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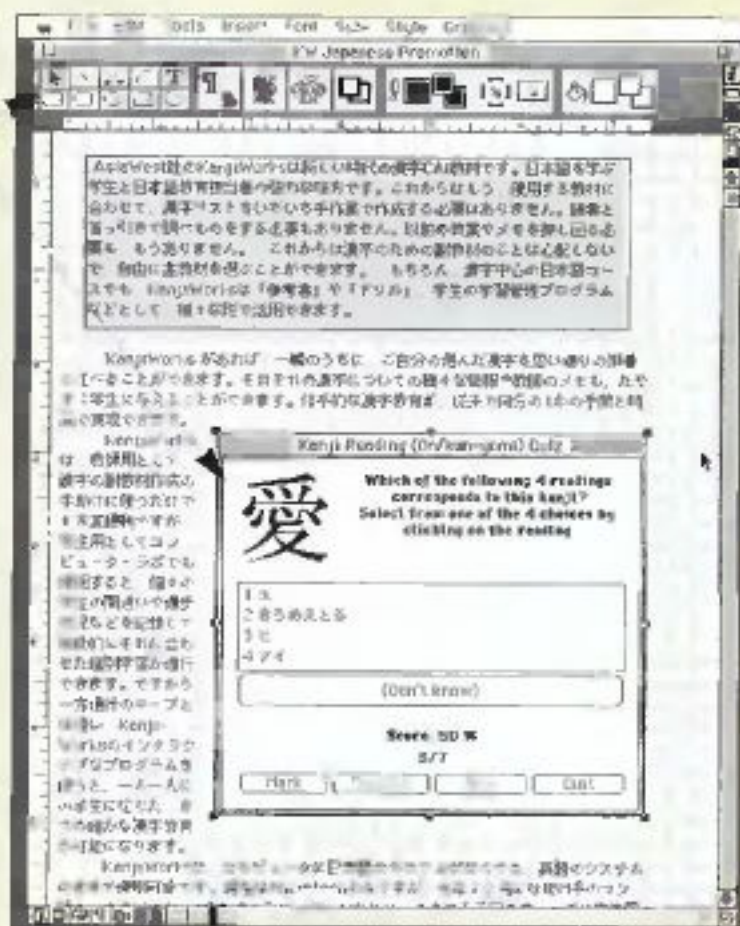
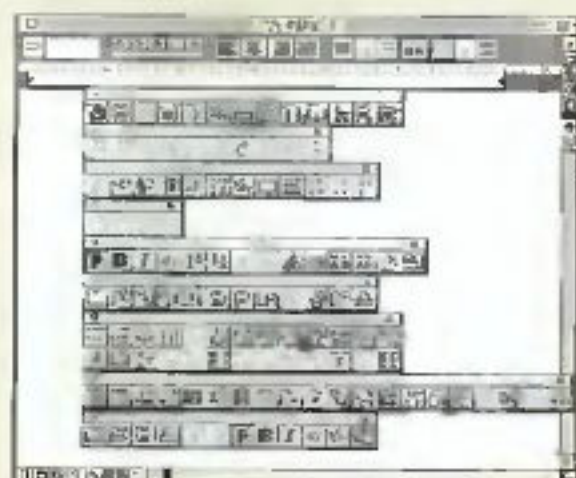
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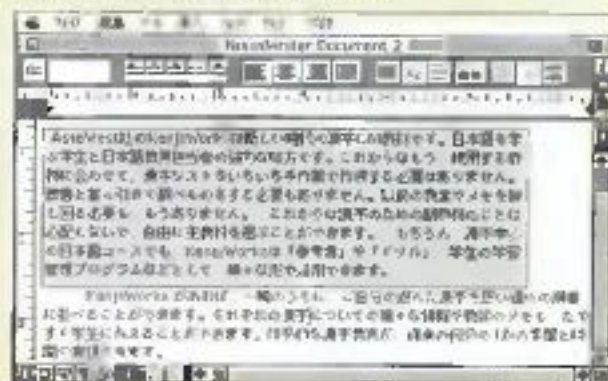
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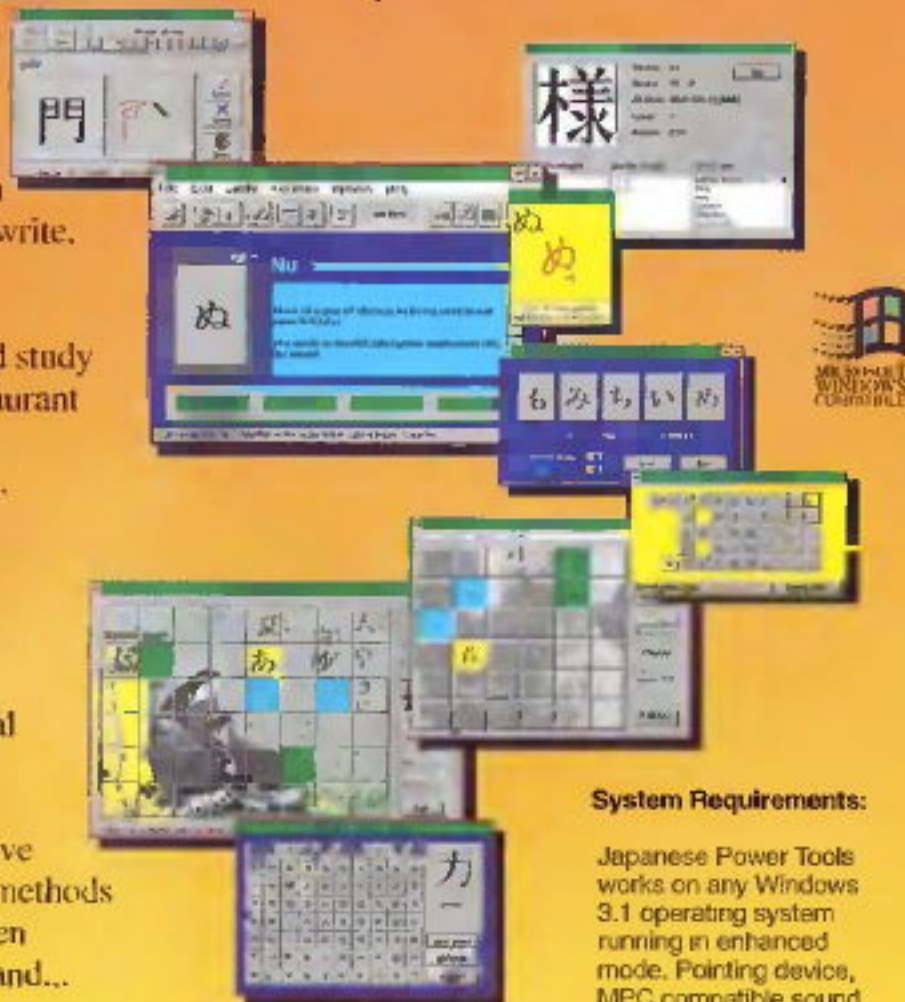
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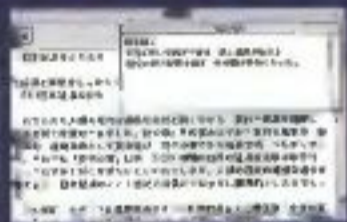
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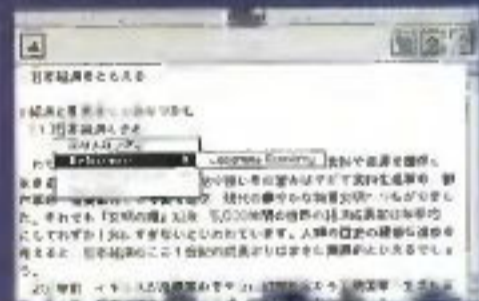


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publisher's note

What kind of person reads *Mangajin*?

Fortunately, we now have the results from our 1995 reader survey, and can answer that question with some degree of certainty.

Earlier this year, we realized that we needed to update our demographic information since the last reader survey was done back in 1992. (As it turned out, the results were surprisingly similar in most areas.)

The decision was made to include a questionnaire in issue No. 43, and then the fun began. Everyone had a long list of questions that just had to be included, and in the end, we had a four-page questionnaire with well over 50 questions—enough to try the patience of all but the most loyal and dedicated reader.

It was gratifying to find that we in fact have a lot of loyal and dedicated readers: 1,221—about 8% of the total 15,000 US circulation—completed and mailed in surveys (as would be expected, the response rate was much higher among subscribers). Our 14,000 or so readers in Japan were not included in this survey, but they will have a chance to voice their opinions at some point in the future.

Actually, one of the findings was that the number of US readers is more like 75,000. That's because on the average, respondents reported that four people (in addition to the purchaser) read their copy of *Mangajin*. We have mixed feelings about that number: it's nice that *Mangajin* is popular and gets passed around, but as publisher, I can't help but think how much happier those people would be if they all subscribed and had their own personal copy.

The typical *Mangajin* reader is: male, age 35, a business/technical professional with a college degree and probably a little post-graduate work. We don't want to get too personal, but he also has an above-average personal and household income.

Some people are surprised to learn that the average age of *Mangajin* readers is 35. Behind this surprise is usually a mistaken perception that manga are the same as what are called "comics" in the US. Awareness of the manga phenomenon (the nature of manga, their position in Japanese culture and society, and an appreciation for their range and substance) is increasing in the US, but the word hasn't reached everyone yet. Actually, age distribution in our readership is remarkably even, but I think it's noteworthy that there are more readers over 50 (13%) than under 20 (5%).

As might be expected, we have our share of students (24%), but looking at the 5% of respondents who are under age 20, we can conclude that our students are mostly college or post-grad types.

One finding that we find a little puzzling is that 75% of our readers are male. We can speculate on the reasons for this gender gap, but no one knows for sure.

Mangajin readers are a generally well-educated bunch: 74% have college degrees, and 36% have a professional or advanced degree.

Looking at occupation, 48% of our readers are business or technical professionals. We mentioned the 24% figure for students above, but 12% of our readers are educators.

In the next issue we'll tell you what readers had to say about the content of *Mangajin*.



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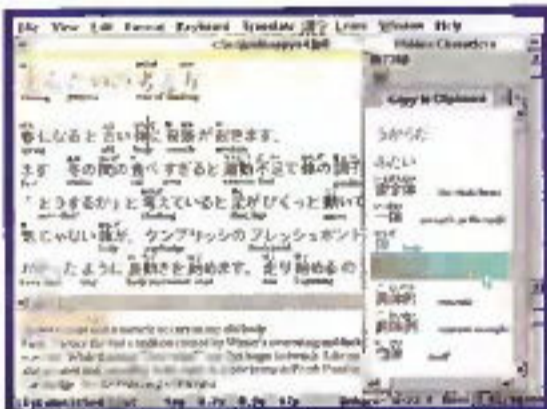
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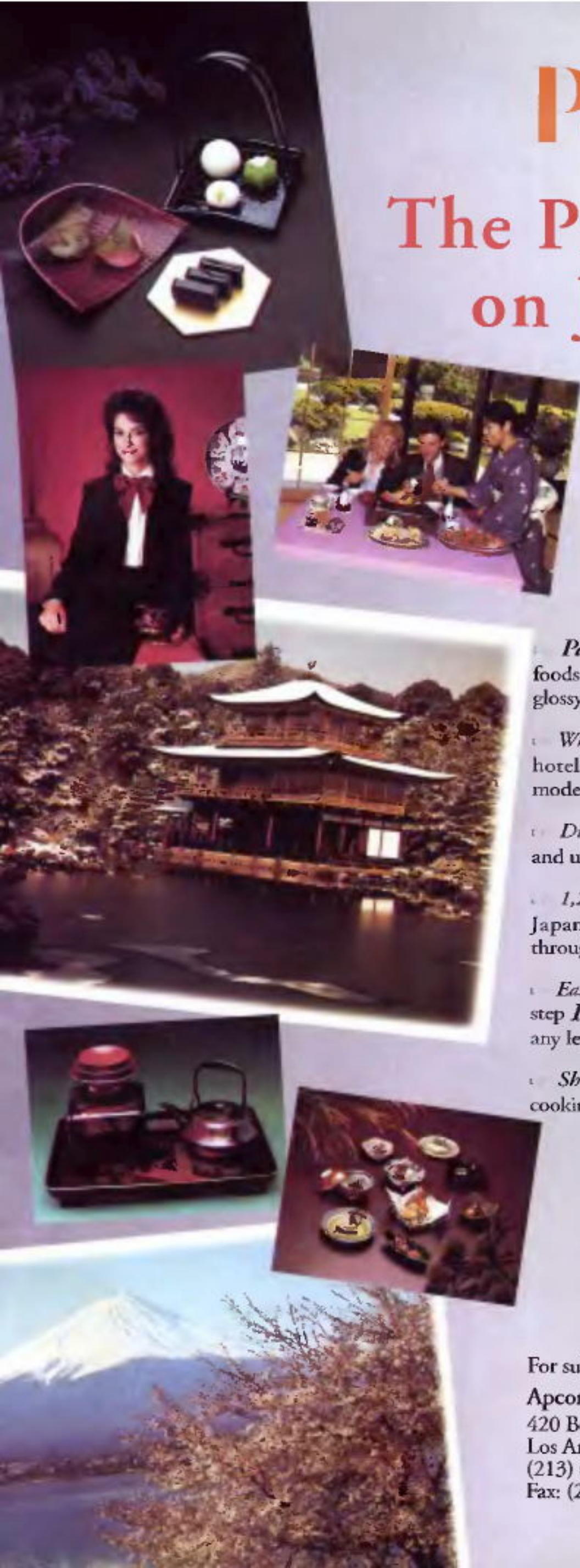
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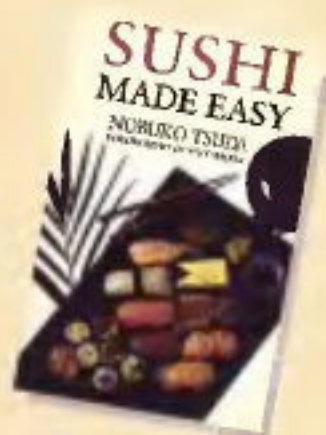
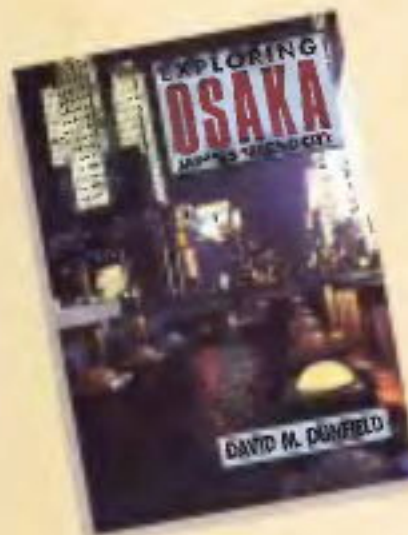
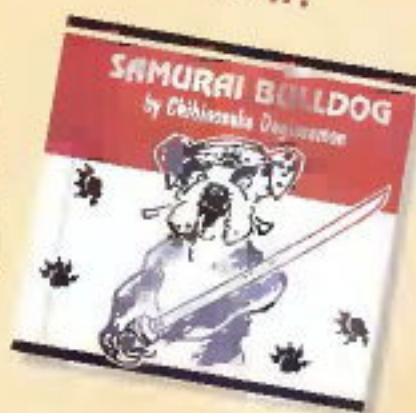
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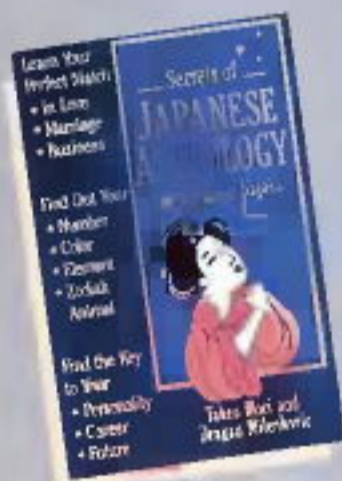
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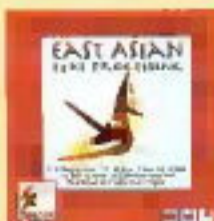
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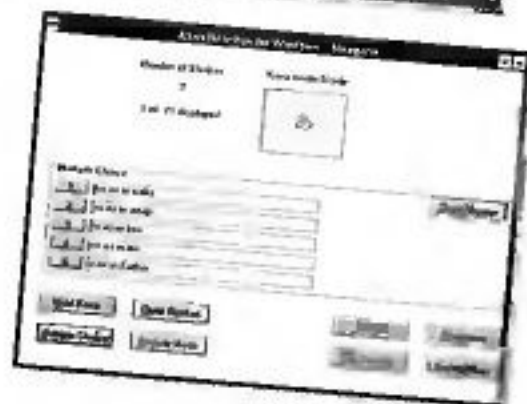
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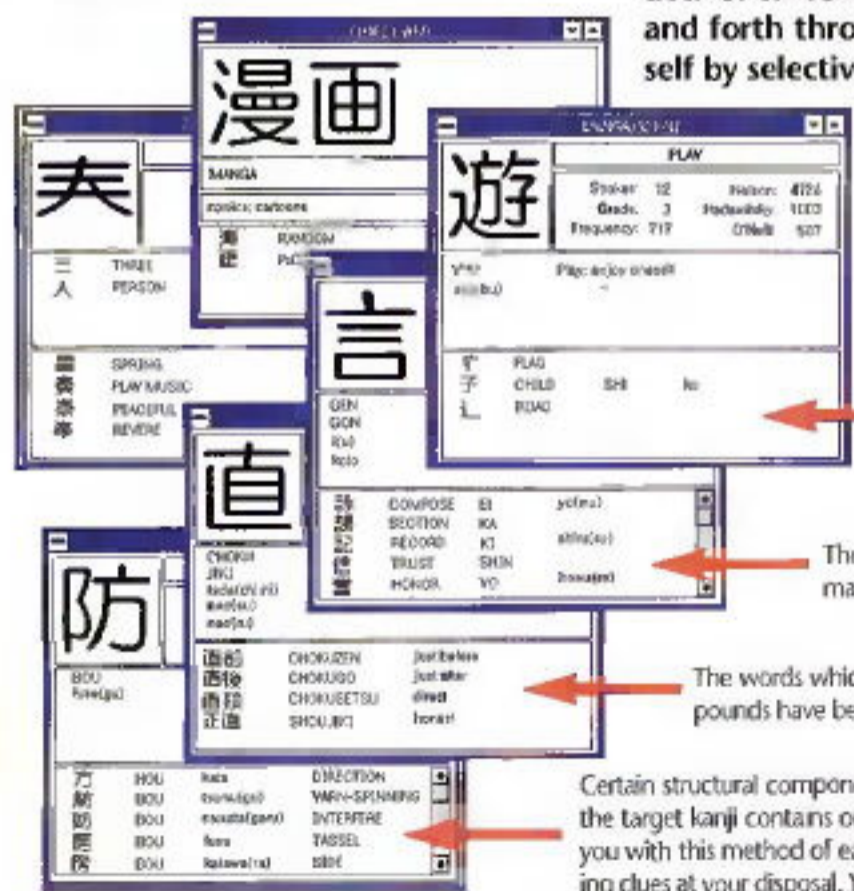
LIST VIEW

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.



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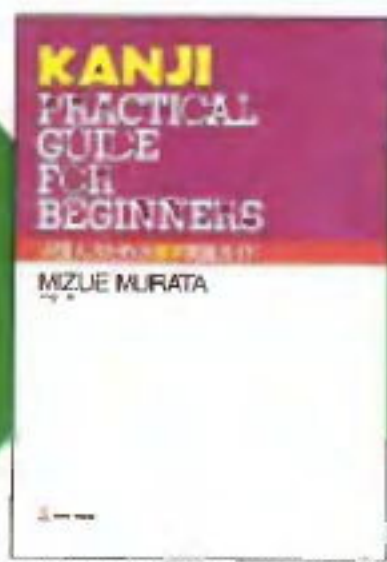
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Letters

Letters to the Editor

Mangajin welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065. Fax: 770-590-0890. CompuServe: 74230.2555 Internet: mjin-ed@mindspring.com

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Religions revival

Why did you use the word "religions" in describing the new religions of Japan in issue No. 47? Perhaps the organizations you describe are conventionally called "religions," but as a native speaker of American English (and not Japanese), I find the use of that term a little irregular. It seems to me that "religion" is more commonly used for the broadly based systems of belief, such as Christianity, Buddhism, Shinto, Judaism, and Islam. As the chart in your article implies, many of the new sects are based on one or more of these religions.

It seems to me that in American English the terms "sect," "church," or "cult" would be used to describe such organizations. Of these alternatives, "cult" is obviously inappropriate because of its sinister connotations. "Church" is probably too closely associated with Christianity. But why not "sect"?

DANIEL PRIVES
Baltimore, Md.

In the article on comparative religions, the writer made an error when she claimed that Christianity never had a major following in Japan. It just hasn't since all the Christians were killed/exiled back in the 1600s.

JAMES R. WEISSER
Ft. Worth, Tex.

[Writer Ann Saphir replies:]

What, exactly, is a "broadly based system of belief"? Should some Japanese religions be dismissed as organizational offshoots simply because of their roots or relatively young age? To re-

serve the word "religion" only for systems of belief well-known in the Western world, and to label as "sects" all other organizations that are based on or incorporate aspects of these "religions," seems an ethnocentric proposal. After all, although Christianity clearly developed from Judaism, and borrows some of its texts and history, it is not commonly defined as a "sect"; similarly, other systems of belief with internal integrity, and which do not recognize a church/sect relationship with another religion, deserve a word that designates them appropriately.

The debate over whether Christianity has ever had a major following in Japan depends on what you call "major." Estimates for the peak Christian population in Japan range from 150,000 to 300,000; estimates for the population at this time (the turn of the 17th century) range from 7 million to 18 million. We are therefore speaking of at most four percent of the population. The immense political and social impact of Christianity, of course, was disproportionate to its size. That story, however, requires much more space than I could give it, and certainly more than I have here.

Feedback, friendly & frank

In issue No. 47, we tried an experiment with our presentation of the manga, using *Kono Hito ni Kakero* as a guinea pig. Following the logic that beginners might prefer to read the manga in translation before tackling the Japanese, we put the English translation in the balloons of the manga itself. The original Japanese was reproduced on the side. We asked for your comments, and you were not shy about sending them in:

I vote against the English-in-the-Bubble format. My goal remains the original one of *Mangajin*: to be able to read manga in its native format. As such, I always attempt to read the original manga first and cross-reference to the text/explanation second. The idea that one would be able to imagine what the Japanese should have been is frankly a bit lame—anyone at that incredible level

(continued on page 89)

bloopers



Thanks for the disgusting meal

My friend Yoshio was studying economics at a university in California. One day one of his professors invited him to his house for dinner. Upon entering his professor's house that evening, Yoshio saw a table full of food laid out buffet-style, so he wanted to express his delight. He had just learned the words "yum" and "yuck," and he knew that one was for good food, the other for bad food. But which was which? He couldn't remember, but somehow "yuck" seemed to him a more pleasant word than "yum." So he walked up to the table and said, "Oh, yuck!"

Fortunately, no harm was done. Sensing that he'd made a mistake, Yoshio told his host that the food looked delicious. He was forgiven and offered some "yucky" food.

IVER TORIKIAN

Kobe, Japan

Denwa debacle

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Cute? Why? What's wrong with this message? "Thank you for calling. This is Emiko's apartment. I'm not available right now, please leave the message and I'll get you back as soon as I can."

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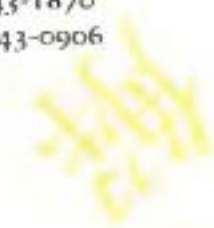


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Long-time readers of Brand News may have noticed that three particular kinds of wordplay occur over and over in Japanese advertisements—kanji/kana substitution, *gairaigo* (外来語, “imported word”) combinations, and word overlapping. Each of the ads below represents one of these types. Of course there are other ways to pun in Japanese, but if you know these you’ll be able to decipher a surprising number of Japanese ads.

背の美

Senobi

The Beauty of a Straight Back

In kanji/kana substitution, a word or phrase is altered—and thereby given a new or dual meaning—by replacing one or more kana or kanji with homophonous characters. *Senobi*, the product name of this lumbar pillow, is normally written 背伸び (literally, “back-lengthening”) to give the meaning “stretching tall/straightening one’s back.” Here, 背 (*se*, “back”) remains the same, but the 伸 (*no*) of 伸び (*nobi*, “lengthening”) is replaced with the homophonous hiragana の, while the び (*bi*) is replaced with the homophonous kanji 美 (“beauty”), creating a second meaning: “the back’s beauty.” The implication, of course, is that a straightened back is a beautiful back.



湯らっくす

Yurakkusu

Hot Spring Relaxing



Gairaigo combinations take advantage of the absorption of foreign words into Japanese via katakana. Because foreign words are given a Japanese sound, they can be easily combined in part or whole with native Japanese words and sounds—providing for infinite wordplay possibilities. In this example—the name of a hot springs resort—the latter part of the Japanese rendering of “relax” (*rakkusu*, from *rirakkusu*) combines with the kanji 湯 (*yu*, “hot water/hot springs”) to create the word *yurakkusu*. This is a more effective wordplay than it might seem, since the Japanese ear will instantly associate the sound *rakkusu* with “relax” and will then associate “relax” with “hot springs.” (Incidentally, the writing of *rakkusu* in hiragana here rather than katakana is a stylistic choice, probably made because hiragana has a softer, more “relaxing” feel than katakana.)

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おいしいたけ

Oishiitake

Tasty Mushrooms

Word overlapping is like kanji/kana substitution in that it takes advantage of the fact that there are a limited number of sounds in the Japanese language—only the play is strictly auditory rather than visual. This example, a brand of flavored mushrooms, is rather straightforward. *Oishii* (おいしい) means “tasty/delicious” and *shiitake* (しいたけ), of course, is a type of mushroom, so *Oishiitake* is “delicious *shiitake* mushrooms.”



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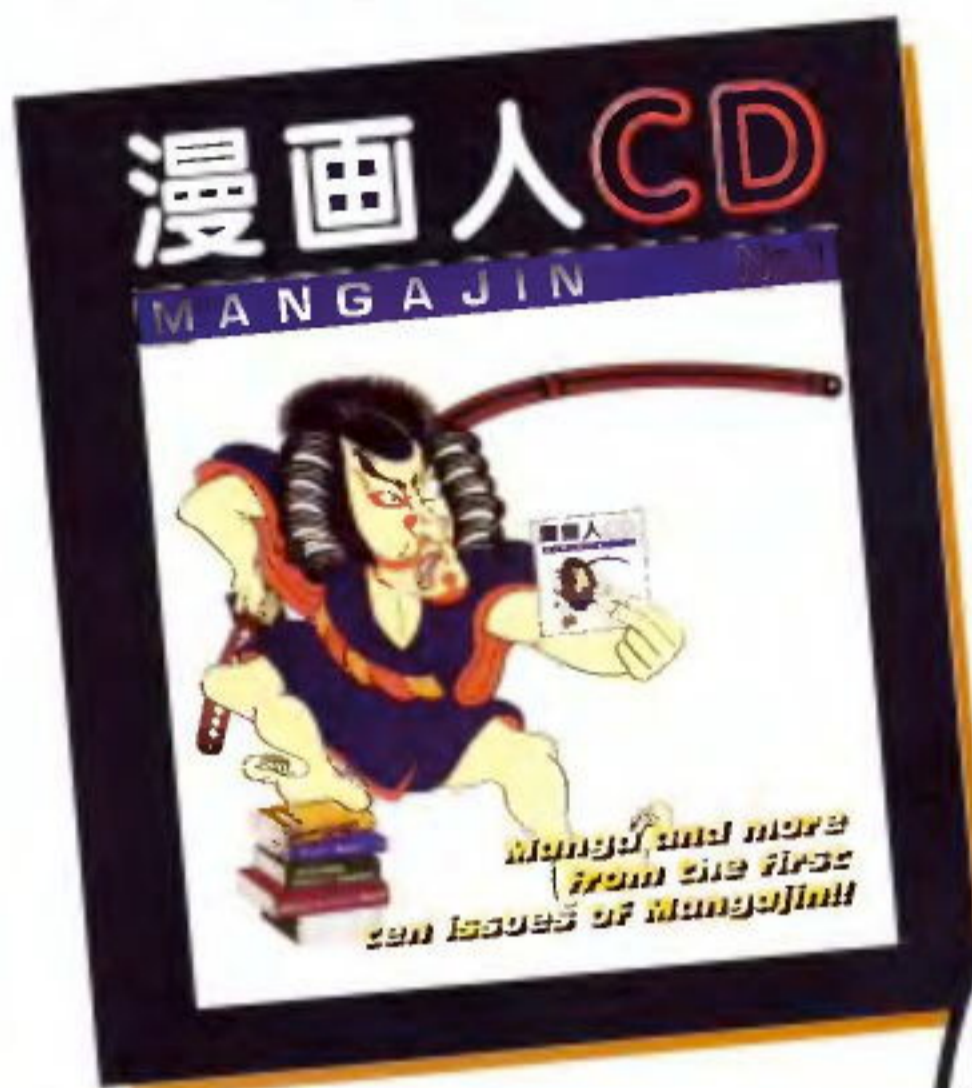
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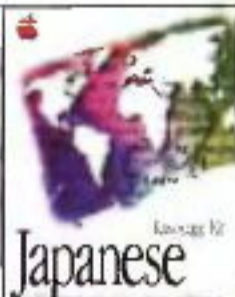
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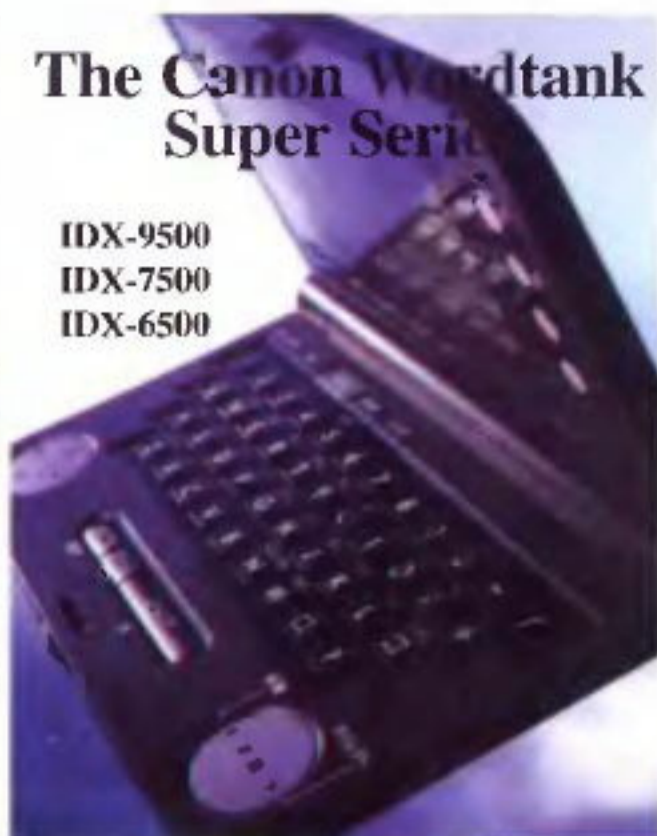
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Standing Tall

A Native Son Makes Japan Proud

by T.R. Reid

Washington Post correspondent T.R. Reid reports on Nomo fever in Japan, where the baseball star embodies a long-held dream come true.

For an American baseball fan, watching an LA Dodgers game is simplicity itself: you pop a brew, plop into the Barcalounger, and power up the tube. For Japanese fans, however, catching the games requires sterner stuff.

Gathering on the sidewalk outside train stations and major shopping districts on muggy summer mornings (US games

• Barcalounger = バーカラウンジャー (安楽椅子のブランドネーム) *Bākaraujā (anraku-isu no burando nēmu)* • plop into the Barcalounger = 安楽椅子にドスンと座り込む *anraku-isu ni dosun to suwari-komu* • muggy = 蒸し暑い *mushitsui*

start around 8:00 AM on this side of the International Date Line), the Japanese watch their Dodger games on fuzzy large-screen outdoor televisions. The games are broadcast on one of NHK's satellite channels, a service that only about 20 percent of the Japanese get at home.

It's not exactly comfortable squatting there on the pavement in the shimmering heat. And yet thousands of fans cheerfully do so each time the Dodgers start their rookie pitching ace, Nomo Hideo. "Tornado" Nomo, the hard-throwing forkballer who got his start playing for the Kintetsu Buffaloes in Japan's Pacific League, is the first Japanese player ever to make it big in the US big leagues. As such, he stands out as one of the few items of good news in a year that has seen recession, natural disaster, and terrorist crime in what is normally a safe and prosperous country. It is not at all surprising that every game Nomo pitches is televised live in Japan to a rapt audience.

This baseball-loving nation has always viewed the American game as the *ne plus ultra* of the sport. The American major leagues are known here as the *Dai Riigu* (大リーグ, "big league"), a linguistic step above the Japanese majors, which are known as *puro yakyū* (プロ野球, "pro baseball"). US players—particularly big hitters—are considered so awesome that Japanese pro teams have a quota on them; as a general rule, no team can have more than three Americans on the roster at the same time.

To have a Japanese ballplayer succeed in the "Big League" has long been a dream of baseball fans here. The only other Japanese national to make the majors, Murakami Masanori ("Mashi"), had a poor-to-mediocre record as a pitcher with the Giants in the 1960s.

It was thus considered amazing when Nomo pulled down a \$2 million signing bonus last winter, more amazing still when he became a Dodger starter, and downright phenomenal when he won six straight games and

became the National League strikeout leader by the All-Star break. When he was named National League starter in the All-Star game, the magazine *Sunday Mainichi* declared the news, in a huge headline, "A Genuine American Dream."

The lively, colorful sports newspapers gave such massive coverage that the summer sumo tournament, a major event in Japan, was relegated to the inside pages. But the sports papers got even more excited on the night in early August when San Francisco held a "Mashi Murakami Night" at Candlestick Park, with a ceremony before a game against the Dodgers. As it happened, Nomo started for LA that night, and pitched a sizzling shut-out for his eighth win of the year. The newspaper *Sports Nippon* pulled out its brightest red and blue inks for a headline screaming "Japan Night in the *Dai Riigu*."

Almost as startling as Nomo's success, to read the dispatches from the phalanx of Japanese reporters covering the 26-year-old star full time, is the warm welcome he has received from US fans.

It is conventional wisdom here that racial prejudice against Asians is part and parcel of American life. Three years ago, when the major leagues initially blocked Nintendo from investing in the Seattle Mariners, the standard explanation in Japan was that America was too "racist" to tolerate a Japanese presence in the national pastime.

But Nomo's experience has been the opposite. Dodger manager Tommy Lasorda as well as US sportswriters and fans have treated the newcomer not as an Asian or an outsider, but simply as a terrific pitcher.

"Even though relations between the US and Japan are pretty shaky these days," wrote Kōno Toshifumi, a correspondent for the *Mainichi Shimbun*, "there is no bitterness at all when the Japanese flag and the K sign [symbolizing "strikeout"] are waved in American stadiums this season—because a dream is coming true."

The success of Nomo Hideo naturally has the Japanese thinking about other local stars who might make it to the US majors. Indeed, sports newspapers are brimming with stories on American scouts looking over Japanese stars.

The most likely prospect at the moment is the top hitter in Japanese baseball, an earnest 21-year-old who goes by the single name "Ichirō" and plays for a Kobe-based team called the Orix Blue Wave.

To have another Japanese player like Ichirō follow in Nomo's footsteps would be a source of pride here, but not necessarily an unalloyed joy. As *Sunday Mainichi* reported, "If Ichirō goes too, what's left for the Japanese leagues?"

T.R. Reid is the Washington Post's Far East Bureau Chief, based in Tokyo.

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• squat = しゃがみ込む *shagamikomu* • *ne plus ultra* = 頂点/最高峰 *chōten/saikōhō* • poor-to-mediocre = 中から下の/並以下の *chū kara ge no namī ika no* • phalanx = 一団/軍団 *ichidan/gundan* • brimming = 溢れんばかりの *afuren bakari no* • unalloyed = 完全な/心からの *kanzen na kokoro kara no*

In His Own Words . . .



As Nomo Hideo's interpreter at the All-Star game, Kent Brown was thrown into the fire—and burned. But he says he'd do it all over again.

Imagine being given the chance to spend time with a very famous person whom you personally admire. The only hitch is, he doesn't speak English and you have to interpret for him on live TV. Moreover, you're not completely bilingual. And you have no real interpreting experience to speak of.

Do you take the job?

It's a rather unlikely scenario, and yet it happened to Kent Brown, who agreed to interpret for baseball star Nomo Hideo at July's All-Star game in Dallas. Brown, a former insurance broker in LA, went to Japan in 1991, speaking no Japanese, and taught English for four years. He took Japanese lessons while in Japan, but he is a self-proclaimed nikyū ("level 2") speaker, and had never interpreted formally until the All-Star game.

After his stint with Nomo, which involved televised press conferences and a TV interview in the dugout during the game, Brown was skewered by various members of the public and the media for what was perceived by many to be overly loose translations and even outright mistakes. But he stands firmly by his interpreting.

Here, in his own words, is his story.

Mangajin: *How did you become the interpreter for Nomo at the All-Star game?*

Brown: The story as I understand it is this. The Dodgers, of course, have a regular interpreter for Mr. Nomo, and that man is Michael Okamura. I think he's about 28, a very nice young man, very articulate, but clearly a Japanese speaker. English is his second language. And apparently the American press has been looking for a little bit more than the terse interpretations he has been giving.

When Mr. Okamura was told that not only had Mr. Nomo been chosen to be on the All-Star team, but he was also going to be the starting pitcher, meaning that the press conference would change from a format of 100 to 150 to about 1,200 people, with, you know, worldwide exposure—Japanese press, South American press, European press—Mr. Okamura politely declined to participate. He did not want to be in that kind of a format. And apparently, he declined on Friday, prior to the All-Star game. The game was on Tuesday.

So of course the Major League Baseball people were in a large panic to try to find a substitute for Mr. Okamura

for the events he didn't want to participate in—namely the press conferences and the TV interview in the dugout. And in the Dallas/Fort Worth area, Japanese speakers are somewhat at a premium. And even if there are Japanese speakers, to add the background of having some baseball understanding as well as being able to face a rather large audience . . . it was a little difficult to find someone who could fill those shoes.

So they started rooting around and ended up calling the Japan-America Society here in Dallas, who told them, "Oh, you should call Kent Brown." I'm driving around in my van, not knowing any of this, and my mobile phone rings and it's Major League Baseball. I thought it was a joke. I said, "You gotta be kidding. Who is this, really?" And they said, "No, you don't understand. We're in a very serious situation and we've gotta have somebody to help us out and help us out immediately." I was born and raised in Los Angeles and so of course I'm a Dodgers fan, and Mr. Nomo is an Osaka native, and I had just been there for four years . . . so it seemed like a match.

Major League Baseball works with Dentsu, the advertis-

• hitch = 引っかかるところ / 障害 *hikkakaru tokoro/shōgai* • stint = 割り当てられた仕事 / 一仕事 *wariatereeta shigoto/hitoshigoto* • skewer = 串刺しにする / 鋭く批判する *kashizashi ni suru/surudoku hihan suru* • articulate (adj.) = 自在に表現できる *jizai ni hyōgen dekiru* • root around = 探し回る *sagashimawaru*

ing company, in New York, and so they put me in touch with some Dentsu people who tested my Japanese comprehension over the telephone. And apparently, they were comfortable with my knowledge level, and I got hired.

M: *And did you feel comfortable at this point?*

B: Yeah, I did. I have a public speaking background, so I have no problem being in front of people. I'm a baseball fan so I understand the terminology—and, as you may know, Japanese baseball terminology is largely Anglicized, so it's pretty easy. Nomo is extremely softspoken and a man of few words, so that task was relatively easy.

M: *The interview in the dugout during the game has gotten a lot of press coverage. Could you tell me how that went?*

B: OK. Lesley Visser was the ABC commentator who met us in the dugout after Mr. Nomo finished pitching. And she had told me that she would ask Mr. Nomo two questions. The spot is only about 20 seconds, I believe. It's a very short spot. The first question basically had to do with Mr. Nomo's feelings about his participation in the overall event. And the translation was fairly simple. His answer was, "I have not only enjoyed tonight but I have enjoyed the entire two-day event."

The second question involved his work with a Dodger pitching coach who also was known for an unusual pitching delivery, and whether or not Mr. Nomo had changed his delivery as a result of working with this particular coach. That question had been asked to Mr. Nomo the previous day, so I already knew what Mr. Nomo's answer would be. However, in phrasing the question to Mr. Nomo in the dugout, I used the root form of the word "to change," *kawaru*, and my pronunciation, of course, being put on the spot with that particular situation, sounded more like *kowai*, the root of "to fear." And Mr. Nomo looked at me kind of sideways, like, "Do you mean was I afraid?" I tried to reiterate what I meant but of course at that point he was already under the impression that I probably meant fear and his answer was, "I wasn't afraid at all. I had a wonderful time."

M: *So you knew what was going on as it was going on.*

B: Yeah, I knew exactly what he had picked up because of what he said: "*Kowai ja nai [sic]. Tanoshikatta desu.*" I thought, "OK, I see where this is going." But having such a little window to be on camera for Ms. Visser, I turned around and said, "He didn't change his delivery at all." I knew that to be true from a previous conversation, but Mr. Nomo obviously had misunderstood me, and frankly I recognized it as my error.

M: *You say you knew what Mr. Nomo's answer would be from a previous conversation. Are you referring to the press conference?*

B: Yes, that's correct. They had asked him if he had changed his delivery. And in fact I also had asked him privately, in our first meeting on Monday morning. So the actual answer was indeed no, but Mr. Nomo had misunderstood my translation. The Japanese got a little excited about that

on the West Coast, and said, "Your translation is incorrect"—and indeed my inflection was incorrect, and I accept that.

M: *Do you think there's any kind of an ethical dilemma in there—that you're there as his interpreter, and he's saying one thing and then you said another?*

B: [sigh] I don't, only because the answer to the question I already knew to be true. And the mistake, as I said before, was mine, in the sense that my pronunciation was incorrect. And of course having had the question brought to my attention before, and with it being a twenty-second spot . . . Ms. Visser had said to me, "Look, this is what I'm going to do here, and this is the very tiny window we've got to broadcast this information. So, let's go with it. Let's make it quick, effective and to the point, and then get out." And so, I don't think there was an ethical problem. At twenty seconds, you don't have a lot of time to dance.

M: *In retrospect, if you were asked all over again to do this, would you?*

B: In a second. I'd do it in a second.

M: *So you're fairly pleased with how it went, despite that error.*

B: Oh, yeah. I think it's those kinds of trials by fire that help you actually learn to be more effective as a translator. What concerns me so much about this particular situation, though—the two days of working with Mr. Nomo, and being . . . what . . . second-guessed—is that so many American people depend on Japanese to render their translation into *our* context in English. And yes, I understand that as an American-born English native speaker going the other direction, that certainly the Japanese would perhaps feel uncomfortable with some of my renditions. However, I am translating in an American context from a situation that is clearly Japanese. And in the sense of a few of the words . . . for example, Mr. Nomo constantly used words related to *tanoshii*. Well, we could go how many directions with *tanoshii*? A Japanese speaker would probably tell you "enjoy," "happy," "looking forward to" . . . things along those lines. Many Japanese speakers probably wouldn't come up with words like "thrilled," "excited," "happy to be here," and things along those lines. And I kind of went with that just to give perhaps a different spin on feelings that Mr. Nomo clearly had, and clearly I'm a more articulate English speaker and I was more comfortable in that format. The Japanese were uncomfortable with that. But I will stand on it.

M: *The American press has been fairly harsh as well.*

B: The American press on the West Coast has been fairly harsh. I think the largest criticism has been embellishment, when they saw Mr. Nomo say what was five or six words and then I would say two or three sentences, or on the other hand when Mr. Nomo would speak two or three sentences and I would come back with one word. In the few cases where I had a chance to elaborate, I think I put some people's concerns to rest. But obviously there is going to

• terminology = 専門用語 *senmon yōgo* • pitching delivery = 投球法 *tōkyūhō* • inflection = 語形 *gokai* • in retrospect = 振り返って *furikaette mite*
• render ... into ~ = ...を~に直す/訳す ... o ~ ni naosu/yakusu • embellishment = 潤色 *junshoku*

be some second-guessing. I knew that going in.

M: *Do you think it was the same amount of second-guessing that any interpreter would have gotten?*

B: Well, to be fair, Mr. Okamura has received some complaints even from NHK. So yeah, I guess it kind of goes with the territory. I mean, I wasn't going to be perfect and I didn't expect to be, honestly. But considering my background and the amount of time I had to prepare, I'm comfortable with the job I did.

M: *"Considering your background" usually has something to do with whether you choose to take a job, doesn't it?*

B: Yeah.

M: *If you were teaching a class on interpreting, would you advise people at your level to take this kind of assignment?*

B: Oh boy, that's a good question [laughs]. You know, I think at issue here is not so much your ability to speak Japanese or understand it. It is rather your ability to articulate the content of the language in a format that clearly involves a lot of pressure, like a press conference, with TV cameras and a time frame, when you've got to do it rather quickly. I think that was the reason that I was comfortable doing it, more so than my knowledge of Japanese. And then again, the Japanese speakers from Dentsu said I was OK, and I figured if anybody was going to catch a flaw,

or a certain ability deficiency, it would be these people. I relied on them to pass me as much as Major League Baseball did.

M: *Have you gotten any positive feedback?*

B: Yeah, I will say that I was approached by at least one major league baseball team that anticipates having more of this situation occur in the future.

M: *Is that right?*

B: Yeah, yeah. And that was very gratifying. Major League Baseball wrote me a very kind letter that said they were very pleased with my work, and I have responded to the *Los Angeles Times*—which again published a letter from an angry viewer about a week ago—saying, "Look, I understand there may be some concern about my work but I'm going to stand by it, because Japanese contains a lot of nuance, and I articulated it," which people may feel is out of line. I think that I . . . I *hopefully* rather . . . gave another side to a man who was very complex but very reserved. I think the American people needed that and I guess that was kind of a path that I took.

M: *That's interesting.*

B: Well, for example, Mr. Nomo is very . . . he's compartmentalized. He behaves like a *rikishi* [sumo wrestler]—you know, referring to just a couple of words that might indicate a feeling. He was asked, for example, "How do

• articulate (v.) = 明確に表現する *meikaku ni hyōgen suru* • figure = 推し量る/判断する *oshihakaru/handan suru* • compartmentalized = (ここでは) 型にはまっている/(一般には) 部門に分ける *(koko de wa) kata ni hamatte iru/ippun ni wa) bumon ni wakeru*



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you feel about the pressure on you of bringing American baseball back to popularity after the strike? Does it bother you to think that you may be the sole figure responsible for doing this?" He said two sentences that basically involve, "I really haven't thought much about it because it

(continued on page 56)

A Rookie Mistake The Infamous Dugout Interview

(With all due respect to Mr. Brown, who was under the gun in an extremely challenging situation, we would like our readers to understand that his Japanese contains grammatical errors and awkward constructions in addition to pronunciation mistakes. Our translations are as accurate as possible given the circumstances.—Eds.)

Lesley Visser: Hideo, what was the experience of being out there with your teammates, and was this much more than you expected when you signed on with the Dodgers?

Brown: *Konya no toki wa, anō, taiken wa dō deshita ka?* [How was your experience tonight?]

Nomo: *Mā, kanya janakute, kinō kara mō zutto tanoshiku yattemasu.* [Well, not just tonight, but since yesterday it's been great fun.]

B: Not only tonight, but last night, it was a wonderful experience.

V: Quite a special experience. Well you worked with . . . People have said you're reminiscent of Luis Tiant. In fact you worked with him in spring training. What was the biggest adjustment for you both on and off the field?

B: *Luis Tiant no senshu to issho ni renshū shimashita desu ne. Sō shitara ne, anō, ichiban ōkina kuwari koto wa nan deshō ka.* [You've practiced with the player Luis Tiant, correct? Having done that, umm, what is your biggest change/fear?]

N: *Kowai koto?* [Fear?]

B: *Nagerikata ni.* [In your pitching style.]

N: *E? Nageru koto de?* [Huh? Regarding pitching?]

B: *Tōkyū suru koto de.* [Regarding pitching.]

N: *Kowai koto nai desu. Tanoshii desu.* [I don't find it scary at all. I'm enjoying myself.]

B: No change at all. It's the same as always.

V: It is? Well, pretty impressive.
[Turns to camera] He says it's just this hot in Osaka, AI!

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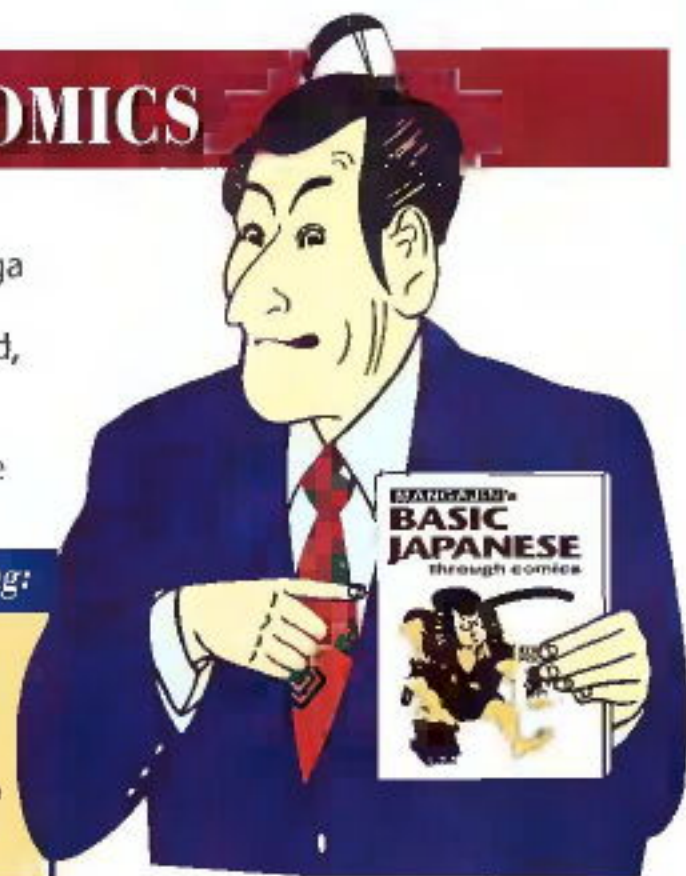
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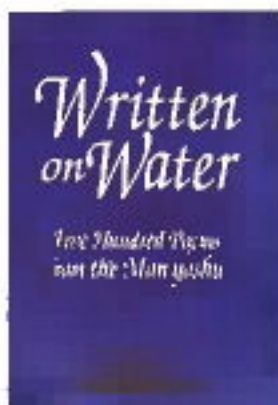
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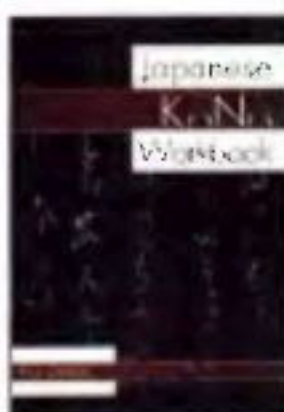


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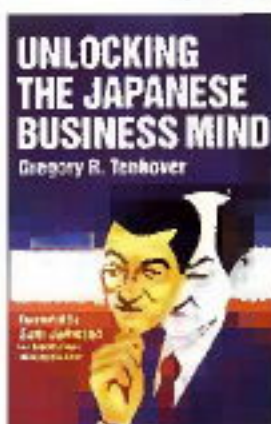


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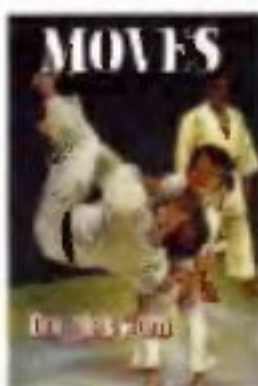


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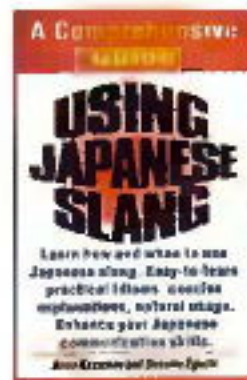


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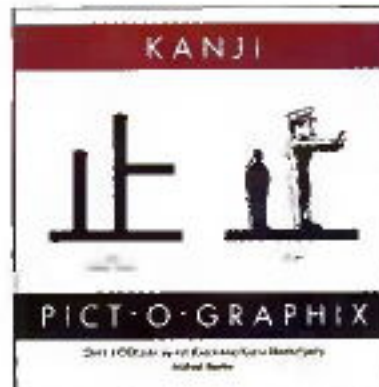
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Reggie: なぜ なんだァ!?
Naze nan dā!
why (explan.) is
“Why?!” (PL2)

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1

Narration: レジーはその年、成績不振を理由にフラッグズを解雇された。
Rejii wa sono toshi, seiseki fushin o riyū ni Furagguzu o kaiko sareta.
 (name) as for that year record/performance stagnation/slump for reasons of (team name) from was dismissed/released
Reggie was released that year by the Flags because of his sub-par performance. (PL2)

35歳...若いとは言えないが、彼にはまだやれる確信があった。
Sanjūgosai... Wakai to wa ienai ga, kare ni wa mada yareru kakushin ga atta.
 35 years old young (quote) as for cannot say but he/him in as for still could do/play conviction/belief (subj.) existed
35 years old... He wasn't young anymore, but he firmly believed that he could still play. (PL2)

Narration: そこで彼は代理人に他球団との交渉を依頼した。
Soko de kare wa dairinin ni takyūdan to no kōshō o irai shita.
 and so/thereupon he/him as for agent (target) other teams with that are negotiations (obj.) requested
So he asked his agent to approach the other teams. (PL2)

- *seiseki* = "grades [in school]/record [at work]/performance [in athletics]."
- *riyū* = "reason," and the expression *~ o riyū ni* means "with ~ as the reason" → "because of/owing to ~."
- *kaiko sareta* is the plain/abrupt past form of *kaiko sareru*, passive of *kaiko suru* ("release/dismiss [from employment]").
- *ienai* is the negative of *ieru* ("can say"), the potential form of *iu* ("say"). The expression *~ to wa ienai* implies "whatever else you might be able to say [about him/her/it], you can't say ~."
- *yareru* is the potential ("can/be able to") form of *yarū* ("do," or when speaking of games or sports, "play").
- *kakushin* = "conviction/firm belief," and *atta* is the plain/abrupt past form of *aru* ("exists"), so *kakushin ga atta* = "a firm belief existed"; *ni* marks *kare* ("he/him") as the location of existence → "a firm belief existed in him" → "he firmly believed." *Yareru* ("can play") modifies *kakushin*, so it becomes "he firmly believed he could play."
- *soko de* as a conjunction means "and so/thereupon/accordingly."
- *ta-* is a prefix meaning "other," and *kyūdan* = "ball team(s)."
- *kōshō* = "negotiations"; *to* marks the other party in the negotiations, so *takyūdan to no kōshō* means "negotiations that are with other teams." *O* marks *kōshō* as the object of *irai shita* ("requested").

2

Frank: やあ、レジーか？俺だ。フランクだ。
Yā, Rejii ka? Ore da. Furanku da.
 (greeting) (name) (?) I/me is (name) is
"Yo, Reggie? It's me, Frank." (PL2)

Reggie: フランクか。で、どうだった？
Furanku ka. De, dō datta?
 (name) (?) so how was it
"Hi, Frank. So what's the story?" (PL2)

Frank: いやー、それがあまりいいニュースじゃないんだ...
Iyā, sore ga amari ii nyūsu ja nai n da...
 (interj.) that (subj.) [not] very good news is not
"Well, unfortunately, it's not very good news..." (PL2)

- *yā* is an informal greeting ("hi/hey/yo!") used by male speakers.
- *de* is a colloquial short form of *sore de*, literally "with that," used as a conjunction to mean "and then/and so."
- *dō datta* ("what/how" + "was/were") is used to ask "how was it/how did it go?"
- *iyā* with a long vowel is mostly a "warm-up"/hesitation word, like "well"; it can introduce either affirmative or negative statements. *Sore ga* is similarly used as a "warm-up" when telling the listener something unfortunate or awkward, with the feeling of "well, unfortunately ~/I hate to tell you this, but ~"
- *amari* followed by a negative later in the sentence gives the meaning "not very."

3

Frank: 25 球団、全てに話を持ちかけたんだが、契約しようって球団はなかったよ。
Nijūgo kyūdan, subete ni hanashi o mochikaketa n da ga, keiyaku shiyō te kyūdan wa nakatta ya.
 25 teams all (target) talks with approached (explan.) but let's enter contract (quote) team as for didn't exist (emph.)
"I approached all 25 teams with talks, but there wasn't a team that said 'let's sign.'"
"I approached all 25 teams, but none of them were interested in signing you." (PL2)

Frank: 信じられん事さ。名門フラッグズの4番を打ってきた君がな...
Shinjiaren koto sa. Meimon Furagguzu no yonban o utte kita kimi ga nā...
 unbelievable thing (emph.) distinguished team (team name) off/for fourth (obj.) have been batting you (subj.) (colloq.)
"It's an unbelievable thing. It's you, who've been batting fourth for the illustrious Flags..."
"It's unthinkable. I don't understand how no one could be interested in the man who's been batting clean-up for the Flags." (PL2)

- *hanashi* here refers to "talks" aimed at getting Reggie employed, and *mochikaketa* is the past form of *mochikakeru* ("offer/propose/approach [with]"), so *hanashi o mochikaketa* as a unit essentially means "approached."
- *keiyaku* = "contract," and *keiyaku shiyō* is the volitional ("let's/I shall") form of the verb *keiyaku suru* ("enter into a contract/sign"). *Tte* is a colloquial equivalent of quotative *to iu* ("that says/said") → *keiyaku shiyō to iu kyūdan* = "team that says/said 'let's sign a contract'" (tense is determined at the end of the sentence).
- *shinjiaren* is a contraction of *shinjiarenai* ("cannot believe"), the negative potential form of *shinjiru* ("believe").
- *utte* is the *-te* form of the verb *utsu* ("hit/bat"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *Kuru* after the *-te* form of a verb often implies movement toward the speaker, here meaning a movement in time from the past up to the present. *Meimon Furagguzu no yonban o utte kita* is a complete thought/sentence ("[you] have been batting fourth for the illustrious Flags") modifying *kimi* ("you").



4

Reggie: なん だって?! 俺 は まだ 十分 やれる んだ!! それに...
Nan datte?! Ore wa mada jūbun yareru nda! Sore ni...
 what (quote) I/me as for still plenty can do/play (explan.) besides
“What?! I can still play! And besides...” (PL2)

Frank: わかってるとも。もちろん だ! 俺 が オーナー なら すぐに でも 契約する さ。
Wakatteru tomo, mochiron da! Ore ga ōnā nara sugu ni demo keiyaku suru sa.
 understand (emph.) a matter of course is I/me (subj.) owner if [I] were immediately even would sign contract (emph.)
“I know that. That goes without saying. If I were an owner, I’d sign you in an instant.” (PL2)

- *datte* is a colloquial quotative particle that implies the speaker is surprised by what he has heard. It often follows quoted words (see page 41), but after a question word it’s like “You say what/where/when?”
- *wakatteru* is a contraction of *wakatte iru* (“know/understand”), from *wakaru* (“come to know/understand”).
- the particle *tomo* is added to the end of sentences to strongly affirm/concur with what the other person has said or asked.
- *mochiron* can be used either as an adverb (“of course/naturally/without question”) or as a noun (“a matter of course”) → *mochiron da* = “It’s a matter of course/It goes without saying.”
- *nara* after a noun is a conditional “if it is/if they are/if I were,” etc.

5

Frank: ところで な、レジ、君 は その 鼻 の 下 の ヒゲ...
Tokoro-de na, Reji, kimi wa sono hana no shita no hige...
 by the way (colloq.) (name) you as for that nose of below/under of mustache
“By the way, Reggie, that mustache you wear...” (PL2)

Frank: そいつ を 剃ってみる 気 は ない か?
soitsu o sotto miru ki wa nai ka?
 that thing (obj.) shave-and see intention/desire as for not have (?)
“would you have any interest in shaving it?” (PL2)

- *na*, like *ne*, can be used in the middle of a sentence as a kind of verbal pause. It can be like the English “you know/you see/I mean,” but often it doesn’t have an equivalent. This use of *na* is masculine.
- *kimi* is an informal word for “you” that mostly males use when addressing equals or subordinates.
- *hige* can refer to either a “mustache” or a “beard,” so saying *hana no shita no hige* (“whiskers under your nose”) is a way to specify “mustache.”
- *soitsu* is a contraction of *sō yatsu*, the archaic form of *sono yatsu* (“that guy/one/thing”; *yatsu* is an informal/slang word for “guy/fellow”).
- *sotto* is the *-te* form of *soru* (“shave”); *miru* (“see”) after the *-te* form of a verb often implies “try [doing the action],” but here it’s more a matter of seeing what the result would be like. *Sotto miru* modifies *ki* (“intention/desire/interest”) → “interest in shaving.”

6

Reggie: ヒゲ? / いや、今のところ そんな 気 は ない が...
Hige? / Iya, ima no tokoro sonna ki wa nai ga...
 mustache no for now that kind of/such intention/interest as for not have but
“My mustache? No, I have no such intention at present.”
“My mustache? No, not at the moment...” (PL2)

- *ima no tokoro* is an expression meaning “for now/at present.”
- *ga* (“but”) in this case implies something like “but why do you ask?”

7

Frank: じゃあ、もし、ヒゲ を 剃れ と 言われたら、どうするね?
Jā, moshi, hige o sore to iwaretara, dō suru ne?
 in that case/well if mustache (obj.) shave (quote) if [you] were told what/how do (colloq.)
“Well, what if someone told you to shave it? What would you do then?” (PL2)

- *moshi* typically works together with a conditional form later in the sentence to give the meaning of “if.”
- *iwaretara* is the conditional form of *iwareru* (“be told”), passive of *iu* (“say/tell”).
- *sore* is the abrupt command form of *soru* (“shave”); the quotative *to* marks *hige o sore* (the command “shave your mustache”) as the content of *iwaretara*—i.e., the content of what he might be told.
- with yes-no questions, *ne* seeks agreement or confirmation, but in a question with a question word, it simply adds light emphasis.

8

Reggie: はんっ! / 一体 何 の 権利 が ある のか 知らんが、
Han! / Ittai nan no kenri ga aru no ka shiran ga,
 snort of disgust/ (emph.) what of right/authority (subj.) have (explan.-?) not know but
“Huh! / I don’t know what authority he has, but

そんな 奴 が いたら 1度 会ってみたい ね。ぶっ飛ばしてやる!
sonna yatsu ga itara ichido atte mitai ne. Buttobashite yaru!
 that kind of guy/fellow (subj.) if exists one time would like to meet (colloq.) hit him/blow him away
if such a fellow exists I’d like to meet him once. I’ll knock the living daylights out of him.”

“Huh! I don’t know what right anyone has to tell me that, but I’d like to see the face of the guy who thinks he does. I’ll beat the crap out of him!” (PL2)

Frank: そう か...
Sō ka...
 that way (?)
“I see...” (PL2)

(continued on next page)



球団の名は「東京ジェントルメン」彼の今までの年俵の2倍近い金額だった

数日後 レジーに250万ドルの年俵で契約しないか と言う日本の球団が現れた



冗談じゃないぜ俺が日本なんかでプレイしているなんて想像できるかい？



あら！いいじゃない契約しちゃえば

一緒に暮らす
ガールフレンド
ローラは言った



それにあなたのプレイしている姿……素敵だわ！

違うわよ日本でプレイしてレジーがこっちでも通用する事を証明して見せるのよ

- *ittai* is an emphaser for question words; in a case like this, *ittai nan no kenri* could be treated more strongly as “what [expletive] authority” in English, but note that *ittai* in Japanese is not at all offensive.
- *shiran* is a contraction of *shiranai* (“not know”), from *shiru* (“come to know”). A form of *shiru* after a question essentially makes an indirect question in English, so *~ ka shiranai* = “I don’t know what/when/how,” etc.
- *itara* is a conditional “if” form of *iru* (“exists” for people and other animate beings).
- *atte* is the *-te* form of *au* (“meet”), and *mitai* is the “want to” form of *miru* (“see”), implying he’d like to do the action and see what happens.
- *buttobashite* is the *-te* form of *buttobasu*, which implies hitting someone hard enough to knock him down. *Yaru* after the *-te* form of a verb means the action is done either for or to the person, here the latter.

9

Narration: 数日後、 レジーに 250万ドル の 年俸 で 契約しない か
Sūjitsu-go, Rejii ni nihyakugojūman doru no nenpō de keiyaku shinai ka
 several days later (name) to \$2.5 million that is annual salary at won't [you] sign ?

と 言う 日本の 球団 が 現れた。
to iu Nihon no kyūdan ga arawareta.
 (quote) say Japanese team (subj.) appeared

Several days later a Japanese team saying to Reggie, “Won’t you sign with us at an annual salary of \$2.5 million?” appeared.

Several days later a Japanese team showed up offering Reggie a contract for \$2.5 million a year. (PL2)

Narration: 球団 の 名 は「東京ジェントルメン」。彼の 今までの 年俸 の 2倍近い 金額 だった。
Kyūdan no na wa “Tōkyō Jentorumen.” Kare no ima made no nenpō no nibai chikai kingaku datta.
 team of name as for Tokyo gentlemen his until now of annual salary of nearly twice monetary amount was

The team was called the “Tokyo Gentlemen.” The offer was for nearly double the salary he had been receiving until now. (PL2)

- *sū-*, a prefix meaning “several,” typically denotes a number between 3 and 6, inclusive.
- *keiyaku shinai* is the negative form of *keiyaku suru* (“enter into a contract/sign with”). A negative question is used when making a suggestion or invitation.
- *to* marks the question *nihyakugojūman doru no nenpō de keiyaku shinai ka* as the content of *iu* (“say”), and *ni* marks *Rejii* as the person being spoken to.
- *Rejii ni nihyakugojūman doru no nenpō de keiyaku shinai ka to iu* is a complete thought/sentence (“[They] say to Reggie, ‘Won’t you sign at an annual salary of \$2.5 million?’”) modifying *Nihon no kyūdan* (“Japanese team”).
- *-bai* is a counter suffix for multiples: *nibai* = “two times/double”; *sanbai* = “three times/triple,” *yonbai* = “four times/quadruple,” *gobai* = “five times,” etc. *Chikai* (“near/close to”) after a number or quantity means “nearly [that many/much].”

10

Laura: あら! いい じゃない。 契約しちゃえば。
Ara, ii ja nai. Keiyaku shichaeba.
 (interj.) good/fine is it not? if you sign

“Come on, that’s not bad. I think you should sign.” (PL2)

Narration: 一緒に 暮らす ガールフレンド、ローラ は 言った。
Issho ni kurasu gārufurendo, Rōra wa itta.
 together live girlfriend (name) as for said

... Laura, his girlfriend who lives with him, said.
his live-in girlfriend, Lanra, said. (PL2)

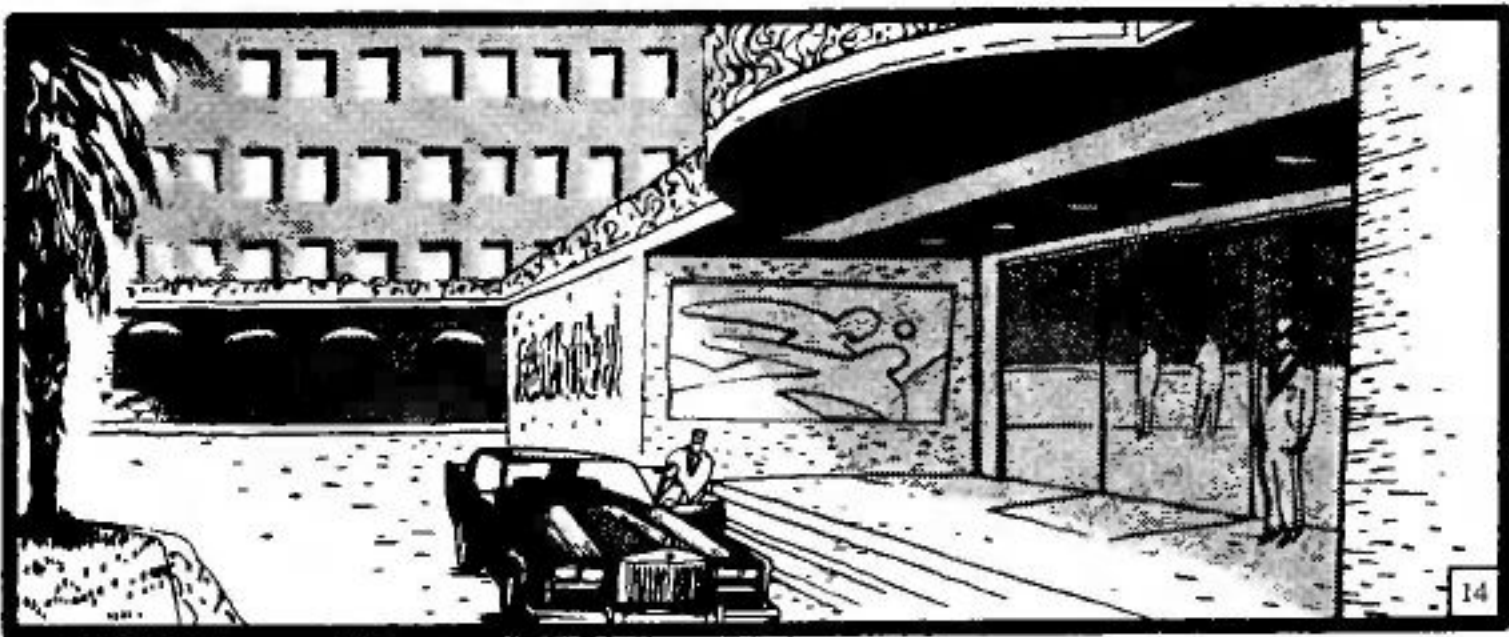
- *ara* is a feminine interjection showing surprise: “oh!/oh?!/oh my!”
- *ii ja nai* spoken with a falling intonation is an idiomatic expression used to counter objections the other person has raised, so it corresponds variously to “What’s wrong with that?/So what?/Why not?/Sounds fine to me,” etc. The interjection *ara* plus this line gives the feeling that she’s reacting in surprise to something negative Reggie has said about the offer.
- *keiyaku shichaeba* is a contraction of *keiyaku shite shimaeba*, the *-te* form of *keiyaku suru* plus a conditional form of *shimau*, which after the *-te* form of another verb can imply the action has an impulsive or exciting element. In colloquial speech, conditional forms like *-tura* or *-ba* are often used to suggest or urge an action: “Why don’t you ~?/How about if you ~?/You should ~.”

11

Reggie: 冗談 じゃない ぜ。 俺 が 日本 なんか で プレイしている なんて、 想像できるかい?
Jōdan ja nai ze. Ore ga Nihon nanka de purei shite iru nante, sōzō dekiru kai?
 joke is not (emph.) I/me (subj.) Japan place like at/in am playing something like can you imagine?

“Are you kidding? Can you really imagine me playing in a place like Japan?” (PL2)

- *jōdan ja nai*, literally “it is not a joke,” is an expression for dismissing what the other person has said as out of the question or outrageous. Idiomatically it corresponds to expressions like “No way/Forget it/You’ve got to be kidding/Are you kidding?/This is no laughing matter/You can’t be serious.”
- *nanka* is a colloquial *nado* (“[person/thing/place] like”); it carries a tone of belittlement, so *Nihon nanka de* has the feeling of “in a place the likes of Japan.”



- *purei* is the katakana rendering of English “play,” and *purei shite iru* is the progressive form (“am/is/are ~ -ing”) of the verb *purei suru*. Most English verbs enter Japanese as action nouns, and *suru* must be added to make them verbs in Japanese.
- *nante* can be considered a colloquial equivalent of *nado*, or of an entire phrase like *nado to iu koto/mono wa* (literally, “a thing/place/person/action that is something like ~”). It’s often used to imply the preceding is “ridiculous/inappropriate/unthinkable.”
- *sōzō dekiru* is the potential (“can/be able to”) form of *sōzō suru* (“imagine/envision”).
- *kai* makes a softer, less abrupt question than *ka*.

12

Laura: 違う わよ。日本 で プレイして、レジー が こっちでも
Chigau wa yo. Nihon de purei shite, Reiji ga kotchi de mo
 different (fem. emph.) Japan in play-and (name)/you (subj.) over here at also
 通用する 事 を 証明して見せる の よ。
tsūyō suru koto o shōmei shite miseru no yo.
 pass/be effective thing/fact (obj.) prove-and show (explan.) (emph.)
 “You’ve got it wrong. By playing in Japan, you demonstrate the fact that you can be effective over here as well.”

“You’re missing the point. By playing in Japan, you prove that you’re still good enough to play over here.” (PL2)

Laura: それに あなたの プレイしている 姿、 素敵 だ わ!
Sore ni anata no purei shite iru sugata, suteki do wa!
 besides you 's playing figure/sight wonderful/divine is (fem.)
 “Besides, the sight of you playing is divine.”
“Besides, I love watching you play.” (PL2)

- *chigau* (lit., “is different”) often implies “that’s not it/you’ve got it wrong.”
- *purei shite* is the *-te* form of *purei suru* (“play”). The *-te* form here is being used to indicate a means—i.e., by what means he will prove himself.
- Japanese speakers often use the listener’s name when an English speaker would use “you.”
- *kotchi* is a colloquial equivalent of *kochira* (“this side/over here”).
- *Reiji ga kotchi de mo tsūyō suru* is a complete thought/sentence (“You are/can be effective over here also”) modifying *koto* (“thing/fact”). *O* marks *koto* as the direct object of the verb.
- *shōmei shite* is the *-te* form of *shōmei suru* (“certify/prove/demonstrate”) and *miseru* means “show,” so *shōmei shite miseru* is literally “show by demonstrating” → “show/prove.”

13

Laura: 私、 あなたの 行く 所 なら どこ だって ついて行く わ。
Watashi, anata no iku tokoro nara doko datte tsuite iku wa.
 I/me you (subj.) go place if it is anywhere (emph.) follow/will follow/accompany (fem. colloq.)
 “If it’s where you’re going, I’ll follow you anywhere.”
“I’ll follow you wherever you go.” (PL2)

Reggie: ああ... 愛してる よ、 ローラ。
Ā... aishiteru yo, Rōra.
 (interj.) love you (emph.) (name)
“Ahh, I love you, Laura.” (PL2)

Narration: てな 事 言いながら 日本 に行く 決意 を する レジー であった。
Te na koto ii-nagara Nihon ni iku ketsui o suru Reiji de atta.
 such things while saying Japan to go decision (obj.) make (name) was
 It was a Reggie who, saying such things, decided to go to Japan.
So saying, Reggie decided to go to Japan. (PL2)

- *wa*, to mark *watashi* (“I/me”) as the topic of the sentence, has been omitted.
- *anata no iku* is a complete thought/sentence (“you will go”) modifying *tokoro* (“place”) → “place where you will go.” In modifying clauses, *no* often replaces *ga* for marking the subject.
- *doko* = “where,” and *datte* is a colloquial *de mo* (“even if it is”). *Doko de mo* and *doko datte* are expressions for “no matter where/anywhere.”
- *tsuite iku* (literally, “attach and go”) means “follow/accompany/go along.”
- *aishiteru* is a contraction of *aishite iru*, from the verb *aisuru* (“love”). The *-te iru* form is the one to use when declaring one’s love—though, actually, native Japanese speakers more typically use a form of the word *suki* (“like/be fond of”).
- *te na* is a colloquial equivalent of *to iu yō na* (“of that kind/such”) so *te na koto* = “such things.”
- *ii-* is the stem form of *iu* (“say”), and *-nagara* is a verb suffix implying the action takes place at the same time as the next-mentioned action in the main clause (in this case *ketsui o suru*), sometimes implying the first action has a role in how that second action occurs or is performed.
- *Nihon ni iku* is a complete thought/sentence (“[he] will go to Japan”) modifying *ketsui* (“decision”). *Ketsui o suru* = “make a decision.” (Note that *iku* doesn’t qualify as the next-mentioned action after *-nagara* because it’s a modifier rather than one of the main verbs.)
- *de atta* is the past form of *de aru*, a more formal/literary equivalent of *da/desu* (“is/are”).



15

Frank: レジー、こちらが「東京ジェントルメン」の監督をしているミスター・ヒラヤマだ。
Rejii, kochira ga "Tōkyō Jentorumen" no kantoku o shite iru Misutā Hirayama da.
 (name) this side (subj.) (team name) of managing/manager (obj.) is doing mister (name) is
"Reggie, this is Mr. Hirayama, who manages the Tokyo Gentlemen." (PL2)

Frank: そしてその向こうが通訳のミスター・ウチダ。
Soshite sono mukō ga tsūyaku no Misutā Uchida.
 and of that/of him other side (subj.) interpreter who is mister (name)
"And next to him is the interpreter, Mr. Uchida." (PL2)

- *kochira* (literally, "this side/direction") is the polite way to refer to someone you are introducing.
- *kantoku* is a noun for "managing/manager," and *shite iru* is the progressive ("is ~ing") form of *suru* ("do"), so *kantoku o shite iru* literally means "is doing the managing" → "is managing" or "manages." "*Tōkyō Jentorumen" no kantoku o shite iru* is a complete thought/sentence ("[he] is managing the Tokyo Gentlemen") modifying the name *Misutā Hirayama*.
- using *Misutā* and writing the names in katakana reflect the fact that he's actually speaking English.

16

Reggie: ヘー、あんたが今度の俺のボスかい。ヨロシクな!
Hē, anta ga kondo no ore no bosu kai. Yoroshiku na!
 (interj.) you (s+bj.) next/new I/me of boss (?) (greeting) (colloq.)
"Sooo, you're my new boss, huh? Nice to meet ya." (PL2)

- *hē* is a mild exclamation of surprise, like "Gee!/How about that!"; it often expresses the feeling that the speaker is impressed, but in a situation like this its effect is quite rude, since it implies something like "you hardly look like a manager."
- *anta* is an informal *anata* ("you"), and *ore* is an informal, masculine "I/me." Asking a question with *kai* also has a familiar, informal feeling. This kind of informality at a first introduction would be considered very rude.
- *kondo* is literally "this time/occasion," but it can variously mean "recently," "now," "next time," "soon," or "sometime," depending on the context. See Basic Japanese No. 41.
- *yoroshiku* is short for *yoroshiku onegai shimasu* (literally, "well/favorably" + "[hon.]-request" + "do/mske"), which means something like "I request your favorable consideration/treatment." There's no truly equivalent phrase in English, but use of this greeting in first meetings is essentially the same as "Pleased to meet you." The short form (without *onegai shimasu*) can be used in introductions without seeming rude, but adding the colloquial *na* gives it an informal feeling that would be appropriate only in the most informal of introductions; in a case like this, where he is meeting his prospective new boss, *yoroshiku na* sounds quite rude.

17

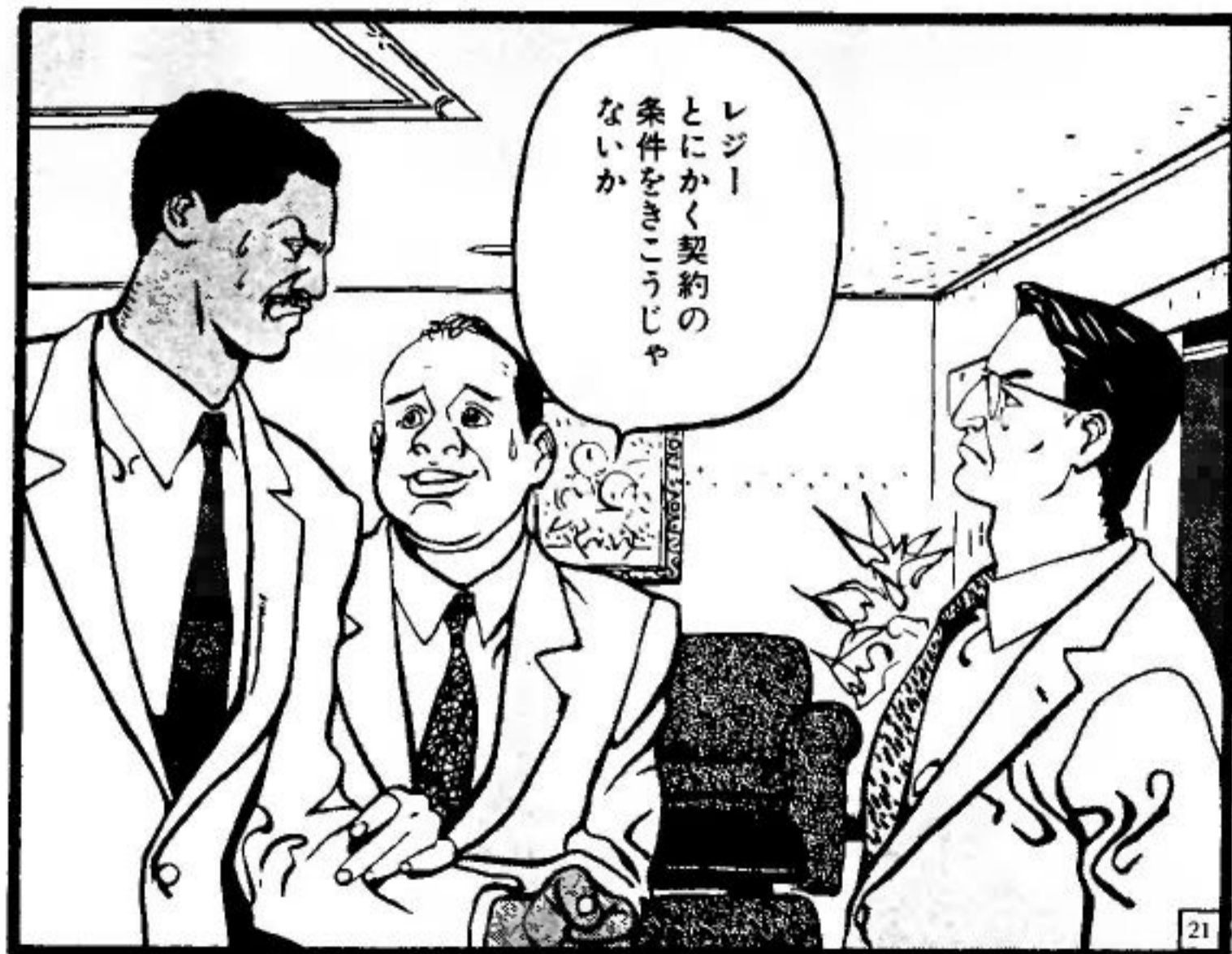
Hirayama: 君は何か勘違いをしているようだな。
Kimi wa nanika kanchigai o shite iru yō da na.
 you as for something misunderstanding/wrong idea (obj.) have seems (colloq.)
"You seem to have gotten the wrong idea." (PL2)

- *kanchigai* = "misunderstanding/a mistaken idea"; *kanchigai (o) suru* means "guess wrong/get the wrong idea" and *kanchigai (o) shite iru* means "have (gotten) the wrong idea." The *o* is optional; if it is used, it essentially marks *kanchigai* as the direct object of *suru/shite iru* ("do/are doing"—or in the case of this expression, "have/have gotten").
- *~ yō da* = "seems/appears to be the case that ~."

18

Reggie: 勘違い だって?
Kanchigai datte?
 misunderstanding (quote)
"Wrong idea?" (PL2)

- *datte* is a colloquial quotative particle that implies the speaker is surprised by the quoted words; the tone can range from pleasant surprise to puzzlement to outrage.



Hirayama: 君と契約を望んでいるのは球団のフロントだ。
Kimi to keiyaku o nozonde iru no wa kyūdan no furonto da.
 you with contract (obj.) is hoping for (nom.) as for team 's front office is
 "As for the one who is hoping for a contract with you, it is the team's front office."
"It's the team's front office that wants to sign you." (PL2)

私はフロントの命令でここに来たまで。
Watashi wa furonto no meirei de koko ni kita made.
 I/me as for front office 's order/command at here to came only/merely
"I simply came here at their command." (PL2)

Hirayama: 過去に何人もの大リーガーが日本へやって来たが、
Kako ni nannin mo no dai-riigā ga Nihon e yatte kita ga,
 past in many people (=) major leaguers (subj.) Japan to came but

そのほとんどはボンコツだった。
sono hotondo wa ponkotsu datta.
 of them almost all as for jalopies were

"Lots of major leaguers have come to Japan in the past, but most of them were ready for the junk heap." (PL2)

レジー、君はどうだかわからんがね。
Rejii, kimi wa dō da ka wakaran ga ne.
 (name) you as for what/how is/are (?) not know but (colloq.)

"Though I don't know how it is with you, Reggie."

"Of course, I don't know if the same holds for you, Reggie." (PL2)

- *nozonde iru* is from *nozomu* ("wish/hope [for]"); *no* is a nominalizer that makes the complete thought/sentence *kimi to keiyaku o nozonde iru* ("[it/they] is/are hoping for a contract with you") act like a noun, and *wa* ("as for") marks that noun as the topic of the sentence.
- *furonto* is a katakana rendering of the English "front," here standing for "front office."
- *kita* is the plain/abrupt past form of *kuru* ("come").
- *made* basically means "as far as/to the extent of"; *made (da)* can be used after a verb to imply "that's the extent of my action," downplaying the significance of one's action, like the English "I merely ~" or "all I did was ~/all I will do is ~."
- *nannin* = "how many people," and *nannin mo* = "many people." *No* allows this to modify *dai-riigā* ("major leaguers").
- *yatte kita* is the plain/abrupt past form of *yatte kuru*, where *kuru* = "come." *Yatte kuru* implies the journey was a long distance or required special effort on the part of the person coming.
- *ponkotsu* most commonly refers to "an old jalopy," but it can also be used for other items that are battered and run down. *Ponkotsu datta* = "were jalopies" → "were ready for the junk heap." Using it to speak of people is rather unconventional.
- *wakaran* is a contraction of *wakaranai* ("not know"); *dō da ka wakaranai* is an expression for "[I] don't know what the situation is [with ~]" or "[I] don't know how it is [with ~]."

Reggie: な、なんだとオ〜〜!
Na- nan datō-!
 (stammer) what (quote)

"What the hell do you mean by that?!" (PL2)

- *datō* is a rougher equivalent of the quotative *datte*, seen above. *Nan datō* (literally, "what's that you say?") expresses outrage rather than mere surprise, and it generally falls into the category of fighting words, corresponding to a wide variety of English words and phrases: "What the hell do you mean by that?/Oh yeah?! Bull—!/Now you've said it!/The hell it is!/Don't give me that crap!"

Frank: レジー、とにかく契約の条件をきこうじゃないか。
Rejii, tonikaku keiyaku no jōken o kikō ja nai ka.
 (name) at any rate contract of conditions/terms (obj.) let's hear shall we not (?)

"At any rate, Reggie, let's hear the terms of the contract, shall we?"

"At any rate, Reggie, why don't we find out what the terms of the contract are." (PL2)

- *kikō* is the volitional ("let's/I shall") form of *kiku* ("hear/listen to"). *Ja nai ka* after a volitional form makes a suggestion like "Let's ~, shall we?" or "Why don't we ~?"



ここに書いてある
クロヒゲについては
特別な例外として
許可する。ってエのは
どういう意味だ？



ん……？



フロントからの
特別なはからいだ
感謝したまえ！

「東京ジェントルメン」は
紳士の集団なのだ
君のような下品なヒゲを
たくわえている者は
本来 メンバーになる
資格はないのだが……

22	<p>Sound FX: パラッ <i>Para!</i> Flip (effect of flipping page)</p>
23	<p>Reggie: ん? <i>N?</i> (interj.) “Huh?” (PL2)</p>
24	<p>Reggie: ここに書いてある「口ヒゲについては特別な例外として許可する」 <i>Koko ni kaite aru “Kuchihige ni tsuite wa tokubetsu na reigai to shite kyoka suru”</i> here at is written mustache as regards special exception as will permit ってエのはどういう意味だ? <i>tte no wa dou iu imi da?</i> (quote) (nom.) as for what kind of meaning is “What does this mean here, where it says, ‘A mustache will be permitted by special exception?’” (PL2)</p> <ul style="list-style-type: none"> • <i>kaite</i> is the <i>-te</i> form of <i>kaku</i> (“write”), and <i>aru</i> means “exist/be in a place” (for inanimate things). <i>Aru</i> after the <i>-te</i> form of a verb means the action was done and the result remains in place: <i>kaite aru</i> = “is written.” • <i>kuchihige</i>—literally, “mouth whiskers”—is another way of referring specifically to a “mustache,” as opposed to a “beard” (<i>agohige</i>—literally, “chin whiskers”) or other facial hair. • <i>~ ni tsuite</i> = “as regards <i>~</i>/in connection with <i>~</i>”; <i>~ ni tsuite wa</i> is often just a fancy <i>wa</i> (“as for”) to set up the topic of the sentence. • <i>kyoka</i> = “permission,” and <i>kyoka suru</i> = “permit/will permit.” • <i>~ tte no wa</i> is a colloquial equivalent of the quotative <i>~ to iu no wa</i>, which means “as for what is called <i>~</i>” or “as for what is stated as <i>~</i>.”
25	<p>Hirayama: 「東京ジェントルメン」は紳士の集団なのだ。 <i>“Tōkyō Jentorumen” wa shinshi no shūdan na no da.</i> (team name) as for gentlemen of group (explan.-is/are) “The Tokyo Gentlemen are a group of gentlemen.” (PL2)</p> <p>君のような下品なヒゲをたくわえている者は <i>Kimi no yō na gehin na hige o takuwaete iru mono wa</i> you like vulgar/ill-bred mustache (obj.) is wearing/cultivating person as for 本来メンバーになる資格はないのだが… <i>honrai membā ni naru shikaku wa nai no da ga...</i> normally member become qualification as for not exist/not have (explan.) but “A person who boorishly wears a mustache, like you, would not normally qualify for membership, but…”</p> <p>Hirayama: フロントからの特別なはからいだ。感謝したまえ! <i>furonto kara no tokubetsu na hakarai da. Kansha shitamae!</i> front office from of special arrangement/dispensation is be grateful “it is a special dispensation from the front office. Be grateful!” “the front office has made an exception in your case. You should be grateful!” (PL2)</p> <ul style="list-style-type: none"> • <i>na no da</i> in the first sentence and <i>no da</i> in the second indicates that he is making an explanation; when the explanatory <i>no da/desu</i> follows a noun, <i>na</i> must be inserted. • <i>gehin na</i> (“vulgar/ill-bred/uncouth”) directly modifies <i>hige</i> here, but he’s not remarking on the nature of Reggie’s mustache as opposed to others; rather, he is stating that any mustache is uncouth/boorish. • <i>takuwaete iru</i> is from <i>takuwaeru</i>, which basically means “store/keep/lay up”; it’s often used when speaking of facial hair to mean “grow/cultivate/wear.” • <i>kimi no yō na gehin na hige o takuwaete iru</i> is a complete thought/sentence (“[he] wears an uncouth mustache like you”) modifying <i>mono</i>, which when written with this kanji means “person.” • <i>ni</i> marks the result of the verb <i>naru</i> (“become”) so <i>ni naru</i> as a unit is equivalent to the English “become.” • <i>membā ni naru</i> is a complete thought/sentence (“become a member”) modifying <i>shikaku</i> (“qualification”), giving the meaning “qualification to become a member.” <i>Wa</i> marks this as the topic of <i>nai</i> (“not exist/not have”) → “not have the qualification to become a member.” • <i>kansha</i> = “gratitude,” and <i>kansha suru</i> is its verb form, meaning either “be grateful” or “thank/express [one’s] gratitude.” <i>Kansha shi-</i> is essentially the stem form of the verb, and adding <i>-tamae</i> to the stem form of a verb makes a strong, authoritarian-sounding command.



Reggie: ふざける なア!! 俺 は 15 の 時 から ヒゲ を 生やして んだア!!
Fuzakeru nā! Ore wa jūgo no toki kara hige o hayashite n dā!
 fool/joke around don't I/me as for 15 (=) time from mustache (obj.) have grown/worn (explan.)
"Cut the crap! I've had this mustache since I was 15!" (PL1; PL2)

Sound FX: ドン

Don!

Bang! (sound of pounding fist on table)

Reggie: 誰か に 許可されて 生えてきた ん じゃねエー。勝手に 生えてきた んだ!
Dareka ni kyoka sarete haete kita n ja nē. Katte ni haete kita n da!
 someone by having been permitted grew out (explan.) is not on its own grew out (explan.)

"It didn't grow because someone gave it permission. It started growing all on its own!" (PL2)

- *fuzakeru* basically means "fool around/joke around"; more broadly it can imply "speak or behave ridiculously/disrespectfully/outrageously." *Na* (here lengthened for exclamatory emphasis) after the plain, dictionary form of a verb makes a negative command: "don't ~/stop ~," so *fuzakeru na* is literally "don't fool around/stop being outrageous." *Fuzakeru na* usually falls into the category of "fighting words," so its English equivalents range from "Cut the crap!/Don't play games with me!" to unprintable expletives and epithets.
- *hayashite* is the *-te* form of *hayasu* ("grow [something]"), while *haete* is the *-te* form of *haeru* ("[something] grows"). *Hayashite n da* is a contraction of *hayashite iru no da*, "am growing/have grown" + explanatory *no da*. *Haete kita* is the *-te* form of *haeru* plus the plain/abrupt past form of *kuru*, which can imply that the action began/is beginning, or that it "emerges/comes out" from somewhere—here both meanings apply.
- *kyoka sarete* is the *-te* form of *kyoka sareru* ("be permitted"), the passive form of *kyoka suru* ("permit"). The *-te* form here indicates the manner of the next-mentioned action.
- *n ja nē* is a rough, masculine slang contraction of *no de wa nai*, explanatory *no* + *de wa nai* ("is not"). It's quite common for the *ai* sound to change to *ē* or *ei* in masculine slang and rough talk.
- *katte ni* is most typically used of human actions, meaning "on one's own/without permission," but it can also refer to other actions or events that occur spontaneously, without regard to human will (especially the speaker's).

Reggie: 付けヒゲ とは 訳 が 違う んだ。何なら、引っ張ってみろ!
Tsukehige to wa wake ga chigau n da. Nannara, hippatte miro!
 attached mustache from as for situation (subj.) is different (explan.) if so inclined try pulling
"It's a different situation from a fake mustache. If you wish [to check that out], try pulling it."
"It's not something I just pasted on. Try pulling it and you'll see!" (PL2)

- *tsuke* is the stem form of *tsukeru* ("attach"), so *tsukehige* refers to an "attached mustache"—i.e., a fake one.
- *wake ga chigau* is literally "the situation is different," usually with the feeling of "it's a completely different matter." With the verb *chigau*, the particle *to* is used to mark the basis of comparison—i.e., it marks the thing that is different from the thing you're talking about.
- *nannara* is a colloquial expression for "if you wish/if you are so inclined/if it suits you." In a case like this it can include the feeling of "if you don't believe me."
- *hippatte* is the *-te* form of *hipparu*, a colloquial word for "pull," and *miro* is the abrupt command form of *miru* ("look at/see"). *Miru* after the *-te* form of another verb implies "try [doing the action]."

Uchida: あのー、引っばる ように 申しております が...
Anō, hipparu yō ni mōshite orimasu ga...
 err/um pull to is saying try pulling but
"Errr, he's saying you should pull it..." (PL4)

Hirayama: うむ、どうも その ようだ な。
Umu, dōmo sono yō da na.
 (interj.) indeed that way seems (colloq.)

"Uh-huh, it does indeed seem that way, doesn't it." → "Yeah, it seems that way, huh." (PL2)

- *anō* is a hesitation/"warm up" word similar to "uhh/um."
- *mōshite* is the *-te* form of *mōsu* (PL4 humble verb for "say/tell") and *orimasu* is the polite form of *oru* (PL4 humble equivalent of *iru*, "exist/be in a place"), so *mōshite orimasu* is a PL4 humble *itte iru* ("is saying/telling," from *iu*, "say/tell"). *~ yō ni iu* is an indirect command form: "tell [someone] to ~"; using a form of *mōsu* makes a more polite equivalent.
- *ga* ("but") here merely serves to "soften" the end of the sentence.
- *dōmo* is an intensifier like "indeed/quite/very much," and *~ yō da* = "seems ~," so *dōmo ~ yō da* = "it indeed seems ~."

Sound FX: しゅっ
Shu!

(effect of a quick movement, here of reaching out for Reggie's mustache)

Hirayama: しからば...
Shikaraba...

if it be so/in that case

"In that case..." (PL2)

- *shu!* is an FX word that represents any quick, sudden action, but it's also used for the sound of fine fabric rubbing, so it fits well the motion of a man in a suit suddenly reaching out for something.
- *shikaraba* is a rather archaic-sounding word for "if it be so/in that case/then."



30

FX: ぐぐぐっ...
Gu gu gu! ...
 (effect of pulling hard)

Reggie: おヒャア〜〜!!
Buhyā~!
 “**Ee-yooow!**”

31

FX: ぱっ...
Pa!
 (effect of letting go)

32

Reggie: アホタリ! 本当に 引っ張る 奴 がある か! 伸びちまった じゃねエーか!
Ahotari! Hontō ni hipparu yatsu ga aru ka! Nobichimatta ja nē ka!
 idiot/fool actually pull guy/fellow (subj.) exists (?) stretched-regret did it not?
 “You idiot! Is there a guy who would actually pull it? It’s gotten all stretched out, has it not?!”
 “**You idiot! What kind of moron would actually pull it! You stretched it all out of shape!**”
 (PL2)

- *ahotari* (or more commonly *ahotare*) is a variation of *aho* (“idiot/fool/blockhead”).
- *hontō* = “truth,” and *hontō ni* = “truly/really/actually.”
- *yatsu* is an informal/slang word for “guy/fellow.” *Hontō ni hipparu* is a complete thought/sentence (“[you/he] really pull[s]”) modifying *yatsu*.
- ~ *yatsu ga aru ka* literally asks, “does a person who [does the action] exist?”—an idiomatic expression that essentially implies the person (usually the listener) should not have done the action.
- *nobichimatta* is a contraction of *nobite shimatta*, the *-te* form of *nobiru* (“stretch/become stretched”) and the plain/abrupt past form of *shimau* (“end/finish/put away”), which after the *-te* form of another verb implies the action is regrettable or undesirable.
- *ja nē ka* = *ja nai ka* = “is it not?/did it not?” In this case the question is rhetorical, and he is in fact making a strong accusation.

33

Hirayama: そんな 事は 聞いとらん な。
Sonna koto wa kiitoran na.
 that kind of thing as for didn’t hear/wasn’t told (colloq.)
 “I didn’t hear anything like that.”

“**You didn’t say anything about that.**” (PL2)

引っ張れと 言う から 引っ張った まで だ!
Hippare to iu kara hippatta made da!
 pull (quote) say/said because pulled only/merely is

“**I just pulled it because you said to!**” (PL2)

それに、その 方法 や 程度 についての 指示 は 何も なかった。
Sore ni, sono hōhō ya teido ni tsuite no shiji wa nanimo nakatta.
 besides of that method and degree/extent regarding which is indication as for nothing did not exist
 “**And besides, you gave no indication of how I should pull or how hard.**” (PL2)

Hirayama: そこで 私は 自分の 判断 で 引っ張った。
Sokode watashi wa jibun no handan de hippatta.
 so/accordingly I/me as for my own judgment by/using pulled
 “**So I used my own judgment.**” (PL2)

- *kiitoran* is a contraction of *kiite oran*, negative of *kiite oru* (“have heard,” same as *kiite iru*), from *kiku* (“hear”). Men in positions of authority and respect often use *oru* in place of *iru*.
- *hippatta* is the plain/abrupt past form of *hipparu* (“pull”).
- we have another example here of *made (da)* after a verb, being used to minimize the significance of the speaker’s action.
- *no* makes *sono hōhō ya teido ni tsuite* (“regarding the method and extent of that [= pulling]”) into a modifier for *shiji* (“indication”) → “indication regarding how or how hard to pull.”
- *nanimo* works together with a negative later in the sentence to mean “not anything/nothing.” *Nakatta* is the plain/abrupt past form of *nai* (“not exist/not have/there was not”), so *nanimo nakatta* = “had nothing/there was nothing.” *Shiji wa nanimo nakatta* = “as for indication, there was nothing” → “there was no indication.”
- *jibun* = “oneself,” or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context. *Jibun no* makes it possessive: “my/his/your/their,” etc. When it follows immediately after another pronoun, it has the feeling of “my own/his own/your own/their own.”



Hirayama: すなわち、そこにある契約事項についても同じ事!
Sunawachi, soko ni aru keiyaku jikō ni suite mo onaji koto!
 (conj.) that place/there in/at exist contract items/articles regarding also same thing
“And it’s the same with that contract there.” (PL2)

Hirayama: 気に入らなければサインをするな。
Ki ni iranakereba sain o suru na.
 if not pleased signature (obj.) do/sign don’t
“If you don’t like it, don’t sign it.” (PL2)

私の用件は君が契約をするのかしないのか、それのみだ!
Watashi no yōken wa kimi ga keiyaku o suru no ka shinai no ka, sore nomi da!
 my business as for you (subj.) contract (obj.) do/sign (explan.-?) not do/sign (explan.-?) that alone/only is
“My business is to find out whether or not you will sign it, and that’s all.” (PL2)

Reggie: ウーッ
 U-!
“Grrr . . .”

- *sunawachi* often means “in other words/that is to say/namely,” but it can also serve as a less specific conjunction, more like a simple “and.”
- *jikō* (“items/articles”) here is essentially another way of referring to “terms/conditions,” so *keiyaku jikō* is literally “contract terms” → “contract.”
- *da* (“is”) is understood after *koto* (“thing”).
- *ki ni iranakereba* is a conditional (“if”) form of *ki ni iranai*, negative of *ki ni iru* (“be pleased with/like”).
- *sain* is a katakana rendering of English “sign,” and *sain (o) suru* means “sign one’s signature.” *Na* after the plain, dictionary form of a verb makes a negative command: “don’t ~”; *sain o suru na* = “don’t sign.” As in this example, *sain* by itself most commonly means “signature/autograph” in Japanese; it can also mean “signal,” such as the kind given by catchers and coaches in baseball, but it’s rarely used to mean “sign/signboard.”
- *shinai* is the negative of *suru* (“do”—though with contracts it means “conclude/sign”), and *suru no ka shinai no ka* makes an expression for “whether or not [someone] will do [the action].” The same pattern can be used with other verbs: e.g., *iku no ka ikanai no ka* = “whether or not [someone] will go.”

Reggie: ちっ! ちょっと待ってろ、最後まで目を通すから。
Chi! Chotto mattero, saigo made me o tōsu kara.
 (interj.) a little wait end as far as look through because
“Cripes! Wait a little, because I’ll look on through to the end.”
“Cripes! You’ll have to wait a little longer, then, while I read the rest.” (PL2)

- *chi!* is an interjection (actually, not much more than a sound, like clicking one’s tongue) of disgust or irritation.
- *mattero* is a contraction of *matte iro*, the abrupt command form of *matte iru* (“be waiting”), from *matsu* (“wait”).
- *me o tōsu* (literally, “put/run eyes through”) is an idiomatic expression for scanning through documents, books, newspapers, etc.
- *kara* (“because”) marks *saigo made me o tōsu* (“I will look through it to the end”) as the reason why he said *chotto mattero* (“wait a little”). The syntax is inverted; in normal order the *kara* clause comes first.

Sound FX: ドカッ
Dokai!
Thwump! (sound of plopping heavily down on sofa)

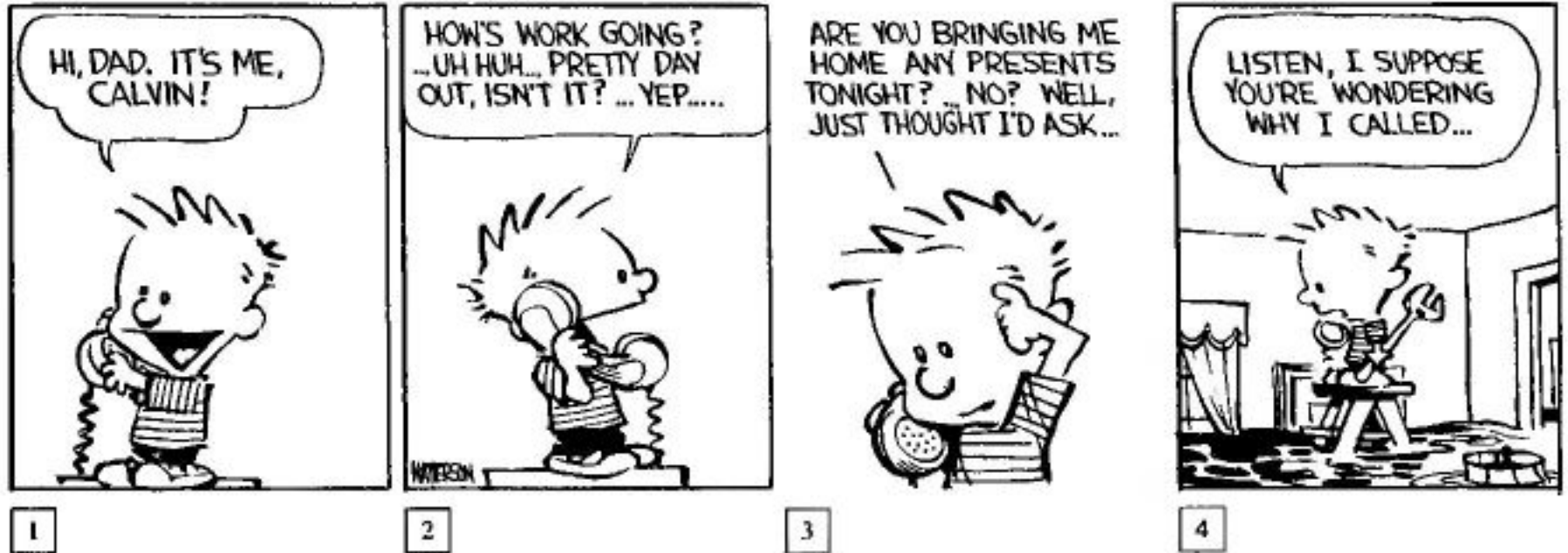
Narration: こうしてレジューは「東京ジェントルメン」との1年契約を結んだのだった。
Kō shite Rejiū wa “Tōkyō Jentorumen” to no ichinen keiyaku o musunda no datta.
 in this way (name) as for (team name) with of one year contract (obj.) concluded/signed (explan.)
And thus it was that Reggie came to sign a one-year contract with the Tokyo Gentlemen. (PL2)

Narration: 彼は日本のベースボール事情を知るため、
Kare wa Nihon no bēsubōru jijō o shiru tame,
 he/him as for Japan’s baseball situation/state (obj.) learn about for purpose of
 日本でプレイした経験を持つ元選手を訪ねた。
Nihon de purei shita keiken o motsu moto-pureiyā o tazuneta.
 Japan in played experience (obj.) have former player (obj.) visited.
In order to find out more about baseball in Japan, he visited a former player who had played there. (PL2)

- *musunda* is the plain/abrupt past form of *musubu* (“tie/fasten,” or in the case of a contract, “conclude/enter into/sign”).
- *no datta* is the plain/abrupt past form of the explanatory *no da* (“it is the case that ~”). *Kō shite* (“in this way/ thus”) and *no datta* together give the sentence a feeling of finality: “And thus it was that ~.”
- *shiru* = “come to know/learn/find out,” and *tame* (or often *tame ni*) after a non-past verb means “for the purpose of/ in order to.”
- *purei shita* is the plain/abrupt past form of *purei suru* (“play”); *Nihon de purei shita* is a complete thought/sentence (“[he] played in Japan”) modifying *keiken* (“experience”) → “the experience of having played in Japan.”
- *motsu* = “hold/carry/have,” so *keiken o motsu* = “have the experience”; *Nihon de purei shita keiken o motsu* is a complete thought/sentence (“[he] had the experience of having played in Japan”) modifying *moto-pureiyā*.
- *moto-* is a prefix meaning “former,” and *pureiyā* is a katakana rendering of the English “player.” The usual reading for the kanji 選手 is *senshu*, which of course means “player.”
- *tazuneta* is the plain/abrupt past form of *tazuneru* (“visit/call on”).

Calvin and Hobbes

by WILSON



- 1 Calvin: "Hi, Dad. It's me, Calvin!"
 もしもし、パパ。ぼくだよ、カルヴィン!
 Moshi-moshi, papa. Boku da yo, Karuvin!
 hello father I/me is (emph.) (name)
- Dad 父親への呼びかけに最も一般的に用いられる。Daddy が子供っぽく、甘えたようなひびきがあるのに対し、Dad は成人も使う。呼びかけのほか、成人でもインフォーマルな会話では my dad/your dad など、第三者に対しての父親を指す場合にも使用する。
- 2 Calvin: "How's work going?... Uh huh... Pretty day out, isn't it?... Yep..."
 仕事の調子はどう?... フンフン... 外はいい天気だね... ウン...
 Shigoto no chōshi wa dō?... Fufun... Soto wa ii tenki da ne... Un...
 job/work of condition as for how is(?) (interj.) outside as for good weather is (colloq.) (interj.)
- How's = How is.
 - Uh huh 「フーン/ウン」など、特に肯定的な相槌をうつときなどに用いる。後半 (huh) にアクセントをおいて発音する。
 - Pretty day out, isn't it? = It is a pretty day out, isn't it? 軽く相手の同意を求める、付加疑問文。「いい天気」の表現としては、ほかに beautiful day など。
 - Yep は Yeah と同様、Yes の口語表現の一つ。
- 3 Calvin: "Are you bringing me home any presents tonight?... No?"
 今夜、何か おみやげ 持って来てくれるの?... 持って来ない?
 Kon'ya, nanika omyage motte kite kureru no?... Motte konai?
 tonight something souvenir/present bring to me (explan.-?) won't bring-?)
- "Well, just thought I'd ask..."
 いや、ちょっと聞いてみようと思っただけ...
 Iya, chotto kiite miyō to omotta dake...
 no a little try asking (quote) thought only
- just thought I'd ask ... = I just thought that I would ask ...
 - Well 「いやね/ところで」など、会話で、話を切りだしたり話題を変えたりするときによく用いる。
- 4 Calvin: "Listen, I suppose you're wondering why I called..."
 あのね、ボクが何の用で電話したのか、けげんに思ってるだろうけどね...
 Ano ne, boku ga nan no yō de denwa shita no ka, kegen ni omotteru darō kedo ne...
 (interj.)(colloq.) I/me (subj.) what of purpose for telephoned (explan.) (?) are wondering probably but (colloq.)
- Listen 「ねえ/ちょっと聞いて」など、相手の注意を引くときに使う。
 - I suppose (that) + 節 「~だろうと思う/推測する」。
 - you're (= you are) wondering why 「どうしてか/なぜなのか不思議に思っている」。

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Calvin and Hobbes

by NEWMAN



1

YOUR "OVERALL DAD PERFORMANCE" RATING WAS ESPECIALLY LOW.



2

SEE? RIGHT ABOUT YESTERDAY YOUR POPULARITY WENT DOWN THE TUBES.



3

CALVIN, YOU DIDN'T GET DESSERT YESTERDAY BECAUSE YOU FLOODED THE HOUSE!!



4

1

Calvin: "Dad, your polls took a big dive this week."

パパ、今週の世論調査でパパの支持率が急落したよ。
Papa, konshū no yoron chōsa de papa no shijiritsu ga kyūroku shita yo.
 father this week of opinion poll in father's/your support rating (subj.) dropped rapidly (emph.)

- polls 世論調査、またこの例のように世論調査の結果を指すこともある。
- take a dive 「急落する／急降下する」特に株価や気温などの急落に用いることが多い。

2

Calvin: "Your 'Overall Dad Performance' rating was especially low."

「総合的にみた父親業務遂行度」の評価は特に低かった。
"Sōgō-teki ni mita chichioya gyōmu suikō-do" no hyōka wa toku ni hikukatta.
 generally observed father duties performance level of evaluation as for particularly was low

3

Calvin: "See? Right about yesterday your popularity went down the tubes."

ほらね、ちょうどきのうあたりからパパの人気が落ち込んだんだ。
Hora ne, chōdo kinō atari kara papa no ninki ga ochikonda na da.
 see (colloq.) exactly/just yesterday around from father's/your popularity (subj.) fell (explan.)

- right about は just about と同様で、「ちょうど～あたり」の意味。
- go down the tubes は go down the drain と同様の口語表現で、(水が配水管に流れ出すような勢いで) なくなる／激減することをさす。

4

Father: "Calvin, you didn't get dessert yesterday

カルヴィン、きのうおまえにデザートを食べさせなかったのは、
Karvin, kinō omae ni dezāto o tabesasenakatta no wa,
 (name) yesterday you to dessert (obj.) didn't let eat (nom.) as for

because you flooded the house!!

おまえが家中を水浸しにしたからだぞ!!
omae ga iejū o mizubitashi ni shita kara da zo!!
 you (subj.) throughout house (obj.) soaked/flooded because is (emph.)

Calvin: "I'd suggest a new line of work, 'Dad'..."

新しい仕事を探したほうがいいよ、「パパ」...
Atarashii shigoto o sagashita hō ga ii yo, "papa"...
 new job (obj.) had better search for (emph) father

- you didn't (= did not) get dessert は I did not give you dessert の意味で、それにいたるまでの相手 (you) の責任を暗に強調した表現。
- I'd suggest = I would suggest 「提案する／勧める」。
- a new line of work 「新しい、別種の職業」。
- 文末の Dad が "" で囲ってあるのは、カルヴィンがもう父親と見なしていないことを皮肉っぽく表現したもの。

GARFIELD



1



2



3

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JIM DAVIS 1-24

1 **Jon:** "Wouldn't you like to go out and get some fresh air, Garfield?"
 ガーフィールド、外に出て新鮮な空気でも吸ってきたいと思わないか?
 Gāfirudo, soto ni dete shinsen na kūki demo sutte kitai to omowanai ka?
 (name) outside to go out-and fresh air or something want to go breathe (quote) don't you think-(?)

- wouldn't = would not.
- go out and get ... 「外に行き取ってくる／取りに行く」。

2 **Garfield:** "Not really."
 いいや。
 Iiya.
 no

• Not really 「実際のところそうは思わない」 → 「別に／そうでもない／そんなことはない」などの意味できわめて頻繁に用いられる。

3 **Garfield:** "Could we have it delivered?"
 配達しちやもらえないか ね?
 Haitatsu shicha moraenai ka ne?
 can't have delivered (?) (colloq.)

• have it delivered は have の使役用法で「届けさせる／配達させる」、又は「届けてもらう／配達してもらう」の意味。

• 第一コマの go out and get ... 「行きて取ってくる」と第三コマの have ... delivered 「配達してもらう」が対照的に用いられる。自ら努力して手に入れる行動パターンと、他人が代わりにしてくれるのを待つ行動パターンを対比したもの。

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Recently released books about Japan

The Genius of Japanese Carpentry: The Secrets of a Craft. by S. Azby Brown. New York: Kodansha International, 1995. 156 pages, \$25 (paperback)

Follows step-by-step the construction of a building in the compound of the Yakushiji monastery in Nara, illustrating carpentry techniques used for centuries in Japan. Includes selection of wood, fabrication of parts, detailing, joint-making, laying of the foundations, erection of pillars and beams, installation of rafters and struts, and laying of the roof and roof tiles. Fully illustrated with photos and line drawings.

Japanese Women Novelists in the 20th Century: 104 Biographies, 1900-1993, by Sachiko Schierbeck. Copenhagen: Museum Tusulanum Press, 1995. 392 pages, \$50 (paperback)

Profiles of the 104 female winners of prestigious literary prizes in Japan since the beginning of the century, and a bibliography of works translated into Western languages from 1900 to 1993. (Distributed in the United States by Paul & Company, Concord, Mass.)

Japan, a View from the Bath, by Scott Clark. Honolulu: Univ. of Hawaii Press, 1994. 154 pages, \$18 (paperback)

"In groups or alone, in steamy public bathhouses, large outdoor hot spring pools, and small private bathrooms Japanese immerse themselves daily in hot water. These ablutions do more

than cleanse their bodies: the baths are imbued with meaning and symbols of Japanese culture. To take a bath in Japan with an understanding of the event is to experience something Japanese. It is to immerse oneself in culture as well as water."

—from the book

The Girl I Left Behind, by Shusaku Endo; translated by Mark Williams. New York: New Directions, 1995. 196 pages, \$21.95 (hardback)

An early novel by acclaimed writer Endo, *The Girl I Left Behind* is the tale of a Tokyo college student and the naïve country girl he seduces.

The Roman-Letter Swordguard Postmarks of Japan, by Charles A. L. Swenson. Alpharetta, Ga.: Cherokee Press, JPH, 1995. 323 pages, \$45 (paperback)

Japan's "swordguard" postmarks, which resemble the traditional Japanese swordguards called *tsuba*, were introduced in 1952 and have been used ever since. This book is a comprehensive study tracing the development of Japan's postal code system, identifying over 1,300 post offices that used a romaji swordguard cancellation. Filled with illustrations and nuts-and-bolts information that philatelists will love.

The Magical Power of Suru: Japanese Verbs Made Easy, by Nobuo Sato. Rutland, Vt.: Charles E. Tuttle Co., 1995. 176 pages, \$12.95 (paperback)

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(continued from page 27)

doesn't concern me," and my translation was, "Nope." And the press said, "Oh, there goes Brown again, going crazy with the translation. He's taking this thing and he's running with it." You know, in a sense I did, but I couldn't think of a more direct way to reflect Mr. Nomo's nonchalance about what people thought was on his shoulders, but from Mr. Nomo's perspective had no effect.

M: So, you could have said exactly what he said, but you thought it was more accurate to go with the feeling of what he was saying.

B: It probably was not more accurate. It was more direct. And I thought it was more reflective of the feeling from, again, an American context. He *didn't care*. But if Mr. Nomo said, "I didn't care," that would not be very Japanese. As a Japanese, he said something like, "I have not thought about it very much and it doesn't concern me. I'm going to go out tomorrow and do my best." And I felt, "OK, from an American context, what does that mean? It means, 'I don't care. No.'"

M: Do you enjoy interpreting?

B: You know, I enjoy a challenge. Interpreting was a part of that in this particular situation. If you're asking me would I enjoy it as a career opportunity, probably not. There's just too much . . . it's just too hazardous.

M: And what is your response going to be to this baseball team that called you?

B: [laughs] My response is, "Thank you very much for giving me the opportunity to have a great story to tell my grandkids."

M: You're not going to do it.

B: Well, you know, honestly, like I said, I think it's an extremely hazardous position. I've been somewhat disappointed that the Japanese have been so, well, quite a few of them have been so negative, because I love the Japanese and their culture and their language. I wouldn't have gone overseas and stayed as long as I did if I didn't feel that way. So in a sense it's like I'm doing the best I can and in some sense I suppose it hurts your feelings to see people get up in arms over what I felt was my very best effort.

In a way I was kind of the spot translator, which probably made the job more difficult than it might have appeared. For example, I never got to talk to Nomo in advance. The first press conference was Monday morning at 10 AM, and Nomo showed up at 10:05. That's when we first met. And then throughout, when I was finished with major events, I would be whisked off to the press box while Mr. Nomo and Mr. Okamura would go off to the locker room, for example. It was like, "Okay, Kent, dugout. Twenty seconds. Go. Thank you very much. Go back to the press box. Have a Dr. Pepper."

You know, so many Japanophiles, as we all are, are constantly forced into situations where we are going to interpret either informally or formally. And in that particular situation where you are put on the spot suddenly and then for a very short time, I think it makes you dig very deep. And when people come back after you and say, "I think you could have done that better," it's like, "Yeah, you know I'm sure I could have." I mean I knew immediately after the dugout that I mispronounced that word and put it in the wrong tense, but it's like, well, it's over. You're gone. You're having your Dr. Pepper now, pal, nobody cares what you think. I think for anybody who reads your magazine, for example, you're going to be in that situation, regardless of your level of expertise. And boy, when it's over, it's over. You don't have any chance to reflect. ■

• hazardous = 危険な *kaken na* • get up in arms over = 憤慨する *fiugai suru* • be whisked off = さっと移される *sa-tto utsusareru* • Japanophile = 親日家 *shinnichi-ka*

愛がほしい...

Ai ga Hoshii...
Longing for Love

野中のぼら

by Nonaka Nobara



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1

Man: なに なに、今年 は 小さい リュック が
Nani nani, kotoshi wa chiisai ryukku ga
 what what this year as for small rucksacks (subj.)
 女の子達 に 大人気っ?
onna no ko-tachi ni dai-ninki?
 girls/young women-(plur.) among great popularity
“What’s this, what’s this? Mini backpacks are all the rage with young women this year?” (PL2)

Sound FX: フム
Fumu
 (a grunt implying “I see/uh-huh”)

Magazine: めんず (のんの)
 (partly obscured) *Menzu (Nonno)*
Men’s (Non-No) (fashion magazine name)

- *ryukku* is short for *ryukkusakku*, the katakana rendering of “rucksack.”
- *onna no ko* is literally “female child,” but it’s routinely used for referring to teens as well as unmarried young women well into their twenties. The term can be either singular or plural; adding the suffix *-tachi* makes it unambiguously plural.
- *dai-* is a prefix that means “large/large-scale,” and *ninki* = “popularity/vogue,” so *dai-ninki* implies “[is enjoying] immense popularity” → “is all the rage.” *Ga* marks the object of popularity, while *ni* marks those among whom it is popular.

2

Man: ホー、小さい Tシャツ も はやってん の。
Hō, chiisai tīshatsu mo hayatten no?
 (interj.) small T-shirts also are popular (explan.)
“Hmm, and short T-shirts are popular, too, huh?” (PL2)

Man: へそだし ルック ちゅー やつ ね。
Heso-dashi rukku chū yatsu ne.
 navel-exposing look (quote) thing (colloq.)
“That’s what they call the exposed-navel look.”
“That’s that bare-midriff look.” (PL2)

- *hayatten* is a contraction of *hayatte iru* (“is popular/in vogue”), from *hayaru* (“become popular/a fad”).
- asking questions with explanatory *no* is quite common in informal speech. When talking to oneself, it has the feeling of “so it’s ~, is it?”
- *-dashi* is from *dasu* (“take/put out” or “expose”), and *heso-dashi* describes the state of one’s navel being exposed. *Rukku* is a katakana rendering of “look,” so *heso-dashi rukku* = “the exposed-navel look” → “the bare-midriff look.”
- *chū* is a contraction of *to iu* (“that is called”); *yatsu* is an informal/slang word for “fellow/guy,” but it’s used idiomatically to refer to “thing(s)/situation(s)/case(s).” ~ *to iu yatsu* = “what they call ~.”

3

Man: 小学生 ん 時 使ってた リュック。
Shōgakusei n toki tsukatteta ryukku.
 grade school student of time was using rucksack
“The backpack I used when I was in grade school.” (PL2)

Man: 洗濯 失敗して 縮んじゃった 服。
Sentaku shippai shite chijinjatta fuku.
 laundry having goofed up shrank-(regret) clothing
“A shirt that shrank when I goofed up the laundry.”
“A shirt that I shrank in the laundry.” (PL2)

- *n* is a contraction of *no*, which allows one noun to modify a second. *Shōgakusei n(o) toki* = “time when [I was/you were] a grade school student.”
- *tsukatteta* is a contraction of *tsukatte ita* (“was using,” or sometimes just “used”), past of *tsukatte iru*, from *tsukau* (“use”). *Shōgakusei n toki tsukatteta* is a complete thought/sentence (“I used [it] when I was a grade school student”) modifying *ryukku*. This line and the next are sentence fragments, consisting only of a noun with a modifier.
- *shippai shite* is the *-te* form of *shippai suru* (“fail/make a mistake/goof up”); *o*, to mark *sentaku* (“laundry”) as the direct object of this verb, has been omitted. The *-te* form is being used to indicate the cause of or reason for the next mentioned action, *chijinjatta*.
- *chijinjatta* is a contraction of *chijinde shimatta*, the *-te* form of *chijinu* (“shrink”) plus the plain/abrupt past form of *shimau* (“end/finish/put away”), which after the *-te* form of a verb often implies the action is/was regrettable. *Sentaku shippai shite chijinjatta* is a complete thought/sentence (“[it] shrank from [someone] having goofed up the laundry”) modifying *fuku* (“clothes/item of clothing”).

4

Friend: そーゆー かっこ、昔、カトちゃん とか してた よ なー。
Sō yū kakko, mukashi, Kato-chan to ka shiteta yo na.
 that kind of appearance long ago (name-dimin.) or something was doing (emph.) (colloq.)
“Kato-chan used to dress like that.” (PL2)

Friend: 8時 だよ、全員 しゅーごーっ とか って。
Hachiji da yo, Zen'in Shūgō to ka tte.
 8 o'clock is (emph.) all members assemble something like (quote)
“In the show called something like ‘It’s Eight O’clock! Everybody Gather Round!’” (PL2)

Man: だ よ ねー。
Da yo nē.
 is/are (emph.) (colloq.)
“It is so, isn’t it?” → “You’re so right.” (PL2)

- *sō yū* (そーゆー) is a variant spelling for *sō iu* (そういう, “that kind of”). The pronunciation is essentially the same.

- *kakkō* (often shortened to *kakko* in colloquial speech) refers to external appearance. *Shiteta* is a contraction of *shite ita* (“was doing”), from *suru* (“do”). The expression ~ *kakkō(o) suru* means “assume a ~ appearance,” or in many cases, “dress like ~.”
- *Hachiji da yo, Zen'in Shūgō!* was the name of an immensely popular comedy variety show that ran for many years beginning in 1969. Kato-chan, one of the principal cast members, often appeared dressed like a grade-schooler in undersized clothes.

愛がほしい...

Ai ga Hoshii... Longing for Love

野中のぼら

by Nonaka Nobara



※夏はシルバー系が流行



※チビ・リュックやミニのトッパス大流行



※シー・スルーのブラウスや手さげ

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1

OL1: 今年 流行る 3つ の キーワード 知ってる?
Kotoshi hayaru mittsu no kiivādo shitteru?
this year be popular 3 count (=) key words do you know
"Do you know the three key words that will be popular this year?"
"Do you know the three key words for this year's look?" (PL2)

- *shitteru* is a contraction of *shitte iru*, "know," but with the intonation of a question it becomes "do you know?" In informal speech, questions are often asked by simply using the intonation of a question at the end of the verb.

2

OL1: まず 光るっ。
Mazu hikaru!
first shines/is radiant
"First is shiny." (PL2)

OL2: うん。
Un. "Uh-huh." (PL2)

Boss: え? / 光る?!
E? / Hikaru?! "What's that? Shiny?!" (PL2)

Margin: 夏 は シルバー系 が 流行
Natsu wa shirubā-kei ga ryūkō
summer as for silver group (subj.) popularity/be popular
Silver-toned items will be popular this summer. (PL2)

- *kei* refers to a group related by lineage or common characteristic.
- *ryūkō* = "popularity/vogue/fad"; it's actually a noun, but since it refers to an action it can function as a verb ("is/are popular") without adding *suru* (which is the way to make it a proper verb). As you may guess from their use of the same kanji, *ryūkō suru* (流行する) and *hayaru* (流行る) are synonymous.

3

OL1: 次に 小さい。
Tsugi ni chiisai.
next small "Next is small." (PL2)

Boss: 小さいっ
Chiisai! "Small?!" (PL2)

Margin: チビ・リュック や ミニ の トッパス 大流行
Chibi ryukku ya mini no toppusu dai-ryūkō
small rucksacks and mini that are tops immense popularity
Mini backpacks and mini-tops will be tremendously popular. (PL2)

- *chibi* is a slang word for "small person," or just "small." The word can be used endearingly of small children, especially one's own (*uchi no chibi* = "my/our little one"), but some people consider the word derogatory and offensive, so it's a word non-native speakers should probably avoid.
- *no* makes *mini* (from English "mini-") a modifier for *toppusu* (from English "tops"): "tops that are mini" → "mini-tops."
- *dai-* is a prefix meaning "large-scale," so *dai-ryūkō* implies "immense popularity"; once again the noun acts like a verb: "is/are tremendously popular."
- 156 cm, or centimeters, is a little over 5 feet 1 inch.

4

OL1: そして 透ける。
Soshite sukeru.
and then is transparent
"And finally, transparent." (PL2)

Boss: 透ける?!
Sukeru?!
"Transparent?!" (PL2)

Margin: シー・スルー の ブラウス や 手さげ
Shii surū no burausu ya tesage
see through that are blouses and bags
See-through blouses and handbags [will also be popular]. (PL2)

- *te* = "hand/arm," and *sage* is the stem of *sageru*, which refers to carrying something briefcase-style, i.e., dangling from one's hand. The combined noun, *tesage*, can refer to various cases, baskets, bags, etc., carried in that fashion, but most commonly is a woman's handbag.

愛がほしい...
Ai ga Hoshii...
Longing for Love...
野中のぼら
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1

Boss: もえこちゃん、これ、コピー お願い。
Moeko-chan, kore, kopii o-negai.
(name-dimin.) this copy please
"Moeko-chan, this, photocopy it, please."
"Moeko-chan, go copy this for me, will you?" (PL2)

Moeko: ハイッ。
Hai!
yes/OK
"Yes, sir." (PL3)

- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms."), most typically used with children or among close adult friends.
- *kopii*, the katakana rendering of the English word "copy," can refer to the act of "photocopying" or to "a photocopy/photocopies."
- *o-negai* is from *negau*, to "request," and is often used as an equivalent of "please." In this use, the honorific prefix *o-* is obligatory; the PL3 form is *o-negai shimasu*, so *o-negai* by itself feels quite informal.

2

Moeko: もえこちゃん だって。ちゃんづけ って 事は、
Moeko-chan datte. Chan-zuke tte koto wa,
(name-dimin.) (quote) chan-attaching (quote) thing as for
私 も まだまだ 若い の ね。
watashi mo mada-mada wakai no ne.
I/me too still very much young (explan.) (colloq.)
"He called me Moeko-chan. His using *chan* means I'm still young, huh." (PL2)

- *datte* is a colloquial quotative particle that implies the speaker is surprised by the quoted words; the tone can range from pleasant surprise to outrage.
- *chan* is the diminutive noted above, and *-zuke* is the stem of *tsukeru* ("attach"; *ts* changes to *z* for euphony), making a noun that refers to the practice of putting *-chan* after names.
- *tte* is a colloquial equivalent of the quotative phrase *to iu*; the expression *~ to iu koto wa* implies "the fact that [it is] ~ means ~."
- *mada* means "still," and doubling it up makes it emphatic: "still very much."

3

OL: あっまーいっ。
Ammāi!
indulgent/lacks rigor
"[Your thinking] lacks rigor."
"Don't be silly." (PL2)

Moeko: へ?
He?
(interj.)
"Huh?" (PL2)

- *ammāi!* is a colloquial variation of *amai*, which implies a person is overly optimistic or somewhat naïve and therefore jumping to the wrong conclusion.

4

OL: おじさん て の は
Ojisan te no wa
middle-aged men (quote) (nom.) as for
何でも ちゃんづけすん の よ。
nandemo chanzuke sun no yo.
everything attach chan (explan.) (emph.)
"Ojisans put *chan* on everything." (PL2)

Boss: はさみちゃん は どこ 行った の かなー?
Hasami-chan wa doko itta no ka nā?
scissors-(dimin.) as for where went (explan.) I wonder
"I wonder where Scissors-chan went." (PL2)

- *ojisan* (lit., "uncle") can be used to politely address or refer to any man past his mid-twenties or so, but among OLs it is a somewhat pejorative way of referring to their middle-aged, not-very-with-it bosses (though it's not as pejorative as *ojin* or *oyaji*). *Te no wa* is a colloquial contraction of *to iu no wa*, "as for what is called" → *ojisan te no wa* = "as for the creature known as *ojisan*."
- *sun* is a contraction of *suru* ("do/make"), and *chanzuke suru* is the verb form of *chanzuke*. Except among children (or adults speaking to children), adding *chan* to the names of inanimate things has a humorous effect.
- *itta* is the plain/abrupt past form of *iku* ("go").
- *ko na* (or *ka nā*) asks a conjectural question: "I wonder where/what/how," etc.

Thirty-year-old 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.



Branch Manager



Section Chief



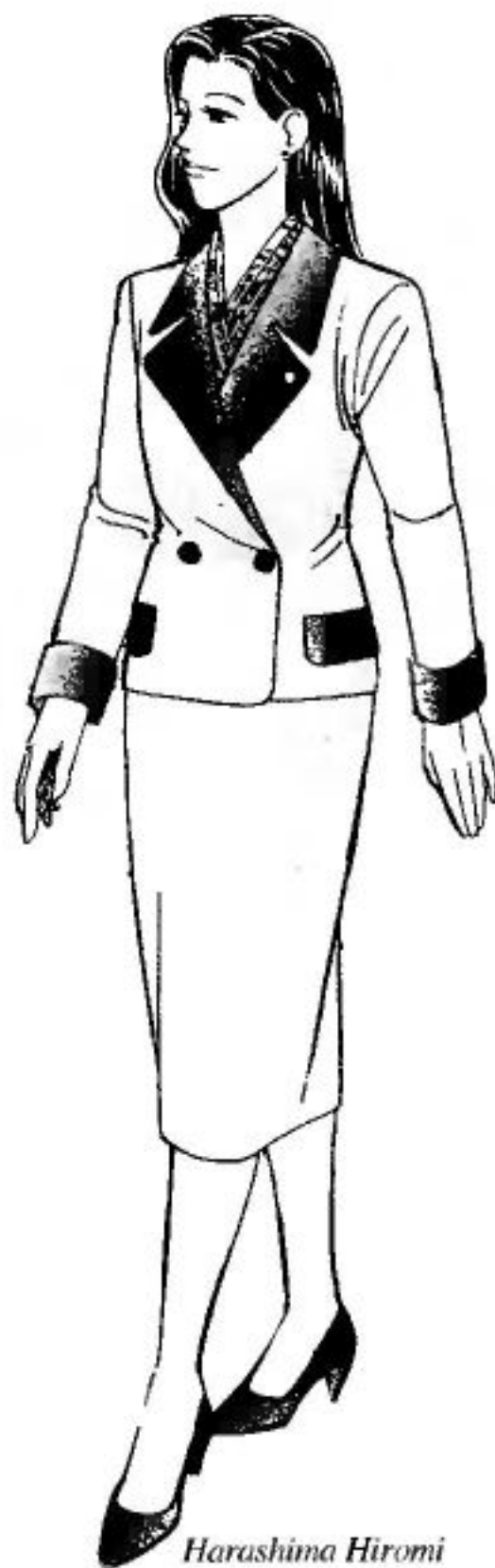
Katō

In events preceding this episode, Harashima is transferred from the head office of the Yotsuba Bank to a failing branch office. The move is highly unusual, as her new position as a commercial services representative—essentially a door-to-door “salesperson” for the bank—would normally have been offered only to a man.

Although she is expected to be actively pursuing new accounts, Harashima spends a rather casual first month at the Taitō branch. Most of the time she can be found walking around the neighborhood getting a feel for the local community.

Harashima’s coworkers are stunned when she unabashedly states at a progress-report meeting that she doesn’t have any new contacts, and then goes on to openly contradict Mr. Katō, the leader in landing new accounts. But her arguments are reasonable, if somewhat cocky, and she gets the section chief’s ear. Before long, she finds herself accepting a major challenge: to land the account for Shinwa Enterprises, which Katō has been unsuccessfully pursuing for two years. She is given just three months to accomplish this goal. Unfazed, she announces that if she doesn’t succeed she’ll walk around the building on her hands.

When the branch manager learns of the challenge, he reduces the time frame to *two* months, and insists that the humiliated Katō hand over all of his personal Shinwa files to Harashima at once. Katō balks, but concedes when the branch manager assures him that any failure on Harashima’s part will have grave results.



Harashima Hiromi

About the format: Part 3 continues our experimental presentation of the manga in a romaji-free format. We welcome your comments on this and other *Mangajin*-related issues. Write *Mangajin* at P.O. Box 7119, Marietta, GA 30065; e-mail us at mjin-ed@mindspring.com / CompuServe74230,2555; or fax us at 770-590-0890.

Here are some of the key vocabulary and grammar constructions found in the following story. We suggest previewing this section before you begin, to prepare yourself for words, kanji, and patterns that are new to you. Many of these items do not appear again in the notes.

VOCABULARY

PAGE 62	がんばる	ganbaru	try hard/give it one's best
	個人的な	kojin-teki na	personal/private
	これほど	korehodo	to this degree/extent
	工作メモ	kōsaku memo	strategy notes
	失敗	shippai	failure/mistake/flop
	使う/使え	tsukau/tsukae	use (v.) (plain/command form)

PAGE 63	あとで	ato de	later
	どく/どけ	doku/doke	step aside (plain/command form)
	拝見する	haiken suru	see/look at (PL4)

PAGE 64	実力	jitsuryoku	ability
	女子高生	joshi kōsei	high school girl
	傷つける	kizutsukeru	damage/hurt (v.)
	面	men	facet/aspect/side
	認める	mitomeru	recognize/acknowledge

PAGE 64 cont.	仲悪い	nakawarui	be on bad terms
	辛い	tsurai	painful/trying
	奪う	ubau	steal/take (v.)

PAGE 65	憧れる	akogareru	admire/adore/aspire to be like
	～ハメになる	hame ni naru	come to the plight of ~
	彼女	kanojo	she
	マジで	maji de	seriously/truly/indeed
	すごい強い	sugoi tsuyoi	amazing/Wow! (exclam.) strong

PAGE 66	困る	komaru	be troubled
	応援する	ōen suru	root/cheer (v.)
	ために	tame ni	in order to

GRAMMAR

-がらせる	-garaseru	make/cause to feel
もし+ conditional (-たら、-ば、etc.)	moshi + conditional (-tara, -ba, etc.)	if
-てください	-te kudasai	please [do the action]
-てくる	-te kuru	[a change] begins to occur
-てる (= -ている)	-teru (= -te iru)	am/is/are [doing]
-てん/-てるん (= -ているの)	-ten/-terun (= -te iru no)	am/is/are [doing] (explanatory)

QUICK REFERENCE

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 T-syllables, the following sound changes occur: K → G, S → Z, and T → D (e.g. こ → ご = ko → go).

The irregular consonants in shi, chi, and tsu make their voiced equivalents irregular as well: 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

ギヤ KYA	ジヤ SHA	ヂヤ CHA	ニヤ NYA	ヒヤ HYA	ミヤ MYA	リヤ RYA
ギユ KYU	ジユ SHU	ヂユ CHU	ニユ NYU	ヒユ HYU	ミユ MYU	リユ RYU
ギョ KYO	ジョ SHO	ヂョ CHO	ニョ NYO	ヒョ HYO	ミョ MYO	リョ RYO

1 Katō: (fantasizing)

まあ! ありがとうございます。

“Oh my! Thank you so much!” (PL4)

こんな大切なものを私のために...

“So valuable a thing, for me...”

“It’s so kind of you to give me such valuable notes...” (PL3 implied)

お礼の言葉もありません。

“I don’t have [adequate] words of gratitude.”

“I can’t thank you enough.” (PL3)

私、がんばります!!

“I will do my very best!” (PL3)

- as an interjection of surprise (“oh my!”), まあ is mostly feminine.
- こんな looks like the word for “this kind of,” but here it’s a colloquial abbreviation of *こんなに*, “this much/to this degree” or “so ~.”
- ~のために after a noun means “for/for the purpose of/for the sake of ~.”
- お礼の言葉 = “words of thanks/gratitude.”

2 Katō:

おい、原島、俺の個人的な工作メモだ。

好きに使え。

“Hey, Harashima. These are my personal strategy notes. Use them however you wish.” (PL2)

- 俺 is an informal/rough, masculine word for “I/me.”
- 工作 (“planned approach/maneuvering/scheme”) + メモ (“notes”) = “strategy notes.”
- 好きに is the adverb form of 好き, a noun that corresponds to the English verb “like.” The adverb form implies “[do the action] as you like/however you please/as you see fit.”

3 Katō:

渉外の仕事がいっぱいこれほどオープンだとは思えないよ。

“Don’t think that customer relations work is always this open.”

“But don’t get the idea that we’re always this open in Commercial Services.” (PL2)

- 渉外 essentially refers to contacts with people outside the company, so exactly what it means differs according to the nature of the business. In a bank, it refers to the servicing of accounts by officers who make the rounds of clients at their place of business, and who in many cases service individual accounts by visiting private homes as well. As we see in this story, the work naturally includes a sales/marketing element, especially with commercial clients the bank would like to lend to; it probably comes closest to what American banks would call “commercial services.”
- 思うな is an abrupt negative command form of 思う (“think”), and と marks the complete sentence that comes before it (“commercial services work is always this open”) as the content of the thought. よ adds emphasis.



4 Katō:

俺はシンワ商事から完全に手を引く。そのかわり失敗は許さないからな。

“I will withdraw completely from Shinwa Enterprises. In exchange for that, I won’t tolerate failure, so...”

“I’m turning Shinwa Enterprises completely over to you, but keep in mind that I’ll hold you personally responsible if you fail.” (PL2)

- 手を引く is an idiomatic expression for “withdraw/back out/sever connections with/cease to deal with.”
- そのかわり means “in return/in exchange for that,” but it’s often used to state a consequence rather than an actual exchange: he will yield completely to her, but that means he’s not inclined to forgive any slip-ups.
- 許さない is the negative of 許す (“permit/forgive/tolerate”).
- から (“because/so”) marks what comes before it as the cause/reason for what follows. In inverted syntax, the から clause can come second, but that is not what we have here; in this case it implies something like “so keep that in mind.” な adds colloquial emphasis with the feeling of “Understand?/You got that?”

1

Harashima:

あとで拝見します。

“I’ll look them over later.” (PL4)

- 拝見します is a polite form of the PL4 humble verb 拝見する (“see/look at”—equivalent to the regular verb 見る).

2

Katō:

くそーっ! なんだ、あの態度は!!

“Cripes! What kind of attitude is that?!” (PL1-2)

Sound FX:

ガチャッ

(sound of door latch)

- くそ is used widely as a curse of chagrin. Since it literally means “excrement,” it is undeniably crude, but it’s not considered as objectionable or unprintable as its counterpart in English.
- なん is a contraction of 何 (“what”), so なんだ is literally “what is it?” The syntax is inverted, with は marking あの態度 (“that attitude”) as the topic of なんだ → “as for that attitude, what is it?” → “what kind of attitude is that?”

3

Katō:

どけっ!

“Outta my way!” (PL1-2)

- どけ is the abrupt command form of どく (“step aside/get out of the way”).



1

Yano:

加東さんも辛いとこだよな。

“This has got to be really tough on Mr. Katō, don’t you think?” (PL2)

Sound FX:

カッカカッ

(“clicking” of shoe-heels on floor)

Yoshida:

矢野くん、加東さんと仲悪かったんじゃないの。

“Yano, weren’t you on bad terms with Mr. Katō?”

“Yano, I thought you hated Mr. Katō.” (PL2)

- も is for emphasis and serves here in place of は.
- とこ is a contraction of ところ, literally meaning “place,” but here having the more abstract sense of “situation.” 辛いとこ = “painful/trying situation.”
- 仲悪かった is the past form of 仲悪い (literally, “relationship is bad” → “be on bad terms with”).
- んじゃないの spoken with the intonation of a question asks, “isn’t it [the case] that ~?”



2

Yano:バカタレ! 何女子高生みたいなこと
言ってるんだよ!

“You dumb fool! What are you saying things like a high school girl for?”

“You dumb fool! What kind of high school crap is that?” (PL1-2)

- バカタレ is a variation of バカ (“idiot/fool”).
- Xみたいな Y = “Y that is like X” → 女子高生みたいなこと = “things/words that are like a high school girl.”
- 言ってる is a contraction of 言っている (“is/are saying,” from 言う, “say”), plus explanatory の.



3

Yano:俺は仕事の面じゃ加東先輩の実力を認
めてるんだ。

“So far as work is concerned, I respect Mr. Katō’s abilities.” (PL2)

Yoshida:

う、うん。 “R-right.” (PL2)

Yano:原島さんはその加東さんのプライドを傷
つけてるんだぜ。

“Ms. Harashima is hurting that Mr. Katō’s pride.”

“And Ms. Harashima is hurting his pride.” (PL2)

渉外トップの加東さんから仕事を奪った
んだからな。

“Because she stole work from Mr. Katō, who is the top man in Marketing.”

“He’s the top man in Commercial Services, and she took one of his clients.” (PL2)

Yoshida:

うん。 “Yeah.” (PL2)

- ~の面じゃ (= ~の面では) means “as relates to the facet/aspect/area of ~.”
- 先輩 refers to one’s “seniors” within a given group; it can be used independently as a title when addressing or referring to one’s seniors, or it can be attached to a name in place of さん (“Mr./Ms.”), as here.
- 認めてる is a contraction of 認めている (“recognize/appreciate/have respect for,” from 認める, “recognize/acknowledge”), and ん is a contraction of explanatory の
- その加東さん implies “that Mr. Katō whom I respect.”
- 傷つけてる is a contraction of 傷つけている (“is hurting,” from 傷つける, “hurt/damage”) and ん is a contraction of explanatory の.
- から indicates that what comes before is an explanation—here, of how she has hurt Katō’s pride.

1 Yano:

そこまでして、もしシンワ商事をとれなかったら、原島さんはマジで逆立ちするハメになるってことさ。

"Having gone to that length, if she is unable to land Shinwa Enterprises, it means that Ms. Harashima will actually come to the plight of standing on her head."

"If she should fail to land Shinwa Enterprises after having gone that far, Ms. Harashima really will wind up having to walk around on her hands." (PL2)

- して is the *-te* form of する ("do"), and そこまでして is an expression for "having gone that far/to such lengths" when speaking of what a person has done.
- 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 it should just so happen that ~."
- とれなかったら is a past conditional ("if") form of とれない ("cannot take/land"), negative of とれる ("can take/land"), from とる ("take/land [an account]").
- 逆立ちする = "do a handstand/headstand."
- ~ってこと is a contraction of ~ということ(だ)です, which at the end of a sentence implies "means that ~." さ is a particle for emphasis that can replace だです in masculine speech.

2 Yoshida:

そんな...

"Gosh." (PL2)

- そんな (lit., "that kind of") can be used by itself as a generic exclamation of dismay or alarm.

3 Yano:

まあ、彼女は失敗しないけどな。

"But she won't fail." (PL2)

Yoshida:

す、すごいなあ。

"W-wow!" (PL2)

- まあ to express surprise is feminine, but it can be used by both sexes as a gentle-sounding "warm-up" word that doesn't correspond to any single English expression. Some close approximations are: "well/I mean/you know/that is/of course."
- 失敗しない is the negative of 失敗する ("fail").
- すごい means "amazing/awesome/remarkable/incredible," or when used as an exclamation, "Wow!" なあ adds emphasis.

4 Yoshida:

原島さんて強い人だなあ。憧れちゃうなあ。

"Ms. Harashima is so strong... I sure do admire her." (PL2)

- て is a colloquial quotative form equivalent to というのは (lit., "as for what is called"), or in this case,



という人は (lit., "as for the person called"); either expression can serve as just a fancy は ("as for").

- 憧れちゃう is a contraction of 憧れてしまう, the *-te* form of 憧れる ("yearn for/long for/adore/admire/aspire to be like") plus しまう ("end/finish/put away"), which after the *-te* form of a verb of feeling implies those feelings rise spontaneously and are quite strong.

5 Yano:

アホ!

"Idiot!" (PL1)

- アホ, like バカ, means "idiot/fool/blockhead."

6 Yano:

原島さん。

"Ms. Harashima." (PL3)

1 Yano:

おもしろくなってきましたね。

"It's begun to get interesting, hasn't it?"

"Things are getting interesting, aren't they." (PL3)

- おもしろく is the adverb form of おもしろい ("interesting/amusing/enjoyable"), and なって is the *-te* form of なる ("become") → おもしろくなる = "become/get interesting."
- きました is the PL3 past form of くる ("come"). くる after the *-te* form of a verb often implies that a change of some kind has begun to occur and/or is progressing. おもしろくなってくる = "begins to get interesting."

2 Yano:

バシッときめて下さいよ。応援してます。

"Please nail [the account] with a forceful blow. I'm rooting for you."

"I hope you nail 'em good. I'll be rooting for you." (PL3)

Harashima:

困った人ねえ。

"You sure are a silly person."

"Don't be ridiculous." (PL2)

- きめて is the *-te* form of きめる (literally, "decide/settle"), which is used in sports like sumo and judo to speak of successful throws, in *kendō* (Japanese "fencing") to speak of landing a solid blow, in baseball to speak of throwing strikes, etc.—i.e., it refers to completing a decisive move exactly as intended. バシッ is an FX word for a forceful snap/slap/whack, and と makes it an adverb, so バシッと きめる is essentially "nail it with a forceful whack." Various other FX modifiers can be used to make the expression fit other contexts without changing the basic meaning.
- 下さい after a *-te* form usually makes a relatively polite request, but here it's a polite way of cheering her on.
- 応援してます is a contraction of 応援しています, the PL3 form of 応援している ("am/is/are supporting/rooting [for]"), from 応援する ("support/root [for]").
- 困った is the plain/abrupt past form of 困る ("be faced with a problem/caught in a fix"), so 困った人 looks like it would mean "a person who is in a fix," but it's actually an idiomatic expression implying that the speaker is at a loss regarding how to deal with the person referred to, whether because he is making trouble, acting inept, or simply being silly.

3 Harashima:

私はあなたをおもしろがらせるために
仕事してるわけじゃないのよ。

"It isn't the case that I work in order to interest you, you know."

"I'm not working to make things interesting for you, you know." (PL2)



- おもしろがらせる is the causative ("make/let ~") form of おもしろがる, from the adjective おもしろい ("is interesting/amusing/enjoyable"). The suffix -がる means "show signs of being ~"; it is added to adjectives that describe how another person feels because one can only know the other person's inner feelings based on what he shows on the outside. あなたをおもしろがらせるために literally means "to make you show signs of being interested/amused," which boils down to "to interest/amuse you."
- しごとして is a contraction of 仕事している ("am/is/are working"), from the verb 仕事する ("work").
- わけじゃない (=わけではない) is like the English "it's not the case/situation that ~," but this kind of explanatory form is used in Japanese a great deal more than in English.
- ending a sentence with the explanatory の plus the emphatic よ is mostly feminine. Male speakers would normally say のだよ or んだよ. The particle よ is often used to emphasize something the speaker thinks the listener doesn't know or needs to be reminded of, so it can be like the English "you know."

To be continued . . .

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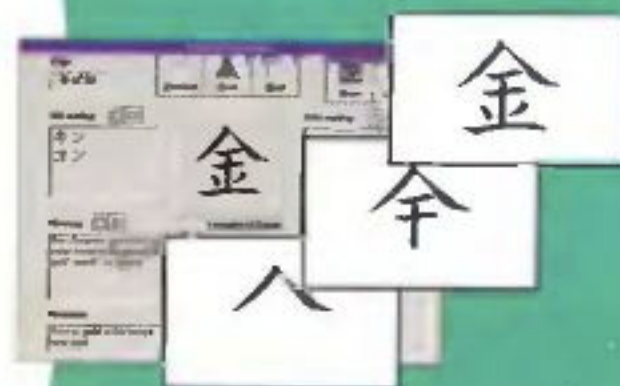
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How to Learn Japanese (without moving to Japan)

by Karen Yahara

No matter how diligent, motivated, and prepared you are, studying Japanese in the US requires a certain level of ingenuity. You simply will not be getting the daily, or hourly, reinforcement that you would get if you were studying in Japan, where you can “practice” pretty much just by being alive. But this does not mean that you have no chance of becoming proficient. If you are willing to go beyond the basic textbook approach and find creative ways to reinforce your studies, you’ll find that your geographic disadvantage need not be insurmountable. And while participating in a structured class at some point is probably a good idea, there’s plenty that you can do on your own.

The Basics

The first thing to realize is that the serious study of Japanese is not a cheap proposition, and you will not go far without assembling the basic language-learning tools. A Japanese-English dictionary, English-Japanese dictionary, and kanji dictionary are essential, and should be purchased early. When choosing, be sure to consider your current ability, and avoid any dictionary that you will not be able to fully utilize; in other words, don’t waste your money on the biggest dictionary you can find if it will be of no use for the first two or three years.

Once you’ve assembled your dictionaries, you will need a textbook to act as a base for your studies. There are literally hundreds of Japanese textbooks available these days, and it is easy to be overwhelmed when it comes time to choose. At the outset, you must decide between a text that uses romanization and one that jumps right in with the kana syllabaries. (If you plan to study Japanese long-term, you may as well master the writing system as soon as possible.) Also, some texts are geared for self-study while others are more conducive to classroom use, so choose carefully.

Finally, you will probably want to get a set of tapes—preferably, tapes that go

with the textbook you have selected. Listen to them carefully and listen to them often, but realize that the language you hear is purely for consumption by non-native students of the language. When you’re ready to learn the language as it’s really used, consider the options below.

Video Language

Because you will be studying in Boise or Austin, and not in downtown Yokohama, your exposure to the language will obviously be limited to the time you spend actively studying.

One way to complement the time you spend with your text is to rent videos of Japanese television shows. If you live in or near a town with any sizable Japanese population, there will most likely be a store that carries Japanese videos for rent. Ask a clerk to point you in the direction of the most insipid soap opera or evening drama that they have on the shelves. While lacking in dramatic value, these shows are excellent for the beginning language student; featuring “real” people in “everyday” situations, they are full of practical and usable language.

When you watch, have your J-E dictionary and a notebook at your side, and be ready to stop and repeat sections fre-

quently. You will at times be thwarted by colloquial expressions that you can’t possibly recognize, but don’t be discouraged: the combination of context, familiar vocabulary, and your handy dictionary should allow you to decipher a large portion of the dialog. When you reach the point where you’re able to understand a fair percentage of what is being said, start to concentrate on the characters’ intonation and work on making your own spoken Japanese sound more natural.

(For more advanced students, books-on-tape are another option for improving listening comprehension and pronunciation skills.)

Ways Around the Kanji Wall

There are as many methods for kanji mastery as there are gaijin trying to master it. The key lies in finding the method that works best for you.

If you are a visually oriented learner, you may do best relying on mnemonic devices to memorize the characters. Several creative texts, including *Kanji Pict-o-Graphix* and *Kanji Isn’t That Hard*, are available to provide useful examples. But if these picture/story combinations only confuse things, you may be better off following a more strict

memorization routine. This can include a combination of flashcards, *genkō yōshi*, and written repetition. *Genkō yōshi*, the graph paper-like sheets used for handwritten reports in Japan, are helpful in that they force you to concentrate on character balance when you write.

No matter what your method, mastering kanji means just one thing: practice. Once you've memorized the first 100 to 200 characters, the best thing to do is to begin reading Japanese children's books. The grammar will be simple, the vocabulary limited, and the script primarily kana and simple kanji. A series like *Kodansha Nihongo Folktales* is especially useful because it contains basic English translations and cultural notes.

A Lot Between the Covers

Japanese magazines are another surprisingly effective study tool for students at almost any level, including beginners, since the majority of Japanese advertisements consist almost solely of imported words in katakana. Use the photos or illustrations in the ads as clues, and try to decipher the strange semi-English words being used to sell everything from fash-

ion to household cleaning products.

If you've already conquered a fair number of kanji, buy a magazine that focuses on a subject you're interested in (sports, fashion, photography, etc.) and use it to learn vocabulary in this field. If it's a subject you know well, you'll find that your knowledge and limited Japanese will carry you far. (Readers of *Mangajin* already know how useful the magazine method can be. There are also several bilingual magazines, including *Hiragana Times* and a new publication called *Turn*, that can make magazine reading a learning experience.)

Kid's Stuff

There is a lot to be said for learning a language the way children do. Japan, a notoriously study-intensive country, has a multitude of kanji drillbooks and study guides available for its youngsters.

There are several excellent drillbook series, the most well known being the one created by Kumon, the "cram school" kings. The series is broken down by grade, so you can find the level that suits your current abilities and work your way through the entire series. In the first-

grade kanji book, to give an example, students are drilled on 80 characters through a combination of quizzes, games, and writing-practice exercises. The answers appear in the back of the book, so you can check your own work.

Making Progress?

Once you've spent some time studying on your own, you may begin to wonder where you stand. A good diagnostic tool is the Japanese Language Proficiency Test. The test, which is administered in Los Angeles, Chicago, New York, and Vancouver, covers grammar, vocabulary, reading comprehension, kanji recognition, and listening comprehension.

Even if you don't want to take the test, just going through the preparation books can help you polish your skills in these areas, and also give you a good feel for your various strengths and weaknesses. If you do decide to take the test, and pass level one, you are ready to enter a Japanese university! 関

Karen Yahara is the owner of Sasuga Japanese Bookstore in Boston, Mass.

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Top Ten Texts

Results of our language-learning survey of Japanese educators

We sent a list of almost 80 “beginning” texts and 25 “intermediate to advanced” texts to over 700 members of the Association of Teachers of Japanese (ATJ). We also posted the survey on JTIT-L (Japanese Teachers and Instructional Technology), an Internet mailing list. We received a total of 69 replies, 64 from the mailing and five from JTIT-L.

We asked the Japanese educators to rank, in order of preference, the top five Japanese textbooks that they would recommend for classroom instruction and the top five they would recommend for self-study.

As it turns out, not all respondents were happy with the survey’s format. The shortcomings indicated ranged from mixing in some supplementary and reference works to failing to define the target students. In addition, a number of respondents commented that it was hard to rank so many texts when they were familiar with only a handful of those listed.

We understand the inherent limitations of such a generalized survey, but our goal was simply to help narrow down the vast array of textbooks that confront a Japanese student when he or she walks into a bookstore. The best textbook, of course, will depend on a number of factors, such as whether the student wants to focus mainly on spoken Japanese or plunge right into grammar and kanji. We have narrowed the options down to ten; coming up with the final textbook is up to you. This list and the list of attributes at the right should be a good place to start.

The teachers speak . . .

- ☛ “Avoid anything that says: ‘Japanese in 30 weeks, 3 months, 10 days, 3 hours, 48 minutes’ . . .!! How about ‘Japanese in 10-100 years’—a much more realistic attitude . . .”
- ☛ “Unlike Volume I, *Japanese for Busy People II* and *III* are too much for some learners to swallow. They should be concise and handy as the title indicates—for busy people; they’ve become too academic.”
- ☛ “I tried Higurashi’s *Current Japanese* in my third-year course, and found it to be a very difficult text to use. The content of the readings is engaging and generates discussion, but the kanji are introduced in a pedagogically unsound fashion.”
- ☛ “Young’s *Learn Japanese*, vols. 2-4, are good textbooks for basic grammar presentation, but they need to be updated in their cultural explanations.”
- ☛ “Mizutani’s *Intermediate Japanese: An Integrated Course* has contemporary reading materials and accompanying conversation practice, but the exercises are not very useful.”
- ☛ “Jordan’s [books] are ideal for Japanese majors who are serious about acquiring the language.”
- ☛ “. . . the defects [in Jordan and Noda’s *Japanese: The Spoken Language*] are 1) Not written in Japanese orthography, so usually instructors supplement its kana version and students end up using two textbooks all the time. 2) Grammar explanations are not suitable for students (or instructors either). After reading several pages three times, you still feel puzzled. 3) The author’s view of Japan and the Japanese way of life needs to be updated or more balanced. 4) The conversations are not for students but for business people, so instructors need to make conversation samples and role plays.”
- ☛ “It’s very hard to say which textbook is best. This is the reason I am writing one now.”
- ☛ “There is no really good text for intermediate Japanese.”
- ☛ “Some textbooks are stupid.”

For Classroom Instruction

Beginning

- 1 *Yookoso: An Invitation to Contemporary Japanese*
Tosaku Y., et al.; Vol. 1, McGraw-Hill.
- 2 *Japanese: The Spoken Language*
Jordan E. & Noda M.; Part I, Yale University Press.
- 3 *An Introduction to Modern Japanese*
Mizutani O. & Mizutani N.; Japan Times.
- 4 *Situational Functional Japanese*
Tsukuba Language Group; Vol. 1, Bonjinsha.
- 5 *Learn Japanese*
Young J. & Nakajima-Okano K.; Vol. 1, Univ. of Hawaii.
- 6 *Japanese for Busy People*
AJALT; Book 1, Kodansha.
- 7 *Japanese for Everyone*
Nagara S.; Japan Publication.
- 8 *Beginning Japanese 1, 2*
Jordan E.; Yale University Press.
- 9 *Bunka Shokyu Nihongo I*
Bonjinsha; Bonjinsha.
- 10 *24 Tasks for Basic Modern Japanese*
Motohashi F.; Vol. 1 & 2, Japan Times.

Intermediate to Advanced

- 1 *Japanese: The Spoken Language*
Jordan E. & Noda M.; Parts 2-3, Yale University.
- 2 *Situational Functional Japanese*
Tsukuba Language Group; Vols. 2-3, Bonjinsha.
- 3 *Integrated Approach to Intermediate Japanese*
Miura A.; Japan Times.
- 4 *Learn Japanese*
Young J. & Nakajima-Okano K.; Vols. 2-4, Univ. of Hawaii.
- 5 *Japanese for Busy People*
AJALT; Books 2-3, Kodansha.
- 6 *Intermediate Japanese: An Integrated Course*
Mizutani N.; Bonjinsha.
- 7 *Current Japanese: Intercultural Communication*
Higurashi Y.; Bonjinsha.
- 8 *Adv. Japanese Social & Economic Issues in Japan and the US*
Higurashi Y.; HBJ.
- 9 *Integrated Spoken Japanese I*
Inter-Univ. Center for Japanese Language Studies; IUCJLS.
- 10 *A Course in Modern Japanese*
Okano K.; Vols. 2-4, University of Hawaii.

illustrations
teacher's manual
workbook
cassette tape(s)
glossary
situational dialogues
quizzes
exercises/drills
kanji
hiragana/katakana

attributes

of the top five in each category

•	•	•	•	•	•	•	•	•	<i>An Introduction to Modern Japanese</i>
•		•	•	•		•	•	•	<i>Integrated Approach to Intermediate Japanese</i>
•		•		•		•	•	•	<i>Intermediate Japanese: An Integrated Course</i>
•	•	•	•	•	•	•	•	•	<i>Japanese for Busy People (book 1)</i>
•		•	•	•	•	•	•	•	<i>Japanese for Busy People (books 2-3)</i>
	•	•	•	•		•			<i>Japanese: The Spoken Language (part 1)</i>
	•	•	•	•		•			<i>Japanese: The Spoken Language (parts 2-3)</i>
		•	•	•		•		•	<i>Learn Japanese (vol. 1)</i>
		•	•	•		•	•	•	<i>Learn Japanese (vols. 2-4)</i>
•		•		•		•	•	•	<i>Situational Functional Japanese (vol. 1)</i>
•		•		•		•	•	•	<i>Situational Functional Japanese (vols. 2-3)</i>
•	•	•	•	•	•	•	•	•	<i>Yookoso: An Invitation to Contemporary Japanese (vol.1)</i>

The Not-So-Recommended

We asked respondents to check off any texts which they would recommend avoiding. The percentage of respondents giving negative marks was surprisingly low, in fact too insignificant to report for intermediate/advanced texts. Interestingly, some of the beginning texts which ranked in the top-ten recommended lists were among the top three receiving negative marks.

Least favorite beginning texts*

For classroom instruction

Beginning Japanese 1, 2 16%
Jordan E.; Yale University Press

Japanese: The Spoken Language ... 14%
Jordan E. & Noda M.; Part 1, Yale Univ. Press.

The Japanese Language 7%
Kindaichi H.; Tuttle.

For self-study

Japanese: The Spoken Language 9%
Jordan E. & Noda M.; Part 1, Yale Univ. Press.

The Japanese Language 6%
Kindaichi H.; Tuttle.

Learn Japanese, Vol. 1 6%
Young J. & Nakajima-Okano K.; Univ. of Hawaii.

* percentage of respondents marking text as not recommended

For Self-Study

Beginning

- 1 *Japanese for Busy People*
AJALT; Book 1, Kodansha.
- 2 *An Introduction to Modern Japanese*
Mizutani O. & Mizutani N.; Japan Times.
- 3 *Japanese: The Spoken Language*
Jordan, E. & Noda, M.; Part 1, Yale University Press.
- 4 *Learn Japanese*
Young J. & Nakajima-Okano K.; Vol. 1, Univ. of Hawaii.
- 5 *Situational Functional Japanese*
Tsukuba Language Group; Vol. 1, Bonjinsha.
- 6 *Introd. to Japanese Grammar & Communication Strategies*
Maynard S.; Japan Times.
- 7 *Japanese for Everyone**
Nagara S.; Japan Publication.
- 8 *Yookoso: An Invitation to Contemporary Japanese**
Tosaku Y., et al.; Vol. 1, McGraw-Hill.
- 9 *Beginning Japanese 1, 2*
Jordan E.; Yale University Press.
- 10 *24 Tasks for Basic Modern Japanese*
Motohashi F.; Vols. 1 & 2, Japan Times.

Intermediate to Advanced

- 1 *Japanese for Busy People*
AJALT; Books 2-3, Kodansha.
- 2 *Integrated Approach to Intermediate Japanese*
Miura A.; Japan Times.
- 3 *Situational Functional Japanese*
Tsukuba Language Group; Vols. 2-3, Bonjinsha.
- 4 *Learn Japanese*
Young J. & Nakajima-Okano K.; Vols. 2-4, Univ. of Hawaii.
- 5 *Intermediate Japanese: An Integrated Course*
Mizutani N.; Bonjinsha.
- 6 *Current Japanese: Intercultural Communication*
Higurashi Y.; Bonjinsha.
- 7 *Integrated Spoken Japanese 1*
Inter-Univ. Center for Japanese Language Studies; IUCJLS.
- 8 *Alfonso Japanese*
Alfonso A.; Books 2-4, Curriculum Corp.
- 9 *A Course in Modern Japanese*
Mizutani O.; Vols. 2-4, Nagoya Univ., Japan Publications.
- 10 *Bunka Chukyu Nihongo 1*
Bonjinsha; Bonjinsha.

* = tied ranking.

Power Japanese and Dynamic Japanese

DOUGLAS HORN reviews two multimedia language-learning programs

Multimedia computing offers students of all ages a new avenue in education. There have long been study-at-home courses, often involving books, recordings, and video tapes. What multimedia computing adds to this is the ability to combine text, audio, and video with student interaction and monitoring—all at a relatively inexpensive price.

Power Japanese (BayWare, Inc., of San Mateo, Calif.) and Dynamic Japanese (DynED International of Foster City, Calif.) are two multimedia programs which promise to teach students Japanese. The companies that created these programs are located just a few miles from each other, but their approaches to learning Japanese couldn't be further apart. Both programs have their merits; which one to choose depends on how one prefers to learn.

Power Japanese

Power Japanese runs in Microsoft Windows 3.1 and higher. It takes the pop-up book approach to multimedia, presenting students with four books of several pages each. On each page are various activities and exercises designed to improve comprehension or retention of the lesson

being taught. For example, when Power Japanese teaches new hiragana characters, it shows students how to draw each one, then offers a spoken pronunciation.

Power Japanese focuses on bringing a student who knows no Japanese words other than "Sony" and "Toyota" to a basic level of comprehension. In terms of traditional Japanese courses, the program covers about the same amount of material as a first-quarter, college-level course. When students have completed it, they should know all the hiragana and katakana, as well as how to use Japanese particles, verb endings, and other grammatical structures in simple sentences.

Power Japanese includes a hiragana and katakana penmanship workbook, a learner's dictionary, and flashcards—all of which help extend the program's lessons beyond the computer screen. Also included is a hiragana/katakana word processor, along with a special customer service feature few software programs offer: when students have completed their lessons in Power Japanese, they are invited to use the kana editor to write Japanese letters to BayWare, to which the company promises to reply in Japanese. Another token of BayWare's consideration for their customers is a bi-weekly,

bilingual postcard sent to registered users to ensure they get to read *some* Japanese on a regular basis.

Half the program is dedicated to teaching the Japanese

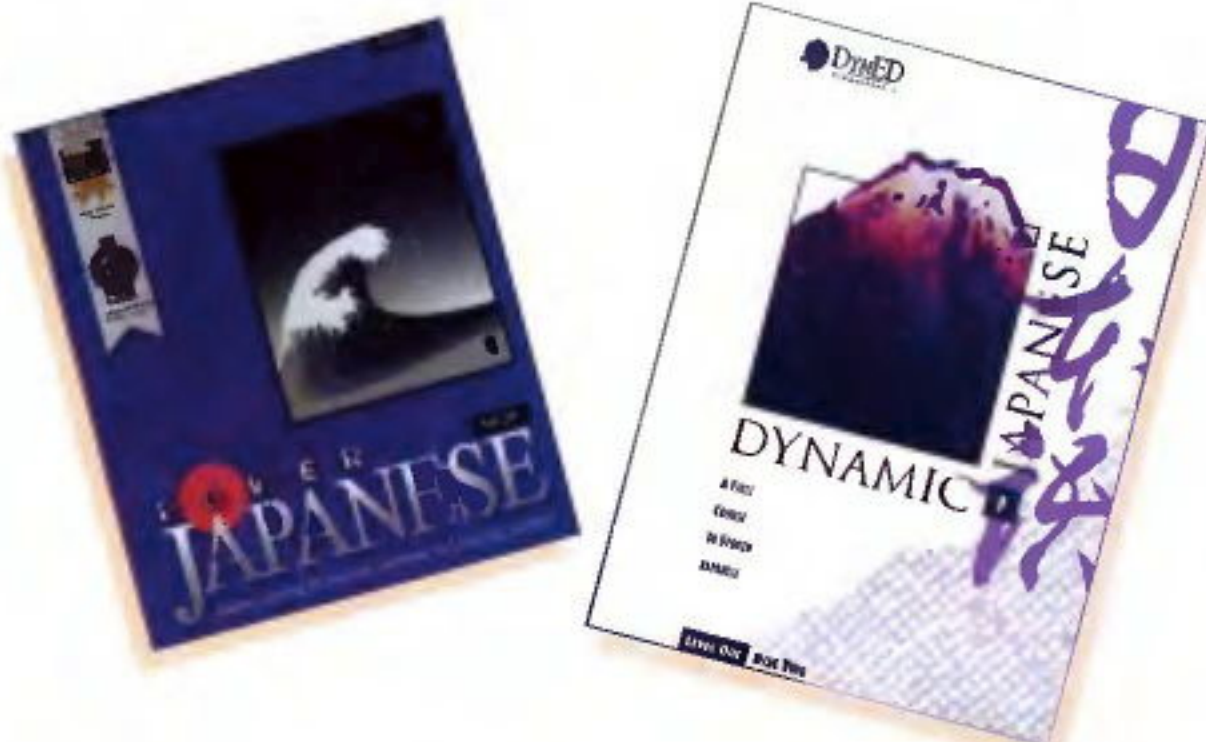
hiragana and katakana syllabaries. These lessons consist of animated drawings of each character, which students are encouraged to practice in the enclosed workbook. Pronunciation examples are also available for each character. After each new line of characters has been memorized, Power Japanese reinforces these lessons with drills and quizzes. Throughout the program are messages of encouragement and explanation, helping students to understand what they are learning and why.

The second half of the Power Japanese program is dedicated to grammar, vocabulary, and cultural considerations. The main drawback of this section is that it does not offer the student enough opportunities to hear spoken Japanese. There are mini-dialogs throughout the program, but they are shorter and more scarce than they should be. While the program helps students tackle the basics of Japanese, it does not give them an ear for the language.

Dynamic Japanese

Dynamic Japanese is available for DOS, Windows, and Mac platforms. As mentioned above, it takes a very different approach from Power Japanese. Most importantly, this program presents the student with spoken Japanese from square one. At any time, students may choose to repeat the last Japanese phrase, see it written in Japanese, or even hear its English equivalent, although the program is primarily a spoken Japanese environment.

Though Dynamic Japanese includes no practice booklets and a minimal study guide, animation and colorful pictures are provided to supplement the Japanese phrases and dialogs. Twelve lessons on two CD-ROMs introduce students to various people and situations. Along the way, the program asks questions based on the current dialog. This feature helps students maintain attention, and ensures



that they don't get too far ahead of themselves.

Where Power Japanese spends much of its time teaching Japanese kana, Dynamic Japanese focuses on the spoken language—but it does provide on-line glossaries for students to study kana at their own pace. In terms of traditional Japanese courses, Dynamic Japanese covers the oral and grammatical portions of first-quarter introductory Japanese, and makes some progress into the next course.

This Japanese immersion makes Dynamic Japanese more difficult in the beginning, but more fulfilling by the end, since by the time students complete the program, they should be used to hearing and understanding Japanese. Listening to the language as it is spoken is probably the single most important aspect of learning to speak it effectively.

Dynamic Japanese also interjects various written phrases throughout its lessons, which give students a chance to gain some reading skills, but the program does not give the detailed explanations of grammar and structure that Power Japanese does. Still, there are two exercise modules that offer very good practice at dealing with written Japanese. The first is called "fill-ins." In it, students select the proper words (usually nouns, verbs, and particles) to complete sentences. The second exercise is dictation, in which a phrase is spoken and students must choose Japanese words to assemble that sentence. While these drills help bolster understanding of written Japanese, they never depart from their base in the spoken language.

Recommendation

Power Japanese and Dynamic Japanese are both good programs for getting a start in Japanese. Neither, of course, is a complete solution to learning the language. I prefer Dynamic Japanese for its immersion approach, which I believe will carry students further in the long run. But more important is what the student wishes to learn. Those students interested in concentrating on hiragana, katakana, and basic grammar will enjoy Power Japanese. Those who prefer to learn the spoken language will have success with Dynamic Japanese. And those with the time, money, and determination might just want to use both. ☞

Douglas Horn is a freelance writer living in Seattle. His first novel, Moves, has just been published by Royal Fireworks Press.

Power Japanese version 2.0

Requires: 386 or better CPU; 4MB RAM; VGA graphics; Windows 3.1; MPC-compatible sound card. Available on 3.5" floppy disks or CD-ROM. Price: \$278 (retail:\$165-\$199).

BayWare, Inc.
P.O. Box 5554
San Mateo, CA 94402
tel. 415-286-4480 / fax 415-578-1884

Dynamic Japanese

Requires: 386 or better CPU (Mac: System 7.0 or greater; 2.5MB application RAM); SVGA graphics; CD-ROM drive; mouse. Price: \$350

DynED International
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-Jeremy Torr, Best Buys CD (May 1995).

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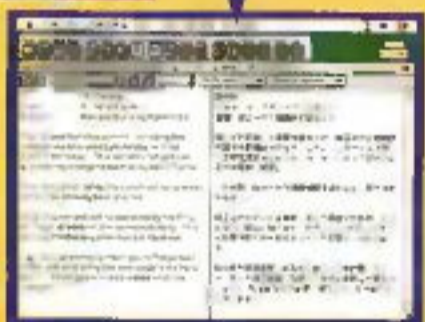
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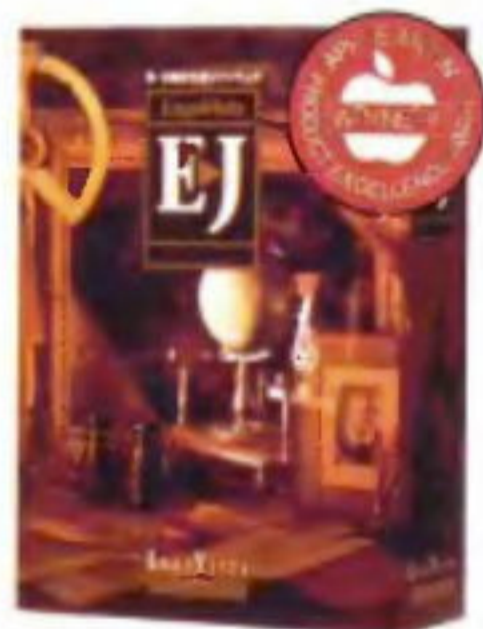
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WINDOWS VERSIONS: CPU: Pentium, 486, or 386. Minimum application RAM: 9MB. Disk space needed: 25MB for LogoVista E to J Personal; 30MB for LogoVista E to J. Operating system: the Japanese Edition of Microsoft Windows 3.1 or later or Windows NT 3.5 or later.



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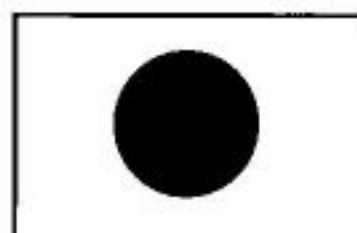
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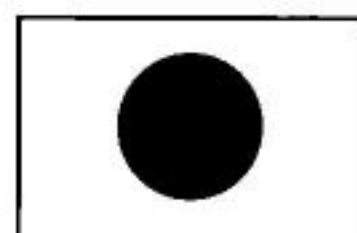
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“The Wallet”

performed by Tatekawa Danshi
translated by Ian MacDougall



Rakugoka Tatekawa Danshi

Our *taiyaku* selection is excerpted from a *rakugo* story called “The Wallet” (紙入れ, *kamiire*) as performed by famed *rakugo* artist Tatekawa Danshi.

Rakugo (落語) is a form of comedic storytelling in which the performer, or *rakugoka* (落語家), sits alone before his audience on a *zabuton* cushion, usually dressed in kimono, with only a folding fan and a small towel to use as props. The stories told are taken from a limited repertory created centuries ago, so the plot and even the punchline are often already known to the audience. What matters most, therefore, is the *rakugoka*'s performance—his facial expressions, his sound effects, his comic timing, and, most importantly, his rapport with the audience.

Danshi's exceptional abilities in all of these areas have made him the most popular *rakugoka* performing in Japan today. He got his start in 1952, at age 16, studying under the famous *rakugoka* Yanagiya Kosan V. As his talents ripened and his fame grew, he was eventually awarded the stage name Tatekawa Danshi V (his real name is Matsuoka Katsuyoshi). The talented *rakugoka* went on from there to become a common figure on stage and screen. In 1971, he parlayed his fame

into a political career, holding a seat in the Diet for seven years (an experience echoed by one of his former students, comedian Yokoyama Knock, who was recently elected Governor of Osaka).

Danshi's independent spirit and outspoken manner have also won him some repute. In 1983, he parted ways with the powerful *Rakugo* Association, of which he was a former director, to set up his own school of *rakugo*. He continues to teach there and at various other schools today, training future stars of Japanese comedy.

The story so far:

The following excerpt of “The Wallet” is reprinted from a newly released English-subtitled video called *Danshi!* In performance, Danshi provides the voices of all the characters, including himself as narrator. In typical *rakugoka* fashion, he delivers the dialog at lightning-fast speed, creating a tension that builds and builds until it is finally released with the punchline, known as the “drop” (the *raku* in *rakugo* means “drop”).

“The Wallet” is a classic tale of adultery, involving a somewhat neglectful husband, his strong-willed wife, and their young friend, Shinkichi, who is writing a book under the husband's guidance and meanwhile rather guiltily sleeping with his wife.

Shinkichi shows up at the couple's house one night while the husband is out of town, having received a letter from the wife begging him to come over while the coast is clear. Upon arrival, he expresses remorse over the betrayal of his mentor and a deep fear of discovery, but the wife brushes aside his concerns and serves him an aphrodisiacal meal of raw eggs and steamed eel.

One thing leads to another, until, mid-seduction, the husband unexpectedly arrives home. The wife quickly goes to distract him while the maid ushers a panicked and bewildered Shinkichi out the back way. Our selection picks up with Shinkichi trying to get his bearings after having just escaped the house.

About the translation:

For the sake of language learning, *Mangajin* usually uses fairly literal translations of Japanese, sometimes at the expense of smooth-sounding English. This time, however, we felt it was more important to capture the spirit of the original than to try to match words and phrases. Below is Ian MacDougall's translation of “The Wallet,” excerpted from the book that accompanies the aforementioned video. It is a loose translation—indeed, it sometimes goes off on its own tangents—but we believe it does an excellent job of maintaining the style of the original spoken performance.

Shinkichi: "What a relief!
I knew that was going to happen. I told her it would!
I told her!
And she gets mad . . .
. . . anyway, it's finished.
She won't want to try that again now.
Yeah, the Gods were with me to-night.
Anyway, it had to end sometime. Sneaking out the back way. . .
Good thing the maid was there to show me out.
Got my sandals, got the right clothes . . .
. . . tobacco box . . .
. . . wallet . . .
Huh? Oh, no!
I left my wallet back there!
I forgot that wallet!
I left it by the damn futon!
The wallet her husband gave me!
And her letter's still in it!
The one inviting me over!

新吉: 「うーん、よかったよ。
ね、だから、だからこういうことがあるからよそうって俺、言ったんだ、ねっ。
それを言ったんだよ。
なのに、おかみさんあんなこと言って、
だけどもう、もう大丈夫だよ。
もうおかみさんもね、これで懲りて言わないと思うよ。あー、よかった、よかった、ねっ。
うん、天が助けてくれた。あー、そうだよ。
いつまでも続いて良くなるわけではないんだ、うん。
向こうへすっと抜けて、
気が利いてら、ねっ、女中さんが回してくれたんだ、うん。
ちゃんと下駄ね、履き物間違っってねえしね、うん。
えー、タバコ入れあるしな。
懐には紙 . . .
あれ? あっ!
いけねえ! 紙入れ忘れた、あそこへ、
しまった。しまった、しまった、弱ったな。
あの紙入れ、ああ、枕元だ。えっ?
あれ、あそこの旦那にもらった紙入れだ!
あん中におかみさんの手紙が入ってた。
今晚旦那が帰って来ないから泊まりに来いって書いてある。

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I'm dead.
 As soon as he reads it . . .
 I'll run away.
 I'll run all night.
 That'll take me clear out of Japan.
 Yeah, but on the other hand . . .
 . . . it'd be a waste if I ran and he
 never read the letter.
 They'll say, 'Where's Shinkichi
 these days?'
 'I don't know,' and that's where it'll
 stop.
 Tomorrow I'll go check things out.
 If he says, 'You bastard!' . . .
 . . . I'll say 'sorry!' and run like hell.
 That's the best thing.
 I'll apologize . . .
 admit I was wrong . . .
 . . . then run. That's best.
 But still not good.
 Maybe I should go home and sleep."
 Danshi: He tosses around, has weird dreams,
 wakes up . . .
 Shinkichi: "Oh, I can't sleep.
 How did I get in this mess?"

あー、もうダメだ。
 読まれたらもうおしまい。あー、もうダメだ。
 あー、逃げよう。とにかく逃げよう。
 一晩中駆けよう。
 一晩中駆ければ、ことによったら日本から離れるかもしれねえから
 な。
 うーん、だけどな。
 だけど見つかってねえのに、いなくなってもしょうがねえだろうな。
 「新吉の奴、近頃いねえけどどうしたの？」
 「さあ、知りませんねえ」なんてそれっきりか？
 おもしろくねえな。明日行ってみようかな。
 とにかく、行ってみて、向こうで、「この野郎！」って言われたら
 「すみません」って言って逃げちゃおうかな。
 その方がいいや。
 すみませんってことは間違ってたってことを向こうに言うんだから。
 悪かったという事を言って、
 にー、逃げる事は非常にいい事だ。
 あんまりよくないけどね。
 ああ、うちに帰っても寝られるかねえ」
 談志: やっと、とろとろっとすると、妙な夢見てうなされて、目が覚める。
 新吉: 「あー、あー、あー、寝らんねえや、これは。
 なんでこんな事になっちゃた」

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Danshi:	He gets up at dawn and rushes out. He wanders around he comes to the house, goes away and comes back . . .	談志: 悶々として、夜が明けると、ポッと飛び出してな、 あっち行ったり、こっち行ったりして、 しまいに家の前行ったり来たり、行ったり来たりしてやがって...
Husband:	"Who is that guy? He's making me dizzy! It's Shinkichi! What are you doing out there? Come in, why don't you? Come on in."	旦那: 「目まぐるしい野郎だな、本当に。誰だい、えーっ? 新吉じゃねえか、誰だと思った。行ったり来たりして。 おー、おー、おい、よかったらこっち来い。ちよいとこっち」
Shinkichi:	"Good morning."	新吉: 「おはようございます」
Husband:	"Morning. Come on in. Bar the door behind you."	旦那: 「はい、おはよう。 ちよいとこっち。後ろ閉めな。後ろ木戸閉めろ」
Shinkichi:	"No!"	新吉: 「ヤだい！」
Husband:	"What do you mean, 'no'? What are you talking about? Come on in. Come on, stupid! What's wrong with you?"	旦那: 「何だ、ヤだいつうのは。 何言ってやんの。 こっち、こっち来い。 こっち来なよ。この野郎！」
Shinkichi:	"I'm sorry. I won't do it again."	新吉: 「すみません。二度としませんから勘弁して」
Husband:	"I hope not! I've been waiting! You haven't brought your next chap- ter."	旦那: 「当たり前じゃないか、まったく。 待って来る、持って来るって、 「猿飛佐助」の先、持って来ねえじゃねえか」
Shinkichi:	"What?"	新吉: 「えっ？」
Husband:	"Your book! I'm waiting for your next chapter!"	旦那: 「本をどうしたの? 本を...。続きがおもしろくなるって楽しみに してたんだよ」
Shinkichi:	"Oh, my book . . . Good!"	新吉: 「あつ、本ね、うん。 あー、よかった」
Husband:	"What do you mean? It's not good. You promised me it'd be done by now. A deal's a deal! Anyway, come on in. Come on. What's the matter with you? Did something happen?"	旦那: 「何がよかったんだ、バカヤロー。 よくねえ、こんちくしょう。 約束は何でもおんなじだよ。なあ。 出来ねえくらの約束しちゃいけねえ、うん。 えー、まあ。いいや、こっち来い、こっち来い。 どうしたい、おい? えーっ? 何かあったのか? えっ? 何かあったんだろ？」
Shinkichi:	"Did it?"	新吉: 「ありません？」
Husband:	"Don't pretend with me, my lad. I know when something's wrong. All you have to do with young people is look at their faces. Let me guess . . . You don't drink much; it's not alco- hol. Is it gambling? Did you have a fight with someone? The only thing left is your love life. Woman trouble? I'm sure you're popular with them. You're handsome, and you dress well. Don't stay too long with one, though.	旦那: 「野郎、かぶり(頭)縦に、えーっ、今度は横に振って。 ウソだよ、うーん。俺ぐれえならすぐ分かる。 若いモンの頭見て、何があったかぐれえ分かんなくて大勢人は使えや しねえ、ああ。 当ててみようか、えーっ? うーん、酒かなんか飲んで...酒は飲めねえか、あんまり。そうじゃ ねえ、うん。 えー、博打はやらねえか? ケンカか何かして。 あと何かあんのか? あと残って...。残ってんのこれじゃねえか、う ん。 女? うん。いい、若いうちだ、モテるの当たり前だ。 おまえなんぞ、シャレが解るし、ござっぱりしててな、男っぶりも悪 くねえから、うん、 「色三月」であんまり長くしねえ方がいいよ、うん。

So, what happened?
 What is it?
 Tell me.”

Shinkichi: “You don’t mind?”
 Husband: “How would I know if I hadn’t heard?”
 Shinkichi: “Yes . . .”
 Husband: “What do you mean?
 Have you got a problem with some woman?”
 Shinkichi: “Yes.”
 Husband: “What kind of woman?
 A geisha wouldn’t fall in love with you.
 A maid in some brothel? No?
 A nice girl?
 If that’s the case, I’ll be the go-between.
 One thing you’ve got to make sure you never do, though:
 Keep away from married women.
 You just get hurt.
 Don’t climb on dry branches or married women.
 What? She’s married? She’s got a husband?
 That’s not good.
 So what happened?
 Tell me!
 Well? What?
 Don’t keep me in suspense!
 Are you in trouble?”

Shinkichi: “Well . . . there’s this man who’s been very good to me.
 And his wife’s been good to me, too.”
 Husband: “Happens all the time.
 When did it start?”
 Shinkichi: “Last year. One day when it was raining.
 Late afternoon.
 Then the next day, and twice the next, and then . . .”
 Husband: “That’s fine. You don’t have to count.
 How did the trouble start?”
 Shinkichi: “Her husband was away, so she said I could stay the night.
 I said I didn’t want to, and that I wanted it to stop . . .
 . . . then she said something and I said something . . .
 . . . and this led to that . . .
 . . . and that to this . . .
 . . . and now this.”
 Husband: “I don’t think I’m following you.”

でっ? 何かあったのか?
 何なんだい、えーっ。
 話してみろよ。」

新吉: 「話していいですか?」
 旦那: 「聞かなきゃ分からねえからよ、えっ? 何なんだい?」
 新吉: 「はい」
 旦那: 「『はい』」じゃねえよ、えー?
 その、女と何かあったんだろ?」

新吉: 「はい」
 旦那: 「で、その女、どんな女だ。
 どっかの芸者に惚れられるわけねえな、おめえがな。
 うーん、するってえと水商売の女中...、そうじゃねえ?
 うん、堅気の娘っ子。えっ?
 所持持とうってのなら、なんなら仲人ぐらい買ってやったっていいよ、おい。
 でもよ、何があったか知らねえが、いけねえのが一つあるよ。
 いいかい。人の女房に手出すな、いいか? なっ?
 添えっこねえんだから、うん。
 『人の女房と枯れ木の枝は登りつめたら先がねえ』ってまったくだ、おい。
 人の女房? えーっ、主ある女か?
 よしな、よしなよ。それはよした方がいい。
 何で? どうしたんだい?
 言いなよ。
 言えって、この野郎。
 えーっ、言いに来て、言わないんじゃ俺がおもしろくねえじゃねえか。
 何か引かかる、何だよ」

新吉: 「実は...、あの...、色々お世話になってる旦那がいて、
 そのおかみさんにも世話になっちゃったんです」

旦那: 「うーん、よくあるやつだな。
 分かるよ、うん。いつ頃?」

新吉: 「去年なんですよ。で、雨が降った時にありましてね。
 夕方なんですけどね。
 その翌日にまたあって、その次は、昼と夜と二度...」

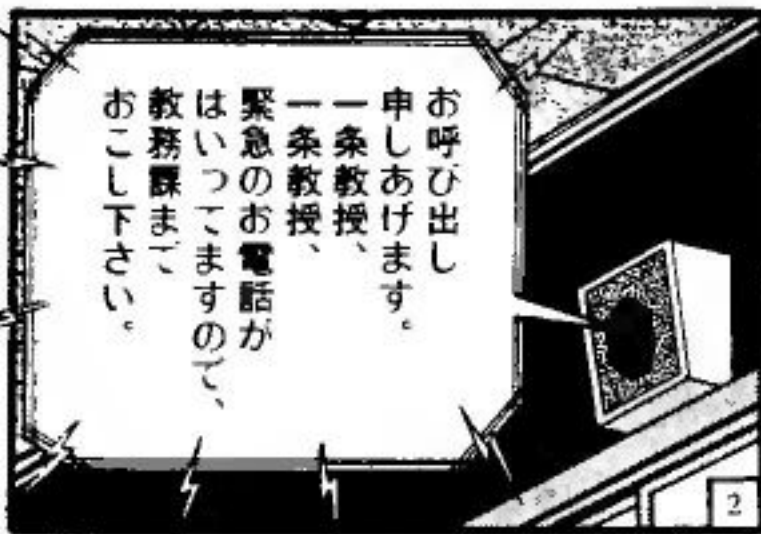
旦那: 「いや、数はどうでもいい、そんなもの。
 おめえはそのしくじったもとは...」

新吉: 「『おかみさんが、その、旦那が帰って来ないから今晚泊まりに来て、手紙をくれたんですよ。あたし、イヤだっつったんですよ。そういうことするとしまいにこう、順に、こう、こう回ってナニから
 ナニへこう入ってっちゃったら、ナニになっちゃったら、
 ナニにナニしたらいいか、
 ナニだってことになる。
 だからあたしはナニ...」

旦那: 「何だか話が分からねえな。どう、どう...」

- Shinkichi: "I said we shouldn't be doing this.
And all of a sudden we were doing it."
- Husband: "This, that, this, that . . . don't you know any nouns?"
- Shinkichi: "And now this!"
- Husband: "Well, that's the way it goes."
- Shinkichi: "Then right in the middle, her husband came home."
- Husband: "What?! You idiot!
You damn fool!
If you're having it off with someone's wife . . .
. . . you've got to strike fast and stay alert!
You can't stop to cuddle in the futon.
Did he see you?"
- Shinkichi: "Did he?"
- Husband: "What do you mean, 'did he'?"
- Shinkichi: "I got out the back way."
- Husband: "Good."
- Shinkichi: "No, bad.
I left the wallet you gave me.
With her letter in it saying he'd be away overnight."
- Husband: "How stupid can you get!
You read those and tear them up!
They're not good-luck charms, you know.
So did he read the letter?"
- Shinkichi: "Did he?"
- Husband: "Don't start that again!
I want to know . . ."
- Shinkichi: "I couldn't sleep last night wondering if he had or not."
- Husband: "There's no hope for you, is there . . . honey, come here!
This young fool Shinkichi's gone and gotten mixed up with a married woman.
She asked him over when her husband was away . . .
. . . but then the man came home, so Shinkichi had to run.
But he left that wallet I gave him, with her letter in it.
Now he can't sleep because he's afraid the man's read it.
What do you think he should do?"
- Wife: "Shin-san . . .
. . . Shin-san!
I heard the whole thing.
- 新吉: 「そういうことはよくないといったんですけども、
な、ナニにナニしちゃうってんですよ。」
- 旦那: 「浪花節のけいこみたいなこと言ってんな、この」
- 新吉: 「で、そうなっちゃったんですよ」
- 旦那: 「うーん、ま、しょうがねえ」
- 新吉: 「そ、そ、その最中に旦那が帰ってきちゃった」
- 旦那: 「エーっ? バカ!
バカだな、こんちくしょう。
人のかみさんとおいしいことしようってなら、
周囲に気を使うとか、機敏に事を済ませろ。バカヤロー、えーっ?」
- うーん、いい心持ちで温もってるからそんなことになる。
で、旦那に見つかったのか？」
- 新吉: 「見ましたか？」
- 旦那: 「なんだ、それ、『見ましたか?』ってのは」
- 新吉: 「うまく、裏から逃がしてくれて...」
- 旦那: 「よかった」
- 新吉: 「よくない。
そこへ紙入れ忘れて来ちゃった。それも旦那にもらった紙入れなんです
よ。
その紙入れの中におかみさんの手紙が入っているんです。今晚旦那帰っ
て来ないから泊まりに来いって...」
- 旦那: 「バカだな、この野郎は。どこまで、おまえは...。
おかしいじゃねえか? お守りじゃねえぞ。そんなもの読んで懐に入れて
おく奴...。破って捨てろ。バカだな。
手紙を入れて、それを読まれたのか?」
- 新吉: 「読みましたか？」
- 旦那: 「また始まりやがった、この野郎。
俺がおまえに聞いて...」
- 新吉: 「読んだか読まないか、もし読まれたらどうするか、あたしそれが気にな
って夕べ寝てなくて、...」
- 旦那: 「うーん、この...。しょうのねえ野郎だ。おい、おっかあ、ちょっと来
い、来いや。うーん、いや、新吉の野郎、若いからしょうがねえって言
や、それっきりだけどね、どっかのかみさんと出来上がったらしいんだ
な、うん。
それで、亭主が帰って来ねえから、どうのこうので、温もってるところ
へ、
何だ、亭主が帰って来ちゃったってんだ、うん。
泡食らって逃げたのはいいいんだけども、
紙入れそこに忘れちゃってな。それが俺がやった紙入れで、そこにかみ
さんの手紙が入ってるってんだ。
今晚泊まりに来いの、どうのこうの、読まれたらどうなるかって、真っ
青になって夕べ寝てねえってんだ、おい。
おめえも小言言わなきやダメだよ。」
- 女房: 「新さん、
新さん。
聞いたよ、今、うん、聞きました。」

(continued on page 101)



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



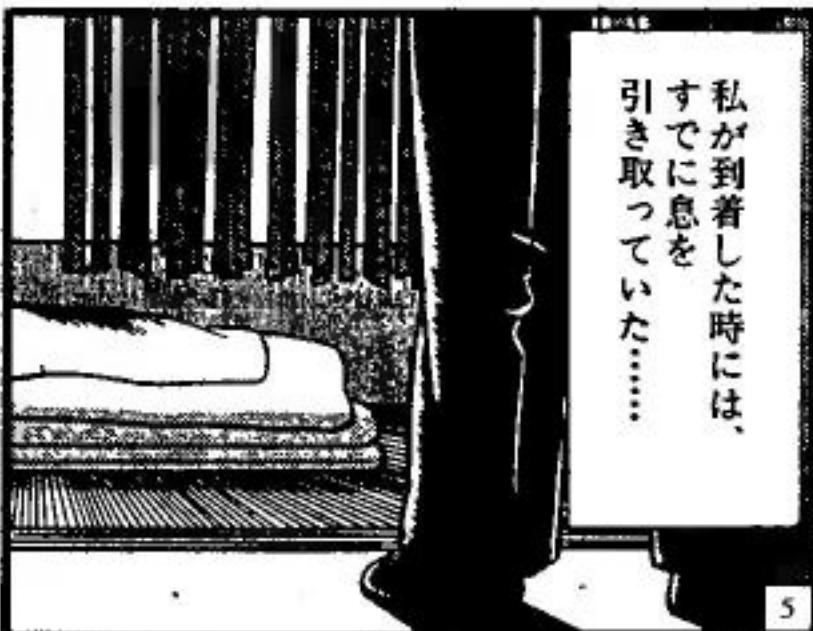
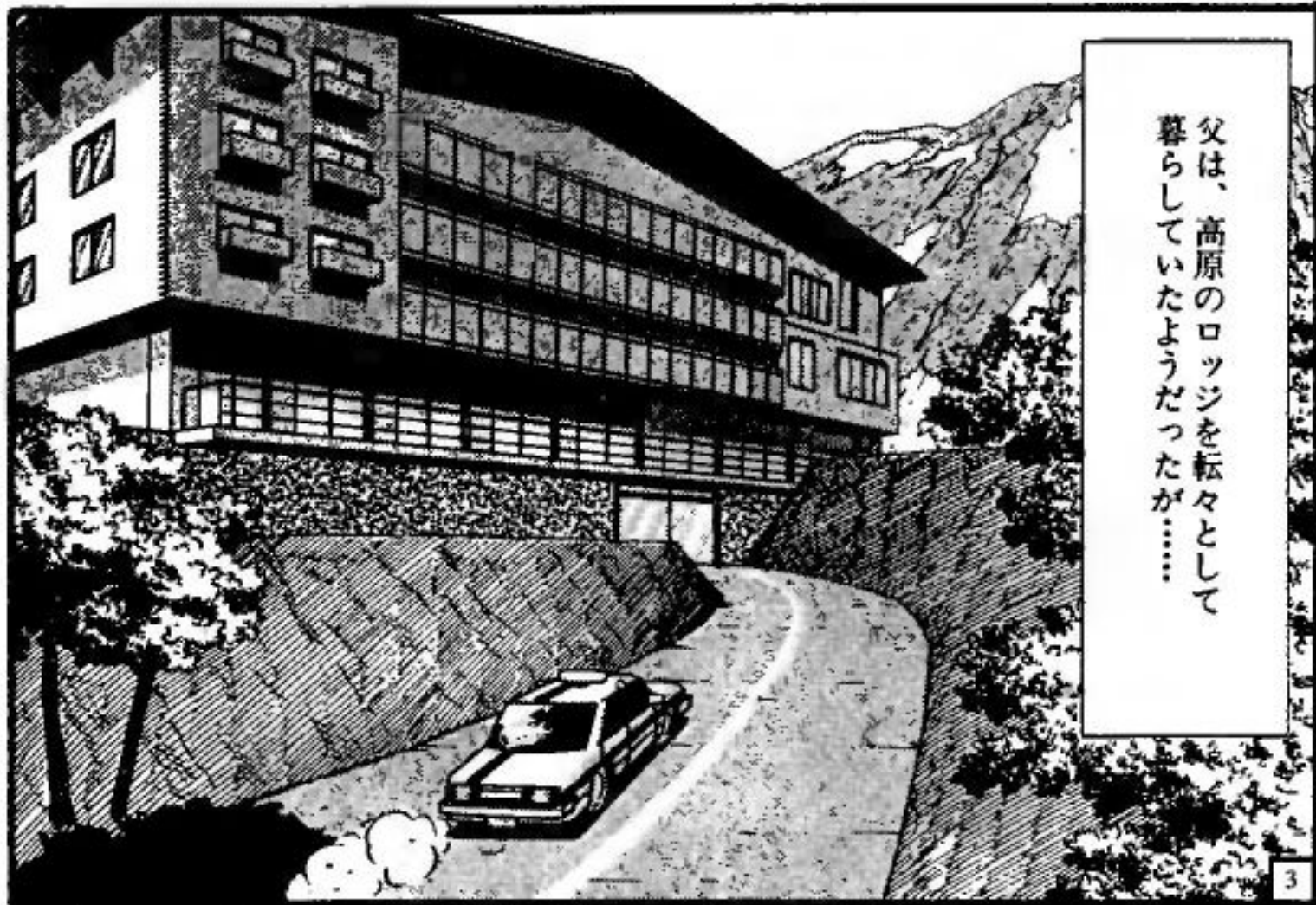
At the beginning of the story, a young man watches with his father as bulldozers destroy the compound of the religious movement his late mother, Kinu, had founded. The young man, Ichijō Yutaka, could have succeeded his mother as the sect's leader, but chose not to. The sect's philosophy centered on the idea of forgetting one's troubles by laughing, which the cynical Ichijō felt to be ludicrous.

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 he gradually came to despise her. As an adult he still can't understand why a handsome man like his father married such an outspoken, ugly woman.



Years later, Ichijō has become a professor and his father something of a wanderer. During one of his father's rare visits home, Ichijō ventures to ask why he married Kinu: "As I see it, you must have been after Mom's money." His father denies this, pointing out that she was a mere servant when he met her, and insisting that it was love at first sight. But Ichijō is convinced his father is lying, and continues to wonder about the truth.

1	<p>Narration: 半年後 <i>Hantoshi-go</i> half-year later Six months later</p> <ul style="list-style-type: none"> -go after a time word means "[that much] later."
2	<p>P.A.: お呼び出し 申しあげます。 <i>O-yobidashi mōshiagemasu.</i> (hon.)-calling out/paging say/inform "Paging."</p> <p>一条 教授、一条 教授、緊急 の お電話 が はいってます ので、 <i>Ichijō kyōju, Ichijō kyōju, kinkyū no o-denwa ga haittemasu node,</i> (name) professor (name) professor urgent (that is) (hon.)-phone call (subj.) have received because/so "Professor Ichijō. Professor Ichijō, you have an urgent phone call, so . . ."</p> <p>教務課 まで おこし下さい。 <i>kyōmu-ka made okoshi kudasai.</i> instructional affairs section to please come "please come to the main office." "Paging Professor Ichijō. Paging Professor Ichijō. You have an urgent phone call. Please come to the main office." (PL4)</p> <ul style="list-style-type: none"> <i>o-yobidashi mōshiagemasu</i> is a standard, polite formula for beginning a page over a public address system. <i>O-</i> is honorific; <i>yobidashi</i> comes from <i>yobu</i> ("call/summon") and <i>dasu</i> ("put/get/bring out"), and the combination is a noun meaning "page/paging." <i>Mōshiagemasu</i> is from the PL4 humble verb <i>mōshiageru</i> ("say/state/inform"). <i>kyōju</i> after a name is equivalent to "Professor [name]." <i>kinkyū</i> is a noun meaning "emergency," and <i>no</i> makes it a modifier. <i>denwa</i> can refer either to the telephone itself or to a telephone call. The honorific <i>o-</i> is fairly standard in paging situations, since polite language would normally be used (though informal pages are also possible in certain contexts). <i>haittemasu</i> is a contraction of <i>hайте imasu</i>, the PL3 form of <i>hайте iru</i>, from <i>hairu</i> ("enter/come in/go in"). <i>Hairu</i> is one of those verbs for which the <i>-te iru</i> form means "has ~" rather than "is ~ing," so <i>denwa ga hайте imasu</i> means "a phone call has come in." the <i>kyōmu-ka</i> handles the registrar's functions as well as other routine paperwork and is typically the "main office" students and teachers deal with on a day-to-day basis. <i>okoshi kudasai</i> is a PL4 honorific request that can mean either "please come" or "please go."



3

Narration: 父 は 高原 の ロッジ を 転々として 暮らしていた ようだったが...
Chichi wa kōgen no rojji o tenten to shite kurashite ita yō datta ga,
 father as for highlands off/in lodges (obj.) moving from place to place was living it seemed but/and
It seemed my father had been spending his time moving about from one highland lodge to another.

- *chichi* is the word used to refer to one's own father when speaking to someone outside the family.
- *rojji* is a katakana rendering of the English word "lodge."
- *tenten* describes movement from one residence, job, school, etc., to another, often with a feeling of haphazardness. It can act as an adverb with or without the following *to*. The word can modify various words that imply movement, but its most common appearance is probably in the more generic *tenten (to) suru* seen here (*shite* is the *-te* form of *suru*, "do").
- *kurashite ita* is the past form of *kurashite iru* ("is living"), from *kurasu*, which means "live" in the sense of passing time or getting by from one day to the next → "was spending his time."
- *yō datta* is the past form of *yō da*, "seems/appears [to be the case] that ~."
- *ga* basically marks the preceding as background information that helps explain what follows; this means it typically becomes "but" or "and" in English, but in some cases English doesn't really require a corresponding word. Here, the Japanese sentence continues to the next narration box, and this part of the sentence is providing the background we need in order to understand why Ichijō failed to reach his father's side before he died.

4

Sound FX: キッ
Ki!
 (sound of brakes as car comes to a halt)

- *ki!* represents a sharp, very brief metallic scraping sound. *Ki!* and the longer *kii* are standard FX words for cars braking to a halt.

5

Narration: 私 が 到着した 時には、すでに 息を引き取っていた。
watashi ga tōchaku shita toki ni wa, sude-ni iki o hikitotte ita.
 I/me (subj.) arrived time at as for already had breathed his last
When I arrived, he had already breathed his last.

- *tōchaku* is a noun for "arrival," and *tōchaku shita* is the plain/abrupt past form of the verb *tōchaku suru*, "arrive."
- *watashi ga tōchaku shita* is a complete thought/sentence ("I arrived") modifying *toki* ("time/time when"). *Ni* makes it "at the time I arrived," and *wa* marks this phrase as the topic of the sentence.
- *hikitotte ita* is from *hikitoru* ("withdraw"); *iki o hikitoru* is an idiomatic expression equivalent to "breathe one's last."



6

Narration: 安らかな 顔 だった...
Yasuraka na kao datta.
 peaceful/calm face was
He looked peaceful. (PL2)

- *yasuraka* refers to a state of “peace/tranquility/calm/rest,” and *na* makes it a modifier: “peaceful/calm.”

7

Staff: これをお父上から お預かり 致しております。
Kore o o-chichiue kara o-azukari itashite orimasu.
 this (obj.) (hon.)-father from (hon.)-keeping/holding am/is/are doing
“Your father left this with us.” (PL4)

- *chichiue* is a formal word for “[one’s own] father” that has a somewhat archaic feeling. With the honorific prefix *o-*, it can be used as a polite way of referring to another person’s father.
- *o-azukari itashite orimasu* is a very polite form of *azukatte iru*, which essentially means the person has received something in trust and continues to hold it in his possession, from *azukaru* (“receive in trust/receive custody of/be entrusted with”).
- *itashite* is the *-te* form of *itasu*, a PL4 humble equivalent of *suru* (“do”), and *o-azukari itasu* is a more polite equivalent of *o-azukari suru*, the already very polite PL4 humble form of *azukaru*.
- *orimasu* is the polite form of *oru*, a PL4 humble equivalent of *iru*, so *itashite orimasu* = *shite iru* (“am/is/are doing,” from *suru*). In this case, *itashite orimasu* is serving as part of the PL4 humble verb for *azukaru*. In ascending order of politeness, we get *azukatte iru* → *azukatte imasu* → *o-azukari shite imasu* → *o-azukari shite orimasu* → *o-azukari itashite orimasu*.

8

On Envelope: 一条 豊殿
Ichijō Yutaka-dono
 (surname) (given name) (hon.)
Mr. Ichijō Yutaka

- *-dono* is a written title of respect/politeness more honorific than *-san/-sama* (“Mr./Ms.”); it is commonly used in the salutation of a letter as well as after the addressee’s name on the envelope, usually in a business or ceremonial context. Of the three forms of address, *-san* is the most colloquial, and most likely to be used in conversation; *-sama* is commonly used in correspondence, but when spoken, either in conversation or as part of an announcement, is considered extremely polite; *-dono* is very formal and honorific, and is used only in writing (in modern Japanese).

letters

(continued from page 16)

of proficiency does not need *Mangajin*!
 DAVID HETHERINGTON
 Austin, Tex.

I think [the English-in-balloons format] is extremely helpful to people like me who do not have an extensive kanji vocabulary.

The new format allows me to read the manga without any temptation for my eye to catch the English translation. In your other format, where all three are together (kanji, kana, and English), it was much more difficult to achieve this. Now, I can read a whole series without seeing the English at all. Then, I can review the translation you provide to see how close my understanding matches the feeling of your translation.

RONALD GUEST
 University Park, Tex.

I am trying to learn to read Japanese fluently, i.e., trying to read the straight original Japanese manga, and falling

back to the romaji and the English explanation only when I get stuck. The [English-in-balloons] format completely breaks up this rhythm. Also, with the original Japanese replaced by English, the manga no longer has the flavor of the original, which is very distracting.

JAY DEARIEN
 Tokyo

Reading the dialog in its original Japanese format is great practice, and trying to translate it in my mind before reading the *Mangajin* translation is a lot of fun. But this [English-in-balloons] format doesn’t allow me to do this, and what’s worse, the English translation in the dialog bubbles is totally different from what I expected in Japanese.

CHRIS WORTHINGTON
 Rohnert Park, Calif.

Do I detect an insidious trend toward “dumbing down” the magazine in search of more readers? There is just a finite

number of people out there who would ever be interested in this magazine anyway. It’s accessible enough as it is.

JOHN OVERTON
 Sausalito, Calif.

The flow of the English in the balloons is often unnatural, since the balloons were designed for Japanese writing.

WALTER BROCK
 New York, N.Y.

Horrible, horrible, horrible.

PETER HENDRIKS
 Madison, Wis.

Well, we’re beginning to detect something of a trend here. OK, no more English in the balloons, but the experimentation will continue. The manga Kono Hito ni Kakero will continue to be presented in the romaji-free format used in No. 48 and in this issue. We look forward to hearing your comments. 🐼



9

Narration: 父の手紙によれば、私はきぬの子供ではなかった。
Chichi no tegami ni yoreba, watashi wa Kinu no kodomo de wa nakatta.
 father 's letter according to I/me as for (name) 's child was not
According to my father's letter, I was not Kinu's child. (PL2)

Sign: 松本行 電車
Matsumoto-yuki Densha
 (place name)-bound for electric train
Train for Matsumoto

- *ni yoreba* is a conditional "if/when" form of *ni yoru*, from *yoru* ("be based/founded [on]"), so *~ ni yoreba* literally means "if [my conclusion] is based/founded on *~*" → "based on/according to *~*."
- *de wa nakatta* is the past form of *de wa nai* ("is not," often contracted to *ja nai*), negative of *da* ("is/are").
- Matsumoto is one of the principal cities in Nagano Prefecture, in the middle of the Japan Alps.
- the suffix *-yuki*, from *iku/yuku* ("go"), is added to place names when designating where a bus, train, plane, etc., is going: "*~*-bound."
- *densha* can refer to any train that runs on electrical power, from street trams to commuter and long distance trains.
- the sign is intended to be read from right to left, a common practice on signs until mid-century.

10

Narration: 似ていない父親が本当の父親であり、
Nite inai chichioya ga hontō no chichioya de ari,
 not resemble father (subj.) true/real father was-and
 似ている母親が私を産んだ女ではなかったのだ。
nite iru hahaoya ga watashi o unda onna de wa nakatta no da.
 resemble mother (subj.) I/me to gave birth woman was not (explan.)
The father I didn't resemble turned out to be my real father, while the mother I did resemble turned out not to be the woman who gave birth to me. (PL2)

- *nite iru* = "resembles," and *nite inai* is its negative. The verb's plain, non-past form is *niru*, but since resemblance is a continuing state, the verb is almost always used in its *-te iru* form.
- *chichioya* is literally "father parent." The word can be used like *chichi* to refer to one's own father when speaking to persons outside the family, or for referring to "the father" in a more neutral sense. The corresponding word for "mother" is *hahaoya*. The expressions *chichioya-ni* and *hahaoya-ni* ("father-resembling" and "mother-resembling"; *ni* is the stem of *niru*) increase the likelihood that *chichioya* and *hahaoya* will be used when speaking of resemblances.
- *hontō* is a noun for "truth," and adding *no* makes it a modifier: "true/real." *Hontō no chichioya* = "real/biological father."
- *de ari* is a continuing form of *de aru*, a more literary/formal equivalent of *da/desu* ("is/are").
- *unda* is the plain/abrupt past form of *umu* ("give birth"); *o* marks the person given birth. *Watashi o unda* is a complete thought/sentence ("[she] gave birth to me") modifying *onna* ("woman").
- the explanatory *no da* here expresses the sense that he has discovered a new "explanation" and come to a new understanding, with the feeling of "to my surprise, it turned out to be that . . ."

11

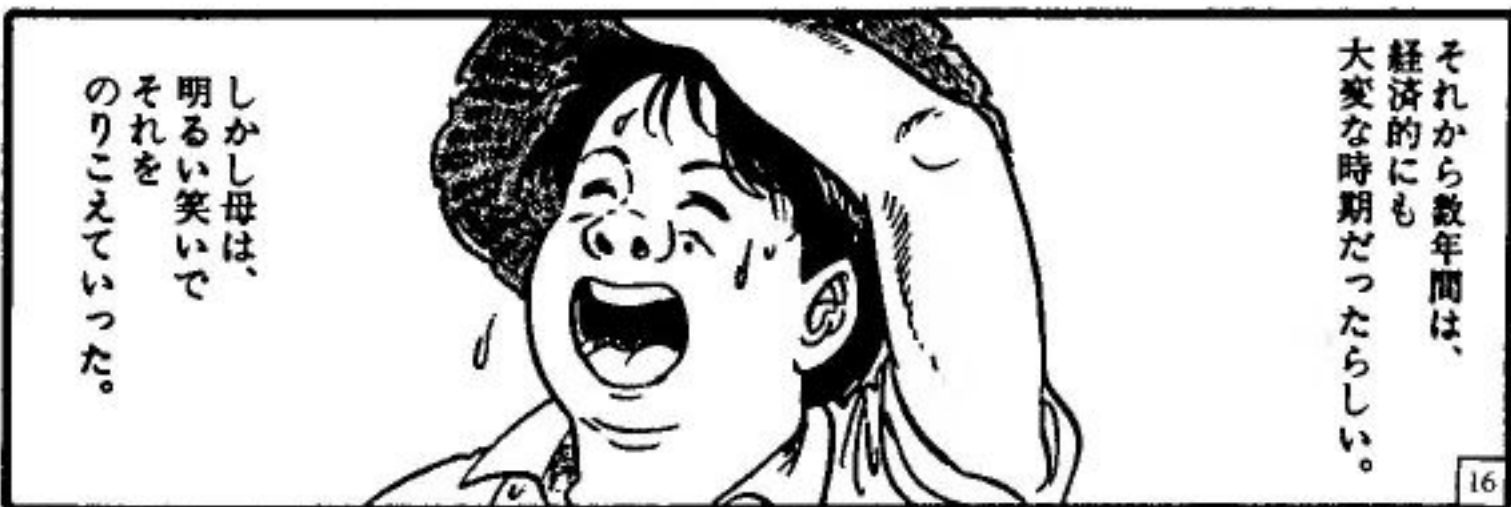
Narration: 手紙によると、私が生まれる前後父親の会社は倒産し、
Tegami ni yoru to, watashi ga umareru zengo, chichioya no kaisha wa tōsan shi,
 letter according to I/me (subj.) was born around the time father 's co./business as for went bankrupt-and
According to the letter, my father's business failed around the time I was born, and . . .

- *to* after a non-past verb can make a conditional "if/when" meaning, so *ni yoru to* is essentially similar to *ni yoreba* above.
- *umareru* = "be born"; *watashi ga umareru* is a complete thought/sentence ("I am/was born"—the tense is determined at the end of the sentence) modifying *zengo*.
- *zengo* is written with kanji meaning "before" and "after" to make a noun that refers to "a time shortly before or after." *Umareru zengo* = "shortly before or after [I] was born" → "around the time I was born."
- *tōsan shi* is a continuing form of *tōsan suru* ("go bankrupt/fail"); again, verb tense is determined at the end of the sentence (next panel) → "went bankrupt/failed and . . ."

12

Narration: 私を産んだ女は、私を置いてどこかへ去っていったという。
watashi o unda onna wa, watashi o oite dokoka e satte itta to iu.
 I/me to gave birth woman as for I/me (obj.) leaving behind somewhere to departed (quote) say
the woman who had given birth to me disappeared somewhere, leaving me behind. (PL2)

- *oite* is the *-te* form of *oku* ("set/leave [in a place]"); when used with *iku* ("go") it means "leave behind."
- *satte* is the *-te* form of *saru* ("depart/go away"), and *itta* is the plain/abrupt past form of *iku* ("go"). In some contexts *saru* can mean "come away," but using the *-te iku* pattern makes it clear that "go away" is intended.
- *to iu* indicates that he is quoting or paraphrasing what he read in the letter. The pattern *~ ni yoru to ~ to iu* is quite common when quoting or paraphrasing. The source of the quote is stated before *ni yoru to*, and the content of the quote follows, with the final *to iu* acting somewhat like a close-quote mark.



Narration: その時、下女として働いていたのが“私の母親”だった。
Sono toki, gejo to shite hataraita ita no ga "watashi no hahaoya" datta.
 that time maid/servant as was working one (subj.) my mother was

The one working as a maid [in our house] at that time was “my mother.”

The person I knew as my mother was the woman who was our maid at the time. (PL2)

彼女は私を、まるで自分の子供のように育ててくれたそうだ。
Kanojo wa watashi o, marude jibun no kodomo no yō ni sodatete kureta sō da.
 she as for I/me (obj.) exactly oneself's/own child like raised me (hearsay)

My father said she took care of me exactly as if I were her own child. (PL2)

またそれは、失意の父親にとって、大きな心の支えにもなった。
Mata sore wa, shitsui no chichioyo ni totte, ōki na kokoro no sasae ni mo natta.
 again/also that as for despair of/in father for large/great heart/spirit of support also became

This also became a tremendous emotional support for my father in his time of despair.

What she did brought my father great comfort in his time of despair. (PL2)

- ~ to shite is an expression meaning “as/in the capacity of ~.”
- hataraita ita is the past form of hataraita iru (“is/are working”), from hataraku (“work [at a job]”).
- no acts like the pronoun “one”; gejo to shite hataraita ita is a complete thought/sentence (“[she] was working as a maid”) modifying no → “the one who was working as a maid.”
- marude introduces a statement of likeness, such as mitai or yō da (“is like”), giving the meaning “just/exactly like ~.” Here we have the adverb form yō ni indicating a like manner → “as if it were ~.”
- jibun = “oneself” or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context. Adding the possessive no makes it “one’s own/my own/her own,” etc. Jibun no kodomo no yō ni = “as if it were her own child.”
- sodatete is the -te form of sodateru (“rear/raise/nurture”), and kureta is the plain/abrupt past form of kureru, which after the -te form of another verb means the action benefits the speaker or someone close to him.
- sō da after an adjective or verb implies the speaker has heard about the action or condition from someone else. In this case, Ichijō has just learned it from his father’s letter.
- ōki na is an alternate form of ōkii (“big/large”).
- kokoro = “heart/mind/spirit,” and sasae is the noun form of sasaeru (“support”), so kokoro no sasae implies “emotional support.”
- ni natta is the past form of ni naru (“become”); inserting mo adds emphasis: “also/even.”

Narration: すべからく二人は結婚した。
Subekaraku futari wa kekkon shita.
 naturally/in due course the two people as for got married

So naturally they got married. (PL2)

父は、この母がいなかったら自殺していたかもしれない、とも書いていた。
Chichi wa, kono haha ga inakattara jisatsu shite ita kamo shirenai, to mo kaite ita.
 father as for this mother (subj.) if not there might have committed suicide (quote) also/even had written

My father even wrote that if this “mother” had not been there, he might have killed himself.

My father wrote that he might even have killed himself if she hadn’t been there. (PL2)

- kekkon = “marriage,” and kekkon shita is the past form of the verb kekkon suru (“get married”).
- inakattara is a past conditional form of inai, negative of iru (“exist/be there/be here”) → “if [she] were not there.”
- jisatsu = “suicide,” and jisatsu shite ita (“had committed suicide”) is from the verb jisatsu suru (“commit suicide”). Kamo shirenai adds the meaning of “might.”
- kaite ita (“had written”) is the past form of kaite iru (“is writing” or “has written”), from kaku (“write”).

Narration: 私は母親きぬの実子として育てられた。
Watashi wa hahaoya Kinu no jissshi to shite sodaterareta.
 I/me as for mother (name) 's real/biological child as was reared

I was brought up as Kinu’s real child. (PL2)

それは父が、母に、そうしてくれるよう頼んだのだ。
Sore wa chichi ga, haha ni, sō shite kureru yō tanonda no da.
 that as for father (subj.) mother to that way do for him so that requested (explan.)

My father had asked her to do so. (PL2)

母は快諾した。女としてはつらいことである...
Haha wa kaidaku shita. Onna to shite wa tsurai koto de aru.
 mother as for readily assented a woman as/in capacity of as for painful/bitter thing is

Mother readily assented. As a woman, it is a painful thing [to do].

She readily assented—though such a thing is hard on a woman. (PL2)

- sodaterareta is the passive past tense form of sodateru (“rear/raise/nurture”).
- shite is the -te form of suru (“do”), and kureru implies the action is done for the benefit of the speaker (here, Ichijō’s father). Sō shite kureru = “do that way [for me/him]/do so [for me/him].”
- yō is an abbreviated yō ni, seen above, and tanonda is the plain/abrupt past form of tanomu (“make a request”); depending on what comes before yō (ni), it can indicate either the manner or the nature of the request—here the latter.
- kaidaku shita is the past form of kaidaku suru, “assent/consent readily.”

(continued on next page)



悩みを払拭するための行動か……
母親きぬは、彼女自身の
キャラクターを変えていった。

その作られた明るさが、
周囲の人間から信望を集めるようになり、
気がついたら、いつのまにか
教祖的存在にまつりあげられていたのだという。

17



生みの母親についての記述は
まったくなかった。
父はその必要性を感じなかった
のだろう……

何故なら私は、
顔つきまで似てくるくらい、
母親きぬの影響を受けて
育っていたからだ……

18

16

Narration: それから数年間は経済的にも大変な時期だったらしい。
Sore kara sūnen-kan wa keizai-teki ni mo taihen na jiki datta rashii.
 that from several years as for economically too/also difficult time/period was apparently/it seems
It seems the next several years were pretty difficult for them economically as well. (PL2)

しかし母は、明るい笑いでそれをのりこえていった。
Shikashi haha wa, akarui warai de sore o norikoete itta.
 but/however mother as for bright/cheerful smile/laugh with that (obj.) surmounted
**But my mother surmounted all of that with a cheerful smile.
 But my mother smiled cheerfully through it all. (PL2)**

- *sore kara* is literally “from that,” meaning “from that time [forward],” and *sūnen-kan* means “period of several years,” so *sore kara sūnen-kan* = “the next several years.”
- *taihen* refers to a “serious/difficult/terrible,” situation and adding *na* makes it serve as an adjective.
- *rashii* implies an element of inference or indirect knowledge: “apparently/it seems/I guess.”
- *warai* is the noun form of *warau*, which can mean either “smile” or “laugh” depending on the context. *Akarui warai* = “bright/cheerful smile.”
- *norikoete* is the *-te* form of *norikoeru* (“ride out/surmount”), and *itta* is the plain/abrupt past form of *iku* (“go”). *Iku* after the *-te* form of a verb often implies the action involves an extended process.

17

Narration: 悩みを払拭する目的の行動か、母親きぬは、
Nayami o fushshoku suru tame no kōdō ka, hahaoya Kinu wa,
 anguish/distress (obj.) wipe away purpose for action (?) mother (name) as for
 彼女自身のキャラクターを変えていった。
kanojo jishin no kyarakutā o kaete itta.
 her own character/personality (obj.) gradually changed/altered
**Was it an action for the purpose of wiping away her distress?— Mother Kinu gradually changed her own personality.
 Perhaps as a way of purging her anguish, my mother Kinu began assuming a new personality. (PL2)**

その作られた明るさが、周囲の人間から信望を集めるようになり、
Sono tsukurareta akaru-sa ga, shūji no ningen kara shinbō o atsumeru yō ni nari,
 that made up/put on cheerfulness (subj.) surroundings of people from confidence (obj.) gather/draw so that became-and
The cheer she affected inspired confidence in those around her, and ...

気がついたら、いつのまにか教祖的存在にまつりあげられていたのだという。
ki ga tsuitara, itsu no ma ni ka kyōso-teki sonzai ni matsuriagerarete ita no da to iu.
 when realized before realized religious founder-type existence/figure as was revered/exalted (explan.) (quote) say
the next thing they knew, she was being venerated as the founder of a new religious sect. (PL2)

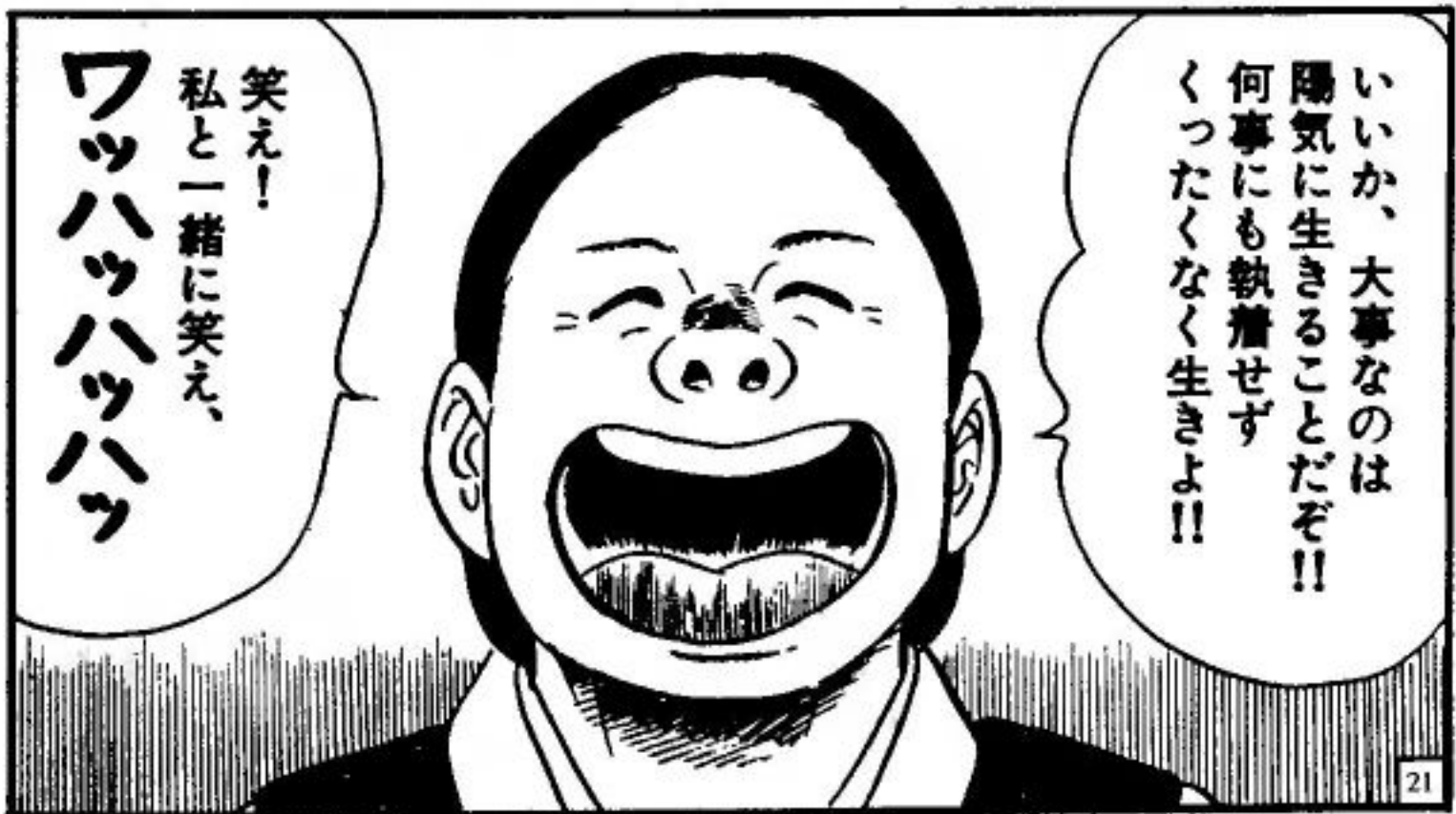
- placing a yes-or-no question at the beginning of a statement is a way of conjecturing an explanation for the situation described: “Was it perhaps [that] ~?” → “Perhaps ~.”
- *kanojo* = “her,” and *jishin no* = “[one’s] own,” so *kanojo jishin no* = “her own.”
- *kaete* is the *-te* form of *kaeru* (“alter/change”), and *itta* once again implies the action is a gradual or extended process.
- *tsukurareta* is the past form of *tsukurareru* (“be made”), passive of *tsukuru* (“make”). As a modifier it means “made up/artificial/put on.”
- *akaru-sa* is a noun formed from *akarui* (“bright/cheerful”) → “cheerfulness.”
- *shinbō* = “popular confidence”—i.e., the trust and respect a person inspires in or draws from those around him or her. *Shinbō o atsumeru* = “gather confidence” → “inspire confidence.”
- *yō ni nari* is a continuing form of *yō ni naru*, “get/become so that ~.” *Atsumeru yō ni naru* = “become so that [it] gathers/draws.”
- *ki ga tsuitara* is a past conditional form of *ki ga tsuku* (“realize/become aware of/notice”), and *itsu no ma ni ka* (lit., “in the space of when?”) is an expression meaning “while [they] were not aware/before [they] knew.” The two expressions work together to imply the change had already taken place when they realized what was happening.
- *matsuriagerarete ita* is from *matsuriagerareru*, the passive form of *matsuriageru*, “place on a pedestal/exalt.”

18

Narration: 生みの母親についての記述はまったくなかった。
Umi no hahaoya ni tsuite no kijutsu wa mattaku nakatta.
 birth mother regarding/about written description/account as for completely didn't exist
**There wasn't any description at all of my birth mother.
 My father had written absolutely nothing about my birth mother. (PL2)**

父はその必要性を感じなかったのだろう。
Chichi wa sono hitsuyō-sei o kanjinakatta no darō.
 father as for of that necessity (obj.) didn't feel (explan.) probably
I suppose he felt no need to do so. (PL2)

Narration: 何故なら私は、顔つきまで似てくるくらい、
Naze nara watashi wa, kaotsuki made nite kuru kurai,
 because I/me as for facial features/expressions as far as/even begin resembling extent
 母親きぬの影響を受けて育っていたからだ。
hahaoya Kinu no eikyō o ukete sodatte ita kara da.
 mother (name) of influence (obj.) received-and grew up because is
After all, I grew up so completely under the influence of my mother Kinu that I even started to look like her. (PL2)



- *umi no hahaoya* is literally “mother of birthing” → “birth mother.”
- *mattaku* followed by a negative means “not at all”; since *nakatta* is the past of *nai* (“not exist”), *mattaku nakatta* = “did not exist at all” → “there wasn’t any at all.”
- *kanjinakatta* is the past form of *kanjinai*, negative of *kanjiru* (“feel”).
- *naze nara* (or *naze naraba*) signals that the speaker or writer is about to offer an explanation of what he has just said. As in this case, it’s usually echoed at the end of the clause or sentence with *kara*, *node*, or another explanatory form. It’s used mostly in written Japanese, and sounds a little stiff in colloquial speech.
- *kaotsuki* basically refers to “facial appearance,” meaning either one’s features or one’s expression, depending on context. *Made*, usually equivalent to “up to/as far as,” here is more like “even.” *Nite* is the *-te* form of *niru* (“resemble”), and *kuru* after the *-te* form of a verb can imply the action is beginning to occur. *Kaotsuki made nite kuru* = “even [my] face begins to resemble [hers].”
- *kurai* here indicates a degree or extent; the pattern ~ *kurai* ~ can imply, either figuratively or literally, that the extent of what follows was enough to result in the preceding: “so ~ that ~.”
- *ukete* is the *-te* form of *ukeru* (“receive”), so *eikyō o ukete* literally means “having received influence”; this phrase serves as a modifier for *sodatte ita* (“had grown up”), from *sodatsu* (“grow up”).

19

Narration: 母 の 猛女振り が 少し 理解出来た ような気がした。
Haha no mōjoburi ga sukoshi rikai dekita yō na ki ga shita.
 mother 's domineering/forceful woman-manner (obj.) a little was able to understand felt like
I felt like I could understand her domineering manner a little better. (PL2)

- *mōjo*, written with kanji meaning “fierce” and “woman,” refers to women capable of overpowering men both in physical strength and strength of will, and the suffix *-buri* means “way/style/manner.” The combination refers to a woman’s “domineering/overbearing manner.”
- *rikai dekita* is the past form of *rikai dekiru*, the potential (“can/be able to”) form of *rikai suru* (“understand/grasp”). With potential verbs, *ga* marks the direct object.
- ~ *yō na ki ga shita* is the past form of ~ *yō na ki ga suru*, an expression for “it feels/seems as if ~.”

20

Narration: そこ まで 自分 を 変えなければ、生きていけなかった
Soko made jibun o kaenakereba, ikite ikenakatta
 that place/there as far as herself (obj.) if did not change could not go on living
 母親 の イタミ と いう ものが、今、初めて わかった。
hahaoya no itami to iu mono ga, ima, hajimete wakatta.
 mother 's pain (quote) say/called thing (subj.) now for first time understood
For the first time I understood the pain of the mother who could not go on living without changing herself to that extent.
For the first time I understood the pain of the woman who could not have endured had she not so drastically altered her personality. (PL2)

- *soko made* (literally, “as far as there”) is an expression meaning “that far/that much/to that extent/to that extreme.”
- *kaenakereba* is a conditional “if” form of *kaenai*, negative of *kaeru* (“change/alter”).
- *ikite* is the *-te* form of *ikiru* (“live”), and *ikenakatta* is the past form of *ikenai* (“cannot go”), the negative potential form of *iku* (“go”); *ikite ikenai* = “cannot go on living.”
- *soko made jibun o kaenakereba ikite ikenakatta* is a complete thought/sentence (“[she] could not go on living if she did not change herself that much”) modifying *hahaoya* (“mother”).
- ~ *to iu mono* is literally “a thing called ~” or “what’s called ~,” but here it merely adds a kind of light emphasis.
- *wakatta* is the plain/abrupt past form of *wakaru* (“come to know/understand”).

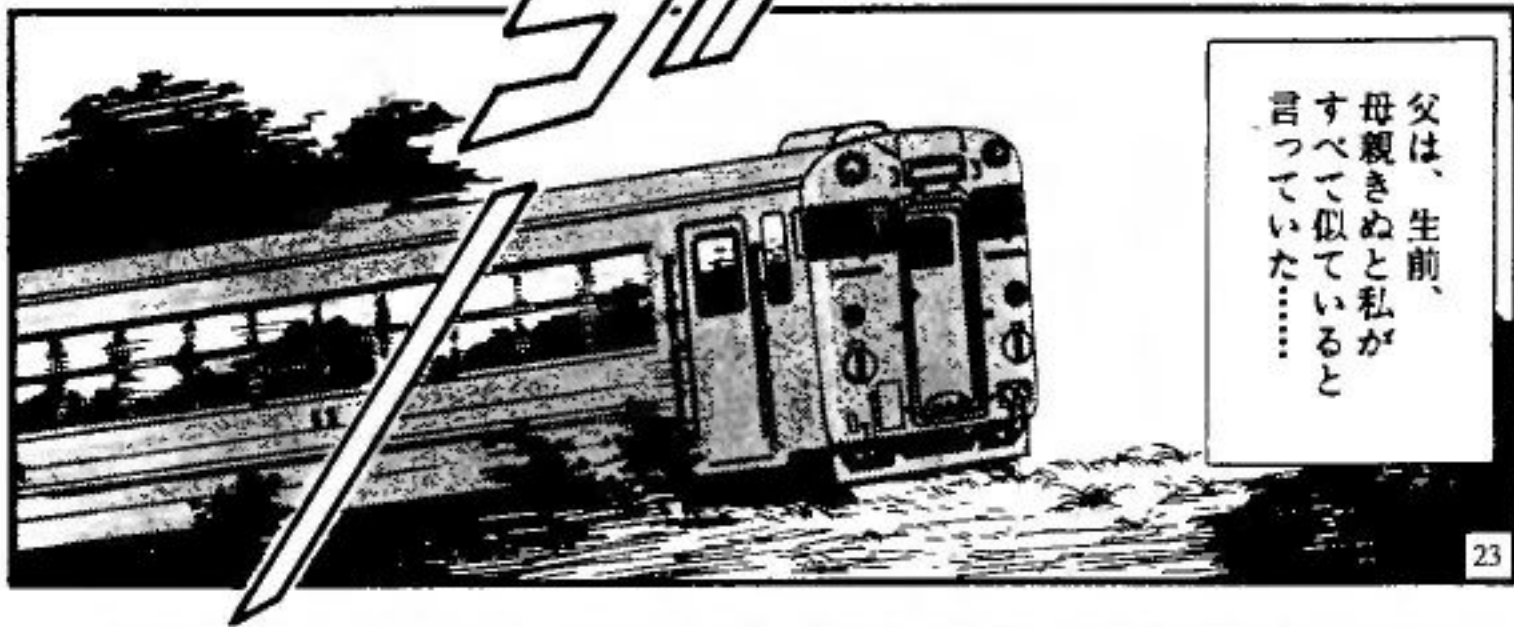
21

Mother: いい か、大事な の は 陽気に生きる こと だ ぞ!!
Ii ka, daiji na no wa yōki ni ikiru koto da zo!
 good/OK (?) important (nom.) as for cheerfully live thing is (emph.)
“OK, now, the important thing is to live cheerfully!” (PL2)
 何事 にも 執着せず くったくなく 生きよ!!
Nanigoto ni mo shūchaku sezu, kuttaku naku ikiyo!
 anything to also without being attached without worries/concerns live
“Be attached to nothing and live a carefree life!” (PL2)

- *ii ka* is literally “is it OK?,” but it’s used when beginning admonitions or instructions, like “All right now, listen up!”
- *daiji* = “important,” and *daiji na no wa* = “as for what is important.”

Mother: 笑え! 私 と 一緒に 笑え。ワッハッハッハッ
Warae! Watashi to issha ni warae. Wahahhahhah
 laugh I/me with together laugh (laughing)
“Laugh! Laugh with me! Wa hah hah hah!” (PL2)

- *zo* is a rough, masculine particle for emphasis that female speakers normally use only in very informal situations or when speaking to themselves. Kinu’s use reflects her forceful personality.
- *nanigoto ni mo* in an affirmative sentence means “in/to/on everything”; in a negative sentence it means “not in/to/on anything” → “in/to/on nothing.”
- *shūchaku* (or *shūjaku*) *sezu* is equivalent to *shūchaku shinai de*, a negative *-te* form of *shūchaku suru* (“be/become attached to [worldly things]”) → “without being attached to.”
- *kuttaku* = “worries/troubles/cares,” and *naku* means “without having” (it’s the adverb form of *nai*, “not have”).
- *ikiyo* is a plain command form of *ikiru* (“live”); it feels a little more authoritarian than the other plain command form, *ikiro*.
- *warae* is the abrupt command form of *warau* (“laugh”).



22

Narration: 彼女はいつも、自分自身に言い聞かせていたのではないか...
Kanojo wa itsumo, jibun jishin ni iikikasete ita no de wa nai ka.
 she as for always her own self to was instructing/admonishing (explan.) is it not?
 Is it not the case that she was always admonishing her own self?
Perhaps it was herself whom she was really admonishing. (PL2)

- *jibun* and *jishin* both refer to “oneself”; the combination is like “one’s own self” → “her own self.”
- *ni* marks the target of the action *iikikasete ita*, past form of *iikikasete iru*, from *iikikaseru*, which implies speaking to someone to admonish her or to instruct/persuade her to do something.
- *no* is the explanatory *no*, and *no de wa nai ka* is a way of speculating about the truth of a situation: “isn’t it perhaps that ~?” or simply, “perhaps ~.”

23

Narration: 父は、生前、母親きぬと私がすべて似ていると言っていた。
Chichi wa, seizen hahaoya Kinu to watashi ga subete nite iru to itte ita.
 father as for during [his] lifetime mother (name) and I/me (subj.) all/in every respect resembled (quote) was saying
 My father used to say that Mother Kinu and I were alike in every way.
My father used to say that I was just like my mother Kinu. (PL2)

Sound FX: ゴーッ
Gō!

Roar (sound of train)

- *seizen* means “during [the person’s] lifetime”; this sets the time frame of the verb, *itte ita* (“was saying/said,” from *iu*, “say”). *Seizen itte ita* = “said during his lifetime” → “used to say.”
- *X to Y ga nite iru* = “X and Y resemble one another”; compare this with *X wa/ga Y ni nite iru* = “X resembles Y.”
- *subete* essentially means “all/everything,” but as an adverb it becomes “completely/in every respect.”
- the quotative *to* marks *hahaoya Kinu to watashi ga subete nite iru* (“Mother Kinu and I resembled one another in all respects”) as the content of what Ichijō’s father used to say.

24

Narration: その嘘が妙に嬉しかった。
Sono uso ga myō ni ureshikatta.
 that lie (subj.) strangely/curiously made [me] happy
In an odd sort of way, his lie made me happy. (PL2)

- *ureshikatta* is the plain/abrupt past form of the adjective *ureshii* (“happy/glad/joyful”); ~ *ga ureshii*, where the source or cause of the happiness is stated before *ga*, can be like the English “~ makes me happy.”



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(continued from page 83)

You're such a child!
 If she's the kind of woman that wants to fool around with a young man like you when her husband's away . . .
 . . . I would think that she's probably not that stupid.
 Think what would happen if her husband found out!
 If it were me, I'd send the man out the back way . . .
 . . . wait to open the front door, and take a look around.
 If I found a wallet with a letter in it, I'd hide it.
 Then I'd give it back to you later.
 That's what I'd do.
 You don't need to worry . . . does he, darling?"
 Husband: "Huh?
 Oh, yeah, yeah . . .
 You're right.
 Even if he read the letter . . .
 . . . a man who'd lose his wife to a fool like Shinkichi . . .
 . . . would be too stupid to understand it."

おまえさん、うぶだな。
 いえ、これあたしの話よ。あたしの考えだけど、その相手のおかみさんてのは、亭主の留守におまえさんみたいな若い男を引き入れて、おいしいことをしようってそういう女なんだろ？
 そんなところにあたし、抜かりがないと思うがなあ...。
 ねえ...。鉢合わせすりゃ大事なんだよね。
 だからあたしは裏から逃がして、すぐ開けないんだな。
 きっとそのおかみさんは時をかせいで、辺り見渡して...そこに紙入れ、中に手紙。
 読まれりゃ大事だと思いや、自分でちゃんとおめえへしまっておくと思うのよ。
 後で陰でそーっと新さんに渡すよ、あたしゃ。
 そう思うな。
 心配ないと思うよ。
 ねえ、旦那。」
 旦那： ええっ？
 うん、うん、うん、うん。
 うん、うん、うん。うん、その通りだ、おめえ。
 たとえ手紙を読まれたって、おめえのかかあ取られちゃうようなマヌケな野郎には、
 そこまで気がつかねえだろう。」

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BASIC JAPANESE through comics

Lesson 49 • *Another good word: yoshi*

Yoshi is good—literally. But you normally wouldn't use *yoshi* to say "That is good"; you would use *ii* or *yoi* instead. *Yoshi* is the classical Japanese form of *ii/yoi*, but it's used differently in modern Japanese—usually as an exclamation, in which case its meaning is either essentially the same as *yoroshii* ("good/satisfactory") or similar to the English "All right!"

Say you're sitting on the couch watching reruns of *Laverne & Shirley*, avoiding the sinkful of dirty dishes that have been piling up all week, and you get a sudden urge to be responsible. This is the perfect chance for you to say *yoshi!* Turn off the TV, sit up straight, and say, "*Yoshi! Yaru zo!*" ("All right! I'm going to do it!").

Saying *yoshi* when you are about to start an action is one of the most common uses, but it can also be used in the middle of an action or at the end. Our first three examples below illustrate these basic situations, and the following pages show some other contexts in which this good little word can be quite useful. (For more on *ii/yoi*, see Basic Japanese in *Mangajin* No. 12.)

Beginning of action

Kyū and Gorō got lost in the mountains while skiing in the open country and then became trapped in a snowstorm. After an anxious night spent bivouacked in a snow shelter worrying about freezing to death, they awaken to clear skies and warm sunshine.



© Tomisawa Chinatsu / Katsushika Q, Shogakukan

Kyū: よし、行くぞ、ゴロー。ついて来い!!
Yoshi, iku zo, Gorō. Tsuite koi!!
 good/OK will go (emph.) (name) come following
"All right, Gorō, let's go! Follow me!"
 (PL2)

Gorō: はいっ!!
Hai!!
 yes
"OK!" (PL3)

- *zo* is a rough, masculine particle for emphasis.
- *tsuite koi* is the abrupt command form of *tsuite kuru*, which means "follow" from the point of view of the person being followed.

Yoshi is often used when preparing to begin an action or at the moment one actually begins it.

Satisfactory progress

Kekegawa High School's freshman soccer team is playing against the sophomore team. Their strategy was to score a goal early on, and they have just succeeded in doing so.



© Oshima Tsukasa / Shoot!, Kodansha

Yoshi can be used to express one's satisfaction with the way something is progressing.

Nitta: オレ達の先制だ! 二年から1点とった。
Ore-tachi no sensei da! Ninen kara itten totta.
 I/me-(plural)'s first lead is sophomores from 1 point took/scored
 "We got the first lead! We've taken a point from the sophomores!"
 "We're on the board first! We've scored a goal on the sophomores!" (PL2)

Nitta: よし、このまま...
Yoshi, kono mama...
 good/OK continuing this way
 "All right! Now we just have to keep it up..." (PL2)

- *ore* is a rough, masculine word for "I/me," and adding the suffix *-tachi* makes it plural: "we/us."
- *sensei* refers to getting the first lead in a game.
- *ninen* is literally "second year," here meaning "sophomores/the sophomore team."
- *totta* is the past form of *toru*, which usually means "take," but when speaking of points in a contest means "score."
- *mama* means "as is/unchanged," so *kono mama* = "unchanged from this" → "continuing in this same manner."

End of action

Gorō was helping a princess escape from a herd of goats. Kyū decided to help the goats after he realized they were messengers sent by the princess's father, the king, to bring her back home. Kyū and the goats have finally caught up with Gorō and the princess.



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Kyū: よし、そこまでだ、ゴロー。
Yoshi, soko made da, Gorō.
 OK/all right there/that place as far as is (name)
 "All right, that's as far as you go, Gorō!"
 "All right, hold it right there, Gorō!" (PL2)

Gorō: 九さん!
Kyū-san!
 (name-hon.)
 "Kyū!" (PL3)

Sound FX: メエー メエー メエー
Mē mē mē (sound of goats bleating)

- *soko* = "that place," and *made* means "up to/as far as," so *soko made da* means "it is as far as that place [that you go]."

Yoshi is often used to signal the end of an activity or event, with the feeling of "All right, that's it/That's enough/That'll be all/Stop!"

When giving a command to begin

All Shōta has to do for his team to win the bowling tournament is hit one of the two pins left standing—but he's the worst bowler on the team and has been throwing gutter-balls throughout the entire match.



© Kubonouchi Eisaku / Tsurumoku Dokushin Ryō, Shogakukan

Tabatake: ようし、行けっ、正太あ!! 特訓の成果を見せてやれ!!
Yōshi, ike! Shōtā!! Tokkun no seika o misete yare!!
 OK/all right go (name) intensive training of fruits (obj.) show them
 “All right! Go do it, Shōta! Show them the fruits of your intensive training!”
 “All right! Go do it, Shōta! Show them what you’ve learned in all those practices!” (PL2)

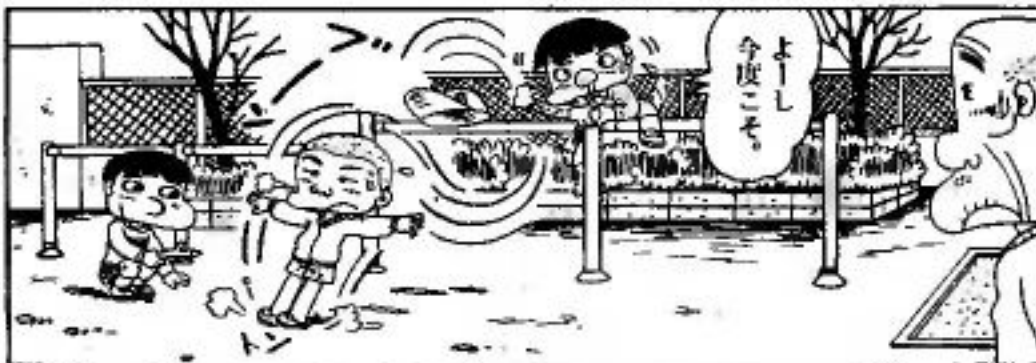
Shōta: うしっ!
Ushi!
 OK/all right
 “OK!” (PL2)

- *ike* is the abrupt command form of *iku* (“go”).
- final vowels often get lengthened when cheering or rooting—hence the long final vowel in Shōta.
- *misete* is the *-te* form of *miseru* (“show”), and *yare* is the abrupt command form of *youtu*, which after the *-te* form of a verb implies doing the action for or to someone else (in this case the latter) → “show them.”
- *ushi!* is a *yoshi* that has been reduced to little more than a sharp hiss.

Yoshi can be used when giving someone a command to do or begin something—especially something that is difficult or important. It carries a dramatic nuance, similar to “OK! Let’s go!/All right!” When the context makes it clear, *yoshi* by itself can be a starting signal.

When determined to do it (1)

The neighborhood boys are trying to out-do one another by seeing who can swing farthest from a horizontal bar. This boy is determined to set a new record.



© Saigan Ryōhei / Yūyake no Uta, Shogakukan

Boy: よーし、今度こそ。
Yōshi, kando koso.
 good/OK this time (emph.)
 “All right, this time [I’ll beat the record] for sure!”
 “OK now, this time I’m really gonna do it!” (PL2)

Sound FX: ブーン
Būn
 (effect of hurling off the bar and flying through the air)

Sound FX: トン
Ton
 (sound of landing)

Yoshi or *yōshi* is often used when mustering one’s mental or physical strength to meet a challenge. Especially when the first vowel is lengthened, it expresses a strong determination to succeed.

When determined to do it (2)

Yawara has decided to take some time off from judo practice and acquaint herself with her kitchen. She has just finished reading about a fancy new recipe and is getting ready to start.



© Urusawa Naoki / *Yawara!*, Shogakukan

Yawara: よーし、おいしい料理 作る ぞ!!
Yōshi, oishii ryōri tsukuru zo!!
 good/OK tasty/good dish will make (emph.)
“All right! I’m going to make something really good!” (PL2)

- *ryōri* refers to a “prepared food dish.” *O*, to mark this as the direct object of *tsukuru* (“make/prepare”), has been omitted.
- *zo* is a rough/masculine particle for emphasis that female speakers normally use only in very informal situations or when speaking to themselves.
- in this case the emphasis in English falls more naturally on “good/tasty” than on the action itself, but the feeling expressed is still determination.

Success!

Sasaki is making a run for the goal with the ball and has just made his way past a defensive player.



© Oshima Tsukasa / *Shoot!*, Kodansha

Sasaki: よし、抜いたあ。
Yoshi, nuitā.
 good/OK outran/went past
“All right! I got by him!” (PL2)

Other boy: わっ
Wa!
 (exclam.)
“Yow!”

- *nuita* is the past form of *nuku* (“pass/outrun/go past,” or since the other person here is a defender, “get by”).

Yoshi can be like an exclamatory “All right!” when successfully completing an action.

At an opportune moment

Yawara is about to call a boy she likes at her school. He is very popular, and it has taken her a long time to get up her nerve.



© Urusawa Naoki / *Yawara!*, Shogakukan

Yawara: よし、今がチャンスだわ!!
Yoshi, ima ga chansu da wa!!
 good/OK now (subj.) chance is (fem. colloq.)
 “OK! Now’s my chance!” (PL2)

- *chansu* is a katakana rendering of the English “chance.”
- *wa* is a feminine particle used in colloquial speech; it adds light emphasis.

Yoshi is often used when remarking that the right moment has arrived. In some cases, this would lead immediately to action; in others, the time frame may be broad enough that the action will come sometime later.

When making a decision

Shima Kōsaku has gotten himself into a pickle. The woman with whom he is having an affair has been leaking classified information to a rival company. Revealing the situation to his boss may damage his career and put his marriage at risk, so he decides to resolve the situation himself.



© Hirokane Kenshi / *Kachō Shima Kōsaku*, Kodansha

Shima: よし、こうなったら、
Yoshi, kō nattara,
 OK/all right this way if/when becomes
 自力でカタをつけるぞ!!
jiriki de kata o tsukeru zo!!
 own strength with/by will settle (emph.)
 “All right, then, if it comes to this, I will settle things by my own strength alone.”
 “All right then, if that’s the way it is, I’ll just have to take care of things myself!” (PL2)

- *kō nattara* is a conditional (“if/when”) form of *kō naru* (“become like this”), but its idiomatic meaning is often closer to “because it comes to this/because this is the situation.” It typically implies that the speaker has his back to the wall and must take decisive or drastic action.
- *kata o tsukeru* is an expression for “settle/take care of/deal with [a problem]” or “finish/bring to a close [a job, project, etc.]”

Yoshi is often used when the speaker has just arrived at a decision. The decision may involve an action to be done immediately or at a later time.

To express understanding

While stationed overseas in New York City, Shima Kōsaku has gotten involved in yet another affair, this time a love triangle. During a visit to Niagara Falls with his lover, Arlene, and her long-standing boyfriend, Bob, Shima shouts out his love for Arlene across the water, forcing Bob to do the same in order not to be outdone.



© Hirokane Kenshi / *Kachō Shima Kōsaku*, Kodansha

Bob: よし、わかった! じゃ俺の番だ。
Yoshi, wakatta! Ja ore no ban da.
 OK/fine understood now then I/me 's turn is
 "OK, I understand! Now it's my turn."
 "OK, I see what I'm up against. Now it's my turn!"
 (PL2)

- *wakatta* is the plain abrupt past form of *wakaru* ("come to know/understand"). Here it implies that Bob recognizes the challenge presented by Shima, regarding the degree of his own love for Arlene, and knows what he must do—i.e., shout out how much *he* loves her too.
- *ja* is a contraction of *de wa* = "in that case/then/now then."
- *ban* = "turn." and *ore no ban* = "my turn."

Yoshi often occurs with *wakatta* when one understands a situation and what the situation requires. In many cases it implies that one is assenting to a request or command; here it implies readiness to respond to a challenge.

A variation

Matsumoto is at a disco with a young woman who has been acting rather reserved. Finally she lets her guard down and asks him to dance.



© Yajima & Hirokane / *Ningen Kōsaten*, Shogakukan

Matsumoto: よっしゃ!
Yossha!
 OK/all right
 "All right [let's go]!"
 "All right!" (PL2)

- this use seems to be a cross between a straightforward "all right," meaning he accepts her invitation to dance, and a *yoshi* to mark the beginning of an action.

Yossha is a spirited, energetic variation of *yoshi*. Another variation that occurs quite commonly is *ēshi*.





More on pronouns

Translation Editor
Wayne Lammers

Coming right on the heels of what I wrote last time about the sparing use of personal pronouns in Japanese, the *Ningen Kōsaten* episode in this issue made me wonder at first if I would have to eat my words. When Ichijō, as narrator, starts paraphrasing the letter his father left behind (p. 90), *watashi* (“I/me”) starts popping up all over the place; and although people generally avoid using *kanojo* (“she/her”) and *kare* (“he/him”) to refer to their parents, we see Ichijō use *kanojo* for exactly that purpose. It seems fair to say, though, that these are the kind of exceptions that prove the rule: they are in essence forced by the context.

I wrote that the avoidance of personal pronouns comes partly from a general avoidance of stating a subject or object that is already understood, and partly from preferring to use names or titles instead of pronouns when a subject or object must indeed be specified. As I also noted, though, the latter option does not exist for the first person except in special cases, so if the context requires that a first person subject be stated in order to prevent ambiguity, then there is often no choice but to use a pronoun: *watashi*, *boku*, *ore*, and their variations. Sometimes *jibun* (“oneself”) can be used instead, but since *jibun* can mean “he/himself” or “she/herself” (see panel to the right) as well as “I/myself,” it typically does little to erase ambiguity. To see why each *watashi* is necessary in Ichijō’s narration, all you need to do is try removing it; you will find in each case that the subject or object is rendered ambiguous or completely lost.



手紙によると、
私が生まれる前、
父の会社は倒産し、

Narration: *Tegami ni yoru to, watashi ga umareru zengo chichi no kaisha wa tōsan shi . . .*
Tōsan shi is the stem of *tōsan suru* (“go bankrupt.”), here acting as a continuing form, like “go bankrupt and . . .” Without *watashi*, it would almost sound like Ichijō is saying, “My father’s company went bankrupt around the time he was born, and . . .” (p. 90)



私を産んだ女は、
私を置いてどこかへ
去っていったという。

Narration: . . . *watashi o unda onna wa watashi o oite dokoka e satte itta to iu.*
Unda is the past form of *umu* (“give birth”). *Watashi* is an essential part of the phrase that identifies Ichijō’s birth mother here. (p. 90)

Ichijō is forced to specify “I/me” as often as he does because the account he is giving involves four different people, and he has to keep distinguishing clearly among them. It doesn’t help that the two women involved can both legitimately be called “mother,” requiring that they be differentiated by other means, such as the descriptive phrases *watashi o unda onna* (“the woman who gave birth to me”) to refer to his biological mother and “*watashi no hahaoya*” (“my mother”) in quotes to refer to the woman he had always known as his mother. (Incidentally, the use of a descriptive phrase is another way in which pronouns are avoided—though this cannot really be considered such a case.)



彼女は私を、
まるで自分の子供のように
育ててくれたそうだ。

その時、下女として
働いていたのが
私の母親だった。

Narration: *Sono toki gejo to shite hataraitte ita no ga “watashi no hahaoya” datta. Kanojo wa watashi o marude jibun no kodomo no yō ni sodatete kureta sō da.*

It may be that Ichijō uses *kanojo* (“she”) in this case because he’s momentarily thinking of Kinu more as maid than mother. *Jibun* here means “herself,” and *no* is possessive, so *jibun no* = “her own.” (p. 92)

When we consider how many times Ichijō refers to the woman he had known as his mother, the remarkable thing becomes not that he calls her *kanojo* but that he does so only three times (the first panels on p. 92, p. 94, and p. 98). For the most part, he avoids using *kanojo* by referring to Kinu instead as *kono haha* (“this mother”), *hahaoya Kinu* (“Mother Kinu”—as in English, one does not normally refer to one’s own mother by her given name, with or without a preceding title, but here he must distinguish her from his other mother), and then simply *haha* (“mother”) once it is clear which woman he is speaking of. We translated several of these with pronouns, and could have done so with all but one or two, because by this point in the narrative the other woman has dropped almost completely out of the picture. For the same reason, Ichijō could theoretically have used *kanojo* without ambiguity, but he does not. In the final analysis, then, this episode shows us once again how Japanese speakers tend to avoid using pronouns, preferring to use name, titles, or descriptions instead. 漫

vocabulary summary

From Reggie, p. 31

現われる	<i>arawareru</i>	appear/emerge/turn up
ボス	<i>bosu</i>	boss
違う	<i>chigau</i>	different/wrong
大リーガー	<i>dairiigā</i>	major leaguer
代理人	<i>dairinin</i>	agent/representative
フロント	<i>furonto</i>	front office
不振	<i>fushin</i>	stagnation /slump
ヒゲ	<i>hige</i>	mustache/beard
引っ張る	<i>hipparu</i>	pull (v.)
本来	<i>honrai</i>	normally/originally
依頼する	<i>irai suru</i>	request (v.)
冗談	<i>jōdan</i>	joke (n.)
条件	<i>jōken</i>	conditions/terms
十分	<i>jūbun</i>	plenty
解雇する	<i>kaiko suru</i>	dismiss/release (from employ)
確信	<i>kakushin</i>	conviction/belief
勘違い	<i>kanchigai</i>	misunderstanding/wrong idea
感謝する	<i>kansha suru</i>	be grateful
契約	<i>keiyaku</i>	contract (n.)
権利	<i>kenri</i>	right/authority
決意	<i>ketsui</i>	decision
金額	<i>kingaku</i>	monetary amount
今度	<i>kondo</i>	next/new
交渉	<i>kōshō</i>	negotiation
口ヒゲ	<i>kuchihige</i>	mustache
暮らす	<i>kurasu</i>	live (v.)
許可	<i>kyōka</i>	permission/approval
球団	<i>kyūdan</i>	ball team
命令	<i>meirei</i>	order/command (n.)
持ちかける	<i>mochikakeru</i>	approach (v.)
向こう	<i>mukō</i>	other side
年俸	<i>nenpō</i>	annual salary
伸びる	<i>nobiru</i>	stretch/become stretched
望む	<i>nozomu</i>	wish/hope for
例外	<i>reigai</i>	exception
理由	<i>riyū</i>	reason/cause/grounds
成績	<i>seiseki</i>	grades/record/performance
信じられない	<i>shinjirarenai</i>	unbelievable
紳士	<i>shinshi</i>	gentleman
証明する	<i>shōmei suru</i>	prove/certify/demonstrate
剃る	<i>soru</i>	shave (v.)
想像する	<i>sōzō suru</i>	imagine/envision
全て	<i>subete</i>	all
すぐに	<i>sugu ni</i>	immediately
数日後	<i>sūjitsu-go</i>	several days later
素敵な	<i>suteki na</i>	wonderful/divine
ところで	<i>tokoro-de</i>	by the way
とにかく	<i>tonikaku</i>	at any rate
ついて行く	<i>tsuite iku</i>	follow/accompany
通訳	<i>tsūyaku</i>	interpreter
通用する	<i>tsūyō suru</i>	pass/be effective
打つ	<i>utsu</i>	hit/bat
分かる	<i>wakaru</i>	know/understand

From American Comics, p. 52

調子	<i>chōshi</i>	condition
配達する	<i>haitatsu suru</i>	deliver/distribute
評価	<i>hyōka</i>	evaluation
水浸し	<i>mizubitashi</i>	soaked/flooded

おみやげ	<i>omiyage</i>	souvenir/present
新鮮な空気	<i>shinsen na kūki</i>	fresh air
世論調査	<i>yoron chōsa</i>	opinion poll

From Ai ga Hoshii..., p. 56

縮む	<i>chijimu</i>	shrink (v.)
はさみ	<i>hasami</i>	scissors
流行る	<i>hayaru</i>	be popular/become a fad
へそだし	<i>heso-dashi</i>	bare midriff
光る	<i>hikaru</i>	radiate/shine
キーワード	<i>kiitwādo</i>	key word(s)
人気	<i>ninki</i>	popularity/vogue
リュック	<i>ryukku</i>	rucksack/backpack
流行	<i>ryūkō</i>	popularity/fad/vogue
選択	<i>sentaku</i>	laundry
失敗する	<i>shippai suru</i>	fail/make a mistake/goof up
透ける	<i>sukeru</i>	be transparent/see-through

From Ningen Kōsaten, p. 84

明るい	<i>akarui</i>	bright/cheerful
預かる	<i>azukaru</i>	be entrusted with/keep
電話	<i>denwa</i>	phone/phone call
どこか	<i>dokoka</i>	somewhere
影響	<i>eikyō</i>	influence (n.)
下女	<i>gejo</i>	maid/servant
言い聞かせる	<i>iikikaseru</i>	instruct/admonish
息	<i>iki</i>	breath
自殺	<i>jisatsu</i>	suicide
実子	<i>jisshi</i>	real/biological child
変える	<i>kaeru</i>	alter/change
快諾する	<i>kaidaku suru</i>	assent/consent readily
顔つき	<i>kaotsuki</i>	facial features/expressions
経済的に	<i>keizai-teki ni</i>	economically
緊急	<i>kinkyū</i>	emergency
高原	<i>kōgen</i>	highlands
くたく	<i>kuttaku</i>	worries/troubles/cares
教授	<i>kyōju</i>	professor
妙に	<i>myō ni</i>	strangely/curiously
何事	<i>nanigoto</i>	anything
悩み	<i>nayami</i>	anguish/distress
似ている	<i>nite iru</i>	resemble
のりこえる	<i>norikoeru</i>	ride out/surmount
理解する	<i>rikai suru</i>	understand/grasp
ロッジ	<i>rojji</i>	lodge (n.)
去る	<i>saru</i>	depart/go away
支え	<i>sasae</i>	support/prop (n.)
失意	<i>shitsui</i>	despair/disappointment
育てる	<i>sodateru</i>	rear/raise/nurture
すでに	<i>sude-ni</i>	already
数年間	<i>sūnen-kan</i>	several years
大変な	<i>taihen na</i>	difficult
手紙	<i>tegami</i>	letter/note
到着する	<i>tōchaku suru</i>	arrive
倒産する	<i>tōsan suru</i>	go bankrupt/fail
つらい	<i>tsurai</i>	hard/painful/trying
生みの母親	<i>umi no hahaoya</i>	birth mother
産む	<i>umu</i>	give birth
嬉しい	<i>ureshii</i>	happy/glad/joyful
安らかな	<i>yasuraka na</i>	peaceful/calm
陽気	<i>yōki</i>	cheerfulness/gaiety
前後	<i>zengo</i>	around the time

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

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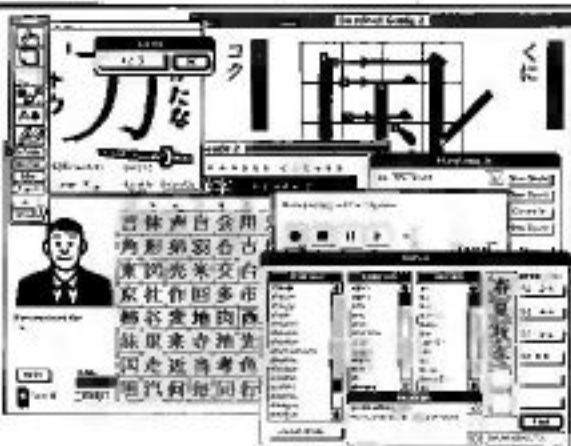
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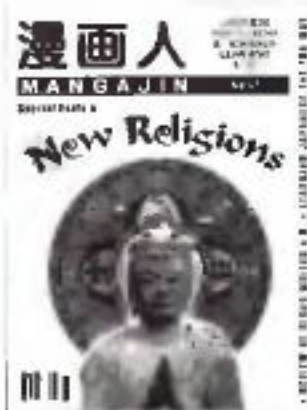
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- #21: Tonic *eiyo* drinks: salaryman's secret weapon?; *Ningen Kōsaten* (2), *Yūyake no Uta*.
- #24: Bars, cabarets, and the "water trade"; *Fūryū Manga: Odaiji ni*, *What's Michael*.
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- #28: Japan's vending machines; Japanese for PCs; *Kachō Shima Kōsaku* (1), *Katsushika O*.
- #29: *This issue is sold out, but reprints of #29's comprehensive list of non-educational Japanese software programs are available for \$5 each, or \$3 for subscribers.*
- #34: Pachinko, Japan's national pastime; Taste of Culture: women's magazines; *O-Jama Shimasu*, *Warau Serusuman* (2), *Naniwa Kin'yūdō* (1), *Dai Tōkyō*.
- #35: Fortune-telling in Japan; *Arerugen*, *Naniwa Kin'yūdo* (2), *Dai Tōkyō*, *Furiten-kun*, *Obatarian*.
- #36: Japanese pop music—a beginner's guide; *Naniwa Kin'yūdō* (3), *Crayon Shin-chan*.
- #37: Beer update: what's brewing in Japan; *Warau Sērūsuman* (2), *Maboroshi no Futsū Shōjo*.
- #38: The Japanese movie industry in transition; *Yūyake no Uta*, *Maboroshi no Futsū Shōjo* (2).
- #39: Computer Assisted Language Learning (CALL) programs: a complete list; *Shoot!* (soccer).
- #40: Japanese ghosts; Teaching English in Japan; *Garcia-kun*, *Hyaku Monogatari* (ghost story).
- #41: Blood types: Japan's answer to "What's your sign?"; *After Zero* (1), *Fancy Dance*.
- #43: Portrayal of foreigners in manga; *Torishimariyaku Hira Namijirō*, *After Zero* (conclusion).
- #44: Eating on the run in Japan; Japan on the Internet; *Torishimariyaku Hira Namijirō* (2).
- #45: Japanese late-nite TV; Babel translation winner; *Torishimariyaku Hira Namijirō* (3).
- #46: Traveling cheap in Japan; Best guidebooks; Travel CD-ROMs; *Torishimariyaku Hira Namijirō* (conclusion), *Living Game* (1), *Salaryman Senka*, *Tanaka-kun*, *OL Reiko-san*.
- #47: New religions in Japan; Summer study fun; Taiyaku: War ends for creator of Fuku-chan; introduction of *Garfield*; *Living Game* (2), *Kono Hito ni Kakero* (1), *Ningen Kōsaten* (1).
- #48: Karaoke in the 21st Century; Sony Data Discman review; *Living Game* (conclusion), *Kono Hito ni Kakero* (2), *Ningen Kōsaten* (2).



Japanese Holiday Postcards

Holiday greetings with a Japanese twist! New Year's is the biggest holiday in Japan, and *nengajō* (New Year's greeting cards) are an important part of the celebration. How important are they? Every year *billions* of *nengajō* are delivered on the morning of January 1, by an army of part-timers hired by the post office just for the occasion. The cards bear tidings of good fortune in the new year that appeal to all cultures.

Cards will be available after November 17. Order now and we will mail them to you at that time.

According to the *jūni-shi*, the Chinese zodiac (also used in Japan), 1996 is the Year of the Rat/Mouse (both are the same in Japanese: *nezumi*). Before long, images of mice will appear all over Japan in New Year's-related decorations, advertisements, stamps—and greeting cards. The kanji for "rat/mouse" on the *jūni-shi* is 子, pronounced *ne*. This character is incorporated into many holiday card designs, and appears in both of our *nengajō* selections here.

Holiday Card A: White card with red print surrounding black and grey mouse. With the greeting "*Kinga Shinnen*." Mouse has small "*ne*" written on it. Space for your own message or signature at the bottom. Size approx. 5½" x 4". Package of ten postcards: **\$5.00, subscriber price \$4.50**

Japanese text appearing on Holiday Card A:

謹	賀	新	年	子
<i>kin</i>	<i>ga</i>	<i>shin</i>	<i>nen</i>	<i>ne</i>
respectful	congratulations	new	year	rat/mouse

Holiday Card B: White card with black print centered around a red block. Contains the greeting "*Kinga Shinnen*" in large print on the right with a large calligraphy "*Ne*" in the center (and a little mouse attached to the crossbar). The traditional date appears on the left. Space for your own message or signature at the bottom. Size approx. 5½" x 4". Package of ten postcards: **\$5.00, subscriber price \$4.50**

Japanese text appearing on Holiday Card B:

謹	賀	新	年	子	平成	八年	元日
<i>kin</i>	<i>ga</i>	<i>shin</i>	<i>nen</i>	<i>ne</i>	<i>Heisei</i>	<i>hachi-nen</i>	<i>gantō</i>
respectful	congratulations	new	year	rat/mouse	(Imperial era name)	year 8	first day

☆ New! ☆



Holiday Card A



Holiday Card B

Magazines from Japan

The Nihongo Journal

The *Nihongo Journal* is a magazine for students of Japanese. It has something for all levels of study, including lessons, drills, and readings. Also useful are the many ads for language schools and products. Issues average 115 pages each.

1995 Nihongo Journals: \$9, subscriber price \$8.10

- 9: Reading product user guides; Japanese ways of advertising; Reading the newspaper: the sports page
- 8: Pets and the Japanese; Beginning *keigo*; Summer vacation; Excerpt from Sei Shonagon's *The Pillow Book*
- 1-7: The first seven issues of 1995 are still available. Call or write for a list of topics.

Nihongo Journal Sample Sale

We still have some copies of *Nihongo Journal* left over from 1994, available for only **\$5 each**. It's an inexpensive way to try out this valuable learning tool!

Nihongo Journal Subscriptions

Yearly subscriptions to the *Nihongo Journal* are **\$100**, or **\$95** for those who also subscribe to *Mangajin*. (In Canada: US\$130; US\$125 for *Mangajin* subscribers.) Subscription does not include tapes.

☆ Sale!! ☆



☆ Sale!! ☆



If you like controversy, you'll love Hiragana Times

The *Hiragana Times* is a lively monthly magazine written by and for Japan's international community. Almost everything—ads, news, trivia, interviews, opinions, reader polls, crosswords, horoscope and personal ads—is presented in both English and Japanese. Kanji have furigana written above to facilitate reading. Issues average 96 pages each.

1995 Hiragana Times: \$12, subscriber price \$10

- 9: Do people need religion?; What Asian young people think of Japan; American racism; Beautiful Norway
- 8: Was the atomic bombing of Hiroshima and Nagasaki inevitable?; Korean resident of Japan discusses Japan's relationship with Asia; AIDS patient prepares for death; Moroccan ambassador's wife
- 1-7: The first seven issues of 1995 are still available. Call or write for a list of topics.

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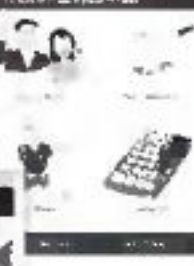
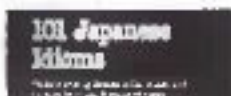
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Japan's most famous salaryman is a single, forty-something middle-manager employed at a giant electronics company where he battles for truth, profits and the Japanese Way. Includes **adult situations** which may not be suitable for all readers. Although *Kachō Shima* is a serial, it is not necessary to begin with volume 1. Volumes 1-10 available. 230 pages each, softcover. **\$10 each, subscriber price \$8 each**

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Since its appearance in 1990, *Naniwa* has been a hit largely due to its subject matter (the unethical dealings of an Osaka loan company), the gritty Osaka dialect used by many characters, and the rough but oddly detailed style of drawing. Good practice in Kansai dialect. Volumes 1-5 available. 230 pages each, softcover.

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	343	GA, picture; KAKU, stroke (in writing kanji)	
	1	画家 <i>gaka</i> painter	〔painting〕 165
	50	日本/洋画 <i>nihon/yō-ga</i> Japanese/Western-style	5, 25, 289
		画用紙 <i>gayōshi</i> drawing paper	107, 180
		画面 <i>gamen</i> (TV/movie) screen	274
		計画 <i>keikaku</i> plan, project	340

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illustrated by Marlene Goodman

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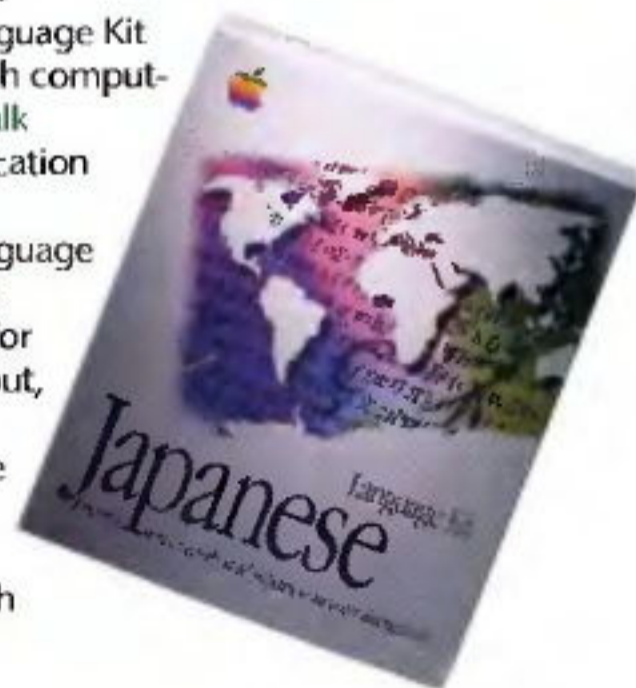


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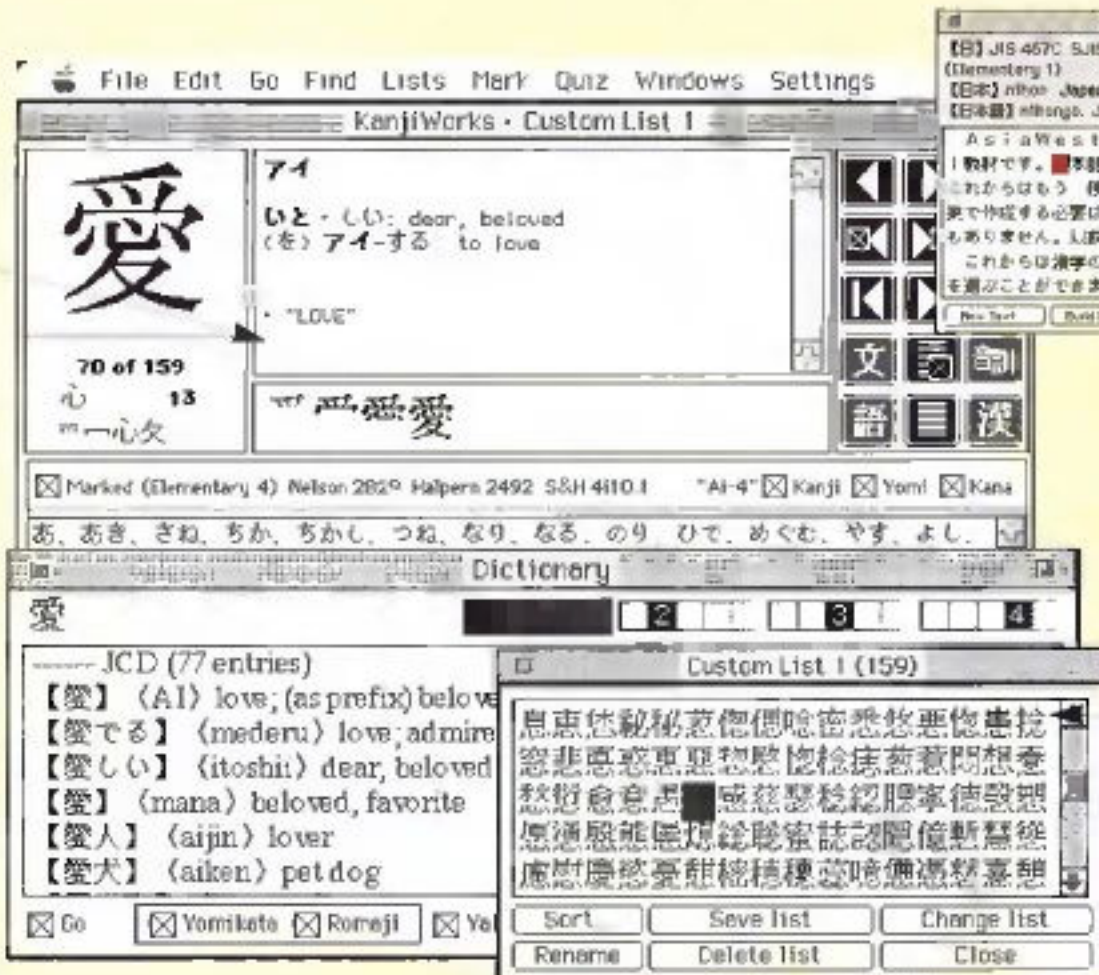
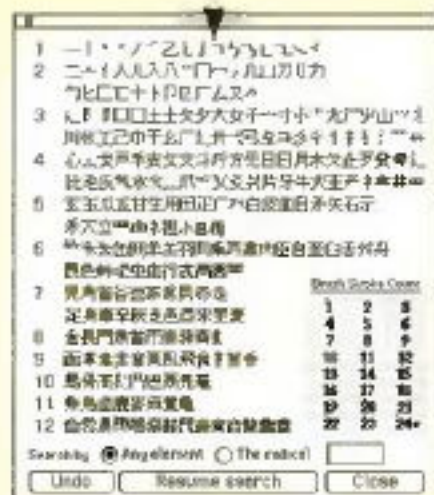
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