally means “wheel(s)” but typically refers to “car(s)/vehicle(s),” so <i>Beikoku-sha</i> = “American cars.” <i>No</i> makes <i>Beikoku-sha</i> into a modifier for <i>buhin</i> (“parts”), but the exact relationship between the two words has to be determined by context, which here tells us it means “American car parts” rather than “parts for American cars.” A native Japanese would be more likely to phrase it as: “<i>Beikoku no jidōsha buhin no kai-ire . . .</i>” • <i>kai-ire</i> is a noun form of <i>kai-ireru</i> (“purchase”); <i>buhin kai-ire</i> = “purchasing of parts,” and <i>Beikoku-sha no buhin kai-ire</i> = “purchasing of American car parts.” The <i>no</i> after <i>kai-ire</i> in turn makes this entire phrase into a modifier for <i>kenzen</i>: “authority for the purchasing of American car parts” → “authority to purchase American car parts.”
15	<p>Hira: 申しわけございません が、 お断わりする 権限 なら . . . <i>Mōshiwake gozaimasen ga, o-kotowari suru kengen nara . . .</i> (apology) but (hon.)-refuse/turn down authority if it is “Forgive me, but if it is the authority to turn you down . . .” “Forgive me, but I do have the authority to turn you down.” (PL4)</p> <ul style="list-style-type: none"> • <i>mōshiwake gozaimasen</i> is a PL4 equivalent of <i>mōshiwake nai</i>, which even in PL2 form is a relatively formal apology. It literally means “I have no excuse,” but can be considered the equivalent of any formal apology: “I’m very sorry/I deeply regret ~/Please accept my most abject apologies/Please forgive me.” • <i>o-kotowari suru</i> is a PL4 humble form of <i>kotowaru</i> (“refuse/turn down”). It directly modifies <i>kenzen</i> (“authority”) → “authority to refuse/turn down.” • <i>nara</i> after a noun is literally “if it is ~”; here it essentially implies “if the question is limited to the authority to refuse, (then I do have that authority).”
16	<p>Icepocca: ナニ〜ッ?! <i>Nanii-!?</i> what “What’s that?!” (PL2)</p> <ul style="list-style-type: none"> • <i>nanii!</i> with a long final syllable is a fighting word, literally implying “What’s that you say?” but serving in the same capacity as a wide variety of English expressions: “Oh yeah?/Bull#@*!/Now you’ve said it!/The hell it is!/Don’t give me that crap!”
17	<p>Geisha: 今晚はー。 <i>Konban wa-</i> (greeting) “Good evening.” (PL3)</p> <ul style="list-style-type: none"> • <i>konban wa</i> is the standard greeting used when meeting someone in the evening.

Letters

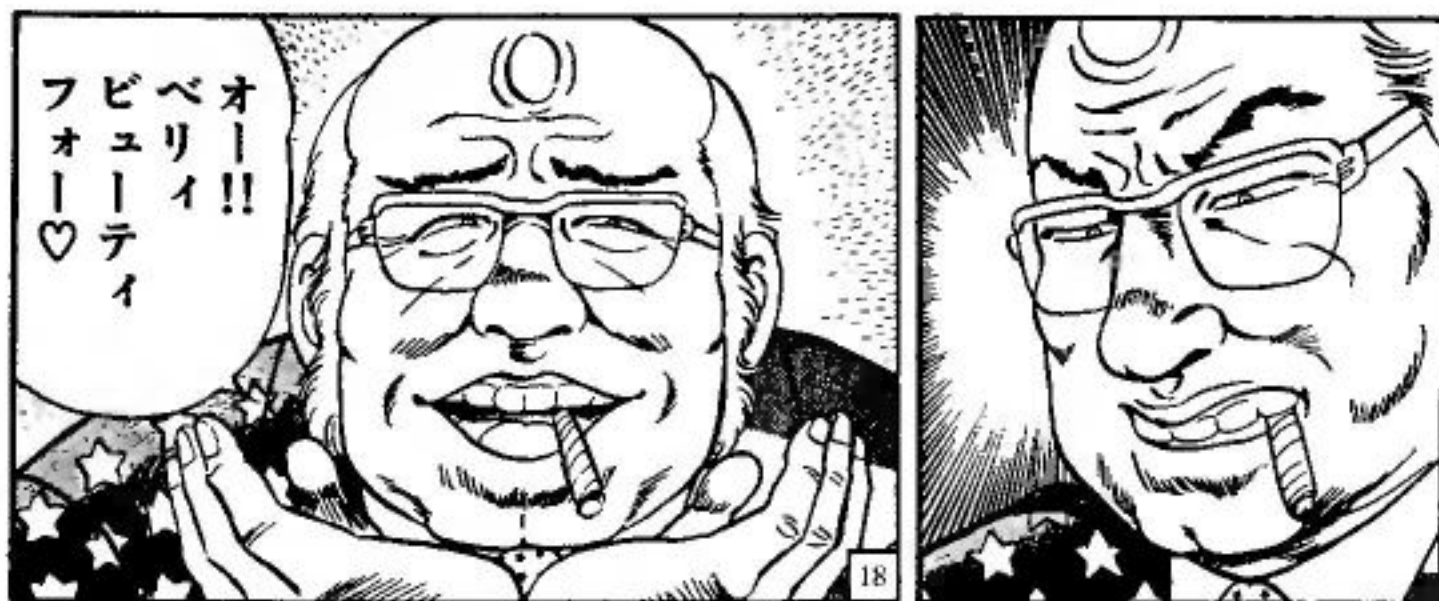
(continued from page 4)

direct our attention to the film’s relationship with the ancient animism that preceded Buddhism. Rather than explaining everything Japanese in terms of the aesthetics and symbolism of Zen or Noh, we should recognize that ancient attitudes toward nature may also lie at the root of animated films.

ŌSHIMA KOJI
 Tokyo

(Terra Brockman replies:) Mr. Ōshima raises some good points, especially regarding the Western difficulty in comprehending the essential oneness of the physical and spiritual

worlds. I feel, however, that he has misunderstood and over-interpreted the paragraph in which I said that the film “veers from childlike naiveté to . . . horror,” and that it evinces “a certain fascination . . . with sickness, horror, and death.” I merely meant that these elements are present, not that they constitute the film’s theme. Just as the physical world and spiritual world (reality and dreams) coexist in the movie, so do elements of horror and childlike naiveté. My overall view of the film, as I said in the first and last paragraphs of my review, is that it is “delightful” and “enchanting.” I never said that the spirit world equals death, nor, for that matter, that *Totoro* is Dante.



18	<p>Icepocca: オー!! ベリイ ビューティフォー!! <i>O-! Berii byūtifō!</i> (exclam.) very beautiful “Oh, very beautiful!” (PL2)</p> <ul style="list-style-type: none"> • the more traditional katakana rendering of English “beautiful” is <i>byūtifuru</i> (ビューティフル).
19	<p>Icepocca: プリーズ、芸者 ガールズ!! <i>Puriizu, geisha gāruzu!</i> please geisha girls “Geisha girls! Please come in!” (PL2)</p>
20	<p>Hira: やっぱり キレイな 女性 には 弱い か... (thinking) <i>Yappari kirei na josei ni wa yowai ka...</i> as would expect pretty females to/before as for weak (?) “Sure enough, he’s weak before pretty women.” “Sure enough, he has a weakness for pretty women.” (PL2)</p> <ul style="list-style-type: none"> • <i>yappari</i> is a colloquial <i>yahari</i>, which implies that something accords with normal or reasonable expectations. • <i>ka</i> here is a kind of self-confirmation, used when a person has just realized something, with the feeling of “It’s ~, I guess/it seems.”

Computer • Corner

(continued from page 26)

carries with it its big brother’s demands for system resources—LogoVista Personal’s 13 disks eat up 25MB of hard disk space and require at least 9MB of system memory.

Good, Not Perfect

There are some things that none of these translation packages handle well. They tend to take a rather literal approach to translation, which can be problematic since English and Japanese not only use different words, but different syntax and contextual rules as well. Many words necessary to convey meaning in English can and should be eliminated in a proper Japanese equivalent. For example, the sentence “I will send you the catalogue you requested” fed into these programs results in some variation of “*Anata ga motometa katarogu, watakushi wa okuru deshō*” (あなたが求めたカタログ、私は送るでしょう). But this looks strange in Japanese, in which personal pronouns are inferred from context rather than directly stated. (A more natural translation would be “*Goseikyū no katarogu o o-okuri shimasu*” [御請求のカタログをお送りします].) Machine translation systems are unable to discern this subtlety.

A similar problem occurs with Japanese honorific words. Normally in polite or formal Japanese communication, objects belonging to the writer or speaker are given humble forms, while objects or actions associated with others are given hon-

orific forms. Even LogoVista is not able to discern such differences. For example, these applications will translate “your parents” and “your company” as “*anata no ryōshin*” (あなたの両親) and “*anata no kaisha*” (あなたの会社), respectively, rather than the more correct “*go-ryōshin*” (御両親) and “*kisha*” (貴社).

These concerns are important. They prevent machine translation from providing the perfect solution on its own. But as a tool used by, or in conjunction with, a skilled translator, these systems speed the overall task of translation by letting the machine handle the rote, mechanical craft of producing a rough text, and allowing human beings to focus on the more skilled art of polishing that text to perfectly match the intended subtleties of meaning and context.

As for the best buys among machine translation systems, I recommend the following: for a low-cost/low-fuss solution, choose Tsunami MT or EZ JapaneseWriter. If you already have Japanese Windows (or are not afraid to install it), LogoVista E to J Personal may be the best choice. For a full-fledged English to Japanese machine translation system, LogoVista E to J wins hands down. And for Japanese to English translation, PC-Transer JE is the only choice, though it may be wise to wait until more advanced systems come along.

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<p>EZ JapaneseWriter v.1.1 \$795 EJ Bilingual, Inc. 2463 Torrance Blvd., Suite #1 Torrance, CA 90501 tel. 310-320-8139</p>	<p>Tsunami MT v.3.14 \$690 Neocor Technologies 9594 First Avenue NE, Box 400 Seattle, WA 98115-2012 tel. 800-693-9283</p>	<p>PC-Transer EJ \$1,995 PC-Transer JE \$1,995 Gitco 1531 Shattuck Avenue Suite 204 Berkeley, CA 94709 tel. 800-JAPAN-07</p>	<p>LogoVista E to J v.2.1 \$1,995 LogoVista E to J Personal \$795 Language Engineering Corp. 385 Concord Ave. Belmont, MA 02178 tel. 800-458-7267</p>
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21

Hira: それにしても、女将 が とびっきりの 芸者 を つけてくれた ようだ な...
Sore ni shite mo, okami ga tobikkiri no geisha o tsukete kureta yō da na...
 be that as it may madam (subj.) choicest/finest geisha (obj.) attached/assigned-(for me) seems (colloq.)
“Be that as it may, the madam seems to have gotten some really top-notch geisha for us.” (PL2)

- *sore ni shite mo* is a conjunctive phrase that can be a simple “but/yet/nevertheless,” or can have the feeling of “all the same/for all that/be that as it may.”
- *tobikkiri no* is a colloquial and emphatic form of *tobikiri no*, which before a noun makes a modifier meaning “extra-fine/choicest/unequaled ~.”
- *tsukete* is the *-te* form of *tsukeru* (“attach”), and *kureta* is the plain/abrupt past form of *kureru*, which after the *-te* form of a verb means the action was done for the benefit of the speaker or subject.
- *yō da* after a verb means “it seems/appears” the action was done or will be done.
- *na* is used as a kind of self-check or confirmation when speaking/thinking to oneself.
- nodding or bowing while keeping your hand in front of your face is a gesture to show gratitude.

22

Hira: アイスポッカ 会長、かつて 日本人 にとって
Aisupokka Kaichō, katsute Nihonjin ni totte
 (name) chairman once/formerly Japanese people for
 アメリカの 車 は 憧れ でございました。
Amerika no kuruma wa akogare de gozaimashita.
 American cars as for admiration was
“Chairman Icepocca, in the past, American cars were an object of admiration for the Japanese.” (PL4)

- *katsute* (or *katte*) is an adverb meaning “once/at one time/formerly.”
- *no* between two nouns makes the first into a modifier for the second, so *Amerika no kuruma* is essentially the same as *Beikoku-sha* above: “American cars.” One could also say *Amerika-sha* (アメリカ車) or *Beikoku no kuruma* (米国の車) for the same meaning.
- *akogare* is a noun meaning “(source/object of) yearning/adoration/admiration.” Its verb form is *akogareru*.
- *de gozaimashita* is the past form of *de gozaimasu*, the PL4 equivalent of *da/desu* (“is/are”).

23

Hira: まだ 日本の 自動車 が 赤子 レベル で、 国 に 保護されていた 頃、
Mada Nihon no jidōsha ga akago reberu de, kuni ni hogo sarete ita koro,
 still Japanese automobiles (subj.) infant level were-and country/gov't by were being protected approx. time
“In the days when Japanese automobiles were still in their infancy and being protected by the government,

1960年 以前に、米国車が日本進出を果たしていれば、
sen kyūhyaku rokujūnen izen ni, Beikoku-sha ga Nihon shinshutsu o hatashite ireba,
 1960 year before at American cars (subj.) Japan advance (obj.) if had carried out
“prior to 1960, if American cars had carried out an advance into Japan,

我々は失業していたでしょう。
wareware wa shitsugyō shite ita deshō.
 we as for would have become unemployed probably
“we probably would have become unemployed.”

“If American autos had come into the Japanese market before 1960, back in the days when the Japanese automotive industry was still in its infancy and being protected by the government, people like me would most likely have been put out of their jobs.” (PL3)

- *jidō* means “automatic/self-propelled,” so *jidōsha* is literally “automatic/self-propelled car.” In some ways you could say *jidōsha* carries the slightly more technical feeling of “automobile,” while *kuruma* is like “car”—though *kuruma* can also be used quite formally. In spite of its literal meaning of “wheel(s),” *kuruma* in Japanese does not have the slangy feel of “wheels” as used for “car” in English.
- *akago* = “baby/infant” (archaic) and *reberu* = “level” → “the level of an infant” → “infancy.”
- *de* is the continuing form of *da/desu* (“is/are”), here getting its past tense from the end of the clause.
- *hogo sarete ita* is the past form of *hogo sarete iru* (“is/are being protected”), progressive form of *hogo sareru* (“be protected”), from *hogo suru* (“protect”).
- *koro* (or *goro*) indicates an approximate time frame; after a verb it implies “around the time that action took place/will take place.”
- *izen ni* after a point in time means “before that point in time”; after a length of time it means “that long ago/that much earlier.”
- *shinshutsu* (literally “advance outward”) is regularly used to refer to “entering a market/commencing business in an area.” The verb form is *shinshutsu suru*.
- *hatashite ireba* is a conditional (“if”) form of *hatashite iru* (“has/had accomplished/carried out”—the tense is established at the end of the sentence), from *hatasu* (“accomplish/carry out”).
- *shitsugyō shite ita* is the past form of *shitsugyō shite iru* (“is unemployed” or “has become unemployed”), from *shitsugyō suru* (“become unemployed”). Since it follows a conditional, the past form means “would have become unemployed.”
- *deshō* makes a conjecture: “probably/surely/most likely.”



24

Icepocca: ソウ ダロウ! アメリカ車 ハ 優秀 ダ。 / 部品 買う ダロ?
Sō darō! Amerika-sha wa yūshū da. / Buhin kau daro?
 that way is, isn't it? American cars as for superior/excellent are parts will buy won't you?
"Exactly! American cars are outstanding. You'll buy the parts, right?" (PL2)

- *darō* (and its short form *darō*) usually makes a conjecture ("probably/surely [is]"), but it can also serve as a tag question in English: "(it is), isn't it?" etc. In the first case here, it's purely rhetorical, and it actually becomes a statement of strong agreement: "it certainly is so, isn't it?" → "exactly!" In the second instance it's more of a real question as he solicits confirmation: "(you will buy), won't you?"
- the particle *o*, to mark *buhin* ("parts") as the object of *kau* ("buy/will buy"), has been omitted, as is often done in conversation.

25

Hira: その前に お聞き 願いたい の は...
Sono mae ni o-kiki negaitai no wa...
 before that (hon.)-listen/hear want to request (nom.) as for
"What I'd like to ask you to listen to before that is..."
"Before that, I'd like to talk to you about—" (PL4)

• *negaitai* is the "want to" form of *negau* ("make a request/ask a favor"). *O-kiki negau* is a PL4 humble verb meaning "ask you to listen/ask the favor of a hearing."

- *no* is a "nominalizer" that makes what comes before it into a noun. Here it nominalizes the complete thought/sentence *sono mae ni o-kiki negaitai* ("[I] would like to ask you to listen to [it] before that") → "what I'd like to ask you to listen to before that." *Wa* then marks this as the topic of his sentence, but Icepocca cuts him off.

26

Icepocca: ホワイ? 料亭 デ 酒 ガ デナイ ノデスカ?!
Howai? Ryōtei de sake ga denai no desu ka?
 why exclusive restaurant at sake/alc. bev. (subj.) is not served (explan.-?)
"Why, at a ryōtei, are we not being served sake?"
"Why, at a restaurant like this, are we not getting any sake?" (PL3)

- Icepocca uses English "why" in place of Japanese *naze* or *dōshite*. Though most Japanese today know the English word, they don't normally substitute it this way.
- *ryōtei* are high-class restaurants where guests dine in private rooms; they are used extensively for high-level business entertaining.
- *denai* is the negative of *deru* (lit. "come/go out"), which has the idiomatic meaning of "be served" in the context of places where food and/or drink is served.

27

Hira: そ、 そう ですねえ... 不思議 ですねえ... ハハハ...
So- sō desu nē... Fushigi desu nē... Ha ha ha...
 (stammer) that way is (colloq.) strange/mysterious is (colloq.) (laugh)
"W- well, yes, ... it's odd, isn't it? ... Ha ha ha..." (PL3)

- *sō da/desu* serves broadly as an affirmative response. Followed by *nē* it also commonly serves as a hesitation/filler phrase while the speaker ponders how to respond ("Well, let's see..."). Here we seem to have elements of both uses.

28

Icepocca: ナミジロウ、ワタシ 今夜 ハ ハッピー ネ! モット ハッピー ニ ナリタイデース!!
Namijirō, watashi kon'ya wa happii ne! Motto happii ni naritai de-su!
 (given name) I/me tonight as for happy (colloq.) more happy to want to become
"Namijirō, I'm in a jolly mood tonight! And I want to become even jollier!" (PL3)

Geisha: キャッ
Kya! (squeal of surprise)

- *happii* (from English "happy") in Japanese generally has more the feeling of "merry/jolly/festive." The English meaning of "happy" is expressed with words like *ureshii*, *tanoshii*, or *shiiawase*.
- *naritai* is the "want to" form of *naru* ("become"); *~ ni naritai* = "want to become ~."

29

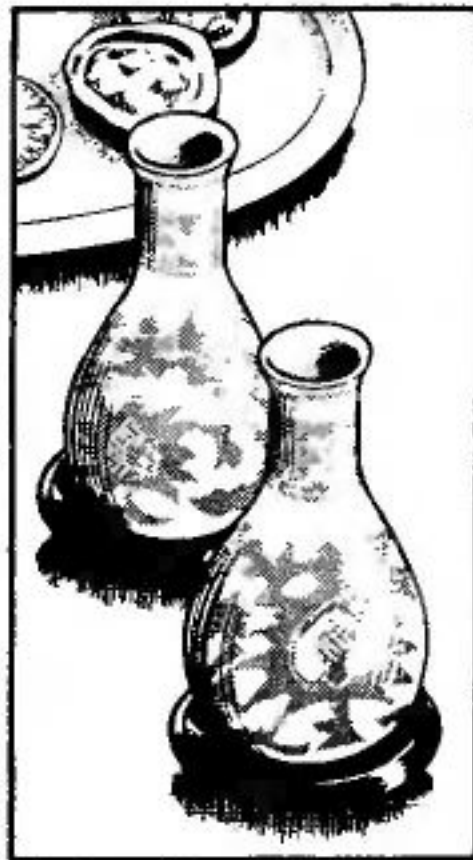
Hira: (thinking) ここ で ヘソを曲げられて また 席を立たれたら 困る し、
Koko de heso o magerarete mata seki o taretara komaru shi,
 here/this point at get difficult/angry-and again if leaves seat is a problem/trouble (cause)
"If he gets angry at this point and tries to leave again I'm in trouble, so..."
"The last thing I want now is for him to get angry and try to leave again."

アイスポッカ氏 が 酒乱 とはいえ 少しぐらい なら...
Aisupokka-shi ga shuran to wa ie sukoshi gurai nara...
 (name-title) (subj.) disorderly drinker though they say just a little if it is

"even though they say he's a disorderly drinker, if he only has a little (it should be OK)."
"They say he's a disorderly drinker, but a few sips (shouldn't hurt)." (PL2)

- *heso o magerarete* is the passive *-te* form of *heso o mageru*, literally "bend (one's) navel," an expression that refers to someone becoming "difficult" out of anger or obstinacy. Passive forms are used to describe actions the subject (in this case the speaker) has no control over, and often imply the action is detrimental to the subject.
- *seki o taretara* is a conditional "if/when" form of *seki o tatareru*, passive of *seki o tatsu* ("leave one's seat" → "leave"); the passive form again implies the action would be detrimental to Hira.
- *~ to wa ie* = "though they may say/though it may be (that) ~."
- *gurai* (or *kurai*, "about/approximately") is often used idiomatically to downplay the significance of the thing, action or amount mentioned just before it, so *sukoshi gurai* means "just a little/a trifling amount."

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30

Hira: じゃ、お銚子 2本 ぐらい...
Ja, o-chōshi nihon gurai...
 in that case/then (hon.)-sake warmer 2-(count) about
“Well, then, bring us just a couple of sakes.” (PL2)

- *chōshi* refers to small bottles used for warming sake, as pictured in the next panel. The honorific *o-* is almost always used when ordering.

31

Hira: 私 が お聞き 願いたい のは、品質 管理 のことです。
Watashi ga o-kiki negitai no wa, hinshitsu kanri no koto desu.
 I/me (subj.) (hon.)-listen/hear want to request (nom.) as for quality management/control about is
“What I’d like to talk to you about is quality control.” (PL4)

- *~ no koto* is literally “things of/about . . .,” or simply “about.”

32

Icepocca: ヒンシツカンリ?
Hinshitsu kanri?
“Quality control?” (PL2)

33

Hira: 企業 努力 のことですよ。
Kigyō doryoku no koto desu yo.
 enterprise effort about is (emph.)
“It’s about company effort (that I’m speaking).”
“I’m talking about certain special efforts a company has to make.” (PL3)

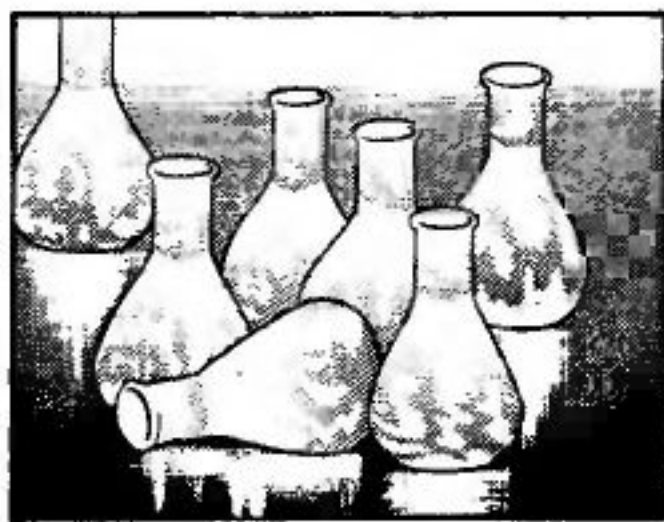
私ども では 工場 表彰 という の が あって、工場 で 車 の 細部 に
Watakushi-domo de wa kōjō hyōshō to iu no ga atte, kōjō de kuruma no saibu ni
 we/our co. at/in factory commendation (quote) say (nom.)(subj.) have-and factory at cars of details to
 いたるまで 検討し、 欠陥 を 発見した 者 は 表彰 する んです。
itaru made kentō shi, kekkan o hakken shita mono wa hyōshō suru n desu.
 going as far as examine/scrutinize-and defects (obj.) discovered person as for commendation do/award (explan.)

“In our company we have something called ‘factory commendations’: (the workers) in our factories examine our cars down to the tiniest detail, and we award commendations to those who discover defects—” (PL3)

Hira: 仲間 の 造った 車 の 欠陥 を 暴く という の は、
Nakama no tsukutta kuruma no kekkan o abaku to iu no wa,
 co-workers (subj.) made/built cars in/of defects (obj.) expose (quote) say (nom.) as for
 本当に 辛い もの が あります けど...
hontō ni tsurai mono ga arimasu kedo...
 truly difficult/painful thing/aspect (subj.) exists but/although

“—though exposing defects in the cars your co-workers have built can be painful.” (PL3)

- *-domo* turns nouns referring to people into plurals; it’s humble when used to refer to one’s own group, but condescending when used for others. *De* marks *watakushi-domo* as the location where an action takes place, so in this case it means “our company” rather than simply “we.”
- *hyōshō* refers to a formal or public “commendation,” typically accompanied by a *hyōshō-jō*, “commendation certificate”; *hyōshō suru* is its verb form.
- *to iu no* combines a quotative form with a nominalizer to make an expression like “a thing that is called ~.”
- *atte* is the *-te* form of *aru* (“exists/have”). The *-te* form is here being used like a conjunction: “have ~, and ~.”
- *itaru* means “reach/extend to” and *made* = “as far as,” so the combined phrase *~ ni itaru made* means “going/reaching as far as ~.”
- *kentō shi* is a continuing form of *kentō suru* (“examine/scrutinize”) → “examine/scrutinize, and ~.”
- *hakken shita* is the plain/abrupt past form of *hakken suru* (“discover”). *Kekkan o hakken shita* is a complete thought/sentence (“[he/she/they] discovered defects”) modifying *mono*, which when written with this kanji means “person/people.”
- *nakama* essentially refers to those belonging to a common group of some kind, whether an informal group of friends or a more formal work, study, or community group.
- *tsukutta* is the plain/abrupt past form of *tsukuru* (“make/build/manufacture”).
- *nakama no tsukutta* is a complete thought/sentence (“[one’s] co-workers made [them]”) modifying *kuruma* (“cars”).
- we have three different uses of *no* in a single line here: *no* after *nakama* marks it as the subject of *tsukutta* (“made”—*no* often replaces *ga* as the subject marker in sentences that are modifiers); *no* after *kuruma* makes it a modifier for *kekkan* (“defects”—*no* between 2 nouns makes the first a modifier for the second); and *no* after *to iu* is a nominalizer (in this case it can be thought of as meaning “the act that is described as ~”).
- *mono* (literally “thing”) often carries more abstract meanings. Here it’s like “aspects”: *tsurai mono* = “trying/painful aspects.”
- *arimasu* is the PL3 form of *aru* (“exists/have”).



34

Icepocca: ナルホド... ソレデ 日本車 ハ ボルト 一本 ノ 締め忘れ モ ナイ ワケダ...
Naruhodo... Sore de Nihon-sha wa boruto ippon no shime-wasure mo nai wake da...
 I see because of that Japanese cars as for bolt 1-(count) (mod.) forgotten tightening even not exist situation is
 “I see. That’s why even a single untightened bolt doesn’t exist in Japanese cars.”
“I see. That’s why Japanese cars are built without even a single bolt left untightened.” (PL2)

- *naruhodo* expresses one’s understanding of what has been said: “I see/indeed/really.”
- *ippon* is from *ichi* (“one”) and *-hon*, the counter suffix for long, slender things, like pens, pencils, chopsticks, bolts, etc. Depending on the number it follows, *-hon* changes to *-bon* or *-pon* for euphony.
- *shime-wasure* is a noun form of *shime-wasureru* (“forget to tighten/close”), so it refers to the state or condition of a thing that someone has forgotten to tighten or close. In the Japanese, *boruto ippon* (“a single bolt”) and *shime-wasure* are two nouns linked by *no* to make the first into a modifier for the second: literally, “the forgotten tightening of a single bolt” → “a single untightened bolt.”
- the emphatic particle *mo* (“even”) substitutes for *ga* to mark *shime-wasure* as the subject of *nai* (“not exist”).
- *wake da* literally means “the situation/case is that ~”; the expression is frequently used when drawing an explanation/conclusion from what the other person has said or from some other observation.

35

Hira: クオリティ の 高い 製品 なら 頼まれなくても 買います よ。
Kuoritī no takai seihin nara tanomarenakute mo kaimasu yo.
 quality (subj.) high product if it is even if not asked will buy (emph.)
“If the quality of the product is high, we’ll buy it without even being asked.” (PL3)

Hira: 通産省 の 圧力 も ございます し...
Tsūsanshō no atsuryoku mo gozaimasu shi...
 MITI off/from pressure also exists/there is (cause)
“Especially since there’s pressure from MITI.” (PL4)

- *kuoritī* is from English “quality.”
- *tanomarenakute mo* is a conditional “even if” form of *tanomarenai*, negative of *tanomareru* (“be asked”) from *tanomu* (“ask”).
- *Tsūsanshō* is an abbreviation of *Tsūshō Sangyō-shō* (通商産業省), “Ministry of International Trade and Industry” → “MITI”; *Tsūsanshō no atsuryoku* = “pressure from MITI.”
- *gozaimasu* is the PL4 equivalent of *aru* (“exists/is”).
- *shi* is an emphatic “and/and besides/and moreover”; it’s often used when stating the cause(s) or reason(s) for something. In standard syntax, the cause/reason is stated first, but in this case he’s adding it as an afterthought.

36

Icepocca: ソモソモ 問題 ハ 日本 ノ アンフェアーナ 通商 システム ニ アル!!
Somosomo mondai wa Nihon no anfeāna tsūshō shisutemu ni aru!
 to begin with problem as for Japan ’s unfair trade/commerce system in exists
“To begin with, the problem lies in Japan’s unfair trade practices!” (PL2)

米同車 が 日本 ノ 道路 ヲ 走レル ヨウニナル マデ、 役人ドモ ノ 検査
Beikoku-sha ga Nihon no dōro o hashireru yō ni naru made, yakunin-domo no kensa
 American cars (subj.) Japan ’s roads (obj.) can run/drive become so that until bureaucrats-(plur./derog.) of inspection
 デ ナント 36人 ノ 人 ノ 手 ヲ 経ナケリヤナラン ノダゾ!!
de nanto sanjūrokumin no hito no te o henakerya naran no da zo!
 (cause) (interj.) 36-(count) (=) person(s) ’s hands (obj.) must pass through (explan.) (emph.)

“Because of all the inspections demanded by bureaucrats, American cars have to pass through 36 different people’s hands before they can drive on Japanese roads!” (PL2)

- *anfeāna* is from English “unfair”; foreign adjectives are made into Japanese adjectives by adding *na*.
- *mondai wa ~ ni aru* is an expression for “the problem lies in ~.”
- *hashireru* is the potential (“can/be able to”) form of *hashiru* (“run/drive”).
- *~ yō ni naru made* = “until/up to the time (American cars) become so that ~” → “before (American cars) become so that ~.”
- since the plural-making suffix *-domo* is used here to refer to someone else, it gives a derogatory feeling.
- *de* marks *yakunin domo no kensa* as the cause or reason for what follows.
- *nanto* is an interjection of surprise, amazement, or outrage. When preceding a number it implies that the number is astonishingly large or small.
- *henakerya naran* is a contraction of *henakereba naranai*, a “must/have to” form of *heru* (“pass through”).
- the explanatory *no da* is here mostly for emphasis, and that emphasis is further augmented by *zo*, a rough/masculine emphatic particle.

37

Icepocca: モット 酒!
Motto sake!
 more sake
“More sake!” (PL2)

Hira: あ...
 A...
 (interj.)
“Uh-oh...” (PL2)

- *a* is an interjection used when someone suddenly becomes aware of something, like “oh!”—or when it’s something bad or undesirable: “oh no!” → “uh-oh.”

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(continued from previous page)

38

Icepocca: 年間 2200 時間 モ 働ク 国 デ 造ラレタ 車 ト 対等ニ 戦エル カ! バーロー!
Nenkan nisen nihyaku jikan mo hataraku kuni de tsukurareta kuruma to taitō ni tatakaeru ka! Bārō!
 per year 2,200 hours (emph.) work country in were made cars with equally can battle (?) idiot/fool
“How can we expect to compete on an equal footing with cars made in a country where they work 2,200 hours a year, damn it!” (PL1)

Sound FX: ヒック
Hikku
Hic

Hira: まずい な! 目 が すわってきた よ。
Mazui na! Me ga suwatte kita yo.
 bad/awkward/troublesome (colloq.) eyes (subj.) are becoming set (emph.)
“This is bad. His eyes are becoming set.”

“This is bad. He’s getting a dangerous look in his eye.” (PL2)

- *nenkan* followed by a number means “(that many) per year.” A number followed by an emphatic *mo* implies that the number is large for that context.
- *nenkan nisen nihyaku jikan mo hataraku* is a complete thought/sentence (“[they] work a whole 2200 hours per year”) modifying *kuni* (“country/nation”).
- *tsukurareta* is the passive past form of *tsukuru* (“make/manufacture”). *Tsukurareta* ends another complete thought/sentence (“were made in a country where [they] work 2200 hours per year”) modifying *kuruma* (“cars”).
- *tatakaeru* is the potential (“can/be able to”) form of *tatakau* (“fight/battle/compete [with]”). *Ka* makes it a question (“can I/we compete?”), but the question in this case is strictly rhetorical: “Can we compete? Hardly!” → “How can we possibly compete?”
- *bārō* is a slurred contraction of *baka yarō* (lit. “fool/idiot” + “guy/fellow”), which when directed at a person means “you idiot/S.O.B./jerk” but is also used as an all-purpose expletive.
- *suwatte* is the *-te* form of *suwaru* (“set/become set”), and *kita* is the past form of *kuru* (“come”), which after the *-te* form of a verb can mean either “beginning to become ~” or “become increasingly ~.” *Me ga suwaru* is literally “(his) eyes become set,” an expression used most commonly to refer to the fixated or determined look of someone who has tripped a few too many.

39

Hira: 私ども も、安くて 性能 の 良い 車 を 売って 何 が 悪い という、
Watakushi-domo mo, yasukute seinō no yoi kuruma o utte nani ga warui to iu,
 we/our co. also cheap and performance (subj.) good cars (obj.) sell-and what (subj.) is bad (quote) say

これまでの 考え では ダメだ と...
kore made no kangae de wa dame da to...
 until now of thinking if it is no good is (quote)

“We too, (are wondering if) our thinking until now, which said ‘What’s wrong with selling cars that are cheap and have good performance?’ is no good (anymore).”

“Until now we’ve maintained the view that there can be nothing wrong with selling cheap cars that perform well, but we think this view has perhaps grown outdated.” (PL4)

- *yasukute* is the *-te* form of *yasui* (“cheap/inexpensive”).
- *seinō* refers to the “capacity/power/performance features” of machinery. *Yoi* = “good/fine,” so *seinō ga yoi* means the machinery “performs well/has powerful features.” In this case, the subject-marker *ga* has been replaced with *no* because it is part of a complete thought/sentence (“[they’re] cheap and perform well”) modifying *kuruma* (“cars”).
- *utte* is the *-te* form of *uru* (“sell”). The *-te* form of a verb followed by *nani ga warui* makes an expression: “what’s wrong with (doing the action)?”

- the quotative *to iu* makes the preceding (*yasukute seinō no yoi kuruma o utte nani ga warui*) into the content of what follows (*kore made no kangae* = “our thinking until now”).

40

Icepocca: ブルルン
Bururun
“Vr-vroom!” (pretending to rev car engine)

41

Icepocca: ブルッ ブルルン
Buru! bururun
“Vrup vr-vroom!” (pretending to rev car engine)

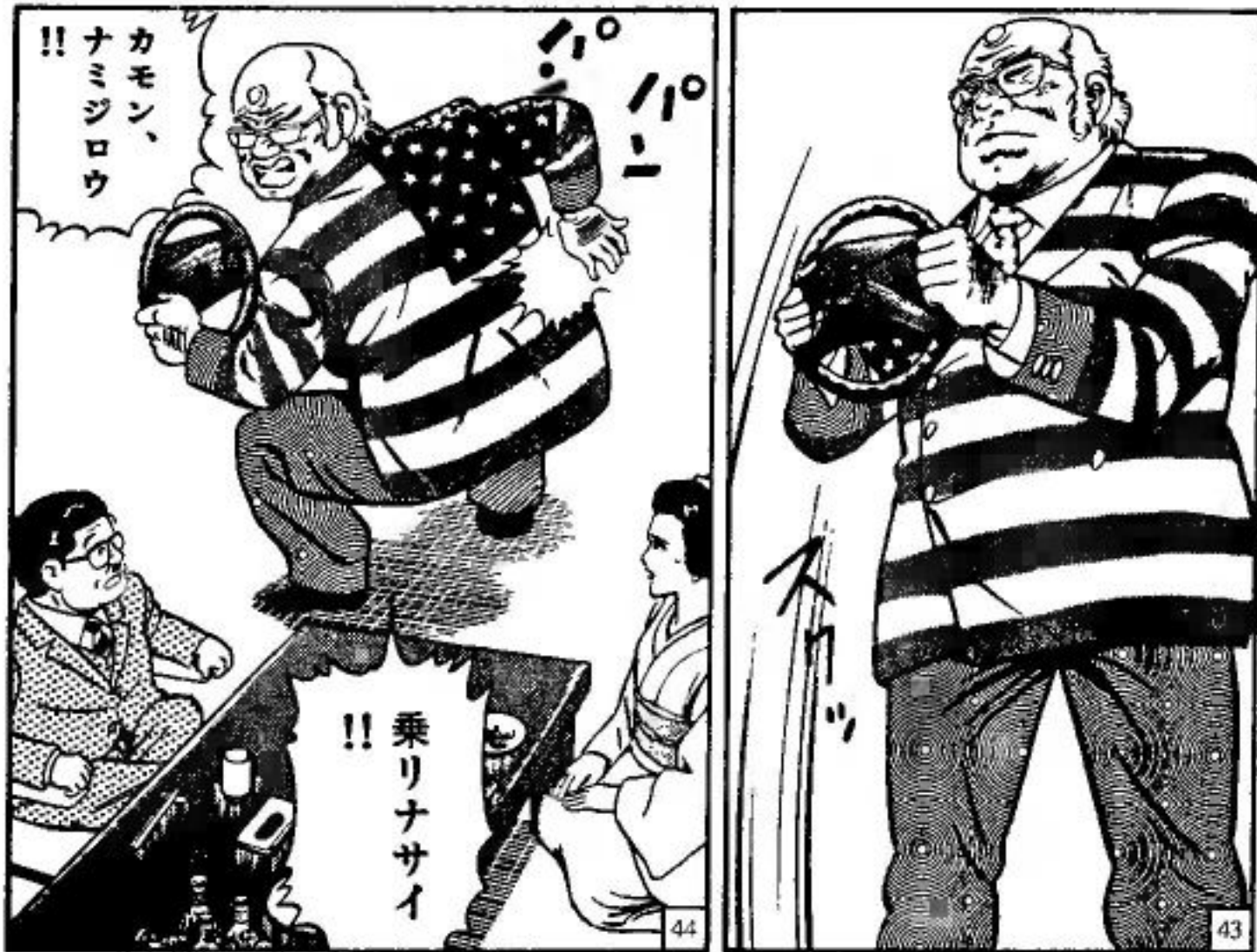
Aide: オーッノー!!
Ō! Nō!
 (dismay)
“Oh no!”

42

Aide: ワタシ 逃ゲマース! 会長 ノ 車 ニ 乗りタクアリマセーン!!
Watashi nigema-su! Kaichō no kuruma ni noritaku arimase-n!
 I/me will run away chairman 's car in not want to ride
“I’m getting out of here! I don’t want to ride the chairman’s car!” (PL3)

Hira: 会長 の 車?
Kaichō no kuruma?
“The chairman’s car?” (PL2)

- *noritaku arimase-n* is the PL3 form of *noritakamai*, negative of *noritai* (“want to ride”), from *noru* (“get on/into” or “ride”).



43	<p>FX: スクッ <i>Suku!</i> (effect of standing up abruptly)</p>
44	<p>Sound FX: バンバン <i>Pan pan</i> Whap whap (effect of clapping hands together or of slapping something)</p> <p>Icepocca: カモン、ナミジロウ!! 乗りなさい!! <i>Kamon, Namijirō! Norinasai!!</i> come on (name) get on-(command) “Come on, Namijirō! Hop on!” (PL2)</p> <ul style="list-style-type: none"> • <i>norinasai</i> is a relatively gentle command form of <i>noru</i>, which means “get on.”
45	<p>Hira: そ、 そんな... 会長のお背中に乗るなんて... <i>So- sonna... Kaichō no o-senaka ni noru nante...</i> (stammer) that kind of chairman's (hon.)-back on get on something like “Goodness! I can't go climbing onto your back...” (PL4)</p> <p>Hira: 車とはコレのことか... (thinking) <i>Kuruma to wa kore no koto ka...</i> car (quote) as for this about (?) “As for what was referred to as car, it was about this.” “So this is what he meant by (the chairman's) car.” (PL2)</p> <ul style="list-style-type: none"> • <i>sonna</i> (lit. “that kind of”) can be used by itself as a generic exclamation of astonishment, protest, or objection. • since he's speaking directly to Icepocca here, saying <i>kaichō no o-senaka</i>, literally “the chairman's back” (<i>o-</i> is prefixed to <i>senaka</i> to make it honorific), is the same as saying “your back.” Japanese often refer to their listener by name and/or title when English speakers would simply use “you/your.” • <i>nante</i> can be considered a colloquial equivalent of <i>nado</i> (“something like”), or of an entire phrase like <i>nado to iu koto/mono wa</i> (literally “a thing that is something like ~”). It's often used to imply the preceding is “ridiculous/out of the question/inappropriate.” • <i>kuruma to wa</i> refers back to the aide's remark about “the chairman's car.” Since <i>to wa</i> is the quotative <i>to</i> plus the topic marker <i>wa</i> (“as for”), it can be thought of literally as “as for what was called/referred to as ~.”
46	<p>Icepocca: アメ車ニハ乗レンノカ?! <i>Amesha ni wa noren no ka?</i> American car on as for cannot get on/ride (explan.-?) “Is it that you can't ride in an American car?” “Are you saying you can't ride in an American car?” (PL2)</p> <ul style="list-style-type: none"> • <i>Amesha</i> is a contraction of <i>Amerika-sha</i> (“American car”). • <i>noren</i> is a contraction of <i>norenai</i>, the negative form of <i>noreru</i> (“can get on/ride”), from <i>noru</i> (“get on/ride”). In the context of cars and other vehicles, <i>noru</i> can mean either “get on” or “ride.” • <i>no ka</i> abruptly asks for an explanation; his tone is contentious, as if demanding: “Are you saying American cars aren't good enough for you?”
47	<p>Hira: じゃ、ちょっと麻布まで。 <i>Ja, chotto Azabu made.</i> then/in that case a little (place name) as far as “Well then, just as far as Azabu.” (PL2)</p> <p>Sound FX: ブロロロ... <i>Burororo...</i> (engine noise)</p> <ul style="list-style-type: none"> • <i>chotto</i> (“a little”) is often used like this to soften or minimize what one is doing or saying: Hira will do “just a little” of what he considered unthinkable only moments before.

To be continued . . .

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Translation Editor
Wayne Lammers

THE RA-NUKI TREND

If your Japanese teacher ever told you about the phenomenon known as *ra-nuki kotoba* (ら抜き言葉, “*ra*-omission words”), it was most likely by way of expressing disapproval. At least I can’t recall any teachers I’ve known who offici-

cially endorsed the trend. It seems to have a fair amount of support among laypeople, though, especially the young. And according to the 1993 edition of the Japanese almanac *Imidas*, a Prime Minister’s Office survey found that 58 percent of the population saw nothing wrong with it. In this issue of *Mangajin*, we see it emerge from the mouth of Director Hira, who in previous installments has shown himself to be a model of proper and courteous speech.

Here’s what it’s about: Japanese verbs can be divided into two regular verb groups. For one group (sometimes called *ru*-verbs), the passive and potential forms are supposed to be the same, while for the other group (sometimes called *u*-verbs), they are different:

	plain	passive	potential	<i>ra-nuki</i>
-ru	G1 食べる <i>taberu</i> eat	食べられる <i>taberareru</i> be eaten	食べられる <i>taberareru</i> can eat	食べれる <i>tabereru</i> can eat
	G1 開ける <i>akeru</i> open	開けられる <i>akerareru</i> be opened	開けられる <i>akerareru</i> can open	開けれる <i>akereru</i> can open
-u	G2 乗る <i>noru</i> ride	乗られる <i>norareru</i> be ridden	乗れる <i>noreru</i> can ride	n.a.
	G2 切る <i>kiru</i> cut	切られる <i>kirareru</i> be cut	切れる <i>kireru</i> can cut	n.a.

In these examples, the passive form ends with *-rareru* for both groups. This isn’t always true: in the second, *-u* verb group, the ending differs according to the consonant at the end of the verb stem, so the passive form can variously be *-sareru*, *-tareru*, *-nareru*, *-mareru*, etc. Here we want to look at the *-rareru* examples because they are the ones that provide a meaningful comparison with *-ru* verbs for understanding *ra-nuki* speech.

For the potential meaning, the first group uses the same form as the passive, while the second group drops the *ra*. That omission is perfectly proper for the second group, but if you do the same thing with any verb that’s supposed to retain the *ra* it’s called *ra-nuki* and frowned upon by the language police.

When Icepocca wants to know why the president and chairman of the board haven’t shown up, Hira explains that they both had prior commitments and simply could not come.



Hira: *Sore ga . . . futari-tomo kon'ya dake wa dō shite mo korenai yō ga gozaimashite.* (PL4)

(*Korenai* is the negative form of *koreru*, the *ra-nuki* potential form of *kuru* [“come”].)

The verb *kuru* (“come”) doesn’t actually belong to the first group of verbs mentioned above because it’s irregular, but the *ra-nuki* principle is the same: properly speaking, the potential form of *kuru* is *korareru*, and the negative potential is *korarenai*, so when Hira says *korenai* he is dropping a *ra* that is supposed to be there.

***Ra-nuki* partisans** argue that dropping the *ra* makes eminent sense because it helps clarify the meaning. With the *-rareru* ending being used to form not only passive and potential but also honorific verbs, there are in fact three different meanings that have to be distinguished by context, and context is not always helpful. By using *ra-nuki* verbs, one can categorically erase the ambiguity for the potential form.

Those of you who find that a sequence of any more than two syllables from the *ra-ri-ru-re-ro* column makes a tongue twister will have another reason for embracing the *ra-nuki* trend—and you can take assurance from the survey figures that you won’t necessarily be charged with mutilation of the language for it. Remember, though, that you can omit *ra* only for the potential meaning—not for passive or honorific; and prudence still dictates that you use the “correct” *ra*-inclusive potential form if you’re being graded on a test.



Aide: *Aisupokka Kaichō ga jikijiki ni Beikoku kara demuite korareta nomi, sore ga Daitoku no taiō ka ne?* (PL2)

(Just after Hira’s explanation of his superiors’ absence, when Icepocca’s aide explodes in indignation at the perceived snub, he uses *korareta*, the past form of *korareru*, which depending on context can be the passive, potential, or honorific form of *kuru* [“come”]—in this case the last. The *ra* must be retained when you want either the passive or honorific meaning.)

From *Calvin and Hobbes*, p. 32

番組	<i>bangumi</i>	(TV) program
キスする	<i>kisu suru</i>	kiss (v.)
寝る時間	<i>neru jikan</i>	bedtime
濡らす	<i>nurasu</i>	wet/moisten
お互いの	<i>otagai no</i>	mutual/reciprocal

From *Shoe*, p. 34

飾り	<i>kazari</i>	decorations/frills
除く	<i>nozoku</i>	remove/take off/omit
手元	<i>temoto</i>	at hand/within reach

From *Basic Japanese*, p. 38

明かす	<i>akasu</i>	spend/pass a night
深まる	<i>fukamaru</i>	become deeper/deepen
玩具	<i>gangu</i>	toy(s)
疑惑	<i>giwaku</i>	suspicion/misgivings
行列	<i>gyōretsu</i>	parade/line/procession
本気	<i>honki</i>	seriousness/sincerity
事実	<i>jijitsu</i>	fact/truth
紙	<i>kami</i>	paper
契約する	<i>keiyaku suru</i>	sign/enter into a contract
ケンカ	<i>kenka</i>	fight/quarrel
気立て	<i>kidate</i>	disposition/temperament
機械	<i>kikai</i>	machine/machinery
毎日	<i>mainichi</i>	every day/daily
オモチャ	<i>omocha</i>	toy(s)
オタマジャクシ	<i>otamajakushi</i>	musical note/tadpole
ピアノ	<i>piano</i>	piano
美しい	<i>utsukushii</i>	beautiful
やましい	<i>yamashii</i>	shameful
ゆるす	<i>yurusu</i>	forgive

From *Nippon Cha-Cha-Cha*, p. 44

あきる	<i>akiru</i>	grow tired of
汗ばむ	<i>asebamu</i>	perspire slightly
変える	<i>kaeru</i>	change/alter
髪	<i>kami</i>	hair
結婚	<i>kekkon</i>	marriage
季節	<i>kisetsu</i>	season (n.)
思いきり	<i>omoikiri</i>	decisively/forcefully
プロポーズする	<i>puropōzu suru</i>	propose (marriage)
初夏	<i>shoka</i>	early summer
総合	<i>sōgō</i>	combined/comprehensive
爽快	<i>sōkai</i>	refreshing/exhilarating
水晶	<i>suishō</i>	crystal
占う	<i>uranau</i>	tell (someone's) fortune

From *What's Michael?*, p. 49

貿易黒字	<i>bōeki kuroji</i>	trade surplus
地方	<i>chihō</i>	region/area
軍備管理	<i>gunbi kanri</i>	arms control
軍縮交渉	<i>gunshuku kōshō</i>	disarmament talks
ぐずつく	<i>guzutsuku</i>	become dull/sluggish
晴れる	<i>hareru</i>	clear up
核戦力	<i>kaku-senryoku</i>	nuclear forces
季節はずれ	<i>kisetsu-hazure</i>	off-season
克服する	<i>kokufuku suru</i>	overcome/surmount
欧州	<i>Oshū</i>	Europe
泳ぐ	<i>oyogu</i>	swim

削減	<i>sakugen</i>	reduction/curtailment
政治解説	<i>seiji kaisetsu</i>	political commentary
低気圧	<i>teikiatsu</i>	low pressure system
天気予報	<i>tenki yohō</i>	weather forecast
財政赤字	<i>zaisei akaji</i>	budget deficit
全国的	<i>zenkoku-teki</i>	nationwide

From *Crayon Shin-chan*, p. 60

味	<i>aji</i>	flavor (n.)
あたたまる	<i>otatamaru</i>	become warm
美人	<i>bijin</i>	beautiful woman
団体	<i>dantai</i>	group
遠慮	<i>enryo</i>	restraint/reticence
歯ブラシ	<i>haburashi</i>	toothbrush
お花見	<i>o-hanami</i>	cherry-blossom viewing
毛虫	<i>kemushi</i>	caterpillar
近所	<i>kinjo</i>	neighborhood
混んでいる	<i>konde iru</i>	is crowded
せまい	<i>semai</i>	narrow/crowded
おしとやかな	<i>o-shitoyaka na</i>	ladylike/gentle
しつこい	<i>shitsukoi</i>	heavy/cloying
早朝	<i>sōchō</i>	early morning
たるむ	<i>tarumu</i>	become slack/flabby
うらやましい	<i>urayamashii</i>	envious

From *Torishimariyaku Hira Namijirō*, p. 68

暴く	<i>obaku</i>	expose
憧れ	<i>akogare</i>	(source of) admiration
圧力	<i>atsuryoku</i>	pressure
部品	<i>buhin</i>	part(s)
道路	<i>dōro</i>	road/street
不思議	<i>fushigi</i>	strange/mysterious
発見する	<i>hakken suru</i>	discover
果たす	<i>hatasu</i>	accomplish/fulfill
経る	<i>heru</i>	pass through
品質管理	<i>hinshitsu kanri</i>	quality control
保護する	<i>hogo suru</i>	protect
直々に	<i>jikijiki ni</i>	in person
欠陥	<i>kekkan</i>	defect(s)
権限	<i>kengen</i>	authority
検査	<i>kensa</i>	inspection/examination
検討する	<i>kentō suru</i>	examine/scrutinize
工場	<i>kōjō</i>	factory
まずい	<i>mazui</i>	bad/troublesome
逃げる	<i>nigeru</i>	run away/flee/escape
細部	<i>saibu</i>	details/particulars
背中	<i>senaka</i>	back (body part)
失業する	<i>shitsugyō suru</i>	become unemployed
酒乱	<i>shuran</i>	disorderly drinker
対応	<i>taidō</i>	response
対等	<i>taidō</i>	equal
頼む	<i>tanomu</i>	ask
戦う	<i>tatakau</i>	battle/compete (with)
とびきりの	<i>tobikiri no</i>	choicest/finest
辛い	<i>tsurai</i>	difficult/painful
通産省	<i>Tsūsanshō</i>	MITI
通商	<i>tsūshō</i>	trade/commerce
務め	<i>tsutome</i>	duty/responsibility
役人	<i>yakunin</i>	bureaucrat(s)
優秀	<i>yūshū</i>	excellent/outstanding

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

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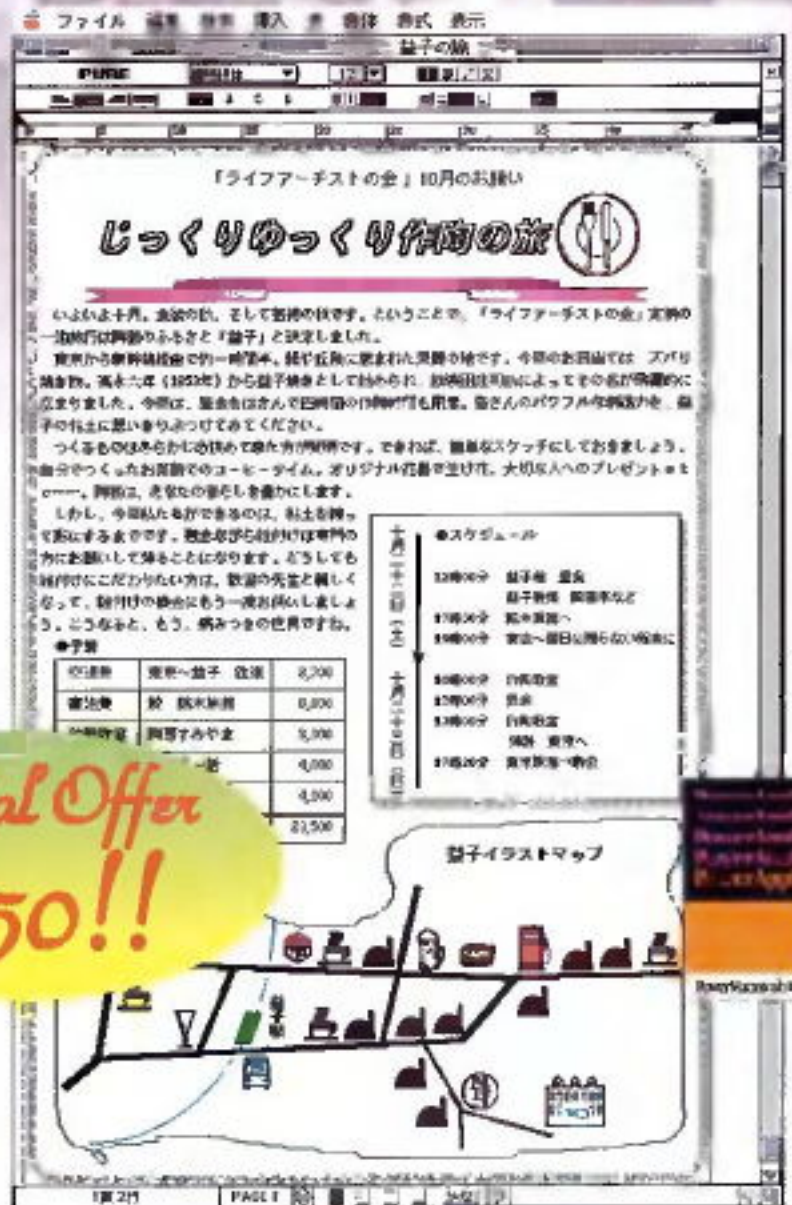
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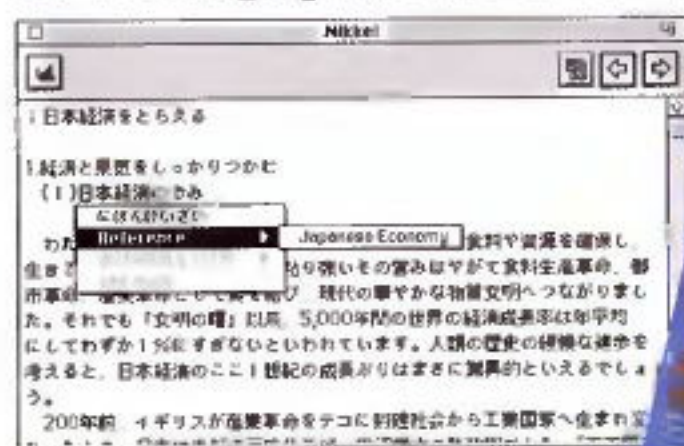
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