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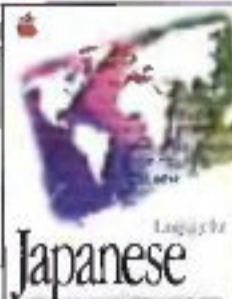
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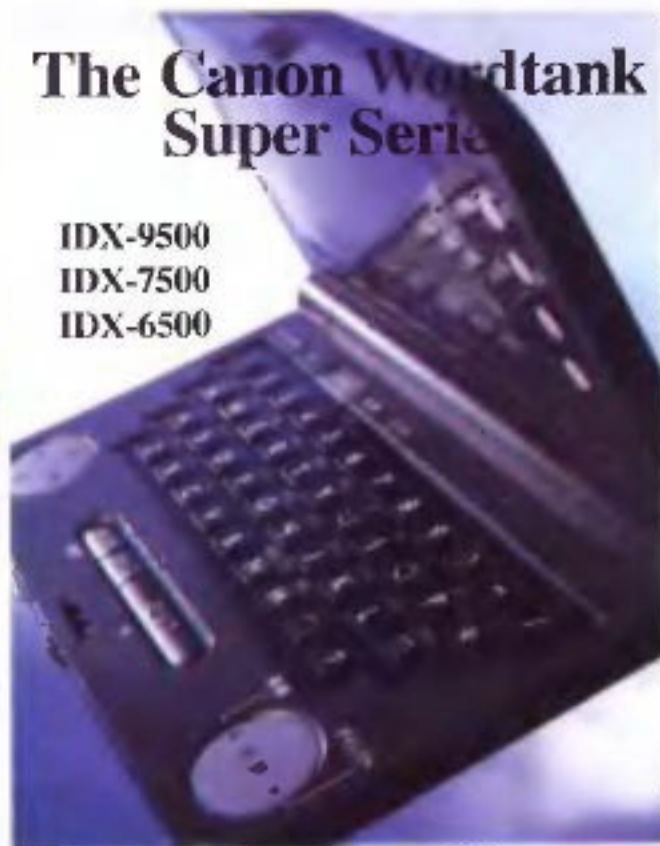
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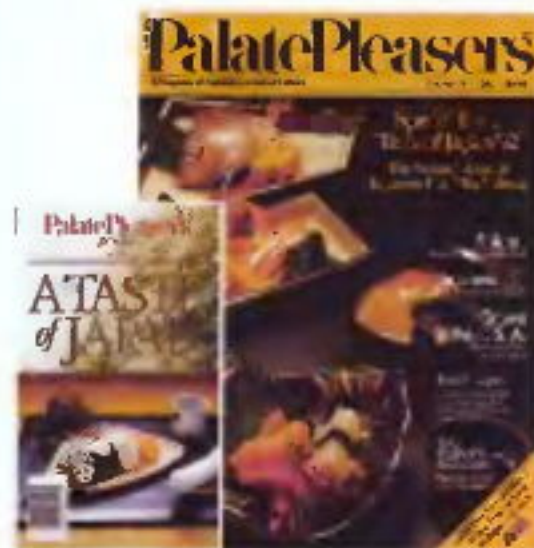
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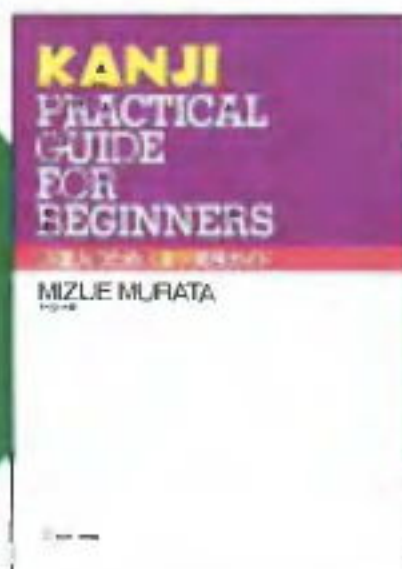


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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese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



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publisher's note

Tapes are such an important part of language learning that I can't believe we have waited this long to come out with *Mangajin* tapes.

In keeping with our philosophy that language learning should be fun, we decided to go with dramatic enactments of the manga, rather than simply have an "announcer" read the lines for clarity. Used together with the magazine, the tapes will add a new dimension to the manga stories. They should also be just the thing for that long commute to work.

The Japanese language is especially rich in what are sometimes called "sound effect words" (*giseigo* and *gitaigo*), and that's probably one reason why sound effects, and other types of effects, are such an integral part of manga. Even though the effects are a relatively small part of the total linguistic mix, they provide a crucial "spice" that makes the medium come alive. On the tapes, we use dramatic readings of these effects rather than actual sound effects. For one thing, what would you use for effects like *shiin*, the effect of stillness or quietness, or *garān*, the effect of a room being empty?

When "sound effect words" are used in conversation—and they are used quite a bit—they usually get something of a dramatic delivery. On more than one occasion I have been



surprised to hear an otherwise staid Japanese lady or gentleman momentarily turn into a manga character in relating how a door *slammed* shut, or how a train *rattled* down the track. Throwing occasional sound effects into your conversation can liven things up considerably, and it's nice to be able to give them a little punch.

(See page 24 for more info on the *Mangajin* Tapes.)

The *Mangajin* CD-ROM brings together the sights and sounds of manga, and even the notes from *Mangajin*. Our first is a collection of material from the first 10 issues. (See page 58 for more info.) If demand dictates, there will be more.

Even before the recent increases in paper prices, the cost of setting up a printing press made it impossible to go back and reprint those early issues. But with electronic publishing, we can bring you those *Mangajin* classics in an enhanced format.

It's not all electronic! We can't neglect our new book, *Bringing Home the Sushi*, which provides a look at the human side of Japanese business. Much of the material is from past issues of *Mangajin*, but we have put English in the "balloons," and included introductory essays for each story from people like T.R. Reid, Glen Fukushima, Peter Duus, Herbert Glazer, and Mark Schilling. The original Japanese (with *furigana* readings) is shown at the bottom of the page, so the book can also be used for language learning, but our main goal is to bring the world of Japanese manga to an even wider readership.

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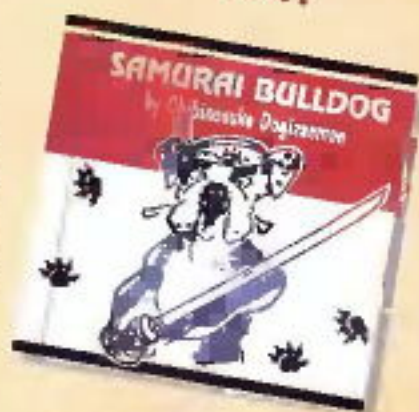
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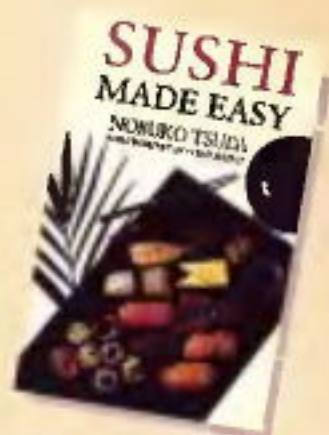
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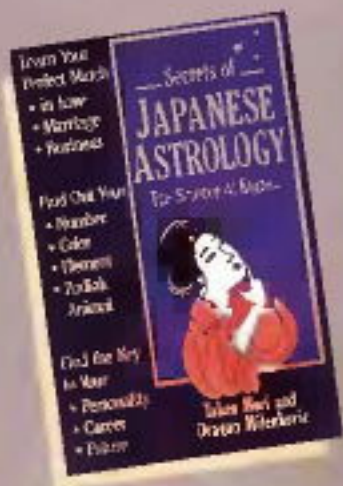
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Bringing Home the Sushi

JAPANESE BUSINESS THROUGH JAPANESE COMICS

Japanese comics are not just for kids! Now you can enjoy the same stories that millions of Japanese businessmen read every day.



PREFACE BY:
• Kure Tomofusa

INTRODUCTORY
ESSAYS BY:

- Glen Fukushima
- T.R. Reid
- Peter Duus
- Herb Glazer
- Mark Schilling and others

Bringing Home The Sushi

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An inside look at the trials, tribulations and triumphs of Japan's salarymen (and women)

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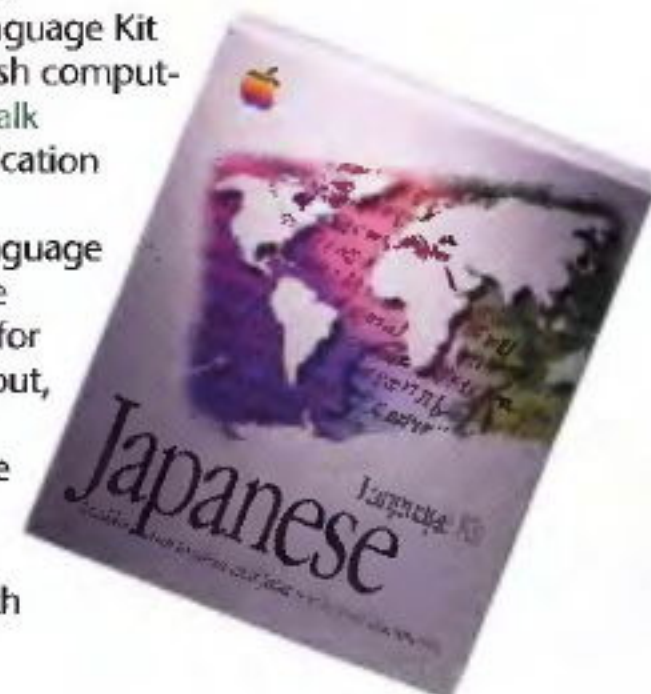


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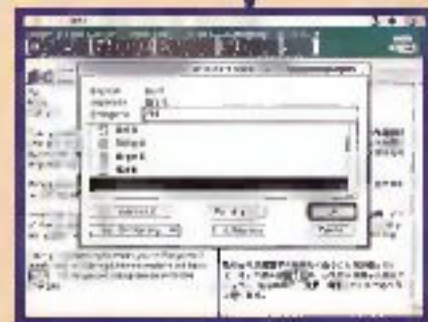
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—Douglas Horn, MANGAJIN magazine #15

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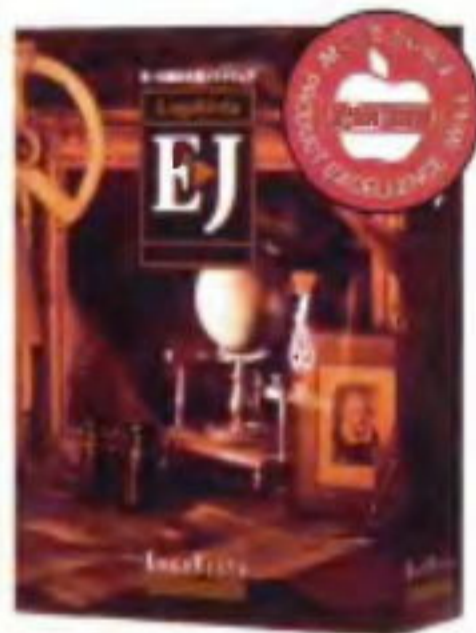
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Letters to the Editor

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Disappointed in *Mangajin*

I can't tell you how disappointed I was to read the publisher's note in *Mangajin* No. 45. I have been a subscriber since issue No. 1 of *Mangajin*, and have been very pleased with the development of the magazine as a premier publication providing not only Japanese comics but also timely social and cultural information.

It is precisely because of this educating function that your note was, to say the least, very misleading. The ethnocentric comments expressed in the note are not only erroneous but add to the stereotypes of Japanese people held by some American people. The note seems to suggest the following among others:

1. Japanese can't explain themselves well in English, they tend to gloss over unpleasant facts, and their translations often lack humor.
2. *Mangajin* prefers only American perspectives on Japan and Japanese.
3. Bi-cultural/-lingual Americans can write better about Japan and Japanese than bi-cultural/-lingual Japanese.
4. Japanese translators/staff are primarily good for checking the accuracy of translations but not subtle perspectives or explanations.

First of all, Americans don't have a monopoly on bi-cultural/-lingualism. There are quite a few Japanese people and other non-Americans who can do the job of your current American staff. If you want your magazine to be truly informative, it would be important to

bring some Japanese perspectives as well; I actually would welcome non-American bi-cultural views from those who have experienced Japan and Japanese first-hand, e.g., Australians, Malaysians, etc.

To my Japanese sensibility, it sounds to me like you are giving us your version of the old "snow job" in which it is implied that if you want to understand Japan, rely on the American bi-lingual/-culturals and don't trust what Japanese translators/editors might contribute to the efforts.

Perhaps if you had a Japanese editor, he/she could have advised you on how ethnocentric your views on these matters sound.

KATSUHIKO MOMOI
St. Cloud, MN

[Publisher Vaughan Simmons replies:]
When we started Mangajin, there was already plenty of information about Japan from Japanese sources, in the form of magazines, newspapers, newsletters, videos, etc. We didn't feel there was a need for another such publication. Our difference is that we use native speakers of English, primarily (but not only) Americans, to report on Japanese pop culture.

This is one of the factors that make Mangajin unique. Feedback from the American audience, our primary market, indicates that these readers appreciate having a magazine about Japan that they can truly relate to. Articles are written from a Western perspective, answering the questions a Western reader is likely to ask about a given subject, using the same journalistic writing conventions Western readers expect. The manga translations and notes are prepared by native speakers of English, who have had the same struggle with learning Japanese that the readers are experiencing. All, of course, are checked extensively for accuracy by native speakers of Japanese.

We take the same approach with the features, such as American comics, that are aimed at our Japanese readers; that

(continued on page 45)



They Call Him Baka Bill

I am an interpreter and tour coordinator for Japanese guests visiting the Orlando area. Quite often people come up to me who have either visited Japan or learned a few phrases and would like to show off what they know by saying something to me in Japanese.

One day I was at the airport meeting clients when an American man who had stepped off the plane from Japan approached me. He said, "*Baka wa Bill desu*" ("Bill is stupid"). What he meant to say was "*Boku wa Bill desu*" ("I am Bill"). When I told him what he had said, he turned bright red and said, "I give up!" I told him that it was a simple mistake and don't give up because Japanese is one of the most difficult languages to learn and is a valuable asset to anyone who can speak it.

YUKI GILLIS
Orlando, FL

Disaster Diplomacy

A frequent requirement of a diplomat's life in Japan is to give *aisatsu*, "welcoming remarks," at official events. My husband David, the US Consul-General for Osaka/Kobe, recently did so at a charity concert given by the Pittsburgh Symphony for victims of the Great Hanshin Earthquake.

In his remarks, he meant to say "I hope and pray for Kobe's reconstruction"—*Kōbe no go-fukkō ni inorimasu*. Instead, he inadvertently dropped a *k* and said "*fukō*," in effect saying that he prayed for Kobe's misfortune. Luckily the audience was forgiving, but he wondered why they were laughing at what he thought was a serious moment.

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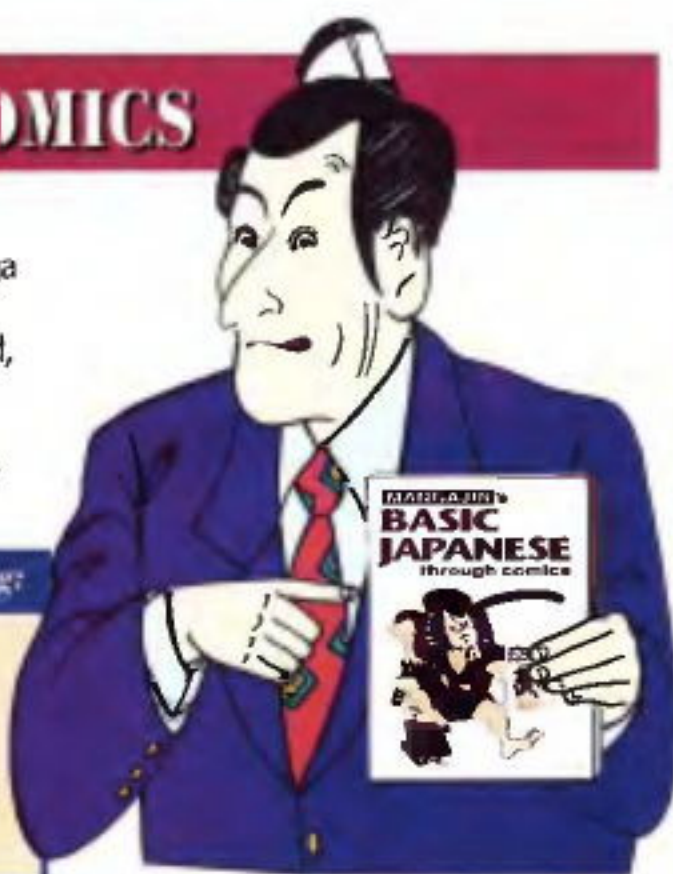
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ぱぴぷペロティ

Pa pi pu perotii

Pa pi pu perotii

Long-time *Mangajin* fans may recognize this type of word play from the Brand News column in issue No. 30, which featured a product called *sa shi su se soruto* ("sa shi su se salt"). *Sa shi su se so* and *pa pi pu pe po* are rows (the "s" row and the "p" row, respectively) of the Japanese syllabary. These sound rows trip off the Japanese tongue as naturally as the alphabet song flows from American mouths, making them ideal for ad copy.

Pa pi pu leads up to *pero*, an effect word used to describe the act of "gobbling up" (べろっと食べる, *perotto taberu*), or, as with these little candies, "licking up" (べろべろ舐める, *pero pero nameru*). It is not totally clear what the *tii* stands for. It may be an echo of the French *petit*, or of the English word-ending *-ty*, meaning "having the quality of ~" (as in "salty" or "gritty"). If the latter, *perotii* could be translated as "having a lickable quality."

On the side of the package is an acrostic using *pa pi pu*. *Pa* stands for *pafu iri* (ぱふ入り, "marshmallow filling"); *pi* stands for *pishatto nonshugā* (ぴしゃっとノンシュガー, "strictly non-sugar"); and *pu* stands for *puchi saizu no perotii* (ぷちサイズのペロティ, "petits perotiis").

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(Under mushroom cloud:)

フランス 核実験
Furansu kaku jikken
 France nuclear testing
The French nuclear tests

(Document:)

核実験 停止を 求める 決議案
Kaku jikken teishi o motomeru ketsugi-an
 nuclear testing halt (obj.) seek resolution proposal
Draft Resolution Seeking a Halt to Nuclear Testing

(Murayama:)

サア 国連総会 へ 繰り出す ぞ!
Sā, Kokuren Sōkai e kuridasu zo!
 OK UN General Assembly to sally/venture forth (excl.)
Onward to the UN General Assembly!

(Caption:)

“後の祭り” になる かも…
Ato no matsuri ni naru kamo...
 post-festival become perhaps...
 It may become a “post-festival.”
It just might be closing the barn door after the horse is gone...

(Artist:) 針 すなお
Hari Sunao

- *kuridasu* (“sally/venture forth”) carries the feeling of hordes of people turning out for an important event. It is often used to describe participation in a festival.
- *ato no matsuri* (lit., “post-festival”) is an idiomatic expression that describes an action which is too late to achieve its desired effect.
- *kamo* is an abbreviated form of *kamo shirenai* (“maybe/possibly”).

In mid-June French President Jacques Chirac made the surprising announcement that France would resume nuclear weapons testing in the South Pacific in September of this year, setting off angry protests around the world. The Japanese were particularly stunned, as this year marks the 50th anniversary of the atomic bombing of Hiroshima and Nagasaki.

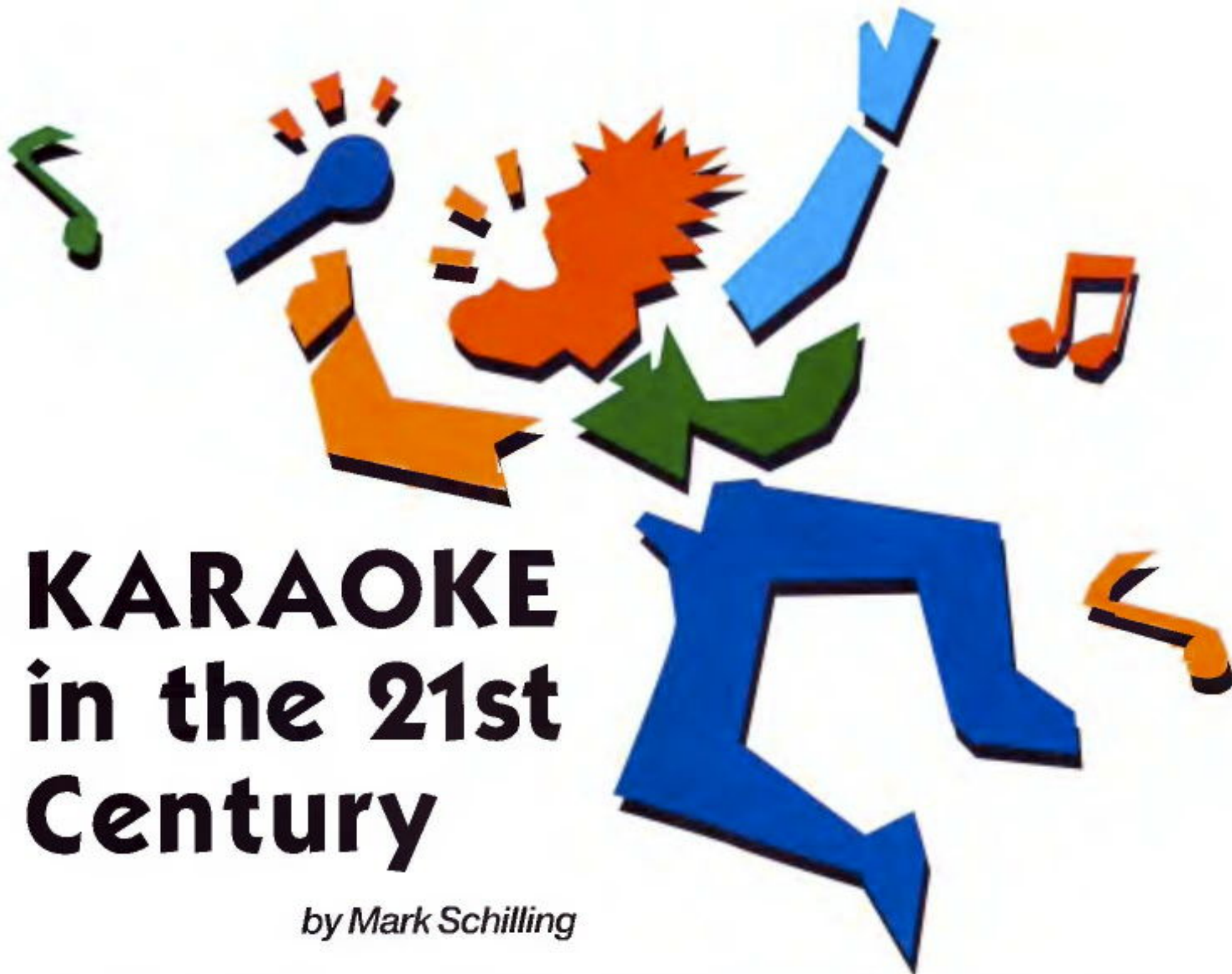
Nevertheless, the Japanese government was not exactly vigorous in responding to the French decision. Shortly after the announcement, the Foreign Ministry protested to the French ambassador, but little else was done at that time. As reported in the *Asahi Shimbun*, a top Ministry official rather weakly claimed that “there are no other means at our disposal” (ほかには手立てはない, *hoka ni wa tedate wa nai*).

As some have wryly noted, it wasn't until the public announcement of Upper House elections that Japanese politicians began to swing into action. Most significantly, on July 18th the heads of the three parties comprising the coalition government decided to send a resolution to the UN General Assem-

bly calling for a halt to all nuclear testing.

Apparently, many in Japan felt that this gesture was too little too late. In this July 20th cartoon, Hari Sunao portrays the three coalition heads—Prime Minister Murayama Tomiichi (on the right), Sakigake chief Takemura Masayoshi (back left), and LDP chief Kōno Yōhei (front left)—pumping themselves up for their big venture to the UN in the manner that *omikoshi* (お神輿, “portable shrine”) carriers get ready for a big festival. Meanwhile, the French are proceeding with their nuclear tests in the background, quite oblivious to this pomp and circumstance on display across the Pacific.

The caption is a play on words that is not done justice in the English translation. *Ato no matsuri* is literally “post-festival” or “festival after the fact,” which carries through the festival theme. Idiomatically, *ato no matsuri* refers to an action that is too late to do any good—for example, taking a firm stand against nuclear testing after France has already resolved to do it.



KARAOKE in the 21st Century

by Mark Schilling

PROPELLED BY THE DIGITAL REVOLUTION, KARAOKE OVER THE PAST TEN YEARS HAS MANAGED TO LOSE ITS SEAMY IMAGE AND BECOME COOL. MARK SCHILLING SHEDS LIGHT ON THE PAST, PRESENT AND FUTURE OF THIS FAVORITE JAPANESE ACTIVITY THAT IS POISED TO TAKE ON THE WORLD.

Karaoke, once an after-hours pastime for sodden salarymen, has in the past decade become a generation-spanning institution, an activity of choice for the masses that is holding its own with computer games and VCRs. In short, karaoke has moved out of the “water trade” ghetto of sleazy bars and clubs and into the mainstream of Japanese life. Grade-schoolers pick up the mike at McDonald’s while their teenage brothers and sisters while away the hours at the karaoke *hokkusu* (ボックス, “boxes”) that pepper nearly every urban neighborhood. Later in the evening, Dad croons with office colleagues at a bar (made much classier by its laser-disc karaoke system and Las Vegas-in-miniature stage), while Mom and Grandma sit in front of the television at home, singing along with their favorite *uta*

bangumi (歌番組, “song shows”) as they read the lyrics that appear across the bottom of the screen.

To those who know the country only from movie and media images of stoic samurai and nerdy salarymen, it may seem strange that the Japanese would have not only invented karaoke, but embraced it with such a passion. Isn’t Japan supposed to be a “shame” culture, where standing out is the ultimate taboo? What could be more embarrassing than to make an idiot of yourself in front of a roomful of strangers? What could be more exhibitionistic than to actually enjoy the experience?

In fact, Japanese loved to sing long before karaoke, and have historically shown fewer inhibitions about strutting their stuff in public than most Westerners. Consider the enduring popularity of “*Nodo Jiman*” (のど自慢, “I’m Proud of My Voice”), a four-decade-old NHK amateur hour that gives folks from Hokkaido to Kyushu a chance to exercise their

• sodden = 酒浸りの *sakebitari no* • while away = (時を) 過ごす *toki o sugosu* • pepper = 散在する *sanzai suru* • exhibitionistic = 露出趣味的 *roshutsu shumi-teki*

vocal chords with a live band before a big hometown crowd and a national television audience. Or the tour buses and boats whose female guides trill local *min'yō* (民謡, "folk songs") while the passengers clap and sing along. Or pre-karaoke *enkai* (宴会, "drinking parties"), which inevitably featured inebriated revelers wailing their favorite *natsumero* (なつメロ, "nostalgic melodies") at the top of their not-always melodic voices.

Why are the Japanese such unabashed vocalists? One reason may be that they tend to focus on the sincerity of a singer's attempt, and not to measure an amateur's rendition of "My Way" against the Frank Sinatra original. The Japanese are by and large willing to forgive even the *onchi* (音痴, "tone deaf") their acts of butchery, so long as they *isshōkenmei ni yaru*, or "give it a good try." A tendency to judge mediocre singing harshly renders most Americans self-conscious enough to confine their vocal outbursts to the shower, but in the uncritical atmosphere of Japan, amateur singing has long been a source of joy free of shame. In short, the seed of karaoke fell on fertile soil.

The Past

Karaoke's invention remains a matter of dispute, though all claimants are from the Kansai region. The basic idea is simple but brilliant: provide to amateur singers a machine that plays the kind of tapes professionals use to hone their acts, i.e., tapes which contain orchestral backing but no melody line (*kara* means "empty" and *oke*, "orchestra"). Handed a mike and a songbook, Mr. Anonymous could suddenly fancy himself Misora Hibari or Ishihara Yūjirō—a heady feeling that, as it turned out, many were more than happy to pay for.

Kisaburō Takashiro is one of those who claims to have invented karaoke. He was managing a record store in Osaka in the early 1970s when he discovered that local snack bars were hiring organists to accompany crooning patrons at ¥500 to ¥1,000 a pop. Feeling that he could do the job better and cheaper with tape, he built a machine containing the tapes of 400 songs, installed it in a snack bar, and charged ¥100 a tune. The machine was so popular with patrons that he earned his money back in three months. The first karaoke boom was under way.

Early karaoke, however, left much to be desired. The machines were clunky, with bulky eight-track tapes and mikes heavy enough to stun hecklers with one blow. Moreover, they had all the subtlety of a high school P.A. system; the vocally challenged sounded truly awful, making a visit to a karaoke bar a test of endurance until you got your own turn at the mike (and a chance to inflict pain on your tormentors).

In addition, many of the early bars were poorly sound-proofed. As the evening wore on, and inebriated Kitajima Saburō wannabes began bellowing ever more loudly, noise complaints from the neighbors would routinely begin to flood into the local police box.

Finally, the selection of tunes was narrow, usually ranging from World War II *gunka* (軍歌, "military songs") to slightly



mildewed *enka* (演歌, sentimental Japanese ballads). This represented a hopelessly unhip line-up for younger Japanese and foreigners with a taste for contemporary rock and pop. For years, therefore, and not unjustifiably, karaoke was viewed as the after-hours recreation of middle-aged men with retro tastes and whiskey-deadened auditory nerves.

The second karaoke boom came in 1983 with the introduction of compact and laser discs. The new discs provided not only audio but also visual accompaniment that helped singers get into the mood. Subtitles on the screen were an additional benefit, allowing singers to belt away without referring to bulky lyrics books.

But what transformed karaoke into a truly national obsession, triggering the third karaoke boom, was the invention of a Nagoya entrepreneur that debuted in 1986: the karaoke *bokkusu*. Originally an abandoned railway car partitioned into booths and outfitted with karaoke gear, the karaoke "box" possessed the dual advantages of privacy and cheapness. Now, instead of peeling off ¥10,000 notes to buy a bottle of Johnny Walker, the company of a barely bilingual Thai hostess, and a chance to fight for a mike with a roomful of other salarymen, patrons could sing to their hearts' content for a low hourly charge and bring their own cans of Asahi Dry.

Soon karaoke boxes (also called cabins or clubs) were proliferating like bamboo sprouts after a rainstorm. At first educators and parents voiced concern that these tiny rooms containing little more than a table, sofas, and a giant karaoke machine might become dens of iniquity, where teenagers

• inebriated revelers = 酔っ払った酒宴客 *yopparatta shuen-kyaku* • hone = (腕・演技を) 磨く (*ude, engi o migaku*) • heckler = 野次る人 *yajiru hito*
 • unhip = ださい / 流行遅れの *dusai/ryūkō-okure no* • peel off = むきとる (ここでは札束から札を) *mukitoru (koko de wa satsutaba kara satsu o)*

unable to afford the price of a love hotel would unbridle their passions and imbibe illegal substances. Their concerns proved to be largely unwarranted, however. "We've found that once young people get caught up in singing they don't have time for anything else," says Yamamoto Yūji, general manager of the Presidential Affairs Office of Daiichi Kōsho, a Tokyo-based company that operates 370 Big Echo karaoke clubs throughout Japan. "Teenagers, especially, will try to see how many songs they can sing in 30 minutes or one hour. They don't want to waste a second." To thwart the few who might have libidinous intentions, owners have installed corridor windows and instructed their staffs to check in periodically. As a result, an afternoon in a karaoke box is usually like a day at Disneyland: good, clean fun.

In its new incarnation, karaoke soon proved attractive to women as well, who had understandably stayed away from the smoky bars filled with drunken, leering middle-aged men. Upon discovering that karaoke boxes provide a convenient and safe way to party, Office Ladies, housewives, and schoolgirls began to frequent them with their friends, and in no time became karaoke fanatics. Today nearly 60 percent of the patrons of Japan's 12,000 karaoke clubs are female.

photo courtesy of Daiichi Kōsho Co., Ltd.



GETTING CARRIED AWAY IN A BIG ECHO KARAOKE CLUB

Karaoke Today

By making it accessible and fun for all, the karaoke box helped turn karaoke into a goldmine. The industry currently boasts an annual take of nearly ¥1 trillion (about \$12 billion) and its products are enjoyed by 58 million people—about half the country's population—on more than 500,000 commercial karaoke systems nationwide.

But those seeking easy profits had best be warned: the karaoke market has matured and competition is fierce. To survive, clubs today have to be different from the pack.

For many the difference is lower prices and special discounts. One club in Tokyo's Kabukichō entertainment district, Do-re-mi-fa Don, charges only ¥500 (about six dollars) per person for a 90-minute session that starts before 7:30 PM. This is dirt-cheap in an area where the standard cover charge

for a karaoke-equipped hostess club is ¥10,000 (about \$120).

Other clubs, located in suburban areas, lure housewives and their children with special lunch deals and daytime rates. Some even stock cassette tapes or laser discs of children's songs so that kids won't become bored out of their minds while their moms eat pilaf and pore over their songbooks.

Not surprisingly, the ever-enterprising McDonald's has found a place in this market, filling the low-cost karaoke-for-kids niche by furnishing 28 of its 150 party rooms in Japan with karaoke equipment called, appropriately enough, McSong. Groups with children pay only ¥500 an hour, compared with ¥1,000 for adults. Also, 600 of the 4,700 songs in the McSong library are for kids. "It hasn't made a radical difference in our bottom

line," says McDonald's spokesman Kamiya Kenji, "but it's a popular service that has turned a lot of kids into McDonald's fans—and that's our aim."

Clubs in Ginza and other high-rent nightlife districts are setting themselves apart from the crowd by packaging karaoke as upscale entertainment for the expense-account elite. A former Ginza hostess club, Namiki, charges ¥10,000 an hour for a group of up to five to use any of its eight luxuriously appointed rooms.

One, with a small Japanese-style garden, is presumably reserved for *enka* aficionados.

Even luxury hotels, which once scorned karaoke as a plebeian fad, are trying to attract karaoke enthusiasts. In May 1994, Tokyo's Keio Plaza Hotel opened Karaoke 47, which boasts four soundproof booths on its 47th floor. Equipped with state-of-the-art Pioneer sound machines, the booths cost ¥5,000 (about \$60) per hour before 5 PM and ¥8,000 (about \$95) between 5 and 11, when the club closes. The hotel also offers a "Sing and Stay" package for guests who want to sing in the shower after closing time. For ¥13,000 (about \$150), they get two hours in a booth, an overnight stay, and breakfast the next morning.

The Keio Plaza decided to install the booths after noticing that guests often wanted to sing after drinking (singing while drinking was not really an option at the hotel bar), but had no place to go. "We would recommend places outside, but often

• unbridle = 拘束を解く / 解き放つ *kōsoku o toku/tokihanatsu* • imbibe = 飲む *nomu* • new incarnation = 新しい姿 / 生まれ変わり *atarashii sugata/ umare-kawari* • dirt cheap = 格安 / ただ同然 *kakayasu/tada dōzen* • pore over = 熱心に読む / 頁をめくる *nesshin ni yomu/peji o mekuru* • aficionados = 愛好者 / フォン *aikōshōfan* • plebeian fad = 低級な / 俗な流行 *teikyū na/ zoku na ryūkō* • state-of-the-art = 最新型の *saishingata no*

a reservation was required. It was just too much trouble for a lot of guests," says hotel spokeswoman Saitō Junko. "Finally we built Karaoke 47. Many of the guests who use it are businessmen and OLs—an older crowd than you would find at most karaoke clubs in this area. They appreciate the more relaxed and refined atmosphere."

Other entrepreneurs are taking karaoke to the most unlikely places. Iwai Yukio, a taxi driver in Sakai City, near Osaka, offers free karaoke service to his passengers. His onboard system includes four video monitors, a laser disc player, and a video library with 4,000 selections. The total cost of installation: ¥10 million, or \$115,000. Iwai told the *Shukan Yomiuri* that nearly 70 percent of his passengers take advantage of the free service. "Some," he remarked, "have even requested that I keep circling the Hanshin Expressway until they finish singing."

Those who prefer the acoustics of a train to a taxi can take advantage of the karaoke car that Nankai Tramway Co. operates between Naniwa Ward and Sakai, both in Osaka Prefec-

ture. The car, complete with a 1,040-song library, rents for ¥48,000 (about \$550) for two hours.

Karaoke has moved so far into the mainstream of Japanese life, and gained so much respectability as a result, that it has even penetrated that most un-show-business-like bastion of traditional culture: the Japanese public school system. Nearly 1,000 elementary schools across the country have installed karaoke equipment in their music rooms, which means that instead of listening to a teacher bang away on a battered up-

right and warble a folk song about rape blossoms, kids can now sing along to professionally produced videos on 50-inch screens.

IN TWO DECADES, KARAOKE HAS BECOME AS INTEGRAL A PART OF JAPANESE CULTURE AS SAKE AND CHERRY BLOSSOMS.

Cutting Edge Karaoke

As karaoke widens its reach, karaoke software and hardware makers continue to fine-

tune the technology. Sony Music Entertainment has introduced a software package that features vocals arranged for easy harmonizing. Fans of pop mega-stars Chage & Aska can take Chage's part and feel that they are really part of the group. Daiichi Kōsho, which has been in the karaoke business

• bastion = 砦 *toride* • bang away = (ピアノの鍵盤を) たたく (*piano no kenban o*) *tataku* • battered upright = 古くなって傷ついた堅型ピアノ *furaku natte kizutsuita tategata piano* • rape blossoms = 菜の花 *na no hana*

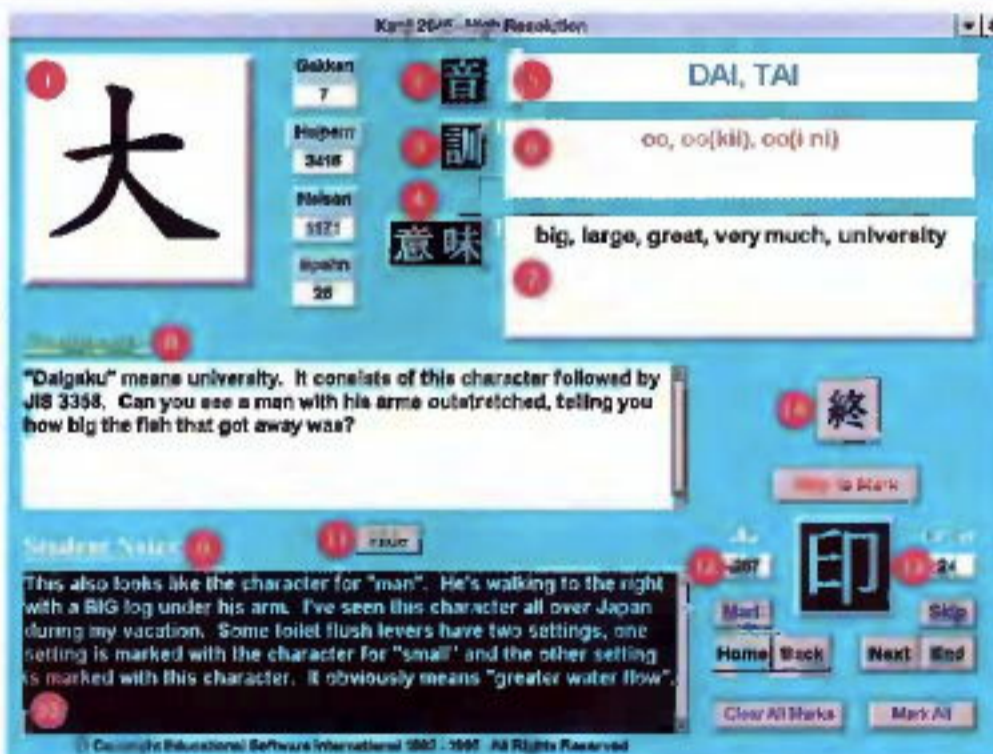
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since 1973, has recently done Sony one better with a software package called Hamorun that allows singers to harmonize with their own voices—in five parts, no less. Another new Daiichi Kōsho package called Daburin gives singers who have trouble hitting the high notes digital assistance.

But the technological innovation that has truly revolutionized karaoke in the 1990s is “karaoke-on-demand.” Operators of this on-line service digitally pipe thousands of songs over telephone wires to clubs, where they are stored on computer hard disks and CD-ROMs for easy replay.

Karaoke-on-demand was first introduced in 1992 by arcade game maker Taito Corp., but the sound quality was not nearly as good as that of laser discs, which were—and still are—the standard delivery format. Also, the on-line systems could not send background voices or video images because conventional copper wires did not have the capacity to handle the large volume of data needed: clubs, therefore, had to supply videos from their own libraries to accompany the music.

And yet the huge selection of songs made available—more than 10,000 on the most popular systems, including many current hits—rendered karaoke-on-demand popular with customers, especially younger ones who were tired of the oldies-but-goodies selections at most clubs. By the end of 1994, nearly ten percent of the nation’s 500,000 karaoke systems were on-line.

The newer systems, such as Victor Co. of Japan’s MK System, have improved sound quality by using digital compression technology to transmit more detailed audio data. Some new systems are offering additional functions, including ones that have nothing to do with karaoke. Sega Enterprise’s Prologue 21, which debuted in December 1994, can be combined with Sega’s SegaSaturn, a 32-bit video-game machine with multimedia features. While their friends are agonizing over their next song selection, patrons can play video games or even catch up on the latest sports and weather news.

Still other companies are busy developing the next generation of karaoke technology: home karaoke-on-demand. To-

gether with IBM Japan, Daiichi Kōsho has been testing a karaoke-on-demand service in Kyoto. Part of a large-scale multimedia project being carried out by a private enterprise umbrella organization called the Broadband ISDN Business Chance Culture Creation (BBCC), the test has been a smashing success, according to Yamamoto. “People have been saying that karaoke is the business best suited to multimedia, and we’re proving them right. The service is very popular with consumers.”

The Future

Yet service suppliers must overcome several hurdles before

they can pipe karaoke into every living room and six-mat apartment. Though the technology already exists, makers are not sure that the demand is there, especially if the charges for home karaoke are higher than those at the neighborhood karaoke box. Also, sticky issues regarding copyrights, including the threat of piracy, must be resolved before Daiichi Kōsho and other companies can start beaming karaoke over fiber-optic networks to homes. “There has even been talk of sending karaoke over the Internet,” says Yamamoto, “but music publishers are up in arms over the idea. First we need a system for compensating rights holders and preventing piracy of their products, but it won’t be easy to



photo courtesy of Daiichi Kōsho Co., Ltd.

THE LATEST IN KARAOKE TECHNOLOGY:
A DAIICHI KŌSHO DAM ON-LINE KARAOKE SYSTEM

develop one. We are in a transitional period now.”

Despite the difficulties, the future of karaoke looks bright, if for no other reason than the size of the largely untapped international market. Though thousands of revelers in Beijing bars and London pubs have discovered the pleasures of empty-orchestra singing, the overseas karaoke boom has yet to reach Japan-size proportions. “We have to take cultural differences into account in developing our international business,” says Yamamoto. “Pioneer tried to introduce the karaoke *bokkusu* concept to the United States, but it didn’t work. Unlike Japan, where houses are small and people prefer to socialize in clubs with company peers and school friends rather than at home with family members, Americans like to have home parties. That’s the market we have to serve if we

• agonize over = 決め悩む *kimenayamu* • piracy = 著作権侵害/盗用 *chosaku-ken shingai/tōyō*

want to expand our business in the United States.”

Daichi Kōsho is, in fact, already serving that market through its two US offices, and recording brisk sales of its home karaoke systems. To keep stay-at-home lounge singers supplied with material, the company's New York studio turns out a steady stream of English-language karaoke software.

In Japan, meanwhile, karaoke has become far more than a fad: two decades after its introduction it has become as integral a part of the culture as sake and cherry blossoms (in fact, cherry blossom parties these days are often karaoke parties). An interesting indication of karaoke's impact is the decline of another Japanese institution: the drunken salaryman. According to a recent study by Tokyo police researchers, the number of drunks taken into protective custody has declined to one-third of its mid-70s peak of 35,000. The reason, say researchers, is karaoke. In 1976, the year karaoke first became popular, the number of drunks escorted to the slammer fell by 4,000. The start of the second karaoke boom, in 1982, witnessed another sharp drop. Following the introduction of karaoke boxes later in the decade the number plunged again. "Our findings may appear odd," a police official told the *Japan Times*, "but there is no doubt that karaoke, as a means to vent frustration, is helping to reduce the number of people who get drunk and lose control of themselves."



Perhaps the answer to the high crime rate in the United States is not midnight basketball, but a mike in the hand and a music video on the screen.

Mark Schilling is a freelance writer based in Tokyo.

•brisk = 好調な *kōchō na* •turn out = 生産する / 売り出す *seisan suru/uridasu* •protective custody = (官憲による) 保護 / 拘束 (*kanken ni yoru*) *hogo/kōsoku* •the slammer = 刑務所 / 留置場 (俗語) *keimusho/rūchijō (zokugo)*

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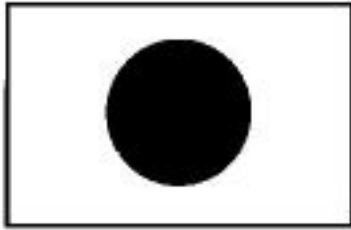
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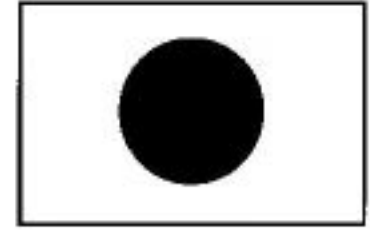
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LIVING GAME

Part 3 (conclusion)

Living Game is a story about two young Tokyoites, Fuwa and Izumi, and their search for a home. Housing problems in Tokyo may seem a bit dry as a theme, but it struck a chord with readers: the series was a hit and is responsible for launching Hoshisato Mochiru as one of Japan's major manga artists.

by
**Hoshisato
Mochiru**

星里 浩志

りびんぐぐ

LIVING GAME

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The story so far...

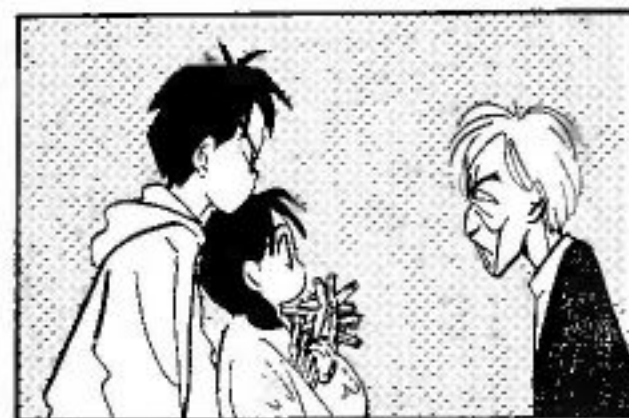


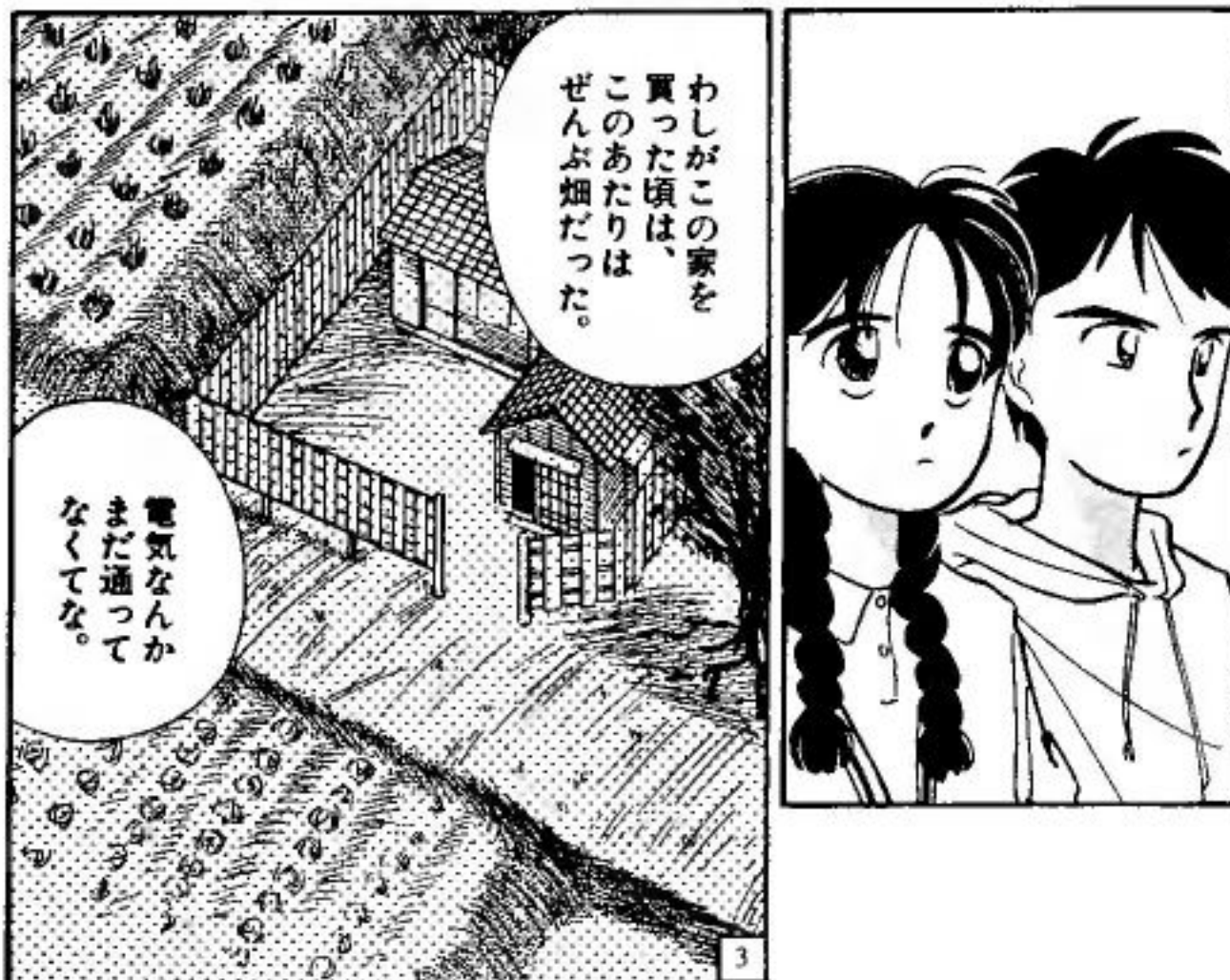
Fuwa is a young man who longs for a place of his own, but for now he is allowing his apartment to double as an office for the small company he works for. He has also kindly taken in Izumi, a 15-year-old girl with a troubled past. Having dropped out of school, she is now working for the same company as Fuwa.



Part of Izumi and Fuwa's job involves delivering work to a crotchety old man named Tanokura, who lives alone in a traditional house set amid a block of modern apartment buildings. Fuwa thinks Tanokura is selfish to take up so much space in an overcrowded city, but Izumi feels sympathy and concern for the old man. In fact, convinced she's interfering with Fuwa's love life, Izumi plans to offer to move in with Tanokura to help him out.

On a stop at Tanokura's place one day, Izumi and Fuwa discover to their surprise that Tanokura owns the home they thought he was renting. They also learn that he is under intense pressure from his daughter to sell the land to a developer. After arguing with Fuwa, Tanokura throws them out in a huff—but then, moved by a gift Izumi leaves on her way out, he calls them back in for a cup of tea.





1

Tanokura: わしは ずうっと 昔 から ここ に 住んどる。
Washi wa zūto mukashi kara koko ni sundoru.
 I/me as for a long time long ago from here at have been living
 "I've been living here since a long, long time ago."
"I've been living here since way, way back." (PL2)

Tanokura: おめえら が 生まれる ずうっと 前 から だ。
Omē-ra ga umareru zūto mae kara da.
 you-(plur.) (subj.) be born a long time before from is
"I mean from long before either of you were born." (PL2)

- *washi* is a word for "I/me" used mostly by middle-aged and older men.
- *zutto* (or *zūto*) emphasizes lengths of time, like "long (ago)/far (in the future)"; *mukashi* = "the past/a long time ago" → *zutto mukashi* = "a long, long time ago."
- *sundoru* is a contraction of *sunde oru*, equivalent to *sunde iru* ("am living/have been living"), from *sumu* ("live [in a place]").
- *omē-ra* is a masculine slang form of *omae-ra*, where *omae* is a rough, masculine word for "you," and *-ra* is an abrupt ending that makes nouns and pronouns referring to humans (and a few other special cases) into plurals. The vowel combinations *ae* and *ai* can change to *ē* or *ei* in certain dialects and masculine slang. Tanokura uses such forms a quite a bit.
- *umareru mae* = "before (someone is/was) born" and *zutto mae* = "a long time before," so *umareru zutto mae* = "a long time before (someone was) born."

2

Tanokura: それ を、売れ だの、どけ だの、金 が 手に入る だの...
Sore o, ure dano, doke dano, kane ga te ni hairu dano...
 that (obj.) sell and-or step aside/make room and-or money (subj.) will come into [your] possession and-or
 "But to that (everyone says things like) sell, get out, you'll get a lot of money."
"But all anyone ever says is 'Sell!', 'Get out!', 'Think of the money you'll get!', and stuff like that." (PL2)

- *sore o* is a conjunctive phrase referring not specifically to the house itself but rather to the situation he has described, i.e., that he has lived in the house for so long.
- *ure* is the abrupt command form of *uru* ("sell"), and *doke* is the abrupt command form of *doku* ("move aside/get out of the way").
- *dano* is used to link things or actions in a list with the feeling of "～ and/or ～" or "such things/actions as ～ and ～."
- *te* = "hand," *ni* marks it as the destination of an action, and *hairu* = "enter," so *te ni hairu* = "enter (one's) hands" → "come into one's possession" → "get."
- something like *to minna ga iu* ("everyone says") is implied at the end.

3

Tanokura: わし が この 家 を 買った 頃は、このあたりは ぜんぶ 畑 だった。
Washi ga kono ie o katta koro wa, kono atari wa zenbu hatake datta.
 I/me (subj.) this house (obj.) bought about when as for this vicinity as for all cultivated fields was
"When I bought this house, this area was all open farmland." (PL2)

Tanokura: 電気 なんか まだ 通ってなくて な。
Denki nanka mada tōtte nakute na.
 electricity something like [not] yet not circulating (colloq.)
 "Electricity was not yet circulating, you know."
"There wasn't even electricity." (PL2)

- *katta* is the plain/abrupt past form of *kau* ("buy"); *washi ga kono ie o katta* is a complete thought/sentence ("I bought this house") modifying *koro*, which refers to an approximate time or time period → "around the time I bought this house."
- *hatake* refers to "a cultivated field/farmland" (including orchards, but not rice paddies, which are called *ta*).
- *nanka* is a colloquial *nado* ("something/someone like"), here essentially functioning to mark the topic, like *wa* ("as for").
- *mada* followed by a negative means "not yet."
- *tōtte nakute* is a contraction of *tōtte inakute*, the *-te* form of *tōtte inai* ("is not circulating," from *tōru*, "pass through/circulate"). The *-te* form essentially makes the phrase a part of his previous sentence: *denki nanka mada tōtte nakute, zenbu hatake datta* = "electricity was not circulating yet, and it was all fields."
- *na* is a mostly masculine, colloquial particle for emphasis.



4

Tanokura: 晩メシ なんかは外で食べたもんだ。家の中より明るいからだ。
Banmeshi nanka wa soto de katta mon da. Ie no naka yori akarui kara da.
 evening meal thing like as for outside (place) ate used to do house of inside more than is bright because is
“We used to eat dinner outside, because there was more light than inside the house.” (PL2)

Tanokura: 楽しかった さ。電気や水道がなくて
Tanoshikatta sa. Denki ya suidō ga nakutatte
 was enjoyable/pleasurable (emph.) electricity and water (subj.) even if not exist/have

家族がすごせる家だったからな。
kazoku ga sugoseru ie datta kara na.
 family (subj.) can live house was because (colloq.)

“It was fun—a house we could live in even without electricity or running water.” (PL2)

- *meshi* (“[cooked] rice”) is also an informal word for “meal,” used more by men than women.
- *katta* is the plain/abrupt past form of *kuu*, an informal and mostly masculine word for “eat.”
- *mon da* is a contraction of *mono da*, which after a past verb implies that the described action “used to/tended to occur.”
- *yori* immediately follows the lesser of two things being compared: (*soto wa*) *ie no naka yori akarui* = “(outside) is brighter than in the house.”
- *tanoshikatta* is the plain/abrupt past form of *tanoshii* (“is pleasant/enjoyable/fun”).
- *sa* is used for emphasis in informal speech; using it at the end of a sentence is mostly masculine.
- *suidō* refers to “city water” or other waterworks that supply running water to homes and businesses.
- *nakutatte* is a colloquial *nakute mo*, a conditional “even if” form of *nai* (“not exist/have”).
- *sugoseru* is the potential (“can/be able to”) form of *sugosu* (“pass the time/live from day to day”). This modifies *ie* (“house”) → “a house where (we) could live.”

5

Tanokura: ところがそのうち急に人が増えてきた。
Tokoro-ga sono uchi kyū ni hito ga fuete kita.
 but in time/eventually suddenly/rapidly people (subj.) began increasing

“But after a time, suddenly people started increasing.”

“But then all of a sudden more and more people started moving in around us.” (PL2)

Tanokura: 電気やガスが入るかわりに畑が減っていった。
Denki ya gasu ga hairu kawari ni hatake ga hette itta.
 electricity and gas (subj.) enter in exchange for fields (subj.) decreased progressively

“We got electricity and gas, while the open fields gradually disappeared.” (PL2)

Tanokura: 勝手に土地の値段が上がって、税金も高くなってた。
Katte ni tochi no nedan ga agatte, zeikin mo takaku nattetta.
 spontaneously/on own land of price (subj.) rose-and taxes also became increasingly higher

“The price of land went up all on its own, and taxes increased, too.” (PL2)

- *tokoro-ga* is a conjunction that implies a change from what precedes it: “but/however/nevertheless/on the contrary.”
- *sono uchi* is an expression for “in time/in due course/eventually/before long.”
- *fuete* is the *-te* form of *fueru* (“increase/multiply”), and *kita* is the plain/abrupt past form of *kuru* (“come”). *Kuru* after the *-te* form of a verb that describes a change can mean either that the change is beginning or that it is progressing.
- *kawari* is from the verb *kawaru* (“replace/substitute for”); *kawari (ni)* after a verb implies “in place of/in exchange for (that action).”
- *hette* is the *-te* form of *heru* (“decrease”), and *itta* is the plain/abrupt past form of *iku* (“go”). Like *kuru*, *iku* after the *-te* form of a verb that describes a change can mean “(the change) is progressing.”
- *katte ni* is more typically used of human actions, meaning “on one’s own/without permission”; here it implies the price of land rose “on its own”—i.e., out of his control, without his having any say in the matter.
- *agatte* is the *-te* form of *agaru* (“rise/go up”); the *-te* form here serves like “and” → “goes up/went up, and . . .” Tense is determined at the end of the sentence.
- *takaku nattetta* is a contraction of *takaku natte itta*, past form of *takaku natte iku*, from *takaku naru* (“become high/expensive” or “increase”). Again, the *-te iku* pattern implies a progressive change.

6

Tanokura: そこへもってきて、こここのところの地価高騰だ。
Soko e motte kite, koko no tokoro no chika kōtō da.
 on top of that this place/here of place of land price surge/skyrocketing is

“As if that weren’t enough, there’s this sudden new surge in land prices.” (PL2)

- *soko e motte kite* (literally, “bringing to that place” → “bringing to bear on that situation”) is an idiomatic expression meaning “on top of all that/as if that weren’t enough.”
- *koko no tokoro no*, literally “of this place here,” is often used idiomatically to mean “recent/current.”
- *kōtō* implies a sudden rapid increase or jump in prices.

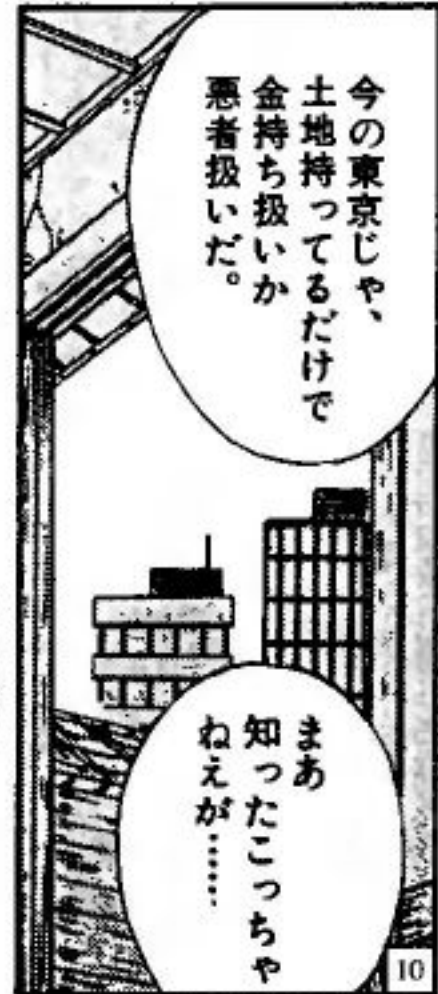
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Tanokura: 仲のいい友達は、みんな地上げにあい、引っ越ししまった。
Naka no ii tomodachi wa, minna chiage ni ai, hikkoshichimatta.
 close friends as for all land speculation to/with met/encountered moved away-(regret)

“My good friends all encountered land speculation, and moved away.”

“All my close friends gave in to land speculators and moved away.” (PL2)

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Tanokura: それなんかまだいい方で、...
Sore nanka mada ii hō de,...
 that as for still good/better side is/was-and
 "That's still the better side..."
"And they're the luckier ones." (PL2)

- *naka no ii = naka ga ii* (literally, "relationship is good"), which means "are good friends." As a modifier for *tomodachi* ("friends"), it implies "close/great/best friends."
- *ai* is the *-masu* stem of *au* ("meet/encounter"); the stem is here being used as a continuing form: "met/encountered, and..."
- *hikkoshichimatta* is a contraction of *hikkoshite shimatta*, the *-te* form of *hikkosu* ("move/relocate" one's residence or place of business) plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb often implies the action was regrettable/undesirable.
- *mada ii hō* (literally, "still the good side") is an expression that means "is better/preferable/luckier"; it gives the feeling that the person, situation, or thing mentioned is "the best of a bad lot," or "the lesser of two evils."
- *de* is the *-te* form of *desu*, here acting as a continuing form. The Japanese sentence continues to the next panel.

8

Tanokura: おっ死にしまった奴の家族なんか、
otchinjimatta yatsu no kazoku nanka,
 (emph.)-died-(regret) guy of family as for
 相続税 払うために泣く泣く土地や畑を処分していった。
sōzokuzei harau tame ni nakaku tochi ya hatake o shobun shite itta.
 inheritance tax pay in order to tearfully land and fields (obj.) progressively disposed/sold
 "The families of guys who kicked the bucket, in order to pay inheritance taxes, tearfully sold off their land and fields one after the other."
"The families of the poor guys who kicked the bucket were socked with inheritance taxes and had no choice but to sell off their land and fields in order to pay the bill." (PL2)

Tanokura: そいつらがなにをした?
Soitsu-ra ga nani o shita?
 that guy-(plural) (subj.) what (obj.) did
 "What did they do?"
"What did they do that was so wrong?" (PL2)

- *otchinjimatta* is a contraction of *otchinide shimatta*, from *otchinu*, an emphatic/slang equivalent of *shinu* ("die"; adding the emphatic prefix *おっ* causes a consonant change from *sh* to *ch*). *Shimatta* implies it's an undesirable or regrettable action. *Otchinjimatta* modifies *yatsu*, an informal/slang word for "fellow/guy" → "poor guys who kicked the bucket."
- *o*, to mark *sōzokuzei* as the direct object of *harau* ("pay"), has been omitted, as it often is in colloquial speech.
- *nakunaku* is literally "weeping weeping"; it means "tearfully/while weeping" but is often just a figurative way of saying "unwillingly/reluctantly/bitterly."
- *shobun* is a noun for "disposal/disposition," and *shobun shite* is the *-te* form of *shobun suru* ("dispose of," in this case meaning "sell off"). *Itta* is the plain/abrupt past form of *iku*, again implying a process of change.
- *soitsu* is a contraction of the informal *sono yatsu* ("that guy/fellow"), and *-ra* makes it plural.
- *shita* is the plain/abrupt past form of *suru* ("do"). In literal terms, the sentence asks "What did they do?" but the implication is "What did they do to deserve such a fate?/What did they do that was so wrong?"

9

Tanokura: ただ住んでただけだ。
Tada sundeta dake da.
 only were living only is
"They just lived here." (PL2)

- *tada* and *dake* both mean "merely/only/just" and can be thought of as emphasizing each other.
- *sundeta* is a contraction of *sunde ita*, past form of *sunde iru* ("is/are living [in a place]").

10

Tanokura: 今の東京じゃ、土地持ってるだけで金持ち扱いか悪者扱いだ。
Ima no Tōkyō ja, tochi motteru dake de kanemochi-atsukai ka warumono-atsukai da.
 now of Tokyo as for in land owning only by rich person treatment or bad person treatment is
"In Tokyo nowadays, just for owning land you get treated like a rich man or a scoundrel." (PL2)

Tanokura: まあ、知ったこっちゃねえが。
Mā, shitta kotcha nē ga.
 (interj.) known thing-is not but
"Not that it makes any difference to me." (PL2)

- *ja* is a contraction of *de wa*, where *de* indicates the place where an action takes place, and *wa* marks that as the topic of the sentence: "As for in Tokyo of now."
- *motteru* is a contraction of *motte iru* ("hold/own"); *dake de* after a verb implies "by that action alone."
- *kanemochi* literally means "money holder/holding" and refers either to the state of being wealthy or to a "wealthy person."
- *waru-* is from *warui* ("bad/evil"), and *mono* written with this kanji refers to a person, so *warumono* = "bad person" → "rogue/scoundrel/criminal."
- *-atsukai* is essentially a noun form of *atsukau* ("treat/handle"); when attached as a suffix to another noun it implies "being treated as (the specified noun)." The verb form becomes *-atsukai ni suru/sareru*, "treat/be treated as (the specified noun)." In this case *da* ("is/are") is substituted for the passive verb form.
- *shittakotchanē* is a slang contraction of *shitta koto de wa nai* (literally, "it is not a thing [I] know about"), an expression for "it's no concern of mine/it doesn't matter to me."

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11

Tanokura: 女々しい ことあ 言いたかねえ が、
Memeshii kotā itakonē ga,
feminine/unmanly things-as for don't want to say but
"I don't want to sound like a whiner, but..."

わし は せめて 死ぬ まで くらい は、ここ に 住んでいたい と 思ってる。
washi wa semete shinu made kurai wa, koko ni sunde itai to omotteru.
I/me as for at least die until about as for here at want to be living (quote) am thinking/feeling
"I feel like I want to live here at least until I die."

"ali I really want is to live out my remaining days here." (PL2)

Tanokura: 何もかも しみついた この 家 に な。
Nanimo-kamo shimitsuita kono ie ni na.
anything & everything stained/soaked in this house in/at (colloq.)
"In this house that's stained with anything and everything."

"In this house that's filled with so many memories." (PL2)

- *kotā* is a contraction of *koto* ("things") plus the topic-marker *wa* ("as for"); *memeshii koto* = "unmanly things/words."
- *itakonē* is a colloquial corruption of *itakunai*, negative form of *itai*, the "want to" form of *iu* ("say").
- *semete* means "at least"; it's used when speaking of the lesser goal one would like to achieve when a greater, more ideal goal is unattainable. Here, "more ideal" would be if the house could stay in the family even after his death, but that being impossible, he'd like to keep it in the family and continue to live there "at least until (he) dies."
- *kurai wa* after an amount (in this case an amount of time: *shinu made* = "until I die") implies "at least that amount."
- *sunde itai* is the "want to" form of *sunde iru* ("be living [in a place]"), from *sumu*.
- *omotteru* is a contraction of *omotte iru*, from *omou* ("think/feel"). Adding a form of *to omou* to a verb ending in *-tai* is usually just a softer, more roundabout way of saying you want to do the action.
- *shimitsuita* ("stained") is the plain/abrupt past form of *shimitsuku* ("become stained").
- *nanimo-kamo shimitsuita* is a complete thought/sentence ("anything and everything has stained [it]") modifying *kono ie* ("this house"). *Ni* marks *ie* as the place where he wants to stay/remain/live. This added line is essentially an elaboration of *koko ni* in his previous sentence.

12

Tanokura: そんなに 悪い こと か、それ が?
Sonna-ni warui koto ka, sore ga?
that much bad thing (?) that (subj.)
"Is that such a bad thing?"
"Is that so wrong?" (PL2)

- the syntax is inverted; normal order would be *sore ga sonna-ni warui koto ka?*

13

Fuwa: そりゃあ...
Soryā...
as for that
"Well..."

- *sorya* (or *soryā*) is a contraction of *sore* ("that/those") plus the topic-marker *wa* ("as for"). Here he's using the expression as a pause/"warm up" word, like "well/that is/I mean."

14

Fuwa: じいさんが 正しい。
jūsan ga tadashii.
old man (subj.) correct
"You're absolutely right!" (PL2)

- *jūsan* is an informal word for addressing or referring to an old man. Here Fuwa is directly responding to what Tanokura has said, so it's functioning like "you" in English; in other situations it can be like addressing someone as "Gramps" (see below). The honorific prefix *o-* is added when needing to be more polite/formal.



15

Izumi: 先輩、言ってる こと が さっき と...
Senpai, itteru koto ga sakki to...
 senior saying thing (subj.) a while ago from
 “But (that’s different) from what you said a while ago.”
 “But that’s not what you said before.” (PL2)

Fuwa: あ?
 A?
 (interj.)
 “Huh?” (PL2)

- *senpai* refers to a person who is one’s “senior” in a given group—here, the workplace group. Since Fuwa was already working for the company when Izumi was hired, he is her *senpai* within the company, and she uses *senpai* in place of his name when addressing him.
- *itteru* is a contraction of *itte iru* (“is/are saying”).
- *sakki to* implies *sakki to chigau*, “is different from a while ago.”

16

Izumi: だって、先輩 は、ここいらの 畑 はみんなうそ で、土地の 値上げ を 待ってる んだって...
Datte, senpai wa, kokoira no hatake wa minna uso de, tochi no neage o matteru nda tte...
 I mean senior/you as for around here of fields as for all lies is/are-and land of price hike (obj.) is/are waiting (expl.) (quote)
 “I mean, you said the farmland around here was all a fraud, and (the owners) are really just waiting for property values to go up.” (PL2)

- the conjunction *datte* is often used to introduce explanations or further elaborations of what the speaker has just said: “because/after all/I mean ~.” At the end of the sentence, *nda tte* is explanatory *nda* plus the colloquial quotative *tte*, implying that she’s restating a comment Fuwa made before.
- *kokoira* is a colloquial equivalent of *kono hen* (“this vicinity”).
- *uso* means “lie(s)/falsehood(s)”; this comment reflects the fact that, until 1991, fields well within urban boundaries received preferential tax treatment so long as they continued to be claimed as farmland—leading some landowners to continue “farming” the land purely to gain the tax benefits while they waited for land values to climb ever higher.
- *ne* = “price” and *-age* is essentially the noun form of *ageru* (“raise”), so *neage* = “price hike.”
- *matteru* is a contraction of *matte iru* (“is/are waiting”), from *matsu* (“wait”).

17

Fuwa: そういう 畑 も たまに ある かもしれない けど、そう でない 畑 も ある。
Sō iu hatake mo tama ni aru kamo shirenai kedo, sō de nai hatake mo aru.
 that kind of fields also sometimes exist maybe but that way are not fields also exist
 “There may be a few fields like that, but there are also some that aren’t.” (PL2)

Izumi: そりゃ そう でしょう けど。
Sorya sō deshō kedo.
 as for that that way probably is but
 “Well, I suppose that’s true.” (PL2-3)

- *tama ni* means “occasionally,” but with a feeling of considerable rarity. *Tama ni aru* = “exist sometimes” → “some/a few exist.”
- *sō de nai* = “is/are not that way,” modifying *hatake* (“fields”) → “fields that aren’t that way.”
- *kedo* (“but”) is used here merely to “soften” the end of her sentence.

18

Fuwa: 土地 が ない、住む ところ が 狭い、家賃 が 高い。
Tochi ga nai, sumu toko ga semai, yachin ga takai.
 land (subj.) not exist live place (subj.) narrow/cramped rent (subj.) high
 “There’s not enough land, living spaces are cramped, rent is high.” (PL2)

Fuwa: でも それは 地方 出身者 の 考え だった。
Demo, sore wa chihō shusshin-sha no kangae datta.
 but that as for country person from of thinking was
 “But that was my thinking as someone who came from the country.” (PL2)

いや、 そう はっきりした もん でも ない けど、...
Iya, sō hakkiri shita mon demo nai kedo, ...
 no/actually that much clearly defined thing something like is not but
 “Actually, it’s not really all that clear to me, but ...”

- *toko* is a colloquial *tokoro* (“place”); *sumu toko(ro)* = “place to live/living space.”
- *yachin* = “the rent,” specifically for a home or apartment.
- when Tokyo is the reference point, *chihō* refers to all parts of the country other than Tokyo; when another big city is the reference point, it refers to “outlying areas/the countryside.”
- *shusshin* is a noun referring to where one came from, whether geographically or educationally or professionally: *chihō shusshin* = “came from the country,” generally implying “born and raised in the country”; *Waseda shusshin* would mean “graduated from Waseda University”; and the background of a politician might be described as *zaikai shusshin* (“from the business world/a former businessman”).
- *kangae* is the noun form of *kongaueru* (“think”) → “thinking/opinion/mentality.”
- *sō* here is a colloquial *sonna-ni* (“that much”).
- *hakkiri shita* (“is clear/clearly defined”) is the plain/abrupt past form of *hakkiri suru* (“become clear”). This modifies *mon* (“thing,” a contraction of *mono*).
- an adjective or descriptive phrase followed by *mono de mo nai* generally means “it’s not really/exactly that it’s ~.” Here the descriptive phrase expresses a degree, so it becomes “it’s not all that ~.” The sentence continues to the next panel.

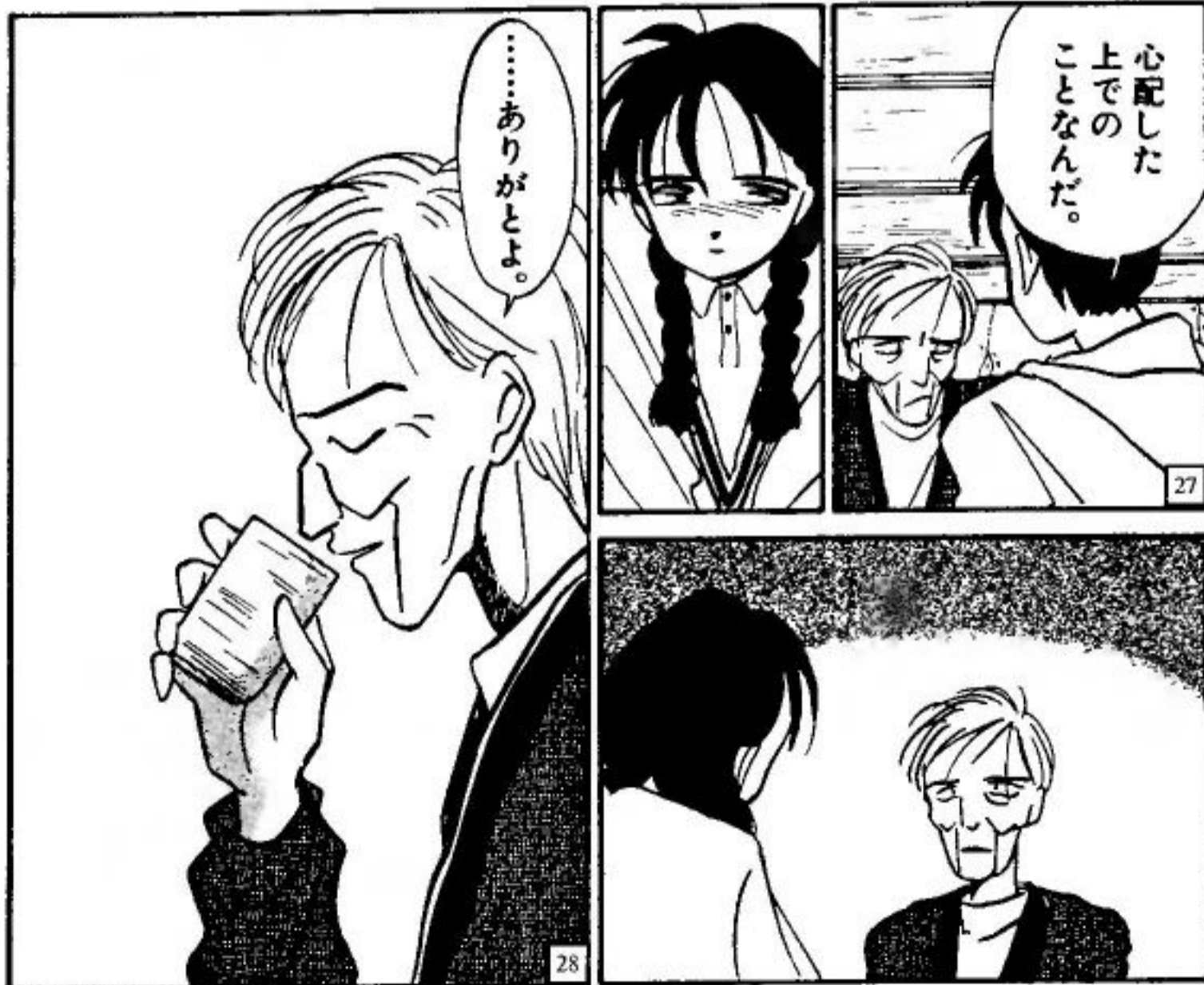
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- 19 **Fuwa:** じいさんは悪くないよ。きっと悪いのは、...
jiisan wa warukunai yo. Kitto warui no wa,...
old man/he as for not bad/wrong (emph.) probably/surely bad/wrong one as for
“the old man isn’t in the wrong. I’m sure the one to blame ...” (PL2)
- *warukunai* is the negative form of *warui* (“bad/evil/wrong”).
 - *no* can act like the pronoun “one”; *warui no* = “the bad one” → “the one at fault/to blame.” *Wa* makes this the topic of the sentence completed in the next panel.
- 20 **Fuwa:** 東京をこんなにしまった誰かだ。
Tokyō o konna ni shichimatta dareka da.
Tokyo (obj.) this way (result) made-(regret) someone is
“is the someone(s) who made Tokyo this way.”
“is someone else—whatever made Tokyo the way it is.” (PL2)
- *konna ni* here is a colloquial *kono yō ni* (“[in/to] this way”); it is not *kanna-ni* (“this much”).
 - *shichimatta* is a contraction of *shite shimatta*, the *-te* form of *suru* (“do/make”) and the plain/abrupt past form of *shimau*, which implies the action is/was undesirable or regrettable.
 - *Tōkyō o konna ni shichimatta* is a complete thought/sentence (“[they] made Tokyo this way”) modifying *dareka* (“someone”).
- 21 **Fuwa:** でもな、じいさん、...
Demo na, jiisan,...
but (colloq.) old man/gramps
“But you know, Gramps...”
- *na* in the middle of a sentence is a kind of verbal pause, similar to the English “you know/you see/I mean.” Use of *na* instead of *ne* in cases like this is masculine.
- 22 **Fuwa:** やっぱりこんなところに一人でいるのはよくないよ。
yappari konna tokoro ni hitori de iru no wa yokunai yo.
after all/still this kind of place in/at one person with/by be/exist (nom.) as for not good (emph.)
“it’s still not good for you to be living all by yourself in a place like this.” (PL2)
- Fuwa:** 電話もなくって、...
Denwa mo nakutte,...
telephone even not have-and
“Without even a phone ...”
- the standard counter suffix for people is *-nin*, but the first two are irregular: “one person” = *hitori*, and “two people” = *futari*. The particle *de* indicates scope, so *hitori de* can be thought of literally as “with the scope of one person” → “by oneself/all alone.”
 - *iru* means “be/exist in a place,” here in the sense of “reside/live in a place.”
 - *no* makes the complete thought/sentence *konna tokoro ni hitori de iru* (“be in a place like this all alone”) act as a single noun, and *wa* marks that noun as the topic.
 - *yokunai* is the negative form of *ii/yoi* (“good/fine/OK”).
 - *nakutte* is a colloquial *nakute*, the *-te* form of *nai* (“not have/not exist”). He uses the *-te* form here to state the reason for the concern he expresses next.
- 21 **Fuwa:** もしも、なんかあったとき、どうすんのさ?
moshimo, nanka atta toki, dō sun no sa?
if-(emph.) something existed/occurred time what/how do (explan.) (colloq.)
“what’re you going to do when something happens?”
“what would you do in an emergency?” (PL2)
- Fuwa:** べつにじいさんがじいさんだからそう言っただけじゃないぜ。
Betsu-ni jiisan ga jiisan da kara sō itten ja nai ze.
[not] particularly old man/you (subj.) old man are because that way am saying-(explan.) is not (emph.)
“I’m not just saying this because you’re old, especially.” (PL2)
- *moshimo* is an emphatic *moshi* (“if”). *Moshimo no kato* is an expression for “an accident/emergency.”
 - *nanka* is a contraction of *nanika* (“something”).
 - *atta* is the plain/abrupt past form of *aru*, which in this case means “occur.” *Moshimo nanka atta* is a complete thought/sentence (“if something [accidental/problematic] occurred”) modifying *toki* (“time/time when”).
 - *dō sun no* is a contraction of *dō suru no*, which can ask for an explanation of either what the listener/someone will do or how something is done.
 - *betsu-ni* combines with a negative later in the sentence to mean “not particularly/not especially.”
 - *jiisan ga jiisan da* becomes “you are old” because the first *jiisan* is used to address the listener, like “you,” while the second carries its literal meaning of “old man.”
 - *itten* is a contraction of *itte iru no* (“am saying” + explanatory *no*), from *iu* (“say”).
 - *ze* is a rough, masculine particle for emphasis.
- 24 **Fuwa:** 誰にだってなにが起こるかわかんないだろ。
Dare ni datte nani ga okoru ka wakannai daro.
who/whom to even what (subj.) will occur (?) don’t know right?
“You can’t tell what might occur even to anyone, right?”
“Emergencies can happen to anyone, right?” (PL2)

(continued on next page)



(continued from previous page)

Fuwa: そんなとき、今の東京や今のこの町は、
Sonna toki, ima no Tōkyō ya ima no kono machi wa,
that kind of time now of Tokyo and now of this town as for
じいさんを助けてはくれないんじゃないか?
jiisan o tasukete wa kurenai n ja nai ka?
old man/you (obj.) help (emph.) won't do for you (explan.) isn't it?

“At times like that, isn't it the case that Tokyo today and this neighborhood today won't help you?”
“**At times like that, nobody's going to come to your aid—not in Tokyo or this neighborhood the way they are today.**” (PL2)

- *datte* is used as a colloquial equivalent of *de mo* (“even [if it is]”). *Dare* = “someone/anyone,” so *dare ni datte* = “even to anyone.”
- *wakannai* is a contraction of *wakaranai*; a question word followed by *~ ka wakaranai* means “don't know why/how/where, etc.” *Wakaranai* is the negative of both *wakaru* (“come to know” or “is understandable”) and *wakatte iru* (“know”).
- *daro* (or *darō*) makes a conjecture (“surely/probably ~”), but, especially when the last vowel is short, it can have more the feeling of “you know that ~.”
- *tasukete kurenai* is the *-te* form of *tasukeru* (“help/rescue”) plus the negative of *kureru*, which after the *-te* form of a verb implies the action is done for the speaker or someone close to him. Inserting *wa* adds emphasis.
- *n ja nai ka* asks a question like “isn't it the case that ~?”

25

Fuwa: だから、いずみちゃんはじいさんと住もうと本気で考えたんだ。
Dakara, Izumi-chan wa jiisan to sumō to honki de kangaeta n da.
for that reason (name-dimin.) as for old man/you with shall live (quote) seriously thought/considered (explan.)

“**That's why Izumi seriously considered moving in with you.**” (PL2)

- *dakara* is literally “because it is so” → “That's why ~.”
- *sumō* is the volitional (“let's/I shall”) form of *sumu* (“live [in a place]”). *Jiisan to sumu* = “live with you” → “move in with you.”
- *kangaeta* is the plain/abrupt past form of *kangaeru* (“think about/consider”).

26

Fuwa: 俺にはわかるよ。
Ore ni wa wakaru yo.
I/me to as for is understandable (emph.)

“**I can understand (how she feels).**” (PL2)

Fuwa: 俺がいずみちゃんと一緒に住もうと思ったことと、/同じ理由だからだ。
Ore ga Izumi-chan to issha ni sumō to omotta koto to, / onaji riyū da kara da.
I/me (subj.) (name-dimin.) with together shall live (quote) thought thing/situation as same reason is because is

“**Because it's the same reason I decided to let Izumi move in with me.**” (PL2)

- *omotta* is the plain/abrupt past form of *omou* (“think”); a volitional form followed by *to omou* expresses intent, so *sumō to omotta* = “intended/planned to live.” Since he's talking about a past intent that he followed through on, it becomes “decided to live.”
- *koto* is literally “thing,” but often refers more abstractly to a “situation.”
- *to onaji (da)* = “(is) the same as”; *~ to onaji riyū da* = “is the same reason as ~.”

27

Fuwa: 心配した上でのことなんだ。
Shinpai shita ue de no koto na n da.
worried/was concerned result of thing (explan.)

“It's a result of having worried.”

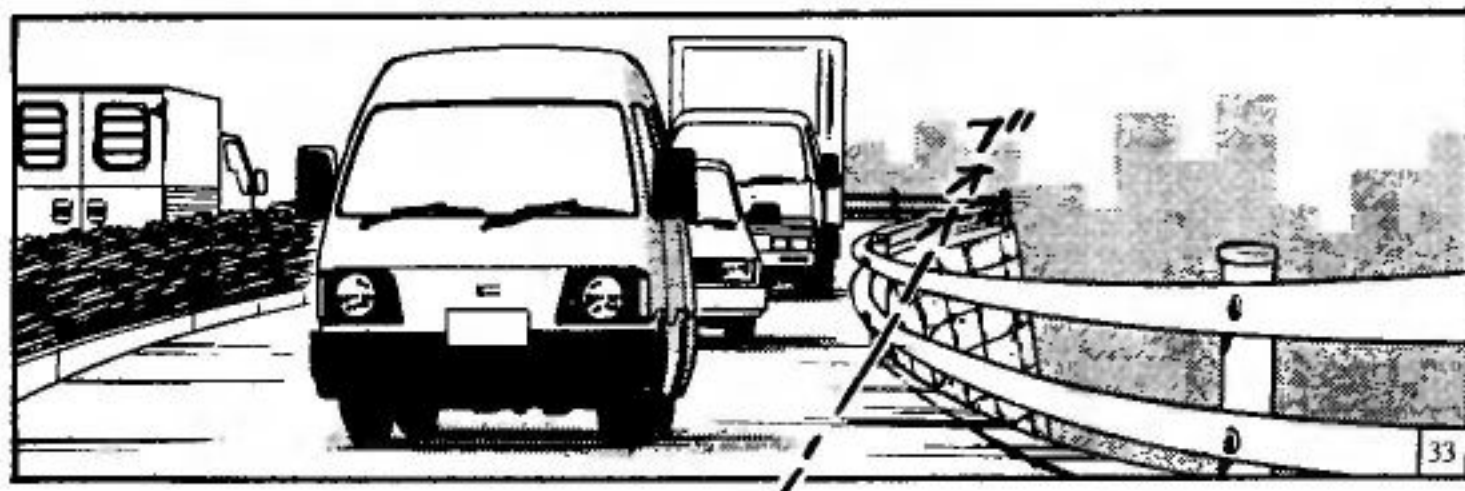
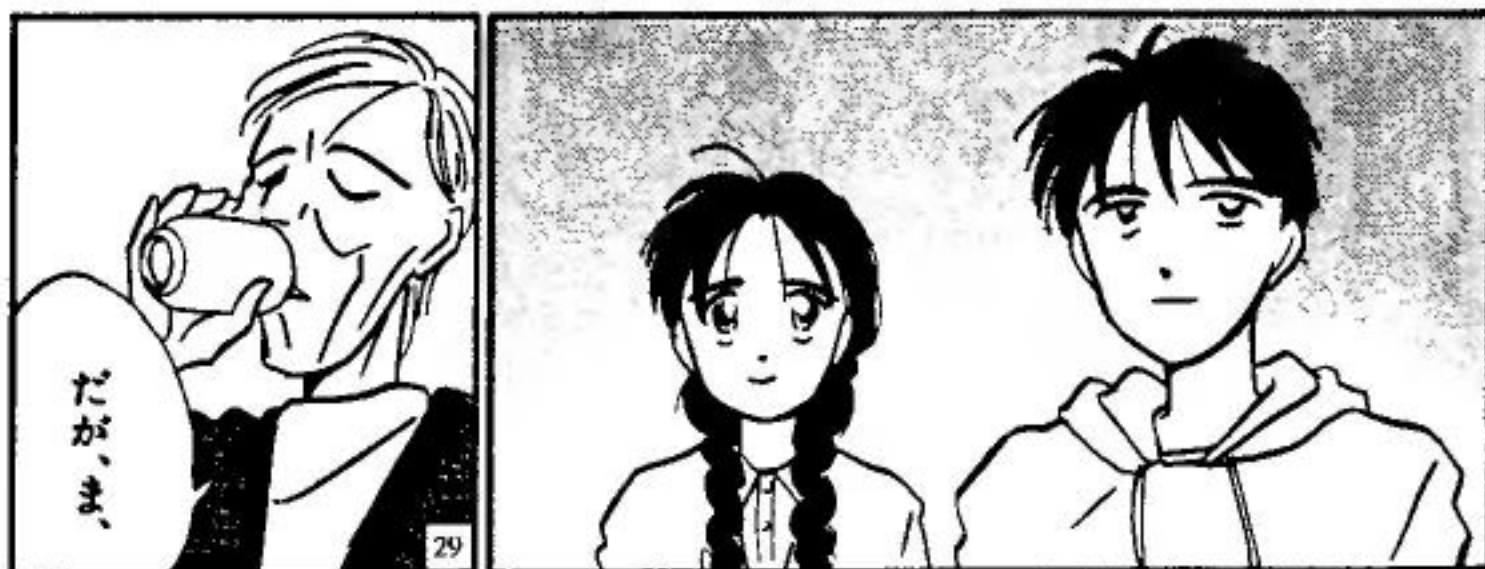
“**It's out of genuine concern.**” (PL2)

- *shinpai shita* is the plain/abrupt past form of *shinpai suru* (“worry”).
- a past verb followed by *ue de* makes an expression meaning “as the result/on the basis of (that action).” *~ ue de no koto* is literally “is a thing resulting from/based on having ~.”
- *na n da* is a contraction of *na no da*, the form explanatory *no da* takes after nouns.

28

Tanokura: ありがとうよ。
Arigato yo.
thank you (emph.)
“**Thanks.**” (PL2)

- *arigato* with a short final vowel (instead of *arigatō*) has a somewhat casual feeling.



29

Tanokura: だが、 ま、...
Daga, ma, ...
 but well/you know
“But, you know . . .” (PL2)

- *daga* is a conjunction like *dakedo* (“but”), only more formal-sounding.
- *ma* (or *mā*) is a soft/gentle/agreeable-sounding interjection that adapts to fit its context: “well/you know/really/I mean/let’s see.”

30

Tanokura: そう 心配するねい。
sō shinpai suru nei.
 that much don’t worry
“you shouldn’t worry so much.” (PL2)

Tanokura: 頑固さ に 負けねえ くらい、 わしは 頑丈だからな。
Ganko-sa ni makenē kurai, washi wa ganjō da kara na.
 stubbornness to not lose/be defeated approximate extent I/me as for sturdy am because (colloq.)
“To an extent that doesn’t lose to my stubbornness, I am sturdy.”
“I’m as sturdy as I am stubborn.” (PL2)

Tanokura: 殺されたって 死にゃあしねえ よ。
Korosaretatte shinyā shinē yo.
 even if [I’m] killed won’t die (emph.)
“I won’t die even if I’m killed.” (PL2)

- *sō* here is a colloquial equivalent of *sonna-ni* (“that much”).
- *nei* is a dialect/slang equivalent of *na*, which after the plain, non-past form of a verb can make a prohibition or negative command.
- *makenē* = *makenai* (following the vowel change noted above for masculine slang), the negative form of *makeru* (“lose/be defeated”).
- *kurai* (or *gurai*) indicates an approximate degree: the expression *X kurai Y(da)* implies that *Y* is roughly equal to *X* in degree.
- *korosaretatte* is a colloquial *korosarete mo*, a conditional (“even if”) form of *korosareru* (“be killed”), passive of *korosu* (“kill”).
- *shinyā shinē* is a slang contraction of *shini wa shinai*, an emphatic way of saying *shinanai* (“not die/won’t die”).

31

Fuwa: まったく な。
Mattaku na.
 completely (colloq.)
“That’s the truth!” (PL2)

Tanokura: けっ。
Ke!
“Hanh!” (PL2)

- *mattaku* means “completely/entirely,” here implying “it is completely/exactly so” → “indeed/right/you’re not kidding/you better believe it, etc.”
- *ke!* is often an expression of disgust, but in this case it’s something closer to a laugh. As the sound suggests, it would be a single snort-like laugh that “catches” in the back of the throat.

32

Tanokura: また、茶 でも 飲みに来い。
Mata, cha demo nomi ni kai.
 again tea or something come to drink
“Stop by and have tea with me again sometime.” (PL2)

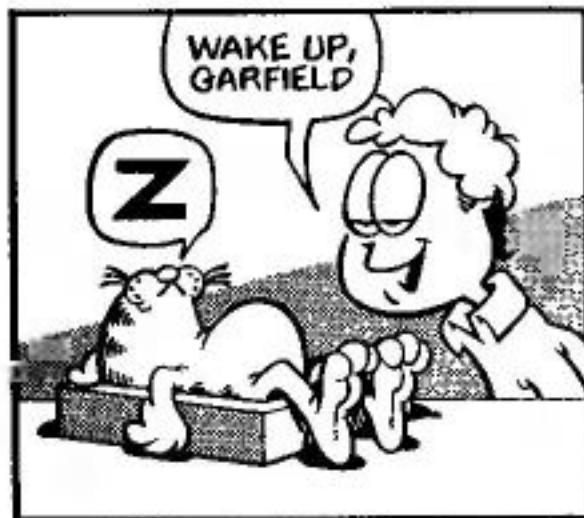
- referring to tea as *cha* instead of *o-cha* is masculine and sounds very casual.
- *demo*, “or something,” is often added to invitations/offers/suggestions to lend a touch of polite vagueness. It may or may not mean that the person actually has a choice of several items besides the item mentioned. Here, *cha demo* basically means “some tea.”
- *nomi* is the *-masu* stem of *nomu* (“drink”), *ni* indicates purpose, and *koi* is the abrupt command form of *kuru* (“come”). The combination is a command: “come to drink (some tea)” → “stop by and have tea.”

33

Sound FX: ブオオー—
Buōō—
Vrooom (sound of engines)



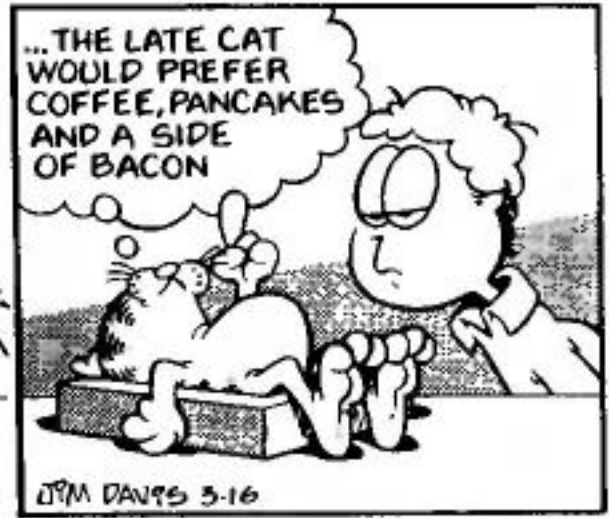
GARFIELD



1



2



3

Garfield: Z.
ゲー。
Gū.
(effect of sleeping soundly)

Jon: "Wake up, Garfield."
起きろ よ、ガーフィールド。
Okiro yo, Gāfirudo.
wake up (emph.) (name)

- Z は日本語の「ゲー(ゲー)」にあたり、よく寝ている様を表わす。

Jon: "The early bird gets the worm!"
早起きの鳥がミミズにありつけるんだぞ!
Hayaoki no tori ga mizu ni aritsukeru nda zo!
early-arising = bird (subj.) worm (obj.) can get (explan.) (emph.)

- the early bird gets (or catches) the worm ことわざ。早起きの鳥がミミズにありつける → 早起きは三文の得。ここでは次に出てくるガーフィールドのセリフとの関係で、直訳のままにしたもの。Worm はミミズやウジ虫のような細長く、くねくねした虫を指す。

Garfield: "... The late cat would prefer coffee, pancakes and a side of bacon."
寝坊のネコはコーヒーとホットケーキとベーコンの方が好みだね。
Nebō no neko wa kohii to hottokēki to bēkon no hō ga konomi da ne.
late-rising = cat as for coffee and hotcakes and bacon of side/option (subj.) preference is (colloq.)

- the late cat は the early bird に対して朝起きるのが遅いことを指している。
- a side of bacon = 「ベーコンのサイドオーダー」。

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GARFIELD



1

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2

JIM DAVIS

1

Jon: "You never do anything, Garfield."

ガーフィールド、おまえは 何にも しない な。
Gāfirudo, omae wa nannimo shinai na.
 (name) you as for nothing do not do (collog.)

2

Garfield: "But, I never get a day off either."

だけどボクにや 休みの日 も ない ぞ。
Dakedo boku nya yasumi no hi mo nai zo.
 but I as for day off of day even does not exist/don't have (emph.)

- a day off 仕事をしない日 → 「休みの日」。

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Letters

(continued from page 14)

is, they are chosen, translated, and edited by native Japanese. Throughout, our underlying belief is that a shared perspective is valuable to the reader.

Finally, to imply that we do not accept any input from native Japanese

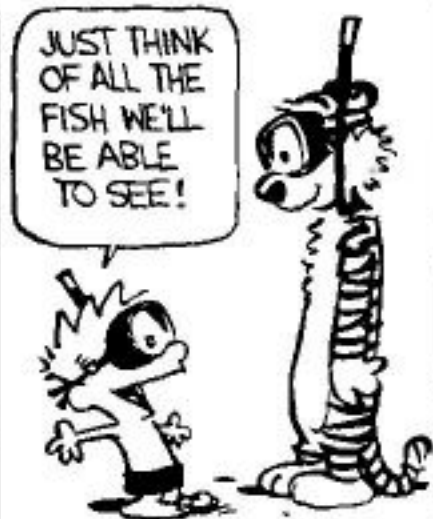
other than accuracy checks is a mistake. Mangajin could not be produced without the valuable input we get from our Japanese collaborators. At the same time, Mangajin as we know it today could not be produced without an American editorial staff.

Calvin and Hobbes

by WATERSON



1



2



3



4

1	<p>Hobbes: "With these snorkels, we can stay under water indefinitely." スノーケルをつければ、いつまでも水中にいられるぞ。 <i>Snōkeru o tsukereba, itsu made mo suichū ni irareru zo.</i> snorkel (obj.) if put on/wear forever underwater can exist/stay (emph.)</p>
2	<p>Calvin: "Just think of all the fish we'll be able to see!" どんなにいろいろな魚が見られるか、考えてもみろよ! <i>Donna-ni ironna sakana ga mirareru ka, kangaete mo miro yo!</i> to what extent various fish (subj.) can see (?) think (emph.) see (emph.)</p> <ul style="list-style-type: none"> • we'll be able to see は fish にかかる けいようしせつ がんこく かんけいたいめいし that が省略されている。「ぼくたちが見られる魚」の意味。We'll = we will.
3	<p>Hobbes: "We can collect shells!" 貝殻集めもできる! <i>Kaigara-atsume mo dekiru!</i> seashell collecting also can be done</p> <p>Calvin: "Let's go!" レッツゴー! <i>Rettsu gō!</i> let's go</p> <ul style="list-style-type: none"> • let's = let us.
4	<p>Calvin: "Well so far, this has been a major disappointment." 今までのところ、こりゃひどく期待はずれだな。 <i>Ima made no tokoro, korya hidoku kitai-hazure da na.</i> until now of place/point this greatly disappointing is (colloq.)</p> <ul style="list-style-type: none"> • so far = up to now 「今までのところ」。 • disappointment 「失望/期待はずれ/がっかりさせること」。

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と HIROMI, a long tall lady.
 この女に賭ける

Kono Hito ni Kakero
 — Bet on this Woman —

Part 2

作・週良貨 Story • Shū Ryōka
 画・夢野一子 Drawings • Yumeno Kazuko



Harashima Hiromi represents a new type of woman in the Japanese business world: the strong-willed, career-oriented professional. Until recently, women in large Japanese companies were either OLs doing mundane clerical work or low-level managers. For the most part, they were expected to quit after a few years to marry and raise a family rather than pursue career-track promotions.

Hiromi clearly regards herself as an employee first and a woman second. She is wholly unperturbed by the sexism that surrounds her, treating the men in the office like equals even as she out-performs them, and scarcely raising an eyebrow when they fail to treat her the same way.



In the events preceding this episode, Hiromi was transferred from the head office of the Yotsuba Bank to a failing branch office. The move was highly unusual, as her new position as a public relations representative—essentially a door-to-door “salesperson” for the bank—would normally have been offered only to a man. Her success or failure will be closely linked to that of the branch office’s.



During her first month at the Taitō branch, Hiromi has spent most of her time walking around the neighborhood getting a feel for the local community, and not actively pursuing new accounts.



Her coworkers are stunned when she unabashedly states at a progress-report meeting that she doesn’t have any new contacts to report. But then she goes on to make a significant contribution to a discussion on the bank’s strategy for capturing new accounts. During the discussion, she openly contradicts Mr. Katō, the man who has led the Public Relations section in landing new accounts. Her argument to focus on the five “top priority” account candidates identified by the head of office—rather than on the ten less valuable, albeit more approachable, “preferred” candidates favored by Mr. Katō—convinces her section chief, and he decides to give her a crack at landing one of them.

About the format: Yes, it is true: we promised to do two versions of our one-page format with English in the balloons. After seeing the results in print, however, we decided that once was enough. We would still like to hear any comments you have on the English-in-the-balloons format, or on the romaji-free format in the current issue. Write *Mangajin* at P.O. Box 7119, Marietta, GA 30065 / CompuServe 74230,2555 / Internet mjin-ed@mindspring.com; or fax us at 404-590-0890.

In this issue, we have omitted all romaji in the translations and notes and provided furigana only when a kanji is first introduced. Our goal is to assist those who would like to work on mastering Japanese kana and kanji.

Study this page first!

Given the more challenging nature of this format, we are providing you with a pre-study page. Previewing this section will help ease the transition from romaji-dependency to smooth reading of the Japanese in this story.

VOCABULARY

PAGE 50	代理	dairi	representative
	選ぶ	erabu	choose/select
	重点	jūten	important item
	期間	kikan	period/time frame
	基礎	kiso	basic/fundamental
PAGE 51	揃える	soroeru	gather/prepare/put together
	好きな	suki na	like/liked
	よろしい	yoroshii	good/acceptable
	課長	kachō	section chief
	聞く	kiku	ask
PAGE 52	何ヶ月	nankagetsu	how many months
	望む	nozomu	desire/hope for
	参考までに	sankō made ni	for my/your information
	程度	teido	extent/level
	とる	toru	take/land (an account)
PAGE 53	費やす	tsuiyasu	spend/ expend
	うかがう	ukagau	ask (PL4 humble)
	覚悟がある	kakugo ga aru	be prepared for consequences
	期限	kigen	term/period/limit
	それなりの担当	sorenari no tantō	befitting/commensurate/ due (one's) task/responsibility
PAGE 54	一周	isshū	one lap/circuit
	～のまわり	～ no mawari	around ~
PAGE 55	逆立ちする	sakadachi suru	do a headstand/handstand
	支店	shiten	branch office

PAGE 54	金	kane	money
	～に参る	～ ni mairu	be defeated by ~ / give in to ~
PAGE 55	時	toki	time
	彼女	kanojo	she
	もう	mō	already
	無駄に	muda ni	wastefully
	先	saki	client/business prospect
	宣言する	sengen suru	declare
	失敗	shippai	mistake/failure
	すでに	sude ni	already
	過ごす	sugosu	pass/spend time
	やる/やらせる	yaru/yaraseru	do/make (someone) do
PAGE 56	許す	yurusu	permit/forgive/tolerate
	独自の	dokuji no	personal
	情報	jōhō	information
	工作メモ	kōsaku memo	strategy notes
	～に与える	～ ni ataeru	give to/bestow upon ~
	～に回す	～ ni mawasu	show to ~
	～に渡す	～ ni watasu	give/hand over to ~
	ただし	tadashi	provided/on the condition that
	作る	tsukuru	make
	我々	wareware	we
PAGE 57	前提	zentei	premise/precondition
	完全に	kanzen ni	completely
PAGE 57	手を引く	te o hiku	withdraw from/back out

A KANA REVIEW

When a small circle is added to the upper right corner of the H-syllables, the first letter changes to a P-sound (e.g. は → ぱ = ha → pa).

When the "voicing mark" (two lines that look like a double-quote mark) is added to the same position on K-, S-, and D-syllables, the following sound changes occur: K → G, S → Z, and T → D (e.g. こ → ご = ko → go).

The following sound changes are irregular with the voicing mark: し → じ = shi → ji, ち → ぢ = chi → ji, and つ → づ = tsu → zu.

Hiragana

あ A	か KA	さ SA	た TA	な NA	は HA	ま MA	や YA	ら RA	わ WA	ん N
い I	き KI	し SHI	ち CHI	に NI	ひ HI	み MI		り RI		
う U	く KU	す SU	つ TSU	ぬ NU	ふ FU	む MU	ゆ YU	る RU		
え E	け KE	せ SE	て TE	ね NE	へ HE	め ME		れ RE		
お O	こ KO	そ SO	と TO	の NO	ほ HO	も MO	よ YO	ろ RO	を O	

Katakana

ア A	カ KA	サ SA	タ TA	ナ NA	ハ HA	マ MA	ヤ YA	ラ RA	ワ WA	ン N
イ I	キ KI	シ SHI	チ CHI	ニ NI	ヒ HI	ミ MI		リ RI		
ウ U	ク KU	ス SU	ツ TSU	ヌ NU	フ FU	ム MU	ユ YU	ル RU		
エ E	ケ KE	セ SE	テ TE	ネ NE	ヘ HE	メ ME		レ RE		
オ O	コ KO	ソ SO	ト TO	ノ NO	ホ HO	モ MO	ヨ YO	ロ RO	ヲ O	

Combinations

きゃ KYA	しゃ SHA	ちゃ CHA	にゃ NYA	ひゃ HYA	みゃ MYA	りゃ RYA
きゅ KYU	しゅ SHU	ちゅ CHU	にゅ NYU	ひゅ HYU	みゅ MYU	りゅ RYU
きょ KYO	しょ SHO	ちょ CHO	にょ NYO	ひょ HYO	みょ MYO	りょ RYO
キヤ KYA	シヤ SHA	チャ CHA	ニヤ NYA	ヒヤ HYA	ミヤ MYA	リヤ RYA
キユ KYU	シユ SHU	チュ CHU	ニユ NYU	ヒユ HYU	ミユ MYU	リユ RYU
キョ KYO	シヨ SHO	チョ CHO	ニョ NYO	ヒョ HYO	ミョ MYO	リョ RYO

1 Harashima:

重点5社の基礎データは揃えております。

どこにいたしましょう。(PL4)

"I have the basic data on our five important companies. Which one shall I take?"

"I have looked at the basic data on our five prime targets. Which one shall I take?"

- 重点 = "important/main point" or "priority item"; 重点5社 is the term they are using to designate the five largest firms they have targeted for winning new accounts.
- 社 is an abbreviation of 会社 ("company/corporation/firm") so 5社 = "five firms."
- 基礎 = "basic/fundamental," and データ is from the English "data," so 基礎データ = "basic information."
- 揃えております is a PL4 humble equivalent of 揃えている ("have gathered" → "prepared"), from 揃える ("gather/prepare/put together").
- どこ is literally "where" but "which" is more appropriate here in English.
- いたしましょう is the volitional ("let's/I shall") form of いたす, a PL4 humble equivalent of する ("do/make"). ~にする means "make it ~" in the sense of making a choice.

Katō:

どこでも好きのところを選べばいいだろう。

"Why not just choose whichever one you like?" (PL2)

- どこでも = "wherever/anywhere," but here, as with どこ above, the English becomes "whichever."
- 好き is a noun that works like the English verb "like." 好きな is its adjective form, so 好きのところ = "the place that you like." どこでも好きのところ = "whichever place you like."
- ところ ("place") here refers to "company/firm."
- 選べば is a conditional "if/when" form of 選ぶ ("choose/select").
- ~ばいい makes an expression meaning "all you have to do is ~/you (can) simply ~."
- だろう literally makes a conjecture ("probably/I suppose"), but it can also be used as a "softener," to keep strong assertions and statements of opinion from sounding too abrupt or rough. Katō's facial expression shows that he is speaking quite assertively here.

2 Harashima:

ではシンワ商事を...

"I'll take Shinwa Enterprises, then." (PL4 implied)

よろしいでしょうか、加東代理?

"Would that be agreeable to you, Mr. Katō?" (PL3-4)

- よろしい is a PL3-4 equivalent of いい or よい ("good/fine/OK").
- でしょうか literally makes a conjectural question, but it often just adds a touch of politeness; it sounds



a little less direct, and therefore more polite, than ですか ("is it?"). よろしいでしょうか = "Is that OK?" → "Is that agreeable?"

- 代理 = "agent/representative."

3 Katō:

期間は?

"And the term?" → "And the time frame?" (PL2)

- 期間 = "term/time period."

4 Harashima:

はい?

"Excuse me?" (PL3)

- はい ("yes") with the intonation of a question is a polite "what?/excuse me?" used when you didn't hear or understand clearly what the other person has said.

- 1 **Katō:**
 なんかげつ
 何ヶ月でとるか聞いてるんだ。
 “I’m asking in how many months you’ll take the account.”
 “I’m asking how long you’ll need to land the account.” (PL2)

- カ月 is used for counting months. Following a number it means “~ months” (see below); following 何 (by itself read なに, but in this and many other combinations read なん) it makes the question “how many months?”
- で often marks the scope of something; after a word referring to a period of time, it implies “within (that amount of time).”
- とる is literally “take,” but here refers to “landing” an account.
- 何ヶ月でとるか is a complete embedded question, and quotative と marks it as the content of 聞いてるんだ。
- 聞いて is the -te form of 聞く (“ask”). 聞いている = “am/is/are asking.”
- んだ is explanatory: he is explaining more specifically what he meant by 期間は?

Harashima:

からようのつて
 課長の望まれる期間はどの程度でしょうか？
 “As for the time frame you wish, what extent might it be?”
 “What time frame would you wish, sir?” (PL4)

- 課長 = “section chief.” It’s standard for employees to refer to and address their superiors by title rather than by name; the title also serves as equivalent to “you” when carrying on a conversation with the person.
- 望まれる is a PL4 honorific form of 望む (“desire/hope for”).
- の can replace が to mark the subject in modifying clauses, and here it marks 課長 as the subject of 望まれる; 課長の望まれる is a complete thought/sentence (“you desire/hope for [it]”) modifying 期間 (“term/time frame”) → “the time frame that you wish.” The particle は then marks 期間 as the topic of the sentence.
- どの can be either “which” or “what,” and 程度 means “(to the) extent/level” of what immediately precedes it, so どの程度 = “to what/which extent.”
- でしょうか after a question word, but spoken without the intonation of a question, asks a question like “I wonder who/what/how [it] might be?”

2 **Section Chief:**

さんかげつ
 まあ3ヶ月というところだな。
 “Well, something like three months, I suppose.” (PL2)

- まあ is a “warm-up” word that doesn’t correspond to any single English expression—though sometimes words like “well/I mean/you know” work as equivalents.
- というところだ after a number or amount has the feeling of an approximation.

3 **Harashima:**

さんごう
 参考までにうかがいますが、これまでシ



しやうじにひ
 シワ商事に費やした期間はどのくらいですか。
 “Just for reference, may I ask approximately how much time you have expended on Shinwa Enterprises so far?” (PL3)

- 参考までに is an expression meaning “for my/your information” → “just for reference.”
- うかがいます is the polite form of うかがう, a PL4 humble equivalent of 聞く (“ask”).
- 費やした is the plain/abrupt past form of 費やす (“spend/expend”). これまでシワ商事に費やした is a complete thought/sentence (“[you] have expended on Shinwa Enterprises so far”) modifying 期間 (“time period”), which は marks as the topic of the main sentence.

4 **Katō:**

にねん
 2年だ。
 “Two years.” (PL2)

1 Harashima:

わかりました。私の担当はシンワ商事、
期限は3カ月ですね。

"All right, then. My assignment is Shinwa Enterprises. And my time limit will be three months." (PL3)

- わかりました is the PL3 past form of わかる ("come to know/understand"). The past form of the word is often used in response to commands or instructions to state that one understands what one is supposed to do and will do it: "OK/all right/I will do as you wish."
- 私 = "I/me," and の is possessive, so 私の = "my."
- 担当 can refer either to the task one is "responsible for/in charge of," or to the person in charge of that task—here the former: 私の担当 = "my task/assignment."
- like 期間, the word 期限 can simply mean "term/period," but since the latter's second kanji means "limit," it has more the feeling of "time limit/deadline."
- ね is a colloquial particle that implies she expects agreement/confirmation from her listener.

2 Katō:

とれなかったらそれなりの覚悟はあるんだらうな。

"If you cannot land (the account), I suppose you are prepared for due consequences, right?"

"I presume you know there'll be a price to pay if you fail." (PL2)

- とれなかったら is a conditional "if/when" form of とれない, negative of とれる, which is the potential ("can/be able to") form of とる ("take/land") → "if you cannot land (the account)" → "if you fail to land (the account)."
- それなりの = "befitting/commensurate/due."
- 覚悟 refers to one's "readiness/willingness" to accept a negative consequence of some kind. ある = "have," so 覚悟はある is literally "have a readiness for the consequences" → "be prepared for the consequences."
- ん is a contraction of the explanatory の, and だらう makes a conjecture: "I suppose/presume you ~." He uses an explanatory form here because he is essentially explaining the consequences of her declaration.
- な is like the tag "right?"

3 Harashima:

そうですね...

"Yes, well..." (PL3)

- そうですね can be used to express agreement or confirmation ("yes/that is correct"), or as a verbal pause while contemplating one's answer ("well/let's see"). Here it's a little of both.



1 Harashima:

もしとれなかったら、^{さかだ}逆立ちして^{しん}支店のまわりを一周しましょうか?

"If I fail, should I perhaps walk around the building upside down on my hands?" (PL2)

- もし typically works together with a conditional form later in the sentence to give the meaning of "if." It can (though does not always) add emphasis, like "if by some rare chance ~ /if it should just so happen that ~."
- 逆立ち (lit. "upside-down/backward stand") can be either a "handstand" or a "headstand," here obviously the former.
- 支店 = "branch store/office"; here, she's referring to the building they are in.
- ~のまわり means "around the ~," referring either to the perimeter itself or to a broader area surrounding the specified object; 支店のまわり = "around (the perimeter of/outside of) the building." を marks this as the direct object of the verb.
- 一周 means "one lap/circuit," and 一周しましょう is the PL3 volitional ("let's/I shall") form of the verb 一周する ("go around/circle once").
- か after a volitional form makes a question like "Shall I ~?"; as in English, such questions in Japanese are often used when offering to do something.

Sound FX:

おおっ

"Wo-ohhh!" (an exclamation of delight/approval)



1 Section Chief:

いや、原島くんには参りました。

"My, my, with Ms. Harashima, I throw up my hands."

"I must say, Ms. Harashima is turning out to be quite a wild card." (PL3)

- いや is often used as a kind of "warm-up" word that also serves as emphasis for expressions of delight/approval, chagrin/consternation, or surprise.
- くん is a more familiar equivalent of さん ("Mr./Ms."), added to names to show respect. Among peers, くん is used mainly for males, but in a corporate setting, superiors typically refer to subordinates of either sex using くん.
- 参りました is the PL3 past form of 参る, which literally refers to the act of approaching a superior and is used as a PL4 humble verb for "(I) go" or "(I) come." A common idiomatic use of the verb is to admit defeat, like "Uncle/I give up" in English—though the defeat is often a figurative one. That's essentially the way it's being used here: he's really only saying, more in a tone of consternation than defeat, that he's at a loss how to handle her strong-willed behavior, which is so different from the submissive and deferential role female employees generally play. When it is explicitly stated, に marks the thing, situation, or person that has caused one's feelings of defeat or consternation. See Basic Japanese No. 30 for more on this use of 参る.



On Wall:

時は金なり

"Time is Money" (PL4)

- 時 = "time."
- 金 = "money."
- なり is a classical equivalent of だ/です ("is/are").

2 Sound FX:

コッ コッ

Tap Tap

3 Sound FX:

コッ コッ

Tap Tap

4 Sound FX:

コッ

Tap

Branch Manager:

2ヵ月だ。

"(Make it) two months." (PL3)

5 Section Chief:

は?

"Excuse me?" (PL3)

- は? spoken as a question is a polite/formal "what's that?/excuse me?"—essentially the same as はい? spoken the same way (see page 50).

1 Branch Manager:

にかげつ
2カ月でやらせたまえ。

“Make her do it in two months.” (PL2)

- やらせ is the stem form of やらせる (“make [someone] do”), from やる (informal word for “do”). たまえ after the stem of a verb makes a strong, authoritarian command.

かのじょ
彼女はもうすでに1カ月を無駄に過ごしている。

“She’s already wasted a month.” (PL2)

- もう and すでに both mean “already.”
- を marks 1カ月 (“one month”) as the direct object of 過ごしている (“has passed/spent time”), from 過ごす (“pass/spend time”).
- 無駄 = “uselessness/wastefulness,” and adding に makes it an adverb: “wastefully.” This modifies 過ごしている → “wastefully passed a month” → “wasted a month.”



2 Section Chief:

はい。

“Yes, sir.” (PL3)

3 Branch Manager:

シンワは加東くんでも手も足も出ない先だ。

“Shinwa is a prospect that even Katō couldn’t lay a hand on.”

“Even Katō couldn’t get anywhere with Shinwa.” (PL2)

せんげん
宣言した以上、原島に失敗は許されない。

“Now that Harashima has declared (she’ll land the account), failure on her part will not be tolerated.”

“Since she has so audaciously declared that she can do it, she will not be let off easy if she fails.” (PL2)

- でも = “even.”
- 手も足も出ない is an idiomatic expression for “be helpless against/be at wit’s end with” or “be completely unable to handle/influence/budge” → “can’t get anywhere (with).” The literal meaning—“can’t put out either a hand or a foot”—evokes a fistfight or wrestling match, but the expression is used figuratively in a wide variety of contexts.
- 加東くんでも手も足も出ない is a complete thought/sentence (“even Katō couldn’t budge [them]”) modifying 先 (“prospective client”).
- in business relationships, 先 refers to “the other party,” whether that party is an established client or merely a prospect.
- 宣言 = “declaration,” and した is the plain/abrupt past form of する → 宣言した = “declared.”
- a past verb followed by 以上 means “since/now that/so long as (the action has occurred).”
- 失敗 refers to a “mistake/flop/failure.”
- 許されない is the negative of 許される (“can be permitted/forgiven/tolerated”), from 許す (“permit/



forgive/tolerate”). The context tells us that he isn’t saying “she cannot be permitted to fail” in the sense that they must do everything they can to help her succeed. The feeling is more like “if she thinks she can do in three months what our ace-agent Katō couldn’t do in two years, then by damn, we’ll hold her to her word, and she’ll pay the consequences if she comes up short!”

1 Branch Manager:

加東くん。

“Mr. Katō.” (PL3)

2 Katō:

はい。

“Yes, sir.” (PL3)

3 Branch Manager:

君はたしか我々に回しているファイルの他にも独自の工作メモを作っていたな。

“In addition to the files you’ve shown us, I believe you’ve prepared your own personal strategy notes, have you not?” (PL2)

- 君 is an informal word for “you” generally used only by males when addressing equals or subordinates/juniors. This same kanji is used for くん, which we’ve seen superiors append to subordinates’ names; whenever this kanji directly follows a name, it should be read くん.
- たしか used as an adverb is like “I believe/I’m pretty sure/if I’m not mistaken.” Here it’s modifying 作っていた (“had made/prepared,” from 作る, “make”), so it becomes “I believe you had prepared” → “I believe you’ve prepared.”
- 我々 = “we/us,” and 我々に = “to us.”
- 回している (“have sent around/circulated”) comes from 回す (“send around/circulate”) → “show.” 我々に回している is a complete thought/sentence (“[you] have shown [them] to us”) modifying ファイル (“files/documents”).
- ~の他にも = “besides ~.”
- 独自の = “personal”; this modifies 工作メモ (“planned approach/maneuvering/scheme” + “notes”). を marks this as the direct object of 作っていた.

4 Katō:

はあ。

“Ye-e-es...” (PL3)

- はあ is a very tentative はい (“yes”).

Branch Manager:

それも原島くんに渡したまえ。

“Hand those over to Ms. Harashima, too.” (PL2)

- 渡し is the stem of 渡す (“give/hand over to”). たまえ makes it a command.

5 Katō:

いや、しかし、あれは...!!

“But those are...!!”

6 Branch Manager:

原島浩美に与える期間は2ヵ月。

“The time frame we are giving Harashima Hiromi is two months.” (PL2)



ただし全ての情報を与えることが前提だ。

“But giving her all the information (we have) is the precondition.”

“But that’s on condition that we give her every bit of information we have.” (PL2)

- 与える = “give to/bestow upon”; 原島浩美に与える is a complete thought/sentence (“[we] will give [it] to Harashima Hiromi”) modifying 期間 (“time period”).
- だ (“is/are”) is understood after 2ヵ月.
- ただし is used when qualifying a statement or setting conditions for something, like “provided that/on condition that.”
- 全て = “all/everything/every bit”; の makes this a modifier for 情報 (“information”), and を marks 情報 as the direct object of 与える.
- こと (“thing/situation”) essentially makes the complete thought/sentence 全ての情報を与える (“[we] will give [her] all the information”) act as a single noun, with が marking that noun as the subject of 前提だ (“is the premise/precondition”).

1 Branch Manager:

君は完全に手を引く。

“You will withdraw completely.” (PL2)

いいな?

“Do you understand?” (PL2)

- 完全 = “perfect/complete,” and 完全に = “completely.”
- 手を引く is an idiomatic expression for “withdraw/back out/sever connections with/cease to deal with.”
- いい basically means “good/fine/OK,” but its idiomatic meaning depends greatly on context. After giving a command or instructions, いいな (masculine) or いいわね (feminine) spoken with the intonation of a question means “OK?/Understand?/Got that?”

2 Katō:

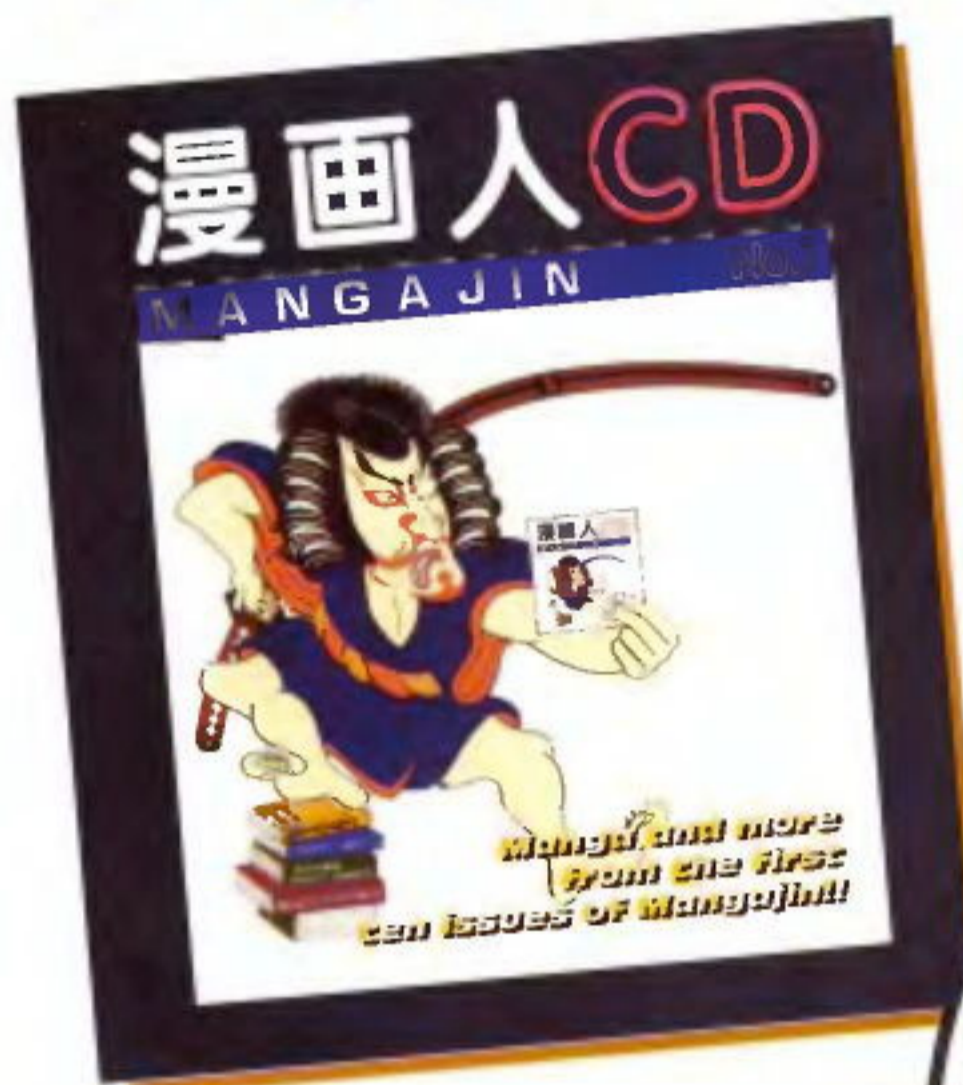
はい。

“Yes, sir.” (PL3)

To be continued...



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Char/Comps

Readings

Meanings

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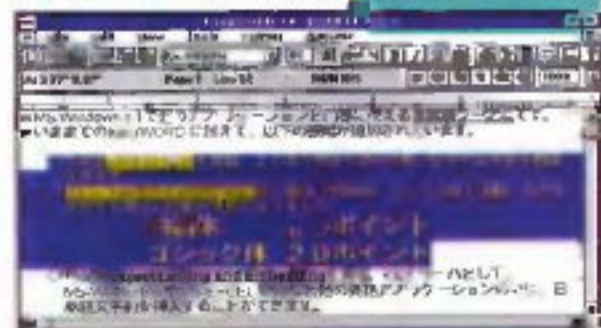
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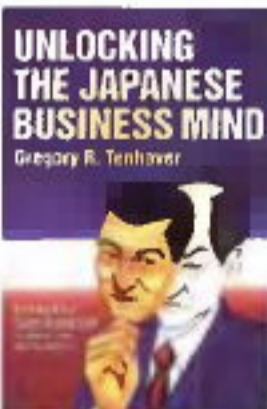
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Japanese Literature in Translation

Descant: Vol. 26, No.2, Summer 1995



Descant is actually a magazine, although it is bound and beautifully presented like a softcover book. This issue, simply titled *Japan*, features translations of contemporary Japanese literature from some of Japan's most prolific writers. The stories are carefully chosen by editor Ted Coonsen to expand and clarify our sense of Japanese culture.

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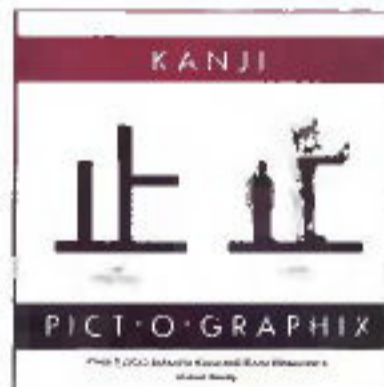
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The Brothers: The Hidden World of Japan's Richest Family

by Lesley Downer
Random House, 1995

reviewed by John K. Urda

From the Medicis to the Kennedys, the world's richest, most powerful families have always fascinated the rabble and provided a window on the fortunes of their countries. Japan is no exception, and now Americans can read the extraordinary saga of the Tsutsumi family in Lesley Downer's *The Brothers: The Hidden World of Japan's Richest Family*.

It is a wonder that, prior to this book, the story had not been told in English. In Japan, the Tsutsumis are not just rich and famous—they are flamboyant multi-billionaires and a national obsession. Politically astute, socially influential, fashionable and secretive, the Tsutsumi brothers head the Seibu empire encompassing one-sixth of the land in Japan as well as a network of resorts, railroads, department stores, and professional sports teams. Their relentless rise—accompanied by plenty of scandal, luxury, and greed—as well as their uncertain future, makes the Tsutsumi story a fitting metaphor for twentieth-century Japan. Downer, a British journalist who earlier traced Bashō's steps in *On the Narrow Road*, ably tells their tale and, despite some resistance from her subjects (including the threat of legal action), has produced a well-researched and absorbing book.

The generation of statesmen and tycoons who sprang from the Meiji era are legendary in Japan. These larger-than-life figures reveled in the freedoms that came with the fall of the shogunate, and accumulated wealth very quickly. Not bound by the old morality, as Lesley Downer writes, "they thought they could do anything: the whole country lay at their feet, waiting to be conquered." Tsutsumi Yasujirō, born in 1889, was one such giant. A pushy country boy who lost both parents at an early age, Yasujirō studied politics at Waseda where he ingratiated himself with the elite. By the time he graduated in 1913, the wily upstart had squandered his family's meager assets on a few dubious investments, but had arrived at a formula that would soon carry him to success: "Do what no one else wants to do, and money will come to you."

So in the boom years after World War I, while the rest of Japan's young entrepreneurs were busy with retailing and manufacturing, Tsutsumi began snooping around for land. As Downer explains, real estate was not a hot commodity but, "as far as Yasujirō was concerned, it was all there for the



photo courtesy of Seibu Department Stores, Ltd.

Tsutsumi Seiji at the Sezon Museum of Art, one of his many holdings

taking. No one could fathom why he wanted it. It seemed eccentric, even crazy, to sink your last yen into a patch of land in the middle of nowhere."

Nevertheless, not far from the resort town of Karuizawa, Tsutsumi found a village that had fallen on hard times and, with the help of his elite connections and a bit of cajolery, strong-armed the residents into selling him their common lands for a song. Within a few years, the quiet forests had become a thriving development of cheap vacation homes for upwardly mobile Tokyoites. Hotels were needed, and railroads to get there, and one project followed another. An empire had been born.

But the story of Tsutsumi Yasujirō, whose ravenous conquest of the countryside was matched only by his machinations as a right-wing Diet member and his rapacious abuse of women, is just the beginning. Most of *The Brothers* is devoted to the lively exploits of Yasujirō's sons and heirs, Seiji and Yoshiaki. Upon Yasujirō's death in 1964, the half-brothers (sons of two different mistresses) received uneven shares of his empire, setting off a rivalry that continues today. Like their father, the Tsutsumi brothers are mavericks; and like their father, they personify their times—though in sharply different ways.

While Yasujirō was coarse and overbearing, Seiji, the older son and heir-apparent, was a sensitive, artistic, and intelligent rebel: as a student at Tokyo University soon after the war he was an outspoken Communist leader, and has since become an accomplished poet and novelist under the pen-name Tsujii Takashi. Naturally, father and son clashed. Though Seiji took

• rabble = 庶民 *shomin* • saga = 物語、特に一家の数世代に渡るもの *monogatari, toku ni ikka no sasedai ni wataru mono* • astute = 鋭い / 抜け目がない *surudoimukeme ga nai* • pushy = 押しの強い *oshi no tsuyoi* • wily = 狡猾な / ずるがしこい *kōkatsu na/stragashikoi* • squander = (財産を) 食いつぶす (*zaisan o*) *kuitsubusu* • snoop around = 密かに探し回る *hisoka ni sagashimawaru* • fathom = 理解する / 見抜く *rikai suru/minuku* • cajolery = 甘言 / 口車 *kangen/kuchiguruma* • rapacious = 強欲な / 飽くことを知らない *gōyoku na/aku koto o shiranai*

a job from his father as manager of a failing, neglected department store (which he immediately unionized), he was never interested in inheriting his father's vast holdings. Yasujirō, for his part, distrusted Seiji, opposed his innovative changes at the store, and in the end, left the vast majority of his wealth to the younger brother, Yoshiaki. But Seiji held onto the store, ultimately transforming it into the fabulously chic and successful Seibu chain—a truly original concept store that sold glamour just when Japan was ready for it. Though his wealth was but a fraction of his brother's, the suave, urbane Seiji became the popular image of the Seibu empire, and his stores, with their boutiques, avant-garde theaters, and art galleries, are still a bellwether of artistic and media trends.

Yoshiaki was concerned with other things. He had inherited not only his father's wealth, but his arrogance and business acumen. "He had the same unswerving determination to make money," Downer writes, "the same ability to be out in front, ahead of the times." But as a product of the postwar age, Yoshiaki differed from his father in one crucial way: he preferred to operate subtly, behind the scenes. His political influence probably exceeds his father's, yet he has never held office. Riding—actually, instigating—the rise of leisure in Japan with a network of golf courses, ski resorts, and champion baseball and ice hockey teams, Yoshiaki expanded his holdings exponentially to become *Forbes'* richest person in the world.

Though amazingly little is known about this secretive man, Downer was able to dig up a rich vein of material, not all of it flattering. One of the most interesting episodes in Yoshiaki's career, for example, was his recent tenure as chairperson of the Japan Olympic Committee, successfully leading the crusade to have the 1998 Winter games in Nagano. Coincidentally or not, Yoshiaki had begun buying up land and developing the Nagano region several years before. A local group then discovered a plan to build a ski complex in the middle of a spectacular, pristine national park, home of endangered bears, antelopes, and eagles. The resulting protest, along with an unprecedented outcry in nearby Karuizawa against plans for yet another golf course, led to Yoshiaki's resignation from the JOC. For the first time, a Tsutsumi had been caught. Japan was beginning to change: the days when "great men" could go carving up the countryside with impunity were over.

Change will be coming soon to the Seibu empire as well. Seiji is gradually retiring and turning his business over to non-family members, and the question of who will succeed Yoshiaki is a hot topic. Yet in many ways, the saga of the Tsutsumi family continues to parallel the fortunes of Japan. With shifting political alignments, a new consumer consciousness, and greater openness to the world, both Japan and the Seibu empire are in store for interesting times. This engaging book leaves no doubt that the Tsutsumi family will continue to have a powerful say in the country's future.

John K. Urda is a freelance writer in Brooklyn, New York.

• fabulously = 素晴しく *subarashiku* • suave = 洗練された / 上品な *senren sareta/jōhin na* • unswerving = 確固とした / ゆるがない *kakko to shita/yuruganai* • exponentially = 幾何級数的に / 急激に *kika kyūsūteki ni/kyūgeki ni* • tenure = 在任 (期間) *zainin (kikan)* • pristine = 原始のままの状態を保っている *genshi no mama no jōtai o tamotte iru* • with impunity = 妨げられることなく *samatugerareru koto naku*

On The Bookshelf

Recently released books about Japan

Senso: The Japanese Remember the Pacific War, edited by Frank B. Gibney, translated by Beth Cary. Armonk, NY: M. E. Sharpe, 1995. 256 pages, \$19.95 (paperback)

A collection of personal accounts of the war published in the *Asahi Shimbun*, one of Japan's leading newspapers. From the more than 1,200 letters collected in the Japanese edition, some 350 are translated here and organized into three major sections—"The Road to War," "Life in the Military," and "The China War"—each with an introduction by the editor.

Technical Japanese Supplements, edited by James L. Davis. Tokyo: University of Tokyo, 1995. 4 volumes (paperback)

Concentrating on expressions, vocabulary, and kanji that are essential for reading technical documents, each volume can be used in conjunction with the text *Basic Technical Japanese* or for self-study. Four volumes, including *Kanji for Understanding Technical Japanese* (216 pages, \$30), *Biotechnology* (128 pages, \$25), *Solid-State Physics and Engineering* (104 pages, \$20), and *Polymer Science and Engineering* (96 pages, \$20). (Distributed in the United States by University of Wisconsin Press, Madison, WI.)

An American in Japan, 1945-1948: A Civilian View of the Occupation, by Jacob van Staaveren. Seattle: Univ. of Washington Press, 1995. 304 pages, \$35 (hardcover)

Van Staaveren, an American civilian, was sent to rural Yamanashi prefecture in 1946 in order to implement vast changes designed by the Occupation Forces to "democratize" the recently defeated Japan. These changes—in education, elections, religious customs, and women's rights—touched the daily lives of ordinary Japanese.

Japan 1945, Images from the Trunk (Toranku no naka no Nihon), photographs by Joe O'Donnell, text by Jennifer Alldredge. Tokyo: Shogakukan, 1995. 115 pages, ¥2,400 (hardcover)

In September of 1945, a young US Marine photographer was given the task of documenting the aftermath of bombing raids in Japanese cities. Shocked and saddened by what he witnessed, he locked the photos in a trunk in 1946 and left them there for 45 years. *Images from the Trunk* presents for the first time a selection of these intriguing pictures of immediate post-war Japan. Captions in English and Japanese; text in Japanese only.

Japan Sinks, by Sakyo Komatsu. New York: Kodansha International, 1995. 238 pages, \$9.95 (paperback)

A re-release of the bestselling 1973 disaster novel that ignited much debate over Japan's ability to handle devastating earthquakes and volcanic eruptions—all the more relevant since the January quake in Kobe.

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by Karen Yahara



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Those who have reached the point in their relationship with the Japanese language where they require access to more than one dictionary or reference source have no doubt considered purchasing some type of CD-ROM or electronic dictionary. For the full-time translator, advanced student of Japanese, or business person with a working command of Japanese, an electronic dictionary can greatly improve efficiency by increasing speed and accuracy, and providing access to information that is cumbersome to navigate through regular print sources.

Electronic Dictionaries—What They Offer

For electronic dictionaries to earn their keep, they need to fulfill several basic requirements. First, the quantity of information they contain and their ease of use should justify their price, which is often in the range of \$400 to \$500 for the hardware alone. Next, they should be portable, or at least far more handy than the typical stack of dictionaries. Finally, they should not require more than a few hours spent poring over the instruction manual in order to fully utilize all of their time-saving capabilities.

To date, one of the most popular series of electronic dictionaries has been the Canon Wordtank IDX series. These electronic dictionaries are compact and easy to use, and with a total of more than 640,000 entries, they pack quite a bit of information into a ten-ounce package. The Sharp Zaurus has also gained popularity in recent years, particularly because of its character recognition capabilities that allow the user to input words and characters directly with a special pen.

What carries Sony's Data Discman to a level above these two popular tools is its ability to play any of the several hundred electronic books produced in Japan, and not just the dictionaries that come packaged with it. In other words, as

a full-power electronic book (EB) player, the Data Discman offers access to a world of information in EB format. In addition to the standard dictionaries, language guides, and geographic references currently available, you can find annual horse-racing fact books, palm-reading guides, and the *Tokyo Oishii Mise Guide*, with listings for hundreds of restaurants throughout the city.

The DD-25: More Than A Pretty Face

They're sleek, they're fast, and they make the task of looking up a word or kanji almost pleasant. The Data Discman family has five models, each with its own bells and whistles, strengths and weaknesses. I have selected the DD-25, the best-selling and most useful model for non-native Japanese speakers, for the purposes of description.

Weighing in at approximately one-and-a-half pounds, the DD-25 has a four-inch liquid crystal display, compact keyboard, and built-in microphone. The screen resolution is excellent, and a special feature that allows you to double the size of words on the screen eliminates the problem of minuscule print. The pronunciation feature is a bonus for Japanese users, as pronunciations are provided for over 3,000 English words; note, however, that the built-in dictionaries do not give pronunciations for any Japanese words.

What makes the Data Discman DD-25 a truly valuable tool is the quality of the dictionaries Sony

A Sampling Of Electronic Book References

- **Chiezo** (Asahi Shinbunsha - ¥5,200/\$78) and **Gendai Yogo no Kiso Chishiki** (Jiyu Kokuminsha - ¥3,950/\$63): Popular annual "word books" that define new terms and phenomena in politics, economics, social arenas, and more.
- **Kojien** (Iwanami Shoten - ¥8,200/\$123): Japan's most respected *kokugo jiten* (Japanese language dictionary). Includes maps, charts, and illustrations.
- **Shincho Nihon Jinmei Jiten** (Shinchosha - ¥8,500/\$127): Entries for 18,000 historical Japanese figures, including fictional characters.
- **Jisho Pack 10** (Sanseido - ¥18,000/\$250): Compilation of ten of Sanseido's most popular dictionaries, including J-E, E-J, Japanese thesaurus, etc.

has packaged with it. In an unprecedented move, two powerful Japanese publishers have collaborated and combined the best of English-Japanese, Japanese-English, and *kokugo jiten* (Japanese-Japanese) into one mega-dictionary package. Because this package comes standard with the DD-25, you basically save several hundred dollars by buying the hardware.

How It All Works

Putting the Data Discman to work entails no more than using the keyboard to input words in either English or romaji. With the push of a button, you select the dictionary you wish to use, type in the word, select the correct word from a list of possible choices, and voilà!, the full dictionary entry appears on screen. In most cases it takes the Data Discman less than five seconds to pull up the entry, far less time than the average dictionary user takes to rifle through the pages of the *Kojien* or Kenkyusha's J-E dictionary. Nichigai Associates has recently released the popular Halpern character dictionary in EB format, making it the first *kaneji* (kanji-English) dictionary on the EB market.

As with all Sony products, you can purchase a range of ancillary items to use with the Data Discman. These include everything from carrying cases and battery re-chargers to Trinitron monitors and electronic book drivers that allow you to hook up your Data Discman directly to your computer.

The reference titles available in EB format continue to increase at a fairly good pace, with many respected technical dictionaries available at this time. Before investing in a new stack of traditional dictionaries, it may be time to consider the

The Data Discman Family of Electronic Book Players

- **DD-55 (¥35,000/\$475):** Contains ten dictionaries from Sanseido, including the popular Crown Japanese-English Dictionary. Provides pronunciations for over 20,000 words.
- **DD-30DBZ (¥69,000/\$895):** Comes with a 16 bit cpu, allows hook-up to either a Mac or PC. Contains two Sanseido dictionaries and Berlitz English conversation material.
- **DD-25 (¥43,800/\$595):** Contains Kenkyusha's New Collegiate English-Japanese and Japanese-English dictionaries, as well as Iwanami's *Kojien* and Gyakubiki *Kojien*. Allows you to listen to regular audio compact discs using a special caddy that comes with the package.
- **DD-22 (¥39,800/\$535):** Primarily geared to the Japanese traveler, contains several of JTB's travel English conversation books.
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longevity and ease-of-use of the electronic dictionary, and begin a library of EB titles.

Karen Yahara is the owner of Sasuga Bookstore in Cambridge, MA.

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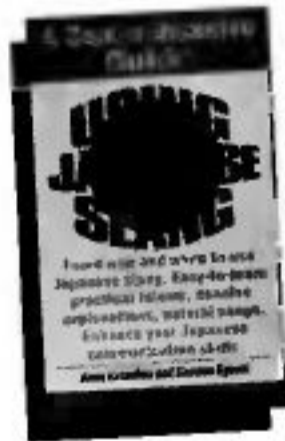


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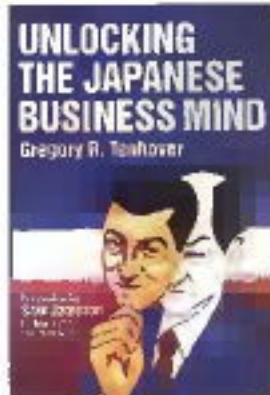
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Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.



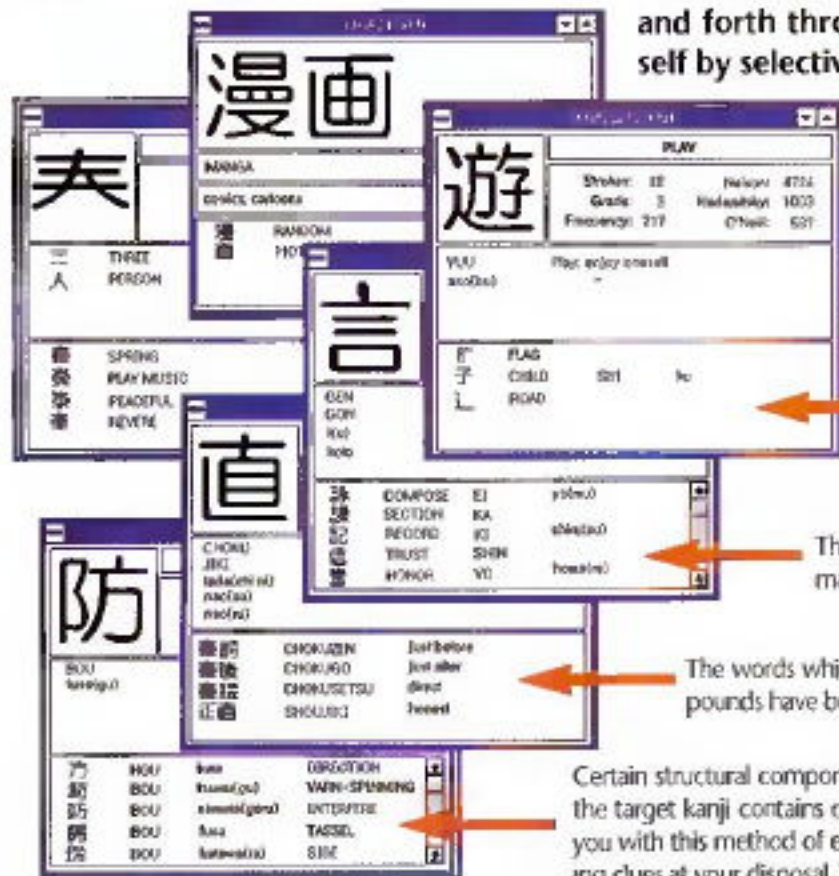
LIST VIEW

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.

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From there I saw the stars

by Raul Marcos



The author (at left) and classmates in Gokoyama

It happened that I was born in a town that already existed. While growing up, little by little I noticed that the universe of things was done. The house, the garden, the street, the plaza, the school, the aunts, the grandfathers, the uncles, the brothers, the business of my father, the intelligent and protective look of my mother—everything was already made. The beach, the riviera, and the wonderful nature that God had given as a gift around us...the church with its saints and our country with its heroes. Tampico was my universe, and from there I saw the stars. All of them were mine.

I traveled my country and its towns, and the limits of my state and suburbs on a map, on the blackboard, and an old textbook, the same like the hills, the mountains, the rivers, and the cities of all Mexico. On a globe and five continental maps I learned the lakes and the seas, and I knew where Mt. Everest, the Rhine, Spain, and Mongolia were. In that tranquil Jesuit school of my hometown, I came to understand the history of Athens, Rome, Egypt, India, of the Toltec emperors, the Mayan culture, the greatness of the Incas, and the lost Indians of the Amazon.

As soon as I was looking and knowing more, I ob-

served that everything was done and that the world was sensational, contradictory, and harmonic at the same time. It was a world that spun around my hometown, and everything that was beyond the hills and the horizon was only more to learn. Books, newspapers, chats with my father and my grandmother, radio, and movies were my contacts with the rest of the world.

After 20 years of hard work, my father Emilio and my mother Enriqueta went for a three-month trip around the world. During that trip they fell in love with Japan. Its culture, history, and people made a great impression on them, and they traveled several more times to Japan. Every time they went, my father told me fantastic stories. So beginning in 1960, I started to develop a nice feeling about this country and I always kept in mind, "One day I shall go to Japan." Of course, I never thought I would be learning the language or living in a Japanese house with a host family—I thought I would come just as a tourist.

I took some Japanese classes in Monterrey, Mexico, where I now live, but this was not enough. Finally I decided to go to Japan as a student at Eurocentre in Kanazawa for a period of three months.

I found Kanazawa to be a very interesting place to study because the city is not so big (population 440,000) and has many places to visit, like the Noh theater, museums, old temples, and a castle. I participated in several activities and excursions that the school had arranged, like visits to Kenrokuen Park, the fish market, Ninja-dera temple, and the Eastern Pleasure Quarter (Geisha district), and black ink painting, kimono dressing, tea ceremony, paper tie-dyeing, Japanese cooking, stone seal engraving, calligraphy, and flower arrangement, among other things. I also took trips to Takayama City, Hakusan Super Forest Road, Gokayama, Noto Peninsula, and Kyoto.

While in Kanazawa, I was able to participate as an observer in a political campaign for the prefectural election. Fortunately my candidate won, and I felt happy for him. I enjoyed the meetings and the celebration party he held for all his participants, which was a nice experience.

During Golden Week, I went to Nara, Himeji, Okayama, Onomichi, Kurashiki, Hiroshima, and Miyajima, nine days total. I came to know the splendor of the ancient capitals of Nara and Kyoto. In these cities you can find the old Japan or maybe the Japan we used to know.

Through my sightseeing, I met many nice and kind people. While window shopping in a small town close to Nara, I saw a very beautiful samurai helmet embroidered in silk, silver, and gold thread. I asked about the price, and it was ¥8,000. So the woman in the shop wrapped it. I gave her my card, but unfortunately the shop didn't accept credit cards. Instead she said to me, "Please take it as a present as you liked it so much." I was so impressed by her kindness. I asked her address, and I said that I would send her the total amount. We took several pictures together and had a very nice conversation. After I got home I sent her the money and called her to let her know it was coming. She was very happy to hear my voice again. She later called me again, and I received two beautiful letters from her.

As a student in Kanazawa, I found Japan very different from the point of view of the tourist and very different from my father's stories. My father died last year, and he is not here anymore to hear about my wonderful experiences and the different Japan I found, one with no more samurai warriors with strong bodies. But strong minds make their own war to build a strong economy, playing with computers for their own future. When I had my fill of that world, everything became images and voices deep inside my head and my heart.



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Run! Run! Alcindo!!

by Ōhira Kazuo 大平 かずお

RUN! RUN!

アルシンド!!



The popularity of certain foreign J-League stars seems to have reached new heights in Japan. This manga series, named after the ever-popular Brazilian striker Alcindo Sartori, appeared in a February issue of *Weekly Manga Action-Family Zōkan*, published by Futabasha.

The humor is mostly slapstick, but there's a strong satirical element as well. As indicated below, the players who are featured have some interesting characteristics, and the author is having a field day poking fun at them.

The players . . .



Alcindo Sartori plays for Verdy Kawasaki. He is known for his speed and decisiveness, and for the incredible number of goals he has scored during his tenure at the J-League—50 goals in 71 games by the close of the '94 season. Alcindo is also famous for his appearance in a commercial for Mechanko, a brand of instant noodles, in which his signature bald spot and ponytail have been tailored into a samurai's top-knot. In a *Run! Run! Alcindo!!* strip preceding those shown here, he uses the "Mechanko" top-knot as a powerful paddle to smash in goals, forcing former J-League star Zico to plot countermeasures.



Zico, also from Brazil, came to Japan in 1991 at the age of 38 and led the long-shot Kashima Antlers to win stage one of the J-League's first season. After enjoying immense popularity during the next three years with the Antlers, Zico retired his spikes. He is still well loved and respected as a commentator and consultant on soccer affairs.



Leonardo Nascimento De Araujo, like Zico, used to play on Brazil's national team. After Zico retired from the Antlers, Leonardo took over his position. The manga depiction of Zico and Leonardo plotting against Alcindo is a reference to the fact that Alcindo transferred from the Kashima Antlers to rival team Verdy Kawasaki.



Guido Buchwald hails from Germany and plays for the Urawa Red Diamonds. In addition to his physical ability and consistently accurate shooting, Buchwald's German accent has earned him a certain degree of distinction—especially since he asserts his position on the field by bellowing his name.



Ramosu Rui used to be Lui Ramos. He came to Japan from Brazil to play soccer for the Yomiuri corporate team in 1977, well before the start of the J-League. In 1989, he became a Japanese citizen and changed his name. His long curly hair and beard, along with his exceptional talent, make him one of the best-known players in Japan. He played on Japan's national team in their unsuccessful bid for a spot at the 1994 USA World Cup.

J-League on the Web

Those with access to the World Wide Web may be interested in the following site: <http://syrinz.gen.u-tokyo.ac.jp/j-league>. It contains information about J-League teams, current standings, recent news, etc. Almost all of the information is in English.

RUN! RUN! アルシンド Alcindo!



1

Title: サッカー 教室 ダーヨ
Sakkā kyōshitsu dā yo
soccer class/camp is (emph.)
It's a Soccer Camp

Alcindo: めちゃんこ! めちゃんこ!
Mechanko! Mechanko!
(brand name) (brand name)
"Mechanko! Mechanko!"

Zico: む、アルシンド、おそるべし。
Mu, Arushindo, osorubeshi.
(grunt) (name) should fear
"Grr! The fearsome Alcindo!"

- *mu* is typically a set-jawed, closed-mouth grunt of anger or irritation, but here he seems more to be gritting his teeth in a combination of intimidation and determination.
- *osoru* is an alternate form of the verb *osoreru* ("fear"), and *-beshi* is a classical verb ending meaning "should/must." *Arushindo* is the object of fear.



2

On Board: ジーコの サッカー 教室 / アルシンド
Jiko no Sakkā Kyōshitsu / Arushindo
(name) 's soccer class/camp / (name)
Zico's Soccer Camp / Alcindo

Zico: このチョンマゲが脅威になるぞ、レオナルド。
Kono chonmage ga kyōi ni naru zo, Reonarudo.
this topknot (subj.) threat will become (emph.) (name)
"This topknot will be your greatest threat, Leonardo." (PL2)

Leonardo: はあ?
Hā?
"Oh?" (PL3)

- *kyōshitsu* is literally "teaching room/classroom," but it's also commonly used for "group lessons/classes/training sessions" outside of school—i.e., referring to the class being offered rather than to the room itself.
- *chonmage* refers to the Edo-period (1600–1868) men's hairstyle in which the head is shaved from the forehead to the top, and the hair around the sides and back is gathered up in a topknot.
- *zo* is a rough, masculine particle for emphasis.
- *hā* with the intonation of a question is like a puzzled "Oh?"



3

Zico: しかし、心配無用!!
Shikashi, shinpai muyō!
but/however worry unneeded
"But not to worry!" (PL2)

Zico: ちゃんと 対抗策 を 考えてある!
Chanto taikōsaku o kangaete aru!
duly/suitably countermeasure (obj.) have thought up
"I have suitably thought up a counterplan."
"I've come up with the perfect solution." (PL2)

- *chanto* basically implies doing the proper or necessary thing under the circumstances; its more exact meaning can range quite widely according to context: "duly/properly/perfectly/neatly/successfully/safely/as expected."
- *kangaete* is the *-te* form of *kangaeru* ("think up"), and *aru* after the *-te* form of a verb implies the action has already been done in anticipation of present or future need.



4

Zico: これだ!
Kore da!
this is
"Here it is!" (PL2)

Sound FX: カパ
Kapa
(effect of snug-fitting wig, or any snug-fitting item, "popping" into place)

Leonardo: ジーコさ〜ん...
Jiko-sa-n...
(name-hon.)
"Mr. Zico..." (PL3)

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RUN/RUN! アルシンド

Alcindo!



Title: めちゃんこ ター ヨ
Mechanko dā yo
 (brand name) is (emph.)
It's Mechanko!

1

Play-by-play: アルシンド 独走ー!!
Arushindo, dokusō!
 (name) running alone
"Alcindo breaks loose!" (PL2)

- *dokusō* is written with kanji meaning "alone" and "run." It is used when a runner breaks away from the pack or a soccer or football player breaks into the open.

2

Alcindo: こんどは 作戦 考えター ヨ。
Kondo wa sakusen kangaeta- yo.
 this time as for strategy/battle plan thought up (emph.)
"This time I've got a plan." (PL2)

Buchwald: ブッフバルトー!
Buffubarutō!
 (name)
"Buchwald!"

- the particle *o*, to mark *sakusen* ("battle plan/strategy") as the direct object of *kangaeta* (the plain/abrupt past form of *kangaeru*, "think up"), has been omitted.

3

Alcindo: めちゃんこ!!
Mechanko!
 (brand name)
"Mechanko!!"

Alcindo: めちゃんこ、うまい ネー!!
Mechanko, umai nē!
 (brand name) good/tasty (colloq.)
"Mechanko, so tasty!!" (PL2)

- *umai*, when used of food items, is an informal word for "delicious/tasty."

4

Buchwald: ブッフバルトー!
Buffubarutō!
 (name)
"Buchwald!!"

Alcindo: また やられター ヨ!
Mata yarareta- yo!
 again was done in (emph.)
"He got me again!" (PL2)

- *yarareta* is the past form of *yarareru* ("be done in/defeated"), passive of *yaru*, an informal word for "do." The passive form of the word is used as slang for "being harmed/bested" in almost any manner.

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RUN! RUN! アルシンド Alcindo!



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1

Title: 鉄人 ダー ヨ
Tetsujin dā yo
ironmen is/are (emph.)
They're the Ironmen

Banner: サッカー の 鉄人
Sakkā no Tetsujin
soccer of ironmen
Ironmen of Soccer

Zico: よみがえる がいい、サッカーの鉄人!!
Yomigaeru ga ii, sakkā no tetsujin!
be reborn/come back to life (command) soccer of ironmen
"Rise again, Ironmen of soccer!" (PL2)

Off Panel: せりあがりー!
Seri-agari-!
lift-rising
"Lift coming up!"

• *ga ii* after the plain, non-past form of a verb makes a relatively gentle command.

• *seri* refers to a lift for raising scenery or actors onto stage from below, and *agari* is from *agaru* ("rise"), so *seri-agari* refers to the rising of the lift.

2

Zico: ハゲ の 鉄人 アルシンド!
Hage no tetsujin, Arushindo!
baldness/bald spot off/with ironman (name)
"The bald ironman, Alcindo!"

Zico: ヒゲ の 鉄人 ラモス!
Hige no tetsujin, Ramosu!
beard off/with ironman (name)
"The bearded ironman, Ramos!"

Zico: ハンサム の 鉄人 レオナルド!
Hansamu no tetsujin, Reonarudo!
handsome (=) ironman (name)
"The handsome ironman, Leonardo!"

• *hige* can refer to either a "mustache" or a "beard."
• *hansamu*, from English "handsome," usually becomes *hansamu na* when used as a modifier, but in this case *no* is used to preserve the parallelism with *hage no* and *hige no*.

3

Zico: さー、そして きょう、
Sā, soshite kyō,
(interj.) and today
"And now today..."

Zico: この栄光の座に挑戦するのは...
kono eikō no za ni chōsen suru no wa...
this glory of seat/position (target) challenge one as for
"the one challenging for this seat of glory is..."
"attempting to gain this seat of glory is..." (PL2)

• *sā* is often used like "well now/all right" to prepare oneself for action or for some event to happen.
• *soshite* is used to link sentences, like "and now/and then."
• *chōsen* = "a challenge," and *chōsen suru* is its verb form, meaning either "issue a challenge" or "try (for)/make an attempt (on/to)." *Ni* marks the target of the challenge or attempt.
• *no* after *chōsen suru* is like the pronoun "one," and *wa* marks that as the topic of the incomplete sentence: "As for the one who will challenge..." (it is...)" His sentence is completed, in effect, by the event in the next panel.

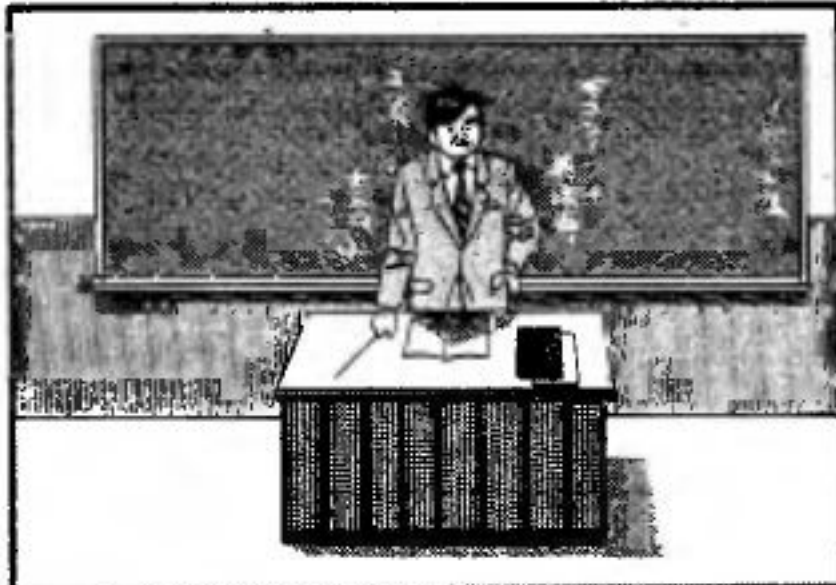
4

Buchwald: ブッフバルトー!!
Buffubaruto-!
(name) **"Buchwald!!"**

Sound FX: どん
Don
Kaboom (effect of knocking the ironmen flat)

Zico: て、鉄人 敗れたりー!
Te- tetsujin yaburetari-!
(stammer) ironmen defeated
"Th- the Ironmen go down in defeat!" (PL2)

• the particle *wa*, to mark *tetsujin* as the topic, has been omitted.
• *yaburetari* is from *yabureru* ("be defeated"); *-tari* is a classical verb ending indicating completion of the action.



十数年後。

1



3

母の死後、父は私を頼るでもなくフラッと出かけては、二、三年に一度くらいの割合で私の前に姿を現わした。

2

人間交差点 Ningen Kōsaten

矢島正雄 • *Yajima Masao, Story*
 広兼憲史 • *Hirokane Kenshi, Art*



Ichijō

In Part One, a young man watches with his father as bulldozers destroy the compound of the religious movement his late mother, Kinu, had founded. The young man, Ichijō Yutaka, could have succeeded his mother as the sect's leader, but chose not to. Although

Kinu adored her only child, Ichijō's memories of her are largely negative. Her unconventional behavior was a constant source of embarrassment for him, and to this day he struggles to understand why a handsome man like his father married such an outspoken, ugly woman.



Kinu

His father is disappointed that Ichijō did not take over the movement, since, as he points out, Ichijō so closely resembles his mother in looks and personality. Although it's clear that he looks like Kinu, Ichijō is shocked and dismayed to hear that his personality is similar, too.



Mr. Ichijō

1

Narration: 十数年後。
Jūsūnen-go.
 ten+several years later
More than a decade later

- *sūnen* = "several years," so *jūsūnen* is literally "ten (and) several years," typically meaning 13-16 years but not rigidly defined. Note that *sūjūnen* (数十年) means "several tens of years," which is more like "several dozen years."
- *-go* after a time word means "(that much) later." After an action noun, as in *shi-go* (死後) in the panel below, it means "after (that action takes/took place)."

2

Narration: 母の死後、父は私を頼るでもなく、フラッと出かけては、
Haha no shi-go, chichi wa watashi o tayoru demo naku, furatto dekakete wa,
 mother of after death father as for I/me (obj.) depend on something like is/was not-and aimlessly set out-and (emph.)
 二、三年に一度くらいの割合で私の前に姿を現わした。
ni-sannen ni ichido kurai no wariiai de watashi no mae ni sugata o arawashita.
 2 to 3 years in once approximately of rate/frequency at I/me in front of figure/himself (obj.) showed
After my mother's death, my father showed no particular inclination to rely on me for support. Instead he wandered off someplace, turning up only about once every two to three years. (PL2)

- *haha* is the proper word for referring to one's own mother when speaking to persons outside the family (in this case the reader). *Okāsan* (or just *kāsan*) is used within the family, both in direct address and in other references, including when the mother refers to herself. *Chichi* and *otōsan/tōsan* are the respective equivalents for one's father.
- *shi* is the noun form of *shinu* ("die"); *shi-go* = "after death/after (she) died."
- *~ o ni tayoru* = "depend/count on ~ (for support)."
- *demo naku* after a verb makes a negative like "doesn't/didn't particularly (do ~)." *Naku* is the adverb form of *nai* ("not have/exist"), here acting as a continuing form: "not ~, and . . ."
- *furatto* is a more colloquial variation of *furari to*, an FX word for coming to or going away from a place aimlessly or on a whim.
- *dekakete* is the *-te* form of *dekakeru* ("go out/go on an excursion"). The *-te* form of a verb plus *wa* followed by another verb implies an alternating repetition of two contrasting actions—here the actions of "going away" and "showing up two to three years later." (Another example of this *-te wa/de wa* usage appears two panels below.)
- *ni ichido* after a time word means "once in that period of time." *no* makes *ni-sannen ni ichido kurai* ("about once in every two to three years") into a modifier for *wariiai* ("rate/frequency").
- the implication here seems to be that Ichijō lives in the family home, where his father could choose to stay on as the retired head of the household, depending on his son for support, but does not; instead he wanders off for two to three years at a time without apparent purpose or clear destination.
- *~ no mae* = "before/in front of ~." *Ni* marks this as the place where the next-mentioned action occurs.
- *arawashita* is the plain/abrupt past form of *arawasu* ("show"); *sugata* refers to one's outer appearance, so *sugata o arawasu* is literally "show (his) figure" → "turn up."

3

On Blackboard: ソビエト法 / ザコンノスチ 適法性
Sobieto hō / Zakonnosuchi tekihō-sei
 soviet law zakonnost' legality legality/lawfulness
Soviet Law Zakonnost', legality
 コルホーズ 世帯の所有権 個人的 社会的
Koruhōzu setai no shoyū-ken kajin-teki, shakai-teki
 kolkhoz/collective farm household of ownership rights private/personal societal/collective
Property rights of collective-farm households privately, collectively

- *koruhōzu* is a katakana rendering of the Russian *kolkhoz* ("collective farm").
- *zakonnosuchi* is a katakana rendering of the Russian *zakonnost'* ("legality").
- the first kanji in *kajin-teki* in the manga is a shorthand kanji for the one given above.



4	<p>Curtain: 居酒屋 木曾路 <i>Izaka-ya Kisoji</i> tavern (name)-road Pub Kiso Road</p> <ul style="list-style-type: none"> <i>izaka-ya</i> refers to a small neighborhood drinking establishment, usually with a traditional Japanese atmosphere. The kanji 居酒屋 literally mean “be/exist” + “sake” + “shop,” implying a shop where one can “be with sake,” in contrast to a plain <i>saka-ya</i> (酒屋), “sake shop,” which refers to a package liquor store. <i>Kiso</i> refers to the area of southern Nagano Prefecture in central Japan, and <i>Kisoji</i> is a section of the Nakasendō highway (an ancient inland highway linking the Kantō area with Kyoto) that runs through that part of the mountains. The cypress forests along the road are counted among the most beautiful in Japan, so the pub’s name evokes both history and natural beauty. The pub probably serves dishes that are associated with the region as well.
5	<p>Narration: 姿を現わしても別に金をせびるわけでもなく、 <i>Sugata o arawashite mo, betsu-ni kane o sebiru wake demo naku,</i> figure (obj.) even when shows [not] particularly money (obj.) ask/press for situation something like is not-and Even when he showed up, he didn’t want money from me, especially,</p> <p>私の家族の様子を聞くでもなく、 <i>watashi no kazoku no yōsu o kiku demo naku,</i> I/me ’s family ’s state (obj.) ask about something like is not nor did he particularly want to know how the family was.</p> <p>ただ数時間一緒に酒を飲んで別れるのを常としていた。 <i>tada sūjikan issho ni sake o nonde wa wakareru no o tsune to shite ita.</i> only several hours together sake (obj.) drink-and (emph.) part (nom.) (obj.) usual state/custom had done/made it We would just spend several hours drinking together and then we would part ways again. (PL2)</p> <ul style="list-style-type: none"> <i>sebiru</i> is an informal/slang word for “importune/press for/ask for,” commonly used to describe someone asking another for money. <i>betsu-ni</i> combines with a negative later in the sentence to mean “not particularly/especially.” In this case it works together with the <i>~ demo naku</i> locution, which overlaps in meaning: “isn’t/wasn’t especially (the situation)” or “doesn’t/didn’t especially (do the action).” <i>sūjikan</i> (“[for] several hours”) and <i>issho ni</i> (“together”) both modify <i>sake o nonde</i>, from <i>sake o nomu</i> (“drink sake”). <i>~ no o tsune to shite ita</i> is from <i>~ no o tsune to suru</i>, an expression for “make a custom of <i>~</i>/is customarily <i>~</i>,” implying that’s what the person always does, or that’s the state/condition that always prevails.
6	<p>Ichijō: 一度聞こうと思ってたんだけどさ、 <i>Ichido kikō to omotteta n da kedo sa,</i> once/sometime shall ask (quote) was thinking (expln.) but (emph.)</p> <p>父さんは母さんにホレてたわけじゃないんだらう？ <i>Tōsan wa Kāsan ni horeteta wake ja nai n darō?</i> Dad/you as for Mom with were in love situation is not (expln.) right? “I’ve been meaning to ask you this, but you weren’t really in love with Mom, were you?” (PL2)</p> <ul style="list-style-type: none"> <i>kikō to omotteta</i> is a contraction of <i>kikō to omotte ita</i>, from the volitional (“let’s/I shall”) form of <i>kiku</i> (“ask”) and <i>to omou</i> (“think [that]”). A volitional form followed by a form of <i>to omou</i> expresses intent. <i>sa</i> (or sometimes <i>sā</i>) is a particle used colloquially as a kind of verbal pause to draw the listener’s attention to what the speaker is saying. It can be like a teen’s colloquial “like/you know,” but that doesn’t seem appropriate here. <i>horeteta</i> is a contraction of <i>horete ita</i>, past tense of <i>horete iru</i> (“be in love [with]”), from <i>horeru</i> (“fall in love [with]”). <i>wake ja nai</i> means “it’s not the situation/case that <i>~</i>.”
7	<p>Father: どうしてだよ、ホレてたよ。 <i>Dōshite do yo? Horeteta ya.</i> why is (emph.) was in love (emph.)</p> <p>“Why do you ask? Of course I was in love with her.” (PL2)</p> <ul style="list-style-type: none"> he literally asks “why is it?” but he means “why do you ask?”
8	<p>Ichijō: 嘘だよ。たぶん、俺が思うに、母さんが持ってた金が目当てだった。 <i>Uso da yo. Tabun, ore ga omou ni, Kāsan ga motteta kane ga meate datta.</i> lie is (emph.) probably I/me (subj.) think/see as Mom (subj.) had/possessed money (subj.) aim was “You can’t be serious. As I see it, you must have been after Mom’s money.” (PL2)</p> <ul style="list-style-type: none"> <i>uso da yo</i> is literally “that’s a lie,” but the Japanese phrase doesn’t sound as contentious as the English. <i>omou ni</i> (from <i>omou</i>, “think”) is an idiomatic expression for “in my opinion/to my mind/as I see it.” <i>motteta</i> is a contraction of <i>motte ita</i>, past form of <i>motte iru</i> (“have/possess”), from <i>motsu</i> (“hold/possess/carry”). <i>Kāsan ga motteta</i> is a complete thought/sentence (“Mom had/possessed [it]”) modifying <i>kane</i> (“money”).
9	<p>Father: おまえ、何カン違いしてんだ。 <i>Omae, nani kanchigai shite n da?</i> you what have gotten wrong idea (expln.)</p> <p>“What are you jumping to wrong conclusions about?” “Where’d you come up with such an idea?” (PL2)</p> <p>俺が母さんと知り合った時は、母さんは無一文の下働きの女だったんだぞ。 <i>Ore ga Kāsan to shiriatta toki wa, Kāsan wa muichimon no shitabataraki no onna datta n da zo.</i> I/me (subj.) Mom with got acquainted time as for Mom as for penniless housemaid was (expl.)(emph.)</p> <p>“When I first met your mom, she was a penniless housemaid.” (PL2)</p> <ul style="list-style-type: none"> <i>ore</i> is a rough/familiar, masculine word for “I/me”; <i>omae</i> is a similar word for “you,” used with people of equal or lower status—although women can use it in a different tone with a feeling of endearment.

(continued on next page)



- *kanchigai* = "misunderstanding/a mistaken idea," and *kanchigai suru* = "guess wrong/get the wrong idea"; *kanchigai shite n da* is a contraction of *kanchigai shite iru no da*, "have gotten the wrong idea" + the explanatory ending *no da*. Asking a question with *n(o) da* is masculine.
- *shiriatta* is the plain/abrupt past form of *shiriau* ("mutually get to know"). *Ore ga Kāsan to shiriatta* is a complete thought/sentence ("I became acquainted with your Mom") modifying *toki* ("time/time when").
- *mu* (無) = "not have/without," *ichi* (一) = "one," and *mon* (文) is a pre-modern monetary unit of very small denomination, so *muichimon* can be thought of as "without a penny."
- *shitabataraki* is literally "underwork," referring to an underservant's work; *shitabataraki no onna* is a term for "housemaid," and *shitabataraki no otoko* is "houseboy."

10

Father: それに 比べて 父さんの 家 は お金持ち だったし、家系 も 相当な もんだった。
Sore ni kurabete Tōsan no ie wa o-kanemochi datta shi, kakei mo sōtō na mon datta.
 that with/to compared Dad's/my house/family as for (hon.)-wealthy was and lineage also considerable thing was
"Compared to that, my family was rich, and our lineage was much better, too." (PL2)

俺 自身、母さんと 一緒になった 時は、五百人 以上の 従業員 を 使って
Ore jishin, Kāsan to issho ni natta toki wa, gohyakunin ijō no jūgyōin o tsukatte
 I myself Mom with together became time as for 500 people more than (=) employees (obj.) using/employing
 工場 を やった 青年 実業家 だった んだ。
kōjō o yatteta seinen jitsugyōka datta nda.
 factory (obj.) was doing/running youthful businessman was (explan.)

"When I married your mother, I myself was a young businessman running a factory that employed more than 500 people." (PL2)

- *kurabete* is from *kuraberu* ("compare").
- *kanemochi* literally means "money holder/holding" and refers either to the state of being wealthy or to a wealthy person. *O-* is the honorific prefix for this word, often included regardless of whom it applies to.
- *shi* is an emphatic "and/and besides," often used when listing causes or reasons in an explanation.
- *sōtō na* can mean simply "fitting/suitable/appropriate," or can be used idiomatically to mean "considerable (in number/degree/status, etc.)."
- *mon* is a contraction of *mono* ("thing"), here serving essentially as a pronoun for *kakei* ("family lineage").
- *jishin* = "self/oneself" and is commonly used in combination with personal pronouns and nouns: *watashi/boku/ore jishin* = "I myself," *kare jishin* = "he himself," *Yamada-san jishin* = "Yamada him/herself."
- *issho ni natta* is the past form of *issho ni naru* (lit., "become/get/join together"), an expression often used for "marry/get married." *To* marks the thing or person being joined or married. *Toki* after a verb or embedded sentence means "when (the action took place)."
- *tsukatte* is the *-te* form of *tsukau* ("use/employ"); the *-te* form here essentially serves as an adverb, describing the manner of the next-mentioned action, (*kōjō o*) *yatteta*.
- *kōjō* = "factory," and *yatteta* is a contraction of *yatte ita* ("was doing/running"), from *yaru*, an informal word for "do/engage in," so *kōjō o yatteta* = "was running a factory."
- *gohyakunin ijō no jūgyōin o tsukatte kōjō o yatteta* is a complete thought/sentence ("[I] was running a factory that employed more than 500 people") modifying *seinen jitsugyōka* ("young businessman").

11

Narration: 確かに、 そういう 古い 写真 は 存在していた。
Tashika ni, sō iu furui shashin wa sonzai shite ita.
 certainly/assuredly that kind of old photograph as for existed
 That kind of old photographs did indeed exist.
I had indeed seen old photographs to that effect. (PL2)

- *sonzai* is a noun for "existence," and *sonzai shite ita* ("existed") is from the verb *sonzai suru* ("exist").

12

Ichijō: 母さんの カリスマ性?
Kāsan no karisuma-sei?
 Mom 's charisma quality
"Was it Mom's charisma?" (PL2)

Father: カリスマ って ほど じゃない だろう。
Karisuma tte hodo ja nai darō.
 charisma (quote) extent is not probably
**"It's probably not to the extent that would be called charisma."
 "I don't know that I'd go so far as to call it charisma." (PL2)**

- *tte* is a colloquial equivalent of the quotative *to iu* ("is/would be called ~").
- *hayai hanashi ga* is an idiomatic expression like "in brief/in a word/to make a long story short" → "what it boils down to is ~."

早い 話 が 近所 の 人間の 悩みごと を 聞いたり、
Hayai hanashi ga kinjo no ningen no nayumigoto o kikitari
 quick story (subj.) neighborhood of people of troubles (obj.) doing things like listen to-and
 赤貧 の 家族 に 小遣い を 渡している内に、あんな になっちゃった だけ だもん。
seihin no kazoku ni kozukai o watashite iru uchi ni, anna ni natchatta dake da mon.
 destitution (=) families to spending money (obj.) while handing over that way (result) became only is because
**"In a word, she simply became that way in the course of doing things like listening to the troubles of the people in the neighborhood and giving money to families that were destitute."
 "What it boils down to is that she simply listened to her neighbors' troubles, gave money to poor families, and things like that. That's how she became what she became." (PL2)**

- *kikitari* is from *kika* ("listen to"); the *-tari* form of a verb followed by *suru* ("do") makes an expression meaning "do a thing/things like ~"; sometimes, as here, *suru* is implicit.



- *watashite iru* is the progressive (“is ~ing”) form of *watasu* (“hand over/give”). *Uchi ni* after a progressive verb implies “during the time (~ is/was taking place [something else occurs/occurred])”; often an element of cause-and-effect is implied between the two actions or events.
- *anna ni* is a colloquial equivalent of *ano yō ni* (“that way/like that”), and *natchatta* is a contraction of *natte shimatta*, the *-te* form of *naru* (“become”) plus the plain/abrupt past form of *shimau* (“end/finish/put away”). *Shimau* often implies regret, but here it’s more a feeling of unexpectedness.
- *mon* is a contraction of *mono*, which after *da/desu* means “because.”

13

Ichijō: わかんない な。
Wakannai na.
 don't/can't understand (colloq.)
“I just don't get it.” (PL2)

- *wakannai* is a colloquial contraction of *wakaranai*, the negative form of *wakaru* (“[can] understand/comprehend”).

14

Father: おまえ、母さんに魅力 感じない?
Omae, Kāsan ni miryoku kanjinai?
 you mother in attraction not feel?
“You didn't find your mother attractive?” (PL2)

- *miryoku* is written as “charm/bewitch/enchant” + “power” → “appeal/charm/allure/attraction.” The particle *o*, to mark this as the direct object of *kanjinai*, has been omitted.
- *kanjinai* is the negative form of *kanjiru* (“feel/sense/experience”). *Miryoku o kanjiru* = “be charmed/enchanted/attracted by” or “find (something/someone) attractive/appealing.”

15

Ichijō: 感じる わけ ない だろう。
Kanjiru wake nai darō.
 feel situation/reason not exist probably/surely
“How could I?” (PL2)

どちら か と言えば 醜女 だし、漢字 なんか ほとんど 書けなかった ぜ、母さん って。
Dochira ka to ieba shikome da shi, kanji nanka hotondo kakenakatta ze, Kāsan tte.
 which one/side (?) (quote) if say ugly woman is and kanji as for almost/hardly couldn't write (emph.) Mom (quote)/as for
“If I were to say which, Mom was an ugly woman, and as for kanji, she almost couldn't write any.”
“If anything, Mom was pretty ugly, and she could hardly write any kanji.” (PL2)

- ~ *wake (ga) nai* literally means “the situation of/reason for ~ does not/would not exist,” typically implying “could never/couldn't possibly ~.”
- *dochira* = “where/which,” and *dochira ka* = “one or the other”; *ieba* is a conditional “if/when” form of *iu* (“say”), so *dochira ka to ieba* is literally “if I say one or the other.” The expression is idiomatically like “if anything, ~/given a choice, I'd have to say ~.” Here the choice is between whether his mother was attractive or not.
- *nanka* is a colloquial *nado* (“something/someone like”), here essentially functioning to mark the topic, like *wa* (“as for”).
- *hotondo* + *nai* means “(there are) almost none/hardly any”; *hotondo* before the negative form of a verb means “hardly.”
- *kakenakatta* is the plain/abrupt past form of *kakenai*, negative of *kakeru* (“can write”), from *kaku* (“write”). *Hotondo kakenakatta* = “could hardly write (any).”
- *ze* is a rough, masculine particle for emphasis.
- the colloquial quotative *tte* is equivalent to the topic marker *wa* (“as for”) here. The syntax is inverted; normal order would be *Kāsan tte dochira ka to iu to . . .*

16

Father: そう かなあ。
Sō ka nā.
 that way (?) (colloq.)
“Is it really so?” → “You really think so?” (PL2)

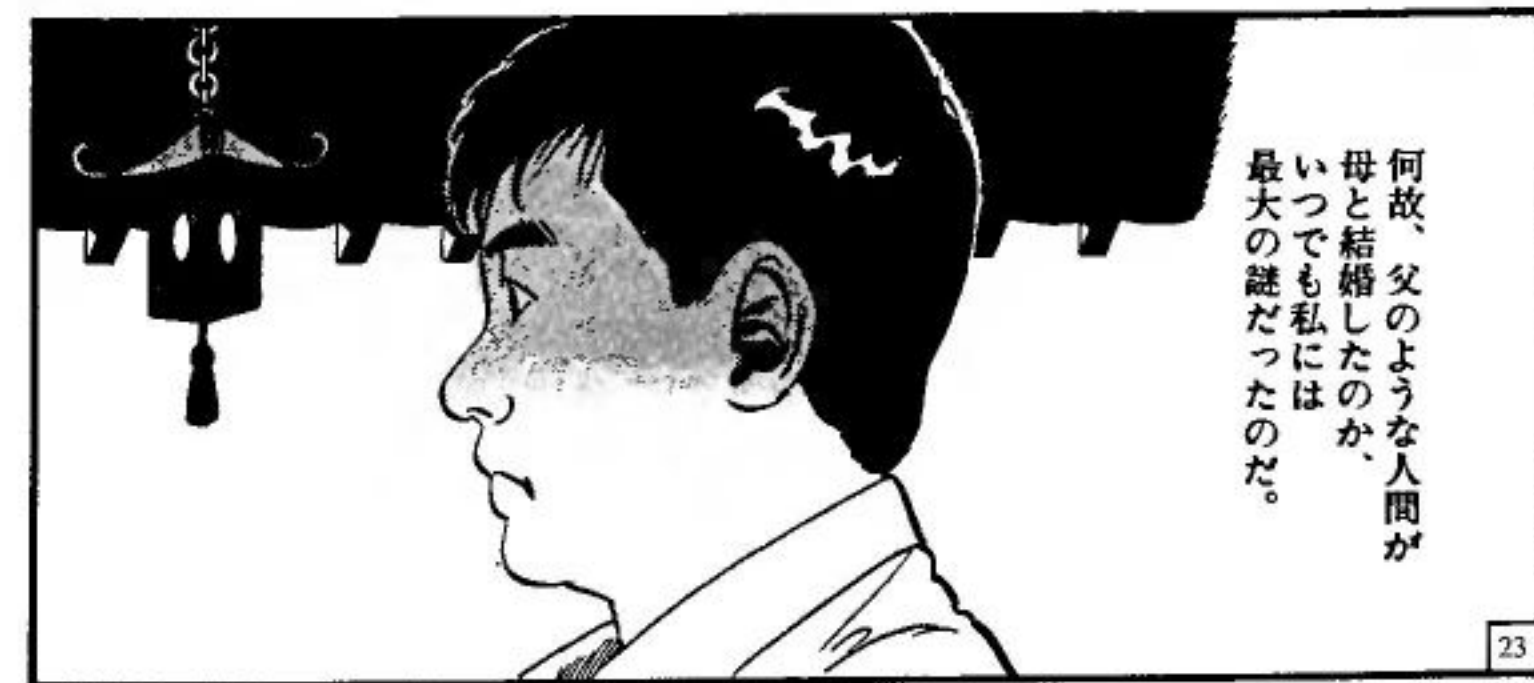
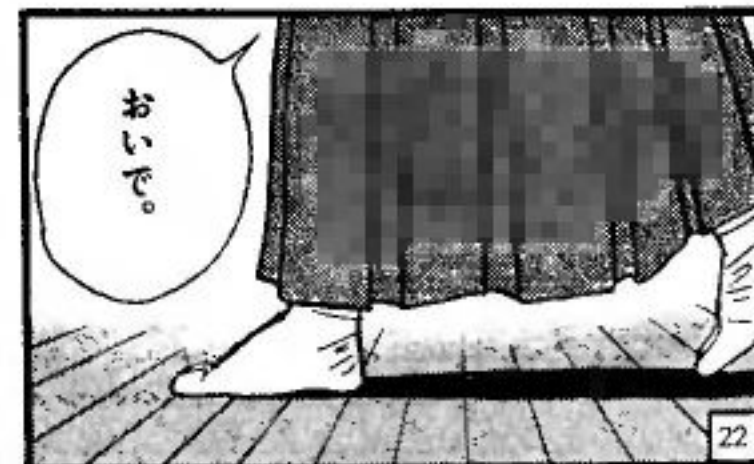
父さんは 十九歳の 時 母さんに 初めて 会って 一目ボレした んだ けど なあ。
Tōsan wa jūkyūsai no toki Kāsan ni hajimete atte hitomebore shita n da kedo nā.
 Dad/I as for age 19 (=) time Mom with for first time met-and fell in love at first sight (explan.) but (colloq.)
“When I first met your mother at the age of 19, I fell in love with her at first sight.” (PL2)

- *atte* is the *-te* form of *au* (“meet”). *Hajimete au* = “meet for the first time.”
- *hitome* is literally “one eye,” meaning “in a single/brief glance,” and *-bore* is a noun form of *hareru* (“fall in love [with]”), so the combination is a noun for “falling in love at first sight.” Adding a form of *suru* (“do”; *shita* is the plain/abrupt past form) makes it a verb.
- *nā* adds colloquial emphasis.

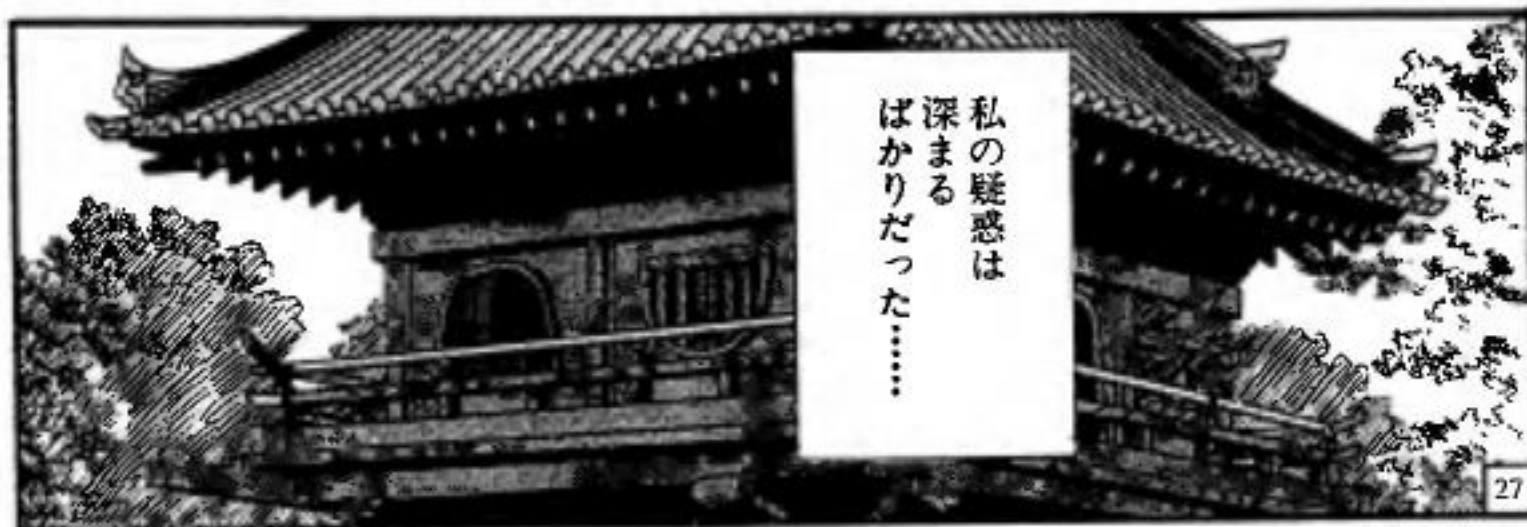
17

Narration: 父 が 嘘 を 言っている の は 明らか だった。
Chichi ga uso o itte iru no wa akiraka datta.
 father (subj.) lie (obj.) was saying (nom.) as for clear/obvious was
That he was lying was obvious. → He was clearly lying. (PL2)

- *itte iru* (“is saying”) is from *iu* (“say”); *uso o iu* = “tell a lie.”
- *no* makes what comes before it act like a single noun, and *wa* marks that noun as the topic of the sentence.



18	<p>Ichijō: 母さん。 Kāsan. "Mom." (PL2)</p>
19	<p>Mother: 何だ? 豊。 Nan da, Yutaka? what is (name) "What is it, Yutaka?" (PL2)</p>
20	<p>Ichijō: 母さんの若い時の写真を見せてくれない? Kāsan no wakai toki no shashin, misete kurenai? Mom/you 's young time/days of photograph won't you show me "Could you show me a picture of you when you were young?" (PL2)</p> <p>Mother: どうして? Dōshite? why "What for?" (PL2)</p> <ul style="list-style-type: none"> • <i>kāsan</i> (here functioning as "you") modifies <i>wakai toki</i> ("young/youthful time") → "when you were young"; this combination then modifies <i>shashin</i> ("photograph"). • the particle <i>o</i>, to mark <i>shashin</i> as the direct object of the verb, has been omitted. • <i>misete</i> is the <i>-te</i> form of <i>miseru</i> ("show"), and <i>kurenai</i> is the negative form of <i>kureru</i> ("give to me/do for me"). <i>Kurenai ka</i>, or just <i>kurenai</i> spoken with the intonation of a question, makes an informal request or gentle command.
21	<p>Ichijō: 大した意味はないよ。 Taishita imi wa nai yo. considerable/particular meaning as for not exist (emph.) "No special reason." (PL2)</p> <p>ただ、ちょっと母さんの若い時って Tada chotto, Kāsan no wakai toki te only/merely a little when you were young (quote)</p> <p>どんな感じだったのか知りたいだけだよ。 donna kanji datta no ka shiritai dake da yo. what kind of feeling/impression was (explan.-?) want to learn/see only is (emph.) "I just sort of wanted to see what you were like when you were young." (PL2)</p> <ul style="list-style-type: none"> • <i>tada</i> and <i>dake</i> both mean "merely/only/just" and can be thought of as emphasizing each other. • <i>chotto</i> ("a little") in this case is essentially just a "softener/minimizer," not unlike "sort of/kind of" in English. He wants to pass his request off as just an insignificant whim of the moment. • the colloquial quotative <i>te</i> here serves to mark the subject, like <i>ga</i>. • <i>donna kanji</i> asks "what kind of feeling/impression" she gave; he mainly wants to see what she looked like. • <i>kāsan no wakai toki te donna kanji datta no ka</i> is a complete thought/question embedded in the sentence: "What kind of feeling/impression did you give when you were young?" • <i>shiritai</i> is the "want to" form of "learn/come to know" → "see." <i>Shiritai</i> after a question in a plain/abrupt form makes an indirect question: "I want to know if ~" or "I want to know who/what/when/what kind of ~," depending on the nature of the question.
22	<p>Mother: おいで。 Oide. "Come." (PL2)</p> <ul style="list-style-type: none"> • <i>oide</i> is an abbreviation of <i>oidenasai</i>, a gentle command that can mean "go," "come," or "stay"; the abbreviated form can only mean "come."
23	<p>Narration: 何故、父のような人間が母と結婚したのか、 Naze, chichi no yō na ningen ga haha to kekkon shita no ka, why father like person (subj.) mother with/to got married (explan.-?)</p> <p>いつでも私には最大の謎だったのだ。 itsu de mo watashi ni wa saidai no nazo datta no da. always I/me to as for greatest puzzle/mystery was (explan.) "It was always the greatest mystery to me why a man like my father married my mother." (PL2)</p> <ul style="list-style-type: none"> • <i>kekkon shita</i> is the plain/abrupt past form of <i>kekkon suru</i> ("marry"). <i>To</i> marks the person to whom one gets/got married. • <i>no ka</i> is used to ask for explanations and essentially means "(why/how/what) was it that ~?" This kind of explanatory form is often used in Japanese when "Why was it that ~?" sounds needlessly verbose in English → "Why did ~?" <i>Naze chichi no yō na ningen ga haha to kekkon shita no ka</i> is an embedded question ("Why did a man like my father marry my mother?"), which becomes an indirect question in combination with <i>nazo datta</i> ("was a puzzle/mystery") → "It was a mystery why a man like my father married my mother."



Mother: 若い時は誰でも美しいものだ。

Wakai toki wa dare de mo utsukushii mono da.
young time as for anyone/everyone beautiful thing is

“Everyone is beautiful when young.” (PL2)

だからと言って老いた自分をなげくことはない。

Dakara to itte oita jibun o nageku koto wa nai.
because of that (quote) saying aged self (obj.) lament/bemoan thing/reason as for not exist

“Just because of that is no reason to bemoan one’s more aged self.”

“Yet that’s no reason to lament getting old.” (PL2)

老いは内面の美しさを与えてくれる。

Oi wa naimen no utsukushisa o ataete kureru.
aging as for inner beauty (obj.) bestows on oneself

“Age bestows an inner beauty.” (PL2)

- *mono da* is used at the end of sentences to state general principles about the way things are, tend to be, or should be.
- *dakara* = “for that reason/because it is so,” and *dakara to itte* is an expression for “yet/for all that/simply because of that.”
- *oita* (“aged/grown old”) is the plain/abrupt past form of *oiru* (“grow old”). *Oi*, the stem of the same verb, acts as a noun: “aging/growing old.”
- *jibun* = “oneself,” or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context. *Oita jibun* = “one’s aged self.”
- *koto wa nai* after a non-past verb can mean “there’s no need/reason to (do ~).”
- *ataete* is the *-te* form of *ataeru* (“give/bestow”), and *kureru* implies the action is done for or to the speaker/subject; *ataete kureru* = “bestows on oneself.”

Narration: 美しくも何ともなかった。

Utsukushiku mo nan to mo nakatta.

beautiful/pretty (emph.) [not] anything (neg.)

She wasn’t pretty or anything.

She wasn’t the least bit pretty. (PL2)

- this expression as a whole can be considered an emphatic form of *utsukushikunakatta*, the past form of *utsukushikunai* (“is not beautiful”), the plain/abrupt negative form of *utsukushii* (“is beautiful”). *Nan to mo* followed by a negative means “not anything,” so inserting *mo nan to mo* into the negative form of an adjective literally says “(it’s/she’s/they’re) not ~ or anything.” The form used with adjectival nouns is slightly different: *kirei da* (“is pretty”) → *kirei de wa nai* (“is not pretty”) → *kirei de mo nan de mo nai* (“isn’t pretty or anything”).

Narration: 顔も体型も今の母とほとんど変わりがなかった。

Kao mo taikai mo ima no haha to hotondo kawari ga nakatta.
face too figure/physique too now of mother from almost/hardly change/difference (subj.) did not exist

Her face and her figure were almost no different from now. (PL2)

- *hotondo nakatta* is the plain/abrupt past form of *hotondo nai* (“have almost none/hardly have any”). *Ga* marks *kawari* (“change”) as the subject of *nai* (“not have”), so *hotondo kawari ga nai* = “have almost no change” → “is almost no different.”
- *to* marks *ima no haha* (“my mother of now”) as the object of comparison → “were almost no different from my mother now.”

Narration: 私の疑惑は深まるばかりだった。

Watashi no giwaku wa fukamaru bakari datta.

I/me 's suspicion as for become deeper only was

My suspicions only deepened. (PL2)

- *fukamaru*, from *fukai* (“deep”), means “deepen/grow deeper.” The ending *-maru* makes certain adjectives into verbs and gives the meaning of “grow more/become more (that quality)” — e.g., *hiro* (“wide”) → *hiromaru* (“spread wider”); *katui* (“hard”) → *katamaru* (“harden”).
- *bakari da/datta* after a verb means that’s the only action that takes/took place; with some verbs this implies the action continues in the same direction or manner as before. *Fukamaru bakari datta* = “only deepened/continued to deepen.”



28

Ichijō: どう 思う? さゆり。
Dō omou, Sayuri?
 what/how think (name)
“What do you think, Sayuri?” (PL2)

29

Sayuri: あなた も 疑い深い 人 ねえ。
Anata mo utagai-bukai hito nē.
 you (emph.) deeply suspicious person (emph.)
“You sure are deeply prone to suspicion.”
“Why do you have to be so suspicious?” (PL2)

Sayuri: お義父さんが ホレた って 言うなら それ で いい でしょう。
Otōsan ga horeta tte iu nara sore de ii deshō.
 father-in-law (subj.) fell in love (quote) if says that with fine is surely
“If your father says he was in love, surely that should be enough.” (PL3)

- *mo* is an emphatic particle that can replace the topic marker *wa*.
- *utagai* is the noun form of *utagau* (“doubt/question/be suspicious”), and *-bukai* is from *fukai* (“is deep”; *f* changes to *b* for euphony) → *utagai-bukai* = “deeply suspicious.” This modifies *hito* (“person”) → “a deeply suspicious person/person prone to have suspicions.”
- *nē* with a long vowel strongly expresses the speaker’s impression: “it really is so, isn’t it.”
- a married couple would refer to both their own and their spouse’s fathers as *otōsan*, which is most commonly written as お父さん. In this case the artist clarifies that Sayuri is referring not to her own father but to her husband’s by using the kanji for father-in-law, 義父, which are read *gifu* by themselves. Similarly, the artist uses the kanji for mother-in-law (義母, read *gibo* by themselves) when Sayuri says *okāsan* in the next panel.
- *horeta* is the plain/abrupt past form of *horeru* (“fall in love [with]”).
- *tte* here is simply a colloquial equivalent of quotative *to*.
- *nara* after a verb makes a conditional “if/when” meaning: *iu nara* = “if (he) says.”
- *~ de ii* (literally, “is good/fine with ~”) is an expression meaning “~ is enough/adequate.”

30

Sayuri: それに お義母さん って、 あなた が 言ってる ほど ヒドくない わよ。
Sore-ni Okāsan tte, anata ga itteru hodo hidokunai wa yo.
 besides your mother (quote)/as for you (subj.) are saying extent not terrible (fem. emph.)
“Besides, your mother wasn’t so bad as you make her out to be.” (PL2)

- *sore-ni* is a conjunction meaning “besides/moreover/on top of that.”
- *itteru* is a contraction of *itte iru* (“is/are saying”), from *iu* (“say”); *itteru hodo* = “to the extent you say/are saying” → “so (bad) as you make (her) out to be.”
- *hidokunai* is the negative form of *hidoi* (“terrible/bad”). *~ hodo hidokunai* = “not as bad as ~.”
- the informal particle for emphasis, *yo*, sounds very masculine after the plain form of a verb or adjective, so female speakers typically add the mostly feminine particle *wa* (わ) and say *wa yo*.

31

Ichijō: “俺 が 言ってる ほど” だろ? 一般的 に 言えば 相当 ヒドイ よ。
“Ore ga itteru hodo” daro? Ippan-teki ni ieba, sōtō hidoi yo.
 I/me (subj.) am saying extent right? general terms in if speak considerably bad/terrible (emph.)
“As I make her out to be, right? But generally speaking, she was pretty bad.” (PL2)

- *daro* (colloquially shortened from *darō*) literally makes a conjecture (“probably/surely”), but it’s also used idiomatically as a tag question, like “right?”
- *ippan* = “ordinary/common/general,” and *ippan-teki ni ieba* is an expression for “generally speaking” (literally, “if I speak in general terms”); *ieba* is a conditional “if” form of *iu* (“say/speak”).
- *sōtō* was seen above in its adjective form, *sōtō na* (“considerable”); here it is acting as an adverb, “considerably,” modifying the adjective *hidoi* (“is bad/terrible”). Its full adverb form is *sōtō ni*, but the *ni* is often dropped.

32

Sayuri: 自分の 母親 に よく そんな ヒドイ こと 言える わね。
Jibun no hahaoya ni yoku sonna hidoi koto ieru wa ne.
 your own mother regarding well that kind of terrible thing can say (fem. emph.)
“How can you say such horrible things about your own mother?” (PL2)

- as noted above, *jibun* means “oneself”; adding *no* makes it possessive: “one’s (own) ~” → *jibun no hahaoya* = “one’s (own) mother.” *Jibun* can be either first, second or third person, so context must tell us which it is in any given instance. Since they are talking about Ichijō’s mother here, when Sayuri says *jibun no hahaoya*, it means “your own mother,” whereas when Ichijō says the same thing (next panel) it means “my own mother.”
- *ni* here is short for something like *ni suite*, meaning “about/regarding.”
- *yoku* is the adverb form of *ii/yoi* (“good/fine/OK”), here modifying *ieru*, the potential form of *iu* (“say”). *Yoku* followed by a potential verb can imply surprise or incredulity at someone’s behavior.
- *ga*, to mark *sonna hidoi koto* as the object of *ieru*, has been omitted; with potential verbs, the object is marked with *o* instead of *o*.

33

Ichijō: 自分の 母親 だ から 言える んだ。
Jibun no hahaoya da kara ieru n da.
 my own mother is because can say (explan.)
“I can say them because she was my own mother.” (PL2)



34	<p>Sayuri: 自分の妻だからって私にそんなひどいこと言ったら、私怒るわよ。 <i>Jibun no tsuma da kara tte watashi ni sonna hidoi koto ittara, watashi okoru wa yo.</i> your own wife is/am because (quote) I/me to/about that kind of terrible thing if said, I will get angry (fem. emph.) “If you said terrible things like that about me just because I’m your wife, I’d be really mad.” (PL2)</p> <ul style="list-style-type: none"> • <i>tte</i> here is a colloquial equivalent of <i>to itte</i> (“saying ~”), so <i>dakara tte</i> is a more colloquial version of <i>dakara to itte</i> seen above: “yet/for all that/just because of that.” • <i>ittara</i> is a past conditional (“if”) form of <i>iu</i> (“say”) → “if you said.”
35	<p>Ichijō: あ、いけない! オヤジに俺の性格のどこが母親に似てるのか、聞くの忘れちゃった! <i>A, ikenai! Oyaji ni ore no seikaku no doko ga hahaoya ni niteru no ka, kiku no wasurechatta.</i> (interj.) won't do Dad (target) my personality of where (subj.) mother to resembled (expl.-?) ask (nom.) forgot-(regret) “Oh, no! I forgot to ask Dad what part of my personality resembled my mother’s.” “Rats! I forgot to ask Dad just how he thought my personality was like my mother’s.” (PL2)</p> <ul style="list-style-type: none"> • <i>oyaji</i> is an informal word for “father.” In adult speech it’s usually reserved for one’s own father. <i>Ni</i> marks <i>oyaji</i> as the “target” of <i>kiku</i> (“ask”)—i.e., the person being asked. • <i>niteru</i> is a contraction of <i>nite iru</i> (“resembles”); <i>ni</i> marks the person or thing resembled. • <i>ore no seikaku no doko ga hahaoya ni niteru no ka</i> is an embedded question (“What part of my personality resembles my mother’s?”), which becomes an indirect question in combination with <i>kiku</i> (“ask”) → “ask what part of my personality . . .” • <i>no</i> makes <i>kiku</i> and the indirect question before it act as a single noun: “asking what . . .”; the particle <i>o</i>, to mark this noun as the direct object of <i>wasurechatta</i>, has been omitted. • <i>wasurechatta</i> is a contraction of <i>wasurete shimatta</i>, from <i>wasureru</i> (“forget”), with <i>shimatta</i> implying regret.
36	<p>Ichijō: 後二、三年して、また俺の前に姿を現わすのを待つしかないな。 <i>Ato ni-sannen shite, mata ore no mae ni sugata o arawasu no o matsu shika nai na.</i> more 2-3 years pass again I/me in front of figure/himself (obj.) show (nom.) (obj.) wait for have only (colloq.) “I’ll just have to wait for him to show up again 2 or 3 years from now.” (PL2)</p> <ul style="list-style-type: none"> • <i>ato</i> before a time span means “(that much) more (time)/(that much) longer”; a time span plus <i>shite</i> (the <i>-te</i> form of <i>suru</i>) means “when (that much time) has passed/(that much time) later.” • <i>no</i> makes <i>ato ni-sannen shite mata ore no mae ni sugata o arawasu</i> act like a single noun, and <i>o</i> marks this as the direct object of <i>matsu</i> (“wait [for]”). • <i>shika nai</i> after a non-past verb or action noun implies that action is the only option.
37	<p>Sayuri: ねえ、お義父さんって一体どこで生活しているわけ? <i>Nē, Otōsan tte, ittai doko de seikatsu shite iru wake?</i> hey/say father-in-law (quote)/as for (emph.) where at living situation/explanation “So, where on earth is your father living?” (PL2)</p> <ul style="list-style-type: none"> • <i>nē</i> at the beginning of a sentence is used to get the listener’s attention, like “say/hey/look here/by the way.” • <i>ittai</i> is an emphasizer for question words: “(What) in the world?/(How) on earth?” • <i>seikatsu shite iru</i> is from <i>seikatsu suru</i>, which means “live” in the sense of carrying on one’s daily life. • <i>wake</i> is used in making explanations, and like explanatory <i>no</i>, it can also be used with the intonation of a question at the end of a sentence to ask for an explanation.
38	<p>Ichijō: それがよくわからないんだ。別に聞きたくもないしさ。 <i>Sore ga yoku wakaranai na da. Betsu-ni kikitaku mo nai shi sa.</i> that (subj.) well/really don't know (explan.) [not] particularly don't want to ask/hear-(emph.) and (colloq.) “I don’t really know. And I’m not particularly inclined to ask, either.” (PL2)</p> <ul style="list-style-type: none"> • <i>yoku</i> followed by a negative means “not very well”; <i>yoku wakaranai</i> = “not know/understand very well.” • <i>kikitakunai</i> is the negative of <i>kikitai</i>, the “want to” form of <i>kiku</i> (“ask/hear”). Inserting <i>mo</i> adds emphasis.
39	<p>Sound FX: ガタガタ <i>Gatata</i> Clatter (sound of chair being pushed back as she stands up)</p> <p>Sayuri: あなたって本当につめたい人ね。 <i>Anata tte hontō ni tsumetai hito ne.</i> you (quote)/as for truly cold person (colloq.) “You really are a coldhearted person, aren’t you.” (PL2)</p> <p>Sayuri: それじゃ生徒達にも人気ないわけよね。 <i>Sore ja seito-tachi ni mo ninki nai wake yo ne.</i> in that case/then students among too popularity not exist situation (emph.) (colloq.) “No wonder you’re not very popular with your students.” (PL2)</p> <ul style="list-style-type: none"> • in most contexts <i>tsumetai</i> is the word for “cold” used for beverages, food, and for a sensation of chill that affects only part of the body, while <i>samui</i> is the word for cold ambient temperature and for feeling cold all over. But <i>tsumetai</i> can also be used to describe a coldhearted person or action. • <i>seito</i> = “student” or “students”; <i>-tachi</i> makes it unambiguously plural. • <i>ninki</i> = “popularity,” and <i>ninki (ga) aru</i> means “is popular,” while <i>ninki (ga) nai</i> means “is not popular.”
40	<p>Sound FX: モグ モグ <i>Mogu mogu</i> (effect of chewing with mouth closed)</p>

To be continued...

BASIC JAPANESE through comics

Lesson 48 • *Saying what you want*

In Japanese, how to express what you want depends on what exactly it is that you want. If you want to *do* something, you use the *-tai* form of the verb, which is created by adding *-tai* to the *-masu* stem (e.g., *taberu* ["eat"] → *tabemasu* → *tabetai*). If you want to obtain or possess something, you use *hoshii*. And if you want someone else to do something, you use *hoshii* with the *-te* form of the chosen verb (e.g., *tabete hoshii*).

These same forms are used when asking what your listener wants, but if you want to talk about a third person, there's a twist. Since you can't directly know that person's inner desires, talking about his or her wishes often requires the suffix *-garu*, which means "show signs of." *Tabetagaru* (from *tabetai*) literally means "he shows signs of wanting to eat," which for all intents and purposes boils down to "he wants to eat." By the same token, *hoshigaru* (from *hoshii*) literally means "she shows signs of wanting (the item in question)," which basically implies "she wants it." Even for the third person, though, you can get by without using *-garu* in certain situations, such as when you're quoting someone or making a guess about what he or she wants.

The examples we've gathered here also illustrate some of the other idiosyncracies of these forms. We don't have room to cover all the permutations, but our selection should get you well on your way to expressing what you—and others—want.

Saying what you want to do: *-tai* form

Yukie is a *yuki-onna*, a supernatural creature in Japanese folklore. As in the folktale, Yukie has decided to marry a mortal man, which is unusual since *yuki-onna* are known for their propensity to kill men on sight. Yukie originally decided to become Tashiro's wife so she could have children and prevent her kind from becoming extinct. She now realizes that children are not what she cares most about after all.



© Okazaki Jirō / After Zero, Shogakukan

Tashiro: 雪江!!
Yukie!!
(name)
"Yukie!" (PL2)

Yukie: あんたと いっしょに いたい の よ!!
Anta to issho ni itai no yo!!
you with together want to be (explan.) (emph.)
"It's that I want to be with you."
"What I really want is to be with you!" (PL2)

- *anta* is a colloquial contraction of *anata* ("you").
- *itai* ("want to be [in a place]") is from *iru* ("be [in a place]")—the "place" in this case being "with you."
- ending a sentence with the explanatory *no plus yo* is mostly feminine; men would normally say *n(o) da yo*.

The *-tai* form of a verb is used to state what the speaker wants to do or to ask what the listener wants to do. It can also be used to speak of what a third person wants (or wanted) to do in indirect speech, explanatory and conjectural expressions, and in the past tense.

-tai form with a direct object

This boy has just been visiting a friend who has a pet rabbit. The rabbit recently gave birth to six adorable bunnies, and now the boy can't stop thinking about them.

Boy: 僕 も ウサギ を 飼いたい なあ。
Boku mo usagi o kaitai nā.
 I also rabbit (obj.) want to keep/have as pet (emph.)
"I'd sure like a pet rabbit, too."
 (PL2)

- *boku* is an informal "I/me" used by males.
- *o* marks *usagi* ("rabbit") as the direct object of *kaitai*.
- *kaitai* is from *kau*, which when written with this kanji means "have/keep/raise animals" (as pets or livestock).
- *nā* adds colloquial emphasis: "I sure wish ~."



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When a *-tai* form verb has a direct object, that object can be marked either with the standard object marker *o*, or with *ga*. In general, *ga* emphasizes the desire, while *o* throws the emphasis more onto the action involved. This means that in some cases only one or the other is appropriate.

Stronger desire: -tai form with ga

After the construction of a dam left her village buried under a reservoir, this old lady moved in with her daughter's family in the big city. The daughter is embarrassed by her mother's rustic ways and has asked her not to wear her usual shoddy clothes or work around the house. The mother soon longs for her old life in the country.



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Mother:
 あーあ、また 畑仕事 が やりたい ねえ...
Ā-a, mata hatake-shigoto ga yaritai nē...
 (sigh) again field work (obj.) want to do (emph.)
"Ahh, I sure want to do field work again."
"Ahh, I wish I could work in the fields again..." (PL2)

- *ā-a* here is a sigh of woe; in other contexts it can be an interjection of disappointment or lament, like "Oh well/too bad/what a shame."
- *hatake* refers to "a cultivated field/farmland," so *hatake-shigoto* = "field work" of the agricultural type (not the academic type).
- in this case, *ga* is used instead of *o* to mark *hatake-shigoto* as the direct object, emphasizing the intensity of her desire. The desire is more intense because the situation is out of her control and she can't transform her desire into action.
- *yaritai* is from *yaru*, an informal word for "do."
- the elongated *nē* is like *nā* above: "I sure wish ~."

-tai form with the particle dropped

Dr. Slump and his robot-creation Arale are visiting a coffee shop for the first time. The waitress thinks that Arale is Dr. Slump's baby sister.



© Toriyama Akira / Dr. Slump, Shueisha

Dr. Slump: ボクちゃん、コーヒー。
Boku-chan, kōhī.
 I/me-(dim.) coffee
 "(As for) me, coffee."
"I'll have coffee." (PL2)

Waitress: アラレちゃんは なに のみたい?
Arare-chan wa nani nomitai?
 (name-dim.) as for what want to drink
"Arale, what would you like to drink?" (PL2)

- *-chan*, the diminutive equivalent of *-san* ("Mr./Ms."), can be used by adults among close friends, but its effect is humorous when used for oneself.
- *ga* or *o*, to mark *nani* ("what") as the direct object of *nomitai* ("want to drink," from *nomu*, "drink"), has been omitted, as is often done in colloquial speech.

When you don't want to do it

Michiko is cleaning Densuke's ears, a common, and somewhat intimate, practice between husband and wife. Densuke is enjoying it so much, he doesn't feel like doing anything else.



© Yamasaki & Kitami / Tsuru Baka Nisshi, Shogakukan

Michiko: ここね、コチヨコチヨコチヨ。
Koko ne, kocho kocho kocho.
 this place/here (colloq.) tickle tickle tickle
"This spot here, right? Koochie, koochie." (PL2)

Densuke: いい!! もう 会社 なんか 行きたくない!!
Ii!! Mō kaisha nanka ikitakunai!!
 good (emph.) company/work a thing like don't want to go
"That feels great! I don't want to go to work anymore!"
"Ahh, this is heaven! Forget work!" (PL2)

- *kocho-kocho* is not just a manga FX word for "tickling"; as in this example, it's usually actually spoken when tickling someone, and *kocho-kocho to* is regularly used as an adverb when describing a tickling action.
- *mō* is literally "now/already," but when followed by a negative it implies "no longer ~ /not ~ anymore."
- *nanka* belittles what comes before it, creating a nuance of "as for the likes of work, ~" or "as for something so trifling as work, ~."
- *ikitakunai* is the negative of *ikitai*, from *iku* ("go").

-Tai essentially conjugates like an adjective, so its negative form is *-takunai*, its past form is *-takatta*, and its past negative form is *-takunakatta*.

Saying what you want to have: *hoshii*

When you want to *obtain* or *possess* something instead of *do* something, the word to use is *hoshii*. Here, Garcia meets an unusual salesman on the street and is lured into a conversation with him.



© Takeuchi Akira / Garcia-kun, Futabasha

Man 願いをひとつだけかなえてやろう。
Negai o hitotsu dake kanaete yarō.
 wish (obj.) one only/just shall grant-(for you)
"I'll grant you just one wish." (PL2)

Garcia: 日本人の友達が欲しい。
Nihonjin no tomodachi ga hoshii.
 Japanese person who is friend (subj.) want
"I want a Japanese friend." (PL2)

- *negai* is a noun form of *negau* ("make a request/ask a favor") → "a request/wish."
- *kanaete* is the *-te* form of *kanaeru* ("grant [a request/wish]"), and *yarō* is the volitional ("I shall") form of *yoru*, which after the *-te* form of a verb implies doing that action for someone else.
- *no* here implies that *Nihonjin* ("Japanese person") and *tomodachi* ("friend") are the same thing: "friend who is a Japanese person" → "Japanese friend."

Hoshii is used to state what the speaker wants or ask what the listener wants. It can also be used to speak of what a third person wants in indirect speech, explanatory and conjectural expressions, and in the past tense. The word takes what's known as "the *wa-ga* construction": the person who wants is marked with *wa* (though this part is often implicit and doesn't need to be stated), and the thing wanted (i.e., the direct object) is marked with *ga*. Unlike with *-tai*, you cannot use *o*.

Hoshii with particle dropped

Haibara has been living alone for a long time. A woman he met recently has set him to thinking.



© Aoki Yūji / Naniwa Kin'yūdō, Kodansha

Haibara: 嫁さん欲しいなー。
Yome-san hoshii nā.
 bride/wife-(hon.) want (colloq.)
"I sure wish I had a wife." (PL2)

- *ga*, to mark *yome-san* as the object desired, has been omitted. This often occurs in colloquial speech.
- as one of several words for "wife," each of which has its own special use, *yome* (or *yome-san*) tends to be used when speaking of brides or recently married wives. *Yome* can also mean "daughter-in-law"; with this usage, a middle-aged woman married for ten years or more may still be referred to as so-and-so's *o-yome-san* in a multi-generation household, as long as the mother-in-law is alive. Finally, *yome* can mean simply "wife," a usage especially common in the Kansai area.

When you want someone else to do something: *-te hoshii*

Hirai is being blackmailed by someone who has photos of his wife having sex with another man. The blackmailer is threatening to make the pictures public and ruin his reputation at his company. Hirai is now confronting his wife with the evidence.



© Hirokane Kenshū / *Kachō Shima Kōsaku*. Kodansha

Hirai: おまえに まず、この 写真を 見て欲しい。
Omae ni, mazu, kono shashin o mite hoshii.
 you (i.o.) first these photos (obj.) want [you] to look at
“First, I’d like you to take a look at these pictures.” (PL2)

- *omae* is an informal, mostly masculine word for “you.”
- *ni* marks the person whom the speaker would like to have perform the desired action.
- *o* marks *shashin* (“photograph”) as the direct object of *mite hoshii* (from *miru*, “look at”).

The *-te* form of a verb plus *hoshii* is for stating what you want someone else to do or asking what your listener wants someone else to do. The direct object is marked with *o*. This pattern cannot be used to state what you yourself want to do. Also, you should avoid using this form with your superiors. For them you need to say *-te itadakitai*—i.e., use the *-tai* form of *itadaku*, the word for “receive (from a social superior).”

The negative form of *hoshii*

A rumor is circulating among the staff at the Hotel Platon that their beloved hotel manager, Mr. Tōdō, may have to quit due to complaints from an important patron.



© Ishinomori Shōtarō / *Hotel*, Shogakukan

Housekeeper: あたし だって、
Atashi datte,
Ume too/either

辞めてほしくない けど さア...
yamete hashikunai kedo sā, ...
 don't want [him] to quit but (colloq.)
 “I, too, don’t want him to quit, but, you know . . .”
“I don’t want him to quit either . . .”
 (PL2)

- *atashi* is a variation of *watashi* (“I/me”), used mostly by female speakers.
- *datte* is a colloquial *mo*, meaning “too/also,” or in combination with a negative, “(not) either.”
- *yamete* is the *-te* form of *yameru* (“quit work/resign,” when written with this kanji), and *hashikunai* is the negative form of *hoshii*. *Yamete hashikunai* = “don’t want (someone) to quit”—the someone in this case being Tōdō.
- the particle *sa* or *sā* in the middle of a sentence is often like the colloquial English pause words “like/you know.”

Hoshii, like *-tai*, conjugates as an adjective, so its negative form is *hoshikunai*, its past form is *hoshikutta*, and its past negative form is *hoshikunakatta*. These forms are the same whether *hoshii* stands alone or comes after the *-te* form of a verb.

When a third person wants to do something: *-tagaru*

Kat-chan's friends were playing an exciting game when he walked by. They asked him to join in, but, much to their surprise, he glumly said he didn't feel like it. They use a *-tagaru* form to comment on his unusual behavior of late.



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Boy 1

勝ちゃん、この頃 元気 ない なあ。
Kat-chan, kono goro genki nai nā.
 (name-dim.) these days energy/vitality not have (emph.)
 "Kat-chan is gloomy these days, isn't he."

"Kat-chan just isn't himself these days." (PL2)

Boy 2

いつも なら まっ先に やりたがる のに。
Itsumo nara, massaki ni yaritagaru noni.
 always/usual if it is very first [he] wants to do even though
 "Even though he's usually the first one to want to play."

"Normally he's the first one to want to play." (PL2)

- *genki* is a noun referring to both good spirits and good health; *genki (ga) nai* means a person lacks vitality, or looks or acts depressed.
- *itsumo* = "always," and *nara* = "if it is," so *itsumo nara* is literally, "if it is always" → "normally/usually."
- *massaki ni* is an emphatic form of *saki ni* ("first/before") → "the very first/before anyone else."
- *yari-* is the stem form of *yaru* ("do," or when speaking of a game, "play").

The suffix *-garu* attaches to *-tai* and *hoshii* and certain other adjectives of feeling to create verbs that mean "show signs of (being) ~." These are used to speak of how a third person is feeling. Direct objects are marked with *o* for both *-tagaru* and *hoshigaru*. Since these forms describe what the person feels based on some surface manifestation of that feeling, they can also be used in the second person; but they cannot be used in the first person except to say that someone else observed a certain show of feeling on the speaker's part.

When a third person wants to have something: *hoshigaru*

Ipppei (off panel) is staying at his mother's house in the countryside to recuperate from an ongoing illness. A shrine outside the room where he lies bedridden is dedicated to the spirit of a fox, an animal he had never seen before tonight.



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Ipppei: そう か、あれ が きつね だな。
Sō ka, are ga kitsune da na.
 that way (?) that (subj.) fox is (colloq.)
 "Ahaa, so that's a fox." (PL2)

なにか 欲しがってる みたいだ。
Nanika hoshigatteru mitai da.
 something [he/she] wants it seems/looks like
 "He looks like he wants something." (PL2)

- *sō ka* can also be a question ("Is that right?"), but here it expresses a sudden understanding/recognition: "Ahaa!/So that's it!/Oh, I see!"
- *o*, to mark *nanika* ("something") as the direct object of *hoshigatteru*, has been omitted.
- *hoshigatteru* is a contraction of *hoshigatte iru*, from *hoshigaru* ("show signs of wanting").
- *mitai da* after a verb implies "that's the way it appears." The word is not related to the *-tai* ending that expresses desire.





Easy on the Pronouns

Translation Editor
Wayne Lammers

Japanese has no shortage of personal pronouns, or at least words that serve their function. But what's remarkable from the English point of view is how seldom such personal pronouns are actually used. One of the most important early lessons for native English speakers to learn when they study Japanese is to avoid the overuse of pronouns.

To some extent, the avoidance of personal pronouns is part of a more general Japanese preference not to state—or restate—topics and subjects that are already clear from context, whether owing to prior mention or for some other reason. If no reference to the person is considered necessary to begin with, then obviously there's no need to introduce a pronoun. In English, those are precisely the situations when personal pronouns see their most frequent use, so it's not at all surprising that native English speakers find themselves fighting a powerful impulse to include them when speaking Japanese.

The other part of the story is that in many of the situations where an explicit reference to the person is indeed needed, Japanese prefer to use specific names or titles rather than pronouns.



Fuwa: *Jiisan ga tadashii!* (PL2)

Jiisan = "grandfather/old man," and *tadashii* = "correct/proper." Fuwa is directly addressing *jiisan* here, so *jiisan* is essentially equivalent to "you." (p. 34)

In this panel from *Living Game*, Fuwa literally says "(the) old man is correct," but if we consider that he is addressing *jiisan* directly, his sentence really means "You are correct." Alternatively, he could have said *Tanokura-san ga tadashii*, ("Mr. Tanokura is correct"), and the true English equivalent would still have been "You are correct." Since Fuwa has been treating Tanokura as a subordinate, he could also have used a pronoun and said *Anata ga tadashii*, the literal equivalent of "You are correct" in English, but he chose not to do so.

The textbook rule says that it's OK to use *anata* with subordinates as well as with peers, but not with social superiors. In practice, however, Japanese tend to avoid using *anata*

not only with superiors but with peers and subordinates as well, preferring, as Fuwa does here, to use names or titles instead. (An exception to this rule is women's frequent use of *anata* when speaking to their husbands, both for the meaning of "you" [see p. 90] and as a less openly affectionate equivalent of the English "dear/honey.")

The preference for names and titles over pronouns is not limited to second-person situations. The example below from *Ningen Kōsaten* is part of a conversation between Ichijō and his father about Ichijō's mother. Since she is already well established as the topic of their discussion, the instances of *kāsan* ("mother") here can be considered equivalent to the English pronouns "her" and "she," respectively (though we decided to translate the first instance as "your mother" for reasons of English flow).



Father: *Omae, nani kanchigai shiten da? Ore ga kāsan to shiriatta toki wa, kāsan wa muichimon no shitabataraki no onna datta n da zo.* (PL2)

The first *kāsan* ("mother") can be considered equivalent to "her"; the second is equivalent to "she." (p. 80)

As with *anata*, the pronoun *kanojo* ("she/her") is used when speaking about peers and subordinates, but not superiors. The same holds true for *kare* ("he/him"). Though usage of *kanojo* and *kare* is increasing, one would not normally refer to one's family members with these words, and the rest of the conversation between Ichijō and his father bears this out. (Incidentally, this episode of *Ningen Kōsaten* provides an excellent illustration of how kinship references vary depending on whether one is talking to a family member or an outsider—in this case, the reader.)

Sometimes titles can replace first-person pronouns as well: twice during the conversation with his son, Ichijō's father refers to himself as *tōsan*—literally "father" but in this context meaning "I/me" (see pp. 82 and 84). This usage is mostly limited to kinship terms when speaking within the family group, or when speaking to children and young people. With the exception of the title *sensei* ("teacher"), which teachers may similarly use for self-reference when speaking to children and young people, Japanese do not use titles other than kinship terms in place of "I/me." Also, with the exception of children and teenage girls, they do not normally use personal names in place of "I/me."

What I have called "titles" here includes not only kinship terms but corporate rank, occupational and trade categories, and a wide variety of social roles. In clearly hierarchical situations, the usual practice is to use titles when speaking about or addressing one's superiors, and names for one's peers and subordinates.

From *Living Game*, p. 27

明るい	<i>akarui</i>	bright
晩メシ	<i>banmeshi</i>	evening meal/dinner
地上げ	<i>chiage</i>	land speculation
地方	<i>chihō</i>	the country/the provinces
地価	<i>chika</i>	land price
電気	<i>denki</i>	electricity
電話	<i>denwa</i>	telephone
増える	<i>fueru</i>	increase/multiply
頑丈	<i>ganjō</i>	sturdy
頑固さ	<i>ganko-sa</i>	stubbornness
ガス	<i>gasu</i>	gas (not gasoline)
はっきりする	<i>hakkiri suru</i>	become clear
払う	<i>harau</i>	pay (v.)
畑	<i>hatake</i>	cultivated field
減る	<i>heru</i>	decrease (v.)
引っ越す	<i>hikkosu</i>	move away/to
本気で	<i>honki de</i>	seriously
家	<i>ie</i>	house
金	<i>kane</i>	money
金持ち	<i>kanemochi</i>	rich person
勝手に	<i>katte ni</i>	spontaneously/on one's own
かわりに	<i>kawari ni</i>	in exchange for
家族	<i>kazoku</i>	family
ここいら	<i>kokoira</i>	around here
高騰	<i>kōtō</i>	surge/skyrocketing
食う	<i>kuu</i>	eat (masc.)
急に	<i>kyū ni</i>	suddenly/rapidly
負ける	<i>makeru</i>	lose/be defeated
待つ	<i>matsu</i>	wait (v.)
女々しい	<i>memeshii</i>	feminine/unmanly
昔	<i>mukashi</i>	long ago
泣く泣く	<i>nakunaku</i>	tearfully
何もかも	<i>nanimo-kamo</i>	anything & everything
値上げ	<i>neage</i>	price hike
値段	<i>nedan</i>	price
起こる	<i>okoru</i>	happen/occur/take place
おっ死ぬ	<i>otchinu</i>	die (slang)
理由	<i>riyū</i>	reason
さっき	<i>sakki</i>	a while ago
狭い	<i>semai</i>	narrow/cramped
せめて	<i>semete</i>	at least
しみつく	<i>shimitsuku</i>	become stained
心配する	<i>shinpai suru</i>	worry (v.)
処分する	<i>shobun suru</i>	dispose of/sell off
相続税	<i>sōzokuzei</i>	inheritance tax
すごす	<i>sugosu</i>	pass time/spend time
水道	<i>suidō</i>	waterworks/running water
正しい	<i>tadashii</i>	correct/right
ために	<i>tame ni</i>	in order to
楽しい	<i>tanoshii</i>	is pleasant/enjoyable/fun
助ける	<i>tasukeru</i>	help/assist
土地	<i>tochi</i>	land/lot
友達	<i>tomodachi</i>	friends
通る	<i>tōru</i>	pass through/circulate
生まれる	<i>umareru</i>	be born
悪者	<i>warumono</i>	rogue/scoundrel/bad person
家賃	<i>yachin</i>	rent (n.)
税金	<i>zeikin</i>	tax/duty

From *Garfield*, p. 44

ありつく	<i>aritsuku</i>	find/get/come by
ベーコン	<i>bēkon</i>	bacon
早起き	<i>hayaoki</i>	early arising
ホットケーキ	<i>hottokēki</i>	pancake
好み	<i>konomi</i>	preference
ミミズ	<i>mimizu</i>	worm
寝坊	<i>nebō</i>	late arising
鳥	<i>tori</i>	bird
休み	<i>yasumi</i>	day off

From *Calvin and Hobbes*, p. 46

いつまでも	<i>itsu made mo</i>	forever
貝殻	<i>kaigara</i>	seashell
期待はずれ	<i>kitai-hazure</i>	disappointment
魚	<i>sakana</i>	fish (n.)
水中に	<i>suichū ni</i>	underwater
スノーケル	<i>sunōkeru</i>	snorkel

From *Run! Run! Alcindo*, p. 74

チョンマゲ	<i>chonmage</i>	topknot
挑戦	<i>chōsen</i>	challenge
独走	<i>dokusō</i>	running alone/breaking loose
栄光	<i>eikō</i>	glory
ハゲ	<i>hage</i>	baldness
ハンサムな	<i>hansamu na</i>	handsome
脅威	<i>kyōi</i>	threat
教室	<i>kyōshitsu</i>	class
無用	<i>muyō</i>	unneded
おそる	<i>osoru</i>	fear (v.)
作戦	<i>sakusen</i>	strategy/battle plan
対抗策	<i>taikōsaku</i>	countermeasure/solution
鉄人	<i>tetsujin</i>	ironman
敗れる	<i>yabureru</i>	be defeated
よみがえる	<i>yomigaeru</i>	be reborn/come back to life

From *Ningen Kōsaten*, p. 78

フラット	<i>furatto</i>	aimlessly
疑惑	<i>giwaku</i>	suspicion
一目ボレ	<i>hitomebore</i>	love at first sight
法	<i>hō</i>	law
ホレる	<i>horeru</i>	fall in love (with)
居酒屋	<i>izaka-ya</i>	pub/tavern
実業家	<i>jitsugyōka</i>	businessman
家系	<i>akei</i>	lineage
カリスマ	<i>karisuma</i>	charisma
魅力	<i>miryoku</i>	attraction
無一文の	<i>muichimon no</i>	penniless
なげく	<i>nageku</i>	lament/bemoan
悩みごと	<i>nayamigoto</i>	troubles
謎	<i>nazo</i>	puzzle/mystery
赤貧	<i>sekihin</i>	destitution
世帯	<i>setai</i>	household
知り合う	<i>shiriau</i>	meet/get acquainted with
存在する	<i>sonzai suru</i>	exist
数時間	<i>sūjikan</i>	several hours
頼る	<i>tayoru</i>	depend on
疑う	<i>utagau</i>	doubt/question/be suspicious
割合	<i>wariai</i>	rate/frequency

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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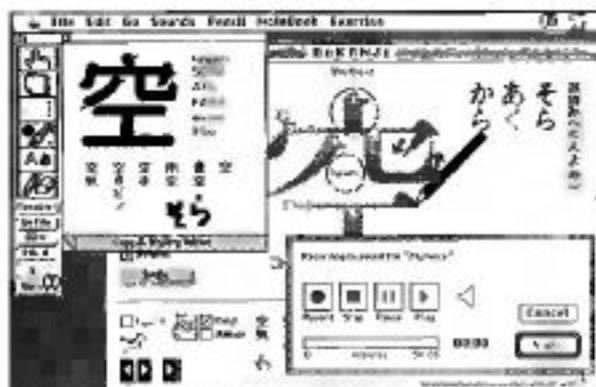
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I am Lily, a junior college student in China. My hobbies are playing volleyball, practicing calligraphy and reading novels. I want to make friends with any warm-hearted person in America or Japan. My address is: Wang Nan (Lily), 92-2 English Department, Jin Zhou Teachers' College, Liao Ning Province, P.R. China

I am a 22 year old female college student. I like reading, playing badminton and skating. I want to make friends with Americans, Japanese or Koreans. Class 1, Grade 92, Foreign Language Department, Jin Zhou Teachers' College, Liao Ning, China 121003

Margie, a girl from China, is learning English and Japanese at college. She likes making friends, fashion shows and music. She is waiting for your letter. Address: Chen Yong Mei, Grade 3 Class 2, English Department, Jin Zhou Teachers' College, Liao Ning Province, P.R. China. English name: Margie. Chinese Name: Chen Yong Mei

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Dictograph Trademark ディクトグラフ (音声送受信機)
dictum 言明; 格言
didactic 教訓的
diddle だます, (時間を)浪費する, (人を)惑わす
didn't -did not.

Jisho 辞書 dictionary

• jisho o hiku 辞書を引く to consult a dictionary

Jishoku 辞職 resignation, quitting one's job

• jishoku suru 辞職する to resign
↑ Takahashi-san wa kaisha ni shitubō shite jishoku shimashita.
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diaper rash じんまひじんましん
diaphragm 膈 (Anat) 横隔膜 2 (contraceptive device) 避妊用器具
diarrhea 下痢
diary 日記 keep a diary 日記をつける
dice さいころ さいころ through dice さいころをふる
さいころをふる
--- (diary) diary notebook 日記帳
distaste 1 kakiroi 好きでない 2 (secretarial) kajiroi 秘書の反感
dictator 独裁者
dictionary 辞書; 辞典
die (stamp) 捺印
die (v) 1 shinu 死ぬ 2 pass away 死ななくなる 3 die instantly (lit) sokokosen 即死する 4 die in war (lit) senji-naru 戦死する

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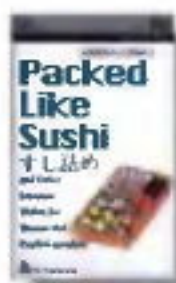
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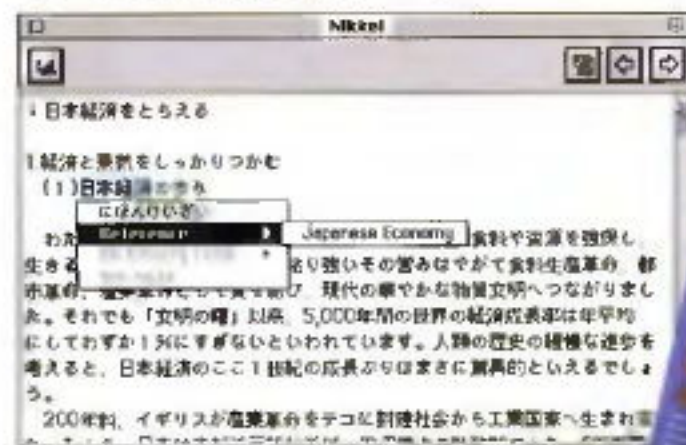
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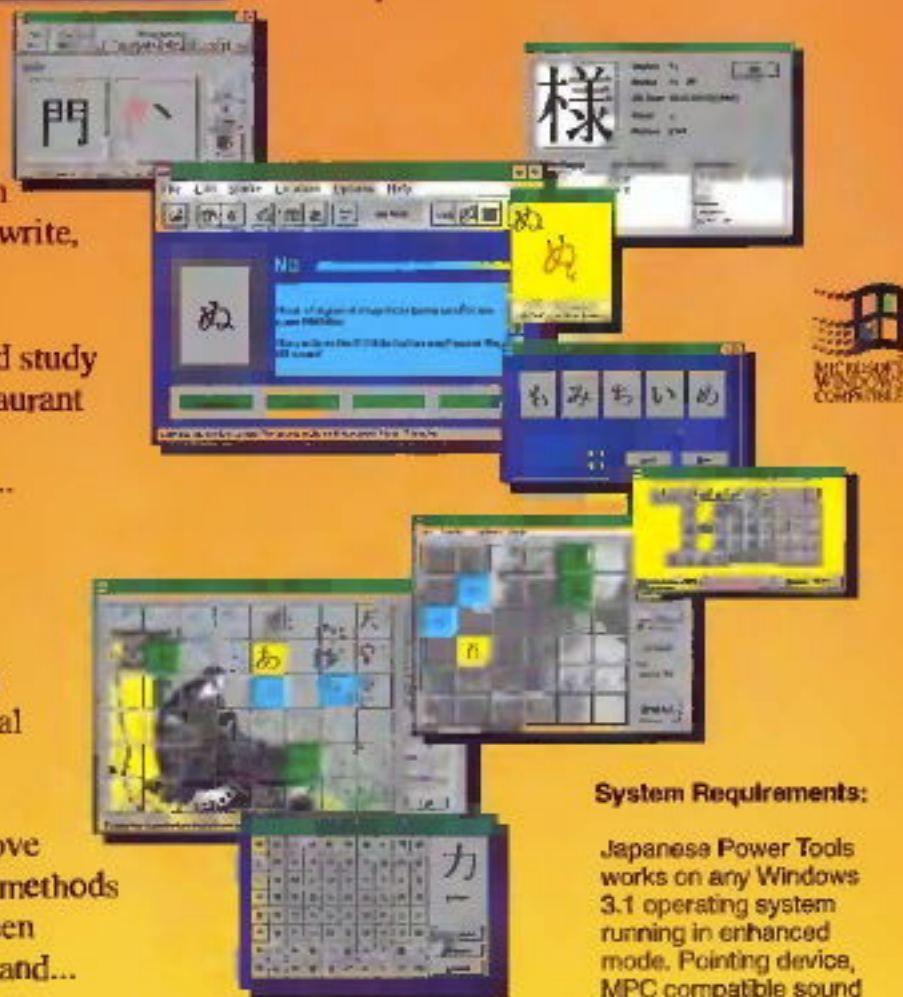
JPT was also designed to harness the power of Windows and to transform your PC into an effective Japanese Language Communication and Learning Center. Fast-paced, fun-filled graphics teach you to read, write, and pronounce Kana and Kanji in no time!

Multimedia support, interactive tests for different levels of learning, and study charts, are just some of the features that will show you how to read restaurant menus, understand Kanji in Japanese newspapers, and write Japanese correspondence. Yet, with all these productive tools, JPT also provides...

Fun...

While JPT uses great tools like *Kana for Windows* and *Kanji Writer!* for progressive learning, there may be times when you'll just want to sit back and have fun! For this, JPT is also bundled with the two educational games: *Kana Guess for Windows* and *Kanji for Fun!*

Both of these tools provide you with enjoyable ways to learn and improve your Kana and Kanji recognition skills FAST! by incorporating unique methods of subconscious learning! Never before has such a complete package been offered at such an incredibly low price! Welcome to the 21st Century and... Welcome to JPT !!



System Requirements:

Japanese Power Tools works on any Windows 3.1 operating system running in enhanced mode. Pointing device, MPC compatible sound card and Hayes compatible modem recommended.

Lite

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