

漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

MANGAJIN

No.53

HIT PRODUCTS of 1995

Cybermarketing
to Japan

Video Review:
Itami Jūzō's "Minbō"



定価 950円
(本体 922円)



22101133940053



スキップを踏みつつ 現場を去る影二つ

In background:

住専
jūsen
housing finance companies
Housing loan companies

Caption:

スキップを踏みつつ 現場 を
sukippu o fumitsutsu genba o
skipping spot/scene (obj.)
去る 影 二つ
saru kage futatsu
leave shadows two (count)
Two shadows that leave the spot
skipping along
**Two figures skip lightly away from
the scene.**

Artist: 山田 紳
Yamada Shin

- *jūsen* is an abbreviation of *jūtaku senmon-gaisha* (住宅専門会社, “housing specialization companies” → “housing loan companies”). A number of these firms have become insolvent due to loans made during Japan’s “bubble” years that turned sour when land prices plummeted.
- *sukippu o fumu* (lit., “step a skip”) is to “skip,” and *tsutsu* after the *-masu* stem of a verb makes it “while ~ing.”
- *sukippu o fumitsutsu genba o saru* is a complete thought/sentence (“[they] leave the scene skipping”) modifying *kage* (“shadows”).

For the umpteenth time in the past few years, there is a new Japanese prime minister. Murayama Tomiichi resigned his post amid the worst economic crisis Japan has faced in the postwar era: the imminent failure of numerous housing loan corporations due to extravagant loans made during Japan’s “bubble” years that are now uncollectable. Many observers, including Yamada Shin in this January 11th cartoon, have noted a distinct aura of relief around Murayama’s person. Clearly, both Murayama and his finance minister, Takemura (shown skipping alongside him in the cartoon), are washing their hands of a colossal mess.

Kojima Kō’s January 16th cartoon shows the new prime minister, Hashimoto Ryūtarō, with his new finance minister, Kubo Wataru, driving headlong into the same crisis that overwhelmed Murayama and Takemura. Hashimoto is a much savvier politician than Murayama, but pundits nonetheless predict his stay in power will be short. Hashimoto, who was finance minister when some of the largest loans were made, is currently planning to use public funds to pay for the billions of dollars’ worth of bad debt—and the public isn’t pleased.

On direction sign:

住専
jūsen
housing finance companies
Housing loan companies

By car:

チックタック チクタク
chikku takku chiku taku
ticktock ticktock
Ticktock Ticktock

Caption:

時限爆弾 内蔵 車でラリー
jigen bakudan naizō-sha de rarii
time bomb built-in car with rally
**Rallying in a car with a built-in
time bomb.**

- *jigen bakudan naizō-sha* is literally “time-bomb-built-in car” → “car with a built-in time bomb.”
- *rarii* is the katakana rendering of the English “rally,” referring to a long-distance car race through unfamiliar territory. In this cartoon, Hashimoto and Kubo are racing as a team, with Hashimoto driving and Kubo navigating.

Artist: 小島 功
Kojima Kō



時限爆弾内蔵車でラリー
小島 功

top: © Yamada Shin. All rights reserved. First published in Japan in 1996 by *Asahi Shimbun*, Tokyo. English translation rights arranged through SSKC.
bottom: © Kojima Kō. All rights reserved. First published in Japan in 1996 by *Asahi Shimbun*, Tokyo. English translation rights arranged through SSKC.

Humorous Haiku

Poems submitted by our readers

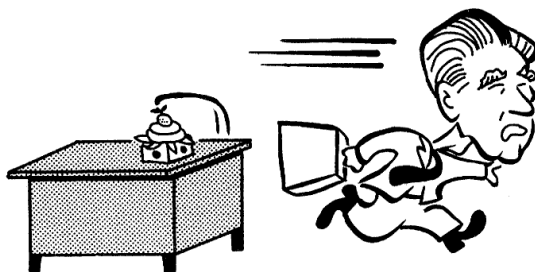
Illustrations by Anthony Owsley

(original language appears first, followed by translation)

- *shigoto-hajime* refers to the first item of work taken on in the New Year. The feeling is of starting out the New Year fresh, getting a new start, turning over a new leaf, etc.
- *no* between two nouns makes the first a modifier of the second: *shinnen no shigoto-hajime* = "the first work of the New Year."
- *yameru* means "quit"; with this kanji, it means "resign/quit [a job or other post]." *Koto* nominalizes it: "quitting."
- this poem is poking fun at former Prime Minister Murayama, who shortly after the New Year announced his resignation.

新年の
Shinnen no

仕事始めは
shigoto-hajime wa
辞めること
yameru koto



**Starting out
the New Year fresh
by quitting**

by Yōichi Saitō
Tokyo, Japan



by Michael B. McFarland
LaGrange, IL

**Attained satori
when the ancient Zen temple
had Western toilet**

禅寺や
Zen-dera ya

洋式トイレに
yōshiki toire ni
さとりうる
satori uru

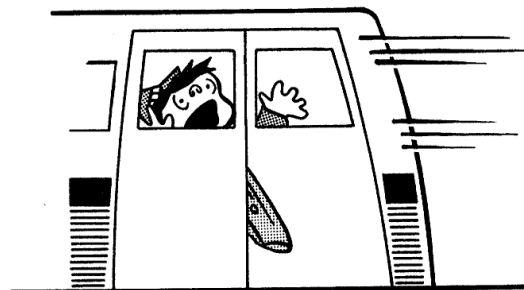
- *tera* (寺) is the word for a Buddhist temple, and *Zen-dera* (the *t* changes to *d* for euphony) is a "Zen temple."
- *yōshiki* is literally "Western style"; it's a noun but is used adjectively in certain combinations (e.g., *yōshiki toire* = "Western toilet").
- *satori* means "enlightenment," and *uru* is a literary form of the verb *eru* (得る, "acquire/attain"). The *o*, to mark *satori* as the object of *uru*, is omitted.

**Around and around
the Yamanote Line—
coat caught in the door**

はさまれた
Hasamareta

コートとめぐる
kōto to meguru

山手線
Yamate-sen



by Richard Breedon
Davis, CA

- *hasamareta* is the past passive form of *hasamu* ("catch/sandwich between").
- *meguru* (回る) means "go around/circle." *kōto* is the katakana rendering of the English "coat," and *to* here is like "together with," so *hasamareta kōto to meguru* means "go around and around with [my] coat that has been caught [in the door]."
- *Yamate-sen* is another name for the *Yamanote-sen* (the *Yamanote* line), a commuter train line that loops around the central part of Tokyo.

Please send submissions to Senryū, Mangajin, Inc., P.O. Box 7119, Marietta, GA 30065, or to senryu@mangajin.com.

Part 2

男はつらいよ

Otoko wa Tsurai Yo

山田洋次
原作

林典律雄
脚色

高井研一郎
作画

It's Tough Being a Man

Original Story by Yamada Yōji
Written by Hayashi Norio
Art by Takai Kenichirō

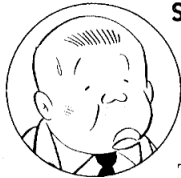
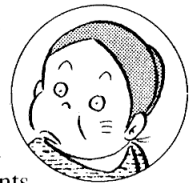
Cast of Characters



Kuruma Torajirō is an unmarried, middle-aged man who travels from town to town peddling books and other items at festivals. Tora-san is lovable but lazy, and his family anxiously wishes that he would settle down. "Home" is with his aunt and uncle in the Shibamata section of Tokyo.



Oi-chan, Tora-san's uncle, and **Oba-chan**, his aunt, together own Kurumaya, a shop selling the Japanese-style dumplings called *dango*. Since Tora-san's parents are dead, they serve as his surrogate parents.



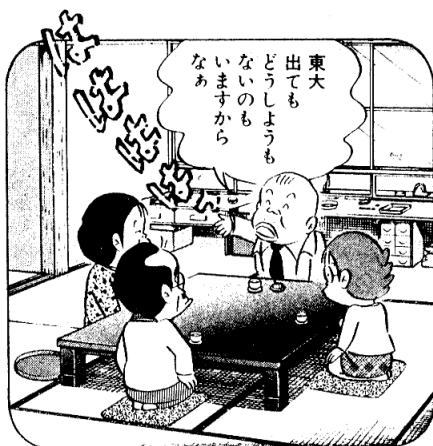
Shachō-san runs the Asahi Print Shop and is a friend of the family. In this episode, he is assisting in the search for a woman to marry the wayward Tora-san.



Sakura, his half-sister, is a sweet-tempered woman who worries incessantly about her brother. **Hiroshi**, her mild-mannered husband, works for the Asahi Print Shop.



In the last episode . . .



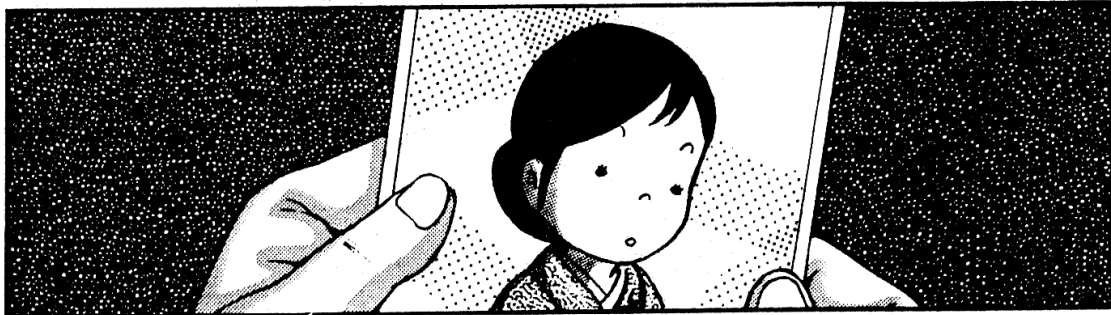
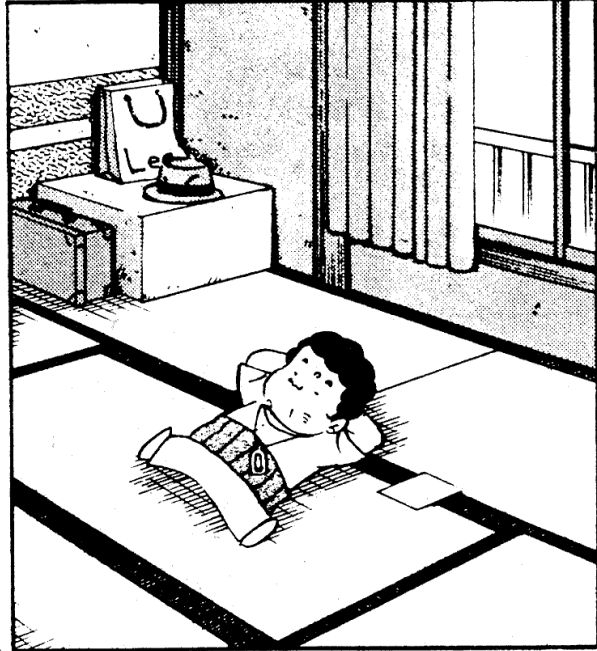
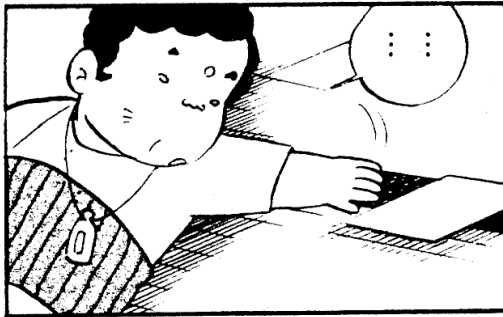
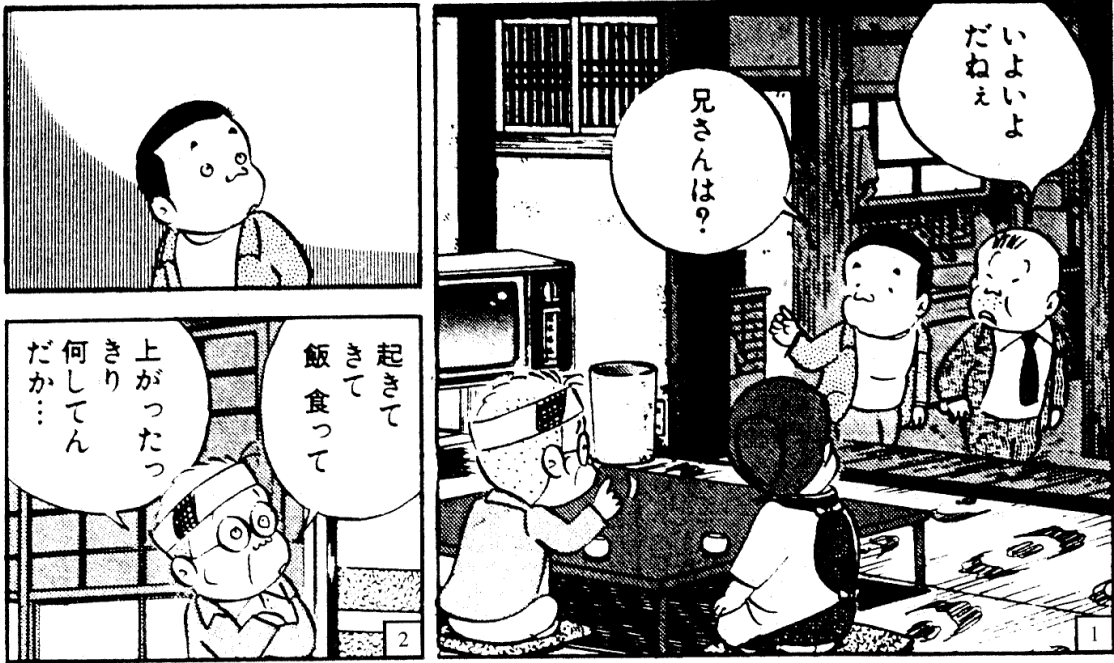
Kuruma Torajirō," Shachō-san reluctantly admits. "Do you take us for fools?" shouts the father as his daughter bursts into tears. Shachō-san is kicked out of the house and returns to Kurumaya with the bad news. "There's no point," he notes, "continuing the search in Shibamata." The situation appears hopeless—until a new prospect appears.

Hoping to turn their black sheep into a family man, the Kurumas dispatch Shachō-san to the home of a local family, where he broaches the idea of a match between Tora-san and the family's marriage-age daughter. Knowing Tora-san's reputation, however, Shachō-san wisely refrains from revealing the name of the prospective groom. The situation gets sticky when the parents start asking questions.

"What line of work is he in?" asks the mother. "Sales," Shachō-san replies smoothly, glossing over the fact that, when employed, Tora-san peddles cheap books at festival bazaars. The next hurdle is education: "He had this educational philosophy, you see, that instead of attending some useless college, he should get out into the real world."

All hope for success ends when the father asks the sweating Shachō-san for an answer that can't be fudged: the marriage prospect's name. "As it happens . . . his name is





1

Shachō: いよいよ だねえ。
Iyoiyo da nē.
 at hand/imminent is (colloq.)
 “Well, this is the day!” (PL2)

Hiroshi: 兄さん は?
Niisan wa?
 older brother as for
 “Where’s Tora-san?” (PL2)

- *iyoiyo* is used when referring to an event that is “imminent/near at hand,” generally with the feeling of “finally/at long last.”
- *da* is the PL2 equivalent of *desu* (“is/are”).
- *nē* with a long vowel means the speaker strongly assumes agreement/common feeling on the part of the person being addressed. In a situation like this, it has the effect of a mild exclamation.
- within the family, younger siblings generally refer to their older siblings by their kinship titles (*o-niisan*, “older brother,” or *o-nēsan*, “older sister”; the honorific *o-* is optional in both cases) rather than by their names. The same titles are used for older brothers-in-law and sisters-in-law. Tora-san is Hiroshi’s brother-in-law.
- stating just a topic + *wa* (“as for”) with the intonation of a question asks very generally about the status/condition of that topic.

2

Oi-chan: 起きてきて、 飯 食って、 / 上がったっきり 何 して んだか...
Okite kite, meshi kutte, / agatta kkiri nani shite n da ka...
 got up and came-and rice/meal ate-and went up[stairs] only what is doing (explan.-?)

“He got up and came [downstairs] and ate breakfast, then he just went back upstairs, and what could he be doing?—[we haven’t heard a peep out of him since.]”

“He got up and came downstairs to eat, and then just went back upstairs. Who knows what he’s up to!” (PL2)

- *okite* is the *-te* form of *okiru* (“wake/get up”), and *kite* is the *-te* form of *kuru* (“come”).
- *meshi*, “[cooked] rice,” is also used as an informal word for “meal,” mostly by males.
- *kutte* is the *-te* form of *kuu*, an informal word for “eat” used mostly by males.
- *agatta* is the plain/abrupt past form of *agaru* (“go up”), here meaning “go upstairs.”
- in colloquial speech, *kkiri* (or *kiri*) after a past verb implies that that is the only action that took place; it typically carries the feeling of “and nothing else has happened since.”
- *shite n da* is a contraction of *shite iru* (progressive “is/are ~ing” form of *suru*, “do”) and the explanatory *no da*. *O*, to mark *nani* as the direct object, has been omitted.
- something like *wakaranai* (“don’t know,” negative of *wakaru*) is understood at the end of the sentence. An abrupt question ending in *ka*, *no ka*, or *n da ka* followed by *wakaranai* essentially makes an indirect question: “I don’t know/can’t figure out what ~.” In direct speech, *da* does not occur in abrupt questions; the *desu ka* of PL3 speech simply becomes *ka* in PL2 speech. But in indirect speech, the *da* can be used before the question particle *ka*. It’s largely because this usage is limited to indirect speech that we can tell something like *wakaranai* is understood at the end.

letters

(continued from page 8)

They got lazy when it came to finding a replacement interpreter. For one thing, Dallas has agencies that supply professional interpreters (of spoken language) and translators (of written language). As a Bible Belt city, it undoubtedly numbers among its residents former missionary kids who grew up bilingual and probably even rooted for a Japanese baseball team in their youth.

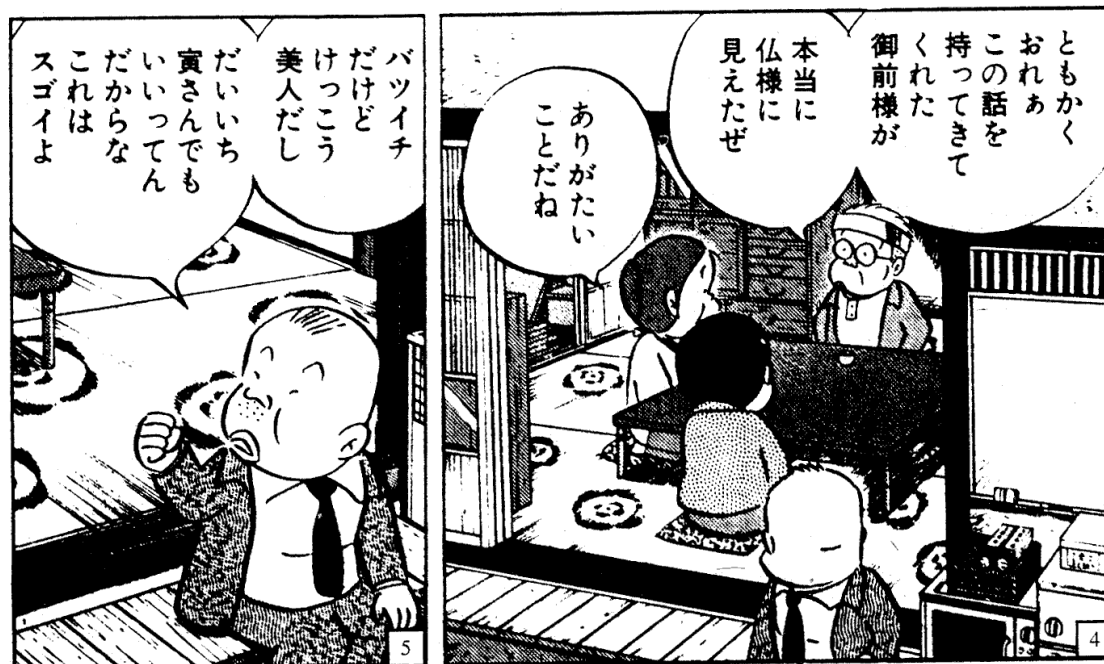
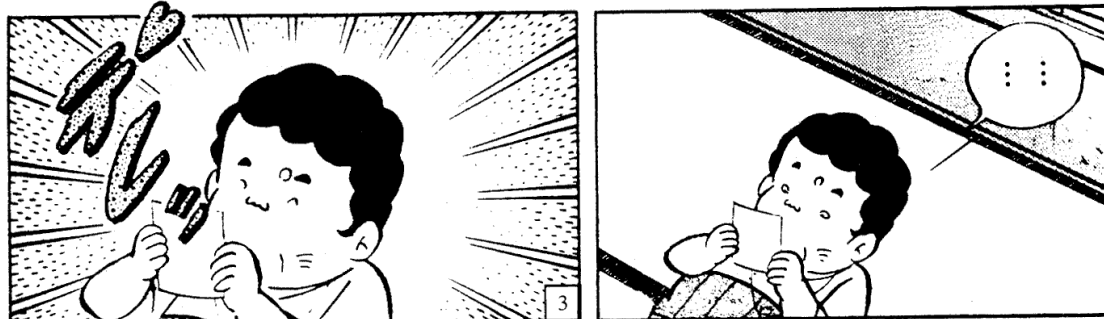
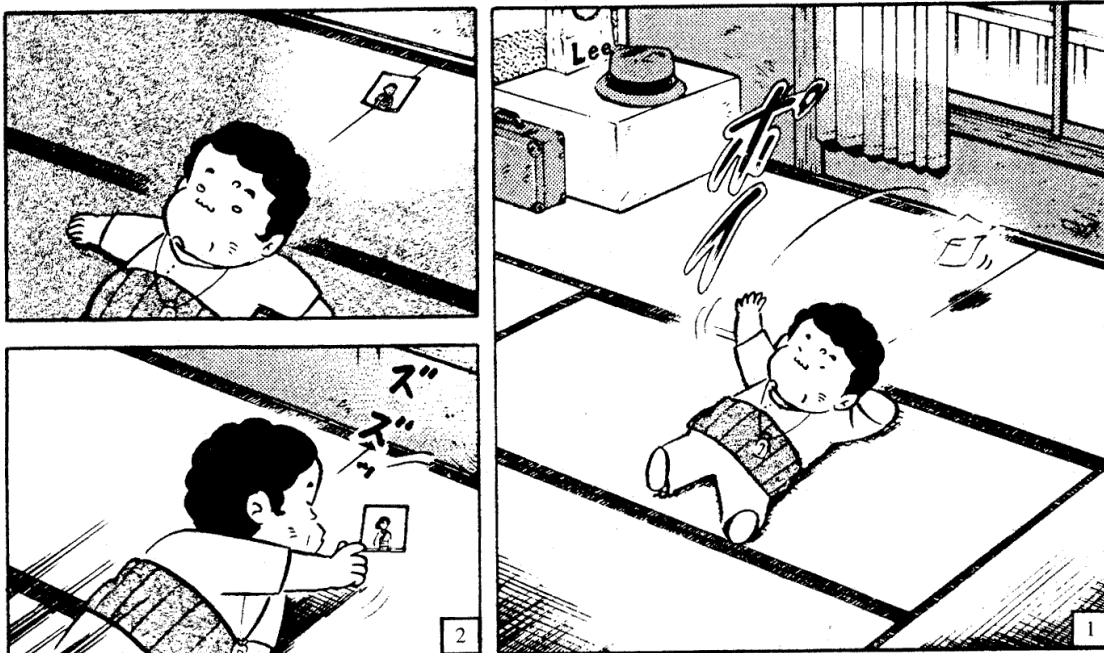
Still, language ability is only a necessary, not a sufficient, qualification for a professional interpreter. I earn about half my income translating written Japanese into English, read Japanese mysteries for pleasure, enjoy subtitled Japanese videotapes, and function comfortably in an all-Japanese environment. Yet I refuse to interpret except in very informal social circumstances, because I can’t change linguistic channels instantly. An experienced translator of my acquaint-

ance, a former missionary kid whose language skills are above reproach, interprets only reluctantly, because doing a professional job of it is so mentally exhausting. On the other hand, I’ve met interpreters who thrive on the rapid-fire give and take of a live conversation and can’t imagine sitting at a computer surrounded by piles of dictionaries. Even these people specialize in particular fields or insist on a thorough briefing before any assignment, and they turn down jobs for which they don’t feel qualified.

Kent Brown did the best he could in an impossible situation, just like a high school baseball player thrown into the All-Star game. The fault lies with Major League Baseball for putting him in that position.

KAREN SANDNESS
 Portland, OR





1 **FX:** ポイ
Poi
(effect of tossing something—here the picture of his prospective bride)

2 **Sound FX:** ズズ
Zu zu!
(effect of sliding across the tatami)

3 **FX:** デレッ
Dere!
(effect of going gaga over the picture)

- *dere!* comes from *deredere*, which represents a slovenly effect in attitude, movement, or dress, or the effect of going silly/gaga over a member of the opposite sex.

4 **Oi-chan:** ともかく おれあこの 話 を 持ってきてくれた 御前様 が 本当に 仏様 に見えたぜ。
Tomokaku ore a kono hanashi o motte kite kureta gozen-sama ga hontō ni hotoke-sama ni mieta ze.
at any rate as for me this proposal (obj.) brought-(for us) priest (subj.) truly Buddha as saw (emph.)
“At any rate, for me, the Reverend who brought us this proposal really looked like the Buddha.”
“At any rate, when the Reverend came along with this proposal, it was like the Buddha himself had appeared.” (PL2)

Oba-chan: ありがたいことだ ね。
Arigatai koto da ne.
thankful thing is (colloq.)
“It is a thing to be thankful for, isn’t it.”
“It truly is a blessing.” (PL2)

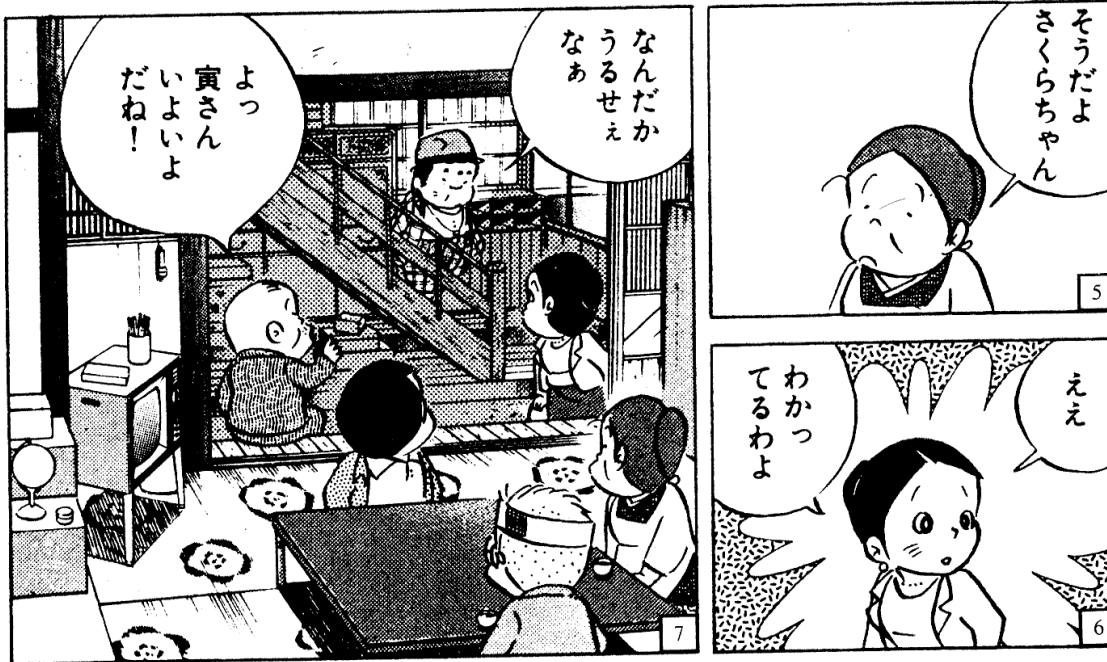
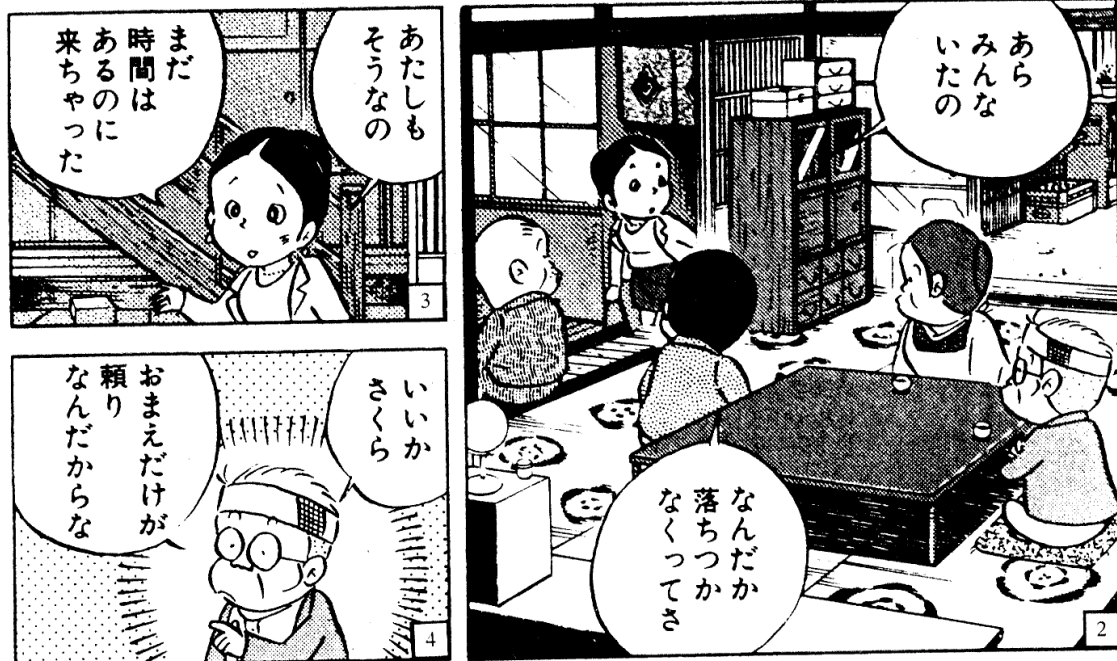
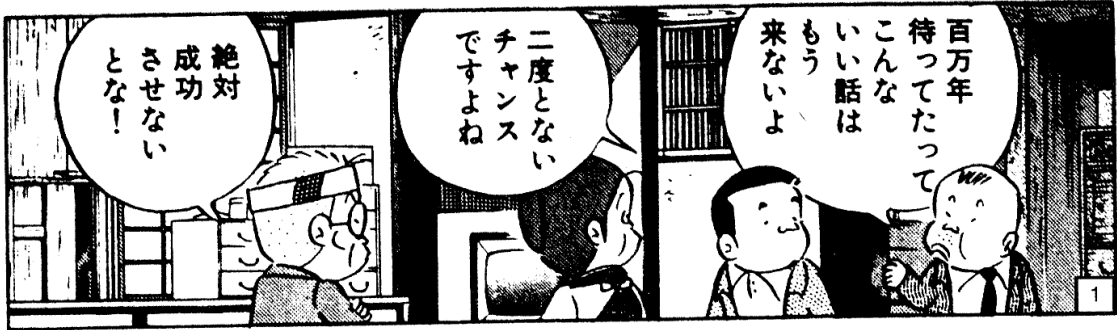
- *orea* is a contraction of *ore wa*, the rough, masculine word for “I/me” plus the topic marker *wa*: “as for me.”
- *hanashi*, lit., “talk,” can refer to a wide variety of “talks/negotiations/proposals.”
- *motte kite* is the *-te* form of *motte kuru* (“bring,” from *motsu*, “carry,” and *kuru*, “come”). *Kureta* is the plain/abrupt past form of *kureru*, which after the *-te* form of a verb implies the action is/was done for the benefit of the speaker or someone close to him.
- *gozen-sama* is a word used to refer to nobility (“His Excellency/His Lordship”), or to a person of revered status in the community. Here *Oi-chan* is referring to the head priest of the local Buddhist temple, so it’s essentially like referring to the pastor of a Christian church as “the Reverend.” *Kono hanashi o motte kite kureta* is a complete thought/sentence (“[he] brought us this proposal”) modifying *gozen-sama*.
- *hontō* = “truth,” and *hontō ni* is its adverb form, “truly.”
- *mieta* is the plain/abrupt past form of *mieru* (“can see/appears”); *~ ni mieru* = “appears/looks to me like ~.”
- *ze* is a rough, masculine particle for emphasis.
- *arigatai* is the plain form of the adjective from which we get the expression of gratitude *arigatō* (*gozaimasu*), and *koto* = “thing,” so *arigatai koto* is literally “a thing that has/earns one’s gratitude” → “a blessing.”

5 **Shachō:** バツイチ だけど けっこう 美人 だし、
Batsuichi da kedo kekkō bijin da shi,
once divorced is but quite/considerably beautiful woman/beauty is and
だいいち 寅さん でも いい って んだ から な。
dai-ichi Tora-san demo ii tte n da kara na.
to begin with (name-hon.) even if it is is OK/fine (quote) (explan.) because (colloq.)
“She’s been married before, but she’s quite a beauty, and besides, to begin with, she says it’s OK even if it is Tora-san.”

“She’s been married before, but she’s quite a beauty, and besides, most important of all, she says she’s willing to accept Tora-san.” (PL2)

これは スゴイ よ。
Kore wa sugoi yo.
this as for amazing/incredible is
“It’s unbelievable.” (PL2)

- *batsuichi* is here being used loosely to mean “a woman who has been married once before.” Strictly speaking, *batsuichi* is a slang term for a once-divorced woman, not a widow, as the prospect in this case has been described. It literally means “one cross-out” (from *batsu*, the name of the × symbol used for crossing things out, and *ichi*, “one”), in reference to how a woman’s name gets crossed out on her husband’s family register when she divorces. A twice-divorced woman is called *batsuni* (“two cross-outs”), and so forth. Of course, these are not terms one would use to the person’s face.
- *kekkō* is an adverb that means “quite/considerably” when modifying an adjective; in this case the adjective has been subsumed by the noun *bijin* (“beautiful woman/beauty”).
- *shi* is an emphatic “and/and besides” for linking clauses in a sentence.
- *~ demo ii* = “even ~ is fine/OK” or “even ~ is acceptable.”
- *tte n da* is a colloquial contraction of *to ite iru* (“is saying [that] ~”) plus the explanatory *n da*.
- *sugoi* expresses the speaker’s amazement.



1 **Shachō:** 百万年 待ってたって こんな
Hyakuman-nen mattetatte konna
 million years even if waited this much
 いい話 は もう 来ない よ。
ii hanashi wa mō konai yo.
 good proposal as for again won't come (emph.)
 "Even if he waited a million years, this
 good of a proposal will not come again."
**"He could wait a million years and never
 see a proposal this good again."** (PL2)

Hiroshi: 二度 とない チャンス です よ ね。
Nido to nai chansu desu yo ne.
 twice not occur chance is (emph.) (colloq.)
 "It's a chance that won't occur a second
 time, isn't it."
**"Right—it's a once-in-a-lifetime opportu-
 nity."** (PL3)

Oi-chan: 絶対 成功させないと な!
Zettai seikō sasenai to na!
 absolutely must make succeed (colloq.)
"We absolutely have to make it work!"
 (PL2)

- *hyaku* = "100," and *man* is the "ten-thousands" unit, so *hyakuman* = "one million"; *-nen* is the counter suffix for "years."
- *mattetatte* is a contraction of *matte itatte*, a colloquial equivalent of *matte ite mo* ("even if one waits/is waiting"), from *matsu* ("wait").
- *mō* followed by a negative verb means "not anymore/not again." *Konai* is the negative of *kuru* ("come").
- *seikō* is a noun for "success," and *seikō suru* is its verb form, "succeed." *Seikō sasenai* is the negative of *seikō saseru*, the causative "make/let" form of the verb. *Ikenai* is understood after *to*, completing the "must/have to" form of the verb: *seikō sasenai to ikenai* ("must make [it] succeed").

2 **Sakura:** あら、みんな いた の?
Ara, minna ita no?
 (interj.) everyone was here (explan.)
"Oh, everyone's here?" (PL2)

Hiroshi: なんだか 落ちつかなくて さ。
Nandaka ochitsukanakutte sa.
 somehow/vaguely was restless-(cause) (colloq.)
"Somehow we just couldn't sit still."
 (PL2)

- *ara* is a feminine interjection showing sudden awareness/surprise: "Oh!/Oh my!"
- *ita* is the plain/abrupt past form of *iru* ("exist/be in a place" for people and animate beings).
- asking a question with the explanatory *no* is common in colloquial speech, especially that of females.
- *ochitsukanakutte* is a colloquial *-te* form of *ochitsukanai* ("be restless/ill at ease"); the *-te* form is often used to state the cause of or reason for what follows in the sentence, but in this case it's the reason for the observed situation, so the rest of the sentence can be left unsaid.

3 **Sakura:** あたしも そう なの。
Atashi mo sō na no.
 I also that way (explan.)
"That's how I felt, too." (PL2)

Sakura: まだ 時間 は ある のに 来ちゃった。
Mada jikan wa aru noni kichatta.
 still time as for have even though came ahead
**"Even though I still had plenty of time, I
 went ahead and came."** (PL2)

- *atashi* is a variation of *watashi* ("I/me"), used mostly by female speakers.
- *kichatta* is a contraction of *kite shimatta*, the *-te* form of *kuru* ("come") plus the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of a verb can express the feeling that the speaker did the action impulsively/without being able to help herself.

4 **Oi-chan:** いい か、さくら。
Ii ka, Sakura.
 good/OK (?) (name)
"Now listen, Sakura." (PL2)

Oi-chan: おまえだけが頼り なんだから な。
Omae dake ga tayori na da kara na.
 you only (subj.) hope (explan.) so (colloq.)
 "You alone are our hope, so [don't let us
 down]."
**"You're our only hope. We're counting
 on you."** (PL2)

- *ii ka* is literally "is it OK?," but it's also used when beginning admonitions/instructions, like "Alright now, listen up!"
- *omae* is a casual, masculine word for "you" used for people of equal or lower status.
- *tayori* = "reliance"—i.e., the person or thing one is relying upon for some purpose → "hope."

5 **Oba-chan:** そう だよ、さくらちゃん。
Sō da yo, Sakura-chan.
 that way is (emph.) (name-dim.)
"That's right, Sakura." (PL2)

- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms."), most typically used with the names of children, but also among close adult friends and family.

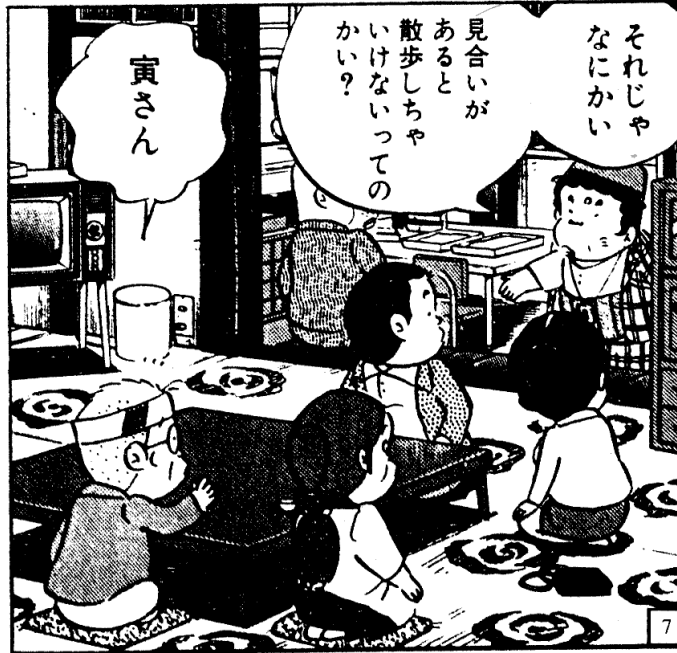
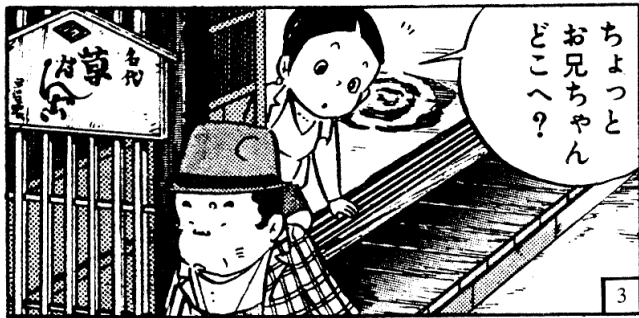
6 **Sakura:** ええ、 / わかってる わ よ。
E, / wakatteru wa yo.
 yes/uh-huh know (fem.) (emph.)
"Yes, I know." (PL2)

- *ē* is a relatively casual "yes," less formal than *hai*.
- *wakatteru* is a contraction of *wakatte iru* ("know/understand"), from *wakaru* ("come to understand").
- *wa yo* is a colloquial combination that provides distinctly feminine emphasis.

7 **Tora-san:** なんだか うるせえなあ。
Nandaka urusē nā.
 somehow/for some reason noisy (emph.)
 "For some reason, it sure is noisy."
"What's all the commotion?" (PL2)

Shachō: よッ、寅さん、いよいよ だね!
Yo!, Tora-san, iyoioyo da ne!
 hey!/yo! (name-hon.) imminent/at hand is (colloq.)
 "Yo, Tora-san, it's imminent, isn't it?"
**"Yo, Tora-san! It's finally the big day,
 huh!"** (PL2)

- *nandaka* implies something is vague or unclear → "somehow/for some reason."
- *urusē* is a masculine slang/dialect version of *urusai* ("noisy"). *Nandaka urusai* essentially implies "For reasons that are unclear to me, you sure are/it sure is noisy." The vowel combination *ai* often changes to *ē* in masculine slang and certain dialects.
- *yo!* is a very informal masculine greeting, like "Hey!/Yo!"



1 **Tora-san:** 何 が?
Nani ga?
 what (subj.)
 “What is?”
“For what?” (PL2)

Shachō: お見合い。
O-miai.
“Your o-miai.” (PL2)

Hiroshi: お見合いです よ。
O-miai desu yo.
o-miai is (emph.)
“Yeah, for your o-miai.” (PL3)

- since he’s actually responding to *iyō-iyō desu ne* (“It is imminent, isn’t it?”), he says, “What is?”
- *o-miai* (or just *miai* without the honorific prefix, as seen below) refers to a formal meeting between the prospective bride and groom in an arranged marriage. *Mi-* is from the verb *miru*, “look at/see,” and *-ai* is from *au*, which after another verb indicates that the action is mutual or interactive. The purpose of a *miai* is exactly that: for the prospective couple to look each other over and decide whether the other would be an acceptable partner.

2 **Tora-san:** ああ、あれ…
Ā, are.
 (interj.) that
“Oh, that.” (PL2)

3 **Sakura:** ちょっと、お兄ちゃん、どこへ?
Chotto, o-nichan, doko e?
 a little (hon.)-older brother-(dim.) where to
“Just a second, Tora-chan, where are you going?” (PL2)

Sign: 名代 草だんご
Nadai Kusa-dango
 famous grass/mugwort dumplings
Famous Mugwort Dumplings

- *dango* are boiled or steamed dumplings made most commonly from rice flour but also from other flours. *Kusa* (lit., “grass”) in cooking generally refers to a green herb of some kind; *kusa-dango* are flavored with an herb called *yomogi* (“mugwort/wormwood”).
- 名代, when read as *myōdai*, means “agent/representative”; but it can also be read *nadai*, meaning “famous/renowned.” *Nadai* often appears on store signs and on product packaging, whether or not the item in question is actually famous.

4 **Tora-san:** 朝のお散歩よ。
Asa no o-sanpo yo.
 morning of (hon.)-walk (emph.)
“For my morning walk.” (PL2)

FX: スッ
Su! (turning abruptly to go)

5 **Oi-chan:** 見合いだってのにか?!
Miai da tte no ni ka?
miai is (quote) even though (?)
“Even though it’s [your] miai [day]?”
“Even though you have a miai today?”
 (PL2)

- *tte* here is a colloquial equivalent of the quotative *to iu*—in this case not marking a true quote. *~ da to iu no ni* is often used as an expression for “even though it is ~”

6 **Tora-san:** あれ??
Are!?
 (interj.)
“What’s that?” (PL2)

6 (continued) **FX:** くる
Kuru
 (effect of spinning around on his heels)

Tora-san: おいちゃんよ。
Oi-chan, yo.
 uncle (address)
“Oi-chan…”

- *are?* is an interjection of surprise/bewilderment/confusion: “Huh?/What?/What’s that?”
- *Oi-chan*, which everyone uses as his name, is actually a variation of *oji-chan*, a more familiar equivalent of *oji-san* (“uncle”; the prefix *o-* is obligatory).
- *yo* is sometimes used like this when directly addressing or calling to someone, something like saying “Oh uncle/Oh Oi-chan.”

7 **Tora-san:** それじゃ、なにかい、…
Sore ja, nani kai, …
 in that case/then what (?)
“Then what?”

Tora-san: 見合いがあると
miai ga aru to
miai (subj.) have if
 散歩しなきゃいけないってのかい?
sanpo shicha ikenai tte no kai?
 walk mustn’t do (quote) (explan.-?)
“Are you saying that if a person has a miai, he shouldn’t go for a walk?” (PL2)

Oi-chan: 寅さん…
Tora-san …
“Tora-san…”

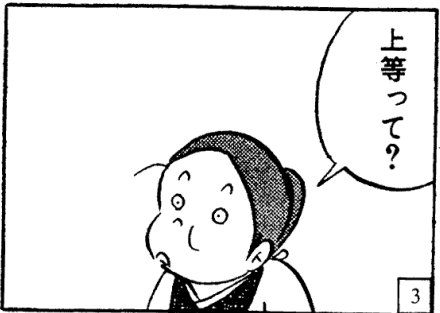
- *kai* is a colloquial *ka*, for questions, but with a softer feeling. *Nani* here is an interpolated question, not part of the main clause of the sentence, and using *kai* after such a question is a kind of slang or dialect. Normally it would be just *nani*, without *ka*.
- *to* after the plain non-past form of a verb can make a conditional “if/when” meaning.
- *shicha ikenai* is a contraction of *shite wa ikenai*, a “must not” form of *suru* (“do”).
- *tte* is again equivalent to the quotative *to iu*, this time indicating a true quote: *tte no kai* = “are you saying that ~?”

8 **Oi-chan:** そうは言っちゃいないだろ。
Sō wa itcha inai daro.
 that as for said-(emph.) have not surely
“I never said that.” (PL2)

- *itcha inai* is a contraction of *itte wa inai*, from *iu* (“say”). *Itte inai* is the negative form of *itte iru* (“have said”), and inserting *wa* adds emphasis. *Daro* makes a conjecture (“surely/probably”), but here it’s a fairly assertive one.

9 **Oba-chan:** それより、寅ちゃん、
Sore yori, Tora-chan,
 that more than (name-dim.)
Oba-chan: 着てくものなんだけどさ…
kiteku mono na n da kedo sa …
 wear-and-go thing (explan.) but, (colloq.)
“More important than that, Tora-chan, is what you’re going to wear…” (PL2)

- *~ yori* means “more than ~”; in this case *sore yori* implies not just “more than that” but “more important than that.”
- *kiteku* is a contraction of *kite iku*, the *-te* form of *kiru* (“wear”) and *iku* (“go”). *Kite iku mono* = “what you’ll wear.”



1 **Oi-chan:** そう、 それ よ、それ。
Sō, sore yo, sore.
 that way/yes that (emph.) that
“Yeah, that’s it. That’s the question.”
 (PL2)

Oba-chan: この 人 の 背広 が ある んだ
Kono hito no sebiro ga aru nda
 this person’s suit (subj.) exists (explan.)
 けど、それ で いい かい?
kedo, sore de ii kai?
 but that with good/OK (?)

“We have Oi-chan’s suit, but will that be OK?”

“Oi-chan has a suit. How about wearing that?” (PL2)

Tora-san: おいちゃん の?
Oi-chan no?!
 (name)’s

“Oi-chan’s suit!?” (PL2)

- *kono hito*, literally “this person,” is a reference to her husband, Oi-chan. A similar expression is *uchi no hito* (lit., “the person of [my] house”), used to refer to one’s husband when he is not present.

2 **Tora-san:** そいつ は、何 かい、
Soitsu wa, nani kai,
 that thing as for what (?)
 モノ は 上等 なのかい?
mono wa jōtō na no kai?
 goods/quality as for superior (explan.-?)
 “That, what, are the goods superior?”
“What—is it a quality suit or something?”
 (PL2)

- *soitsu*, from *sono yatsu*, means “that guy/fellow/thing”—here referring to “that suit [which you just mentioned].”

3 **Oba-chan:** 上等 って?
Jōtō tte?
 superior (quote)
“Quality suit?” (PL2)

- the colloquial quotative *tte* is commonly used with the intonation of a question when repeating something the other person has said to ask for clarification—something like “what do you mean (by) ~?”

4 **Tora-san:** 英国製 の 生地 で、 / 何 十 万
Eikoku-sei no kiji de, / nanjūman
 British-made that is fabric is-and several 100,000
 も する ような シロモノ かって の!
mo suru yō na shiromonoka tte no!
 (emph.) costs like goods (?) (qte.) (expln.)
“I mean is it the kind of suit made of fabric imported from England and costing several hundred thousand yen?” (PL2)

- 英国 (*Eikoku*) is the kanji name for “England”; the katakana name *igirisu* (イギリス, from the Portuguese *Inglés*) is more widely used in most contexts.
- the suffix *-sei* appended to a place name means “made in ~”; appended to the name of a material it means “made of ~.”
- *man* = 10,000, so *jūman* = 10 x 10,000 = 100,000, and *nanjūman* = “several hundred thousand.” At current exchange rates, ¥100,000 is about \$1,000.
- *suru* after a monetary amount means “costs”; inserting the emphatic *mo* implies the amount is large for the context.

5 **Oba-chan:** それ ほど の こと ではない けど
Sore hodo no koto de wa nai kedo
 that degree of thing is not but
“It’s nothing that fancy, but . . .”

Oba-chan: 少なくとも あんた が 今 着てる もの
sukunakutomo anta ga ima kiteru mono
 at least you (subj.) now wearing thing
 より は ました だ と 思う よ。
yori wa mashi da to omou yo.
 more than (emph.) preferbl is (quote) think (emph.)
“at least it’s better than the jacket you’re wearing right now, I think.” (PL2)

- *mashi* (“is better [than]/preferable [to]”) is typically used when comparing two not-so-good items; *yori* marks the lesser item in a comparison, so *~yori mashi da* = “is preferable to ~.” *Wa* has an emphatic effect, so inserting it gives the feeling of “at least” (in this case reinforcing *sukunakutomo* at the beginning of the sentence).

6 **Tora-san:** ちょっと お聞き しますが ね、
Chotto o-kiki shimasu ga ne,
 a little (hon.)-ask but (colloq.)
 “I will ask a little question, but . . .”
“Let me ask you one wee little question.”

Tora-san: 見合 いて の は いい もの 着て けば
miai tte no wa ii mono kitekeba
miai (quote) thing as for good thing if wear
 うま くい くて もの なの かい?
umaku iku tte mono na no kai?
 go well (quote) thing (explan.-?)
“Is a *miai* something that turns out well if you go wearing something nice?” (PL2)

Oi-chan: そんな こと は ねえ だろ う けど さ...
Sonna koto wa nē darō kedo sa...
 that kind of thing as for not exist prbly but (colq.)
“I don’t suppose you could say that, but . . .” (PL2)

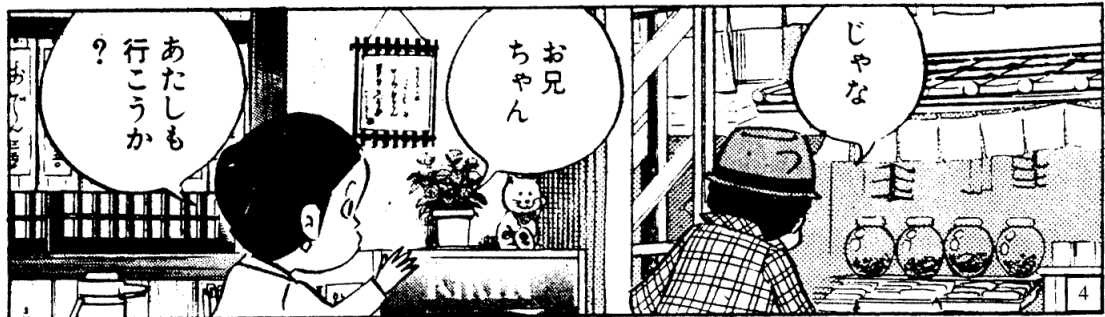
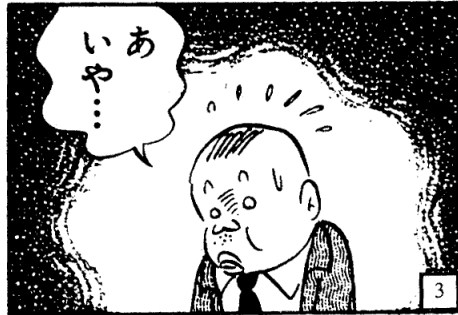
- *o-kiki shimasu* is a PL4 humble form of *kiku* (“ask”). Using a PL4 form in a PL2 sentence can sometimes carry a sarcastic tone, as it does here.
- *kitekeba* is a contraction of *kite ikeba*, a conditional “if/when” form of *kite iku* (lit., “wear and go”).
- *nē* is masculine slang/dialect for *nai* (“not exist/have”). *Sonna koto (wa) nē* is an idiom for denying the accuracy or validity of what’s just been said.

7 **Tora-san:** じゃ、 いい じゃ ねえ か。
Ja, ii ja nē ka.
 in that case/then good/OK is it not?
“All right, then.” (PL2)

Tora-san: カッコ つけ ず によ、 素 の まま の おれ を
Kakko tsukezu ni yo, su no mama no ore o
 appear. w/o putting on real/natural me (obj.)
 見て も らう。 これ で いい ん じや ない の?
mite morau. Kore de ii n ja nai no?
 have her/them see this with OK (expl) isn’t it?
“Instead of putting on appearances, let them see the real me. Isn’t that the way it should be?” (PL2)

- *kakkō* (or *kakko*) refers to external appearances, and *kakko tsukezu* is a negative form of *kakko tsukeru*, lit., “put on appearances.”
- *kore de ii* can mean either “this is enough” or “this is how it should be.” *N ja nai no* = “isn’t it the case that?”

(continued on next page)



8 (continued from previous page)

Sakura: そう ね。
Sō ne.
that way (colloq.)
“I suppose so.” (PL2)

Sakura: それ が いい の かもしれない。
Sore ga ii no kamo shirenai.
that (subj.) good/OK (explan.) maybe
“Maybe that’s best.” (PL2)

- *sō ne* expresses agreement or acceptance, like “that’s true, isn’t it/that’s a good idea, isn’t it” → “right/OK/maybe so/I suppose so/good idea.”

1 **Hiroshi:** あるがまま の 兄さん を
Aru ga mama no niisan o
as he is who is brother (obj.)

見てもらう んです ね。
mite morau n desu ne.
have them see (explan.) right?
“So we have them see Tora-san as he really is . . .” (PL3)

Shachō: そいつは まずい んじゃない の?
Soitsu wa mazui n ja nai no?
that as for bad (explan.) is not (explan.)
“Isn’t that a bad idea?” (PL2)

- *aru ga mama* (or *ari no mama*) is an expression for “just as it/he is.” *No* makes this a modifier for *niisan* (“brother”) → “brother/Tora-san just as he is.”
- *mite* is the *-te* form of *miru* (“see/look at”) and *morau* after the *-te* form of a verb implies having someone else do the action.
- *soitsu* (“that guy/fellow/thing”) in this case refers to the plan/suggestion as summed up by Hiroshi → “that idea.”

2 **Tora-san:** 何か 言ったか、タコ!
Nanika itta ka, Tako?
something said (?) (name)
“Did you say something, Tako?” (PL2)

FX: ジロ
Jiro
(effect of giving Shachō a dirty look)

- *Tako*, literally “octopus,” is Shachō’s not-very-complimentary nickname.

3 **Shachō:** あ、いや . . .
A, iya . . .
(interj.) no
“Er, no . . .” (PL2)

- *iya* is a more colloquial word for *iie* (“no”).

4 **Tora-san:** じゃな。
Ja na.
bye
“See ya.” (PL2)

Sakura: お兄ちゃん、 / あたしも 行こうか?
O-niichan, / atashi mo ikō ka?
(hon.) brother I/me also shall go (?)
“Tora-chan, shall I go along?” (PL2)

- *jā* (a contraction of *dewa*) is literally “in that case/then/well then,” but it serves idiomatically as a casual/informal “goodbye.”
- *ikō* is the volitional (“let’s/I shall”) form of *iku* (“go”). In a question it becomes “shall I ~?”

5 **Tora-san:** なんで おまえ が ついてくんだ よ?
Nande omae ga tsuitekun da yo?
why you (subj.) accompany-(explan.) (emph.)
“Why should you come along?” (PL2)

5 (continued)

Sakura: だって、あたしも お見合い に
Datte, atashi mo o-miai ni
(conj.) I/me also (hon.)-miai at

同席する んだ もん。
dōseki suru n da mon.
attend with (explan.) because

“Well, because I’ll be going to the o-miai with you.” (PL2)

- *nande* is a colloquial *naze* (“why”).
- *tsuite* is the *-te* form of *tsuku* (“attach/stick to”) and *kun* is a contraction of *kuru* (“come”) plus explanatory *no*, so *tsuite kun* means “come along/accompany.”
- the conjunction *datte* is often used to introduce explanations or further elaborations on what the speaker has just said: “because/after all/I mean ~.”
- *dōseki*, literally written “same seat,” refers to two or more people taking seats at the same meeting; *suru* makes it a verb: “attend/be with [someone at a meeting].”
- *n da mon* is a contraction of explanatory *no da*, plus *mono*, meaning “because,” altogether implying “because the situation is that ~.”

6 **Tora-san:** あのなあ、おれは / 中学 を
Ano nā, ore wa / chūgaku o
look/you know I/me as for junior high for
受験する 小学生 じゃないんだ ぞ。
juken suru shōgakusei ja nai n da zo.
take exam grade schooler am not (explan.) (emph.)
“You know, I’m not some grade schooler going off to take the entrance exam for junior high.” (PL2)

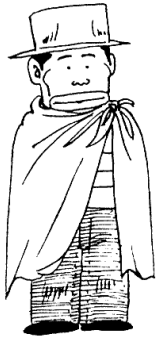
- *ano nā* is a mostly masculine equivalent of *ano nē*, an interjection that can be spoken with a sharp, scolding tone, like “Listen/Look here,” or with a somewhat gentler cautionary tone, like “You know/Hold on a minute/I hate to say this,” when the speaker wants to set the listener straight about something.
- *juken* is a noun that refers to “taking an admissions test/entrance exam,” and adding *suru* makes it a verb. *Chūgaku o juken suru* is a complete thought/sentence (“[I/he] will take an entrance exam for junior high school”) modifying *shōgakusei* (“grade school student”).

7 **Tora-san:** 心配すんな って。
Shinpai sun na tte.
don’t worry (quote)
“Don’t worry, I tell you.” (PL2)

Tora-san: 寺 へ は ちゃんと 時間通りに
Tera e wa chanto jikan-dōri ni
temple to as for properly on schedule
いく から よ。
iku kara yo.
will go because (emph.)
“I’ll be at the temple right on time.” (PL2)

- *shinpai* is a noun for “worry/anxiety,” and *sun* is a contraction of *suru*, which makes it a verb: *shinpai suru* = “worry/be anxious/fret.”
- *na* after the plain form of a verb can make a prohibition/negative command: “don’t ~.”
- the colloquial quotative *tte* can be used at the end of a sentence for strong emphasis, like “~, I say/I tell you.”
- *chanto* basically implies doing the proper or necessary thing under the circumstances; its more exact meaning can range quite widely according to context: “duly/properly/perfectly/neatly/successfully/safely/as expected.”
- *-dōri* is a suffix meaning “(exactly) as/according to.” *Jikan-dōri ni* = “right on time/on schedule.”

To be continued . . .

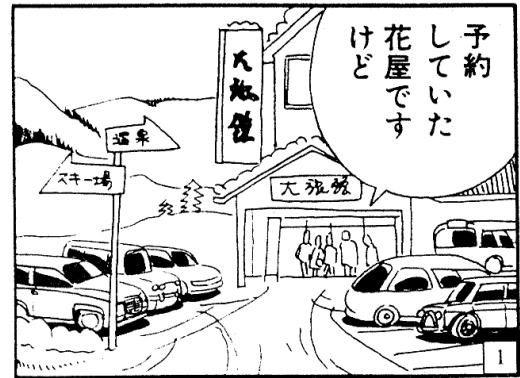


ガキア君 Garcia-kun

by 竹内章 / *Takeuchi Akira*

Garcia-kun depicts the life of a Colombian laborer who has come to Japan to earn money for his family back home. Foreign laborers such as Garcia-kun are typically given the jobs least desired by the Japanese (often called 3-K [*san-kē*] jobs: “*kitanai*, *kitsui* and *kiken*”—“dirty, difficult, and dangerous”) and are often exploited as a source of cheap labor. Such work, and the fact that the Japanese tend to view foreign laborers with a measure of prejudice and mistrust, makes their lives in Japan a challenge. But Garcia-kun, working as a janitor and delivery man for a flower shop, is a virtuous, hard-working guy who faces the hardships with grace and humor.

Garcia-kun author Takeuchi Akira is a manga artist and sign-painter in Akita prefecture, located in Japan’s snowy north. Interestingly enough, he denies any attempt to provide social commentary or to raise Japanese consciousness about racism. In fact, he has never traveled outside of Japan and has no contact with foreign laborers in the area where he lives. He insists his goal is merely to create humorous manga, because, as he says, “if it’s not funny, it’s not good manga.”



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1 **Florist:** 予約 していた 花屋 です けど。
Yoyaku shite ita hana-ya desu kedo.
 reservation had done/made florist am but
“I’m the florist who made reservations.” (PL3)

Signs: 温泉 スキー場
Onsen Sukii-jō
 hot springs ski slopes
The Springs The Slopes

- *yoyaku* = “reservation”; adding *suru* (“do/make”) makes it a verb, “reserve/make a reservation.” *Shite ita* is the past form of *shite iru* (“have done”), from *suru* (“do”). The employees at the flower shop where Garcia works are taking a company trip.
- *yoyaku shite ita* is a complete thought/sentence (“[I] had made a reservation”) modifying *hana-ya* (“florist”).
- *sukii* is the katakana rendering of “ski,” and *-jō* is a suffix meaning “place of/for,” so *sukii-jō* = “ski area/resort/slopes.”

2 **Maid:** 遠い 所、 ご苦労様 でした。
Tōi tokoro, gokurō-sama deshita.
 distant place (hon.)-hardship-(hon.) was
“It was good of you to endure the hardships of such a long journey.” (PL3)

Florist: お世話になります。
O-sewa ni narimasu.
 will receive favor/aid/hospitality
 “We will be receiving your favor/hospitality.”
“Thank you for your hospitality.” (PL3)

- *gokurō-sama* combines the word *kurō*, meaning “trouble/suffering/hardship,” with the honorific prefix *go-* and the honorific ending *-sama* that is usually used with names. It’s typically used as an expression for thanking someone for their labors or showing sympathy for their troubles/suffering/fatigue, but here it’s essentially a welcome greeting to the visitors who have had to travel a long way to get there.
- *sewa* refers to “help/aid/favor,” and *o-sewa ni narimasu* is the PL3 form of *sewa ni naru*, meaning “receive help/aid/favor.” *O-sewa ni narimasu* is the standard greeting used by inn guests or houseguests when first arriving, serving as a thanks-in-advance for the hospitality they will receive. The same phrase is used in the past-tense form when leaving: *o-sewa ni narimashita*.

3 **Maid:** ご苦労様 でした。
Gokurō-sama deshita.
 (hon.)-hardship-(hon.) was
“It was good of you to endure such hardship.” (PL3)

Kotani: はい、 よろしく。
Hai, yoroshiku.
 yes/well well/favorably
“Yes, please take good care of us.” (PL2)

- *yoroshiku* is short for *yoroshiku onegai shimasu*, literally, “well/favorably” + “(hon.)-request” + “do/make,” or something like “I request your favorable consideration/treatment.” It’s a standard expression used when meeting someone for the first time as well as when one has asked for or is about to receive favors of some kind.

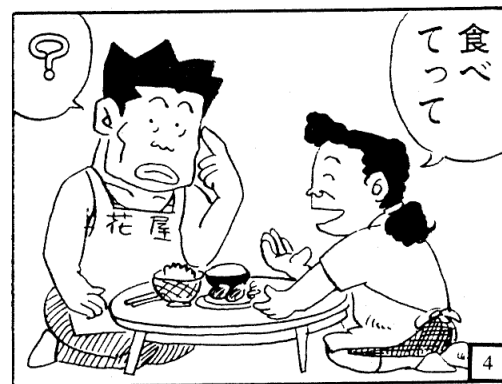
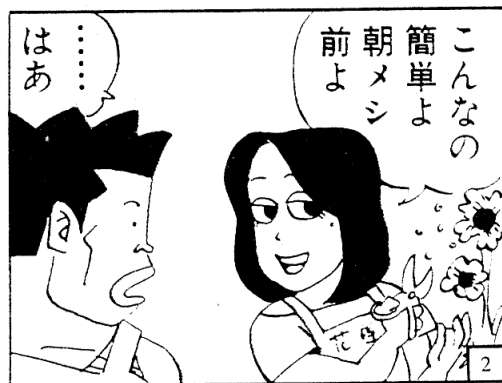
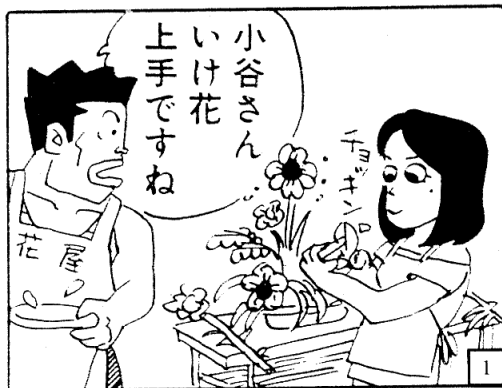
4 **Maid:** ご苦労... してる ん でしょ、日本 で。
Gokurō... shiteru n desho, Nihon de.
 (hon.)-hardship are doing/having (explan.) right? Japan in
“Such hardship . . . you’re experiencing, right?—here in Japan.” (PL3)

Garcia: は?
Ha?
“Huh?” (PL2)

- presumably because of stories in the news about hardships endured by foreign workers in Japan, the maid suddenly thinks of the more literal meaning of *kurō* and winds up asking Garcia about his hardships rather than giving him the greeting she gave the others. *Kurō shiteru* is a contraction of *kurō shite iru* (“am/is/are experiencing hardship”), from the verb *kurō suru* (“undergo hardship/suffering”).
- *desho* with the intonation of a question is like a tag: “right?”

ガムシア君 Garcia-kun

by 竹内章 / Takeuchi Akira



1 Sound FX: チョッキン
Chokkin
Snip (effect of cutting flower)

Garcia: 小谷さん、いけ花 上手ですね。
Kotani-san, ikebana jōzu desu ne.
(name-hon.) flower arranging skillful are (colloq.)
"You're so good at flower arranging, Ms. Kotani."
(PL3)

On Apron: 花屋
Hana-ya
flower shop/florist
Florist

- *ga*, to mark *ikebana* ("flower arranging") as the subject of *jōzu desu* ("is/are skillful"), has been omitted.
- the suffix *-ya* can refer to a shop or to the person/people running it, so *hana-ya* can be either "flower shop" or "florist."

2 Kotani: こんな の 簡単 よ。朝メシ前 よ。
Konna no kantan yo. Asameshi-mae yo.
this kind of one/thing easy (emph.-is) before breakfast (emph.-is)
"This kind of thing is easy. It's a before-breakfast task."
"Oh, there's nothing to it. It's so easy, I can do it before breakfast."
(PL2)

Garcia: はあ。
Hā.
yes
"Oh?" (PL3)

- *konna* ("this kind of") is often used to belittle the item referred to, and *no* is like the pronoun "one" or like "thing," so *konna no* = "this kind of thing/something like this."
- *wa*, to mark the nominalizer *no* as the subject of *kantan* ("easy"), has been omitted.
- the emphatic particle *yo* by itself can often stand for *desu yo* ("is/are" + emphasis), especially in feminine speech.
- *asa* = "morning," *meshi* = "rice/meal" (informal), and *mae* = "before," so *asameshi-mae* literally means "before breakfast." *Asameshi-mae* is an expression like "it's easy as pie" or "it's a piece of cake," essentially implying the task is so easy it can be done in a trice before breakfast. Although *meshi* is mostly masculine, *asameshi-mae* is used by both sexes.

3 Woman: アラ、外人さん、力持ち ね。
Ara, gaijin-san, chikaramochi ne.
(interj.) foreigner-(hon.) strong (colloq.-is)
"Goodness, young man, you're so strong." (PL2)

Garcia: は、はい。朝ごはん前 です。
Ha- hai. Asa gohan-mae desu.
(stammer) yes breakfast before is/am
"R-right. I'm before breakfast." (PL3)

- *ara* is a feminine interjection showing sudden awareness or surprise: "Oh!/Oh my!/Goodness!"
- adding the respectful suffix *-san* to *gaijin* ("foreigner") is a relatively polite way to refer to non-Japanese.
- *chikaramochi* is written with kanji meaning "strength" and "possessing" → "strong [person]."
- *gohan* is a more formal word for "rice/meal," and in most cases *asagohan* can be considered a more polite synonym for *asameshi*, so Garcia thinks he's saying a more polite "there's nothing to it/it's easy as pie." But only *asameshi-mae* is used for that meaning—that's why the lady responds the way she does in the next panel.

4 Woman: 食べてって。
Tabetette.
eat-and-go
"Please eat." (PL2)

- *tabetette* is a contraction of *tabete itte*, the *-te* form of *taberu* ("eat") and the *-te* form of *iku* ("go"). A form of *iku* after the *-te* form of a verb implies doing the action before going/leaving. Using a *-te* form with *iku* makes it an informal request/invitation.

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ガムシア君 Garcia-kun

by 竹内章 / Takeuchi Akira



1 Garcia: つくしゅん! 1
kkushun! 1

Ker-choo! Ker-choo! (sneezes)

Boss: おや? 誰か ガルシア君の ウワサ話を してるね。
Oya? Dareka Garushia-kun no uwasabanashi o shiteru ne.
(interj.) someone (name-fam.) about gossip (obj.) doing (colloq.)
"Aha, someone's gossiping about you, Garcia." (PL2)

- the standard FX word for sneezes is *hakushon!* (はくしょん!) but there are a number of variations.
- *oya* is an interjection used when suddenly noticing something, often with a feeling of mild surprise.
- *uwasa* = "rumor/gossip," and *-banashi* is from *hanashi* ("talk," the noun form of *hanasu*, "talk/speak"; *h* changes to *b* for euphony). Adding *-banashi* doesn't change the meaning.

2 Garcia: つくしゅん!
kkushun!

Ker-choo!

Boss: 1つ目は「好き」、2つ目は「嫌い」、
Hitotsu-me wa "suki," futatsu-me wa "kirai,"
first as for like second as for dislike/hate
3つ目は「愛されてる」って言うんだよ。
mittsu-me wa "aisarateru" tte iu nda yo.
third as for is/are loved (quote) say (explain.) (emph.)
"They say the first one means someone likes you, the second means someone hates you, and the third means someone loves you." (PL2)

- the counter suffix *-me* is for places in a sequence, "first/second/third," etc., so *hitotsu-me* = "first," *futatsu-me* = "second," and *mittsu-me* = "third."
- *aisarateru* is a contraction of *aisarete iru*, from *aisareru* ("be loved"), the passive form of *aisuru* ("love").
- *tte* is a colloquial quotative *to*.
- *n da* (a colloquial contraction of *no da*) shows he's making an explanation.

3 Garcia: じゃあ、4つ目は 何ですか?
Jā, yotts-me wa nan desu ka?
in that case/then fourth as for what is it?

"In that case, what is the fourth?"
"Then what does the fourth one mean?" (PL3)

Boss: 4つ目?
Yotts-me?
fourth

"The fourth one?" (PL2)

- *jā* is a contraction of the conjunction *dewa*, "in that case/then/well."

4 Garcia: はあ~つくしゅん!
Hā~kkushon!

Ahhh-choo!

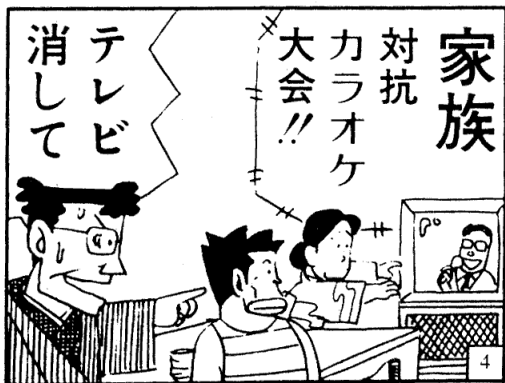
Boss: 分かった。4つ目は 風邪だよ。
Wakatta. Yotsu-me wa kaze da yo.
understood fourth as for a cold is (emph.)
"Oh, I know! The fourth is a cold."

"Oh, I know! The fourth means you've got a cold."
(PL2)

- *wakatta*, the plain/abrupt past form of *wakaru* ("come to know/understand"), is used idiomatically as an exclamation for "I know!/I've got it!/I've figured it out!"

ガムシア君 Garcia-kun

by 竹内章
Takeuchi Akira



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1 **Boss:** いい か、みんな。
Ii ka, minna.
good/OK is it? everyone.
“**Listen up, everyone.**” (PL2)

ガルシア君 が 国の事 を思い出して
Garushia-kun ga kuni no koto o omoidashite
(name-fam.) (subj.) about home (obj.) think-and
淋しくならないようにするんだぞ。
sabishiku naranai yō ni suru nda zo.
not get lonely so that do/make it (expl.) (emph.)
“**Don’t do anything that’ll remind Garcia
of home and make him feel lonely.**” (PL2)

Daughter: ウン。
Un.
uh-huh/OK
“**OK.**” (PL2)

- *ii ka* is literally “is it OK?” but it’s also used when beginning admonitions/instructions, like “listen here/listen up!”
- *kuni* (“country”) here has the feeling of “homeland.”
- *~ yō ni suru* means “make it so that ~”; when it follows a negative (*~ nai yō ni suru*), it becomes “make it so that [he/she/it] doesn’t ~,” so the boss more literally says “make it so that Garcia doesn’t get lonely by thinking of home.”

2 **Garcia:** 今日はお...ま...ね...き...いただ...いて...
Kyō wa o...ma...ne...ki... itada...ite...
today as for (hon.)-invitation received-and
“**(Thank you) for... in...vit...ing... me...
today.**” (PL3-4 implied)

Arrow: メモ
Memo
Notes

Boss: 挨拶はいいから、さあ、上がって。
Aisatsu wa ii kara, sā, agatte.
greeting as for no need because (interj.) come in
“**Never mind the formalities. Come on in.**”
(PL2)

Daughter: ようこそ。
Yōkoso. “**Welcome.**” (PL3-4)

- *o-maneki itadaite arigatō gozaimasu*, which Garcia doesn’t get a chance to finish, is a very polite and formal “thank you for inviting me.”
- *ii* means “good/OK/fine,” but *~ wa ii* is an idiomatic expression for “~ is unnecessary” or “never mind ~.”
- *agatte* is the *-te* form of *agaru* (“go up/come up,” here the latter); the *-te* form is being used to make an informal request/invitation (this use of *-te* forms is repeated several times below). Since entering a Japanese home requires a step up from the ground level to the floor level, *agatte* (*kudasai*) is the way to invite someone to come in.

3 **Garcia:** 娘さん いた nderu ですか?
Musume-san ita n desu ka?
daughter-(hon.) existed/had (explan.-?)
“Is it that you had a daughter?”
“**I didn’t know you had a daughter.**”
(PL3)

私の家にもひとり。
Watashi no uchi ni mo hitori.
my home/family in also one person
“**I have one, too.**” (PL2)

Boss: あっち行って。
Atchi itte.
over there go-(request)
“**Go somewhere else!**” (PL2)

4 **Announcer:** 家族 対抗 カラオケ 大会!!
Kazoku taikō karaoke taikai!
family confrontation karaoke contest
“**Family feud karaoke contest!**” (PL2)

Boss: テレビ 消して。
Terebi keshite.
TV turn off-(request)
“**Turn off the TV!**” (PL2)

5 **Garcia:** うん、私の国もサッカー人気ある。
Un, watashi no kuni mo sakkā ninki aru.
uh-huh my country also soccer popularity has
“**Uh-huh, soccer is popular in my country,
too.**” (PL2)

Boss: ボール しまって。
Bōru shimatte.
ball put away-(request)
“**Put that ball away!**” (PL2)

6 **Garcia:** これ、夫婦のトリですか?
Kore, fūfu no tori desu ka?
this/these husband and wife that are birds are they?
“**Are these birds husband and wife?**”
(PL3)

Boss: 誰か トリを 外に出して。
Dareka tori o soto ni dashite.
someone birds (obj.) outside to put out-(request)
“**Someone put the birds outside!**” (PL2)

7 **Garcia:** ウワ~!
Uwā!
“**Wow!**” (exclam.)
Boss: と、とにかく食べようか。
To- tonikaku tabeyō ka.
(stammer) in any case shall eat (?)
“**W-well, shall we eat?**” (PL2)

これが日本の正月料理だよ。
Kore ga Nihon no shōgatsu ryōri da yo.
this (subj) Japan’s NY’s dishes is/are (emph.)
“**These are Japanese New Year’s dishes.**”
(PL2)

Wife: どうぞ。
Dōzo.
please
“**Please eat.**” (PL3)

- *dōzo* is a polite word for urging the listener to do something: “please [do the action].” Spoken when serving food or drink it means “please go ahead.”

8 **Garcia:** おいしい... 国の家族にも
Oishii. Kuni no kazoku ni mo
delicious home at family to also
食べさせたかったです。
tabesasetakatta desu.
wanted to let eat
“**It’s delicious. I wish my family back
home could have had some, too.**” (PL3)

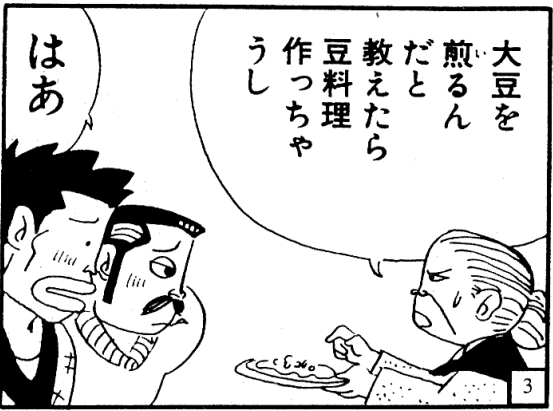
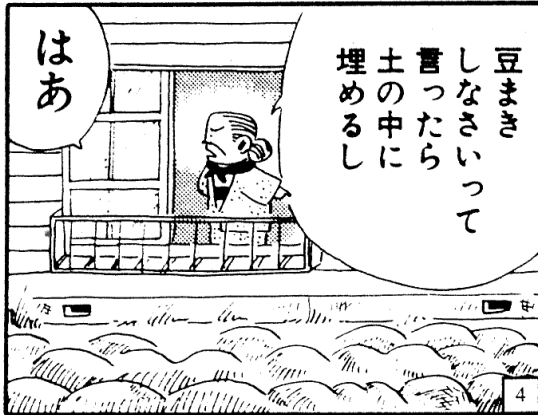
Boss: 片づけよう。
Katazukeyō.
shall put away
“**Let’s clean up.**” (PL2)

- *tabesasetakatta desu* is the PL3 past form of *tabesetai*, the “want to” form of *tabesaseru* (“make/let eat”), from *taberu* (“eat”).
- *katazukeyō* is the volitional (“let’s/I shall”) form of *katazakeru* (“tidy up/put away”).

ガムシア君

Garcia-kun

by 竹内章
Takeuchi Akira



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1

Arrow: 大家さん
Oya-san
landlord/landlady-(hon.)

Landlady:

Landlady: いい かい。あたしゃ ネ、
Ii kai. Atasha ne,
good/OK is it? as for me (colloq.)

アンタ達に日本の行事を覚えて
anta-tachi ni Nihon no gyōji o oboete
you-(plur) to Japan's observances (obj) learn-and

国に帰ってもらいたいんだよ。
kuni ni kaette moritai na da yo.
homeland to go home want to have (expl) (emph)

“Now listen here. I want you fellows to learn how to observe Japan’s seasonal rites before you go home to your countries.” (PL2)

- *kai* makes a softer/less abrupt question than *ka*. *Ii kai* is literally “is it OK?” but it’s also used when beginning admonitions/instructions, like “listen here/listen up!”
- *atasha* is a contraction of *atashi wa*, where *atashi* is a mostly feminine form of *watashi* (“I/me”) and *wa* is the topic marker (“as for”).
- *ne* in the middle of a sentence is a kind of verbal pause.
- *kaette* is the *-te* form of *kaeru* (“go home”), and *moritai* after the *-te* form of another verb means the speaker wants the action to be done.

2

Landlady: それ が、何 だい。節分 に
Sore ga, nan dai. Setsubun ni
that (subj.) what is it? day before spring on/for

お菓子の豆を買って来るし、
okashi no mame o katte kuru shi,
snack beans/nuts (obj.) buy-and come and

“But look what you do. For Setsubun you go out and buy snack peas . . .”

Garcia: はあ。

Hā.
(interj.)

“Yes, ma’am.” (PL3)

- asking a question with *dai* can sound quite rough and is generally restricted to male speakers—though in certain informal situations and when speaking from a position of authority, female speakers can use it as well.
- *Setsubun* is the last day of the year on the traditional Japanese solar calendar, around February 3 on the Gregorian calendar. On this day, Japanese scatter beans—usually soybeans—inside and outside their houses to drive demons away, chanting *fuku wa uchi, oni wa soto* (福は内、鬼は外, lit., “good fortune in, demons out”).
- *katte kuru* is literally “buy and come,” but it’s used like the English “go buy.”
- *shi* is an emphatic “and/and moreover” for connecting clauses of a sentence. Her sentence continues all the way to the 5th panel. It’s a PL2 sentence as a whole.
- *hā* is a tentative and uncertain *hai* (“yes”), here used mainly to show politely that he hears what she is saying.

3

Landlady: 大豆を煎るんだと教えたら
daizu o iru na da to oshietara
soy beans (obj.) roast (expln.)(quote) when tell

豆料理作っちゃうし、
mame-ryōri tsukutchau shi,
bean dish make/prepare and

“... and when I tell you you’re supposed to roast soybeans, you turn them into a bean dish . . .”

Garcia: はあ。

Hā.

“Yes, ma’am.” (PL3)

3 (continued)

- *iru* = “pan roasting” or “parching.”
- *tsukutchau* is a contraction of *tsukutte shimau*, the *-te* form of *tsukuru* (“make”), plus *shimau* (“end/finish/put away”), which after the *-te* form of a verb can imply the action is/was the wrong thing to do.

4

Landlady: 豆まき しなさい って言ったら
mamemaki shinasai tte ittara
bean scattering do-(command) (quote) when said

土の中に埋めるし、
tsuchi no naka ni umeru shi,
soil/ground of inside in bury and

“when I said to scatter the beans, you planted them in the ground!” (PL2)

Garcia: はあ。

Hā.

“Yes, ma’am.” (PL3)

- *mamemaki* is the term for the “bean scattering” custom mentioned in the note above, and adding *suru* (“do”) makes it a verb; *shinasai* is a relatively gentle command form of *suru*.
- *tte* is a colloquial equivalent of the quotative *to*.
- *tsuchi* = “dirt/soil/ground” and *naka* = “inside,” so *tsuchi no naka* is literally “in the soil/ground.”

5

Landlady: あたしゃ、もう、情け無くて。
atasha mō nasakenakute.
as for me already am woeful/discouraged-and
“I just feel so discouraged.” (PL2)

Garcia: す、 すいません。

Su- suimasen.
(stammer) (apology)

“We’re very sorry.” (PL3)

一生懸命 やります から。

Isshōkenmei yarimasu kara.
very hard will do because

“We’ll try harder next time.” (PL3)

- *mō* (lit., “already”) here is mostly for emphasis.
- *nasakenakute* is the *-te* form of *nasakenai*, which implies the speaker feels saddened and discouraged by the situation. Using a *-te* form usually implies the sentence will continue, but here she “softens” her sentence by leaving the rest unsaid.

6

G & Friend: 福 は 外、鬼 は 内。
Fuku wa soto, oni wa uchi.
good fortune as for outside demons as for inside
“Good fortune out, demons in!”
(PL3)

Landlady: 違う と 言っとる んじゃ〜!

Chigau to ittoru n ja-!
different (quote) am saying (expln.)

“That’s not it, I tell you!” (PL2)

Landlady: トオリヤ〜!

Tōryā-!

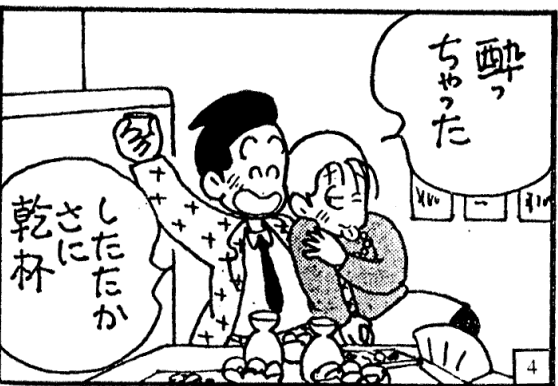
“Hai-yaaa!”

- Garcia and his friend manage to screw up again by getting the chant backwards.
- *ittoru* is a contraction of *itte oru*, equivalent to *itte iru* (“am saying”), from *iu* (“say”).
- *tōryā* is a shout uttered to direct one’s energies for a major exertion, such as this flying karate kick.

それでもめげず!!

Sore demo Megezu! Never Say Die!

by 川端一生 / Kawabata Issei



1 Sound FX: キヤピ
Kyapi (girlish chatter)

Husband: わあ、成人式 帰るか。
Wā, seijinshiki -gaeri ka.
(exclam.) coming-of-age ceremony coming home (?)
"Ahh, they must be on their way home from the coming-of-age ceremony." (PL2)

FX: グイ
Gui (effect of taking firm hold of his arm)

Wife: 鼻の下、伸びてるわよ。
Hana no shita, nobiteru wa yo.
nose of under is stretching (fem. emph.)
"The space under your nose is stretching."
"You're starting to drool." (PL2)

- *seijin* is a noun for "coming of age/reaching adulthood" (adding *suru* makes it a verb meaning "come of age/become an adult") and *-shiki* = "ceremony," so *seijin-shiki* = "coming-of-age ceremony." January 15th is *Seijin no Hi* ("Coming-of-Age Day") in Japan, a national holiday on which towns and cities hold ceremonies to formally welcome 20-year-olds to adulthood.
- *-gaeri* is a noun form of *kaeru* ("return home"), so *seijinshiki-gaeri* refers to their being on their way back from the ceremony.
- *nobiteru* is a contraction of *nobite iru* ("is stretching/has stretched") from *nobiru* ("[something] lengthens/stretch"). *Hana no shita (ga) nobiteru* (lit., "[the space] under your nose is stretching") draws on the expression *hana no shita ga nagai* (lit., "[the space] under his nose is long"), used to describe a man who has a soft spot for women or excessively amorous inclinations.

2 Wife: 女の本当の魅力は20才を過ぎて
Onna no hontou no miryoku wa hatachi o sugite
woman's true charm as for age 20 (obj.) having passed
からのしなやかさなのです。
kara no shinayakasa na no desu.
after of grace/refinement (explan.) is
"A woman's true charm comes with the grace she acquires after age 20." (PL3)

Husband: ホウ。
Hō.
(interj.)
"Hmm." (PL2)

- *sugite* is the *-te* form of *sugiru* ("pass by/go past"), and *kara* after the *-te* form of a verb means "after [that action takes place/has taken place]."
- *shinayakasa* refers to "pliability/suppleness," but unless the subject is a contortionist, "grace" seems to fit better when speaking of general feminine characteristics.

3 Husband: しなやかさに乾杯。
Shinayakasa ni kanpai.
grace/refinement to toast/cheers
"Here's to a woman's grace." (PL2)

Wife: ウン。
Un. "Right!" (PL2)

4 Wife: 酔っちゃった。
Yotchatta.
became drunk-(regret)
"I'm drunk." (PL2)

Husband: したたかさに乾杯。
Shitatakasa ni kanpai.
excess/ferociousness to toast/cheers
"Here's to a woman glazed!" (PL2)

- the humor is in the two words that sound similar but have diametrically opposite meanings (an effect we can't quite duplicate in English here). When speaking of drinking, *shitataka* implies heavy drinking or becoming extremely drunk; when describing a person it implies great strength and ferocity. On both counts, it's quite the opposite of grace and refinement, and even the "pliability" that comes with drunkenness is not the kind normally associated with *shinayakasa*.

それでもめげず!!

Sore demo Megezu! Never Say Die!

by 川端一生 / Kawabata Issei



1 **Boss:** やっぱり どこも 豆まき やってない な。
Yappari doko mo mamemaki yattenai na.
as expected [not] anywhere bean scattering not doing (colloq.)
“As expected, nowhere is doing bean-scattering, are they?”
“**Just as I thought, no one’s scattering beans.**” (PL2)

Employee: 仕方がない んじゃないスカ。
Shikata nai n ja nai su ka.
can't be helped (explan.) isn't it?
“Isn't it the case that it can't be helped?”
“**Times have changed.**”
(PL3-informal)

- *yappari* is a colloquial *yahari*, which implies that a situation or outcome fits one's expectations: “sure enough/after all/just as I thought.”
- *doko mo* can work together with a negative later in the sentence to mean “not anywhere/nowhere.”
- *mamemaki* (literally, “bean scattering”) refers to the custom of scattering beans—usually soybeans—in and around one's house on *Setsubun*, the last day of the year on the traditional Japanese solar calendar (around February 3 on the Gregorian calendar), in order to drive away evil and encourage the entry of good fortune.
- *yattenai* is a contraction of *yatte inai*, negative of *yatte iru* (“are doing”), from *yaru* (an informal word for “do”).
- *shikata nai* (or *shikata ga nai*), literally, “there is no means of doing,” is an expression for “it can't be helped/it's unavoidable.”
- *ja nai su ka* is a contraction of *ja nai desu ka*, which asks, “isn't it the case that ~?” Often the question is purely rhetorical—essentially a less direct or softer way of making an assertion.

2 **Empl.:** わたしなんか 今日 は 盛大に
Watashi nanka kyō wa seidai ni
I/me as for today as for grandly/magnificently
まいてきました けど ね。
maite kimashita kedo ne.
scattered-and-came but (colloq.)

“**I did some liberal scattering of my own earlier today, though.**” (PL3)

Boss: 今日 は 外回り だったろ?
Kyō wa sotoawari dattaro?
today as for outside work/client calls was/were, right?
“**You were out making the rounds today, right?**”
(PL2)

- *nanka* is a colloquial *nado* (“something/someone like”), here essentially functioning to mark the topic, like *wa* (“as for”).
- *maite* is the *-te* form of *maku* (“scatter/sow”), and *kimashita* is the PL3 past form of *kuru* (“come”). A form of *kuru* after the *-te* form of a verb typically implies “go/went to do the action” or “do/did the action and come/came,” but in this case we find out it's more like “did the action while out and about.”
- *sotomawari* refers to work that takes you away from the office, such as calling on clients.
- *dattaro* is a contraction of *datta*, past form of *da* (“is/are”), plus the conjunctive *darō*, which when spoken with the intonation of a question is often like the tag question “right?”

3 **Empl.:** 福 は ~ 内っ の!
Fuku wa ~ uchi no!
good fortune as for inside I say (emph.)
“**Good fortune in, I say!**” (PL2)

Sound FX: スコン スコン
Sukon sukon
Plunk plunk (effect of pachinko balls dropping into holes)

- the custom is to chant *Fuku wa uchi, oni wa soto* (lit., “Good fortune in, demons out”) when scattering beans in *mamemaki*.
- *itsū* is a slang contraction of *to iu* (quotative *to* plus *iu*, “say”), and *no* here serves as emphasis.

それでもめげず!!

Sore demo Megezu! Never Say Die!

by 川端一生 / Kawabata Issei



1 **Empl.:** わあ、梅がきれいだった。
Wā, ume ga kirei datta.
(exclam.) plum blossoms (subj.) pretty are
"Wow, those plum blossoms are pretty." (PL2)

Boss: 昔は花と言えは梅のことだったそうだが、
Mukashi wa hana to ieba sakura da.
long ago as for flowers (quote) if/when say cherry blossoms is/are
ume no koto datta sō da ga,
plum blossoms of thing was (hearsay) but
"In the olden days, if you said 'flowers' it meant plum blossoms, but..."

- *ume* refers to a "Japanese plum" (a.k.a. "Japanese apricot"), whose fruit is somewhat smaller and less sweet than European plums and apricots. Its blossoms are welcomed as one of the first signs of spring.
- ~ *no koto* is literally "things of/about ~," and *datta* is the past form of *da* ("is/are"), so ~ *no koto datta* = "it was about ~" → "it meant ~."
- *sō da* implies he is repeating information he has heard from someone else or that comes from a secondary source of some kind.

2 **Boss:** 今は花と言えは桜だ。
ima wa hana to ieba sakura da.
now as for flowers (quote) if/when say cherry blossoms is/are
"if you say 'flowers' now it means cherry blossoms." (PL2)

Employee: そう言えは梅の花見って聞かないですわね。
Sō ieba, ume no hanami tte kikanai desu ne.
that if/when say plum blossoms of flower viewing (quote) don't hear (colloq.)
"Now that you mention it, you never hear about flower viewing parties for plum blossoms, do you?" (PL3)

- the boss's remark is correct if *mukashi* applies only to the earliest period of Japanese history, but the shift to "flowers = cherry blossoms" actually took place by around the 11th century, a time most of us would include in *mukashi*.
- except when the speaker specifically says otherwise, *hanami* (lit., "flower viewing") always refers to viewing cherry blossoms, usually while having a party or picnic beneath them.
- *kikanai* is the PL2 negative form of *kiku* ("hear") and *desu* makes it PL3. More properly, the PL3 negative form of *kiku* is *kikimasen*.

3 **Empl.:** ちょっとかわいそうな気もするな。
Chotto kawaiō na ki mo suru na.
a little pity/sorry for feeling even have (colloq.)
"It makes me feel a little sorry for them." (PL2)

Boss: よし! 今日うちで梅見酒やろう。
Yoshi! Kyō wa uchi de unemi-zake yarō.
OK today as for my house at plum-viewing sake let's do
"All right! Today let's have some plum-viewing sake at my house." (PL2)

- ~ *ki ga suru* or ~ *ki mo suru* after a word describing an emotion means "feel ~/have feelings of ~." *Kawaiō na ki mo suru* = "feel sorry for."
- *yoshi!* (or *yōshi*) is an interjectory form of *ii/yo!* ("good/OK"), often used when declaring what one has decided to do.
- *-zake* (from *sake*, "rice wine") attached to a word describing an activity refers to enjoying sake while doing that activity.

4 **Both:** カンパイ!
Kanpā!
"Cheers!" (PL2)

- *kanpai* means "a toast," and it's also used like "Cheers!/Bottoms up!"
- instead of viewing plum blossoms, they are drinking *umeshu* ("plum wine") while looking at the large jar of *umeshu* on the table between them. *Umeshu* is a sweet alcoholic beverage made by pouring *shōchū* (a distilled spirit made from grain or sweet potatoes) over green *ume* and sugar and letting it sit for about 3 months.

この女に賭ける

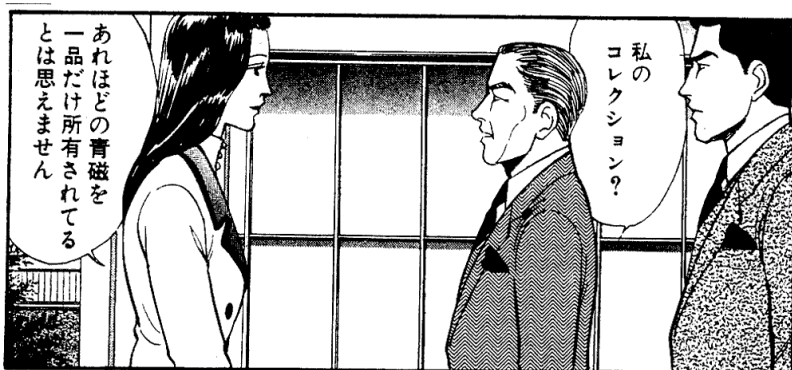
HIROMI, a long tall lady.

Kono Hito ni Kakero — Bet on this Woman —

Part 7

さく
が 作・週良貨
画・夢野一子

Story • Shū Ryōka
Art • Yumeno Kazuko



Harashima bumps into Kamiya and his son, Ryūichi.

In events preceding this episode, 30-year-old Harashima Hiromi is transferred from the head office of Yotsuba Bank to a failing branch office. Her new position is Commercial Services representative—essentially a door-to-door “salesperson” for the bank.

Harashima's unconventional ways and forthright manner are shocking to her new colleagues. A rivalry soon develops between her

and Mr. Katō, the star of the Commercial Services department, who despite two years of work has not been able to land the Shinwa Enterprises account. When Harashima brashly accepts the challenge of landing Shinwa in only two months, the tension between them escalates.

She researches her region—and Shinwa—by spending a few weeks just getting to know the neighborhood. While doing this, she comes across some interesting gossip: the president of Shinwa, Mr. Kamiya, is an art aficionado who has two sons working for him, one of whom is the product of an extramarital affair.

In Harashima's first meeting alone with a Shinwa executive, she is warned that the president, Mr. Kamiya, is fiercely loyal to their current bank and will never make the switch to Yotsuba. She is not given the access to Kamiya that she had hoped for, but then, on the way out, she has the good fortune to bump into him. Preferring to take an indirect approach, Harashima chats with Kamiya about his art collection. Kamiya suggests that she contact the vice president who is in charge of the collection—his legitimate son—for a tour.

It's an important meeting, a chance to reach the president through his son. Harashima decides to ask the hostile but knowledgeable Katō to accompany her. “So you can get a feather in your cap?” he retorts. “I can't believe you're the kind of person to get hung up on something like that,” she argues—and wins his reluctant support.



Harashima convinces Katō to come along.

Preview Page

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 52

不審	fushin	doubt/suspicion/question
印象	inshō	impression
区別する	kubetsu suru	distinguish/separate
まるで	marude	entirely/completely
熱心な	nesshin na	serious/devoted
思いつき	omoitsuki	whim/random idea
テーマ	tēma	theme
棚	tana	shelf (n.)
手厳しい	tekibishii	demanding/severe/harsh

page 53 (continued)

耽溺する	tandeki suru	indulge in/become addicted to
後ろ楯	ushirodate	backing/support

page 54

没頭する	bottō suru	become absorbed in
任せる	makaseru	entrust/leave to
内心	naishin	innermost/true desire
溺れる	oboreru	drown/be drowned

page 55

腹	hara	abdomen/belly
判断する	handan suru	judge/make a judgment
急ぐ	isogu	rush/hurry (v.)
結論	ketsuron	decision/conclusion
冷静に	reisei ni	calmly/realistically
将来	shōrai	future (n.)
すぐさま	sugusama	immediately
託する	takusuru	entrust
呼び寄せる	yobiyoseru	summon/send for

page 56

受け継ぐ	uketsugu	inherit
譲り受ける	yuzuriukeru	receive/obtain/inherit

page 53

破壊	hametsu	destruction/ruin
事業者	jigyō	undertaking/business
経営者	keieisha	manager/businessperson
軌道	kidō	trajectory/track
極論	kyokuron	extreme argument/view
奥	oku	interior/innermost recesses
親父	oyaji	dad/old man
大勢	ōzei	numerous/many people
才能	sainō	ability/talent
専念する	sennen suru	give undivided attention to
資産	shisan	assets/property/wealth
素質	soshitsu	constitution/aptitude

PATTERNS

- [A]につれ[B]..... ([A] ni tsure [B])..... “[B] takes place in conjunction with/at the same time as [A]”
- ～にすぎません..... (～ ni sugimasen)..... “is only/is no more than ～”
- V+べきです..... (V + beki desu)..... “must/should [do the action]”
- ～わけです..... (～ wake desu)..... “the situation is that ～”
- ～かもしれない..... (～ kamo shirenai)..... “might/may possibly be ～”
- ～ことはない..... (～ koto wa nai)..... “there’s no need/reason to ～”

KANA QUICK REFERENCE

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	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
きよ KYO	しよ SHO	ちょ CHO	にょ NYO	ひよ HYO	みよ MYO	りよ RYO
キャ KYA	シャ SHA	チャ CHA	ニャ NYA	ヒャ HYA	ミャ MYA	リャ RYA
キュ KYU	シュ SHU	チュ CHU	ニユ NYU	ヒユ HYU	ミユ MYU	リユ RYU
キョ KYO	ショ SHO	チョ CHO	ニョ NYO	ヒョ HYO	ミョ MYO	リョ RYO

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-, T-, and H- syllables, the following sound changes occur: K → G, S → Z, T → D, and H → B (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.

1 Vice President:

ご不審な点でも?
 “A point of doubt about something?”
 “You look puzzled about something.”
 (PL3-4)

Harashima:

こちらの棚は、テーマも年代もまるでバラバラ...

“As for this shelf, both the themes and the dates are completely scattered...”

思いつきで並べたような印象を受けましたので。

“and I got the impression that [the pieces] have been arranged by whim, so...”

“This shelf seems to be a complete hodge-podge of themes and dates... as if the pieces were placed at random.” (PL3)

- 不審 = “doubt/suspicion/question,” and 不審な点 is literally “point of doubt/suspicion”—referring to anything one might find questionable or mysterious. ご is an honorific prefix.
- 年代 means “date” in the broader sense of “period/era/historical date.”
- バラバラ represents a scattering effect and is often used as an adverb, but here it implies *バラバラだ*, which means the items under discussion are scattered/disparate in location or nature.
- 並べた is the plain/abrupt past form of 並べる (“arrange/set side by side”). ような (“[is] like”) makes 思いつきで並べた (“were arranged by whim”) into a modifier for 印象 (“impression”).
- 受けました is the PL3 past form of 受ける (“get/receive”).

2 Vice President:

その通りです。
 “It is exactly so.”
 “That’s right.” (PL3)

- その通り = “exactly as/in the manner of that” → “exactly that way/exactly so.”

3 Vice President:

これが父の代のコレクションです。
 “This is the collection from my father’s era.”
 “This is my father’s collection.” (PL3)

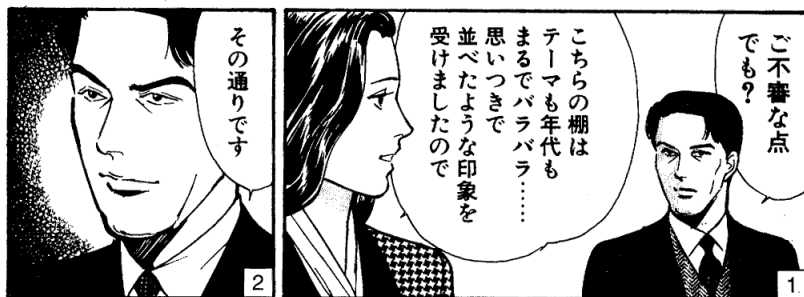
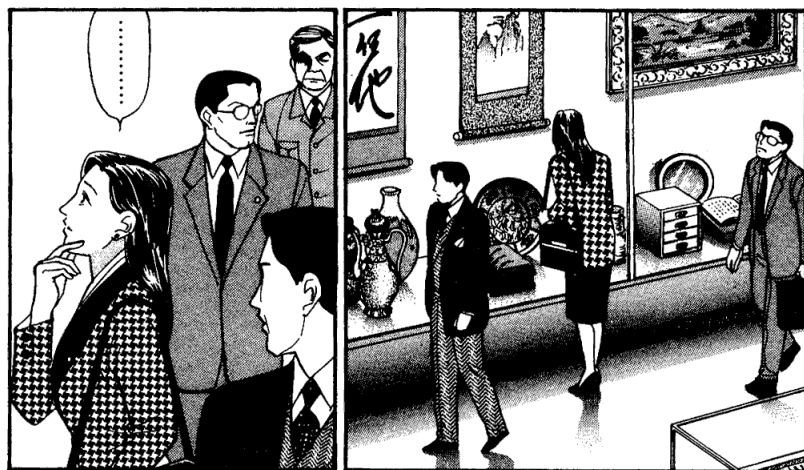
Harashima:

他の物とはっきり区別なさるなんて、お父様に対してずいぶん手厳しいのですね。

“To make a clear distinction from the other pieces—that’s being awfully severe with your father, isn’t it?”

“That seems awfully harsh on your father—to so clearly separate his pieces from the others.” (PL3-4)

- 区別 = “distinction,” and なさる is a PL4 equivalent of the verb する, so 区別なさる = 区別する = “distinguish/separate.”
- なんて here can be thought of as equivalent to のは and essentially implies “as for the act of ~.”
- ~に対して is from 対する, which literally means



3 (continued)

“face off/be face to face with” but often is used as an expression to mark the target or receiving end of an action: “to/for/with.”

- 手厳しい means “demanding/severe/harsh” when speaking of the way someone is treated or judged.

4 Vice President:

父も、ある時期までは、熱心なコレクターでした。今の僕と同じくらいね。

“My father, too, until a certain time, was a devoted collector. About the same as the present me.”

“Up to a certain point in time, my father was a serious collector—no less than I am now.” (PL3)

- 時期 refers to a “period in time” or a vague “point in time.”
- まで after a word referring to time means “until [the designated time].”
- 同じ = “the same,” and くらい = “approximately/about,” so 同じくらい = “about the same/to about the same degree”; と marks the object of comparison.

1 Vice President:

しかし、事業が軌道に乗るにつれ、仕事に専念しようと決意したのでしょう。

“But as his business began to grow, he apparently decided he needed to give his undivided attention to work.” (PL3)

Vice President:

いわば、芸術に対する思いを捨てたのです。

“He discarded his interest in art, so to speak.” (PL3)

- 軌道 refers to a track or path of travel (most typically of a train or spacecraft/celestial body), and 乗る means “get on/ride,” so 軌道に乗る is literally “get on track.” When speaking of business ventures, the expression typically implies not just getting started but gaining momentum.
- 専念しよう is the volitional (“let’s/I shall”) form of 専念する (“give undivided attention”).
- 決意した is the plain/abrupt past form of 決意する (“decide/make up one’s mind”).

2 Katō:

それは極論ではありませんか？ 趣味の分野を事業化している経営者は大勢いますよ。

“Isn’t that going a little too far? Many business owners have found ways to turn their fields of interest into profitable ventures.” (PL3)

- 極論 is literally “extreme argument/carrying logic to extremes” → “going too far.”
- 趣味 is often translated “hobby” (see below) but it also has a somewhat broader meaning, referring to more general interests/tastes.
- 化 is a suffix that implies “changing/turning into,” so 事業化 = “turning [something] into a business,” and adding a form of する (“do”) makes it a verb; している is the “has/have done” form of する.

3 Vice President:

それは、資産や才能に恵まれた、ほんの一部の人々にすぎません。

“That is only the small portion of people who are blessed with wealth and talent.”

“That’s limited to those very few who are blessed with both wealth and talent.” (PL3)

Vice President:

美術は奥が深い。

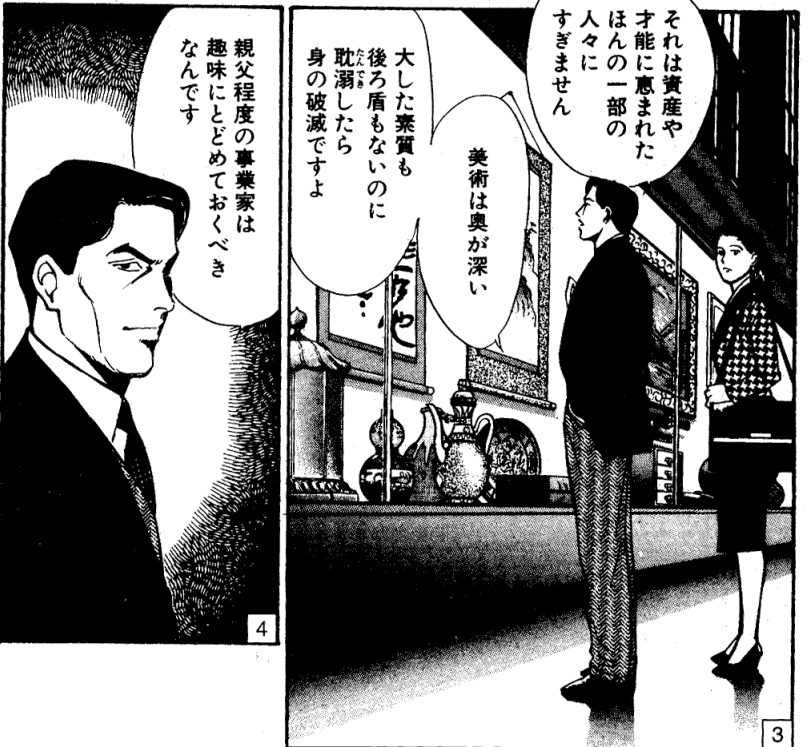
“As for art, the inner reaches are deep.”

“The world of art is deep.” (PL2)

Vice President:

大した素質も後ろ盾もないのに、耽溺したら身の破滅ですよ。

“It can ruin you if you give yourself over to it when you have limited aptitude and backing.” (PL3)



3 (continued)

- 恵まれた (“be blessed”) is the plain/abrupt past form of 恵まれる, the passive form of 恵む (“bless/bestow favor”). に marks what the person is blessed with.
- ほんの is used with words implying small amounts/numbers to mean “a mere ~/the merest ~.” 一部 = “one part/portion,” so ほんの一部 = “the merest one part” → “a very small part.”
- 人々 is a plural form of 人, “person”; 資産や才能に恵まれた is a complete thought/sentence (“[they] are blessed with wealth and talent”) modifying ほんの一部の人々 (“a very small part of the people”).
- 耽溺 is a noun for “indulgence/addiction,” and adding a form of する (“do”) makes it a verb; したら is a conditional (“if/when”) form of する.

4 Vice President:

親父程度の事業家は、趣味にとどめておくべきなんです。

“A businessman of my dad’s means should be content to let art remain a hobby.” (PL3)

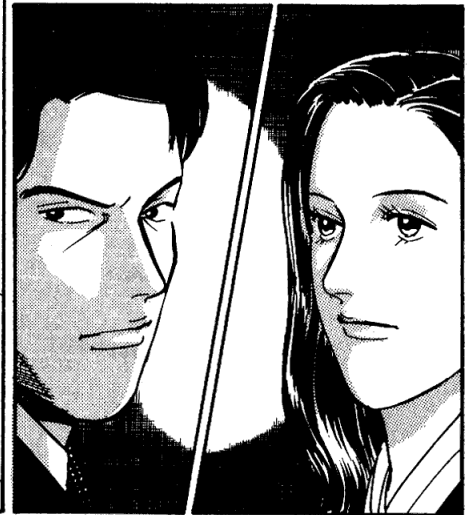
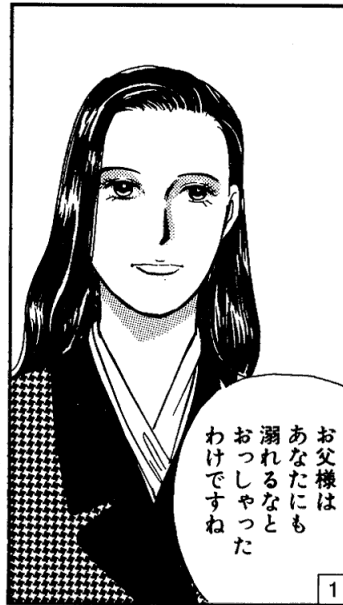
1 Harashima:

お父様は、あなたにも溺れるなどおっしゃったわけですね。

“And the situation is that your father also told you not to get addicted, didn’t he.”

“And your father warned you that you shouldn’t become too caught up in art either?” (PL4)

- お父様 (or the less formal お父さん) is the proper way to refer to another person’s father, while 父 (see next panel) is the proper way to refer to one’s own father. Male speakers can also use the quite informal 親父, seen above, to refer to their own father—though it can sound disrespectful when used in a relatively formal conversation like this. Note that the vice president uses it when he is in effect belittling his father.
- 溺れる means “drown/be drowned,” but it’s also used idiomatically to mean “indulge in/become addicted to/give oneself over to.” な after the plain, dictionary form of a verb can make a prohibition/negative command: “don’t ~.”
- と is quotative, and おっしゃった is the past form of おっしゃる, a PL4 honorific verb for “say.” と marks 溺れるな as the content of the quote; に marks あなた (“you”) as the person to whom it was said.
- も = “too/also.”
- ~わけです is used in making explanations: “the situation is that ~”; ね is like a tag question that assumes agreement from the listener: “right?/ isn’t it?/didn’t he?”

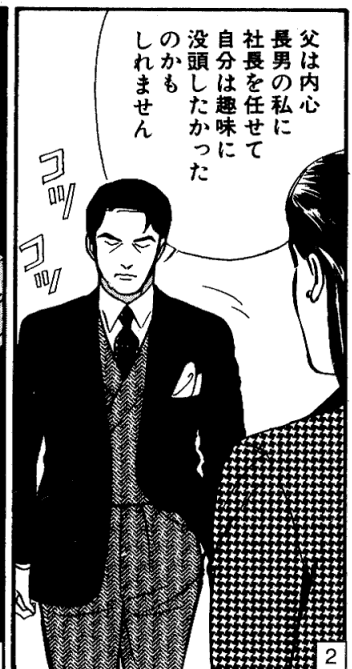


2 Vice President:

父は内心、長男の私に社長を任せて、自分は趣味に没頭したかったのかもしれない。

“It may be that, in his heart, my father wanted to leave the presidency [of the company] to me, his eldest son, and immerse himself in his hobby.”

“I suppose what my father really wanted was to leave operations of the company to me so he would be free to throw himself into his true interest.” (PL3)



Sound FX:

コッコッ

Click click (sound of shoe heels clicking against floor)

- 内心 is strictly speaking a noun for “one’s innermost/true desire,” but the word often functions more like an adverb: “inwardly” → “in his heart.”
- 長男 means “eldest son.” の here marks 長男 and 私 as referring to the same thing: “I who am his eldest son.”
- 任せて is the -te form of 任せる (“entrust/leave to”).
- 自分 = “oneself,” and it becomes “me/myself,” “he/himself,” “you/yourself,” etc., depending on the context.
- 没頭 = “immersion/being absorbed in,” and 没頭したかった is the past form of 没頭したい, the

2 (continued)

“want to” form of 没頭する (“immerse oneself [in]/become absorbed [in].” に marks what the person is immersing himself/herself in.

- の is used when making explanations—in this case it is a tentative/hypothetical explanation.
- かもしれません is the PL3 form of かもしれない (“might be/may possibly be”).

3 Vice President:

しかし、私には事業の才能がなかった。それが問題です。

“But I had no aptitude for business. That was the problem.” (PL3)

- しかし = “but.”
- なかった is the plain/abrupt past form of ない (“not have/not exist”).
- 問題 = “problem/difficulty.”

1 **Katō:**
 しかし、副社長はまだお若い。そう結論を急がれることはないでしょう。
 “But the vice president is still young. Surely there is no reason to rush to a conclusion so hastily.”
 “But you are still young, sir. Don’t you think you’re jumping to conclusions?” (PL3-4)

Vice President:

いや。
 “No.”
 “Not at all.” (PL3)

- 副- is a prefix for titles meaning “assistant/deputy/vice ~,” and 社長 = “company president,” so the combination is “vice president.” Japanese speakers often use their listener’s title or name in situations where an English speaker would say “you.”
- 若い = “young”; placing the honorific prefix お before the plain form of an adjective makes it very polite.
- 結論 = “conclusion,” and 急がれる is an honorific form of the verb 急ぐ (“rush/hurry”); 結論を急ぐ = “rush to a verdict/jump to a conclusion.”
- ことはない after a non-past verb can mean “there’s no need/reason [to do the action].”
- でしょう makes a conjecture, like “surely/probably”; after a negative it becomes “surely/probably not” → “surely there’s no need . . .”

2 **Vice President:**
 父は、私にはシンワの将来は託せないと、判断したんです。冷静にね。
 “My father judged that he could not entrust the future of Shinwa to me. Cool-headedly.”
 “My father determined that he could not entrust the future of Shinwa to me. He was being realistic.” (PL3)

Vice President:

そして、すぐさま竜一を呼び寄せた。
 “And he immediately summoned Ryūichi.” (PL2)

- 託せない is the negative of 託せる, potential form of 託する (“entrust”).
- 判断した is the plain/abrupt past form of 判断する (“judge/make a judgment”); と marks 私にはシンワの将来は託せない as the content of the judgment.
- んです shows he is making an explanation.
- 冷静 is a noun for “coolness/composure/serenity,” and 冷静に is its adverb form: “calmly/cool-headedly/dispassionately” → “realistically/objectively.” This is added as an afterthought to modify 判断した.
- ね adds colloquial emphasis.
- そして = “and/and then.”
- すぐさま = すぐ = “immediately/at once.”
- 呼び寄せた is the plain/abrupt past form of 呼び寄せる (“summon/send for [someone]”).



3 **Katō:**
 竜一さん?
 “Ryūichi?” (PL3)

- the suffix さん (“Mr./Ms.”), which is added to people’s surnames for politeness, is also quite commonly used with given names—much more than “Mr.” and “Ms.” are used with given names in English and without any feeling of humor, incongruity, or affectedness.

4 **Vice President:**
 腹ちがいの弟... 常務です。
 “My younger half-brother . . . the managing director.” (PL3)

- 腹 = “abdomen/belly” and ちがいは a noun form of ちがう (“differ/be different”), so 腹ちがいの literally means “of/from a different belly” → “of a different mother.”

1 Vice President:

その竜一は、父の事業家としての資質を受け継いでいた。

“That Ryūichi had inherited my fathers abilities as a businessman.”

“Ryūichi inherited my father’s instincts as a businessman.” (PL3)

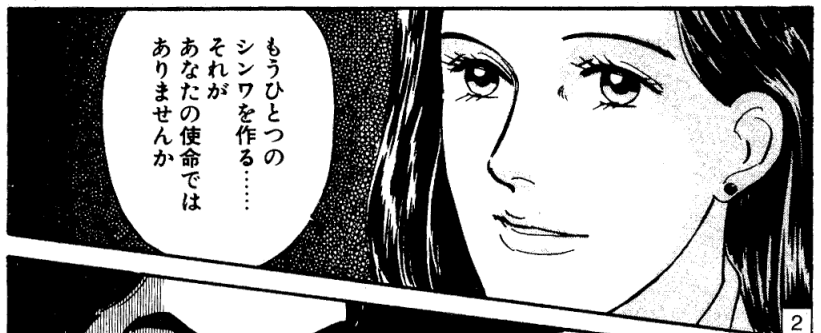
Harashima:

でも、副社長は、お父様の別の才能を譲り受けておられます。

“But you have received a different talent of your father’s.”

“But you have inherited another gift from your father.” (PL4)

- その refers back to what has just been mentioned, so その竜一 is something like saying “the aforementioned Ryūichi”; but this use of その is far more common in Japanese than use of “the aforementioned” is in English.
- 父の is possessive (“my father’s”), and it modifies 事業家としての資質 (“instincts as a businessman”).
- としての = “as.”
- 受け継いで is the -te form of 受け継ぐ (“inherit”), and いた makes it “had inherited” (past form of 受け継いでいる, “have/has inherited”).
- 別の = “other/another.”
- 譲り受けて is the -te form of 譲り受ける (“receive/obtain/inherit”), and おられます is the polite form of おられる, an honorific equivalent of いる, which after a -te form can make the “have/has ~” form of a verb → “have received/inherited.”



2 Harashima:

もうひとつのシンワを作る...それが、あなたの使命ではありませんか?

“To build another Shinwa... isn’t that your mission?” (PL3)

- もう before a number or quantity means “[that much] more,” and ひとつ = “one,” so もうひとつ = “one more.” When の is added to make it a modifier for another noun, the meaning changes to “another/the other.”
- 作る = “make/build.”
- それ = “that”—referring back to the previous sentence. が marks it as the subject of the second sentence.
- あなた = “you,” and あなたの is the possessive: “your.”
- 使命 = “mission/calling.”
- ではありませんか (PL3) = じゃないか (PL2) = “is it not?”

3 Vice President:

もうひとつのシンワ?

“Another Shinwa?” (PL2)

To be continued . . .

Kasai 家 no

Hito 毛利甚八一作

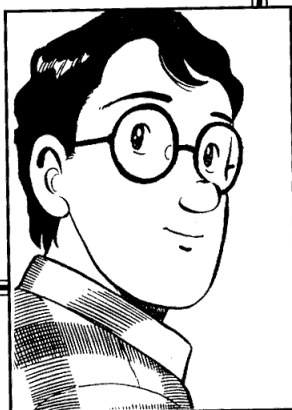
裁

Story: 魚戸おさむ 一画
Mohri Jinpachi

Art:
Uoto Osamu

の

人



Kasai no Hito, first serialized in the weekly magazine *Big Comic Original* in 1989, centers on the life of Kawata Yoshio, an eccentric judge. The series has since been dramatized for TV, and the stories, which are still being written, now fill 13 *tankobon* compilations (each over 200 pages).

The popularity of the series seems to stem from both the good-natured wisdom of the series' hero, Judge Kawata, and the glimpse the series offers of Japan's judicial system as it deals with current social issues ranging from divorce to substance abuse.

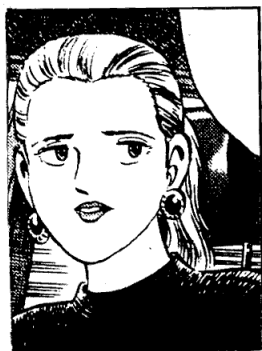
Judge Kawata Yoshio is considered a "rather strange fellow" by his colleagues. As the son of a Supreme Court justice, he has an excellent chance of advancing to the upper echelons of Japan's judicial system, but he couldn't be less interested. He remains instead at a low-level family court in a remote city where the rural setting gives him the opportunity to pursue his true love—plants. In between hearings, on lunch breaks, and just about any time he isn't in court, Kawata is squatting in nearby flowerbeds, running his fingers along bushes, or staring off into space in a park.

He may be strange, but the lessons Judge Kawata learns from his experiences with plants come in handy when dealing with people as well. Many of his cases deal with wayward children, divorce, and the general trauma of human relations gone awry. Seeing parallels in the way both plants and people respond to love and attention, he maintains a perspective that often leads to more humane solutions in the courtroom.

In this episode . . .



Judge Ishimine Wataru has just been transferred from Tokyo to Harukawa City, a major detour in his career. Assignments to small regional courts outside of Tokyo typically mean being sidelined from promotion to the highest ranks.



Ishimine's wife, Sara, is a French national who is fluent in Japanese and well versed in Japanese culture. Unlike Ishimine, she is looking forward to starting a new life away from the bustle of Tokyo.

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The word *kasai* means "family court" when written as 家裁, an abbreviation for *katei saibansho* (家庭裁判所). The authors of this manga have created a pun of sorts by replacing 裁 (*sai*, "judgment/decision") with 栽 (*sai*, "planting").

CASE 1: ウラジロ

春河発・第一信

拝啓
先生、お元気ですか？
いよいよ東京を離れる日が
やってきました。
私は東京地裁からG県の春河市
にある岩崎地家裁春河支部に
判事補として転任すること
になったのです。

2



1

Title: CASE 1: ウラジロ
Case 1: Urajiro
Case 1: White-back Ferns

- *urajiro* (from *ura*, “back,” and *shiro*, “white”) is a fern with leaves that are a light, frosty green on the underside. The scientific name is *Gleichenia glauca*.

2

Letter: 春河 発 第一信
Harukawa -hatsu dai-issin
 (place name) from no. 1 message
From Harukawa: Letter No. 1

Letter: 拝啓
Haikai
 (salutation)
Dear Professor, (PL3-4)

Letter: 先生、 お元気 です か?
Sensei, o-genki desu ka?
 teacher (hon.)-healthy/well is/are (?)
 “Professor, are you well?”
How are you? (PL3-4)

Letter: いよいよ 東京 を 離れる 日 が やってきました。
Iyoiyo Tōkyō o hanareru hi ga yatte kimashita.
 finally Tokyo from separate/leave day (subj.) has come
 Finally the day of leaving Tokyo came.
The day of my departure from Tokyo finally arrived. (PL3)

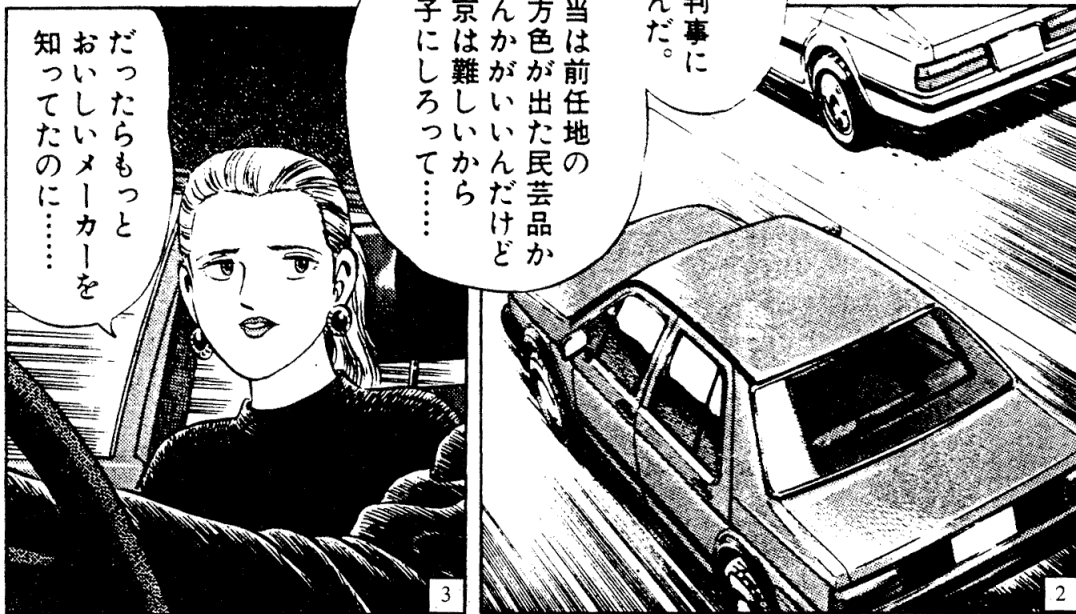
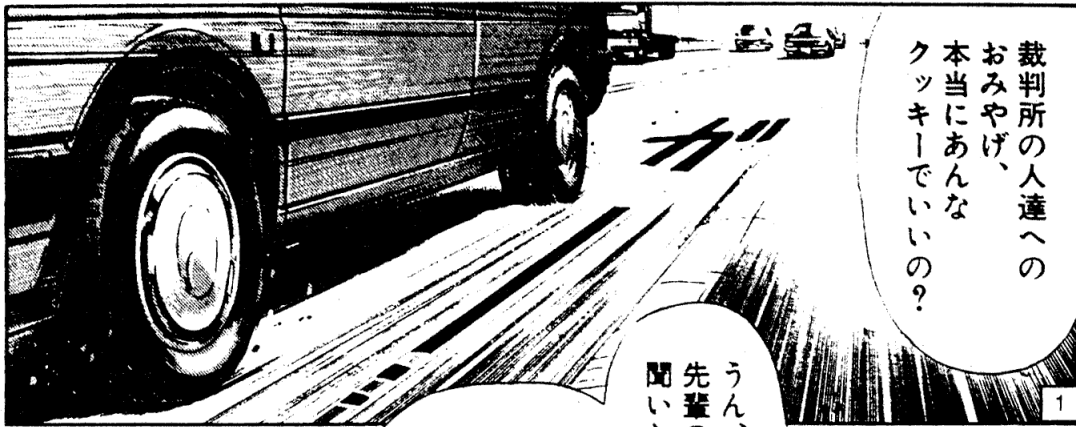
Letter: 私 は 東京 地裁 から G県 の 春河市 に ある
Watashi wa Tōkyō Chisai kara Jii-ken no Harukawa-shi ni aru
 I/me as for Tokyo district court from G prefecture in (name)-city in exists/is located
 岩崎 地家裁 春河 支部 に
Iwasaki Chikasai Harukawa Shibu ni
 (name) district & family courts (name) branches to

判事補 として 転任する こと になった のです。
hanjiho to shite tennin suru koto ni natta no desu.
 assistant judge as transfer thing/situation became (explan.)

It has come about that I have been transferred from Tokyo District Court to serve as an assistant judge in the Harukawa branches of the Iwasaki District and Family Courts, located in Harukawa City in G Prefecture.

I have been transferred from Tokyo District Court to Harukawa City in G Prefecture, to serve as an assistant judge in the Harukawa branches of the Iwasaki District and Family Courts. (PL3)

- the suffix *-hatsu* after a place name designates a point of departure; after a time it designates a departure time.
- *haikai* (meaning something like “I respectfully submit”) is one of the most commonly used salutations (there are many) for starting a personal letter. It’s used without the addressee’s name (which is placed at the end of the letter), but it essentially corresponds to the “Dear ~” salutation used in English.
- *sensei* (“teacher/professor”) is here being used for direct address in place of a name, just as it is in spoken conversation. Using this kind of direct address at the beginning of the letter body (never with the salutation) is purely optional in a Japanese letter.
- *genki* is a noun referring to both good spirits and good health, so *o-genki desu ka* essentially asks “are you well?” It’s a very common opening line in personal letters.
- *iyoiyo* is used when referring to an event that is “imminent/near at hand” or has just occurred “finally/at long last/as fated.”
- *iyoiyo Tōkyō o hanareru* is a complete thought/sentence (“[I] finally am leaving Tokyo”) modifying *hi* (“day”).
- *yatte kimashita* is the PL3 past form of *yatte kuru*, in which *kuru* means “come”; *yatte kuru* in reference to an event or day implies the event or day came “at length/after considerable time.”
- *chisai* is short for *chihō saibansho* (地方裁判所, “district court”) and *kasai* is short for *katei saibansho* (家庭裁判所, “family court”); *chikasai* combines the two to refer to “district and family courts.” Japan has 50 district and family courts, each with 201 *shibu* (“branches”). Above them are eight *kōtō saibansho* (高等裁判所, “high courts”) and a *saikō saibansho* (最高裁判所, “supreme court”).
- *-ken* is a suffix for designating “prefectures” (which can be thought of as roughly corresponding to American states—though their constitutional status is different) and *-shi* is for designating “cities.” The prefecture and city names are fictitious.
- *hanji* = “judge,” and *hanjiho* = “assistant judge.”
- *tennin* is a noun for “transfer/reassignment” to a new post by one’s employer. Adding *suru* makes it a verb.
- *~ koto ni natta* is an expression that means “it was decided/arranged that ~” or “it has come to pass that ~,” but it’s often just an indirect way of saying that the stated action or event took place.



1 **Sara:** 裁判所の人達へのおみやげ、本当にあんなクッキーでいいの?
Saibansho no hito-tachi e no o-miyage, hontō ni anna kukkii de ii no?
 court of people to/for that is gift truly/really that kind of cookies with fine/OK (explan.)
“Are those cookies really the right kind of gift for the people at the court?” (PL2)

Sound FX: ガー
 Gā
Vrrrooom (sound of car speeding along)

- *hito* can be either “person” or “people”; *hito-tachi* = “people.” The suffix *-tachi* can make any noun or pronoun referring to people into a plural.
- *hontō* = “true/truth,” and *hontō ni* is its adverb form. *Hontō wa* (next panel) = “as for the truth” → “actually.”
- *anna* (“that kind of/like that”) can imply that the item it modifies is inferior.
- *~ de ii* (lit., “is good/fine/OK with”) is an expression meaning “~ is adequate/acceptable/fine.”
- explanatory *no* is often used to ask questions in informal speech, especially by females.

2 **Ishimine:** うん、先輩の判事に聞いたんだ。
Un, senpai no hanji ni kiita n da.
 yes/uh-huh my senior who is judge (target) asked (explan.)
“Uh-huh, I asked a judge who is my senior.”
“Uh-huh, I asked an experienced judge.” (PL2)

Ishimine: 本当は前任地の地方色が民芸品かなんかが
Hontō wa zennin-chi no chihō-shoku ga deta mingeihin ka nanka ga
 as for truth/actually previous post of regional color (subj.) shows folk craft or something (subj.)
 いいんだけど、東京は難しいから菓子にしろって。
ii n da kedo, Tōkyō wa muzukashii kara kashi ni shiro tte.
 is good/best (explan.) but Tokyo as for difficult because/so sweets/pastries make it (quote)
“Actually, the best thing is some folk craft or the like representing the local color of your previous post, but that’s difficult for Tokyo, so he said I should just get some sweets.” (PL2)

- *senpai* refers to a person who is one’s “senior” in a given group.
- *kiita* is the plain/abrupt past form of *kiku* (“ask”).
- *zennin-chi no chihō-shoku ga deta* is a complete thought/sentence (“[it] shows the regional color of the previous post”) modifying *mingeihin* (“folk craft”).
- *~ ga ii* literally means “~ is good,” but idiomatically it’s used to indicate what one considers “the best/most preferable.”
- *shiro* is the abrupt command form of *suru* (“do/make”); *~ ni suru* = “make it ~” in the sense of making a choice.
- *tte* is a colloquial equivalent of quotative *to*, indicating that he is repeating what his *senpai* told him.

3 **Sara:** だったらもっとおいしいメーカーを知ってたのに...
Dattara motto oishii mēkā o shitteita noni.
 in that case more delicious maker/brand (obj.) knew even though
“In that case I knew a tastier brand. (You should have asked me.)”
“In that case, you should have asked me. I would have suggested a better brand.” (PL2)

- *dattara* is a conditional “if” form of *da* (“is/are”) so it literally means “if it is”; used like this at the beginning of a sentence it implies “if it is that way/so” → “in that case.”
- *motto* before an adjective makes the “more” or “-er” form of the adjective: *motto oishii* = “tastier/more delicious.”
- *shitteita* is a contraction of *shitte ita*, the plain/abrupt past form of *shitte iru* (“know”).
- *noni* (“even though”) often expresses disappointment or regret at something the speaker thinks the other person should have done but didn’t. Here she’s disappointed that he failed to consult her about the brand of cookies.

4 **Ishimine:** そこが難しいんだよ。
Soko ga muzukashii n da yo.
 there/that part (subj.) difficult (explan.) (emph.)
“That’s the tricky part.” (PL2)

Ishimine: あまりマニアックでもいけないし、裁判所の誰もが知ってる
Amari maniakku demo ikenai shi, saibansho no dare mo ga shitteru
 too much maniacal/excessive if is no good and court of everyone (subj.) knows
 メーカーでも、まただめなんだってさ。
mēkā demo, mata dame na n da tte sa.
 maker/brand if is again no good (explan.) (quote) (colloq.)
“He said it’s no good if I’m too excessive, but it’s also no good if it’s a brand that everyone at the court knows.”
“He said it wouldn’t do to go too far overboard, but that I also shouldn’t get a brand that everyone at the court is likely to know.” (PL2)

- *maniakku* is a katakana rendering of the English “maniac.” It’s used in Japanese both for the person who goes to excess in pursuing some goal or interest and for the excessive actions themselves.
- *ikenai* and *dame* both express disapproval: “it won’t do” or “it’s no good/unacceptable.”
- *dare mo* followed by a negative means “no one/not anyone,” but *dare mo ga* idiomatically means “everyone.” *Shitteru* is a contraction of *shitte iru* (“know”), so *dare mo ga shitteru* = “everyone knows.” *Saibansho no dare mo ga shitteru* is a complete thought/sentence modifying *mēkā* (“maker/brand”).

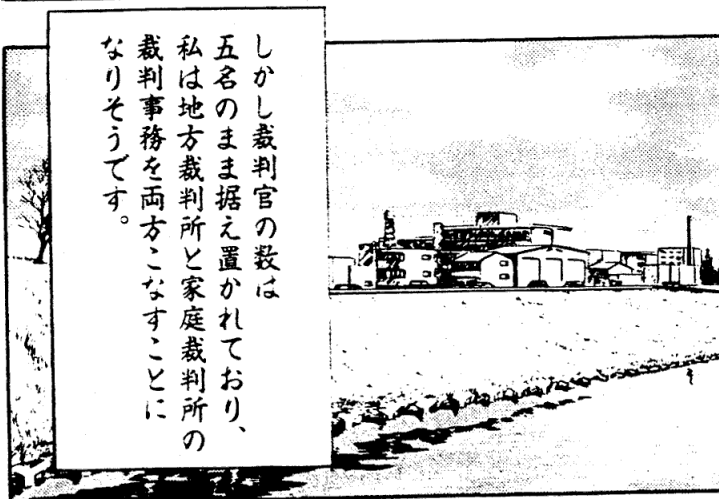
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なんたつて、
うちの裁判所は
お役所ですから、
前例が大事で
ございますよ、と。

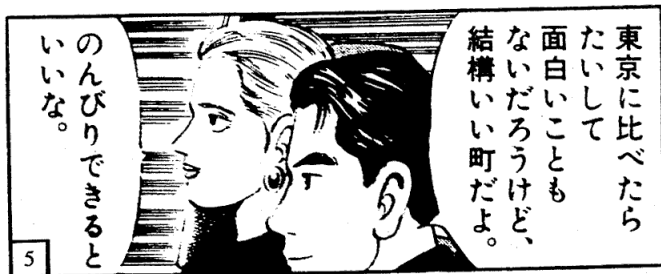


なんだか
面倒臭いのね。



しかし裁判官の数は
五名のまま据え置かれており、
私は地方裁判所と家庭裁判所の
裁判事務を両方こなすことにな
りそうです。

春河市は
県庁所在地である岩崎市に次ぐ、
人口二十三万人の地方都市です。
近年東京圏の衛星都市として
人口が増え続けており、
少年事件や家事事件は増加傾向
にあると聞いています。



のんびりできると
いいな。

東京に比べたら
たいして
面白いことも
ないだろうけど、
結構いい町だよ。



休みの日は
写真でも撮って
遊ぼう。

一人で
遊んじゃ
だめよ！
必ず私も
同伴する
こと。

わかって
ますよ。

5 (continued from previous page)

Ishimine: そこそこ 東京 に 詳しい 人 が 気付く くらいの
Sokosoko Tōkyō ni kuwashii hito ga kizuku kurai no
somewhat Tokyo with is familiar person (subj.) notice/recognize about enough for
有名さ が いい らしい よ。
yūmei-sa ga ii rashii yo.
degree of fame (subj.) is good/best apparently (emph.)

"It apparently needs to be just well enough known that those who have a passing familiarity with Tokyo will recognize it for what it is." (PL2)

Sara: 高過ぎず、安過ぎず。
Taka-sugizu, yasu-sugizu.

"Not too expensive, not too cheap." (PL2)

Ishimine: そう そう。
Sō sō.
yes/that way yes/that way

"Exactly." (PL2)

and *yasu-sugiru*, the stem forms of the adjectives *takai* ("high/expensive") and *yasui* ("cheap") plus the suffix *-sugiru*, which means "too ~/excessively ~."

- *kuwashii* means "detailed/minute." but when a person is described as ~ *ni kuwashii* it means he is "conversant with/informed about" the topic.
- *X kurai no Y* means "about enough Y for X to occur."
- *yūmei na* = "famous," and *yūmei-sa* = "fame/degree of fame."
- *taka-sugizu* and *yasu-sugizu* are negative forms of *taka-sugiru*

1 Sara: なんだか 面倒臭い の ね。
Nandaka mendokusai no ne.
somehow/vaguely troublesome/complicated (explan.)(colloq.)
"It sure seems complicated." (PL2)

- *nandaka* is a "softener" for statements about how something seems: "somehow/somewhat/sort of/vaguely [it seems like] ~."

2 Ishimine: なんとって、うちの 裁判所 は お役所 ですから、前例 が 大事 でございますよ、と。
Nantatte, uchi no kaisha wa o-yakusho desu kara, zenrei ga daiji de gozaimasu yo, to.
after all our co./court as for (hon.)-gov. office is because/so precedent (subj.) important is (emph.) (quote)
"After all, our shop is part of the government, so precedent is everything," he said. (PL2)

Sign: 出口
Deguchi Exit

- *nantatte* is a colloquial equivalent of *nan to itte mo* ("after all/when all is said and done").
- a Japanese judge referring to his workplace as *kaisha* ("company/corporation") is something like an American judge speaking of his "shop" or "business." The kanji for *saibansho* ("court") are provided to clarify exactly what *kaisha* refers to here.
- *yakusho* means "government/public office." With this word the honorific *o-* invariably carries an ironic tone: it's added to show disdain for the kind of hidebound bureaucratic inflexibility so typical of government organs.
- *de gozaimasu* is a PL4 equivalent of *desu* ("is/are"), making the quoted sentence PL4, but this *too* is part of the ironic tone. Using only a *to* to quote another sentence is possible at any level of politeness, but Ishimine has been speaking informally, so his sentence as a whole is best considered PL2.

3 Letter: 春河市 は 県庁所在地 である 岩崎市 に次ぐ、人口 二十三万人 の 地方 都市 です。
Harukawa-shi wa kenchō shozaichi de aru Iwasaki-shi ni tsugu, jinkō nijūsan-mannin no chihō toshi desu.
(name)-city as for prefectural gov't seat which is (name)-city second to population 230,000-(count) of regional city is
Harukawa is a regional city with a population of 230,000 and is the next largest city after Iwasaki, the prefectural capital. (PL3)

近年、東京 圏 の 衛星 都市 として 人口 が 増え続けており、
Kinnen, Tōkyō -ken no eisei toshi to shite jinkō ga fue-tsuzukete ori,
in recent years Tokyo sphere/radius within satellite city as population (subj.) continues to grow-and

少年 事件 や 家事 事件 は 増加 傾向 にある と 聞いています。
shōnen jiken ya kaji jiken wa zōka keikō ni aru to kiite imasu.
juvenile incidents and domestic incidents as for increasing trend are in/on (quote) have heard

In recent years, as one of Tokyo's satellite cities, its population has seen steady growth, and I understand that juvenile and domestic cases are on the rise. (PL3)

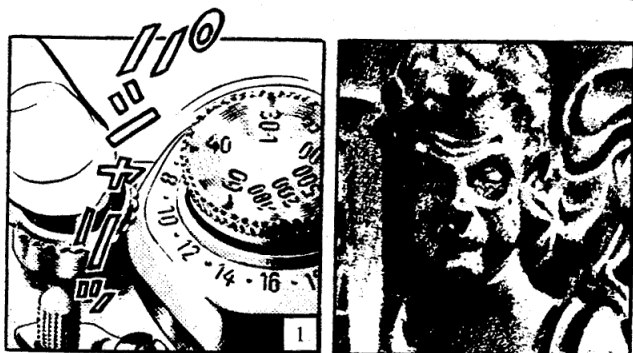
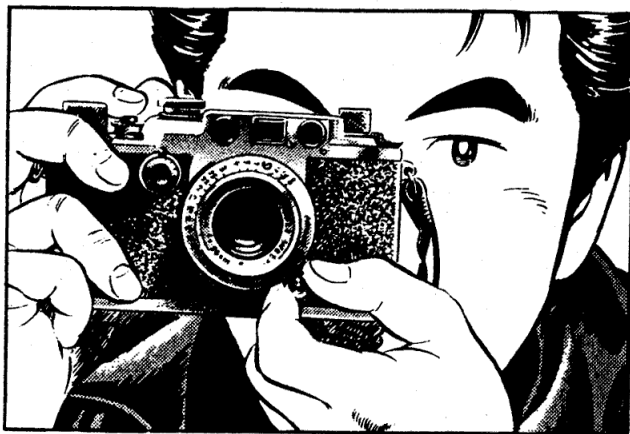
Letter: しかし 裁判官 の 数 は 五名 のまま 据え置かれており、
Shikashi saibankan no kazu wa gomei no mama sueokarete ori,
but judges of number as for 5-(count) as is has been left as is-and

私 は 地方 裁判所 と 家庭 裁判所 の 裁判 事務 を 両方 こなす こと になりそうです。
watashi wa chihō saibansho to katei saibansho no saiban jimū o ryōhō konasu koto ni narisō desu.
I/me as for district court and family court of trial procedures (obj.) both handle situation it seems will become

However, the number of judges has remained the same, at five, and it appears I will be handling decisions in both the district and family courts. (PL3)

- *ken* = "prefecture," and *kenchō* refers to both the "prefectural government" (its organs) and "prefectural office" (the building[s]). *Kenchō shozaichi* means "prefectural seat/capital," and *kenchō shozaichi de aru* is a complete thought/sentence ("[it] is the prefectural seat") modifying *Iwasaki-shi*.
- ~ *ni tsugu* means "comes next after/ranks second to ~"; *kenchō shozaichi de aru Iwasaki-shi ni tsugu* is a complete thought/sentence ("[it] ranks next to Iwasaki, which is the prefectural seat") modifying *jinkō nijūsan-mannin no chihō toshi* ("regional city of population 230,000").
- *fue-tsuzukete* is the stem of *fueru* ("increase") plus the *-te* form of *tsuzukeru* ("continue"). *Fue-tsuzukete ori* here is equivalent to *fue-tsuzukete ite*, a conjunctive form of *fue-tsuzukeru* ("continue to grow") → "continues to grow, and ..."

(continued on next page)



③ (continued from previous page)

- the *-sō* (*da/desu*) ending of a verb implies “it seems/looks/feels as if [the action will occur].” ~ *koto ni narisō desu* is a form of the expression ~ *koto ni naru* encountered on page 75.

④ **Sound FX:** ゴー

Gō

Vrrrrroom (roar of traffic speeding along)

⑤ **Ishimine:** 東京 に 比べたら たいして 面白い こと も ない だろうけど、結構 いい 町 だよ。
Tōkyō ni kurabetara taishite omoshiroi koto mo nai darō kedo, kekkō ii machi da yo.
Tokyo with if compare [not] much interesting things (emph.) not exist probably but quite good/nice town/city is (emph.)
“I suppose it doesn’t offer much of interest compared to Tokyo, but it’s a fairly nice city.” (PL2)

Sara: のんびりできる と いい な。

Nonbiri dekiru to ii na.
can relax/take it easy if is good/desirable (colloq.)

“I hope we can relax our pace a bit.” (PL2)

- *kurabetara* is a conditional “if” form of *kuraberu* (“compare”).
- *taishite* works together with a negative later in the sentence. When it modifies a negative adjective it gives the meaning of “not very/not particularly [the stated quality],” but the negative can also occur in a longer phrase containing a regular adjective, in which case the negative emphasis shifts somewhat. *Taishite omoshiroi koto mo nai* is literally “interesting things do not even exist very much” → “there’s not much that is of interest.”
- *kekkō* as a modifier for an adjective means “quite/considerably.”
- *nonbiri dekiru* is the potential form of *nonbiri suru* (“relax/take it easy”).
- *to* after a plain non-past verb can make a conditional “if/when” meaning. ~ *to ii na* (literally, “if [the described situation/action occurs], it is good/desirable”) is an expression for stating a wish or hope.

⑥ **Ishimine:** 休みの日 は 写真 でも 撮って 遊ぼう。

Yasumi no hi wa shashin demo totte asobō.
days off as for photographs or something take-and shall play/enjoy

“On my days off I’ll enjoy myself by taking photographs or something.”

“I can enjoy my days off taking pictures around town.” (PL2)

Sara: 一人で 遊んじゃ だめ よ! 必ず 私 も 同伴する こと。

Hitori de asonja dame yo! Kanarazu watashi mo dōhan suru koto.
by oneself if play/enjoy no good (is+emph.) without exception me also accompany thing/situation

“But you mustn’t go off having fun all by yourself! You have to take me along, too.” (PL2)

Ishimine: わかってますよ。

Wakatteremasu yo.
know (emph.)

“I know that.”

“Of course.” (PL3)

- *totte* is the *-te* form of *toru* (“take”—always written 撮る when referring to taking photographs).
- *asobō* is the volitional (“let’s/I shall”) form of *asobu* (“play/have fun/enjoy oneself”). When a *-te* form verb comes before *asobu*, it indicates how or at what activity you play or enjoy yourself. *Asonja* is a contraction of *asonde wa*, the *-te* form of *asobu* plus *wa*, which makes a conditional form: “if [you] play.” *Asonde wa dame* (lit., “if you play it is no good”) is essentially a prohibition: “you must not play.”
- in informal speech, the emphatic particle *yo* by itself often serves as *da/desu yo* (“is/are” + emphasis), especially among female speakers.
- *koto* (lit., “thing”) added to the end of a non-past declarative sentence can make a gentle command or admonition.
- *wakatta* or *wakarimashita* (past forms of *wakaru*, “understand”) in response to a request or command implies “I understand what you are asking and I will do it”; *wakatte iru* or *wakatte imasu* implies “I already know that’s what I’m supposed to do.”

① **Sound FX:** パシャリッ

Pashari!

(sound of camera shutter)

② **Sara:** どう、ワタル、この 町 好き になりそう?

Dō, Wataru, kono machi suki ni narisō?
how (name) this town like/liking to seems will come

“How about it, Wataru? Do you think you’ll come to like this town?”

“How about it, Wataru? Think you’re gonna like living here?” (PL2)

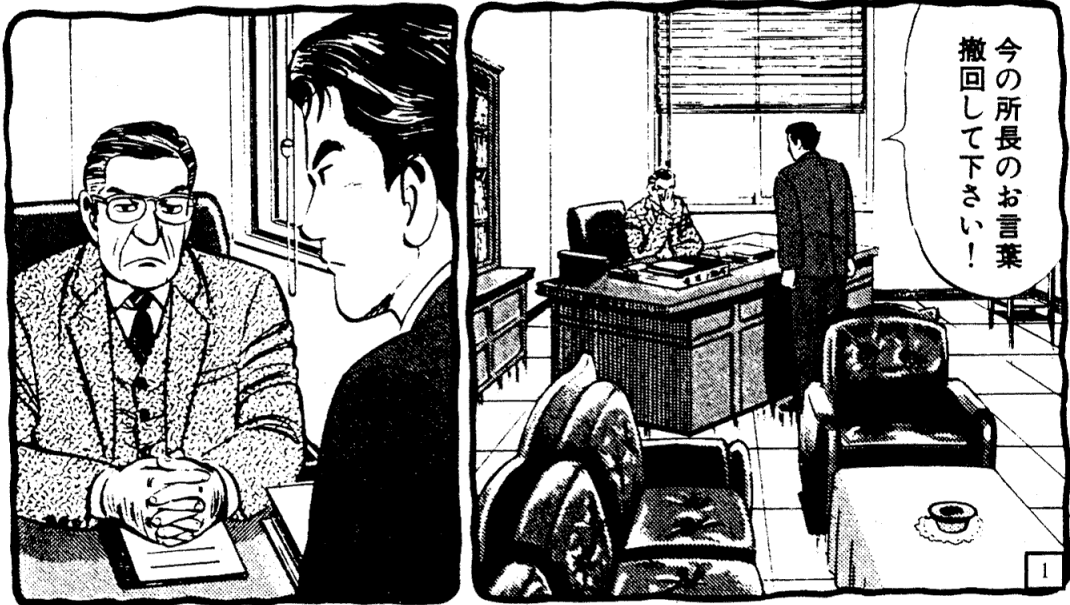
Ishimine: まあ ね。君 は?

Mā ne. Kimi wa?
(interj.) (colloq.) you as for

“Yeah, I guess. How about you?” (PL2)

- *dō?* is a colloquial abbreviation of *dō desu ka*, which asks how one feels or what one thinks about something: “How is it?/How about it?/What do you think?”
- Wataru is Ishimine’s given name.

(continued on next page)



② (continued from previous page)

- *suki ni narisō* is from *suki ni naru*, which means “come to like/will come to like.” *Narisō* is the verb *naru* (“become”) with the *sō* (*da/desu*) ending we saw above—implying “it seems/looks/feels as if [the action will occur].” In PL2 speech, the *da* is often omitted, especially by female speakers; it must be omitted when asking a question, as here (males can also replace *da* with *ka* instead of simply omitting, but female speakers tend to avoid the abrupt-sounding *ka*).
- *mā ne* affirms what the other person has said in a vague way: “Yes, in a way/Yes, you could say that I suppose/Yeah, I guess.”

③

Sara: うん、久しぶりに空が広い。
Un, hisashiburi ni sora ga hiroi.
yeah/uh-huh for first time in long time sky (subj.) is wide/broad

“**Uh-huh, for the first time in a long time the sky is wide open.**” (PL2)

- *hisashiburi* is a noun referring to something occurring for the first time in a long time, and *hisashiburi ni* is its adverb form. Coming from Tokyo, she hasn’t had such a wide open, unobstructed view of the sky in a long time.

①

Ishimine: 今の所長のお言葉、撤回して下さい!

(flashback) *Ima no shochō no o-kotoba, tekkai shite kudasai!*

now of chief/you’s (hon.)-words retract-(request)

“The words you just now said, please retract them!”

“**I must ask you to retract what you have just said!**” (PL3-4)

- *chō* means “head/chief/director,” and *shochō* refers to the “head/chief/director” of any organization or body whose official name ends with *-sho* (所). Here it refers to the “head judge” at the court where Ishimine was previously posted. As is often done in Japanese, Ishimine is using the head judge’s title where an English speaker would refer to his listener simply as “you.”
- *no* between two nouns makes the first into a modifier for the second in a wide variety of ways. When the first noun refers to a person, the *no* is possessive, so *shochō no* = “the chief’s/head judge’s,” or in this case “your”: *shochō no o-kotoba* = “your words.” When three or more nouns are connected with *no*, various groupings can apply. Here, the first *no* makes *ima* (“now”) into a modifier for the combination *shochō no o-kotoba*: “your words of now” → “the words that you spoke just now” → “what you just said.”
- *tekkai* is a noun meaning “retraction,” and *tekkai shite* is the *-te* form of *tekkai suru*, its verb form. The *-te* form of a verb plus *kudasai* makes a polite request that the action be done.

②

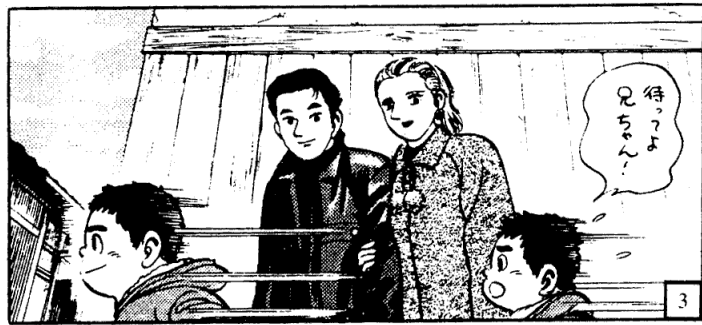
Sound FX: バシヤリ バシヤリ バシヤリ

(in present) *Pashari pashari pashari*
(sound of camera shutter)



引越しの荷物がまだ官舎に届かないので
二、三日はホテル住まいです。
着任挨拶までの間、どこか別の町に
雲隠れする手もあるのですが、
早速、妻と二人、新しい町の探検ごっこに
相なりました。

春河市はもともと城下町として
発達した都市で、市内のあちこちに
古いたずまいが残っています。
公園として保存されている
江戸時代の掘り割りの風景など
なかなかのもので
先生にもぜひ一度見ていただきたい
ものだ、妻と話し合いました。



ところで
その市内散策の間に
不思議な人物に会いました。



フフ…
ちよつと
追いかけて
みようか？
オモシロイ写真
撮れるかも
しれない。



1 **Letter:** 引っ越しの荷物がまだ官舎に届かないので、二、三日はホテル住まいです。
Hikkoshi no nimotsu ga mada kansha ni todokanai node, ni-sannichi wa hoteru-zumai desu.
 moving of luggage/freight (subj.) [not] yet official residence at not arrived because/so 2-3 days as for hotel living is
Our household effects have not yet arrived at the residence provided, so we are living in a hotel for several days. (PL3)

着任挨拶までの間、どこか別の町に雲隠れする手もあるのですが、
Chakunin aisatsu made no aida, dokoka betsu no machi ni kumogakure suru te mo aru no desu ga,
 taking up post greeting the time until somewhere another town to disappear course/option also exists (explan.) but

早速、妻と二人、新しい町の探検ごっこと相なりました。
sassoku, tsuma to futari, atarashii machi no tanken-gokko to ai-narimashita.
 immediately wife with 2 persons new town of exploration play (result) became

We could have chosen to slip away to some other town until the day I am to formally present myself and take up my post, but my wife and I decided to start right in exploring the city. (PL3)

Letter: 春河市はもともと城下町として発達した都市で、
Harukawa-shi wa motomoto jōkamachi to shite hattatsu shita toshi de,
 (name)-city as for originally castle town as developed city is-and

市内のあちこちに古いたたずまいが残っています。
shinai no achikochi ni furui tatazumai ga nokotte imasu.
 within the city of here and there at/in old appearance (subj.) remains

Harukawa originally developed as a castle town, and vestiges of those times can still be seen here and there around the city. (PL3)

公園として保存されている江戸時代の掘り割りの風景などなかなかのもので、
Kōen to shite hozon sarete iru Edo jidai no horiwari no fūkei nado nakanaka no mono de,
 park as is preserved Edo era/period of canal/waterway of scenery something like a considerable/fine thing is-and

先生にもぜひ一度見ていただきたいものだと、妻と話し合いました。
sensei ni mo zehi ichido mite itadakitai mono da to, tsuma to hanashi-aimashita.
 teacher/you by also by all means once want to have [you] see thing is (quote) wife with discussed

The old Edo-period canals set aside as public parks present an impressive spectacle, and both my wife and I agree you really must come see them sometime. (PL3)

- *kan* refers to the government and is used in many kanji compounds for government-related things; *kansha* is housing provided by the government for its officials and employees.
- *todokanai* is the negative of *todoku* (“be delivered/arrive”); *ni* marks the destination.
- *kumogakure suru* (lit., “hide behind clouds”) is an expression for “disappear/drop out of sight.”
- *te* (lit., “hand”) can refer to a “method/means/course of action,” and the expression *~ te mo aru* is like “have the option of ~/could choose to ~.”
- *tanken* = “exploration,” and *-gokko* is a suffix referring to “pretend play,” so the noun *tanken-gokko* is literally “playing exploration/pretending to be explorers” → “exploring the city.”
- the prefix *ai-* quite frequently occurs as a rhetorical flourish without any significant meaning in letters. *Ai-narimashita* here is the same as *narimashita*, the PL3 past form of *naru* (“become”).
- *hattatsu shita* is the past form of *hattatsu suru* (“develop”); *motomoto jōkamachi to shite hattatsu shita* is a complete thought/sentence (“[it] originally developed as a castle town”) modifying *toshi* (“city”).
- *nokotte imasu* is the PL3 form of *nokotte iru*, from *nokoru* (“remain/be left”).
- *hozon sarete iru* is from *hozon sareru*, passive of *hozon suru* (“preserve”). *Kōen to shite hozon sarete iru* is a complete thought/sentence (“[they] are preserved as parks”) modifying *Edo jidai no horiwari* (“Edo-period canals”).
- *nakanaka* is an adverb meaning “considerably/highly,” and *nakanaka no* is its form for modifying nouns: “considerable.” *Nakanaka no mono* (lit., “a considerable thing”) usually implies “remarkably good/fine/impressive.”
- *mite* is the *-te* form of *miru* (“see”), and *itadakitai* is the “want to” form of *itadaku* (“receive”); *itadaku* after a *-te* form means “have [someone/you] do [the action]”; with *itadakitai* it becomes “want to have [someone/you] do [the action].”

2 **Letter:** ところで、その市内散策の間に、不思議な人物に会いました。
Tokoro-de, sono shinai sansaku no aida ni, fushigi na jinbutsu ni aimashita.
 incidentally those within city walks/meanderings during mysterious/unusual person/personage met/encountered

Incidentally, in the course of our meanderings about town, we came upon an unusual person. (PL3)

3 **Boy:** 待ってよ、兄ちゃん!
Matte yo, niichan!
 wait (emph.) older brother
 “Wait for me, older brother!”
 “Wait! Slow down!” (PL2)

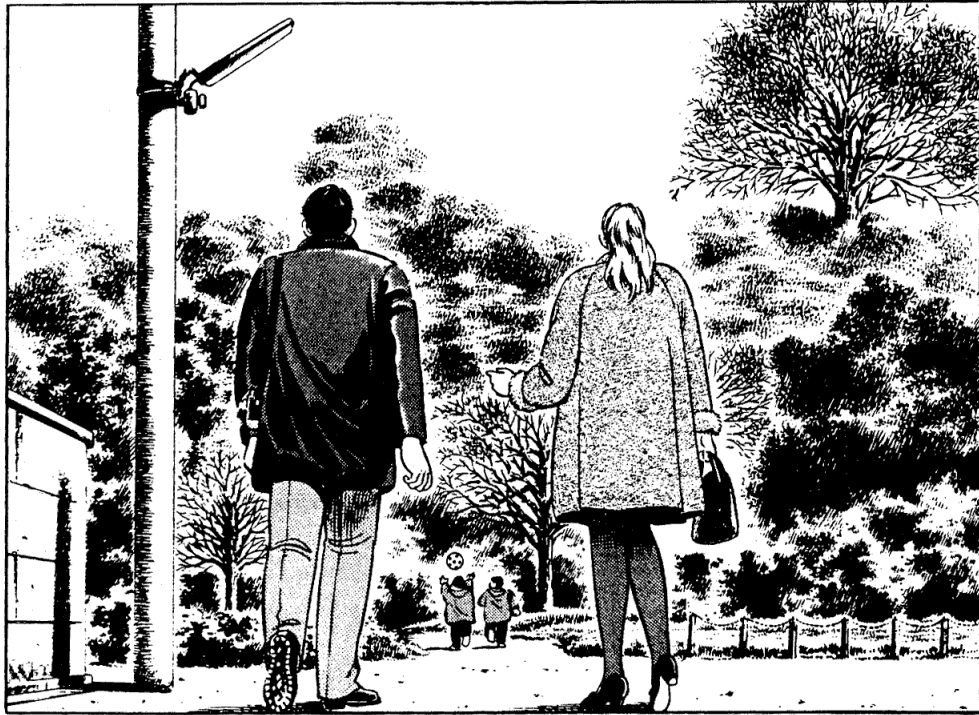
- *matte* is the *-te* form of *matsu* (“wait”), here being used as an informal request. *Yo* adds emphasis.
- younger siblings generally refer to their older siblings by their kinship titles (*o-niisan*, “older brother,” or *o-nēsan*, “older sister”); the honorific *o-* is optional in both cases) rather than by their names.

4 **Ishimine:** フフ... ちょっと追いかけてみようか?
Fu fu, chotto oikakete miyō ka?
 (chuckle) a little chase after shall we try?
 “Ha ha, shall we try going after them?” (PL2)

Ishimine: オモシロイ写真撮れるかもしれない。
Omoshiroi shashin toreru kamo shirenai.
 interesting pictures can take maybe

“I might be able to get some interesting pictures.” (PL2)

- *oikakete* is the *-te* form of *oikakeru* (“pursue/chase”), and *miyō* is the volitional (“let’s/I shall”—or in a question, “shall we ~?”) form of *miru* (“see”); a form of *miru* after the *-te* form of a verb implies “try [doing the action]” or “do [the action] and see what happens.”
- *toreru* is the potential (“can/be able to”) form of *toru* (“take”).



1

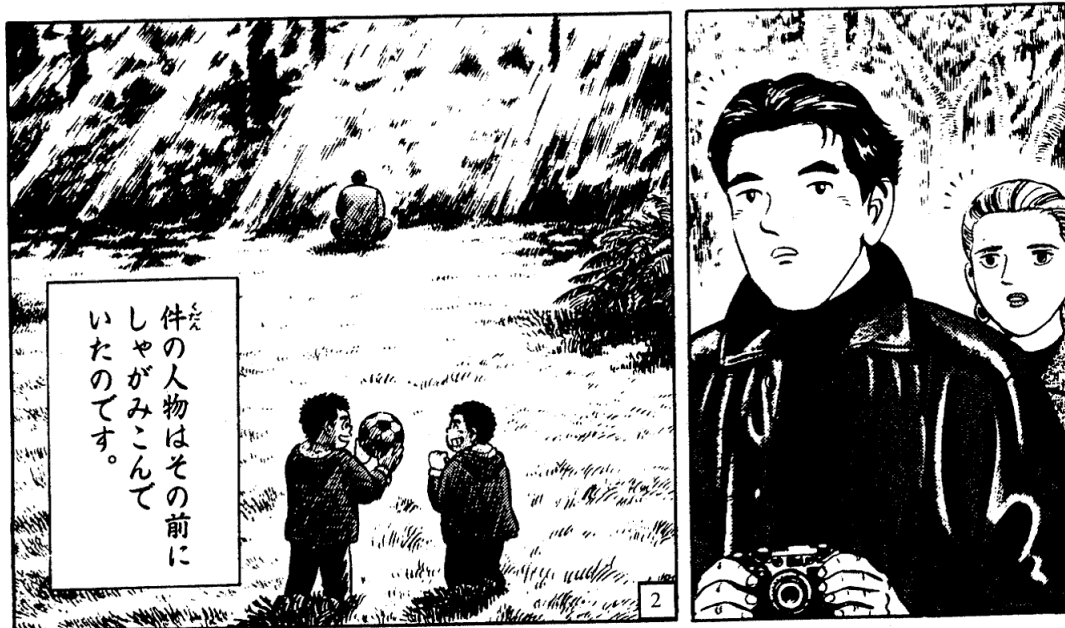
Birds: チイー チチチ...
Chii— Chi-chi-chi
“Tweeet tweet-tweet-tweet” (PL2)



二人の子供を見た時、ふと
ダイアン・アーバスの写真が頭をかすめて、
妻と一緒に子供達を追いかけたのでした。
子供達はその一帯でも珍しい
数本の大きなカシの茂った庭へ
入って行きました。

庭といっても人の手で整理されている
気配はまったくありません。
照葉樹や孟宗竹に囲まれた敷地の中に、
雑草の生い茂った空き地があり、
コケと土の強い匂いがしました。
庭の隅には、たくさんのシダが、
互いに競うように葉を伸ばしています。

1



件の人物はその前に
しゃがみこんで
いたのです。

2

1 Letter: 二人 の 子供 を 見た 時、ふとダイアン・アーバスの 写真 が 頭 を かすめて、
Futari no kodomo o mita toki, futo Daian Ābasu no shashin ga atama o kasumete,
 two persons (=) children (obj.) saw when suddenly (name) 's photos (subj.) head/mind (obj.) skimmed-and
 妻 と一緒に 子供達 を 追いかけた のでした。
tsuma to issho ni kodomo-tachi o oikaketa no deshita.
 wife together with children (obj.) chased (explan.)

When I saw the two boys, Diane Arbus' photographs came flitting through my mind, and my wife and I chased after the boys together. (PL3)

子供達 は その 一帯でも 珍しい 数本の 大きなカシの 茂った 庭へ入って行きました。
Kodomo-tachi wa sono ittai de mo mezurashii sūhon no ōki na kashi no shigetta niwa e haitte ikimashita.
 children as for that area in (emph.) rare several (mod.) large oaks (subj.) grew lushly garden to entered-and-went
The boys went into a lush garden with several magnificent oaks, which are unusual in this area. (PL3)

Letter: 庭 と いても、人の 手で 整理されている 気配 は まったく ありません。
Niwa to itte mo, hito no te de seiri sarete iru kehai wa mattaku arimasen.
 garden (quote) even if saw human hands by arranged sign/indication as for completely/at all not exist
Though I say garden here was no indication that it had been shaped by human hands. (PL3)

照葉樹 や 孟宗竹 に 囲まれた 敷地 の中に、
Shōyōju ya mōsōchiku ni kakomareta shikichi no naka ni
 glossy-leaved tree and thick-stemmed bamboo by surrounded site/grounds within

雑草 の 生い茂った 空き地 が あり、コケと 土の 強い 匂い が しました。
zassō no oishigetta akichi ga ari, koke to tsuchi no tsuyoi nioi ga shimashita.
 weeds/wild grasses (subj.) grew densely open land (subj.) existed-and moss and soil of strong smell (subj.) did/smelled

Within the grounds surrounded by glossy-leaved trees and mōsō bamboo was a clearing where wild grasses grew thick, and a strong smell of moss and earth filled the air. (PL3)

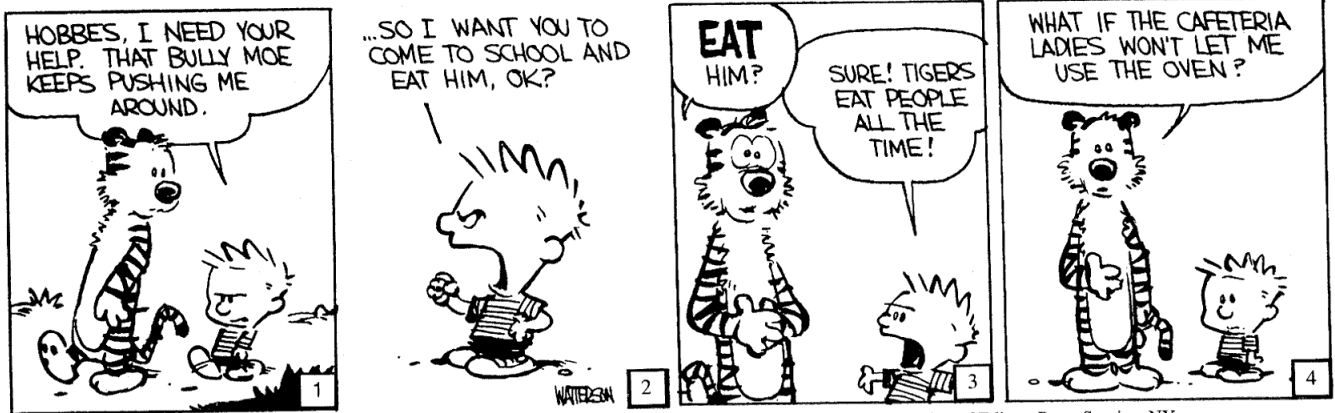
庭 の 隅 には、たくさんの シダ が、互いに 競う ように 葉 を 伸ばしています。
niwa no sumi ni wa, takusan no shida ga, tagai ni kisou yō ni ha o nobashite imasu.
 garden of corner/edge at as for abundant ferns (subj.) mutually compete as if to leaves (obj.) are stretching out/spreading
At one side of this garden, a profusion of ferns grew, stretching their leaves up as though in mutual competition. (PL3)

- *futari no kodomo o mita* is a complete thought/sentence (“[I] saw the two children”) modifying *toki* (“time/time when”) → “when I saw the two children.”
- *kasumete* is the *-te* form of *kasumeru* (“graze/brush past/skim/skirt”).
- *oikaketa* is the plain/abrupt past form of *oikakeru* (“chase/pursue”).
- *sono ittai de mo mezurashii* is a complete thought/sentence (“[they] are rare/unusual in that area”) modifying *kashi* (“oak”). *Sūhon no* (“several”) and *ōki na* (“large”) also modify *kashi*, so *sono ittai de mo mezurashii sūhon no ōki na kashi* = “several large oaks, which are unusual in that area.” *No* marks this as the subject of *shigetta* (past form of *shigeru*, “grow lushly”).
- *sono ittai de mo mezurashii sūhon no ōki na kashi no shigetta* is a complete thought/sentence (“several large oaks, which are unusual in the area, grew lushly [there]”) modifying *niwa* (“garden”). *Niwa* could perhaps be translated as “arboretum” in this case, but we’ve left it as “garden” because of the way he qualifies the term.
- *haitte* is the *-te* form of *hairu* (“go into/come into/enter”), and *ikimashita* is the PL3 past form of *iku* (“go”), which clarifies that *hairu* in this case means “go into” instead of “come into.”
- *itte mo* is a condition “even if” form of *iu* (“say”). *~ to itte mo* is a common way of qualifying what one has just said.
- *seiri sarete iru* is the *-te* form of *seiri sareru*, passive of *seiri suru* (“arrange/reorganize”). *Hito no te de seiri sarete iru* is a complete thought/sentence (“[it] has been shaped by human hands”) modifying *kehai* (“sign/indication”).
- *mattaku* = “completely,” or when followed by a negative, “[not] at all.” *Arimasen* is the PL3 negative of *aru* (“exists”).
- *shōyōju* (lit., “glossy-leaved trees”) refers to broadleaved evergreens such as laurels and camellias whose leaves have a shiny, glossy appearance.
- *kakomareta* is from *kakomareru*, passive of *kakomu* (“surround”); *ni* marks what the person or thing is surrounded by. *Shōyōju ya mōsōchiku ni kakomareta* is a complete thought/sentence modifying *shikichi* (“the site/grounds”).
- *oishigetta* is the plain/abrupt past form of *oishigeru* (“grow thickly/luxuriantly”); *zassō no oishigetta* is a complete thought/sentence (“wild grasses grew thick [there]”) modifying *akichi* (“open lot/clearing”).
- *no* makes *koke to tsuchi* (“moss and earth”) a modifier for *nioi* (“smell”); *tsuyoi* (“strong”) also modifies *nioi*.
- *nioi ga shimashita* is the PL3 past form of *nioi ga suru*, which is essentially equivalent to the verb “[something] smells.”
- *kisou* = “vie/compete”; *yō ni* is a verb means “as if to ~,” and in effect makes the verb into an adverb describing the manner of the sentence’s main verb. *tagai ni kisou yō ni ha o nobashite imasu* is the PL3 form of *nobashite iru* (“is/are stretching,” from *nobasu*, “stretch”), so *tagai ni kisou yō ni ha o nobashite imasu* = “are stretching their leaves as if to mutually compete.”

2 Letter: 件の 人物 は その 前に しゃがみこんでいた のです。
Kudan no jinbutsu wa sono mae ni shagamikonde ita no desu.
 the aforementioned person for that/those in front of was squatting (explan.)
The aforementioned person was squatting in front of these ferns. (PL3)

- *kudan no*, like the English “the aforementioned,” has a rather stiff and formal feeling, and is not generally used in colloquial conversations.
- *shagamikonde ita* is the past form of *shagamikonde iru* (“is squatting down/has squatted down”). *Shagamikonde* is the *-te* form of *shagamikomu*, combining *shagamu* (“squat down”) and *komu*, which as a verb suffix can imply the action is done fully, at length, or with particular intensity. *Shagamu* tends to refer straightforwardly to the act of squatting down, while adding *-komu* suggests there’s a particular quality about the act, or that it carries some special significance.

To be continued . . .



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1 **Calvin:** "Hobbes, I need your help. That bully Moe keeps pushing me around."

ホブス、頼みたい こと が あるんだ。ガキ 大将 の モー の ヤツ が
Hobbusu, tanomitai koto ga aru nda. Gaki -daishō no Mō no yatsu ga
 (name) want to request thing (subj.) exists (expln.) rude kid leader who is (name) who is that guy (subj.)
 ぼくのこと、 しつこく いじめる んだ。
boku no koto, shitsukoku ijimeru nda.
 I/me regarding aggressively/persistently harrasses/pushes around (emph.)

- bully 「ガキ大将/いじめっ子」。
- push... around 「(人)を いじめる/こづきまわす」、keep... ing は「し続ける」などその状態が継続すること。したがって、keep pushing me around は「ぼくをいじめ続ける/いじめるのをやめない」。

2 **Calvin:** "... So I want you to come to school and eat him, OK?"

だから おまえ、学校 に 来て あいつ を 食べてくれよ、 な?
Dakara omae, gakkō ni kite aitsu o kutte kure yo, na?
 therefore you school to come-and that person (obj.) eat for me (emph.)(colloq.)

- come および eat はともに、I want you to の to に続き、「おまえに学校に来てほしい、そして彼を食べてほしい」の意味。

3 **Hobbes:** "Eat him?"

食う?
Kū?
 eat

Calvin: "Sure! Tigers eat people all the time!"

そう さ! 虎 は 人 を 食うもん だろ!
Sō sa! Tora wa hito o kū mon daro!
 that way (colloq.) tiger as for people (obj.) eat thing is surely

- sure 「もちろん/そうとも」など、強い肯定を表わすときによく用いる。
- all the time は「いつでも」だが、この場合は一般論として虎の習性を言っているもの。

4 **Hobbes:** "What if the cafeteria ladies won't let me use the oven?"

だけど、給食 の おばさんが オープン 使わせてくれなかったら どうする の さ?
Dakedo, kyūshoku no obasan ga ōbun tsukawasete kurenakattara dō suru no sa?
 but school lunch of ladies (subj.) oven if don't let me use what will [I/we] do (expln.)(colloq.)

- What if... 「もし、...したらどうなるか」。
- won't = will not.
- cafeteria ladies 米国の学校では、子供たちはカフェテリアで昼食をとるケースが多く、cafeteria ladies といえは日本の給食のおばさんに相当する。



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1 Jon: "So, Garfield, how was your dinner?"
 ところで ガーフィールド、晩メシ は どうだった?
 Tokoro de Gāfirudo, banmeshi wa dō datta?
 by the way (name) dinner as for how was

- So ここでは間投詞として、文頭で言葉を切り出すのに使用されており、「ところで/さて」などの意味。

2 Garfield: "Perfect, as usual."
 いつもどおり、完璧 だね。
 Itsumo dōri, kanpeki da ne.
 as usual/always perfect is (colloq.)

Jon: "Thank you, thank you."
 や、ありがとう、ありがとう。
 Ya, arigatō, arigatō.
 (interj.) thank you thank you

- as usual 「いつもと同様/いつもどおり」

3 Garfield: "No man can scoop a meal out of a can like that man can."
 あいつ ほど うまく メシ を 缶 から すくい 出せる ヤツ は いない な。
 Aitsu hodo umaku meshi o kan kara sukui daseru yatsu wa inai na.
 that person compared to well food/meal (obj.) can from scoop out person as for doesn't exist (colloq.)

- 初めと3番目の can は可能の助動詞だが、2番目は缶詰の意味。ここではペットフードの缶詰のこと。
- No man can ~ like that man can (~). 「あの男がするように (じょうずに) ~できる男は他にいない」 → 「あの男ほど~がじょうずな男はない」、つまり「あの男が一番じょうずだ」の意味。Like は、ここでは as well as の意味で、どれだけうまくできるかを比較したもの。

BASIC JAPANESE through comics

Lesson 53 • Never stop trying: *ganbaru*

The Japanese are famous for working hard, and *ganbaru* is the word that keeps them going. It basically means to “strive hard” or “be dogged/unflagging” in pursuing a goal or facing a challenge or obstacle, though how you actually translate the word must be tailored to fit the context.

Ganbaru is most commonly used, in request or command form, to give encouragement. Situations range from cheering on a baseball team to cheering up a friend. And of course, ample opportunity is provided by the battalions of late-night workers in offices throughout the country. Other uses include expressing determination (plain or volitional forms) and offering congratulations, praise, or acknowledgment of a job well done or at least a good effort made (past tense).

Besides the translations of *ganbaru* featured in this lesson, some other possibilities are “be aggressive,” “show us what you can do,” “show some spirit,” “may the best man win,” and “rise to the occasion.”

Come on!

The manager of the flower shop where Garcia works just noticed that Takanohana, a well-loved sumo star, and Akebono, a Hawaiian-born wrestler, are facing off. The man in the middle is concerned that the manager’s seemingly ethnocentric cheers might offend Garcia.



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Manager: 貴ノ花 ガンバレ。
Takanohana ganbare!
(name) try hard

曙 なんか やっつけろい。
Akebono nanka yattsukeroi.

(name) someone like finish off
“Try hard, Takanohana! Finish off that Akebono!”
“**Come on, Takanohana! Blow that jerk Akebono away!**” (PL2)

TV: ワーワー
Wā wā
(sound of crowd cheering at sumo tournament)

- *ganbare* is the abrupt command form of *ganbaru*. It’s a very common cheer at athletic events, especially when the player or team is struggling.
- *nanka* here has a belittling or derogatory feeling.
- *yattsukeroi* is a colloquial variation of *yattsukero*, the abrupt command form of *yattsukeru* (“do in/finish off”).

Go for it!

Michiru was just demonstrating his skill at cat's cradle. Tonight all the younger employees at his company have to participate in a talent show, and one of the older employees thinks Michiru has a good chance of winning a prize for his unique talent.



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Older employee: 今夜 が 勝負 だな。頑張れ よ!!
Kon'ya ga shōbu da na. Ganbare yo!!
 tonight (subj.) decisive point is (colloq.) do your best (colloq.)
"Tonight's the real test. Go for it!" (PL2)

Michiru: う、 うん!
U, un!
 (stammer) yeah/OK
"Y-yeah!" (PL2)

- *shōbu*, written with kanji meaning "win" and "lose," refers to a "match/contest/showdown," or to the "decisive moment" in a match.
- shouting *ganbare!* as a cheer during an athletic contest is not restricted by sex, but using the abrupt command form in other situations can be considered mostly masculine. Female speakers might use it in informal situations but usually are more likely to use the *-te* form (see next page).

Good luck!

After one year as an office worker at a large company, Sara is fed up with the politics and stress of his job. He has just told his boss that he has decided to quit and pursue his life-long dream of becoming a potter.

Boss: 頑張ってください。
Ganbatte kudasai.
 strive/try hard (request)
"Good luck!" (PL3)

Sara: ありがとうございます。
Arigatō gozaimasu.
 thank you
"Thank you." (PL3-4)

- *ganbatte* is the *-te* form of *ganbaru*, and *kudasai* after the *-te* form of a verb makes a polite request.



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Do your best

This man has been "promoted" to a position in remote Niigata, a city north of Tokyo on the Sea of Japan. He is not too happy about this sudden change in his career path, but his boss acts as if it's a great opportunity.

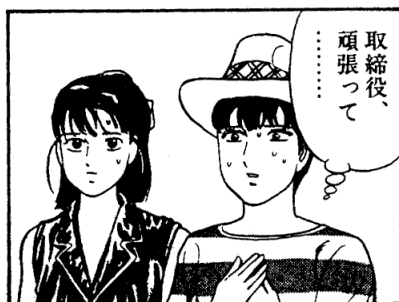


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Boss: おめでとう。頑張ってください!!
Omedetō. Ganbatte kure!!
 congratulations do your best (request/command)
"Congratulations. Please do your best."
"Congratulations! We expect great things of you!" (PL2)

We're counting on you

Hira and these girls are stranded in the desert. Someone sabotaged the car, and their lives now depend on Hira getting it running again.



© Niita Tatsuo / Torishimariyaku Hira Namijirō, Shogakukan

Girl: 取締役、頑張って...
(thinking) *Torishimariyaku, ganbatte...*
director try hard-(request)
Mr. Hira, please give it your best.
We're counting on you, Mr. Hira...
(PL2)

- *torishimariyaku* refers to a “director” on the board of directors of a company. Japanese speakers often use titles where English speakers would use names.
- the *-te* form of a verb is used as a relatively abrupt request or gentle command. Here she’s thinking it to herself, almost like a prayer, but she could just as easily be saying it aloud to Hira to encourage him.

Hang in there

The first OL is hiding her lunch of *konnyaku* noodles behind an open folder because she doesn’t want anyone to know that she’s dieting. *Konnyaku* is a relatively tasteless, calorie-free food that is often eaten by dieters. The second OL unwittingly discovers her secret.



© Akizuki Risu / OL Shinkaron, Kodansha

OL1: 好きなの。好きなのよっ!
Suki na no. Suki na no yo!
like (explan.) like (explan.) (emph.)
“It’s that I like it. It’s just that I like it.”
“I’m eating it because I like it! I like it!” (PL2)

OL2: 悪かった。
Warukatta.
was bad/(apology)
“Sorry.” (PL2)

OL2: がんばってくれたまえ。
Ganbatte kuretamae.
try hard (command)
“Please do your best.”
“Hang in there.” (PL2)

- *warukatta* is the plain/abrupt past form of *warui* (“bad”); *warui* and *warukatta* are both used to apologize informally: “it is/was bad of me” → “sorry/forgive me.”
- *kuretamae* after the *-te* form of a verb makes a relatively formal and authoritarian command, so commands in this form shouldn’t normally be translated with such an informal colloquialism. But coming as it does here from a peer rather than from a boss or social superior, it has a humorous effect, so a colloquial treatment does not seem out of place.

I'll do my best

This young employee is undergoing a performance review with his boss.



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Employee: まだ 未熟 ですが、がんばります。
Mada mijuku desu ga, ganbarimasu.
 still inexperienced is/am but will try hard
"I'm still inexperienced, but I'll do my best."
 (PL3)

Boss: そうだね。
Sō da ne.
 that way is (colloq.)
"Yes, (that's the spirit)." (PL2)

- when used in regard to the speaker's own actions, *ganbaru* or *ganbarimasu* (i.e., the PL2 and PL3 non-past forms of the verb) expresses the speaker's determination to do his/her best.
- *sō da/desu* (literally, "it is that way/it is so") serves broadly as an affirmative response, often used where an English speaker would simply say "yes."

I'm gonna do it!/Let's do it!

Godai is studying for university entrance exams and is having trouble making himself concentrate.



© Takahashi Rumiko / Mezon Ikkoku, Shogakukan

FX: キュッ
Kyu!
 (giving his head a quick squeeze/massage)

Godai: がんばろーっば
Ganbarō!
 shall strive hard
"I'm gonna do it!" (PL2)

- *ganbarō* is the volitional ("let's/I shall") form of *ganbaru*. It expresses a strong determination to do a good job, meet a challenge, or overcome an obstacle. If the subject were plural, it would be like "let's do it!"

Well done!

Hermes had never succeeded at anything, and his successful father was disgusted with his constant failure. Determined to finally win at something, he trained hard for a major race and managed to come in first place.



© Okano Reiko / *Fancy Dance*, Shogakukan

Narration: 親の七光りと
Oya no nanahikari to
 parent's seven lights (quote)
 ばかにされたヘルメス!
baka ni sareta Herumesu!
 was ridiculed (name)
 Hermes who was ridiculed as
 receiving his father's sevenfold
 light.

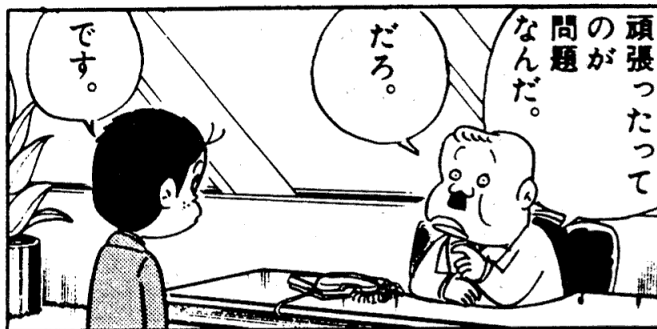
**Oh, Hermes!—so long ridiculed
 as merely riding on his father's
 coattails.”** (PL2)

Narration: よくがんばった!
Yoku ganbatta!
 well/admirably worked hard/persevered
Well done! (PL2)

- the old saying *oya no hikari wa nanahikari* (lit., “parents’ light is seven lights”), or just *oya no nanahikari*, is used to speak of offspring who have few talents or accomplishments of their own but bask in the light of their parents’ achievements and social position.
- *ganbatta* is the plain/abrupt past form of *ganbaru*. *Yoku ganbatta* can be used both to congratulate success attained at some effort and, with appropriate expressions of commiseration added, to praise the effort itself when the outcome is more disappointing.

He stuck it out

Roppeita has just explained to the president of his company that the first student to receive aid under the company’s new college scholarship program has decided to join a rival company after graduation rather than their own.



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President:
 頑張ったのが問題なんだ。だろ?
Ganbatta tte no ga mondai na n da. ! Daro.
 worked hard (quote) (nom.) (subj.) issue (explan.) surely
 “That he worked hard is what’s at issue. Right?”
“What really matters is that he stuck it out. Right?”
 (PL2)

Roppeita:
 です。
Desu.
 is
 “It is so.”
“Right.” (PL3)

- *tte no ga* is a colloquial equivalent of *to iu no ga*, which can make a preceding verb into the subject of the sentence.
- *daro/darō* and *desu* can sometimes stand alone in colloquial speech when used as abbreviated forms of *sō daro/sō darō* (“it is so, right?”) or a conjectural “it is probably so,” depending on the context) and *sō desu* (“it is so/that is correct”).

Working hard

The man on the right is witnessing a flashback to a crucial juncture in his life: just prior to a marriage that helped his career but left him lonely. The woman here, an actress, is the one he truly loved.



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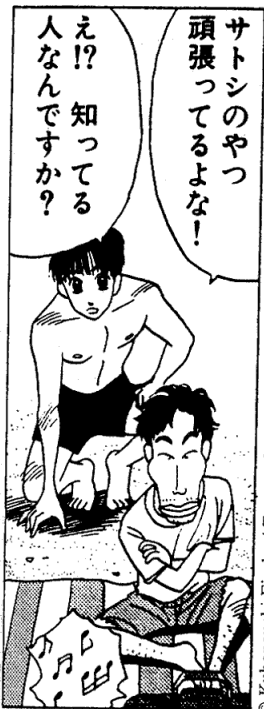
Man: どう? 稽古の方、頑張ってる?
Dō? Keiko no hō, ganbatteru?
 how practice of side working hard
 “How’s it going? Working hard on the rehearsal front?”
“How’s it going? Working hard at rehearsals?” (PL2)

Woman: ええ。こんどのお芝居、動きが
E. Kondo no o-shibai, ugoki ga
 yes/uh-huh this time’s (hon.)-play movements (subj.)
 はげしくて たいへん...
hageshikute taihen.
 intense/strenuous troublesome/hard going
 “Uh-huh. As for this play, the movements are strenuous
 and it’s hard going.”
**“Uh-huh. The stage directions for this play are really
 wild, so rehearsals are grueling.” (PL2)**

- *wa*, to mark the topic, has been omitted after *keiko no hō* (lit., “the rehearsal side [of things]” → “on the rehearsal front”) and *o-shibai* (“play”).
- *ganbatteru* is a contraction of *ganbatte iru*, the progressive (“is/are ~ing”) form of *ganbaru*.
- *kondo no* (literally, “this time’s” or “of this time”) can often be translated simply as “this.”
- *hageshikute* is the *-te* form of the adjective *hageshii* (“intense/strenuous”), which in this context could refer either to a large quantity of movement or to particularly vigorous/lively/wild movements. The *-te* form is being used to state the cause of or reason for what follows: why the rehearsals are *taihen* (“hard going/grueling”).

Doing well

On their day off at the beach, Tabatake and Shōta are listening to the radio and happen to hear a song by someone Tabatake knows, an acquaintance who used to live in his company dormitory.



© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Tabatake: サトシのやつ頑張ってるよ な!
Satoshi no yatsu ganbatteru yo na!
 (name) (=) guy doing well (emph.) (colloq.)
“That guy Satoshi’s really doing well, I guess.” (PL2)

Shōta: え!? 知ってる人 なんですか?
E!?! Shitteru hito na n desu ka?
 (interj.) know person (expln.) is (?)
“Huh? It’s someone you know?” (PL3)

- *no* makes *Satoshi* into a modifier for *yatsu*, an informal word for “guy/fellow,” which often sounds quite rough, but in this case has more a feeling of endearment; the combination is like “that guy Satoshi.”
- *shitteru* is a contraction of *shitte iru* (“know”), from *shiru* (“come to know/learn”). This verb modifies *hito* (“person”) → “a person whom you know.”
- *na n desu* = *na no desu*, which is used in giving or asking for explanations.



vocabulary summary

From *Otoko wa Tsurai Yo*, p. 25

いよいよ	<i>iyoiyo</i>	at hand/imminent
起きる	<i>okiru</i>	wake/get up
飯	<i>meshi</i>	rice/meal
上がる	<i>agaru</i>	go up
ともかく	<i>tomokaku</i>	at any rate
話	<i>hanashi</i>	talk/negotiation/proposal
けっこう	<i>kekkō</i>	quite/considerably
美人	<i>bijin</i>	beautiful woman/a beauty
絶対	<i>zettai</i>	absolutely
成功する	<i>seikō suru</i>	succeed
落ちつかない	<i>ochitsukanai</i>	be restless/ill at ease
時間	<i>jikan</i>	time (n.)
頼り	<i>tayori</i>	reliance/support
朝	<i>asa</i>	morning
散歩	<i>sanpo</i>	walk (n.)
着る	<i>kiru</i>	wear (v.)
背広	<i>sebiro</i>	suit (n.)
上等	<i>jōtō</i>	superior
-製	<i>-sei</i>	made in ~
生地	<i>kiji</i>	fabric
すくなくとも	<i>sukunakutomo</i>	at least
ついてくる	<i>tsuite kuru</i>	come along/accompany
同席する	<i>dōseki suru</i>	sit with/be with
中学	<i>chūgaku</i>	junior high school
受験する	<i>juken suru</i>	take entrance exam
小学生	<i>shōgakusei</i>	elementary school student
心配する	<i>shinpai suru</i>	worry/be anxious/fret
ちゃんと	<i>chanto</i>	properly
時間通りに	<i>jikan-dōri ni</i>	right on time/on schedule

From *Garcia-kun*, p. 38

予約する	<i>yoyaku suru</i>	reserve/make a reservation
花屋	<i>hana-ya</i>	florist/flower shop
温泉	<i>onsen</i>	hot springs
遠い	<i>tōi</i>	distant/far away
いけ花	<i>ikebana</i>	flower arranging
朝メシ	<i>asameshi</i>	breakfast
外人	<i>gaijin</i>	foreigner
力持ち	<i>chikaramochi</i>	strong person
朝ごはん	<i>asa gohan</i>	breakfast
誰か	<i>dareka</i>	someone
ウワサ話	<i>uwasabanashi</i>	gossip (n.)
愛される	<i>aisareru</i>	be loved
風邪	<i>kaze</i>	cold/flu
淋しい	<i>sabishii</i>	lonely/lonesome
対抗	<i>taikō</i>	confrontation
大会	<i>taikai</i>	meeting
消す	<i>kesu</i>	turn off/extinguish
夫婦	<i>fūfu</i>	husband and wife
正月	<i>shōgatsu</i>	New Year's
大家さん	<i>ōya-san</i>	landlord/landlady
行事	<i>gyōji</i>	observance
覚える	<i>oboeru</i>	learn
豆	<i>mame</i>	bean/nut
大豆	<i>daizu</i>	soybean
煎る	<i>iru</i>	roast/parch
土	<i>tsuchi</i>	soil/ground (n.)
埋める	<i>umeru</i>	bury

情け無い	<i>nasakenai</i>	discouraged/pitiful
一生懸命	<i>isshōkenmei</i>	very hard/earnestly
福	<i>fuku</i>	good fortune
鬼	<i>oni</i>	demon

From *Sore demo Megezu*, p. 46

成人式	<i>seijinshiki</i>	coming-of-age ceremony
伸びる	<i>nobiru</i>	lengthen/stretch
魅力	<i>miriyoku</i>	charm (n.)
過ぎる	<i>sugiru</i>	pass by/go past
しなやかさ	<i>shinayakasa</i>	grace/refinement
酔う	<i>yōu</i>	become drunk
したたかさ	<i>shitatakasa</i>	excess/ferociousness
盛大に	<i>seidai ni</i>	grandly/magnificently
まく	<i>maku</i>	scatter/sow
梅	<i>ume</i>	plum/plum blossom
昔	<i>mukashi</i>	long ago
花見	<i>hanami</i>	flower viewing

From *Kasai no Hito*, p. 73

離れる	<i>hanareru</i>	separate from/leave
地裁	<i>chisai</i>	district court
家裁	<i>kasai</i>	family court
判事	<i>hanji</i>	judge (n.)
転任する	<i>tennin suru</i>	transfer (to a new post)
裁判所	<i>saibansho</i>	court/courthouse
前任地	<i>zennin-chi</i>	previous post
地方色	<i>chihō-shoku</i>	regional color
民芸品	<i>mingeihin</i>	folkcraft
菓子	<i>kashi</i>	sweet/pastry
~に詳しい	<i>~ni kuwashii</i>	be familiar with/know well
気付く	<i>kizuku</i>	notice/recognize
役所	<i>yakusho</i>	government/public office
前例	<i>zenrei</i>	precedent
県庁所在地	<i>kenchō shozaichi</i>	prefectural seat/capital
人口	<i>jinkō</i>	population
-圏	<i>-ken</i>	sphere/radius
衛星都市	<i>eisei toshi</i>	satellite city
増える	<i>fueru</i>	increase/grow
少年	<i>shōnen</i>	juvenile
家事	<i>kaji</i>	domestic matter
据え置く	<i>sueoku</i>	leave unchanged/as is
裁判事務	<i>saiban jimū</i>	court procedure/business
こなす	<i>konasu</i>	manage/handle
比べる	<i>kuraberu</i>	compare
のんびりする	<i>nonbiri suru</i>	relax/take it easy
同伴する	<i>dōhan suru</i>	accompany
撤回する	<i>tekkai suru</i>	retract/withdraw
雲隠れする	<i>kumogakure suru</i>	disappear/drop out of sight
探検	<i>tanken</i>	exploration
城下町	<i>jōkamachi</i>	castle town
発達する	<i>hattatsu suru</i>	develop/grow
不思議な	<i>fushigi na</i>	mysterious/unusual
追いかける	<i>oikakeru</i>	chase/pursue
かすめる	<i>kasumeru</i>	skim/graze/brush past
整理する	<i>seiri suru</i>	arrange/reorganize
生い茂る	<i>oishigeru</i>	grow thickly/luxuriantly
競う	<i>kisou</i>	vie/compete
しゃがむ	<i>shagamu</i>	squat (v.)

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.