

漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

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MANGAJIN

No.54

SCANDALS, Japan-style

Also:

American Celebs Sell Out

The Modern Madame Butterfly



パカパ缶バンク
Pakapakan Banku
The Bank that Flips its Lid

The Japanese may have the highest savings rate in the world, but there are still those who need a little help. Fortunately, B-AI Incorporated has just the product to make even the most stubborn spendthrift learn to scrimp and save.

Pakapakan Banku is a *chokinbako* (貯金箱), or “savings box,” which is to say, a “piggy bank,” although in this case it is really a “savings can.” The can/bank comes in two models: the *akudai-kan* (悪代缶, “evil magistrate can”) and the *ojō-kan* (お嬢缶, “spoiled rich-girl can”).

悪代缶 is a play on 悪代官, which means “evil” (*aku*) “magistrate/bailiff” (*daikan*). *Daikan* were regional representatives of the Tokugawa shogunate who had powers to collect taxes and tribute from the people, and who were oftentimes corrupt—i.e., *akudaikan*. *Ojō-kan* plays on the word *ojōsan* (お嬢さん), which literally means “young lady” and can be a polite way to refer to someone else’s daughter, but is often used to refer to a type of young lady who is wealthy, spoiled, and rather demanding.

Passing in front of one of these sensor-outfitted cans sets off a major racket—the lid flaps up and down (hence *pakapakan*—*paka* is the sound of a lid opening) and the can starts barking for money. The *akudai-kan* says,

「これ、これ、これ！そこの者、貢ぎ物はどういたした？」

“*Kore, kore, kore! Soko no mono, mitsugimono wa dō itashita?!?*”

“Hey, hey, hey! You there! What about your tribute?!”

If you ignore him, he hurls insults:

「このうつけ者めが！」

“*Kono utsukemono-me ga!*”

“This fool!” → “You fool!”

If you oblige him, he shows his gratitude in Edo-period *akudaikan*-speak, with a conspiratorial

「お主もワルよのう。」

“*Onushi mo waru yo nō.*”

“You’re bad, too.” → “You’re as evil as I am. Heh heh heh.”



The *ojō-kan* cajoles you into sharing your wealth, as only an *ojō-kan* can. Sensing a sucker, she squeals,

「ちょうだい、ちょうだい、ちょうだい、お・か・ね。」

“*Chōdai, chōdai, chōdai, o-ka-ne.*”

“Please, oh please, oh please. [Give me some] mo-o-o-ney.”

A refusal puts her in the worst of sulky moods:

「もういや！いじわるウ！」

“*Mō iya! Ijiwarū!*”

“Oh, pooh! You’re so mean!”

whereas a simple coin or two can make her day:

「超うれしー！」

“*Chō ureshii!*”

“[I’m] super happy!” → “All right!!”

—or at least keep her content until you’re stupid enough to cross her path again.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we’ll send you a *Mangajin* T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065

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Humorous Haiku

Poems submitted by our readers
Illustrations by Anthony Owsley



肩たたき

Kata-tataki

いずれわが身か

izure wagami ka

人事部長

jinji buchō

**A tap on the shoulder
sooner or later—will it be me?
The personnel director.**

by Y. Tokuda
Tokyo

- *kata-tataki* (lit., “shoulder tapping”) is the expression used when a company lets an employee know that he is being demoted or let go for one reason or another.
- *izure* means “one of these days/sooner or later/in due course.”
- *waga* means “my” and *mi* here means “fate/lot”: *wagami* = “my lot.”
- the *jinji buchō* (“personnel director”) is a very powerful person in a Japanese company, and it is generally he who makes the decisions regarding *kata-tataki*. That his position would be in the same jeopardy as anybody else’s is a reflection on the current climate of “restructuring” in corporate Japan.

- *jitsuryoku* refers to “ability/competence”; *jitsuryoku no nai hito* = “person/people with no ability.”
- *naze ka* at the beginning of a phrase or sentence means “for some reason ~” or “I don’t know why, but ~.”
- *isogashii* means “busy,” and *-sō* attached to the stem of an adjective gives the meaning “seem ~” → *isogashisō* = “seem busy.”
- *taka no tsume* (“hawk’s talons”) is a reference to the saying *nō aru taka wa tsume kakusu* (能ある鷹は爪かくす, “The hawk with ability hides its talons”), which means that someone with true strength or ability doesn’t flaunt it.

実力が

Jitsu-ryoku ga

ない人なぜか

nai hito naze ka

忙しそう

isogashisō

**For some reason
those with no ability
always look busy.**

by 鷹の爪 (*Taka no tsume*)
“Hawk Talons”



三流と

Sanryū to

いわれた政治が

iwareta seiji ga

一龍に

ichiryū ni

**Politics,
once called “sanryū,”
now “IchiRyū.”**

by 古河川柳人 (*Koga senryūjin*)
“The Senryū Man from Koga”

- *sanryū* means “third rate,” and *ichiryū* (written 一流) means “first rate.” It is a saying in Japan that the political sector is “third rate” while the economic sector is “first rate.”
- There is a pun in the writing of *ichiryū*, which combines the *ichi* (一) from Ozawa Ichirō (小沢一郎) and the *ryū* (龍) from Hashimoto Ryūtarō (橋本龍太郎). Ozawa and Hashimoto recently gained control of their respective parties to become the two most powerful politicians in Japan, so this is indeed the 一龍 era in politics. Whether their forthright brand of politics will also be judged 一流 remains to be seen.
- *to iwareta* is the past passive form of *to iu*, which between two nouns makes the first a modifier of the second: A *to iu* B = “B that is described as/called A.”

We'll send you a *Mangajin* T-shirt if we publish your *senryū*. Send to Senryū, Mangajin, Inc., PO Box 7119, Marietta, GA 30065 (or to senryu@mangajin.com). All Japanese submissions will be translated into English and vice versa.
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Kasai no Hito

家裁

Hito

毛利甚八一作

裁

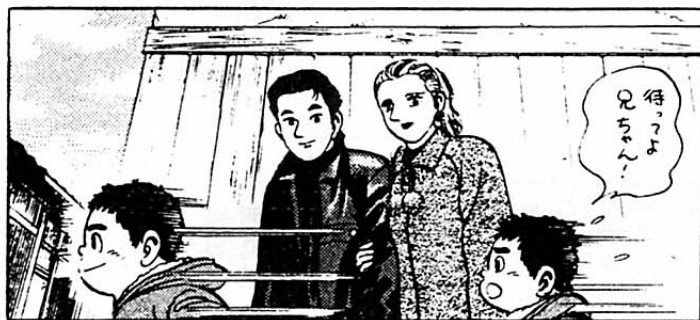
魚戸おさむ一画

Story:
Mohri Jinpachi

Art:
Uoto Osamu

の

人



On the day of the big move, Ishimine and Sara arrive ahead of their belongings and decide to take some time to explore their new home. They have no particular destination, so when two little boys race past them, Ishimine, an amateur photographer, decides to follow in hopes of getting some good pictures. He and Sara soon find themselves in the middle of an extraordinarily lush, green garden, where they see the boys chatting away excitedly with an odd-looking man squatting in the ferns. Unable to help themselves, they eavesdrop on the conversation.

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").



K*asai 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 *tankōbon* compilations (each over 200 pages).

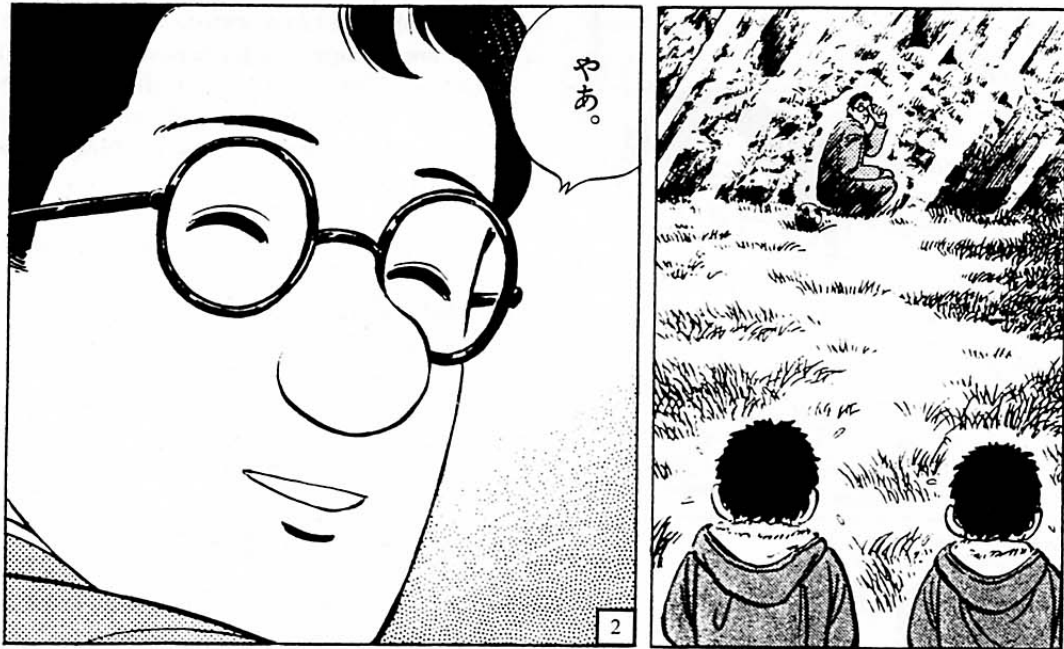
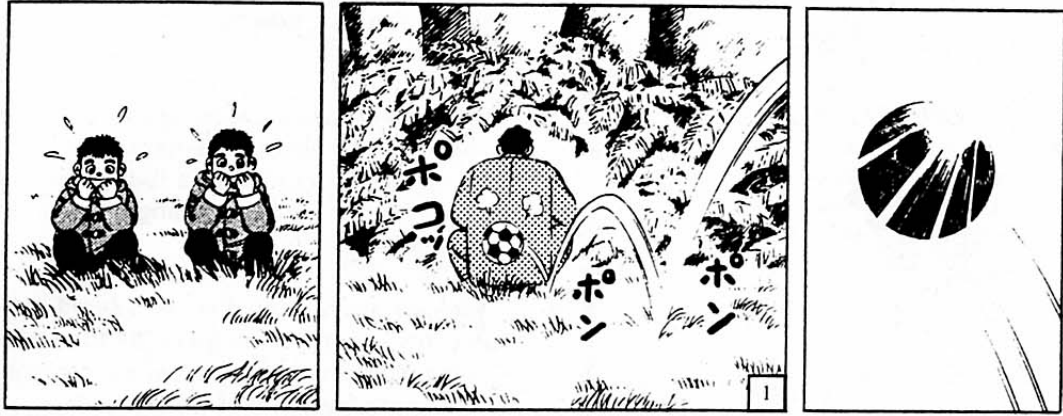
The popularity of the series seems to stem from both the good-natured wisdom of its hero, Judge Kawata, and the glimpse it offers of Japan's judicial system as it deals with current social issues ranging from divorce to substance abuse.

Judge Kawata Yoshio is considered "a rather strange fellow" by his colleagues. As the son of a Supreme Court justice, he had 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 sitting in nearby flower beds, 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 interacting 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.

The story so far . . .

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. His French wife, Sara, however, is delighted to be away from the hustle and bustle of the big city.



1 **Sound FX:** ポン ポン ポコッ
Pon pon poko!
(effect of ball bouncing, then hitting the man in the back)

2 **Kuwata:** やあ。
Yā.
(greeting)
“Hi!” (PL2)

- *yā* is an informal greeting (“hi!/hey!/yo!”) used by male speakers.

3 **Older Bro.:** 今日 は 何 見てん の?
Kyō wa nani miten no?
today as for what is/are looking at (explan.)
“What’re you looking at today?” (PL2)

Younger Bro.: 何 見てん の?
Nani miten no?
what is/are looking at (explan.)
“What’re you looking at?” (PL2)

- *o*, to mark *nani* (“what”) as the object of the verb, has been omitted, as it often is in colloquial speech.
- *miten* is a contraction of *mite iru* (“is/are looking at”), from *miru* (“see/look at”).
- using the explanatory *no* with the intonation of a question is a very common way to ask questions in colloquial speech, especially among children and female speakers.

4 **Kuwata:** ウラジロ って いう シダ だ よ。
Urajiro tte iu shida da yo.
white-back (quote) say/call fern is (emph.)
“A fern called the ‘white-back fern.’” (PL2)

Older Bro.: あ、お正月 の お餅 の パンツ だ!
A, o-shōgatsu no o-mochi no pantsu da.
(interj.) (hon.)-New Year’s of (hon.)-rice cakes of pants/underpants is
“Oh, it’s the underpants for the *mochi* at New Year’s!” (PL2)

- *urajiro* (from *ura*, “back,” and *shiro*, “white”; *sh* changes to *j* for euphony) is a fern with leaves that are a light, frosty green on the underside.
- *tte* is a colloquial equivalent of quotative *to*. *X to iu Y* often means “a Y called/named X,” so *urajiro tte iu shida* = “a fern called *urajiro*/white-back.”
- *a* is an interjection used when suddenly noticing or recognizing something.
- *shōgatsu* (often with the honorific prefix *o-*) refers to “New Year’s” and all its attendant observances.
- *mochi* refers to a glutinous rice that has been steamed and pounded into a solid mass and then shaped into round cakes or cut into squares, etc. It’s traditional for families to prepare (or, these days, buy) *mochi* at the end of the year for eating at New Year’s or for making *kagamimochi* (鏡餅), two round cakes of *mochi* stacked one atop the other (the top one is slightly smaller in size) and placed in the home’s decorative alcove (*tokonoma*, 床の間) or some other appropriate place as an offering to the gods.
- *pantsu* is a katakana rendering of the English “pants,” but in Japanese it normally means “underpants.” *Kagamimochi* decorations can range from very simple to very elaborate, but a fairly standard item is *urajiro* leaves draped over the offering stand on which the *mochi* cakes are placed. This boy apparently thinks the overall appearance of the *kagamimochi* on the stand with its decorations resembles a human figure, and the leaves look like underpants.

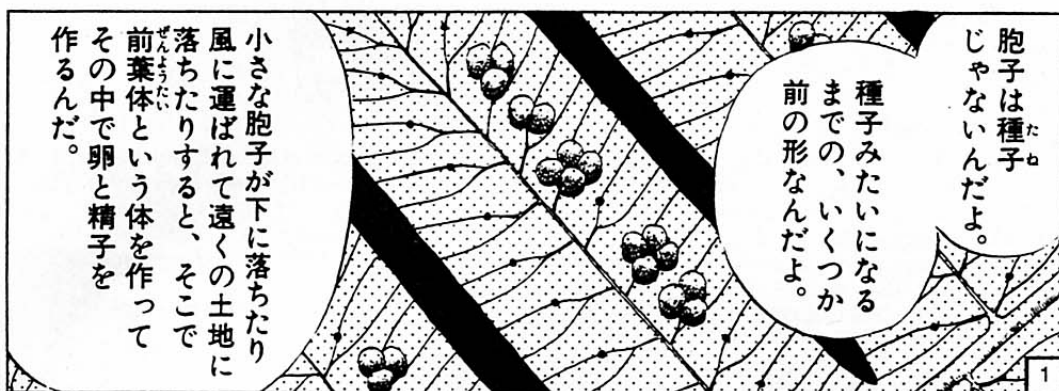


1 **Kuwata:** 夏 になると この 葉 の 裏 に ツブツブの 小さな 胞子 が たくさんできるんだ。
Natsu ni naru to kono ha no ura ni tsubutsubu no chiisa na hōshi ga takusan dekiru n da.
summer when becomes this/these leaves of backs on bumpy small spores (subj.) many form (explan.)
“**In the summer, lots of bumpy little spores form on the backs of these leaves.**” (PL2)

Older Brother: 種子?
Tane?
seeds
“**Are they seeds?**” (PL2)

- *ni* marks the result of the verb *naru* (“become”) so *ni naru* as a unit is equivalent to the English “become.” Since *to* after the plain, non-past form of a verb can make a conditional “when” meaning, *ni naru to* = “when it becomes” → *natsu ni naru to* = “when it becomes summer” → “in the summer.”
- *kono* can be either “this” or “these.”
- *tsubu* = “a grain,” and *tsubutsubu* describes something that has tiny bumps or is “grainy/granular/coarse” in texture.
- *chiisa na* is an alternate form of the adjective *chiisai* (“small”).
- when speaking of natural phenomena, *dekiru* often means “forms”: *hōshi ga dekiru* = “spores form.”

2 **Sound FX:** パシャリ
Pashari
(sound of camera shutter)



1 **Kuwata:** 胞子 は 種子 じゃない んだ よ。種子 みたい になる までの、いくつか 前の 形 なんだ よ。
Hōshi wa tane ja nai n da yo. Tane mitai ni naru made no, ikutsu ka mae no katachi na n da yo.
 spores as for seeds are not (explan.) (emph.) seed like become until of several before of shape (explan.) (emph.)
“Spores aren’t seeds. They’re a form that’s still several steps from becoming like seeds.” (PL2)

Kuwata: 小さな 胞子 が 下 に 落ちたり 風 に 運ばれて 遠く の 土地 に 落ちたり すると、
Chiisa na hōshi ga shita ni ochitari kaze ni hakobarete tōku no tochi ni ochitari suru to,
 small spores (subj.) below/ground to fall-or wind by be carried-and far that is land to/on or when fall
 そこで 前葉体 という 体 を 作って その中で 卵 と 精子 を 作る んだ。
soko de zen'yōtai to iu tai o tsukutte sono naka de tamago to seishi o tsukuru n da.
 there at prothallium (quote) called body (obj.) form-and inside that egg and sperm/antherozoid (obj.) make (explan.)
“When the tiny spores fall to the ground or get carried somewhere far away by the wind, they form something called a prothallium, and inside that they develop male and female cells for reproduction.”
 (PL2)

- *n da* and *na n da* are used when making explanations. The *na* is necessary after nouns, but not verbs or adjectives.
- *mitai* after nouns, adjectives, and verbs implies “that’s the way it seems/that’s what it’s like.” ~ *mitai ni naru* = “becomes like ~.”
- *ikutsu* asks a question (“how many?”) but *ikutsu ka* as a modifier means “several.” *Ikutsu ka mae* = “several [items/stages, etc.] before.”
- *ochitari* is from *ochiru* (“fall/drop”), and *shita* (literally “under/below”) here essentially refers to “the ground,” so *shita ni ochiru* = “fall to the ground.”
- the *-tari* form of a verb followed immediately or later in the sentence by *suru* means “do something/things like ~”; when several *-tari* verbs occur in sequence, the meaning becomes “do things like ~ and/or ~, etc.” Sometimes you can think of *-tari* simply as “and/or.”
- *hakobarete* is the *-te* form of *hakobareru* (“be carried/transported”), from *hakobu* (“carry/transport”).
- *tōku* is what we usually call the adverb form of the adjective *tōi* (“far/distant”), but in this case it’s acting as a noun. *No* between two nouns lets the first describe the second, and *tochi* = “land,” so *tōku no tochi* = “land that is far away.”
- *to* after a non-past verb can make a conditional “if/when” meaning.
- *tsukutte* is the *-te* form of *tsukuru* (“make/form”).

2 **Older:** ぜんようたい?
Zen'yōtai?

“Prothallium?” (PL2)

Kuwata: お婿さん と お嫁さん みたいなものが、子供 を 作る ために できる んだ よ。
Omuko-san to oyome-san mitai na mono ga kodomo o tsukuru tame ni dekiru n da yo.
 (hon.)-groom-(hon.) and (hon.)-bride-(hon.) like thing (subj.) children (obj.) make in order to form (explan.) (emph.)
“Something like a bride and groom are formed in order to make children.” (PL2)

- *mono* = “thing,” so ~ *mitai na mono* = “something/things like ~.”
- *tame (ni)* after a non-past verb means “in order to/for the purpose of [doing the action].”

3 **Older:** 普通の 草 と 違う の?
Futsū no kusa to chigau no?

ordinary grass/herb from different (explan.)

“Are they different from ordinary grass?”

“They’re different from other plants?” (PL2)

Younger: 違うの?
Chigau no?

“They’re different?” (PL2)

- *to* marks *kusa* (“grass”) as what the topic (i.e., white-back ferns) is different from.

4 **Kuwata:** ウラジロ は 花 を 持たない んだ。
Urajiro wa hana o motanai n da.
 white-back ferns as for flowers (obj.) don’t hold/have (explan.)
“White-back ferns don’t have flowers.” (PL2)

Older: 花 が ないと、 どう 違う の?
Hana ga nai to, dō chigau no?
 flowers (subj.) if/when don’t exist/have how is different (explan.)
“How’re they different if they don’t have flowers?” (PL2)

Younger: どう違うの?
Dō chigau no?

“How’re they different?” (PL2)

Kuwata: 花 は 君達 の お家 みたいなもの だよ。
Hana wa kimi-tachi no o-uchi mitai na mono da yo.
 flowers as for you-(plural) ’s (hon.)-house/home like thing is (emph.)
“A flower is sort of like your house.” (PL2)

- *motanai* is the negative form of *motsu* (“hold/have/be endowed with”). *Hana o motanai* = “are not endowed with flowers” → “don’t produce/make flowers.”
- *hana ga nai* is a complete thought/sentence (“[they] don’t have flowers”), and *to* makes a conditional “if/when” meaning → “if they don’t have/produce flowers.”
- *kimi* is an informal word for “you,” generally used only by males when addressing equals or subordinates. *-Tachi* makes nouns referring to people into plurals. Both *kimi* and *kimi-tachi* would be translated “you” in English, but in Japanese you must use *kimi-tachi* when addressing more than one person.

(continued on next page)



「ぜんようたい」
見たい!

うん!

夏になったら
前葉体を探して
みようか?

2



ふ〜ん…

お家で大きく育て
土に落ちるのが種子で
飛んでから自分で
育つのが孢子だね。

1



まったく
奇妙な人物でした。

3



見たところ背広を着た、ごく
普通の勤め人に見えるのですが、
いい大人が四、五歳の子供相手に
熱心に話し込んでいます。
だからといって教育している
ようには見えない……

どうやら子供達よりも本人の方が
目の前の葉っぱに感じ入っている
様子でその気分に子供達を巻き込み
たがっているようです。
まったく無邪気このうえなく、
かえって子供の方が
彼の子供っぽさに
つき合っているような
印象さえあるのです。

4

5 **Kuwata:** 君達 は 子供 だ から お父さん と お母さん が ご飯 を 食べさせてくれる でしょう?
Kimi-tachi wa kodomo da kara o-tōsan to o-kāsan ga gohan o tabesasete kureru deshō?
 you-(plur.) as for children are because/so (hon.)-father and (hon.)-mother (subj.) food/meals (obj.) allow you eat probably/right?
 “You’re still children, so your dad and mom let you eat meals, right?”
 “**You’re still little, so you depend on your mom and dad to provide you with food to eat, right?**” (PL3)

- *tabesasete* is the *-te* form of *tabesaseru*, the causative (“make/let”) form of *taberu* (“eat”). Here the causative form implies “allow/let” in the sense of providing for the action rather than granting permission.
- *kureru* after the *-te* form of a verb implies the action is done for the subject (in this case, the boys).
- *deshō* makes a conjecture (“probably/surely is”) or, with a rising intonation, a conjectural question (“is perhaps?”). Often it’s a purely rhetorical question that expects the listener to confirm the conjecture, like the tag “right?”

6 **Older:** カレーライス が 好き!
Karē raisu ga suki!
 curry rice (subj.) like
 “**I like curry rice!**” (PL2)

Younger: ボク、ハンバーグ!
Boku, hanbāgu!
 I/me Hamburg steak
 “**I like Hamburg steak!**” (PL2)

- *suki da/desu* is essentially equivalent to the verb “like”; in informal speech, *da/desu* is often omitted.
- when speaking of things to eat, *hanbāgu* is the katakana rendering of “Hamburg,” referring to “Hamburg steak”—a patty of seasoned ground beef fried or broiled and eaten like a steak. It’s clearly distinguished from the plain beef *hanbāgā* (ハンバーガー, “hamburger”) eaten on a bun, as well as from *Hanburugu* (ハンブルグ, the city of Hamburg).

1 **Kuwata:** お家 で 大きく 育て 土 に 落ちる の が 種子 で、
O-uchi de ōkiku sodatte tsuchi ni ochiru no ga tane de,
 (hon.)-home at large grow-then ground to fall ones (subj) seeds are-and
 飛んでから 自分で 育つ の が 胞子 だね。
tonde kara jibun de sodatsu no ga hōshi da ne.
 after flying by themselves grow ones (subj) spores are (colloq)

“**You could say that the ones that grow big at home and then fall to the ground are seeds, and the ones that fly off somewhere first and grow up on their own are spores.**” (PL2)

Boys: ふ〜ん...
Fūn...
 “**I see...**” (PL2)

- *ōkiku* is the adverb form of *ōkii* (“large”), and *sodatte* is the *-te* form of *sodatsu* (“grow/mature”); *ōkiku sodatsu* = “grow big/grow up.” The *-te* form is being used here to indicate an action that takes place before another in a sequence: “grow big first, then fall to the ground.”
- *o-uchi de ōkiku sodatte tsuchi ni ochiru* is a complete thought/sentence (“[they] grow big at home and then fall to the ground”) modifying *no*, which here is like the pronoun “one/ones” → “the ones that grow big at home and then fall to the ground.” *Ga* marks *no* as the subject.
- *tonde* is the *-te* form of *tobu* (“fly”); *kara* after the *-te* form of a verb means “after [the action occurs].”
- *jibun* = “oneself,” or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context. *Jibun de* = “by oneself/myself/themselves,” etc.
- *tonde kara jibun de sodatsu* is a complete thought/sentence (“after flying, [they] grow up by themselves”) modifying the pronoun *no*.
- *fūn* is an interjection showing that one is listening with interest: “oh/is that so/really/hmm, I see.”

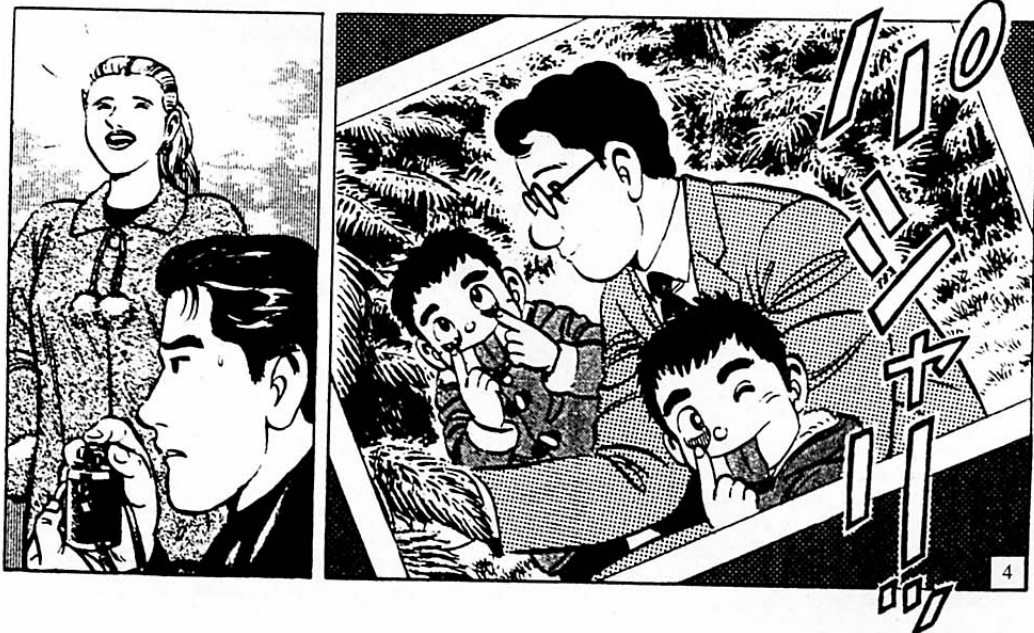
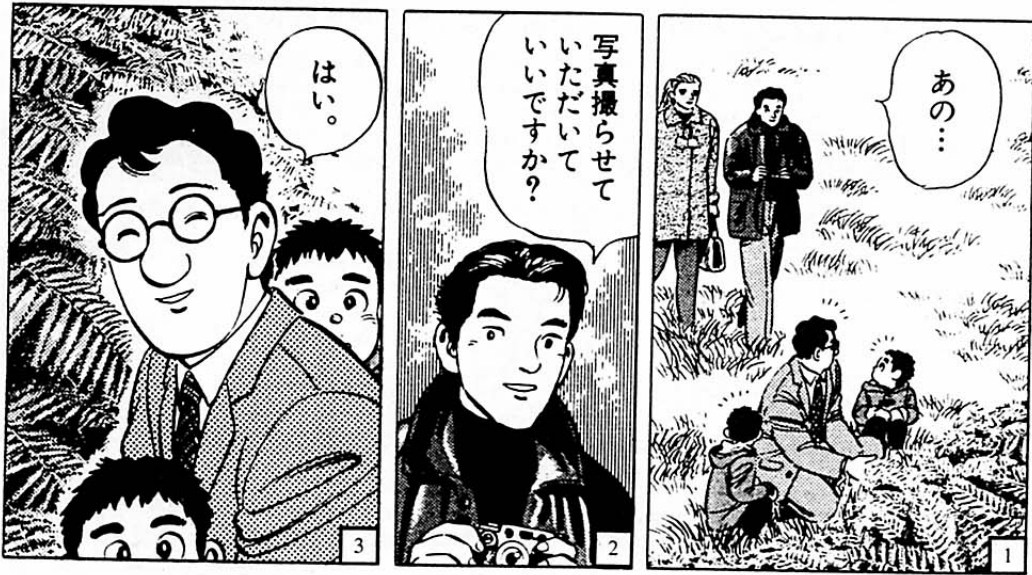
2 **Kuwata:** 夏 になったら 前葉体 を 探してみようか?
Natsu ni nattara zen'yōtai o sagashite miyō ka?
 summer when becomes prothallium (obj.) shall we try looking for?
 “**Shall we try looking for a prothallium when summer comes?**” (PL2)

Boys: うん!
Un!
 “**Yeah!**” (PL2)

Younger: 「ぜんようたい」 見たい!
“Zen'yōtai” mitai!
 prothallium want to see
 “**I want to see a prothallium!**” (PL2)

- *nattara* is a conditional “if/when” form of *naru* (“become”), so *natsu ni nattara* means “when it becomes summer” → “when summer comes/in the summer.”
- *sagashite* is the *-te* form of *sagasu* (“look/search [for]”), and *miyō* is the volitional (“let’s/I shall”—or in a question, “shall I/we?”) form of *miru* (“look/see”). A form of *miru* after the *-te* form of a verb means “try [doing the action]” or “[do the action] and see [what happens/how we fare/what we discover].”
- *mitai* is the “want to” form of *miru* (“look/see”), here being used for its straightforward meaning.

3 **Letter:** まったく 奇妙な 人物 でした。
Mattaku kimyō na jinbutsu deshita.
 completely/truly strange/curious personage was
 “**He was a most curious man.**” (PL3)



4 **Letter:** 見た ところ 背広 を 着た、 ごく 普通の 勤め人 に 見える のです が、
Mita tokoro sebiro o kita, goku futsū no tsutomenin ni mieru no desu ga,
 viewed place suit (obj.) wore very/extremely normal working person as/like appears/looks (explan.) but
 いい 大人 が 四、五歳の 子供 相手に 熱心に 話し込んでいる のです。
ii otona ga shi-gosai no kodomo aite ni nesshin ni hanashikonde iru no desu.
 good/fine adult (subj.) 4 or 5 yr. old children as companions fervently is talking intensely (explan.)

At a glance, in the suit he wore, he had every appearance of an ordinary working man, but there he was, a fine adult, lost in fervent discourse with two children of four or five. (PL3)

だから と いうて 教育している ようには 見えない。
Dakara to itte kyōiku shite iru yō ni wa mienai.
 because it is so (quote) say is educating/teaching like as for does not appear
Yet it did not appear that he was educating them. (PL2)

Letter: どうやら 子供達 より も 本人 の 方が 目の 前の 葉っぱ に 感じ入っている 様子 で、
Dōyara kodomo-tachi yori mo honnin no hō ga me no mae no happa ni kanji-itte iru yōsu de,
 apparently children more than even himself 's side (subj.) eyes of in front of leaves by/with is impressed appearance is-and
 その 気分 に 子供達 を 巻き込みたがっている ようです。
sono kibun ni kodomo-tachi o makikomitagatte iru yō desu.
 that mood into children (obj.) wants to entangle/draw in is as though

It seemed like he was himself fascinated by the leaves before his eyes even more than the children were, and he wanted to draw the children into that fascination. (PL3)

まったく 無邪気 この うえ なく、 かって 子供 の 方が
Mattaku mujaki kono ue naku, kaette kodomo no hō ga
 complete innocence this above not exist-and to the contrary children 's side (subj.)

彼の 子供っぽさ に つき合っている ような 印象 さえ ある のです。
kare no kodomopposa ni tsukiatte iru yō na inshō sae aru no desu.
 his child-likeness with going along/playing like impression even exists (explan.)

He seemed the very height of innocence, and contrary to expectations, there was even the impression that the children were the ones going along with his childishness.

He seemed the very height of innocence, and I didn't get the impression that he was playing along with the children so much as that the children were playing along with him. (PL3)

- *mita tokoro* is an expression for "at a glance/by surface appearances/on the face of it."
- *kita* is the plain/abrupt past form of *kiru* ("wear/don").
- *goku* is an emphasizer, like "very/extremely"; *goku futsū* = "very/utterly normal."
- ~ *ni mieru* describes how something appears—what it looks like. After a verb it becomes ~ *yō ni mieru*, describing how the action looks/appears; ~ (*yō*) *ni wa mienai* is its negative form: "doesn't look like/appear that ~."
- *kodomo aite ni* implies *kodomo o aite ni shite*, literally, "making children his companions." *Aite* basically means "counterpart" and can refer to persons ranging from a "companion/mate/partner" to a "rival/opponent/enemy."
- *hanashikonde iru* is from *hanashikomu*, the stem of the verb *hanasu* ("talk/speak") plus *-komu*, which as a verb suffix can imply the action is done fully/at length/with particular intensity.
- *itte* is the *-te* form of *iu* ("say"); *da kara to itte* is literally "saying 'because it is so,'" but idiomatically it means "yet/for all that/just because of that."
- *kyōiku shite iru* is the progressive ("is/are ~ing") form of *kyōiku suru* ("educate").
- *dōyara* is used together with expressions like *rashii* and *yō da/desu* to express a tentative conclusion based on what one has observed or learned so far.
- *honnin* = "the person him/herself"; ~ *yori (mo)* ~ *no hō ga* is used in comparisons, with *yori* following the lesser and *hō ga* following the greater item, so *kodomo-tachi yori mo honnin no hō ga* = "he himself even more than the children."
- *kanji-itte iru* is from *kanji-iru* ("be moved/impressed/fascinated [by]").
- *makikomitagatte iru* is from *makikomitaru* ("show signs of wanting to entangle"), from *makikomita* ("want to entangle/draw in"), the "want to" form of *makikomu* ("entangle/draw in").
- *-pposa* is a noun form of the suffix *-ppoi*, which makes an adjective meaning "is like/is full of/is characterized by ~." *Kodomoppoi* = "childish/childlike," and *kodomopposa* = "childishness/childlike quality."
- *kaette* introduces clauses that express something contrary to what you would normally expect.
- *tsukiatte iru* is from *tsukiau*, which in this use means "interact/play with."
- *yō na* makes *kodomo no hō ga kare no kodomopposa ni tsukiatte iru* into a modifier for *inshō* ("impression").

1 **Ishimine:** あの...
Ano...
 (interj.)
"Excuse me..." (PL3)

- *ano* is a hesitation word similar to "uhh/um," but it usually feels quite a bit more polite. It's often used to get someone's attention, essentially like "Excuse me."

2 **Ishimine:** 写真 撮らせていただいて いい ですか?
Shashin torasete itadaite ii desu ka?
 photograph allow to take-(receive) OK is it?
"Would it be all right if I took some pictures?" (PL3-4)

- *o*, to mark *shashin* ("photograph") as the object of the verb, has been omitted.
- *torasete* is the *-te* form of *toraseru*, the causative ("make/let") form of *toru*, which when written with this *kanji* means "take [a picture]" or "film [a movie]/record [on video]." *Itadaite* is the *-te* form of *itadaku* ("receive," when used as an independent verb). A causative *-te* form plus *itadaku* is often a roundabout and polite way of saying "I will [do the action]," but *-te ii desu ka* is a polite way of asking for permission, so in this case it becomes a polite "may I [do the action]?"



3 **Kuwata:** はい。
Hai.
yes
“**Certainly.**” (PL3)

4 **Sound FX:** パシャリッ
Pashari!
(sound of camera shutter)

- the boys are pulling a playful face often seen among Japanese children. It is sometimes accompanied by the word *akanbei*, a childish insult along the lines of “Nyaah!”

1 **Boys:** ピース ピース。 ピース ピース。
Piisu piisu. Piisu piisu.
“**Peace, peace. Peace, peace.**” (PL2)

- many Japanese, especially children and young people, like to flash the peace symbol when being photographed.

2 **Boys:** ピース。ピース。
Piisu. Piisu.
“**Peace. Peace.**” (PL2)

3 **Kuwata:** 初めて お会いします ね?
Hajimete o-ai shimasu ne?
for first time (hon.)-meeting do (colloq.)
“I meet you for the first time, don’t I?”
“**I don’t believe we’ve met before.**” (PL4)

Boys: ピース。ピース。
Piisu. Piisu.
“**Peace. Peace.**” (PL2)

- *o-ai shimasu* (PL4 polite form) = *o-ai suru* (PL4 plain form) = *aimasu* (PL3) = *au* (PL2) = “meet.” For most verbs, the honorific prefix *o-* plus the stem of the verb (the PL3 form without the *-masu*) followed by *suru* (“do”) creates a PL4 verb that is considered humble—i.e., it expresses politeness by humbling the action of the speaker. Since a person does not use the humble form of a verb to speak of his listener’s action, the subject of a humble verb is usually the speaker or someone close to him—which is why we give “I meet you” rather than “we meet” in our initial, more literal translation.

4 **Ishimine:** 今日、東京 から 引っ越して来ました。
Kyō, Tōkyō kara hikkoshite kimashita.
today Tokyo from moved-and-came
“**We just moved here from Tokyo today.**” (PL3)

- *hikkoshite* is the *-te* form of *hikkosu* (“move/relocate [one’s residence or place of business]”), and *kimashita* is the PL3 past form of *kuru* (“come”). A form of *kuru* after the *-te* form of a verb often indicates the action moves/moved toward the speaker. Using *kuru* here reflects the direction of the move—toward the present location.

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

- *yōkoso*, originally a word for emphasizing various polite expressions of “welcome,” has come to mean “welcome” all by itself.

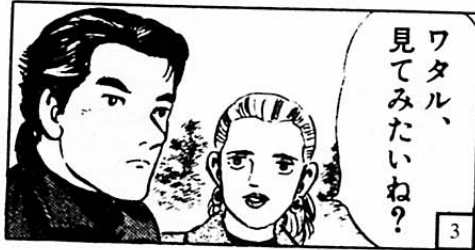
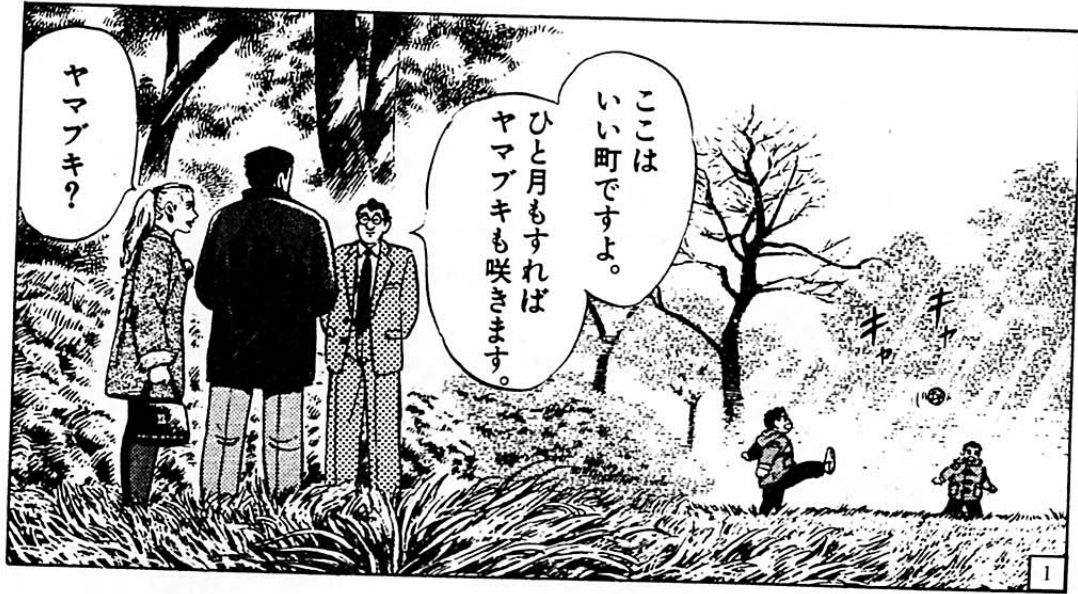
6 **Ishimine:** は、 はあ...
Ha- hā...
(stammer) yes
“**Th-thank you.**” (PL3)

- *hā* is a tentative and uncertain *hai* (“yes”), here mainly serving as an acknowledgment of the greeting.

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

Sara: こんにちは。
Konnichi wa.
hello/good afternoon
“**Good afternoon.**” (PL3)

- *konnichi wa* is the standard daytime (mostly afternoon) greeting, like “hello/good day/good afternoon.” It’s used among general acquaintances, but not among family or close work associates.



1

Sound FX: キヤ キヤ
Kya Kya

(squeals and shouts of children as they play)

Kuwata: ここ は いい 町 です よ。 ひと月 も すれば ヤマブキ も 咲きます。
Koko wa ii machi desu yo. Hitotsuki mo sureba yamabuki mo sakimasu.
here/this place as for good/fine town is (emph.) one month (approx.) when passes kerria also will bloom
“This is a nice town. In another month or so the kerria will bloom.” (PL3)

Sara: ヤマブキ?

Yamabuki?

“Kerria?” (PL2)

- *hito-* is from *hitotsu* (“one”) and *-tsuki* = “month,” so *hitotsuki* = “one month.”
- *mo* can be used after a number or quantity to imply that it’s an approximation: “around ~/~ or so.”
- *sureba* is a conditional “if/when” form of *suru* (“do”); *suru* after a time word means “[that much time] passes,” so *hitotsuki mo sureba* = “when a month or so passes” → “in another month or so.”
- *yamabuki* = “kerria” (*Kerria japonica*), a shrub of the rose family that produces bright, golden-yellow flowers in the spring.
- the most common use of *mo* is for the meaning of “too/also/as well.” Even when a specific item of comparison is not stated, as here, the underlying feeling is that what comes before *mo* is similar to or in addition to something else (in this case, other plants).
- *sakimasu* is the PL3 form of the verb *saku* (“blossom/bloom”).

2

Kuwata: ええ、町 から 少し 出れば 谷 一面に 花 が 咲く 場所 が ある んです。
Ē, machi kara sukoshi dereba tani ichimen ni hana ga saku basho ga aru n desu.
yes town from a little if go out valley all across flowers (subj.) bloom place (subj.) exists (explan.)

“Yes, if you go a little way out of town there’s a place where [kerria] flowers bloom all across the valley.”

“Yes, just outside town, there’s a place where kerria blossoms fill the entire valley.” (PL3)

Kuwata: 黄色い 小さな 花 が どこまでも 続いて きれいです よ。
Kiroi chiisa na hana ga doko made mo tsuzuite kirei desu yo.
yellow small flowers (subj.) on and on continue-(cause) pretty is/are (emph.)

“The small yellow flowers go on and on forever and it’s really beautiful.”

“The little yellow flowers spread out as far as the eye can see. It’s really beautiful.” (PL3)

- *dereba* is a conditional “if/when” form of *deru* (“go/come out”).
- *~ ichimen ni* = “all across the face of ~.”
- *tani ichimen ni hana ga saku* is a complete thought/sentence (“flowers bloom all across the valley”) modifying *basho* (“place”).
- *chiisa na* is an alternate form of the adjective *chiisai* (“small”); *kiroi* (“yellow”) and *chiisa na* both modify *hana* (“flower”).
- *doko made mo* is an expression for “on and on (forever),” and *tsuzuite* is the *-te* form of *tsuzuku* (“continue/go on”): *doko made mo tsuzuku* = “go on and on forever” → “spread out as far as the eye can see.” The *-te* form of *tsuzuku* is used to state the cause of/reason for what follows: because the flowers go on and on, it’s really beautiful.

3

Sara: ワタル、見てみたい ね?

Wataru, mite mitai ne?
(name) want to try seeing (colloq.)

“I’d love to see it, wouldn’t you, Wataru?” (PL2)

- *mite* is the *-te* form of *miru* (“see/look at”), and *mitai* is the “want to” form of the same verb. A form of *miru* after the *-te* form of any verb implies “try [doing the action]” or “[do the action] and see [what it’s like].”
- *ne* assumes or solicits the listener’s agreement. In this case, since she has stated something she would like to do, it’s like saying “wouldn’t you like to do it, too?”

4

Kuwata: よかったら 御案内 しましょう。
Yokattara go-annai shimashō.
if is good/desirable (hon.)-guide shall do

“I’ll take you there if you’d like.” (PL4)

- *yokattara* is a conditional “if” form of the adjective *ii/yoii* (“good/fine/OK”) = “if it is good/desirable (for you)” → “if you’d like.”
- *annai* is a noun meaning “guidance/information,” and adding a form of *suru* makes it a verb: *annai suru* = “guide/lead/show the way.” *Shimashō* is the volitional (“let’s/I shall”) form of *shimasu*, which is the PL3 form of *suru*. *Go-* is an honorific prefix.

To be continued . . .

オバタリアン Obatarian

by 堀田かつひこ / Hotta Katsuhiko



1 **Manager:** いやー、 団地 花だん作り に
Iyā, danchi kadan-zukuri ni
 (interj.) housing dev./apt. complex flower bed-making in/on/at
 皆さん がこれほど 協力的 とは!
minasan ga kore hodo kyōryoku-teki to wa!
 everyone/you all (subj.) this extent cooperative (quote) as for
 “Well, well, as for having everyone be this cooperative
 in making the housing complex’s flower beds,
 [how wonderful]!”
**“Well, well, what a pleasure to see everyone pitch-
 ing in so nicely on planting the flower beds in our
 housing complex!”** (PL2)

- *iyā* is a “warm-up” word, like “well, well/my, my,” used when expressing delight at or approval of something; it gives a kind of exclamatory emphasis.
- a *danchi* is a large apartment complex with many multi-story buildings.
- *-zukuri* after a noun means “the making of ~.” It comes from *tsukuru* (“make”); the *ts* changes to *z* for euphony. Since they don’t seem to be constructing new flower beds where there were none before, “making” in this case refers to “planting.”
- *minasan* is a polite word for addressing or referring to “everyone/all of you” in a particular group; it implies quite a few people, so the implication is that many other women are pitching in, too, in addition to the two shown. Adding *no* as in the next panel makes it possessive: *minasan no* = “everyone’s/your.”
- *kyōryoku* = “cooperation/collaboration,” and *kyōryoku-teki* = “cooperative.”
- *to wa* makes the entire preceding sentence into the topic of an unspoken exclamation—here an exclamation of pleasure/delight: “as for ~, how wonderful!”

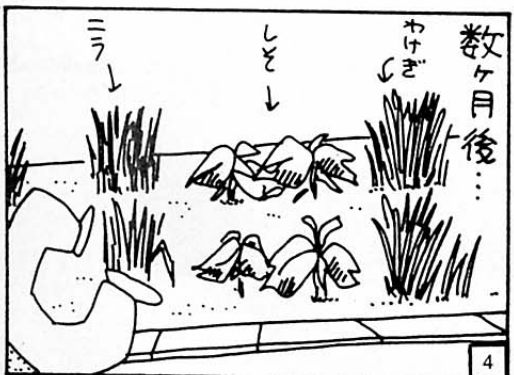
2 **Manager:** 皆さんの 団地 を愛する 気持ち が
Minasan no danchi o aisuru kimochi ga
 everyone’s/your housing complex (obj.) love feelings (subj.)
 きっと 美しい 花 を 咲かせます よ。 ハハハ
kitto utsukushii hana o sakasemasu yo. Ha ha ha
 surely beautiful flowers (obj.) will make bloom (emph.) (laugh)
**“Your love for your housing complex will surely
 bring us beautiful flowers. Ha ha ha.”** (PL3)

- *danchi o aisuru* is a complete thought/sentence (“[you] love the housing complex”) modifying *kimochi* (“feelings”) → “feelings that you love the housing complex” → “love for the housing complex.” *Minasan no* (“your”) also modifies *kimochi*, so it becomes “your love for the housing complex.”
- *kitto* can range in meaning from a wishful/not very confident “probably/perhaps” to a “surely/certainly/undoubtedly” spoken with a high degree of confidence, but it stops short of absolute sureness.
- *sakasemasu* is the PL3 form of *sakaseru* (“make bloom”), the causative (“make/let”) form of *saku* (“bloom”).

3 **Narration:** 数ヶ月後...
Sūkagetsu-go...
Several months later...

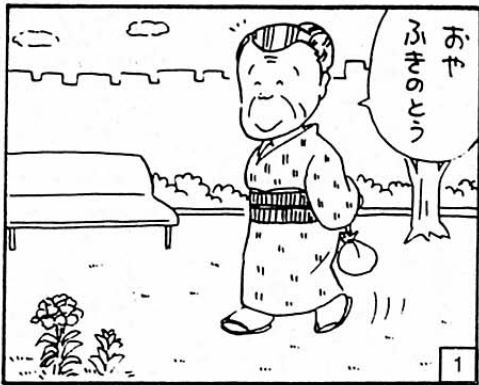
Arrows: わけぎ しそ ニラ
Wakegi Shiso Nira
Welsh onions Beefsteak plant Garlic chives

- *sū-* is a prefix meaning “several,” and *-kagetsu* is the counter suffix for months, so *sūkagetsu* = “several months.”
- *-go* appended to a time word means “[that much time] later.”
- *shiso* (“perilla” or “beefsteak plant”) comes in red and green varieties, both used in Japanese cooking.



オバタリアン Obatarian

by 堀田かつひこ / Hotta Katsuhiko



1 **Older woman:** おや、ふきのとう。
Oya, fukinotō.
(interj.) butterbur flower
“**Oh, butterburs!**” (PL2)

- oya is an interjection used when suddenly noticing something, typically with a feeling of mild surprise.
- the appearance of butterbur flower stems is one of the early signs of spring. Both the young flower stems (*fukinotō*) and the mature leaf stalks (*fuki*) are edible.

2 **Students:** あっ、ふきのとう。
A!, fukinotō.
(interj.) butterbur flower
“**Look, butterburs!**” (PL2)

- a! indicates the speaker has suddenly noticed or recognized something, like “oh!/hey!”

3 **Young mother:** まあ、ふきのとう。春ねえ。
Mā, fukinotō. Haru neē.
(interj.) butterbur flower spring (exclam.)
“**Oh my, butterburs! It really is spring!**” (PL2)

- mā is commonly used by women as an interjection of surprise. Though both men and women can use mā as a “softener” or verbal “warm-up”/ pause, men sound effeminate when they use the word to express surprise.
- ne by itself often replaces da ne or desu ne (“is, isn’t it”); elongating the vowel gives it the feeling of an exclamation.

4 **Sound FX:** ガシャ ガシャ ガシャ
Gasha gasha gasha
Clatter clatter clatter (sound of bicycle rattling/bumping along)

Sound FX: ブチ ブチッ
Buchi buchi!
Thwap thwap! (sound of butterburs getting flattened by bicycle tires)

On Flier: 特売
Tokubai
special selling
Sale!

Narration: オバタリアンに 季節 を
Obatarian ni kisetsu o
obatarian to/for season (obj.)
感じる 余裕 は ない。
kanjiru yoyū wa nai.
sense/notice leeway/margin as for not have
Obatarian has no time for paying attention to the season.

- *kanjiru* means “feel/sense/experience” → “notice/pay attention to.” *Kisetsu o kanjiru* is a complete thought/sentence (“[she] notices the season”) modifying *yoyū*.
- *yoyū* refers to a “surplus” or “extra leeway/margin” in the amount of something available. It can be something concrete, like a physical object, a substance, or space, or it can be more abstract, like time, financial means, mental preparedness, emotional balance, etc. In this case, Obatarian’s obvious haste indicates it’s primarily a reference to time.

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OL進化論

オーエル

OL Shinkaron

Theory of the Evolution of the OL

秋月りす

by Akizuki Risu

The letters OL (pronounced *ō-eru*) stand for "Office Lady," but the women who bear that title are usually called simply "OLs." *Shinkaron* means "theory of the evolution of..."



OLs are women, usually well-educated, young, and unmarried, who perform a variety of tasks around the office. Being an OL is not a career: the work is generally dull, there is little opportunity for advancement, and managers expect OLs to quit after a few years, before seniority drives their salaries up.

Even so, the men they work with often view OL life with envy. Their jobs—serving tea, working the reception desk, making copies—carry little responsibility. With no chance of promotion, OLs don't have to curry favor with their bosses. Every

day at around 5 o'clock, they change from dowdy work uniforms into expensive, fashionable clothes and go out on glamorous dates, while the men put in mandatory overtime. OLs usually live with their parents, so they can devote much of their salaries to exotic foreign vacations. And then, after a few years, they snag a mate and settle into quiet lives at home.

These are the fond stereotypes, anyway, upon which comics strips such as this are based. Although drawn by a woman, *OL Shinkaron* has appeared in the men's magazine *Shūkan Morning* since the mid-1980s.



1

OL1: ちょっと いい ですか?
Chotto ii desu ka?
 a little fine/OK is it?
“Do you have a minute?” (PL3)

OL1: 社内報の 「新人さん いらっしやい」というインタビューです。
Shanai-hō no “Shinjin-san Irasshai” to iu intabyū desu ga.
 company/employee newsletter newcomer-(hon.) welcome (quote) say interview is but
“I’d like to interview you for the ‘Welcome Newcomers’ feature in our employee newsletter.” (PL3)

New Employee: はい。
Hai.
 yes/OK

“All right.” (PL3)

- *chotto ii desu ka* is a generic expression for asking if a person has time for something: “Do you have a minute?/Could I bother you for a minute?”
- *shanai* = “within the company,” and *hō* = “news/report/information”; *shanai-hō* refers to an informational bulletin or newsletter published for circulation within the company.
- *X to iu Y* often indicates that X is a more specific description or name for Y; here it indicates that ‘*Shinjin-san Irasshai*’ is the title of the *intabyū* (katakana rendering of the English “interview”).

2

OL1: へー、お父様は銀行の取締役?!
Hē, otōsama wa ginkō no torishimariyaku?
 (exclam.) father as for bank of board member
“Wow, your father’s on the board of a bank?!” (PL2)

OL1: で、好きな女の子のタイプは?
De, suki na onna no ko no taipu wa?
 and so like girl of type as for
“So, as for the type of girl you like?”
“And what type of woman do you like?” (PL2)

New Employee: 明るい、活発な人ですね。
Akarui, kappatsu na hito desu ne.
 bright/cheerful lively person is (colloq.)
“She is a cheerful, lively person.”
“Someone who is cheerful and vivacious.” (PL3)

- *hē* is a light exclamation, like “gee!/wow!/how about that!”—showing that the speaker is impressed.
- *de* is a colloquial short form of *sore de*, literally “with that,” used as a conjunction to mean “and/and then/and so/because of that.”

3

FX: ペコ
Peko
 (effect of apologetic bow)

OL1: ごめんなさい。先日の企画、ページ数の関係でボツになりました。
Gomen nasai. Senjitsu no kikaku, pēji-sū no kankei de botsu ni narimashita.
 (apology) the other day of plan/feature number of pages owing to reject became
“I’m sorry. The feature I was here for the other day got cut because of space.” (PL3)

New Employee: はあ...

“I see.” (PL2)

Newsletter: 社内報
Shanai-hō
Employee Newsletter

- *gomen nasai* is one of the most common ways to express an apology.
- *senjitsu* refers to a relatively recent date, ranging from a few days ago to as much as several weeks.
- *kikaku* (lit., “plan”) can refer to a wide variety of projects/undertakings. In a publishing context, it can refer to the plan for a single article, a series of articles, a book, a series of books, etc.
- *pēji* is a katakana rendering of the English “page,” *-sū* = “number,” and *pēji-sū* = “number of pages”; *kankei* = “relation/connection,” and *pēji-sū no kankei de* is literally “in connection with the number of pages” → “owing to the number of pages” → “because of space.”
- *botsu* is an abbreviation of *bossho* (“manuscript rejection”); *botsu ni suru* = “reject/kill [an article]” and *botsu ni naru* = “[an article] is rejected/killed.” *Narimashita* is the PL3 past form of *naru*.
- *hā* is a rather tentative *hai* (“yes”), here serving as vague acknowledgment that he has heard.

4

OL1: 1部 千円。
Ichibu sen-en.
 one-(count) ¥1000
“A thousand yen a copy.” (PL2)

Publication: ① 新入社員 うらおもて
Maruhi Shinnyū Shain Ura-omote
 top secret new employee back and front
**Top Secret: This Year’s Entering Class,
 The Inside Story**

OL2: うーむ、買った!
Umu, katta!
 (interj.) bought
“All right, sold!” (PL2)

- *-bu* is the counter suffix for publications, so *ichibu* is like “one copy.”
- the kanji 秘 (from 秘密 *himitsu*, “secret”) inside a circle is read *maruhi*; it’s used as a symbol for “classified/top secret.”
- *shinnyū* = “newly entered” and *shain* = “employees.”
- *ura-omote* is literally “back and front,” and it’s used idiomatically to mean “the inside story.”
- *katta* is the plain/abrupt past form of *kau* (“buy”). In this case, using the past form does not mean she has already bought one; it’s a way of expressing how anxious she is to buy one.

進化論

OL Shinkaron

by 秋月りす / Akizuki Risu



1 A: おまえの とこの 新人 OL どう?
Omae no toko no shinjin ōeru dō?
you 's place of newcomer office lady how
"How's the new OL in your section doing?" (PL2)

B: うん、 がんばってる よ。
Un, ganbatteru yo.
yeah/uh-huh is working hard/doing well (emph.)
"She's doing pretty well." (PL2)

- *omae* is a rough, masculine word for "you." *No* between two nouns makes the first into a modifier for the second. When the first refers to a person, the *no* essentially makes a possessive, so *omae no* = "your."
- *toko* is a colloquial abbreviation of *tokoro* ("place," here referring to his particular workplace/section within the company).
- *shinjin* is literally "new person," and refers variously to a "rookie" in sports, a "new face" on the screen, or "fresh blood/a newcomer" in almost any group. Here it means "new employee."
- "OL," always written with Roman characters but pronounced *ōeru*, is a "word" coined by the Japanese from the initials of the English words "office lady"—referring to young female workers who handle most secretarial/ menial tasks around an office.
- *un* is an informal "yes/uh-huh," which can be used to acknowledge a question even when it is not a yes-no question. It serves as a momentary pause or "warm-up" word while the speaker prepares to answer. The more formal *hai* ("yes") below is being used the same way.
- *ganbatteru* is a contraction of *ganbatte iru*, from *ganbaru* ("work/try hard").

2 A: かわいい?
Kawaii?
cute
"Is she cute?" (PL2)

B: ー、よく わからない。
N-, yoku wakaranai.
(interj.) well don't know/can't tell
"Mmm, I can't tell very well."
"Well, it's hard to tell." (PL2)

- *yoku* is the adverb form of the adjective *ii/yoii* ("good/fine"); when it modifies a negative verb it means "[not] very well."

3 B: あと 1~2カ月 しないと、
Ato ichi-nikagetsu shinai to,
more 1-2 months if not do/pass
はっきりしたことは言えないな。
hakkiri shita koto wa ienai na.
clear thing as for can't say (emph.)
"I can't say anything clear until another month or two passes."
"It'll be another month or two before I can say anything for sure." (PL2)

- *ato* before a time span means "[that much] more time/[that much] longer."
- *-kagetsu* is the counter suffix for indicating the number of months.
- *shinai* is the negative form of *suru* ("do"); *suru* after a time span means "[that much time] passes." *To* makes a conditional "if" meaning, so *ichi-nikagetsu shinai to* is literally "if 1-2 months don't pass" → "until 1-2 months pass."
- *hakkiri shita* ("is clear/clearly defined") is the plain/abrupt past form of *hakkiri suru* ("become clear") → *hakkiri shita koto* = "a clear thing."
- *ienai* is the negative potential ("cannot") form of *iu* ("say").

4 B: どう、花粉症?
Dō, kafunshō?
how hay fever
"How's your hay fever?" (PL2)

OL: はい、今日は すこし いいです。
Hai, kyō wa sukoshi ii desu.
yes today as for a little good is
"It's a little better today." (PL3)

Sound FX: ずはーっ
Zuhā!
(congested breathing)

あこがれ デパ♥ギヤル

Akogare Depa-Gyaru

Those Glamorous Salesgirls

by 大沼かおる / Ōnuma Kaoru



1 **OL:** アルバイトの小野さんですよ。ね。
Arubaito no Ono-san desu yo ne.
 part-time work[er] of (name-hon.) is/are (emph.) (colloq.)
 “You’re the part-timer, Miss Ono, right?” (PL3)

Part-timer: ハイ。
Hai.
 yes
 “Yes.” (PL3)

• *arubaito* (from the German *Arbeit*, “work/job”) is the Japanese word for “temporary/part-time work.” It’s also used to refer to the part-time workers: *arubaito no Ono-san* = “Ms. Ono, the part-time worker.”

2 **OL:** 明日一日人事課のお手伝い
Ashita ichinichi jinji-ka no o-tetsudai
 tomorrow one day personnel section of/in (hon.)-helping
 お願いします。
onegai shimasu.
 (hon.)-request
 “We’d like to ask you to help us out in the personnel section for a day tomorrow.” (PL3)

Part-timer: え? 人事課のですか?
E? Jinji-ka no desu ka?
 huh? personnel section of/in is it?
 “Oh? In the personnel section?” (PL3)

- the suffix *-ka* designates a “section” in the Japanese corporate structure, typically a subdivision of a *bu* (“department”). *Jinji-ka* = “personnel section.”
- *tetsudai* is a noun form of the verb *tetsudau* (“help/assist”); the noun form commonly gets the honorific prefix *o-* even in informal speech. The particle *o-*, to mark this as the object of *onegai shimasu*, has been omitted.
- *onegai* means “request” and adding a form of *suru* (*shimasu* is the PL3 form of *suru*) turns it into a verb: “make a request/ask a favor.” When an object is specified, it essentially means “I request ~ of you”; when no object is specified, it’s like “please.”
- *e?* with the intonation of a question is like “huh?/oh?”
- *jinji-ka no* in the part-timer’s response is understood to mean *jinji-ka no o-tetsudai* (“helping in the personnel section”).

3 **OL:** ええ、ただ明日この場所に
E, tada ashita kono basho ni
 yes just/only tomorrow this place to
 行ってあげれば いい んです。
itte kurereba ii n desu.
 if go-(for us) is good (explan.)
 “Yes, it is enough for you to just go to this place for us tomorrow.”
 “Yes, we just need you to go to this place tomorrow.” (PL3)

FX: にこっ
Niko!
 (effect of cheerful smile)

- *ē* is a less formal “yes” than *hai*, but it’s still quite polite.
- *itte* is the *-te* form of *iku* (“go”), and *kurereba* is a conditional “if” form of *kureru*, which after the *-te* form of another verb implies the action is done for the benefit or at the behest of the speaker or subject.
- *-ba ii* makes an expression meaning “it is enough to ~/all you have to do is ~.”

4 **Sign:** マルマル デパート 人事課
Marumaru Depāto Jinji-ka
 blank-blank dept. store personnel section
Marumaru Department Store Personnel Section

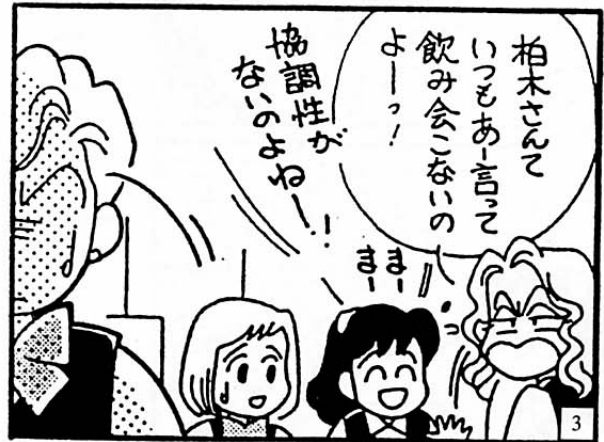
- *depāto* abbreviates *depātomento sutoa*, the cumbersome katakana rendering of the English “department store.”
- *marumaru* (literally, “circle-circle” and often written ○○) is a common way of indicating a blank or a variable when writing Japanese, so *Marumaru Depāto* is essentially like “So-and-so Department Store.”
- reserving a space for cherry-blossom parties is usually done by low-level employees, who often must use one of their paid vacations days. They have to arrive early in the morning and sit all day long to stake out a good spot. This company has just decided to use a temporary worker instead.

おこがれ デパ♥ギヤル

Akogare Depa-Gyaru

Those Glamorous Salesgirls

by **大沼かおる** / Ōnuma Kaoru



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1

OL1: うちの お花見 は 来週 の 月曜 だ から ね。
Uchi no o-hanami wa raishū no getsuyō da kara ne.
 our (hon.)-flower viewing as for next week of Monday is because/so (colloq.)
 “Our flower-viewing party is next Monday, so [don’t forget].”
“Remember, our flower-viewing party is next Monday.” (PL2)

OL2: ハーイ。
Hāi.
 yes/OK
“Ri-i-ght!” (PL2)

- *uchi* literally means “within/inside,” but in many cases it’s used to mean “our house/shop/company.” *Uchi no* means “of/belonging to our house/shop/company,” or simply, “our.”
- unless the speaker specifies a different kind of flower, *hanami* (lit., “flower viewing”) refers to viewing cherry blossoms—usually while having a party or picnic beneath them.
- ending her sentence with *da kara ne* (lit., “because it is ~”) here gives it the feeling of a reminder.

2

Kashiwagi: 悪い けど、私 その 日 用事 が ある から。
Warui kedo, watashi sono hi yōji ga aru kara.
 bad but I/me that day business (subj.) have because/so
 “Sorry but, because I have business that day, [I can’t go].”
“Sorry, but I have something else I have to do that day.” (PL2)

- *warui kedo* (lit., “it’s bad [of me] but ~”) is often used as an informal apology: “I’m sorry, but ~.”
- *wa*, to mark *watashi* (“I/me”) as the topic of the sentence, has been omitted.
- what comes before *kara* is the cause, and what follows is the effect; when the effect is negative, speakers often leave it implicit instead of stating it explicitly—as a way of “softening” the impact of their sentence.

3

OL1: 柏木さん て いつも あー 言って、飲み会 こない の よーっ。
Kashiwagi-san te itsumo ā itte, nomikai konai no yō!
 (name-hon.) as for always like that say-and drinking parties not come (explan.) (emph.)
 “Miss Kashiwagi is always saying that and not coming to our drinking parties.”

“Miss Kashiwagi always makes excuses like that and refuses to come to our drinking parties.” (PL2)

OL1: 協調性 が ない の よ ねー!
Kyōchō-sei ga nai no yo nē!
 harmonizing quality (subj.) not have (explan.) (emph.) (emph.)
 “She’s lacking in harmony.”
“She’s such a party pooper!” (PL2)

OL2: まーまー。
Mā mā.
 (interj.)
“Now, now.” (PL2)

- *te* is a colloquial equivalent of the quotative *to*, but here it’s essentially serving in place of the topic marker *wa*.
- *ā* here is equivalent to *ano yō ni* (“that way/like that”) and *itte* is the *-te* form of *iu* (“say/speak”), so *ā itte* = “saying (things) like that.”
- *konai* is the negative of *kuru* (“come”); *ni*, to mark *nomikai* (“drinking party”) as the destination, has been omitted.
- *kyōchō suru* refers to acting in concert or harmonizing one’s actions with others’, and *-sei* is a suffix for “quality/characteristic.” *Kyōchō-sei ga nai* (lit., “not have a harmonizing quality”) here implies she’s unwilling to go along with the others and socialize with them, so it essentially means “is standoffish/anti-social/a party pooper.”
- *mā mā* is a gentle-sounding interjection that’s used to try to calm someone down: “Now, now/Easy now/Yeah, yeah,” etc.

4

Sign: カラオケ 教室
Karaoke Kyōshitsu
 karaoke classroom
Karaoke Class

Kashiwagi: くそー、忘年会 までには～…
 (thinking) *Kuso-, bōnenkai made ni wa-…*
 (expletive) year-end party by as for
 Damn it, as for by the end-of-the-year party…
I’ve gotta get it together by the year-end party, damn it!
 (PL2)

Kashiwagi: 春 よ～
 (singing) *Haru yo-*
 spring (address)
“Oh Spri-i-i-ing…”

Instructor: あー、もっと 力 を 抜いて!
Ā-, motto chikara o nuite!
 (interj.) more strength/force (obj.) withdraw/release
 “Ahh, relax your strength more.”
“Ahh, try to relax a bit more.” (PL2)

- *kuso* is used widely as a curse of chagrin. Since it literally refers to “excrement,” it’s undeniably crude, but it’s not considered objectionable to the extent of its counterparts in English—more like “damn it all!”
- end-of-the-year parties held by work units, student clubs, and other social groups in December are known as *bōnenkai*, literally “forget-the-year parties.” These days, karaoke is a virtually obligatory part of *bōnenkai* as well as *hanami* and most other drinking parties. Ms. Kashiwagi has apparently been bowing out because she’s embarrassed about her karaoke talents.
- *chikara* = “strength/force” and *nuite* is the *-te* form of *nuku* (“pull out/withdraw”); *chikara o nuku* refers to relaxing/releasing the strength one has been exerting either purposely or inadvertently. Here it’s a case of the latter.

にっぽん ちゃちゃちゃ

Nippon Cha-Cha-Cha

by 山崎光佑 / Yamazaki Kōsuke



- 1
- A:** ああ、いい お湯 だ こと。
A, ii o-yu da koto.
(interj.) good/nice (hon.)-hot water/bath is thing
"Ahh, what nice hot water!"
"Ahh, the water feels great!" (PL2)
- B:** ホント。 最高 ネ。
Honto. Saikō ne.
truth/truly the best/tops (colloq.-is)
"Really! It doesn't get any better than this." (PL2)

- *da koto* is a feminine sentence-ending; *koto* (lit., thing) used this way adds light, colloquial emphasis, much like the feminine particle *wa* at the end of a sentence.
- *saikō* is a noun meaning "the highest/paramount/best," and *saikō ne* = "it's the best, isn't it?"
- they are at a hot springs resort (*onsen*).



- 2
- A:** そう だ。ヒロシに おみやげ 買っていかなきゃ。
Sō da. Hiroshi ni o-miyage katte ikanakya.
that way is (name) for (hon.)-gift must buy-and-go
"Oh, yeah. I need to buy a present for Hiroshi."
(PL2)
- B:** 私 も カズヤに 何か 買っていかないと。
Watashi mo Kazuya ni nanika katte ikanai to.
I/me too (name) for something must buy-and-go
"And I need to buy something for Kazuya." (PL2)

- *sō da* is literally "it is so/that way," but it's used idiomatically like "Oh, I know/Oh, that's right/Oh, yeah" when you have a sudden thought or when you remember something you intended or needed to do.
- *o-miyage* as used here refers to a gift or souvenir brought back from a trip. The word is also used for "housegifts" brought along when paying someone a visit.
- *katte* is the *-te* form of *kau* ("buy"), and both *ikanakya* (a contraction of *ikanakereba*) and *ikanai to* are colloquial "must/have to" forms of *iku* ("go"). A form of *iku* after the *-te* form of a verb implies doing the action before going or leaving.



- 3
- A:** なんかに パツとした のが ない わねエ。
Nanka pa-tto shita no ga nai wa ne.
somehow shines/stands out one (subj.) not exist (fem. colloq.)
"Nothing really stands out, does it." (PL2)
- B:** いる。
Ieru.
can say
"You can say that again." (PL2)

- *nanka* is a contraction of *nanika*, literally "something" but often used as a "softener," like "somehow/vaguely/kind of ~."
- *pa-tto shita* is a descriptive phrase referring to something that stands out as desirable, attractive, or impressive. As here, it's most typically used in negative sentences to say that something lacks those qualities, or that nothing stands out as particularly appealing.
- *no* is like the pronoun "one"; *pa-tto shita no* = "one that stands out/beckons."
- *nē* with a long vowel expresses the speaker's impression strongly.
- *ieru* is the potential ("can/be able to") form of *iu* ("say"). When it's used all by itself like this as an affirmation of what the other person has said, it's very much like "you can say that again."



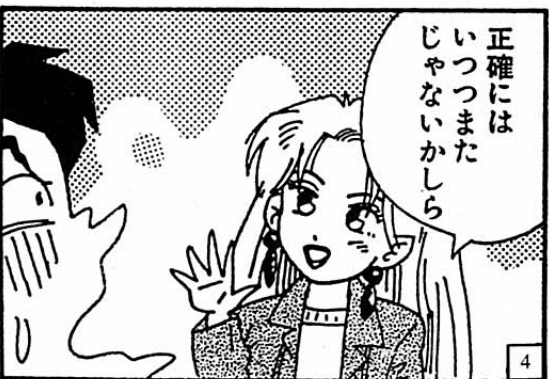
- 4
- A:** この 灰皿 で いい か。
Kono haizara de ii ka.
this ashtray with is good (?)
"This ashtray will do, huh?" (PL2)
- B:** 私 は この 湯のみ にする ワ。
Watashi wa kono yunomi ni suru wa.
I/me as for this teacup will make it (fem. colloq.)
"I'll make [my gift] this teacup."
"I'll take this teacup." (PL2)

- *~ de ii* (lit., "is good/fine with") is an expression meaning "~ is adequate/acceptable/fine" → "~ will do."
- *~ ni suru* means "make it ~" in the sense of making a choice or selection.
- they are back in their room after having given up on souvenir shopping.

にっぽん ちゃちゃちゃ

Nippon Cha-Cha-Cha

by やまざきこうすけ 山崎光祐 / Yamazaki Kōsuke



1 **Guy:** オレの他にみのも付きあったのか
Ore no hoka ni Minoru to mo tsukiatteta no ka?
I/me besides (name) with also were going out (explan-?)
"Besides me, you were going out with Minoru, too?" (PL2)

Girl: ごめんなさい。
Gomen nasai.
(apology)
"I'm sorry." (PL2)

- *hoka* = "other"; *no hoka ni* = "other than/besides/in addition to."
- *tsukiatteta* is a contraction of *tsukiatte ita*, past form of *tsukiatte iru* ("am/is/are dating/going with"), from *tsukiau* ("date/go with"). *To* marks the person you are going with.
- *no ka* asks for an explanation.
- *gomen nasai* is one of the most common ways to express an apology.

2 **Guy:** ふたまたかけるとはずいぶんじゃないか。
Futamata kakeru to wa zuibun ja nai ka.
two-timing (quote) as for terrible/cruel is it not
"That you would two-time is terrible, is it not?"
"You've got some nerve—two-timing me!" (PL2)

- *mata* (股) refers to the "fork" where something that is single splits in two or more; *futa-* is from the generic counter *futatsu* ("two"), and *futamata* refers to a two-way fork (not two forks). *Futamata (o) kakeru* is an expression implying one is "straddling the fence/trying to have it both ways," or in matters of love, "two-timing."
- as an adverb modifying a verb or adjective, *zuibun* means "considerably/greatly," but as a noun (*zuibun na/da/desu/ja nai*) it means "thoughtless/terrible/hurtful."
- *ja nai ka* ("is it not?/does it not?") is a purely rhetorical question; he's in fact making a strong accusation: *zuibun ja nai ka* = "it is really hurtful/thoughtless/rude."

3 **Girl:** あッ! それは違うワ。
A! Sore wa chigau wa.
(interj.) that as for different/wrong (fem. colloq.)
"Oh, no! That's not it at all!" (PL2)

Girl: みのも他にフミオもいたし、
Minoru no hoka ni Fumio mo ita shi,
(name) besides (name) also existed and
ヒデキ、タカシもいたから...
Hideki, Takashi mo ita kara...
(name) (name) also existed because/so
"Besides Minoru, there was also Fumio, and there were Hideki and Takashi, too, so..."

- *a!* indicates sudden awareness of something and can mean either "Oh!" or "Oh, no!" depending on the context.
- *chigau* literally means "differs/is different," but often implies "is wrong/mistaken/a misunderstanding."
- *ita* is the plain/abrupt past form of *iru* ("exists" for people and animate beings).
- *shi* is an emphatic "and/moreover."

4 **Girl:** 正確には、いつつまたじゃないかしら。
seikaku ni wa, itsutumata ja nai kashira.
accurately as for five-timing is it not perhaps
"isn't it perhaps more accurately five-timing?"
"more accurately you'd have to say I was five-timing you, don't you think?" (PL2)

- *seikaku* = "accuracy/precision," and *seikaku ni* = "accurately/precisely."
- one does hear of *mitsumata* (from *mitsu*, "three," and *mata*) and *yotsumata* (from *yotts*, "four" and *mata*) for referring to three- and four-way forks (though not usually for three- or four-timing), so *itsutumata* (from *itsutsu*, "five" and *mata*) is theoretically possible (e.g., to speak of the fingers on one's hand), but it's not an established word.
- *kashira* makes a question like "is it perhaps/I wonder if," but when you are directly addressing another person, it often has the feeling of "Do you think ~?" (after an affirmative statement) or "Don't you think ~?" (after a negative statement, as here).

ひと HIROMI, a long tall lady. この女に賭ける

Part 8

Kono Hito ni Kakero — Bet on this Woman —

さく
作・週良貨
が
画・夢野一子

Story • Shū Ryōka
Art • Yumeno Kazuko



Harashima bumps into Kamiya and his son Ryūichi.

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 so, 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. Then, on the way out, she bumps into Kamiya. Shrewdly questioning him about his art collection, she elicits an invitation to contact the vice president who is in charge of the collection—Takahiko, his legitimate son—for a tour.

It's an important meeting, a chance to reach the president through his son, so Harashima takes great pains to convince the hostile but knowledgeable Katō to accompany her. During the tour, the two learn that Kamiya was forced to give up his love for art in order to run the business. Takahiko was put in charge of the collection, with plans for him eventually to take over business operations. Unfortunately, he showed no aptitude for business, leading Kamiya to begin grooming his illegitimate son, Ryūichi (currently the General Manager of Shinwa), for the job. Harashima points out that while Takahiko may not have inherited his father's business sense, he did inherit his passion for art. "To build another Shinwa . . . isn't that your mission?" she queries. Takahiko has no idea what she means, but it becomes eminently clear in a subsequent meeting with Kamiya, his two sons, and accounting manager Kawahara.



Kamiya Takahiko takes Harashima and Katō on a tour.

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

| | | |
|------|-------------------------|-------------------------|
| 美術 | <i>bijutsu</i> | art/the fine arts |
| 分離する | <i>bunri suru</i> | separate/divide (v.) |
| 具体策 | <i>gutai-saku</i> | concrete plan |
| 発展する | <i>hatten suru</i> | develop |
| 本来の | <i>honrai no</i> | original/primary |
| 事業 | <i>jigyō</i> | undertaking/operations |
| 活用する | <i>katsuyō suru</i> | use/apply |
| 積極的 | <i>sekkyoku-teki</i> | actively/aggressively |
| 節税対策 | <i>setsuzei taisaku</i> | tax-reduction strategy |
| 使命 | <i>shimei</i> | mission/appointed task |
| 提示する | <i>teiji suru</i> | present/suggest/propose |
| 財団 | <i>zaidan</i> | foundation |

page 53

| | | |
|-------|---------------------|-------------------------------|
| 愛好家 | <i>aikōka</i> | aficionado/enthusiast |
| 移管する | <i>ikan suru</i> | transfer control/jurisdiction |
| 常套(の) | <i>jōtō (no)</i> | commonplace/well-worn |
| 譲渡する | <i>jōto suru</i> | transfer [property] |
| 寄付する | <i>kifu suru</i> | donate/contribute |
| 効果的に | <i>kōka-teki ni</i> | effectively/beneficially |
| 設立 | <i>setsuritsu</i> | founding/establishment |

page 53 (continued)

| | | |
|----|---------------|------------------------|
| 振興 | <i>shinkō</i> | promotion |
| 手段 | <i>shudan</i> | means/method/device |
| 相続 | <i>sōzoku</i> | succession/inheritance |
| 大差 | <i>taisa</i> | substantial difference |
| ため | <i>tame</i> | purpose |

page 54

| | | |
|-----|---------------|-------------|
| 辞める | <i>yameru</i> | quit/resign |
|-----|---------------|-------------|

page 55

| | | |
|------|----------------------|---------------------|
| 跡取り | <i>atotori</i> | successor/heir |
| 解決する | <i>kaiketsu suru</i> | settle/resolve |
| 奴 | <i>yatsu</i> | person (derogatory) |

page 56

| | | |
|------|--------------------|-----------------------------|
| 一向に | <i>ikkō ni</i> | not at all/not in the least |
| 事実 | <i>jijitsu</i> | fact/the truth |
| 介入する | <i>kainyū suru</i> | intervene/meddle |
| 後継者 | <i>kōkeisha</i> | successor |
| 内情 | <i>naijō</i> | internal conditions/affairs |
| 提案 | <i>teian</i> | proposal/suggestion |

PATTERNS

- A かつ B (A *katsu* B) "both A and B"
- ~ことにより (~ *koto ni yori*) "by [the action of] ~"
- V + ことができる (V + *koto ga dekiru*) "[the action] can be done"
- A としてではなく B (A *toshite de wa naku* B) "not as A, but as B"
- ~ではないでしょうか (~ *de wa nai deshō ka*) "is it not perhaps ~?"
- V stem + かねて (V stem + *kanete*) "hesitate/be unable to [do the action]"

KANA QUICK REFERENCE

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

When the "voicing mark" (two lines that look like a double-quote mark) is added to the same position on K-, S-, 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.

Hiragana

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

Katakana

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

Combinations

| | | | | | | |
|--------|--------|--------|--------|--------|--------|--------|
| きゃ KYA | しゃ SHA | ちゃ CHA | にゃ NYA | ひゃ HYA | みゃ MYA | りゃ RYA |
| きゅ KYU | しゅ SHU | ちゅ CHU | にゅ NYU | ひゅ HYU | みゅ MYU | りゅ RYU |
| きよ KYO | しよ SHO | ちよ CHO | によ 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 | リュ RYU |
| キョ KYO | ショ SHO | チョ CHO | ニョ NYO | ヒョ HYO | ミョ MYO | リョ RYO |

1 Harashima:

シンワ商事にはふたつの使命があると思います。

“I think Shinwa Enterprises has two missions.” (PL3)

- 商事 is a common part of company names for businesses large and small, something like “~Enterprises.”
- 使命 = “mission/appointed task”; 使命がある = “have/has a mission.”

2 Harashima:

ひとつは本来の専門商社の事業を進展させること...

“One is to further develop its original specialized commercial operations.”

“One is to grow within its current market niche.”

Harashima:

今ひとつは神谷家が持っている資産を有効かつ積極的に活用することです。

“The other is to make use of Kamiya family assets profitably and aggressively.”

“The other is to put the Kamiya family assets to the best possible use.” (PL3)

- 専門 = “specialization/specialized,” and 商社 = “commercial firm/trading company.”
- 発展 = “development,” and 発展する is its verb form, “develop.” させる is the causative (“make/let”) form of する.
- 本来の専門商社の事業を進展させる is a complete thought/sentence (“make develop the original specialized commercial operations”) modifying こと (lit., “thing,” but here more abstractly referring to an “action”). In Japanese, we can think of this either as the end of the sentence with です omitted, or as the first half of the sentence ending with です in the next balloon.
- 今ひとつ = “the other one.”
- 持っている is from 持つ (“hold/own”); 神谷家が持っている is a complete thought/sentence (“the Kamiya family owns [them]”) modifying 資産 (“assets”).
- 有効 is a noun meaning “effectiveness,” but here it links to 的に and functions as an adverb (有効的に) meaning “to/with good effect” → “profitably/beneficially.”
- かつ = “and/moreover.”
- 積極的に = “actively/dynamically/aggressively.”
- 活用 refers to using something toward a practical end, and 活用する is its verb form: “use/apply/put to use.”

3 Ryūichi:

具体策を聞きましょうか?

“Shall we hear your specific proposals?”

“What specifically do you have in mind?” (PL3)

- 聞きましょう is the PL3 volitional (“let’s/I shall,” or in a question, “shall I/we?”) form of 聞く (“listen to/hear”).



4 Harashima:

シンワ商事から神谷家のこの美術品を分離して美術財団を作ります。

“Separate these art holdings of the Kamiya family from Shinwa Enterprises and establish an arts foundation.” (PL3)

- 分離 = “separation/division,” and 分離する is its verb form: “separate/divide”; して is the -te form of する, the -te form being used here to indicate the means/manner of the following action.

5 Ryūichi:

美術財団による節税対策なら丸菱銀行からも提示されていますよ。

“If it is a plan to reduce taxes by means of an arts foundation, it has been suggested by Marubishi Bank, too.”

“If you’re talking about using such a foundation as a tax shelter, then Marubishi Bank has already suggested the same.” (PL3)

- 提示 = “presentation,” and 提示する is its verb form: “present/suggest/propose.” されています is the PL3 form of されている, from される, the passive form of する.

1 Vice President:

美術愛好家の常套手段だな。
 “It’s a time-worn device used by art collectors.”
 “That’s one of the oldest tricks in the book among art collectors.” (PL2)

Harashima:

はい。そして美術館の館長は副社長にお願いいたします。

“Yes. And we will ask the vice president to become the curator of the art museum.” (PL4)

- 常套 = “conventionality,” or as a modifier, “conventional/commonplace/hackneyed/well-worn.”
- 手段 = “means/method/device.”
- 館 (read やかた by itself but かん in combinations) refers to a “large/public building,” and is the final element in many words referring to theaters/assembly halls/sports facilities/museums, etc. 美術館 = “art museum.”
- 長 is a suffix meaning “head/chief/leader,” and the chief officer in charge of any building with a name ending in 館 is called 館長.

2 Harashima:

美術品を会社から財団に移管することにより、会社の資産を減らすことができます。

“By transferring ownership of the art objects from the corporation to the foundation, you can reduce the corporation’s assets.” (PL3)

- 移管 refers to “transfer of control/jurisdiction,” in this case implying “transfer of ownership”; adding する makes a verb.
- ~により = “by means of ~,” and こと again means “action,” so ~ことにより is literally “by the action of ~.”
- ことができます is the PL3 form of ことができる; the plain form of a verb plus ことができる is equivalent to the potential (“can/be able to”) form of the verb.

3 Harashima:

また、自社株を寄付すれば、相続株数の一部を効果的に譲渡できますね。

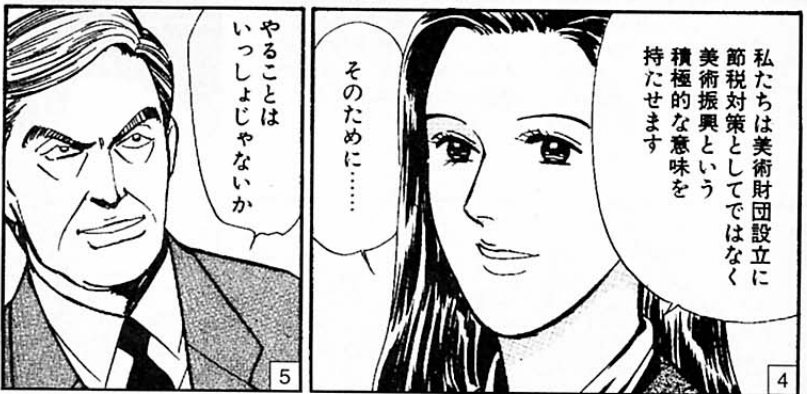
“Also, by donating your treasury stocks [to the foundation], you can beneficially transfer a portion of the stocks to be inherited.” (PL3)

Ryūichi:

丸菱のプランと大差ありませんが...

“What you’re suggesting isn’t much different from Marubishi’s plan.” (PL3)

- 自社株 (lit., “the company’s own stock”) refers to “treasury stock”—stock the company has repurchased after issuing it.
- 寄付 = “donation/contribution,” and adding する makes its verb form. すれば is a conditional “if” form of する.
- 効果的 = “effectively/efficiently/beneficially.”



3 (continued)

- 譲渡できます is the PL3 form of 譲渡できる, the potential (“can/be able to”) form of 譲渡する (“transfer [property]”).
- 大差 means “great discrepancy/substantial difference/wide margin,” and ありません is the PL3 form of ない (“not exist”), so 大差ありません = “there is no great difference.”
- が = “but”; it’s often used at the end of a sentence like this with the feeling of “but how do you respond to that?”

4 Harashima:

私たちは美術財団設立に、節税対策としてではなく、美術振興という積極的な意味を持たせます。

“We will be handling the establishment of the arts foundation not just as a tax-reduction strategy but to actively promote the arts.” (PL3)

Harashima:

そのために...
 “For that purpose...”

(continued on next page)

4 (continued from previous page)

- ~として = “as ~,” and ではなく is a continuing form of ではない (“is not”), so it’s like “is not ~, but ~.” The combination AとしてではなくB becomes “not as A, but as B.”
- XというY often indicates that X is a more specific description or name for Y; here it indicates that 美術振興 (“arts promotion/advancement”) is what she specifically means by 積極的な意味 (“active/positive significance”).
- 持たせませす is the PL3 form of 持たせる, the causative (“make/let”) form of 持つ (“hold/carry”). 意味を持たせる is literally “make it hold/carry significance,” and 美術振興という積極的な意味を持たせる = “make it carry the active/positive significance of arts promotion” → “actively promote the arts.”
- ため when speaking of a future action means “purpose.”

5 Kawahara:

やることはいっしょじゃないか。

“What is to be done is the same, is it not?”

“But what you’d actually have us do is the same.” (PL2)

- やる is an informal word for “do”; やること = “thing that is done/to be done.”
- いっしょ here means “the same” rather than the more familiar “together/alongside/with.”
- じゃないか asks a question: “Is it not?/Does it not?” But it’s often a purely rhetorical question and serves in fact as a strong assertion, typically with an irritated, accusatory, or scolding tone. He’s essentially accusing her of wasting their time by trying to put a different face on what are in fact the same old devices any bank would suggest.

1 Harashima:

いいえ。

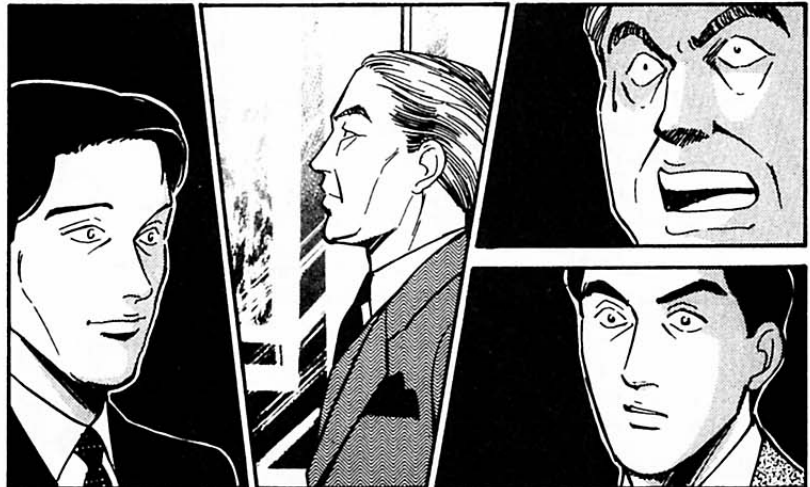
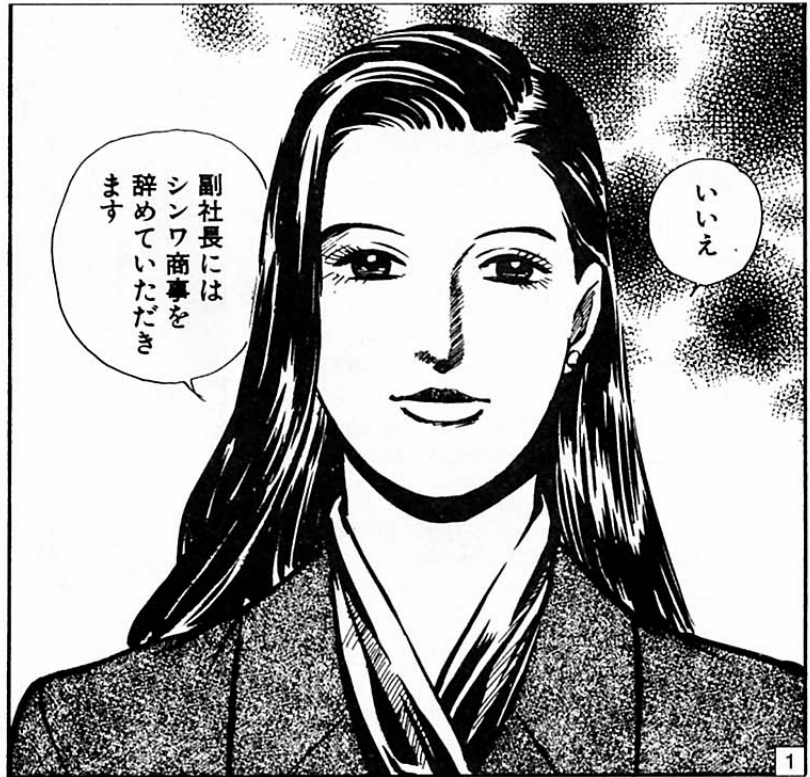
“No.” (PL3)

Harashima:

副社長にはシンワ商事を辞めていただきます。

“We will ask the vice president to resign from Shinwa Enterprises.” (PL3)

- 辞めて is the *-te* form of 辞める (“quit”—when written with this kanji it means specifically “quit work/resign from office”).
- いただきます is the PL3 form of いただく (“receive”); いただく after the *-te* form of a verb could literally be translated as “[I/we] receive the favor of [the action],” and it implies that someone of higher status than the speaker does/will do the action at the speaker’s request or as a favor to the speaker.



1 **Katō:** (thinking)

ムチャクチャな奴だな、こいつは!!

She sure is an unreasonable/reckless person, this one!

What's gotten into this woman? Is she mad?! (PL3)

- ムチャクチャ is an informal word for “disorder/confusion/mixed up”; and adding な to modify a noun typically makes it “absurd/unreasonable/reckless/mad.”
- 奴 is an informal/slang word for referring to a person or thing, often with a derogatory feeling (though it can also be used with a feeling of endearment). こいつ is a contraction of この奴, “this person/guy,” and は marks it as the topic of the sentence.
- the syntax is inverted; the topic would normally come first, and the sentence would end with だな—the な adding colloquial emphasis.

2 **Kawahara:**し...しかし、シンワの跡取りは隆彦さん、
“B-but, the heir to Shinwa is Takahiko...”**Kawahara:**

いや、副社長だ。

“I mean, the vice president.” (PL2)

- 跡取り = “successor/heir.”
- rules of formality usually require employees to refer to their superiors by title, especially when speaking with outsiders.

3 **Harashima:**それこそがシンワ商事が解決すべき一番の
課題ではないでしょうか。**“That, indeed, is the first issue that Shinwa Enterprises must resolve, is it not?”****“Is that not the very issue Shinwa Enterprises most needs to resolve?”** (PL3)**Sound FX:**

コッコッ

(sound of shoe heels clicking against floor)

Kawahara:

なに?

“What?” (PL2)

- こそ emphasizes それ (“that”) with the feeling of “none other than that” → “that, indeed.” The first が marks それ as the subject of the main sentence: それこそが... 課題ではないでしょうか。
- 解決 = “settlement/resolution/decision,” and 解決する = “settle/resolve.” すべき is a “should/ought to” form of する, so 解決すべき = “should resolve.” The second が marks シンワ商事 as the subject of this verb → “Shinwa Enterprises should resolve [it].”
- 課題 means “subject/theme,” but it’s often used idiomatically for “problem [to be resolved]/task [to be completed]/goal [to be achieved].” シンワ商事が解決すべき and 一番の (“the first”) both modify 課題。



3 (continued)

- using a negative question like ではないですか (or じゃないですか—“is it not ~?”) to make one’s point is more polite because it sounds less assertive; making it a conjectural negative by using でしょう (“perhaps/probably is”) instead of です (“is”) makes it even more polite.

4 **Kamiya:**

どういう意味ですか?

“What kind of meaning is it, I wonder?”**“What might you mean by that?”** (PL3)

- どういう = “what kind of,” so どういう意味 is literally “what kind of meaning.” どういう意味? (PL2) and どういう意味ですか? (PL3) are expressions for asking, “What do you mean (by that)?” Using かな instead of a plain か gives it a conjectural feeling: “What might you mean?”

1 Harashima:

丸菱の提案にもかかわらず節税対策が一向に進んでいないのはなぜなのでしょう。

“I wonder why it might be that your tax reduction strategies have not progressed at all in spite of Marubishi’s proposals?”

“I wonder why it is that your tax reduction strategies have gone nowhere in spite of Marubishi’s proposals?” (PL3)

Harashima:

社長が後継者を決めかねておられるからではありませんか。

“Is it not because you remain undecided about your successor?” (PL4)

- 提案 = “proposal/suggestion.”
- ~にもかかわらず = “in spite of ~.”
- 一向に = “not at all/not in the least.”
- 進んでいない is the negative form of 進んでいる (“is progressing/has progressed”), from 進む (“advance/progress/move forward”).
- の makes everything before it act like a single noun, and は marks that noun as the topic of the sentence: “as for your tax strategies not progressing at all in spite of Marubishi’s proposal . . .”
- なぜ = “why”; ~はなぜなの (lit., “as for ~, why is it?”) is like “why is it that ~?”
- でしょう after a question word but spoken without the intonation of a question asks something like “I wonder who/what/how, etc., [it] might be?” But often the conjectural form is used more for politeness than true conjecture.
- 社長 is literally “company president,” but she’s using the title to refer directly to her listener here, so it’s essentially equivalent to “you.”
- 決め is the stem form of 決める (“decide/choose”), and -かねて is the -te form of -かねる, which attaches to the stem of a verb to mean “hesitate/be unable to [do the action].” おられる is a PL4 honorific equivalent of いる, which after the -te form of a verb indicates a continuing action or state. Here it is his state of indecision that continues → “[you] remain undecided.”
- から = “because.”
- ではありませんか = じゃありませんか = じゃないか (“is it not?”).

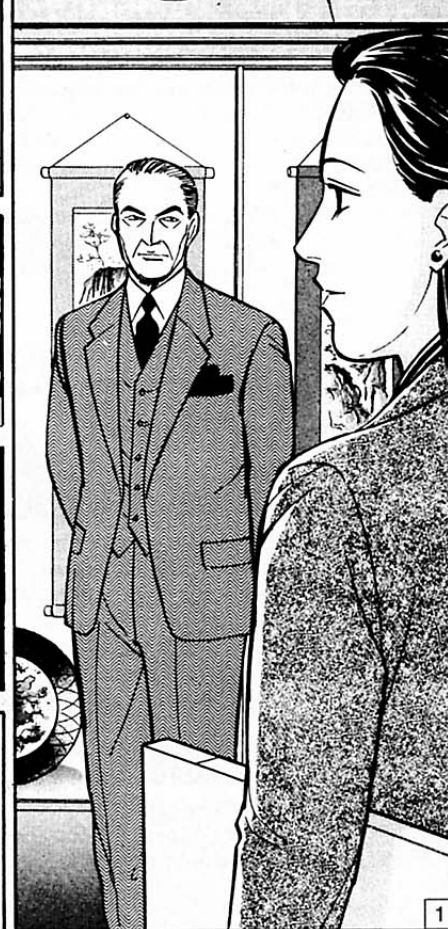
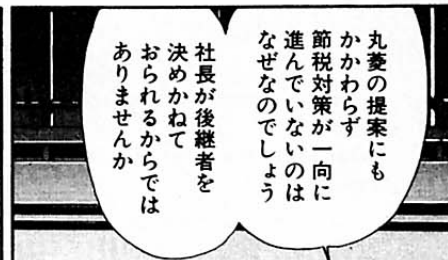
2 Kawahara:

き... 君は他人の会社の内情に介入するつもりか?!

“D-do you intend to intervene in the internal affairs of someone else’s company?!”

“D-do you intend to meddle in the internal affairs of our company?!” (PL2)

- 君 is an informal word for “you” generally used only by males when addressing equals or subordinates.
- 他人 means “another person/stranger/someone else” whether it is read ひと, as indicated here, or たにん, which is its more proper reading. Adding の makes it possessive: “someone else’s.” In this case he is referring to his own company, which to Harashima is “someone else’s” company.
- 内情 = “internal conditions/circumstances/affairs.”



2 (continued)

- 介入する = “intervene/meddle.”
- つもり = “intent/intention”; 介入するつもり = “intend/plan to intervene.”

3 Vice President:

いいじゃないですか。事実なんだから。

“It’s fine, is it not? Since it’s the truth.”

“Never mind that. What she says is true.” (PL3)

- いい = “good/fine/OK,” and じゃないですか asks “is it not?” いいじゃないですか asks a rhetorical question: “Is that not fine/OK?”, assuming the answer “Yes, it is.” It’s often used to respond to criticism, with the feeling of “why should that matter?/why worry about that?/never mind that.” (Cf. the negative form of the adjective いい, which is よくない, “not good/fine.”)
- 事実 = “fact/the truth”; the syntax is inverted. Normal order would be 事実なんだからいいじゃないですか。

To be continued . . .

Part 3

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 story, 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 about her brother. **Hiroshi**, her mild-mannered husband, works for the Asahi Print Shop.



The story so far . . .



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 daughter. Knowing Tora-san's reputation, Shachō-san tries to keep the name of the prospective groom a secret, but eventually he must 'fess up. "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 seems hopeless—until a neighborhood priest brings news of an appealing new prospect.

She's been married before, but she's a good catch, and—most important of all—she appears willing to accept Tora-san. Secretly, Tora-san can't wait to meet the beauty in the photo, but he sees no reason to make a big deal out of it, and his family's fussing on the day of the *o-miai* only angers him. "Instead of putting

on appearances, let them see the real me," he snarls, and foiling everyone's intense efforts to keep him close at hand on this crucial day, he storms out the door for his morning walk.





1 **Tora-san:** 男 純情 の～…
(singing) *Otoko junjō nō-…*
man/male pure/simple heart of
“**Oh, a man’s pure heart is . . .**”

Sign: くず餅
Kuzumochi
kudzu cake/confection
Kuzumochi

- *kuzu*, known in America as “kudzu,” is a vine with starchy roots and stems. The starch is extracted and used as a thickener in cooking, and it’s also mixed with water and steamed to make a confection known as *kuzumochi*, which is typically eaten with a sprinkling of soy flour and syrup.

2 **Tora-san:** ん!
N!
“**Oh, yeah!**” (PL2)

- *n* here would be pronounced with the rising intonation of a question and shows he has suddenly noticed or realized something.

3 **Signs:** 飯野 理容店 / 手焼 せん(べい)
Iino Riyōten / Teyaki Senbei
(name) barbershop / hand-roasted rice crackers
Iino Barbershop / Hand-Roasted Senbei

4 **Sound FX:** カラン
Karan
(sound of door opening)

Katchan: いらっしゃーい。
Irasshāi.
come

“**Come right in, sir!**” (PL3-4)

Tora-san: ん?
N?
huh?
“**Huh?**” (PL2)

- *irasshai* (often elongated to *irasshāi*) is the abrupt command form of the PL4 verb *irassharu* (“come”). Shopkeepers use *irasshai* or the more polite *irasshaimase* to welcome customers as they enter their shops.

5 **Tora-san:** 見かけねえ 顔 だ な。
Mikakenē kao da na.
unseen/unfamiliar face is (colloq.)
“It’s a face I haven’t seen before, isn’t it?”
“**I don’t think I’ve seen you before.**” (PL2)

- *mikakenē* is a masculine slang version of *mikakenai*, negative of *mikakeru* (“see/catch sight of”). This modifies *kao* (“face”). In masculine slang and certain dialects, the vowel combination *ai* regularly changes to *ē*.
- *na* expresses a kind of self-check/confirmation and also implies that he assumes his listener will agree with what he has said.

6 **Tora-san:** 新入り か?
Shin-iri ka?
new member/employee (?)
“**Are you new?**” (PL2)

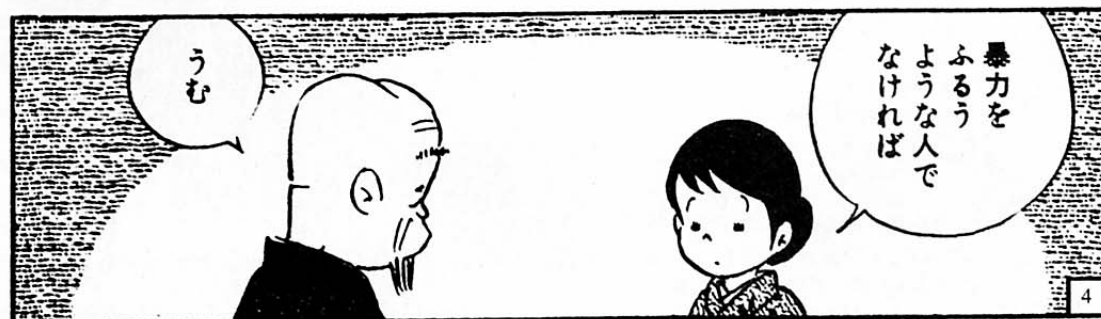
Katchan: ええ。
E.
“**Yes.**” (PL3)

- *shin-iri* refers to a new member of a group—here the staff of the barbershop.

7 **Tora-san:** おやじ は?
Oyaji wa?
boss as for
“As for the boss?”
“**Where’s the boss?**” (PL2)

Katchan: ちょっと 出てます。
Chotto detemasu.
a little is out
“**He stepped out for a moment.**” (PL3)

- *oyaji* is an informal word for “father,” “master/boss,” or for any middle-aged man; it can be merely familiar or it can be offensive, so it should be used with caution.
- stating just a topic with the intonation of a question (~ *wa?*) asks very generally about the status/condition/nature/location, etc., of that topic.
- *detemasu* is a contraction of *dete imasu*, the PL3 form of *dete iru* (“has gone out/is out”), from *deru* (“go/come out”).



1 **Tora-san:** どうせ パチンコ だろう。
Dōse pachinko darō.
 anyway pinball is probably
"Pachinko, I bet." (PL2)

- *dōse* implies there is a predictability or inevitability about the conclusion that's being drawn.
- *pachinko* is the name of Japan's most popular arcade game, a kind of pinball. Players propel steel balls to the top of the machine and try to get them to drop into winning slots, which makes the machine discharge more balls. The object is to amass large quantities of balls to trade in for various prizes.
- *darō* makes a conjecture: "perhaps/probably/I suppose" → "I bet."

2 **Tora-san:** ちょいと 顔 あたってくれ や。
Choito kao atatte kure ya.
 a little face shave-(request) (emph.)
"Gimme a shave, will ya?" (PL2)

Katchan: はい、ただいま。
Hai, tadaima.
 yes right now
"Yes, sir. Right away." (PL3)

- *choito* is a variation of *chotto* ("a little").
- *atatte* is the *-te* form of *ataru*, which in the expression *kao (o) ataru* means "shave." *Kure* after the *-te* form of a verb makes an informal request or relatively gentle command.
- *ya* is used at the end of commands/suggestions/requests to emphasize the speaker's desire that the action be done.
- *hai* is used to express assent to or compliance with a request or command. Its tone can range from casual to quite formal.
- *tadaima* is more familiar to many as the greeting a person gives when arriving home, but the word's basic meaning is "just now/at this very moment," so it can be used in a wide variety of situations for referring to actions that either have just occurred or will occur immediately. It has a relatively formal feeling in these latter uses.

3 **Priest:** もう 一度 訊く が、 / 本当に 寅 のような 男 でも いい んだ ね?
Mō ichido kiku ga, / hontō ni Tora no yō na otoko demo ii n da ne?
 more one time ask but truly (name) like man even if it is is good/OK (explan.) (colloq.)
"I'll ask you one more time, but you really think it's OK even if it's a man like Tora?"
"I'll ask you this just one more time. You're really willing to accept a man like Tora?" (PL2)

Woman: はい。
Hai.
"Yes." (PL2)

- *mō* before a number means "[that many] more," *ichi* = "one," and *-do* is the counter suffix for "times/occasions/repetitions," so *mō ichido* = "one more time."
- *kiku*, more typically written 聞く, can mean either "listen to/hear" or "ask/inquire"; the kanji 訊 can be used for the latter meanings only.
- *hontō* = "true/truth," and adding *ni* makes it "truly/really."
- *no yō na* after a noun essentially corresponds to "~like" in English, and *otoko* = "man," so *Tora no yō na otoko* = "a Tora-like man" → "a man like Tora."
- *~ demo ii* = "even ~ is fine/OK" or "even ~ is acceptable."
- the explanatory *n da* here is mostly for emphasis.
- *ne* seeks confirmation or agreement from the listener.

4 **Woman:** 暴力 を ふるう ような 人 でなければ。
Bōryoku o furuu yō na hito de nakereba.
 violence (obj.) exercise type of person if [he] is not
"If he is not the kind of person who exercises violence."
"So long as he's not a violent man." (PL2)

Priest: うむ。
Umu.
 uh-huh/I see
"I see." (PL2)

- *yō na* ("type/kind of") makes the complete thought/sentence *bōryoku o furuu* ("[he] exercises violence") into a modifier for *hito* ("person"), implying "a person of the kind who ~."
- *de nakereba* is a conditional "if" form of *de nai* ("is not"), negative of *da/desu* ("is/are"). "If he is not ~" in this case implies "so long as he is not ~."



1 **Katchan:** いらっしやーい。
Irasshāi.
come
“Come right in, sir!” (PL4)

2 **Customer:** よ、勝っちゃん、聞いたか?
Yo, Katchan, kiita ka?
(greeting) (name-dim.) heard (?)
“Yo, Katchan, did you hear?” (PL2)

- *yo* is an informal, masculine greeting like “hi!/hey!/yo!”
- *-chan* is a diminutive equivalent of *-san* (“Mr./Ms.”), used most commonly with the names of children, but also used among adults who are on familiar terms. It’s often added to just the first one or two syllables of the person’s given name, so anyone whose given name begins with 勝 (*katsu*) can be called *Katchan*.

3 **Katchan:** 何をです?
Nani o desu?
what (obj.) is/are
“About what?” (PL3)

4 **Customer:** あ、そうか。おめえはまだ知らねえか、寅のこと!
A, sō ka. Omē wa mada shiranē ka, Tora no koto!
(interj.) that way (?) you as for yet not know (?) (name) about
“Oh, right. You don’t know yet, do you?—about Tora.” (PL2)

Katchan: 寅…
Tora…
(name)
“Tora…”

- *sō ka* is literally a question (“Is it so?/Is that right?”), but it’s also used as an interjection expressing sudden realization or understanding (“Oh, that’s right/Oh, I know”).
- *omē* = *omae*, which is a rough, masculine word for “you.” The *ae* vowel combination often becomes *ē* in masculine slang.
- *mada* combines with a negative later in the sentence to mean “not yet.”
- *shiranē* = *shiranai* (“not know”).
- *~ no koto* is literally “things of/about ~” → “about ~.”

5 **Katchan:** あ、フーテンの寅ですか?
A, Fūten no Tora desu ka?
(interj.) drifter/bum who is (name) is (?)
“Oh, do you mean ‘Shiftless Tora?’” (PL3)

- *fūten* can refer either to a “mad/deranged person” or to a “drifter/slacker/social dropout”—here the latter. *Tora-san* has been nicknamed *Fūten no Tora* (“Shiftless Tora”) because of his wandering lifestyle.

6 **FX:** ピクッ
Piku!
Twitch (effect of pricking up his ears)

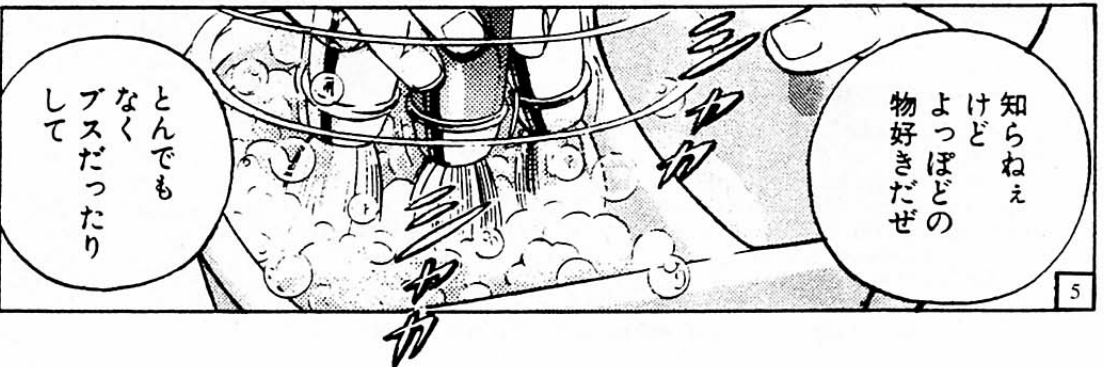
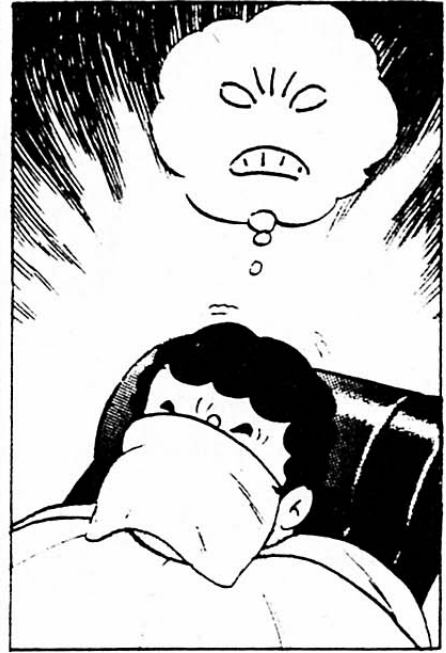
7 **Katchan:** おやじさんから聞いたことありますよ。
Oyaji-san kara kiita koto arimasu yo.
boss-(hon.) from heard thing/experience have (emph.)
“I’ve heard about him from the boss.”
“The boss has mentioned him.” (PL3)

Sound FX: シュツ
Shu!
Swish (effect of sharpening blade on razor strop)

Katchan: どうしようもないダメな人なんでしょ、その人?
Dō shiyō mo nai dame na hito na n desho, sono hito?
hopeless no good person (explan.) right? that person
“He’s a hopeless ne’er-do-well, right?—that person.”
“He’s a hopeless screw-up, right?—this Tora.” (PL3)

Customer: まあな。
Mā na.
(interj.) (colloq.)
“Yeah, you could say that.” (PL2)

- *kiita* is the plain/abrupt past form of *kiku* (“hear/listen to”).
- *~ koto (ga) arimasu* is the PL3 form of *~ koto ga aru*, which after a past verb means “have had the experience of [doing the action]” or “once [did the action].”
- *dō shiyō mo nai*, literally “there is no way to do anything about [it/him/them],” is an expression for “hopeless [person/thing/situation].” This expression and *dame na* (“is no good”) both modify *hito* (“person”).
- *na n* is a contraction of *na no*, the form explanatory *no* takes after nouns.
- *desho* (or *deshō*) makes a conjecture, “surely/probably,” but when spoken with the intonation of a question it’s like a tag question: “right?/isn’t that so?”
- *mā na* (or *mā ne*) vaguely affirms what another person has said: “Yeah, sort of/Well, yes, I suppose/Yeah, something like that.”



- 1 **Customer:** そら もう、柴又の鼻つまみもんよ。
Sora mō, Shibamata no hanatsumami-mon yo.
 as for that (emph.) (place) of nose-pinching person (is-emph.)
"I mean, he's Shibamata's black sheep." (PL2)
- Katchan:** そんなヒドイ人なんですか?
Sonna hidoi hito na n desu ka?
 that much terrible person (explan.-?)
"He's that bad?" (PL3)
- FX:** ヒクヒク
Hiku hiku
 (effect of shaking with growing fury)
- *sora* is a contraction of *sore wa* ("as for that"), and *mō* (lit., "now/already") is here being used as an interjection that adds emphasis. *Sore wa mō* often begins a statement of strong agreement.
 - *tsumami* is a noun form of *tsumamu* ("pinch"), and *mon* is a contraction of *mono* (者, "person"). *Hana o tsumamu* means "hold one's nose," and *hanatsumami-mono* refers to a person who is disliked and treated as an outcast by a particular group.
 - *sonna* here is a colloquial equivalent of *sonna-ni* ("that much").

- 2 **Customer:** その寅がよ、見合いをするんだとよ。笑っちゃうよな。ぎひひひつ。
Sono Tora ga yo, miai o suru nda to yo. Waratchau yo na. Gi hi hi hi!
 that (name) (subj.) (emph.) *miai* (obj.) do (explan.) (quote) (emph.) laugh-(spont.) (emph.) (colloq.) (laugh)
"They say Tora is having a *miai*. It cracks me up! Tee hee hee." (PL2)
- *sono Tora* (lit., "that Tora") implies something like "the Tora whom I have described in that way."
 - the emphatic particle *yo* can be inserted in the middle of a sentence as a kind of verbal pause.
 - *miai* (often *o-miai*, with the honorific prefix *o-*) refers to a formal meeting between the prospective bride and groom in an arranged marriage. *Miai o suru* = "do/have a *miai*."
 - the quotative *to* without a specific speaker mentioned is like "they say ~."
 - *waratchau* is a colloquial contraction of *waratte shimau*, the *-te* form of *warau* ("laugh") plus *shimau* ("end/finish/put away"), which in this case implies the action is involuntary or occurs spontaneously → "it makes me laugh/cracks me up."

- 3 **Customer:** 寅ってえのは下駄みてえな面してんだ。
Tora tte no wa geta mitē na tsura shiten da.
 (name) (quote) one as for clog-like face/mug has (explan.)
"Tora has a mug like a wooden clog." (PL2)
- Customer:** よくまあそんな奴がその気になると思ってよお。
Yoku mā sonna yatsu ga sono ki ni naru to omotte yō.
 well (interj.) that kind of guy (subj.) of that desire to becomes (quote) thought (emph.)
"It amazes me that that kind of guy gets the desire to marry."
"I can't believe a guy like that would even think of getting married." (PL2)
- *tte no wa* here and *tte no wa* in the next panel are colloquial equivalents of *to iu no wa*, literally, "as for the one called ~," but often serving as just a fancy *wa* ("as for ~").
 - *mitē na* = *mitai na*, and *tsura* is an informal/slang word for "face." X *mitai na* Y means "Y that is like X," so *geta mitai na tsura* = "face that is like a *geta*" (i.e., square-shaped).
 - *shiten da* is a contraction of *shite iru no da*, from the verb *suru* and explanatory *no da*. ~ *kao/tsura (o) suru* means "make a ~ face/look ~." In the *shite iru* form it can refer not only to a passing expression but to a person's congenital facial features.
 - *yoku mā* expresses surprise/amazement at another person's behavior.
 - *yatsu* is an informal/slang word for "guy/fellow."
 - *ki* means "will/intent/desire," so *sono ki* is literally "desire/wish for that." ~ *ki ni naru* is an idiomatic expression meaning "get the desire to [do the action described or referred to]."
 - *omotte* is the *-te* form of *omou* ("think"); the *-te* form usually means the speaker will go on to say more, but here his implication is clear.

- 4 **Katchan:** 相手ってのは?
Aite tte no wa?
 counterpart (quote) one as for
"Who's the prospective bride?" (PL2)
- *aite* basically means "counterpart" and can be used to refer to persons ranging from a "companion/mate/partner" to a "rival/opponent/enemy."

- 5 **Customer:** 知らねえけど、よっぽどの物好きだぜ。
Shiranē kedo, yoppodo no monozuki da ze.
 not know but considerable eccentric is (emph.)
"I don't know, but she must be a real nut." (PL2)
- Sound FX:** シャカシャカ
Shaka shaka
 (sound of whipping up shaving cream)
- Katchan:** とんでもなくブスだったりして。
Tondemonaku busu dattari shite.
 outrageously ugly was-or something
"Maybe she's incredibly ugly, or something."
"Maybe she's ugly as mud." (PL2)

(continued on next page)



5 (continued from previous page)

- *shiranē* = *shiranai* (“not know”).
- *yoppodo* is a colloquial equivalent of *yohodo* (“greatly/considerably”). *Yoppodo no* = “considerable.”
- *monozuki* refers to a high or excessive level of curiosity—or to the person who has that curiosity. It’s often used to describe people who do offbeat things or are eccentric in the choices they make.
- *ze* is a rough, masculine particle for emphasis.
- *tondemonaku* (“outrageously/incredibly”) is a form of *tondemonai* (“preposterous/outrageous/astounding”).
- *busu* is a slang word for “ugly woman.”
- *dattari shite* is the *-te* form of *dattari suru* (“is something like”), the *-tari suru* form (“do a thing/things like ~”) for *da/desu* (“is/are”).

1 **Customer:** それだよ。下駄にお似合いなら、わらじみてえな女なんじゃねえか? いひひっ。
Sore da yo. Geta ni o-niai nara, waraji mitē na onna na n ja nē ka? I hi hi!
that is (emph.) clogs for/with (hon.)-matching if is straw sandal-like woman (explan.) isn't it? (laugh)
“That’s it! If she’s a match for a clog, she’s probably got a face like a straw sandal. Hee hee hee.”
(PL2)

- *niai* is a noun form of *niau* (“becomes/befits/matches well”). The honorific *o-* is usually added regardless of the politeness level.
- *nara* after a noun is a conditional “if [it/he/she] is.”
- *na n ja nē ka* = *na no de wa nai ka*, which is like “is it not the case that ~?” The question is mostly rhetorical and has the effect of making a conjecture: “she’s probably ~.”

2 **FX:** ひょいっ
Hyo!
(effect of light, nimble action—here, removing the towel from Tora-san’s face)

3 **Sound FX:** ハッ
Ha!
(effect of catching breath in sudden realization/panic)

Katchan: げ、下駄みたいな...!!
Ge- geta mitai na...!
(stammer) clog-like
“L-like a clog...!” (PL2)

4 **Sound FX:** バッ
Bā!
(effect of sudden, vigorous action—here, ripping the sheet off as he stands up)

Both: ヒエーッ!
Hiē!
(exclam.)
“Yikes!”

5 **FX:** ムンズ
Munzu
(effect of taking firm hold of Katchan’s arm)

Katchan: わっ!
Wa!
(exclam.)
“Ack!”



1 **Sound FX:** ピシャピシャ
Pisha pisha
(effect of slathering shaving cream on customer's face)

Customer: ぷはっ
Puha!
(effect of gasping for breath)

2 **Tora-san:** てめえら、よくも、よくもっ。
Temē-ra, yoku mo, yoku mo!
you-(plural) well (emph.) well (emph.)
“**You bastards. How dare you . . . how dare you . . .!**” (PL1)

FX: ギラッ
Gira!
(glint of shiny blade)

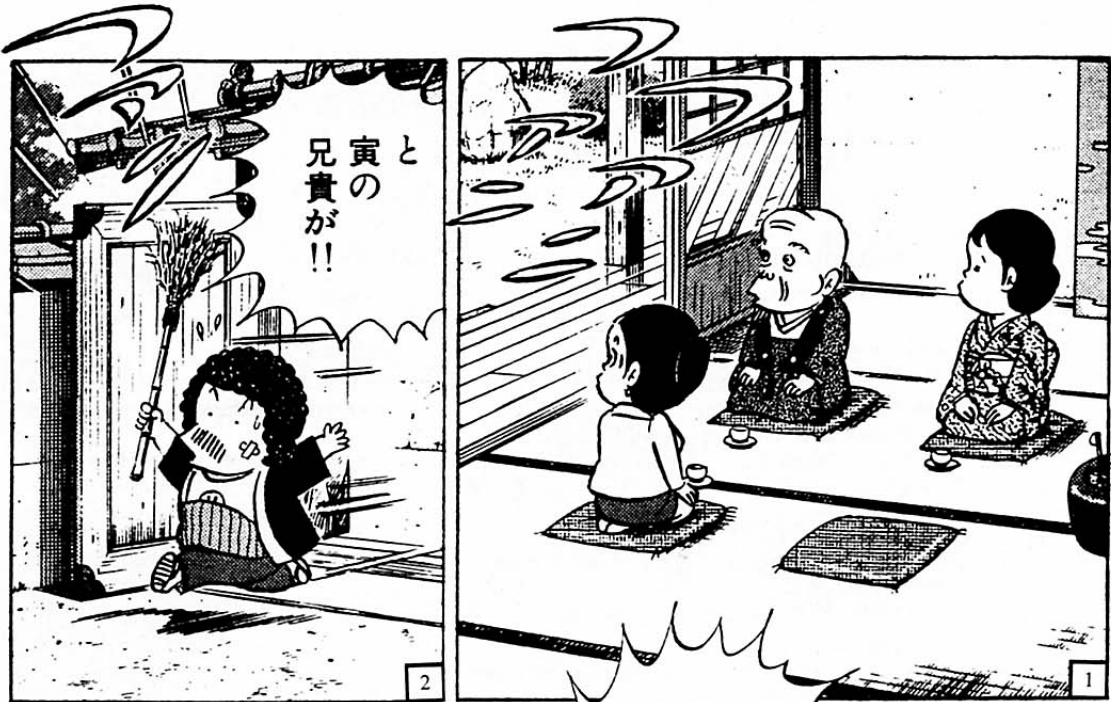
- *temē* is from *temae*, which can mean “I/we,” “you,” or “oneself.” Here it means “you,” with the suffix *-ra* making it plural. Although the slurred *temē* can be used good-naturedly in other situations, in fights it sounds very rough—something like “you” plus an insulting epithet in English.
- *yoku mo* comes at the beginning of sentences showing incredulity or anger, like “how can it be that ~?” or “how dare ~?” *Yoku* is the adverb form of the adjective *ii/yo!* (“good/fine/OK”).

3 **Priest:** 遅いなあ、寅は。 / 何やっどるんだ?
Osoi nā, Tora wa. / Nani yattoru n da?
is late (emph.) (name) as for what is doing
“**Tora sure is late. What could he be doing?**” (PL2)

- *nā* adds colloquial emphasis, like “it sure is/does ~.”
- placing *Tora wa* at the end is inverted syntax; normal order would be *Tora wa osoi nā*.
- *yattoru* = *yatte iru* (“is doing”), from *yaru*, an informal word for “do.”
- asking a question with the explanatory *n da* is masculine, and often sounds quite rough.

4 **Sound FX:** ギャーッ
Gyā!
Aaaaaack! (sound of scream)

5 **Sound FX:** ファン ファン ファン
Fan fan fan
(sound of patrol car siren)



1 **Sound FX:** ファン ファン
Fan fan
(sound of patrol car siren)

2 **Genkō:** と、寅の兄貴が!!
To- Tora no aniki ga!!
(stammer) (name) (=) older brother (subj.)
“Big brother Tora is . . . !”
“**Tora’s gone berserk!**” (PL2)

Sound FX: ファン
Fan
(siren)

- *aniki* is a slang term for “older brother,” but it’s also used by neighborhood rowdies, gangsters, etc., to refer to their “elders/seniors” in the group. Genkō is an old friend of Tora’s who looks up to him like an older brother.
- *no* marks *Tora* and *aniki* as referring to the same thing → “Big brother Tora.”

3 **Tora-san:** このやろっ!
Kono yarō!
this guy
“**You S.O.B.!**” (PL1)

- *yarō* is an informal/slang word for “guy/fellow,” so *kono yarō* looks benign enough in its literal meaning of “this guy/fellow,” but it is in fact an insult: “you rascal/jerk/twit” (or worse, depending on the context and tone).

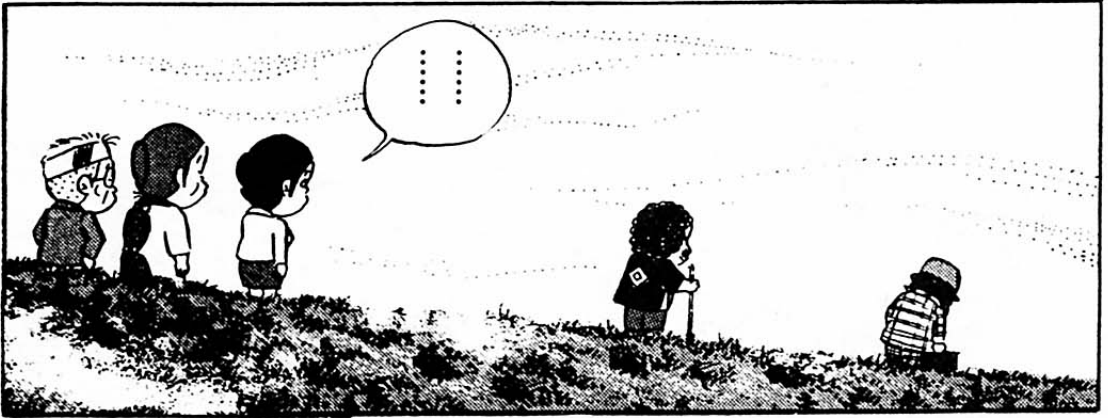
4 **Katchan:** ヒーッ、助けてっ。
Hii-, tasukete!
(exclam.) help
“**Yikes! Help!**” (PL2)

Sound FX: ポカッ ポカッ
Poka! poka!
(sound of punching Katchan in the head)

Tora-san: この、このっ!
Kono, kono!
this this
“**You . . . you . . . !**” (PL1)

Policeman: やめなさいっ!
Yamenasai!
stop it-(command)
“**Stop that!**” (PL3)

- *tasukete* is the *-te* form of *tasukeru* (“help/rescue/save”); the *-te* form of this word is often used as a cry for help.
- *kono* is literally “this,” but in idiomatic use it often refers to the listener (“you”), especially when the speaker is berating or insulting him.
- *yamenasai* is a relatively gentle command form of *yameru* (“stop/quit”).



1 **Policeman:** やめん か、こらっ!
Yamen ka, kora!
not quit (?) (interj.)
“Won’t you quit? None of that!”
“**Stop it, I say!**” (PL2)

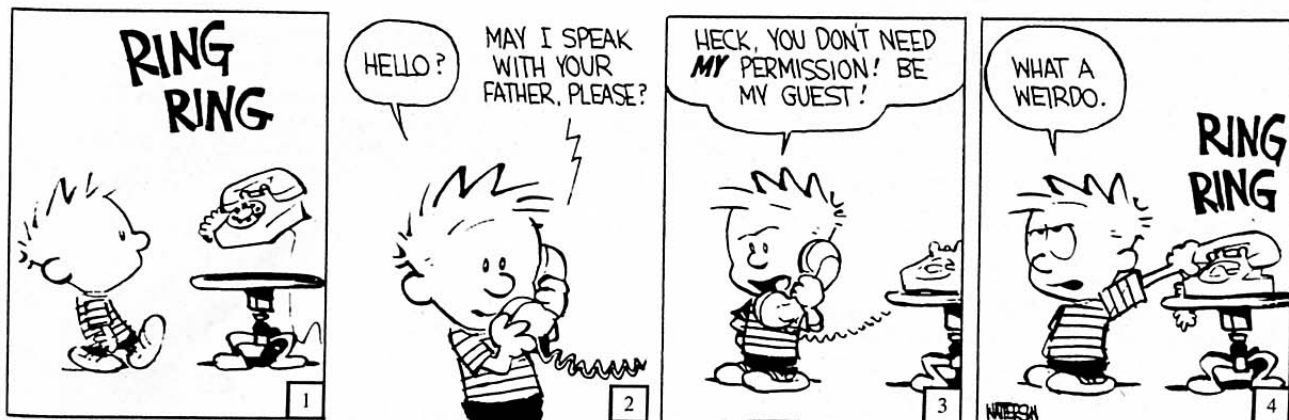
- *yamen* is a contraction of *yamenai*, negative of *yameru* (“quit/stop”), and *ka* makes it a question, so *yamen ka* is literally “won’t you quit?” But the question is purely rhetorical and in fact makes a strong command: “Stop it!”
- *kora!* is an interjection for scolding, like “None of that!/Cut it out!” At the beginning of a sentence it can be like a sharp “Hey!” to get the offender’s attention and make him freeze; at the end, it’s often like an “I say” added for emphasis.

2 **Sign:** 神明会
Shinmei-kai
(name)-association
Shinmei Association

Sound FX: チッチッ
Chi! Chi!
Chirp Chirp (chirping of birds)

- *Shinmei-kai* is the name of the merchant’s association in the town where Tora-san’s family lives.





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1 **Sound FX:** Ring ring

リーン、リーン
 Riin, riin
 (sound of telephone ringing)

- ring は、ベルがなるという意味の動詞、ベルの音の意味の名詞として使われるが、このように擬声語としても用いられる。また I'll ring you up/give me a ring など、「電話する (動詞) / 電話 (名詞)」という意味でも使用される。

2 **Calvin:** "Hello?"

もしもし?
 Moshi-moshi?
 hello

Voice: "May I speak with your father, please?"

お父さんと話をさせてもらえますか。
 Otōsan to hanashi o sasete moraemasu ka?
 father with speak (obj.) be allowed to (?)

- May I ~ は許可を求める時の表現。電話での May I speak with ~, please? は、話したい相手呼び出すときの常用表現で「~さんいらっしゃいますか/~さんお願いできますか」と訳すのが自然だが、ここでは次のカルヴィンの対応に合わせて上記のように訳したもの。

3 **Calvin:** "Heck, you don't need MY permission! Be my guest!"

へん! ボクの許可なんかいらんだろ! 勝手にしたらいいじゃないか!
 Hen! Boku no kyoka nanka iranai daro! Katte ni shitara ii ja nai ka!
 (interj.) my permission as for don't need surely freely if do good is it not?

- Heck は、軽い嫌悪感などを表す間投詞で「フン、チェッ」など。
- Be my guest は、口語表現で「ご自由にどうぞ/どうぞ勝手に」など。しばしば皮肉っぽく用いられる。
- カルヴィンは慣用表現としての May I speak...? を文字通り許可を求めていると解釈したもの。

4 **Calvin:** "What a weirdo."

なんておかしなヤツだろ。
 Nante okashi na yatsu daro.
 (exclam.) strange person (emph.)

Sound FX: Ring ring

リーン、リーン
 Riin, riin
 (sound of telephone ringing)

- Weirdo は形容詞 weird 「風変わりな/奇妙な」を名詞化したもので、weird person の意味の口語表現。「変わった人/奇妙な人」の意味に使われる。



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1

Jon: Yawn

フワ～

Fuwā

(sound of yawn)

- Yawn 「あくび」 および 「あくびをする」という意味で名詞と動詞の両方に使用されるが、ここでは擬声語として使用しているもの。

2

Jon: "I'm struggling to stay awake."

何とかして 眠らないようにしてるんだ。

Nantoka shite nemuranai yō ni shiteru n da.

doing somehow not sleep such that do (explan.)

- I'm = I am.
- stay awake 「起きている」 → 「眠らない」。
- struggle to 「～しようと一生懸命努力する／奮闘する」。

3

Garfield: "Why would anybody do that?"

どうしてそんな ことするんだ?

Dō shite sonna koto suru n da?

why that kind of thing do (explan.)

- Why would he do that? と異なり、Why would anybody do that? には、「そんなことをする人がいるのは驚きだ／そんなことをするとはまったく不可解だ」などの意味が含まれる。

BASIC JAPANESE through comics

Lesson 54 • Genki: Health in body and soul

Genki is one of those words you see early on in your study of Japanese, usually in something like the following:

A: *O-genki desu ka?* (“How are you?”)

B: *Ē, okage-sama de.* (“Fine, thank you.”)

On the surface, that seems pretty straightforward, but what does *genki* actually mean? The literal meaning of the greeting above comes closer to “Are you well?” than “How are you?” This suggests a relation to “good health/well-being,” but the kanji, 元 (*gen*, “origin/source”) and 気 (*ki*, “energy/spirit”), give a fundamental meaning that is more like “vital energy.” While the connection between “health” and “vital energy” is not that much of a stretch, it may take a little more imagination to see how “put forth vital energy” (*genki o dasu*) becomes “cheer up.”

Ambiguity breeds flexibility, making it possible to use *genki* in a variety of situations—it’s just a matter of getting to know the possibilities.

Kenkyusha’s J-E dictionary gives four groups of meanings for *genki*:

[energy] • energy, vigor, vitality, dash

[spirit] • spirit, pep

[health] • health, stamina, vim

[courage] • mettle, nerve, pluck, moral stamina

We illustrate a few of the more common usages below.

How’ve you been?

These two friends ran into each other on the street. The one on the left has some exciting news.



© Akizuki Risu / OL Shinkaron, Kodansha

A: ひさしぶりー! 元気?
Hisashiburi! *Genki?*
 first time in long time well/healthy
 “It’s been a long time. Are you well?”
“It’s been so long! How’ve you been?” (PL2)

B: うんっ!
Un!
 yes
 “Yeah!”
“Great!” (PL2)

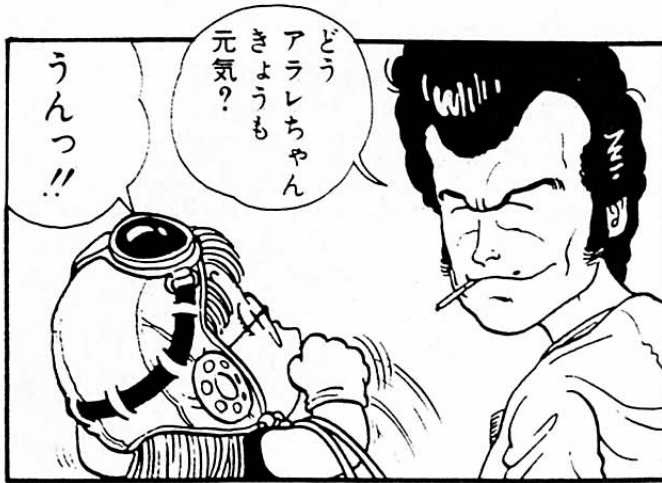
B: 聞いて よ、聞いて よ! 今日ねー...
Kiite yo, Kiite yo! Kyō nē...
 listen-(request) (emph.) listen-(request) (emph.) today (colloq.)
“Guess what! Guess what! Today...” (PL2)

- *hisashiburi* is short for *hisashiburi desu (ne)* (lit., “It’s been a long time, [hasn’t it?]”), a standard greeting used when meeting someone you haven’t seen in a long time.
- *kiite*, from *kiku* (“hear/listen [to]”), is short for *kiite kudasai* (“please listen”). Using the *-te* form as a request without *kudasai* is very casual. The emphasizer *yo* adds a feeling of excitement: “listen!” → “guess what!”

As an informal greeting, *genki?* can be translated in a variety of ways: “How are you?” “How’s it going?” “Are you doing OK?” “What’s up?” or just a simple “Hello.” But since the literal meaning is “Are you well?”, the proper response is “yes” or “no.” Also, it can’t be used in first-time meetings the way “How are you?” or “Hello” can in English.

Doing OK?

Arale has stopped by her friend's house on her way to school to pick him up. She sees his father first and says hello.



© Toriyama Akira / Dr. Slump, Shueisha

Father: どう、アラレちゃん、きょうも 元気?
Dō, Arare-chan? Kyō mo genki?
 how (name-dim.) today also doing well
 “How’s it going? You doing OK today, as usual?” (PL2)

Arale: うんっ!!
Un!!
 yes
 “You bet!” (PL2)

- *dō* (“how/in what manner?”) here is short for *dō da* or *dō desu ka*, “How is it?/How are you?/How’s it going?”
- *kyō* = “today,” and *kyō mo* = “today too” → “as usual.”
- although her name, アラレ, would normally be romanized as *Arare*, the author of this manga prefers the spelling “Arale.”

Genki? and its more formal equivalent *o-genki desu ka?* are most typically used to greet people you haven’t seen in a while, as in our first example, but if you add a phrase like *kyō mo*, it can work even with people you see daily, as shown here.

You’re looking good!

Jinbo is a salesman for a bookstore supply company. This clerk treats everyone like dirt but has a soft spot for Jinbo. Unaware of his presence, she was just berating a young salesman whom Jinbo is training. She quickly changes her tune when she sees him.



© Arai Hideki / Miyamoto-kun kara Kimi e, Kodansha

Jinbo: 元気 そう だ。
Genki sō da.
 healthy/well looks like is
 “You look well.”
 “You’re looking good!” (PL2)

Sound FX: パーン
Pān!
 (sound of hitting chin)

Clerk: な〜によ、もー、久しぶりー!
Nāni yo! Mō, hisashiburi!
 what (emph.) (interj.) first time in long time
 “Wha-a-t?! He-e-y! It’s been so long!”
 “What’re you doing here?! Gosh! It’s been a long time!” (PL2)

- *sō da/desu* following a descriptive noun means “appears/looks like ~.”
- *nani* (“what”) here implies “What’re you doing here?!/What are you talking about?!/Stop kidding!/Come on, don’t give me that!”

Farewell

The man on the left is retiring, and this is his last day at work.



© Akizuki Risu / OL Shinkaron, Kodansha

- A:** 今日で 定年 ですね。
Kyō de teinen desu ne.
 today as of retirement is (colloq.)
“So today is the day you retire.” (PL3)
- A:** お疲れさまでした。どうぞ お元気で。
Otsukare-sama deshita. Dōzo o-genki de.
 job well done (emph.) (hon.)-in good health
“You’ve done a fine job. Best wishes for good health.”
“Congratulations. Take care of yourself.” (PL3-4)

B: …うん
 … Un
 yes
“Thanks.” (PL2)

- *teinen* means “retirement age” or simply “retirement.” Though 55 was long the standard retirement age in Japan, most companies raised it to 60 during the 1980s.
- *otsukare-sama deshita* (from the verb *tsukareru*, “become tired”) is a standard phrase used to acknowledge that someone has worked hard: “Nice going/Good job/Thanks for your hard work/Congratulations.”

O-genki de is used in farewells to wish the listener continued good health. Sometimes it can serve as “goodbye” by itself.

Healthy

This woman just saw a shooting star. She is trying to make a wish as quickly as possible for all the things that will bring her happiness.



© Akizuki Risu / OL Shinkaron, Kodansha

Woman: すてきな 恋人… 美人 になる…
Suteki na koibito… bijin ni naru…
 wonderful lover beautiful woman become
 元気で長生き…
genki de nagaiki…
 good health in long life
“A wonderful boyfriend… to become beautiful… to live a long, healthy life…” (PL2)

Woman: えーと / えーと
E-to / E-to
 let’s see let’s see
“What else… what else…” (PL2)

Woman: でも、それだけで ホントに 幸せ?
Demo, sore dake de honto ni shiawase?
 but that only with truly happy
“But will that be enough to make me truly happy?” (PL2)

- *nagaiki* is a noun which means “long life.” The verb form is *nagaiki suru* (“live long”).
- *e-to* is a pause/hesitation phrase, like the English “uhh/well/let’s see/hmm.”

Energetic

Hiroshi has just been dumped by a woman he met at a train station and dated only a few times. When his supervisor, Yajima, tries to snap him out of his depression with a good-natured head-dunk in the bathroom sink, his emotions get the better of him and he tackles Yajima, much to the amusement of their coworkers.



© Arai Hideki / Miyamoto-kun kara Kimi e, Kodansha

Hiroshi: 自分に腹が立ってしょーがねえ。ちくしょお。
Jibun ni hara ga tatte shō ga nē. Chikushō.
 self at get angry-and nothing can be done darn/rats
"I'm so mad at myself I don't know what to do, damn it!" (PL2)

Sound FX: バコッ バコ
Bako! Bako!
 (effect of hitting each other)

Coworker 1: やめ、やめ。
Yame, yame.
 stop stop
"All right, cut it out." (PL2)

Coworker 2: ほう、元気ええの。
Hō, genki ē no.
 (exclam.) energy good (emph.)
"Oh boy! They sure have a lot of energy!" (PL2)

- *hara ga tatte* is the *-te* form of *hara ga tatsu*, an expression for "get angry," and *shō ga nē* is a contraction of *shiyō ga nai* (equivalent to *shikata ga nai*), meaning "there is no means/nothing one can do." After the *-te* form of words describing emotions, *shiyō ga nai* implies the emotion is very intense—essentially like "I feel so ~, I don't know what to do."
- *chikushō* (lit., "beast") is a strong, but not vulgar, expletive of chagrin: "Rats!/Darn!"
- *genki ē* is dialect for *genki ga ii* (lit., "energy is good"), which implies "full of energy/energetic."

Energetically

Arale and a friend are on their way to school, but the friend's mother doesn't approve of their mode of transportation.



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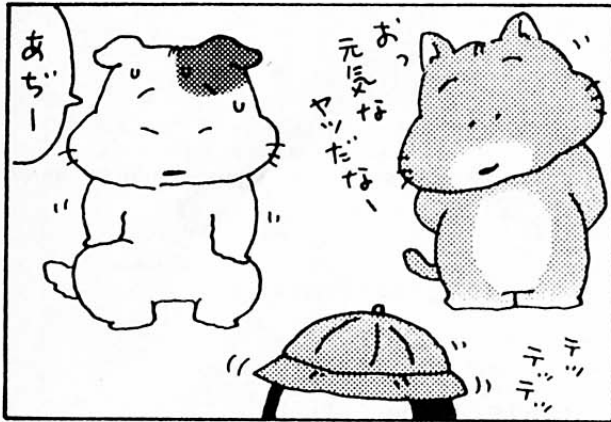
Mother: こらーっ! ガキは元気よくあるいていけっ!!
Korā! Gaki wa genki yoku aruite ike!
 (exclam.) kids as for energetically walk-(command)
"Hey! You kids get off your behinds and walk!" (PL2)

Friend: チェ...
Che...
 (interj.)
"Phooey!" (PL2)

- *kora* is an abrupt word used to admonish or caution: "Hey!/Stop that!"
- *gaki* is used to refer to youngsters, usually in a derogatory way ("brat/delinquent"), but it can also simply be translated as "kid."
- *genki yoku* is the adverb form of *genki (ga) ii* ("energetic") → "energetically." The implication here is not that they should walk in a particularly energetic manner, but that since they are kids, they ought to have plenty of energy to go by foot.

Determined/positive attitude

This cat and dog are watching their penguin friend walk off to kindergarten even though he has a cold and it is an unbearably hot day. They are impressed with his positive attitude.



© Gyūnyū Jimusho / Take'emon-ke no Hitobito, Futabasha

Cat: おっ、元気な ヤツ だ ぞー。
O! Genki na yatsu da nā.
 (exclam.) strong-willed person/guy is (colloq.)
 "Wow! He sure is determined/unstoppable."
 "Wow! Where does he get the energy?" (PL2)

Dog: あぢー
Aji
 hot
 "Boy it's hot!" (PL2)

FX: テッテッテッ
Te! Te! Te!
 (effect of quickly walking away)

- *yatsu* is an informal/slang word for "guy/fellow/person."
- *aji* is slang for *atsui* ("hot").

Genki da nānē is typically used when you are impressed by someone else's high energy or spirits, but it can also be used like this when a person shows never-say-die determination in spite of being in difficult circumstances.

Cheerful

The woman in the bottom panel was depressed but her boyfriend just said something funny.



© Saimon Fumi / Onna Tomodachi, Futabasha

FX: ニコ ニコ
 (boyfriend) *Niko niko*
 (effect of smiling)

Woman: 一緒に いる だけで...
 (thinking) *Issho ni iru dake de...*
 together be only with/by

Woman: 元気 が わいてきちゃう。
 (thinking) *genki ga waite kichau.*
 energy/cheer (subj.) bubbles up
 Just by being with him, I fill up with energy.
Just being with him cheers me up. (PL2)

Woman: んふふつ
nfufu!
 (muffled laugh)

- *waite kichau* is short for *waite kite shimau*, the *-te* form of *waku* ("boil/bubble up") plus the *-te shimau* form of *kuru* ("come"). *-Te shimau* often implies the action occurs spontaneously.

Look/seem down

When Yoshimura shows up at the office, Haibara notices that he doesn't look too well.



© Aoki Yūji/ Naniwa Kin'yūdō, Kodansha

Haibara: 吉村さん、 元気 ない ですね。
Yoshimura-san, genki nai desu ne.
 (name)-hon. energy doesn't exist (colloq.)

献金急便 への 融資 が 失敗した から ですか。
Kenkin Kyūbin e no yūshi ga shippai shita kara desu ka.
 (co. name) to/for of financing (subj.) failed because is it?
“Mr. Yoshimura, you're looking kind of down today. Is it because the financing for Kenkin Courier Service fell through?” (PL3)

- *kenkin* means “gift of money/contribution,” and *kyūbin* is an element in the names of more than one “home delivery/courier” service. The name Kenkin Kyūbin is a take-off on Sagawa Kyūbin, a courier service whose political contributions led to a major corruption scandal and the resignation of a number of high-placed politicians in the early '90s.
- *no* makes the phrase *kenkin kyūbin e* (“to Kenkin Kyūbin”) into a modifier for *yūshi* (“financing”) → “financing that is to/for Kenkin Kyūbin.”
- *shippai shita* is the plain/abrupt past form of *shippai suru* (“fail”).

Cheer up!

Toro has just been bawled out by his supervisor for not bringing in enough new sales. One of the secretaries tries to cheer him up.



© Fujiko Fujio A / Yūmu, Shogakukan

Secretary: 登呂さん、元気 だして。
Toro-san, genki dashite.
 (name) energy produce
“Mr. Toro, cheer up.” (PL3)

Toro: えっ?
E!?
“What?” (PL2)

- *dashite* is the *-te* form of *dasu*, “bring out/show/produce.” The *-te* form of a verb can serve as a gentle command or request.



vocabulary summary

From *Kasai no Hito*, p. 25

| | | |
|-------|----------------------|---------------------------|
| 見る | <i>miru</i> | see/look at |
| シダ | <i>shida</i> | fern |
| お正月 | <i>o-shōgatsu</i> | New Year's |
| 夏 | <i>natsu</i> | summer (n.) |
| 葉 | <i>ha</i> | leaf |
| 裏 | <i>ura</i> | back/behind |
| ツブツブの | <i>tsubutsubu no</i> | bumpy |
| 胞子 | <i>hōshi</i> | spore |
| 種子 | <i>tane</i> | seed (n.) |
| 落ちる | <i>ochiru</i> | fall/drop (v.) |
| 風 | <i>kaze</i> | wind (n.) |
| 運ぶ | <i>hakobu</i> | carry/transport |
| 前葉体 | <i>zen'yōtai</i> | prothallium |
| 卵 | <i>tamago</i> | egg (n.) |
| 精子 | <i>seishi</i> | sperm/antherozoid |
| 普通の | <i>futsū no</i> | ordinary/normal |
| 草 | <i>kusa</i> | grass/herb |
| 持つ | <i>motsu</i> | hold/have |
| 育つ | <i>sodatsu</i> | grow/mature |
| 飛ぶ | <i>tobu</i> | fly (v.) |
| 自分で | <i>jibun de</i> | by oneself |
| 探す | <i>agasu</i> | look/search (for) |
| 奇妙な | <i>kimyō na</i> | strange/curious |
| 背広 | <i>sebiro</i> | suit (of clothes) |
| ごく | <i>goku</i> | very/extremely |
| 勤め人 | <i>tsutomenin</i> | working person |
| 見える | <i>mieru</i> | appear/look |
| 熱心に | <i>nesshin ni</i> | ferverently |
| 話し込む | <i>hanashikomu</i> | talk intensely |
| 教育する | <i>kyōiku suru</i> | educate |
| どうやら | <i>dōyara</i> | apparently |
| 本人 | <i>honnin</i> | the person him/herself |
| 感じ入る | <i>kanji-iru</i> | be moved/impressed |
| 様子 | <i>yōsu</i> | appearance |
| 気分 | <i>kibun</i> | mood |
| 巻き込む | <i>makikomu</i> | entangle/draw in |
| 無邪気 | <i>mujaki</i> | innocence |
| 印象 | <i>inshō</i> | impression |
| 写真 | <i>shashin</i> | photograph (n.) |
| 引っ越す | <i>hikkosu</i> | move/relocate (residence) |
| 町 | <i>machi</i> | town |
| 咲く | <i>saku</i> | blossom/bloom (v.) |
| 谷 | <i>tani</i> | valley |
| 黄色い | <i>kiroi</i> | yellow (adj.) |
| 続く | <i>tsuzuku</i> | continue/go on |
| 案内する | <i>annai suru</i> | guide/lead/show the way |

From *Manga Shorts*, p. 40

| | | |
|--------|----------------------|------------------------|
| ふきのとう | <i>fukinotō</i> | butterbur flower stem |
| 春 | <i>haru</i> | spring (season) |
| 特売 | <i>tokubai</i> | sale |
| 季節 | <i>kisetsu</i> | season (n.) |
| 感じる | <i>kanjiru</i> | feel/sense/notice (v.) |
| 余裕 | <i>yoyū</i> | leeway/margin |
| 新人 | <i>shinjin</i> | newcomer |
| かわいい | <i>kawaii</i> | cute |
| はっきりした | <i>hakkiri shita</i> | clear/clearly defined |

| | | |
|---------|------------------------|---------------------------|
| 花粉症 | <i>kafunshō</i> | hay fever |
| 社内報 | <i>shanai-hō</i> | company newsletter |
| インタビュー | <i>intabyū</i> | interview (n.) |
| 銀行 | <i>ginkō</i> | bank (n.) |
| 取締役 | <i>torishimariyaku</i> | board member |
| 明るい | <i>akarui</i> | bright/cheerful |
| 活発な | <i>kappatsu na</i> | lively |
| 企画 | <i>kikaku</i> | plan/feature (n.) |
| (秘) | <i>maruhi</i> | Top Secret |
| お花見 | <i>o-hanami</i> | flower-viewing party |
| 来週 | <i>raishū</i> | next week |
| 飲み会 | <i>nomikai</i> | drinking party |
| 教室 | <i>kyōshitsu</i> | classroom |
| 忘年会 | <i>bōnenkai</i> | year-end party |
| 力 | <i>chikara</i> | strength/force |
| 抜く | <i>nuku</i> | withdraw/pull out/release |
| アルバイト | <i>arubaito</i> | part-time work/worker |
| 一日 | <i>ichinichi</i> | one day |
| 人事課 | <i>jinji-ka</i> | personnel section |
| 手伝う | <i>tetsudau</i> | help/assist |
| 場所 | <i>basho</i> | place/spot/site |
| デパート | <i>depāto</i> | department store |
| お湯 | <i>o-yu</i> | hot water/bath |
| 最高 | <i>saikō</i> | the best/tops |
| おみやげ | <i>o-miyage</i> | gift/souvenir |
| パツとする | <i>pa-tto suru</i> | shine/stand out |
| 灰皿 | <i>haizara</i> | ashtray |
| 湯のみ | <i>yunomi</i> | teacup |
| 他に | <i>hoka ni</i> | besides/other than |
| 付きあう | <i>tsukiau</i> | date/go with |
| ふたまたかける | <i>futamata kakeru</i> | two-time (v.) |
| 違う | <i>chigau</i> | different/wrong |
| 正確に | <i>seikaku ni</i> | accurately |

From *Otoko wa Tsurai Yo*, p. 73

| | | |
|-------|-------------------|-------------------|
| 純情 | <i>junjō</i> | pure/simple heart |
| 理容店 | <i>riyōten</i> | barbershop |
| 手焼 | <i>teyaki</i> | hand-roasted |
| 暴力 | <i>bōryoku</i> | violence |
| つまむ | <i>tsumamu</i> | pinch (v.) |
| 笑う | <i>warau</i> | laugh (v.) |
| 相手 | <i>aite</i> | counterpart |
| よっぽどの | <i>yoppodo no</i> | considerable |
| 物好き | <i>monozuki</i> | eccentric/curious |
| 遅い | <i>osoī</i> | late |
| 助ける | <i>tasukeru</i> | help/rescue/save |

From *Basic Japanese*, p. 94

| | | |
|------|----------------------|------------------|
| 定年 | <i>teinen</i> | retirement |
| 恋人 | <i>koibito</i> | lover/sweetheart |
| 美人 | <i>bijin</i> | beautiful woman |
| 長生き | <i>nagaiki</i> | long life |
| 幸せ | <i>shiawase</i> | happiness |
| 腹が立つ | <i>hara ga tatsu</i> | get angry |
| やめる | <i>yameru</i> | quit/stop |
| あるく | <i>aruku</i> | walk (v.) |
| わく | <i>waku</i> | boil/bubble up |
| 融資 | <i>yūshi</i> | financing |
| 失敗する | <i>shippai suru</i> | fail |

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.