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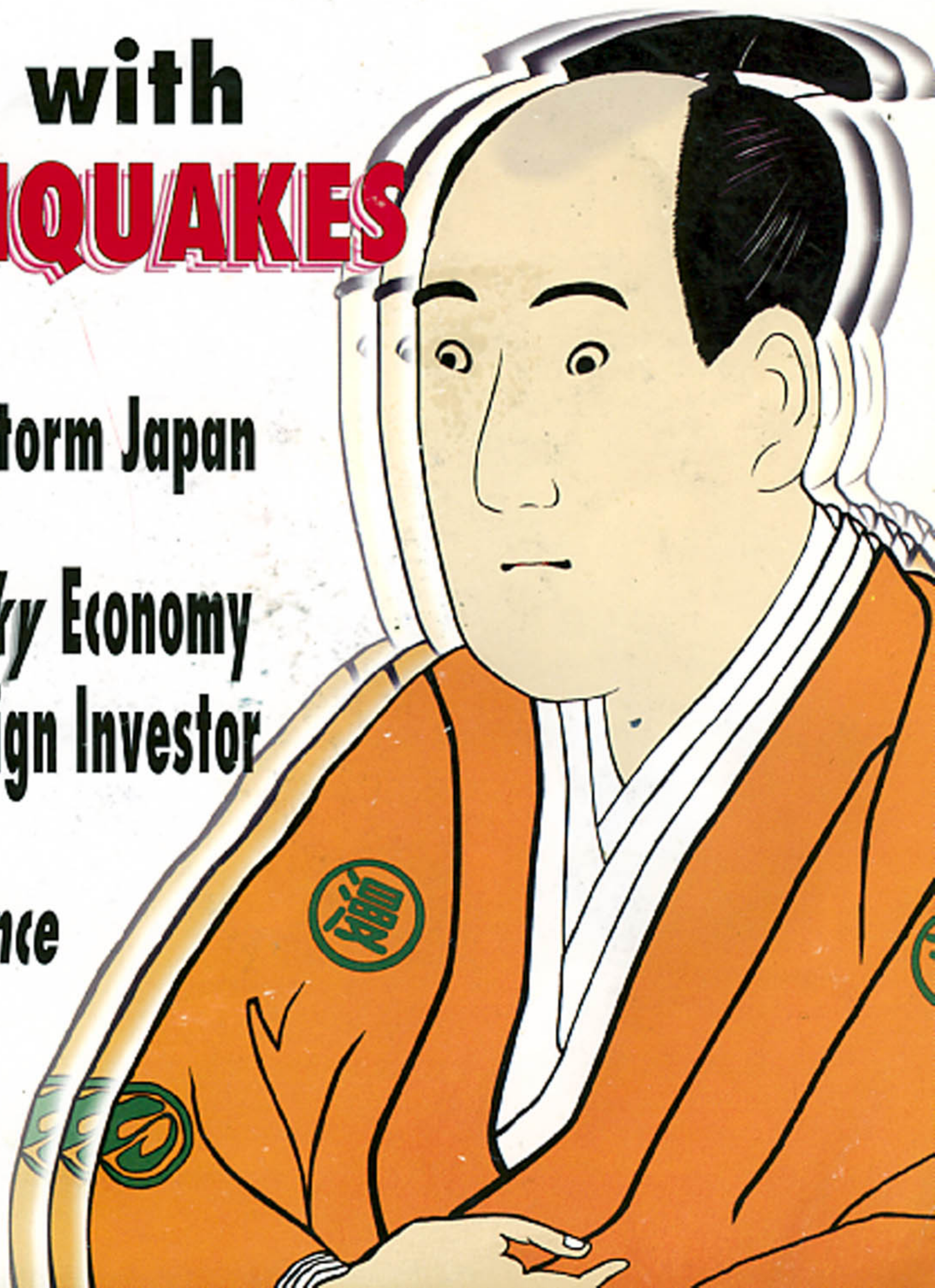
No. 55

Living with EARTHQUAKES

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A Zen Romance





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

bloopers



Gojūnotō gaffe

Learning words by vocabulary list can lead to great embarrassment! When we lived in Japan in the early 1960s, my whole family took Japanese language classes at Yokosuka Navy Base using the US Army's *Japanese with Pictures* books. My mother tried some new vocabulary during an excursion near Tokyo with a Japanese admiral and his wife. In commenting on a passing temple, she said, "What a lovely *gofujō*," and then wondered why her Japanese friends were trying so hard not to laugh. To her horror, she realized she had used a coarse word for lavatory, *gofujō*, when she had meant to say *gojūnotō*, a five-story pagoda. Unfortunately, we had learned the words one after the other in *Japanese with Pictures, Part II*.

PATRICIA J. GRABOSKE
Rockville, MD

Miss Disagreeable

Even native speakers make language bloopers! At one of the Japanese primary schools that I visit on my job as an assistant language teacher (ALT), a young student entered the teacher's room and loudly stated his business. The problem was, he mixed up the syllables of Yanada-sensei's name. The boy ended up telling the amused staff that he was there to see *Yadana-sensei* ("offensive/disagreeable" teacher). It's a good thing Ms. Yanada has a good sense of humor.

KYLE HEDLUND
Aomori-ken, Japan

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うどんですかい
Udon de Sukai
Udon de Sky

In an effort to please the palates of its internationally bound Executive Class passengers—i.e., Japanese businessmen who sink into deep depression at the prospect of several days running without a Japanese meal—Japan Airlines has announced a new in-flight snack: Udon de Sky.

Udon, a thick, white noodle served in a soy-sauce-flavored broth, is ubiquitous in Japan, both in restaurants and on convenience store shelves as prepackaged instant noodles. Udon de Sky is JAL's version of the instant variety, specially designed to cook at the lower boiling point in the plane cabin.

Udon de Sky is also a trilingual pun, combining Japanese (*udon*), French (*de*, a particle meaning "of") and English (*sky*). In other words, don't think for a minute that JAL is just serving you some plain old cup-o-noodles; these noodles are *un petit chic*, they are *kokusaiteki* (国際的, "cosmopolitan")—they are Noodles of the Sky.

When written in hiragana (うどんですかい), as it is near the top of the package, Udon de Sky becomes *Udon desu kai*, a perfectly acceptable Japanese sentence that means "Is it udon?" or "You mean udon?" (*kai* is a colloquial variant of the question particle *ka*). A surprised and gratified "*Udon desu kai*" is presumably the reaction JAL expects from its travel-weary passengers when they are offered this familiar favorite so many long miles from home.

Thanks to Matthew Pakos
 New York, NY



Send us your examples of creative product names or slogans (with some kind of documentation).

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Humorous Haiku

Poems submitted by our readers
 Illustrations by Anthony Owsley
 (original language appears first, followed by translation)



by Mykel Board
 Ulaanbaatar, Mongolia

**Trying to impress
 the Korean tourist—
 with his Japanese.**

日本語を
 Nihongo o
 試した旅行者
 tameshita ryokōsha
 韓国人
 Kankokujin

- *tamesu* (試す) means “try/try out.”
- *ryokō* (旅行) means “travel/a trip”; adding the suffix *sha* (者, “person”) makes it “traveler/tourist.”
- a country name plus the suffix *jin* (人, “person”) indicates a person from that country; *Kankoku* = “(South) Korea” so *Kankokujin* = “Korean.”

- *nure-ochiba* (“wet fallen leaves”) is an unflattering term used in reference to retired husbands who have nothing to do but sit around clinging to their wives like a wet leaf clinging to a shoe.
- *koyashi* is “fertilizer,” *futoru* means “get fat,” and *ni* here is like “via” or “through”; *nure-ochiba (no) koyashi ni futoru* is a complete thought/sentence (“[she] gets fat via/through the fertilizer of wet fallen leaves”) modifying *uba-zakura*.
- *uba-zakura* (“old cherry tree”) can also mean “old woman”; the gist of this poem is that although they complain about their useless retired husbands, old women actually seem to thrive with their husbands at home—like old cherry trees being fertilized.

濡れ落ち葉
 Nure-ochiba

肥やしに太る
 koyashi ni futoru

うば桜
 uba-zakura

**Wet fallen leaves—
 compost for
 the old cherry tree.**



by 芳樹、群馬
 “Fragrant Tree,” Gunma



by 赤堀順, 神奈川
 Akabori Jun, Kanagawa

アメリカへ
 Amerika e
 ラブレター出す
 rabu retā dasu
 切手入れ
 kitte-ire

**Sending a love letter
 to America—
 return postage enclosed.**

- *Amerika* is a katakana rendering of “America”; it is always used in reference to the US.
- *rabu retā* is a katakana rendering of “love letter”; *rabu retā (o) dasu* is “send/post a love letter.”
- a noun plus the suffix *-ire* (入れ), from *ireru* (入れる, “insert/enclose”), means “~ enclosed”; *kitte-ire* = “stamps enclosed.”

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Kasai 家
no

Hito 毛利甚八^{一作}

裁

魚戸おさむ^{一画} Story:
Mohri Jinpachi

Art:
Uoto Osamu

の

人



Kasai no Hito, first serialized in the weekly magazine *Big Comic Original* in 1989, centers on the life of Kawata Yoshio, an eccentric judge. The series has since been dramatized for TV, and the stories, which are still being written, now fill 13 *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 wasn't 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 the suburban Harukawa City—a major detour in his career, since assignments to small regional courts outside of Tokyo are generally tantamount to a demotion. Flashbacks give some hint to an argument that preceded the transfer, but the specifics remain a mystery. In any case, Ishimine appears to like the new town, and his French wife, Sara, is delighted to be away from the hustle and bustle of the big city.

The couple arrives ahead of their belongings, and they decide to explore their new hometown. When Ishimine, an amateur photographer, spots two little boys rushing by, he grabs Sara and follows behind in hopes of getting some good pictures. Soon they find themselves in a lush park, eavesdropping on the boys as they chat with a peculiar man squatting in the ferns. The man (who, unbeknownst to Ishimine, is Judge Kawata) is enthusiastically teaching the boys about the reproductive habits of ferns. The fern's spores, he says, "form something called a prothallium . . . something like a bride and groom . . ." Eventually, the young couple strikes up a conversation with the man, who welcomes them warmly to Harukawa and offers to take them to a nearby valley to see the kerria blossoms when they come into bloom. It's an innocent proposal, but somehow it strikes a nerve . . .



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").

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田舎町とはいえ、
よくもまあこんな人物が
残っていたものです。
前世紀の生き残り、
生きる化石のような人物です。

私は少し哀れむような気持ちで、
その人物を眺めていたのですが、
ふいに腹立たしい気持ちに
なりました。



この人の笑顔を
眺めているうちに
自分がここで少しも楽しんで
いないのに気付いたのです。

1 **Letter:** 田舎町 とはいえ、よく も まあ こんな 人物 が 残っていた もの です。
Inaka-machi to wa ie, yoku mo mā konna jinbutsu ga nokotte ita mono desu.
 country town/city though it is well (emph.) (interj.) this kind of personage (subj.) remained thing/situation is
Even though this is an outlying city, I was amazed to discover that a person like this still existed.
 (PL3)

前世紀 の 生き残り、生きる 化石 のような 人物 です。
Zen-seiki no ikinokori, ikiru kaseki no yō na jinbutsu desu.
 previous century of/from survivor/holdover living fossil like personage is
 A holdover from the last century, he is a man who is like a living fossil.

This man was like a living fossil, a holdover from the last century. (PL3)

Letter: 私 は 少し 哀れむ ような 気持ち で その 人物 を 眺めていた のです が、
Watashi wa sukoshi awaremu yō na kimochi de sono jinbutsu o nagamete ita no desu ga,
 I/me as for a little take pity like feeling with that personage (obj.) was gazing at (explan.) but

ふいに 腹立たしい 気持ち になりました。
fui ni haradatashii kimochi ni narimashita.
 suddenly irritating/exasperating feeling became

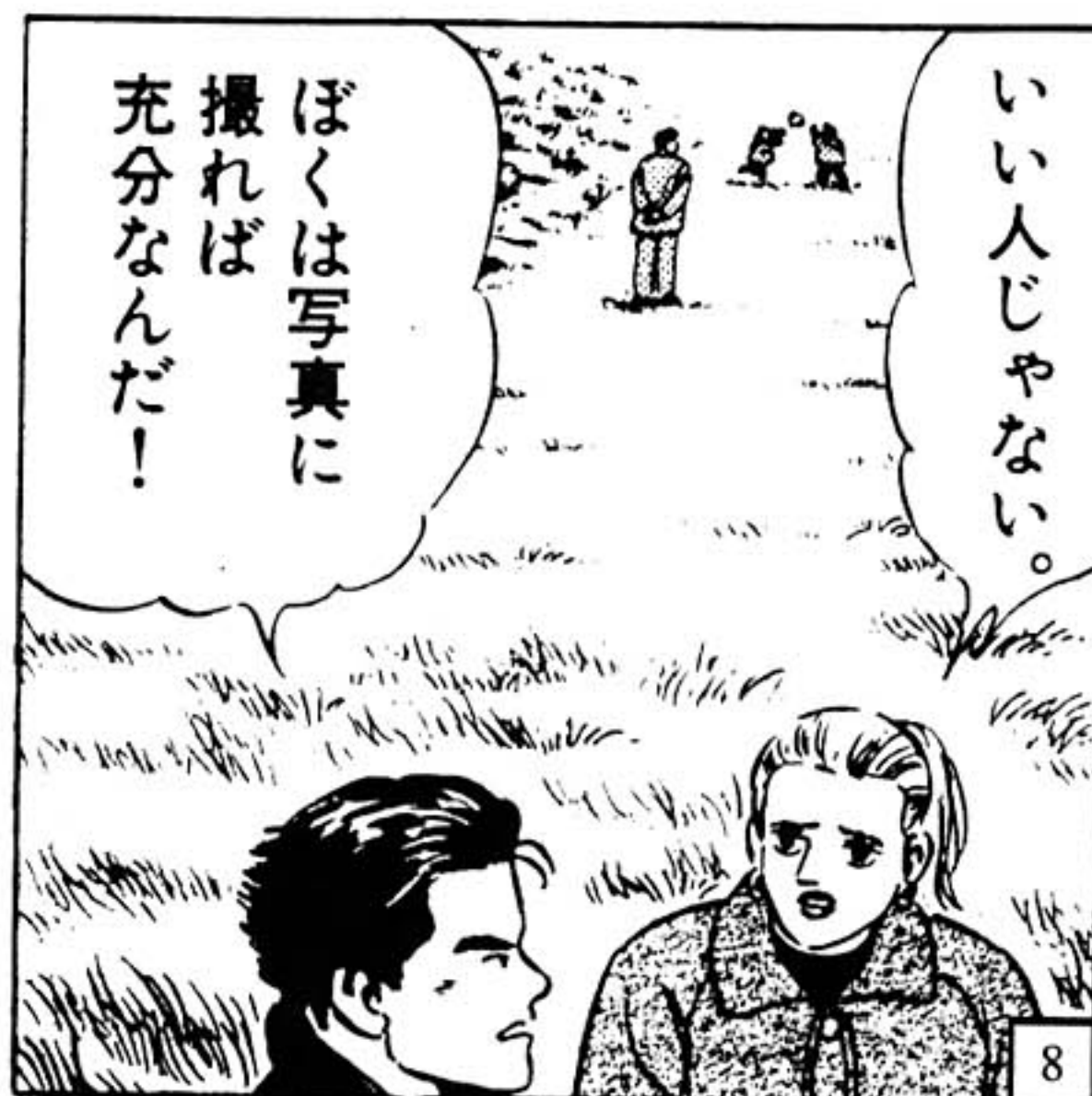
I was gazing at that person with feelings of a little pity, but suddenly I became irritated.

As I gazed at this man, feeling a little sorry for him, a wave of irritation suddenly swept over me. (PL3)

- *inaka* refers to any place outside of an urban center, so it can mean simply “country” (sometimes including “suburbs”) as opposed to “city”; but taking Tokyo as the point of reference, *inaka* can include regional cities of considerable size, which Tokyo dwellers regard as belonging to “the sticks/the boonies” just as much as the rural areas that surround them. This *inaka-machi* (“country town”) refers to Harukawa, which we learned in the first episode is a city of 230,000.
- *~ to wa ie* = “though it is/though it may be ~.”
- *yoku mā ~ (mono da/desu)* expresses surprise/amazement at another person’s behavior. Inserting *mo* adds emphasis.
- *nokotte ita* is the past form of *nokotte iru*, from *nokoru* (“remain/be left over”).
- *no yō na* follows nouns to mean “~-like/that is like ~”; *yō na* has the same meaning after verbs and complete clauses/sentences. *Kaseki no yō na jinbutsu* = “a person who is like a fossil,” *sukoshi awaremu* = “take a little pity,” and *sukoshi awaremu yō na kimochi (de)* = “(with) feelings that are like taking a little pity” → “feeling a little sorry for.”
- *nagamete ita* is the past form of *nagamete iru* (“am/is/are gazing”), from *nagameru* (“gaze”).
- *haradatashii* is an adjective based on the expression *hara ga tatsu* (腹が立つ, literally, “belly rises” → “get angry/irritated”), and *~ kimochi ni narimashita* is the PL3 past form of *~ kimochi ni naru*, literally, “become/get a ~ feeling,” which can typically be reduced to “become/feel ~” → *haradatashii kimochi ni naru* = “become irritated.”

2 **Letter:** この 人 の 笑顔 を 眺めているうちに
Kono hito no egao o nagamete iru uchi ni
 this person ’s smiling face (obj.) while gazing at
 自分 が ここで 少し も 楽しんでいない の に 気付いた のです。
jibun ga koko de sukoshi mo tanoshinde inai no ni kizuita no desu.
 myself (subj.) here at small amount even was not enjoying (nom.) (obj.) realized (explan.)
 While gazing at this person’s smiling face, I realized that I myself was not enjoying myself even a little here.
Looking at his smiling face, I realized that I was not enjoying myself in the least here. (PL3)

- *uchi ni* after a verb means “while/as you are ~,” so *nagamete-iru uchi ni* = “while gazing.”
- *jibun* = “oneself”— or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context.
- *sukoshi* = “a little/small amount,” and *sukoshi mo* is followed by a negative later in the sentence to give the meaning “not even a little/not in the least.”
- *tanoshinde inai* is the negative form of *tanoshinde iru* (“am/is/are enjoying”), from *tanoshimu* (“enjoy”).
- *no* is a nominalizer that makes the complete thought/sentence *jibun ga koko de sukoshi mo tanoshinde inai* (“I am not enjoying myself here even a little”) act like a single noun.
- *kizuita* (or *ki ga tsuita*) is the past form of *kizuku* (or *ki ga tsuku*), meaning “realize/become aware of/notice.” *Ni* marks what the person has realized/noticed.



1 **Ishimine:** せっかくですが お断りします。
Sekkaku desu ga o-kotowari shimasu.
 kind is but (hon.)-refusal do
“That’s very kind of you, but we’ll have to decline.” (PL4)

- *sekkaku* indicates that a thing or situation is special in some way—whether because it’s a rare occasion, a long-awaited event, something accomplished with much difficulty, or simply a kind gesture. Most commonly it occurs with expressions of regret or disappointment that the special thing/situation must come to naught.
- *o-kotowari shimasu* is a PL4 humble form of *kotowaru* (“refuse/turn down”).

2 **Sara:** どうして?
Dōshite?
“Why?” (PL2)

Ishimine: どうしてもだよ。
Dōshite mo da yo.
 why even is (emph.)
“Just because.” (PL2)

- *dōshite* is an informal *naze* (“why”). The expression *dōshite mo (da/desu)* means “for any/every/whatever reason” → “just because.”

3 **Sara:** ヤマブキの花が見たい!
Yamabuki no hana ga mitai!
 kerria of flowers/blossoms (obj.) want to see
“I want to see the kerria blossoms!” (PL2)

Ishimine: そのうち行けるよ。
Sono uchi ikeru yo.
 in time/eventually can go (emph.)
“We can still go sometime [on our own].” (PL2)

- *yamabuki* = “kerria” (*Kerria japonica*), a shrub of the rose family that produces bright, golden-yellow flowers in the spring.
- *mitai* is the “want to” form of *miru* (“see/look at”). *Ga* marks the object to be seen. For verbs expressing desire or ability, *ga* often marks the object rather than the subject.
- *ikeru* is the potential (“can/be able to”) form of *iku* (“go”).

4 **Sara:** どうして? / せっかくこの方が親切なのに、おかしいよ。
Dōshite? / Sekkaku kono kata ga shinsetsu na-noni, okashii yo.
 why specially this person (subj.) kind even though [he] is is strange (emph.)
“Why? / [To refuse] even though this person is especially kind is strange.”
“Why should we refuse his kind offer? It’s strange.” (PL2)

- *na-noni* (“even though [he/she/it] is” or “in spite of the fact that [he/she/it] is”) expresses discontent or disappointment regarding what has occurred or been said. It’s often used when stating an objection or protest.

5 **Ishimine:** ちょっと向こうで話そう。
Chotto mukō de hanasō.
 a little over there at let’s talk
“Let’s talk over there a little.”
“Let’s go over there a minute.” (PL2)

- *chotto* (lit., “a little”) often refers to a small amount of time: “a second/a minute.”
- *hanasō* is the volitional (“let’s/I shall”) form of *hanasu* (“talk/speak”).
- the particle *de* marks where an action takes place/will take place.

6 **Sara:** ねえ、どうしたの? ワタル、変だよ。
Nē, dō shita no? Wataru, hen da yo.
 (interj.) what/how did (explan.) (name) strange is/are (emph.)
“What’s wrong, Wataru? You’re acting weird.” (PL2)

- *dō* is “how/what” and *shita* is the past form of *suru* (“do/make”), so *dō shita* can literally mean “what did [you/he] do?” But it’s most commonly used as an idiomatic expression meaning “what’s wrong [with you/him]?/what happened [to you/him]?”
- *hen (da)* means “is strange/funny/odd.” In this case she’s referring to the way he’s acting.

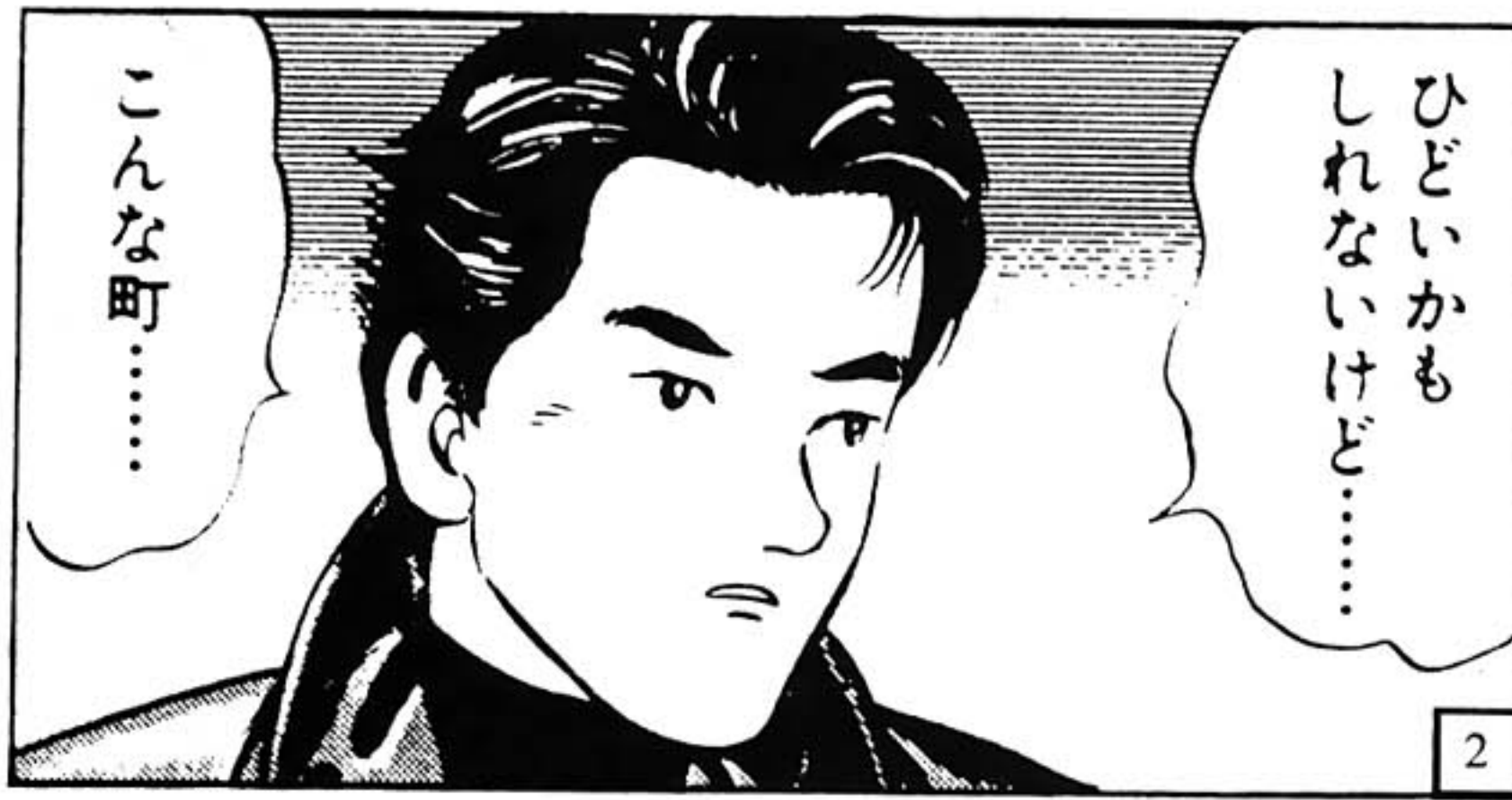
7 **Ishimine:** 君はあんな人とつき合いたいのか?
Kimi wa anna hito to tsukiaitai no ka?
 you as for like that person with want to socialize (explan.-?)
“Do you really want to hang out with a guy like that?” (PL2)

- *kimi* is an informal word for “you,” generally used only by males when addressing equals or subordinates.
- *anna* (“that kind of/like that”) is often used to imply that the item it modifies is inferior/undesirable/unacceptable, so *anna hito* here has a derogatory feeling.
- *tsukiaitai* is the “want to” form of *tsukiau* (“socialize/consort/keep company”); *to* marks the person with whom one socializes/consorts.

8 **Sara:** いい人じゃない。
Ii hito ja nai.
 good/fine person is not
“He’s a nice person, is he not?”
“He’s a nice man.” (PL2)

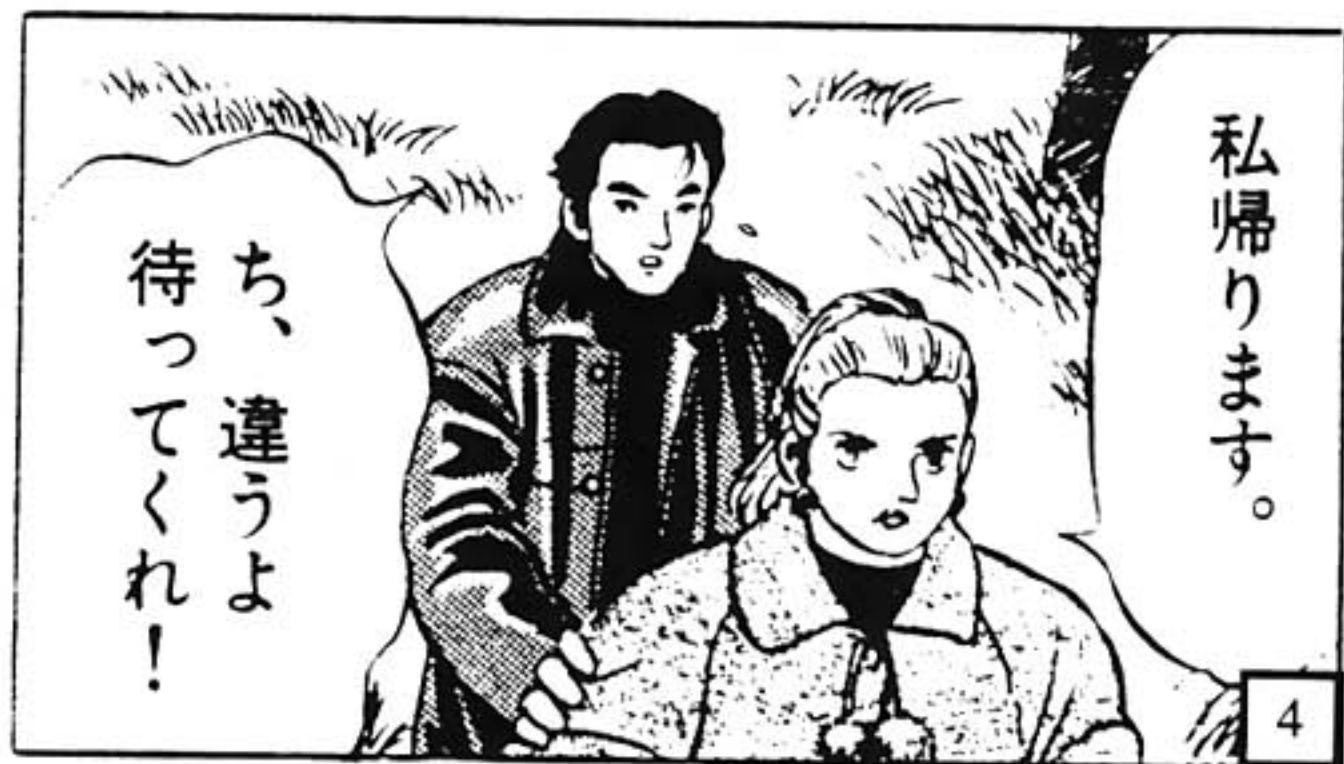
Ishimine: ぼくは写真に撮れば充分なんだ!
Boku wa shashin ni toreba jūbun na n da.
 I/me as for photo in if take plenty is-(explan.)
“For me, it’s plenty if I take his picture.”
“Just taking his picture is enough for me.” (PL2)

- *ja nai* looks like “is not,” but here it’s a colloquial short form of a rhetorical question, *ja nai ka* or *ja nai no* (“isn’t it so?”). The rhetorical question assumes an affirmative answer, giving it the effect of a strong assertion: “He’s a nice person, is he not? Yes, he most certainly is.”
- *toreba* is a conditional (“if/when”) form of *toru* (“take [a picture]”). Though the distinction is slight, the more commonly heard *shashin o toru* is like “take his picture,” while *shashin ni toru* has the feeling of “take/capture/preserve [his image] in a photograph.”



- 1 **Sara:** それ、ひどい 言い方。
Sore, hidoi ii-kata.
that terrible way of saying
“**What a terrible thing to say!**” (PL2)
- *ii* is the stem of *iu* (“say”), and *-kata* is a suffix meaning “method/way of ~ing,” so *ii-kata* = “way of saying”; it can refer to tone of voice, locution, or the particular content of what is/was said.
- 2 **Ishimine:** ひどいかもしれない けど... こんな 町...
Hidoi kamo shirenai kedo... konna machi...
terrible might be but like this town/city
“It may be terrible, but... a city like this...”
[see next frame]
- ~ *kamo shirenai* is literally “cannot know/tell if ~,” which is the standard way to say “may possibly be/might be/is perhaps ~.”
 - *konna* (“this kind of/like this”) is like *anna* in that it is often used to belittle the item it modifies, so *konna machi* is like “this stupid town/city.”
- 3 **Ishimine:** 本当は 来たくなかった んだ。
hontō wa kitakunakatta n da.
truth as for didn't want to come (explan.)
“in truth, I didn't want to come.”
“**It may be terrible, but the truth is I never wanted to come to this stupid city.**” (PL2)
- *kitakunakatta* is the plain/abrupt past form of *kitakunai*, negative of *kitai*, the “want to” form of *kuru* (“come”). The *-tai* form of a verb conjugates like an adjective.
- 4 **Sara:** やっぱり... 私の せいで この 町 に来た の ね。
Yappari watashi no sei de kono machi ni kita no ne.
as expected my fault by this town to came (explan.) (colloq.)
“As I thought, we came to this town because of me.”
“**So it's true. We came to this town because of me.**” (PL2)
- *yappari* implies that this is what she has suspected all along.
 - *sei* is a noun meaning “consequence/result/effect,” so *watashi no sei* is literally “a result/consequence of me” → “my fault.”
 - *kita* is the plain/abrupt past form of *kuru* (“come”).
- 5 **Ishimine:** (flashback) 今の 所長 の お言葉、撤回して下さい!
Ima no shochō no o-kotoba, tekkai shite kudasai!
now of chief/you 's (hon.)-words retract-(request)
“The words you just now said, please retract them!”
“**I must ask you to retract what you have just said!**” (PL2)
- *chō* means “head/chief/director,” and *shochō* refers to the “head/chief/director” of any organization or body whose official name ends with *-sho* (所). Here it refers to the “head judge” at the court where Ishimine worked previously. As is often done in Japanese, Ishimine is using the head judge’s title where an English speaker would refer to his listener as “you.”
 - *no* between two nouns makes the first into a modifier for the second in a wide variety of ways. When the first noun refers to a person the *no* is possessive, so *shochō no* = “the head judge’s,” or in this case, “your”: *shochō no o-kotoba* = “your words.” When three or more nouns are connected with *nos*, various groupings can apply. Here, the first *no* makes *ima* (“now”) into a modifier for the combination *shochō no o-kotoba*: “your words of now” → “the words that you spoke just now” → “what you just said.”
 - *tekkai* is a noun for “retraction,” and *tekkai shite* is the *-te* form of *tekkai suru*, its verb form. The *-te* form of a verb plus *kudasai* makes a polite request that the action be done.
- 6 **Judge:** おいおい... 私 だって、外国人 だから と 言ってる わけ じゃありませんよ。
Oi oi, watashi datte, gaikokujin da kara to itteru wake ja arimasen yo.
(interj.) I/me as for foreigner is because (quote) am saying situation is not (emph.)
“**Now, now, I'm not saying this because she's a foreigner.**” (PL3)
- Judge:** ただ、裁判官 という の は なかなか 離婚 も ままならないし、
Tada, saiban-kan to iu no wa nakanaka rikon mo mamananai shi,
just/only judge (quote) say/call one/what as for easily/readily divorce too not go as wish and
偉く ならば 部下 の 世話 も 見なきゃならん から な...
eraku nareba buka no sewa mo minakya naran kara na.
important if/when become subordinates of care/help also must see to because (colloq.)
“**It's just that it's not necessarily so easy for a judge to get a divorce, and when you rise to the upper ranks you also have to look after your subordinates.**” (PL2)
- a single *oi* is a “hey!/yo!” to get someone’s attention, but a doubled *oi oi* is like “now, now/hold on/take it easy.”
 - *datte* here is a colloquial equivalent of *mo*, which usually means “too/also” but can sometimes be just a slightly emphatic way of marking the topic: “as for ~.”
 - *itteru* is a contraction of *itte iru* (“am/is/are saying”), from *iu* (“say”).
 - *wake ja arimasen* is the PL3 form of *wake ja nai*, which is literally “it’s not the situation that ~.” This kind of explanatory form is often used in Japanese where an English speaker would simply use emphasis → “I’m not saying ~.”
 - *tada* (“only/just”) can preface an explanation with the feeling of “it’s just that ~.”
 - *to iu no wa* is literally “as for what is called,” but it’s often just a fancy *wa* (“as for”).
 - when *nakanaka* is followed by a negative, it means “(not) easily/readily/quickly.” *Mamanananai* is an expression for “not go according to one’s desires,” so *nakanaka rikon mo mamanananai* = “divorce, too, does not go easily according to one’s desires” → “it’s not so easy to get divorced.” *Mo* here gives the feeling of “divorce, too, in addition to [other unspecified things]”—implying there are in fact many constraints on a judge’s conduct.
 - *eraku* is the adverb form of *erai* (“eminent/important/high-ranking”), and *nareba* is a conditional (“if/when”) form of *naruru* (“become”), so *eraku naru* = “when [you] become important/high-ranking” (see Basic Japanese, page 94).
 - *minakya naran* is a contraction of *minakereba naranai*, a “must/have to” form of *miru* (“see/look”). *Sewa o miru* means “look after/take care of”; using *mo* instead of *o* again implies “in addition to other unspecified responsibilities.”

(continued on next page)



7 **Ishimine:** それが 偏見 だと言っているんです!
Sore ga henken da to itte iru n desu!
 that (subj.) prejudiced view is (quote) am saying (explan.)
 “It’s that that I’m saying is a prejudiced view.”
 “**That’s what I call prejudice!**” (PL3)

Ishimine: なぜ結婚 相手が 外国人 だと 離婚 する んですか?
Naze kekkon aite ga gaikokujin da to rikon suru n desu ka?
 why marriage partner (subj.) foreigner if [she] is divorce do (explan.-?)
 “Why will one get divorced if one’s marital partner is a foreigner?”
 “**Why do you assume someone who marries a foreigner will get divorced?**” (PL3)

- *itte iru* is the progressive (“am/is/are ~ing”) form of *iu* (“say”).
- *aite* basically means “counterpart” and can refer to persons ranging from a “companion/mate/partner” to a “rival/opponent/enemy.” *Kekkon aite* = “marital partner.”
- ~ *da* = “is ~,” and ~ *da to* here makes a conditional phrase: “if/when [she] is ~.”
- *rikon* is a noun referring to “divorce”; adding *suru* (“do”) makes it a verb.

1 **Judge:** そう ムキ にならんでくれ よ。
Sō muki ni narande kure yo.
 that way excited/hot don’t become-(request) (emph.)
 “**I wish you wouldn’t get so worked up about it.**” (PL2)

- *muki ni narande* is a contraction of *muki ni naranai de*, negative *-te* form of *muki ni naru*, which is an expression for “lose one’s temper” or “become overly worked up.” *Kure* after the *-te* form of another verb makes an abrupt request or gentle command.

2 **Sound FX:** バン
Bān
Bang (sound of slamming hands down on desk)

3 **Ishimine:** 君の せい じゃない。
 (present) *Kimi no sei ja nai.*
 your fault is not
 “**It’s not because of you.**” (PL2)

Ishimine: もう やめよう... あいつの せい で こんな ケンカ する なんて...
Mō yameyō, aitsu no sei de konna kenka suru nante.
 already/now let’s stop that guy’s fault/account on this kind of fight/quarrel do/have as for
 “Let’s stop it already—fighting like this on that guy’s account.”
 “**Enough already. Let’s stop fighting like this on that guy’s account.**” (PL2)

- *yameyō* is the volitional (“let’s/I shall”) form of *yameru* (“stop/quit”).
- *aitsu* comes from *ano yatsu* (“that guy/person”), a rather rough way of referring to someone.
- ~ *no sei de* = “on account of/because of ~.”
- *kenka* (喧嘩) is a noun for “fight,” and adding *suru* makes it a verb.
- *nante* here can be thought of as equivalent to *no wa* and essentially implies “as for [the act of] ~.” The sentence is in inverted syntax; normal order would be *konna kenka suru nante mō yameyō* (“as for fighting like this, let’s stop it already”).

4 **Sara:** 私 帰ります。
Watashi kaerimasu.
 I/me will go home
 “**I’m going home.**” (PL3)

Ishimine: ち、 違う よ。 待って くれ!
Chi- chigau yo. Matte kure!
 (stammer) is different/wrong (emph.) wait-(request)
 “**W-wait! You don’t understand!**” (PL2)

- *wa*, to mark *watashi* (“I/me”) as the topic, has been omitted; *kaerimasu* is the PL3 form of *kaeru* (“go home”).
- *chigau* literally means “differs/is different,” but often implies “is wrong/mistaken/a misunderstanding” → “you don’t understand.”
- *matte* is the *-te* form of *matsu* (“wait”), and *kure* after the *-te* form of a verb makes a fairly abrupt request or gentle command.

5 **Sound FX:** パシッ
Pashi!
Thwack! (sound of slapping his cheek)

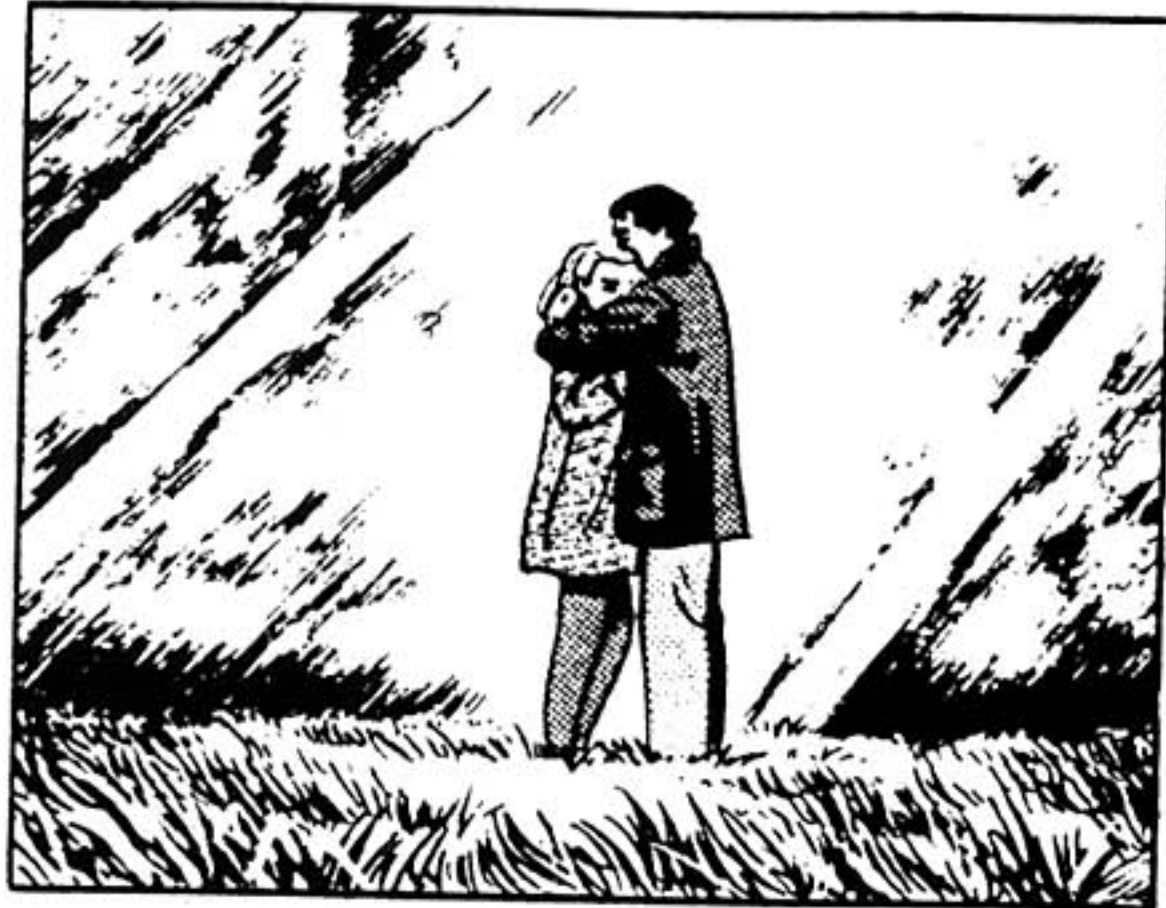
6 **Sara:** 嘘つき!
Usotsuki!
 liar
 “**Liar!**” (PL1-2)

- *uso* is a noun for “lie/falsehood,” *uso (o) tsuku* is the verb “lie/tell a lie,” and *usotsuki* = “liar.”

7 **Sara:** だって... あなたは 苦しい の、 秘密 に していた でしょう?
Datte, anata wa kurushii no, himitsu ni shite ita deshō?
 I mean you as for difficult/painful (nom.) secret as were keeping probably/right?
 “**You were keeping your pain hidden from me, weren’t you?**” (PL3)

- the conjunction *datte* is often used to introduce explanations of or further elaborations on what the speaker has just said: “because/after all/I mean ~.”
- *kurushii* is an adjective with a broad range of meanings, from “painful/distressing” to “arduous/tough/straining” to “straitened/needy.” *No* makes it a noun, so *kurushii no* = “painfulness/pain.”

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7 (continued from previous page)

- *himitsu* = “secret,” and *himitsu ni shite ita* is the plain/abrupt past form of *himitsu ni shite iru* (“is keeping/maintaining [something] as a secret”), from the expression *himitsu ni suru* = “make [something] a secret.”
- *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?” Depending on the exact tone, the question can be mostly rhetorical and serve as more of an accusation than a question.

1 **Sara:** 私 は 二人 一緒 の つもり だった のに、 ずっと 一人 ずつ だった んでしょう？
Watashi wa futari issho no tsumori datta noni, zutto hitori zutsu datta n deshō?
I/me as for two people together of assumption was even though all along one person each was (explan.) right?
“I thought we were two people together, but we were always just one person each, weren’t we?”
“I thought we were going through this together, but actually we’ve each been alone all along, haven’t we?” (PL3)

Sara: そんなの 結婚している こと になりません。
Sonna no kekkon shite iru koto ni narimasen.
such a thing is/are married thing/situation not become
“That hardly counts as a marriage.” (PL3)

- the standard counter suffix for people is *-nin*, but the first two are irregular: “1 person” = *hitori*, and “2 people” = *futari*. *Futari issho* = “two people together”; *hitori zutsu* = “one person each/apiece”—here implying each person is separate/alone.
- *tsumori* may be more familiar in the meaning of “intent,” but it can also mean “assumption/conviction/belief.” ~ *no tsumori datta* = “was of the belief/assumption that ~” → “I thought ~.”
- *noni* (“even though”) often expresses disappointment/regret at something the speaker thinks should have been the case but wasn’t, or should have happened but didn’t.
- *zutto* means “throughout [a period of time]”; when no period of time is specified it means “all along/always.”
- *kekkon suru* = “get married,” and *kekkon shite iru* = “am/is/are married.”
- ~ *koto ni narimasen* is the PL3 form of ~ *koto ni naranai* (lit., “doesn’t become the situation that ~”), which after a verb makes an idiomatic expression meaning “it doesn’t/can’t count as [doing/having done the action].”

2 **Ishimine:** セーラ ...
Sēra ...
(name)
“Sara ...” (PL2)

3 **Younger Bro.:** 兄ちゃん、 「ぜんようたい」 って ああいう の？
Niichan, “zen’yōtai” tte āiu no?
older brother-(dimin.) prothallium (quote) that kind of thing?
“Older brother, as for what is called ‘prothallium,’ is it that kind of a thing?”
“Niichan, is a prothallium something like that?” (PL2)

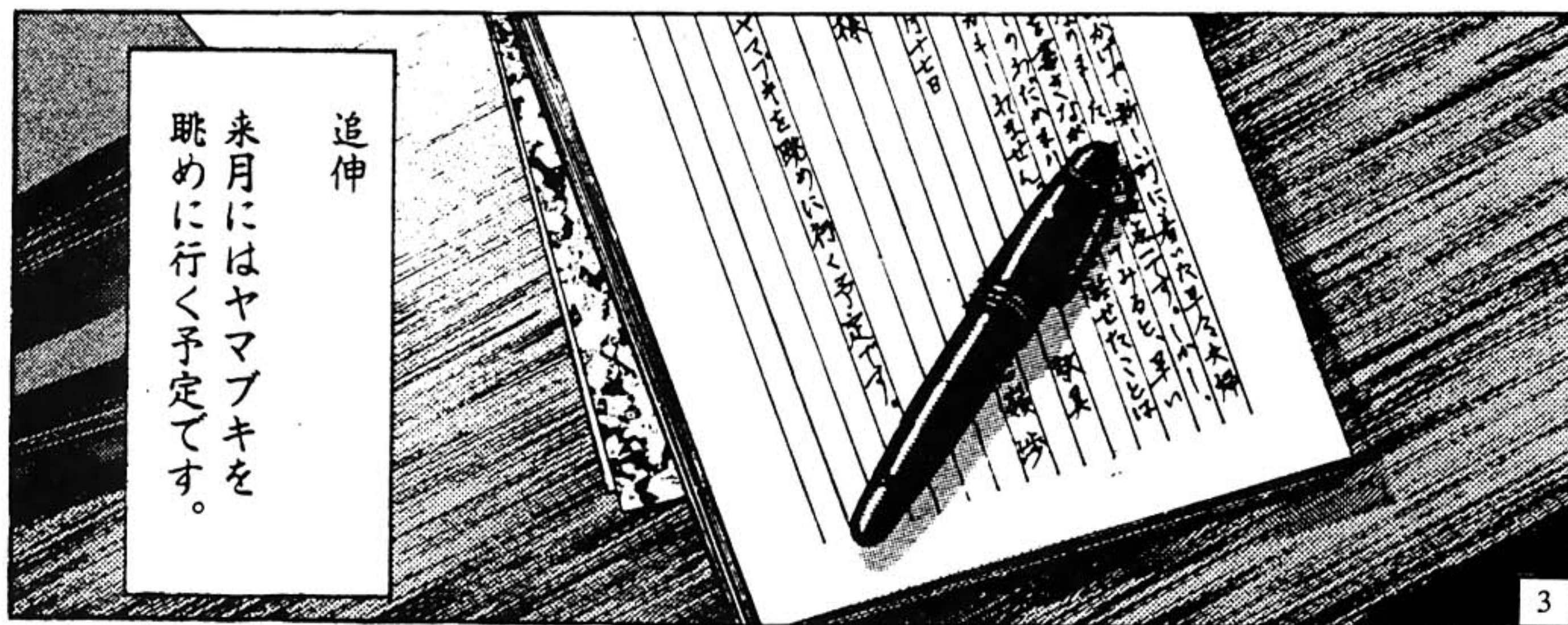
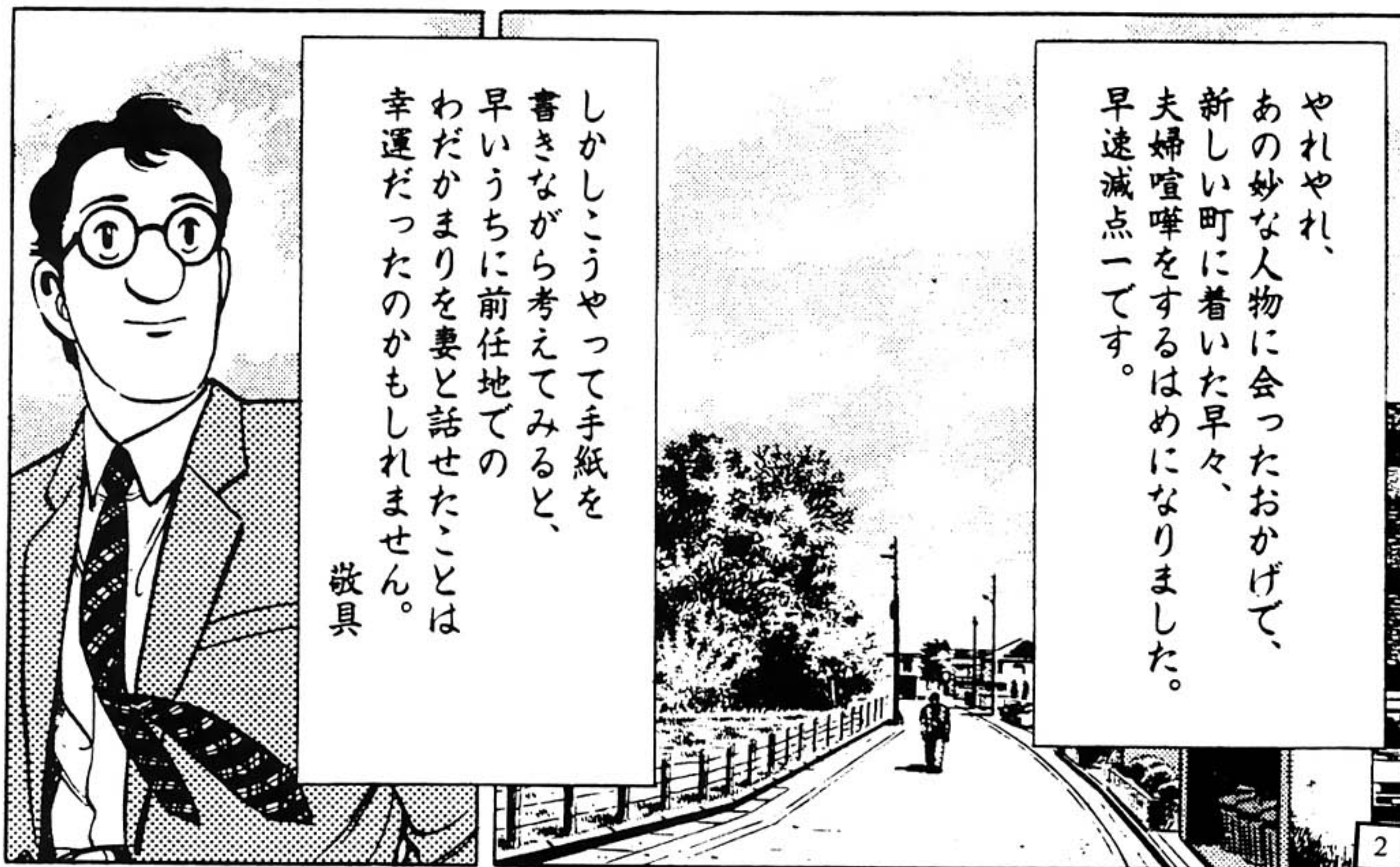
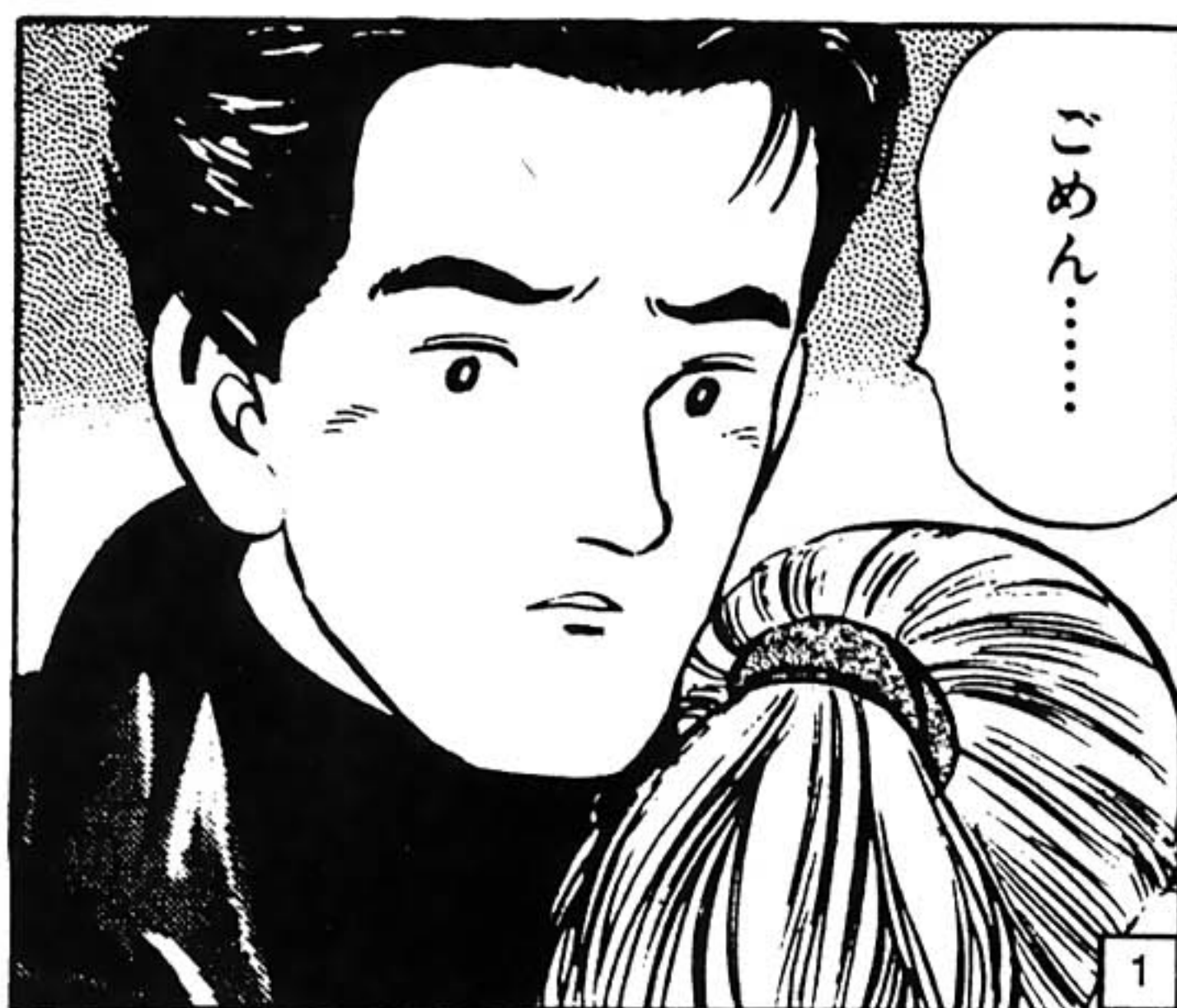
- *niichan* is a more familiar equivalent of (*o*)*niisan*. Younger siblings usually address their older brothers as (*o*)*niichan* or (*o*)*niisan* rather than by name (the *o*- is honorific).
- in the last episode, explaining about spores to the two boys, Kuwata described the male and female reproductive cells that develop in the prothallium as being like a bride and groom.
- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* (“as for what is called”).
- *āiu* = “that kind of” and *no* is like the pronoun “one/ones” → “that kind of one/thing” → “something like that.” As in English, almost any word can be made into a question simply by giving it the intonation of a question.

4 **Older Bro.:** ううん。 / おじさんがぜんようたいは一人ぼっちだ って
Uun. / Ojisan ga zen’yōtai wa hitoribotchi da tte
no uncle (subj.) prothallium as for all alone is/are (quote)
言ってた から、 あんな 幸せな のは 違う よ。
itteta kara, anna shiawase na no wa chigau yo.
was saying because/so like that happy ones as for is/are different (emph.)
“Nah, Ojisan said prothallia are all alone, so happy ones like that are different.”
“Nah. Ojisan said prothallia are all alone, so people who are that happy have to be something else.” (PL2)

- *un* (うん) is an informal “yes,” and *ūn* (うーん) represents pondering, but *uun* (ううん), with a slight inflection between the two *u*’s, means “no/nothing/never mind.”
- *ojisan* (lit., “uncle”) here refers to Kuwata; *ojisan* is commonly used to address or refer to men past their mid-twenties or so when you don’t know their name; for politeness, children are generally expected to address or refer to adult men as *ojisan* even when they are close acquaintances.
- *hitoribotchi* is a colloquial word for “all alone”; *hitoribotchi da* = “is/are all alone.”
- *tte* here is simply a colloquial equivalent of quotative *to*; *itteta* is a contraction of *itte ita* (“was saying”), past form of *itte iru* (“is saying”), from *iu* (“say”).
- *anna* = “that kind of/like that”; here it carries no derogatory tone (cf. p. 29).

5 **Younger Bro.:** ふ〜ん...
Fūn.
(interj.)
“I see ...” (PL2)

- *fūn* is an interjection showing interest or understanding: “Really?/Oh yeah?/I see.”



1 **Ishimine:** ごめん。
Gomen.
(apology)
“I’m sorry.” (PL2)

- *gomen*, from the honorific prefix *go-* and *menjiru* (“exempt/excuse”), is an informal word for apologizing. A more formal version is *gomen nasai*.

2 **Letter:** やれやれ、あの 妙な 人物 に会った おかげで、
Yare-yare, ano myō na jinbutsu ni atta okage de,
(interj.) that strange personage met thanks to
So, thanks to meeting that strange man,

新しい 町 に着いた 早々、 夫婦喧嘩 を する はめ になりました。
atarashii machi ni tsuita sōsō, fūfu-genka o suru hame ni narimashita.
new town to arrived immediately after marital spat (obj.) do/have plight became
“immediately upon arriving in the new town, I came to the plight of having a marital spat.”
my wife and I wound up quarreling immediately upon arriving in our new hometown. (PL3)

早速 減点一 です。
Sassoku genten ichi desu.
right away/already 1 point deduction is
I’ve already lost a point.

I’ve already got one strike. (PL3)

Letter: しかし こうやって 手紙 を 書きながら 考えてみると、
Shikashi kō yatte tegami o kakinagara kangaete miru to,
but in this way letter (obj.) while writing if/when try thinking
But when I think about it in this way while writing a letter,

早いうちに 前任地 で の わだかまり を 妻 と 話せた ことは
hayai uchi ni zenninchi de no wadakamari o tsuma to hanaseta koto wa
early on previous post at that was antagonism/bad feelings (obj.) wife with was able to speak situation as for
the fact that I was so soon able to talk with my wife about the bad feelings at my last post

幸運だった の かもしれません。
kōun datta no kamo shiremasen.
was fortunate (explan.) may possibly be
may have been fortunate.

But reflecting on it as I write this letter, I think it may have been a blessing that I was able to talk with my wife about the bad feelings left from my last post so soon after arriving here. (PL3)

敬具
Keigu
(complimentary close)
Sincerely yours,

- *yare-yare* is a verbalized sigh of relief, fatigue, or exasperation—here mostly the first.
- *atta* is the plain/abrupt past form of *au* (“meet”), and *ni* marks the person met.
- *ano myō na jinbutsu ni atta* is a complete thought/sentence (“[I/we] met that strange person”) modifying *okage*, which essentially refers to “indebtedness” (the *o-* is actually honorific, but cannot be dropped in this use); *okage de* means “owing to/thanks to.”
- *tsuita* is the plain/abrupt past form of *tsuku* (“arrive”), and *sōsō* follows a verb with the meaning “immediately after [the action is done/occurs].”
- *fūfu* = “husband and wife” and *-genka* comes from *kenka* (“fight/quarrel”) → *fūfu-genka* = “marital spat.”
- *hame* refers to a “bad situation/plight/fix,” and *narimashita* is the PL3 past form of *naru* (“become”); ~ *hame ni naru* after a verb implies the action or event was unwanted/unintended.
- *keigu* is probably the most common of several expressions used in the complimentary close of a formal letter.
- *yatte* is the *-te* form of *yaru*, an informal word for “do”; *kō yatte* = “doing this way” → “in this way.”
- *kaki* is the stem of *kaku* (“write”), and *-nagara* attached to the stem of a verb means “while [doing the action].”
- *kangaete* is the *-te* form of *kangaeru* (“think”), and *miru* after the *-te* form of a verb implies “try [doing the action].” *To* after a non-past verb can make a conditional “if/when” meaning.
- *hayai* = “early,” and *uchi ni* = “while,” so *hayai uchi ni* = “while it is early” → “early on/soon.”
- *zen-* (前) as a prefix means “former/previous,” and *ninchi* (lit., “land/location of appointment”) means “post” in the sense of the city or geographical locale where the person is posted in his work. *Zenninchi de* = “at [my] previous post” and *zenninchi de no ~* = “~ that was at [my] previous post” → “~ left from my previous post.”
- *hanaseta* is the plain/abrupt past form of *hanaseru*, the potential (“can/be able to”) form of *hanasu* (“speak”). *Hayai uchi ni zenninchi de no wadakamari o tsuma to hanaseta* is a complete thought/sentence (“early on, [I] was able to speak with my wife about the bad feelings from my previous post”) modifying *koto* (“thing/situation/fact”).
- *kōun datta* is the past form of *kōun da* (“is fortunate”).
- *kamo shiremasen* is the PL3 form of *kamo shirenai* (“might be/may possibly be”).

3 **Letter:** 追伸
Tsuishin
postscript
P.S.

来月 には ヤマブキ を 眺め に行く 予定です。
Raigetsu ni wa yamabuki o nagame ni iku yotei desu.
next month during as for kerria (obj.) gaze/view (purpose) go plan/schedule is
Next month we plan to go see the kerria blossoms. (PL3)

- *nagame* is the stem form of *nagameru* (“gaze [at]/view”), and the stem form of a verb followed by *ni iku* means “go to [do the action].”
- *yamabuki o nagame ni iku* is a complete thought/sentence (“[we] will go to view the kerria blossoms”) modifying *yotei* (“plan/schedule”).

Warning: Low Humor Ahead →

Well, it's not something we'd like to do every day (in fact, after reading them for the past few weeks, we'd like never to have to do it again), but for this issue we have selected a number of short manga with puns as punchlines. The Japanese language is filled with homonyms, making puns (*goroawase*, 語呂合わせ) and other word games (*share*, しゃれ) possible—and popular. As can be seen in *Mangajin's* regular Brand News column, puns turn up regularly in Japanese. That doesn't mean they are all funny, of course, and there is a word in Japanese for bad puns, too: *dajare* (だじゃれ). We are aware that some of the jokes which follow would fall under that heading, and we do apologize.

Earthquakes

(continued from page 20)

In many cases, including Kobe, safety standards are consciously kept to a minimum by the authorities for financial reasons, in the conviction that, ultimately, economic growth is more important to society than protecting individual safety. Even in the wake of Kobe, the belief in growth lives on, and planners' dreams of sky-high buildings on reclaimed land have every chance of becoming reality.

Kobe also highlighted the authorities' lack of ability to respond to a quake—inability to respond at all when the chain of command was broken, inability to take the initiative and find alternative means of access when, for instance, roads were blocked. In Japanese society, people are not trained to question established systems—just as “the way” is fundamental to tea ceremony or judo, so in other avenues, too, protocol is paramount. As Hadfield sees it, emphasis on form over substance is the excuse that allows both authorities and citizens to avoid facing many an unpleasant reality. When it comes to quakes, a few token gestures satisfy the demands of form, and the substance of dealing with the problem can be ignored.

Kobe's inhabitants are now facing the consequences. Having seen how badly the system can let them down, they are learning to look after themselves. Citizens' movements and volunteer groups—previously rare in Japan—have sprung up to campaign for people-friendly redevelopment and to help those who lost homes and communities, especially the elderly.

Nakamura Junko of the People's Help Network believes the role of volunteers is vital: “An earthquake leaves a place helpless. But even after a serious quake, the damage is very localized—one block may be devastated, the next OK—so if you have an established network of volunteer groups in neighboring towns, people can do a lot to help each other.”

Whether or not Kobe's new way of thinking catches on may depend on people like Morikuri spreading the word. But there's a chance that the lessons of Kobe may hold a key to a new and more proactive way of living with earthquakes in Japan. ❖

Catherine Rubinstein is a freelance journalist based in London.

• reclaimed land = 埋立地 *umetatechi* • paramount = 最優先の *saiyūsen no*
• proactive = 事前策を講じた *jizensaku o kōjita*

セツカチくん

Sekkachi-kun

by 田中しょう / Tanaka Shō



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1 **Boss:** え～、みなさん! うちの会社も他社を見習って金曜日は
E-, minasan! Uchi no kaisha mo tasha o minaratte kin'yōbi wa
 (interj.) everyone our company also other companies (obj.) imitate-and Friday as for
 ノーネクタイデーに決まりました。
nō nekutai dē ni kimarimashita.
 no necktie day to/as has been decided
“Ahh, gentlemen! Our company has decided to fall in step with other companies and designate Friday as ‘No Necktie Day.’” (PL3)

- *ē* is a pause/hesitation sound, like “uhh/well/let’s see.”
- *minasan* used as a term of address before a group is similar to “ladies and gentlemen”—though perhaps not quite as formal.
- *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” → *uchi no kaisha* = “our/this company.”
- *ta* = “other,” and *-sha* is often short for “company” in combinations, so *tasha* = “other companies.”
- *minaratte* is the *-te* form of *minarau* (“follow the example [of]/imitate”).
- *kimarimashita* is the PL3 past form of *kimaru* (“be decided/settled”). The particle *ni* often marks what was decided.

2 **Boss:** 金曜日はカジュアルな格好で入社して下さい。
Kin'yōbi wa kajuaru na kakkō de shussha shite kudasai.
 Friday as for casual appearance with come to work-(please)
“Please come to work in casual dress on Fridays.” (PL3)

Sekkachi: カジュアルってなんだ?
Kaji aru tte nan da?
 fire exists/occurs (quote) what is
“What’s ‘kaji aru’ mean?” (PL2)

Coworker: さ、さあ…
Sa- s̄a...
 (stammer) (interj.)
“I-I don’t know…” (PL2)

- *kajuaru* is a katakana rendering of the English “casual,” and *kakkō* refers to one’s external appearance, most commonly how one is dressed, so *kajuaru na kakkō* = “casual dress.” *De* marks this as the means or manner of the following action. Sekkachi-kun has misheard the word as *kaji aru*.
- *shussha shite* is the *-te* form of *shussha suru*, which can mean either “go to work” or “come to work,” depending on where the speaker is. *-Sha* again means “company,” so the term is not used if one’s workplace is a government office or school, and is generally not used for retailers and other small businesses either.
- *kudasai* after the *-te* form of a verb makes a relatively polite request; often it can be considered equivalent to “please.”
- *tte* here is a colloquial equivalent of the quotative *to iu no wa*, which could be literally translated “as for what he called/termed.”
- *nan* is a contraction of *nani* (“what”); asking a question with a question word plus *da* is very informal and mostly masculine. A female speaker is more likely to use just the question word with the intonation of a question: *Kaji aru tte nani?*
- *s̄a* when replying to a question indicates ignorance or uncertainty regarding the answer.

3 **Boss:** やあ、おはよ。
Yā, ohayo.
 (greeting) (greeting)
“Hey, mornin’.” (PL2)

Coworker: おはようございます。
Ohayō gozaimasu.
 (greeting)
“Good morning.” (PL3-4)

- *yā* is used as an informal “hi/hello” by male speakers.
- *ohayo* is a short, informal version of *ohayō gozaimasu*, which is the traditional “good morning” greeting. Though *gozaimasu* generally belongs to PL4 speech and sounds very formal and polite, its feeling in *ohayō gozaimasu* can range down to a quite informal PL3, or in various forms of contraction, even to PL2.

4 **On back:** 消防
Shōbō
 firefighting
Firefighter

Sekkachi: どうでえ? 火事有るだろう?
Dō dē? Kaji aru darō?
 how is it? fire exists/occurs right?
“Whaddaya think? There’s a fire, eh?” (PL2)

Coworker: 全然ちがうと思います。
Zenzen chigau to omoimasu.
 completely different/wrong (quote) think
“I think that’s completely wrong.”
“I don’t think you quite get it.” (PL3)

Boss: お前なあ…
Omae nā...
 you (colloq.)
“Let me explain…” (PL2)

- *shōbō*, written with the kanji for “extinguish” and “prevent,” refers to “firefighting.” He is wearing a traditional firefighter’s coat—attire generally associated more today with neighborhood rowdies than with (even casually dressed) office workers.
- *dō dē* is a slurred *dō dai*, which is equivalent to *dō da*. This use recalls the dialect of the Edokko, natives of Tokyo’s old “downtown” (*shitamachi*) area, which goes along with the wearing of the traditional firefighter’s coat. *Dō da* literally asks “what/how is it?”—often meaning “what do you think of this/that?” or “how does this/that grab you?”
- *kaji*, combining the kanji for “fire” and “thing/situation/incident,” refers to destructive fires, and *aru* = “exists/occurs,” so *kaji aru* literally means “there’s a fire/a fire occurs.” It doesn’t really make sense here; the artist is merely reaching a long way for a pun with *kajuaru*—an effect that cannot be reproduced in English.
- *chigau* literally means “differs/is different,” but often implies “is wrong/mistaken/a misunderstanding.”
- *omoimasu* is the PL3 form of *omou* (“think”).
- *omae* is a rough/informal word for “you”; *omae nā* introduces a statement intended to correct the listener.

セツカチくん

Sekkachi-kun

by 田中しょう / Tanaka Shō



1 **Sekkachi:** あ、もしもし... / 課長 ですか?
A, moshi-moshi... / kachō desu ka?
 (interj.) hello section chief is it?
“Uh, hello... Chief?” (PL3)

- *moshi-moshi* is the standard way for the person initiating a phone call to say “hello.”
- *kachō* is literally “section chief,” roughly equivalent to “manager” in US corporate structure.

2 **Kachō:** なんだ、お前か...
Nan da, omae ka...
 what is you (?)
“Oh, it’s you...” (PL2)

Kachō: ああ、今みんな出はらって、ワシひとりだけだが。
Ā, ima minna deharattete, washi hitori dake da ga.
 yeah now everyone is out/away-and I/me one person only is but
“Yeah, everyone’s out right now, and I’m the only one here.” (PL2)

- *nan da* (literally, “what is it?”) at the beginning of a sentence often expresses letdown. Here it gives the feeling of “Oh, it’s only you.”
- *omae* is an informal/abrupt word for “you” used mostly by males with their peers or subordinates.
- *deharattete* is a contraction of *deharatte ite*, the *-te* form of *deharatte iru* (“are all out”), from *deharau* (“all go out”).
- *washi* is a word for “I/me” used mostly by middle-aged and older men.
- the standard counter suffix for people is *-nin*, but the first two are irregular: “1 person” = *hitori*, and “2 people” = *futari*.
- *ga* (“but”) at the end of the sentence here implies something like “but why do you ask?”

3 **Sekkachi:** じゃあ... 課長 に たのむ しかない っすね...
Jā, kachō ni tanomu shika nai ssu ne.
 in that case section chief to/of request have not but to (colloq.)
“In that case, I have no choice but to ask you, I guess.”
 (PL3)

Kachō: 何を?
Nani o?
 what (obj.)
“Ask me what?” (PL2)

- *tanomu* means “ask/request [a favor].” He uses his listener’s title here where an English speaker would use “you,” so *kachō ni tanomu* = “ask you.”
- *shika* + a negative (*nai* or the *-nai* form of a verb/adjective) basically means “only”; *shika nai* after a verb implies that doing that action is the only option: “have no choice but to [do the action].”
- *ssu* is an informal contraction of *desu*, so *nai ssu* = *nai desu*, an alternate PL3 form of *nai*. The more standard PL3 form of *nai* is *arimasen*.

4 **Kachō:** ホラ、持ってきてやったぞ! どこだ?!
Hora, motte kite yatta zo! Doko da?
 here brought-and-came-(for you) (emph.) where are
“Here, I brought you some. Where are you?” (PL2)

Sekkachi: こっちです。すみませんね。紙がなくて...
Kotchi desu. Suimasen nē. Kami ga nakute...
 this way is (thanks) (emph.) paper (subj.) not exist-(cause)
 “Over here. Thanks very much. Because there was no toilet paper...”
“Over here. Thanks very much. There wasn’t any paper left, so...” (PL2)

- *hora* is used to call a person’s attention to something, like “here/look/see.”
- *motte kite* is the *-te* form of *motte kuru* (“bring,” from *motsu*, “hold/carry,” and *kuru*, “come”). *Yatta* is the plain/abrupt past form of *youtu* (“give”), which after the *-te* form of another verb means “[do/did the action] for you.”
- using a question word plus *da* to ask a question is mostly masculine.
- *suimasen* is a contraction of *sumimasen*, which can mean either “sorry/excuse me” or “thank you,” depending on the context.
- *nakute* is the *-te* form of *nai* (“not exist/have”), here being used to state the reason for the requested favor.

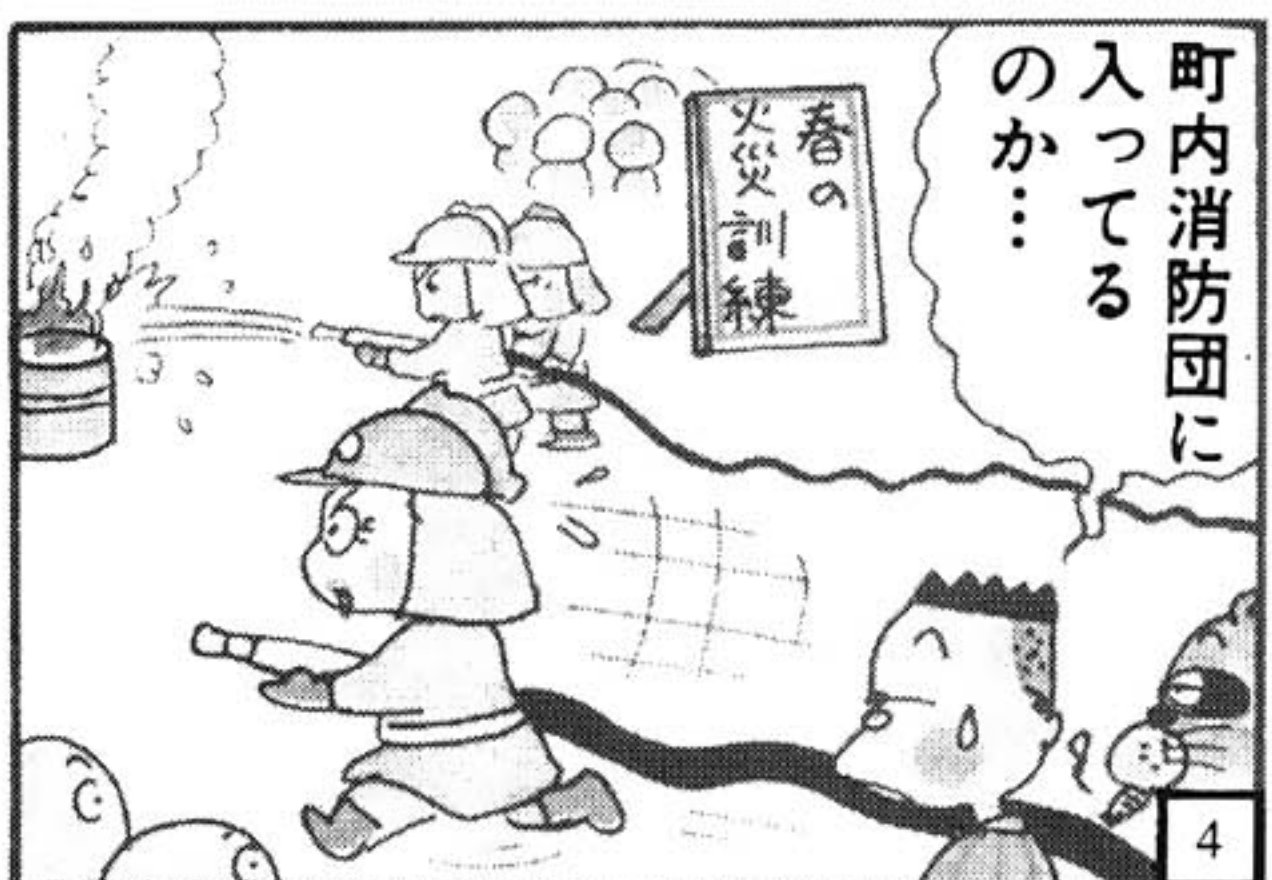
ポンポコ社長

Ponpoko Kachō

President Ponpoko

by はしもといわお / Hashimoto Iwao

家事手伝い



Title: 家事 手伝い
Kaji Tetsudai
household matters/chores helping
Helping Around the House

- *kaji* refers to “homemaking chores”—the traditional duties of housewives.
- *tetsudai* is the noun form of *tetsudau* (“help/assist”).

1 **Man:** 花子さん、何をされていますか?
Hanako-san, nani o sarete iru n desu ka?
(name-hon.) what (obj.) are doing (explan.-?)
“What do you do, Miss Hanako?” (PL4)

Woman: はい、かじ手伝いを...
Hai, kaji tetsudai o.
yes household chores helping (obj.)
“I’ve been helping out at home.” (PL3 implied)

- *sarete iru* is the progressive (“is/are ~ing”) form of *sareru*, a PL4 honorific form of *suru* (“do”). The context is obviously an *o-miai* (a formal meeting between the prospective bride and groom in an arranged marriage), so “What are you doing?” is a question about her occupation → “What do you do?”
- *hai* (lit., “yes”) can be used like this to acknowledge a question even when it is not a yes-or-no question. It serves as a momentary pause or “warm-up” while the speaker prepares to answer.
- *o* marks *kaji tetsudai* (“helping around the house”) as the object of the implied verb, *shite imasu*, PL3 form of *shite iru* (“am doing”), from *suru*.

2 **Man:** フーン、家庭的な人なんだな。
(thinking) *Fūn, katei-teki na hito na n da nā.*
(interj.) home/family-oriented person (explan.) (colloq.)
Hmm, she’s a family-oriented person, I guess.
“Hmm, she’ll make a good housewife and mother.” (PL2)

- *fūn* is an interjection expressing understanding of or interest in what has been said: “Oh?/Is that so?/Really?/Hmm, I see.”
- *~na n da na* when speaking to oneself is often like “It’s ~, I guess/I suppose/it seems.”

3 **Sound FX:** ウーウー
U-u-
(sound of sirens)

4 **Man:** 町内消防団に入っているのか...
Chōnai shōbō-dan ni haitteru no ka.
town/community firefighting brigade is in (explan.-?)
“Is it that she’s in the community fire brigade?”
“Oh, she meant she belongs to the community fire brigade...” (PL2)

Sign: 春の火災訓練
Haru no kasai kunren
spring of fire training/drill
Spring Fire Drill

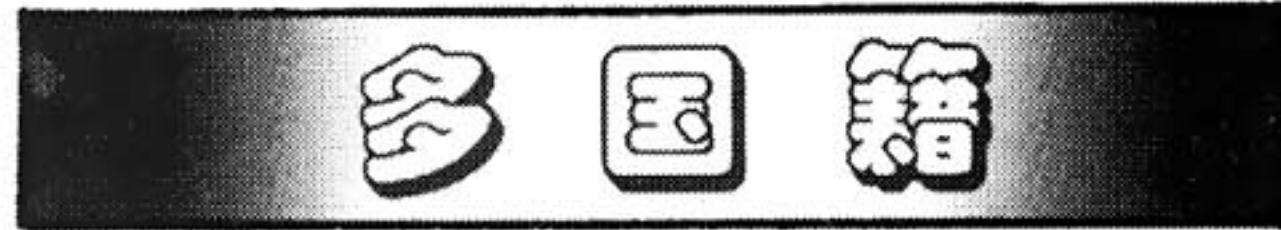
- *chōnai* can refer either to an entire town or to a neighborhood.
- *shōbō*, written with the kanji for “extinguish” and “prevent,” refers to “firefighting,” and *-dan* = “group/corps/brigade.”
- *haitteru* is a contraction of *haitte iru* (“is in”), from *hairu* (“enter/go into,” or with groups, “become a member”).
- *~no ka* literally asks “Is it that ~?” but often the question is purely rhetorical and the feeling is more like “Oh, so it’s that ~.”
- *kasai* combines the kanji for “fire” and “calamity” to make a word that refers to destructive fires. A synonym is *kaji* (火事), written with the kanji for “fire” and “thing/situation/incident.”
- normally, *kaji tetsudai* is written as in the title and can only mean “helping with household chores,” but writing *kaji* in kana allows a double meaning and sets up a pun: “helping with fires.”

ポンポコ社長

Ponpoko Kachō

President Ponpoko

by はしもといわお / Hashimoto Iwao



Title: 多国籍
Takokuseki
many/multiple nationalities
Multinational

- *takokuseki* is literally “many nationalities,” but it’s also used as the modifier “multinational.”

1 **Sound FX:** ゴホン ゴホン
Gohon gohon
Cough cough (effect of coughing fit)

- a single *gohon* can be a relatively gentle cough or just the sound of a person clearing his or her throat, but doubling it up usually implies a more powerful fit of coughing—as the illustrations show.
- the long nose indicates that he is a Westerner.

2 **Sound FX:** ゴホン ゴホン
Gohon gohon
Cough cough

3 **Visitor:** 風邪が はやってる みたい ですねー。
Kaze ga hayatteru mitai desu nē.
colds (subj.) are flourishing/going around appears (colloq.)
“It appears colds are flourishing, doesn’t it.”
“There seems to be a bug going around.” (PL3)

いろいろな人がせきをしていますよ。
Ironna hito ga seki o shitemasu yo.
various/diverse people (subj.) coughing (obj.) are doing (emph.)
“All kinds of people are coughing.” (PL3)

- 風 (*kaze*) means “wind,” but the homophonous 風邪 (*kaze*) means “a cold.”
- *hayatteru* is a contraction of *hayatte iru*, the progressive (“is/are ~ing”) form of *hayaru* (“flourish”); when speaking of a disease, *hayatte iru* means “has broken out/is going around.”
- *mitai da/desu* after a verb means “it seems/appears that ~.”
- *ironna* is a contraction of *iroiro na* (“various/diverse”). *Ironna hito* = “diverse people.”
- *seki* is a noun for “cough/coughing,” and *seki o suru* is its verb form (lit., “do a cough”). *Shitemasu* is a contraction of *shite imasu*, PL3 form of *shite iru*, from *suru* (“do”).

4 **Host:** うち は 多国せき 企業 です から。
Uchi wa takoku seki kigyō desu kara.
we as for many-nation coughing corp. is/are because/so
“It’s because we’re a multinational coughing corporation.” (PL3)

Sound FX: ゴホン ゴホン
Gohon gohon
Cough cough

- *uchi* literally means “inside/within” but is used frequently to refer to one’s own house/family, company, or other group. Here it means “our company” → “we.”
- the punch line is an untranslatable pun on the Japanese word for “multinational corporation”: *takokuseki kigyō* (多国籍企業). *Seki* (籍) refers to a “register/registry” indicating residence or membership in a place or group, so *kokuseki* (国籍) is literally “nation of registry” → “nationality.” Replacing 籍 with the homonym that means “cough” (the kanji for this *seki* is 咳, but the word is written in kana here in order to allow for both meanings) creates a word that can be rendered something like “many-nations coughing corporation” or “multinational coughing corporation.”

ポクちん優等生

Boku-chin Yūtōsei

I'm an Honor Student!

by きたみ次郎 / Kitami Jirō



1 **Boy:** みんなー、もってきたかー?!
Minnā, motte kita kā?
everyone brought (?)
"Everybody! Did you bring 'em?!" (PL2)

Arrow: オモチャの双眼鏡
Omocha no sōgankyō
toy (mod.) binoculars
Toy binoculars

Others: オー!!
O-!!
(exclam.)
"Yeah!" (PL2)

- *motte* is the *-te* form of *motsu* ("hold") and *kita* is the plain/abrupt past form of *kuru* ("come"), so *motte kita* = "brought," or in a question, "did you bring?"
- *no* makes *omocha* into a modifier for *sōgankyō* ("binoculars").
- *ō* is an exclamation of approval or affirmation.



2 **Boy:** それではバードウォッチングにしゅっぱーつ!!
Sore de wa bādo-uotchingu ni shuppātsu!
then/well then birdwatching to departure
"Then let's go birdwatching!" (PL2)

- *bādo-uotchingu* is a katakana rendering of "birdwatching."
- *shuppatsu* ("departure") is an "action noun," which can be made into a verb by adding *suru* ("do"). Shouting an action noun by itself can have the effect of a command, or, if the speaker will also participate in the action, of "let's ~." *Ni* marks *bādo-uotchingu* as the destination or objective.



3 **Boy:** オッ、あそこにあった!!
O!, asoko ni ita!
(interj.) that place at existed
"All right! There they are!"
"All right! I see some over there!" (PL2)

- *o!* is an interjection used when you have just noticed something good/desirable/pleasing.
- *asoko* is used to refer to a place that is separated from both the speaker and the listener. The place where the listener is (or a place close to him/her) would be *soko* ("there"), and the place where the speaker is (or a place close to him/her) would be *koko* ("here").
- *ita* is the plain/abrupt past form of *iru* ("exist/be in a place" for humans and other animate beings). In this case, *ni* marks the place of existence.



4 **Boys:** 文鳥。 / インコ。 / ジュウシマツ。
Bunchō. / Inko. / Jūshimatsu.
Java sparrow parakeet (bird name)
"A Java sparrow! / A parakeet! / A *jūshimatsu*!" (PL2)

Sign & hat: ペットショップ / ペット
Petto shoppu Petto
Pet Shop Pet

Shopkeeper: どうかほか行ってやってくれないかな?
Dokka hoka itte yatte kurenai ka na?
somewhere other go-and do-(request) won't you?
"I wonder if you couldn't do that somewhere else?" (PL2)

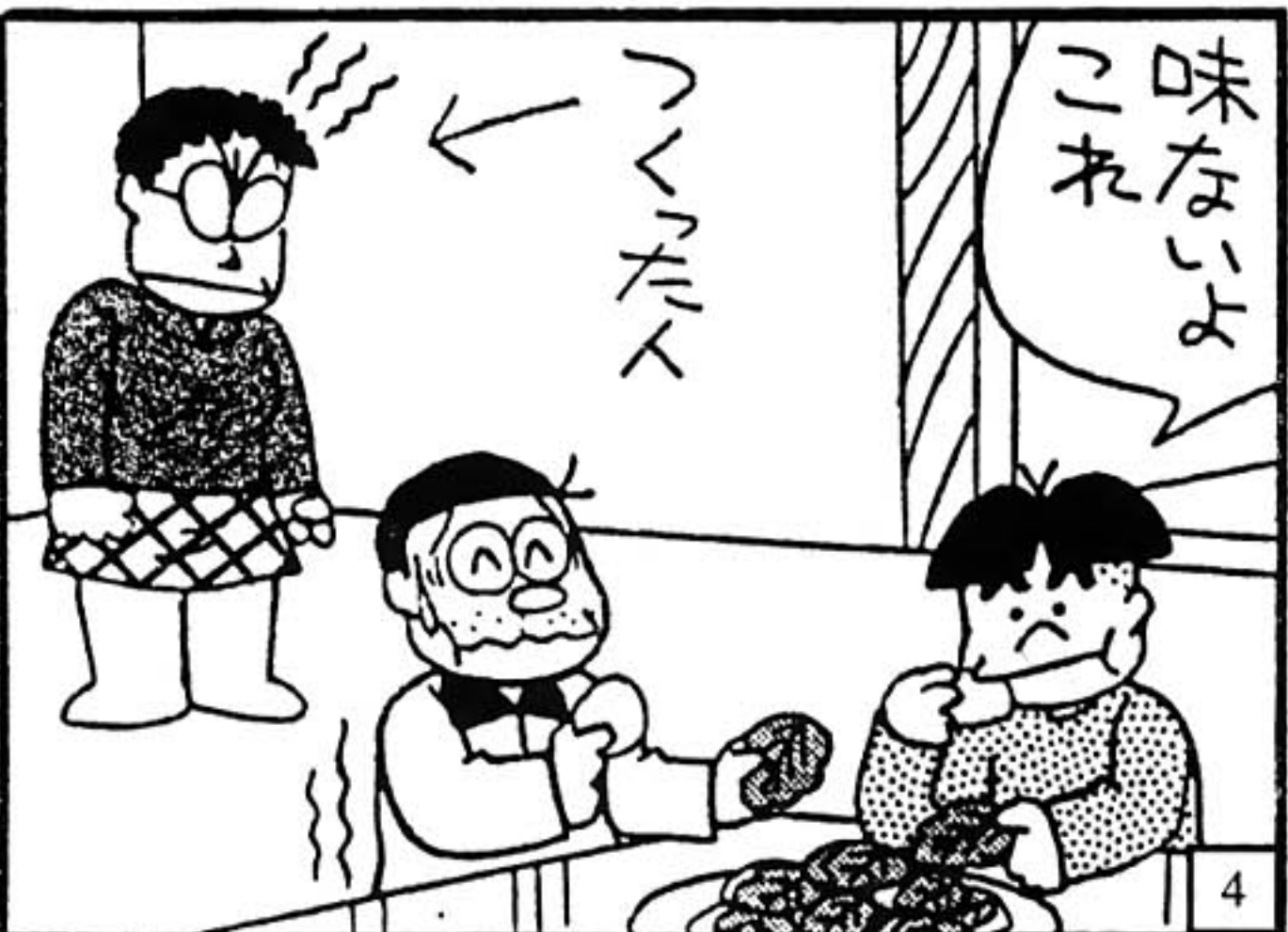
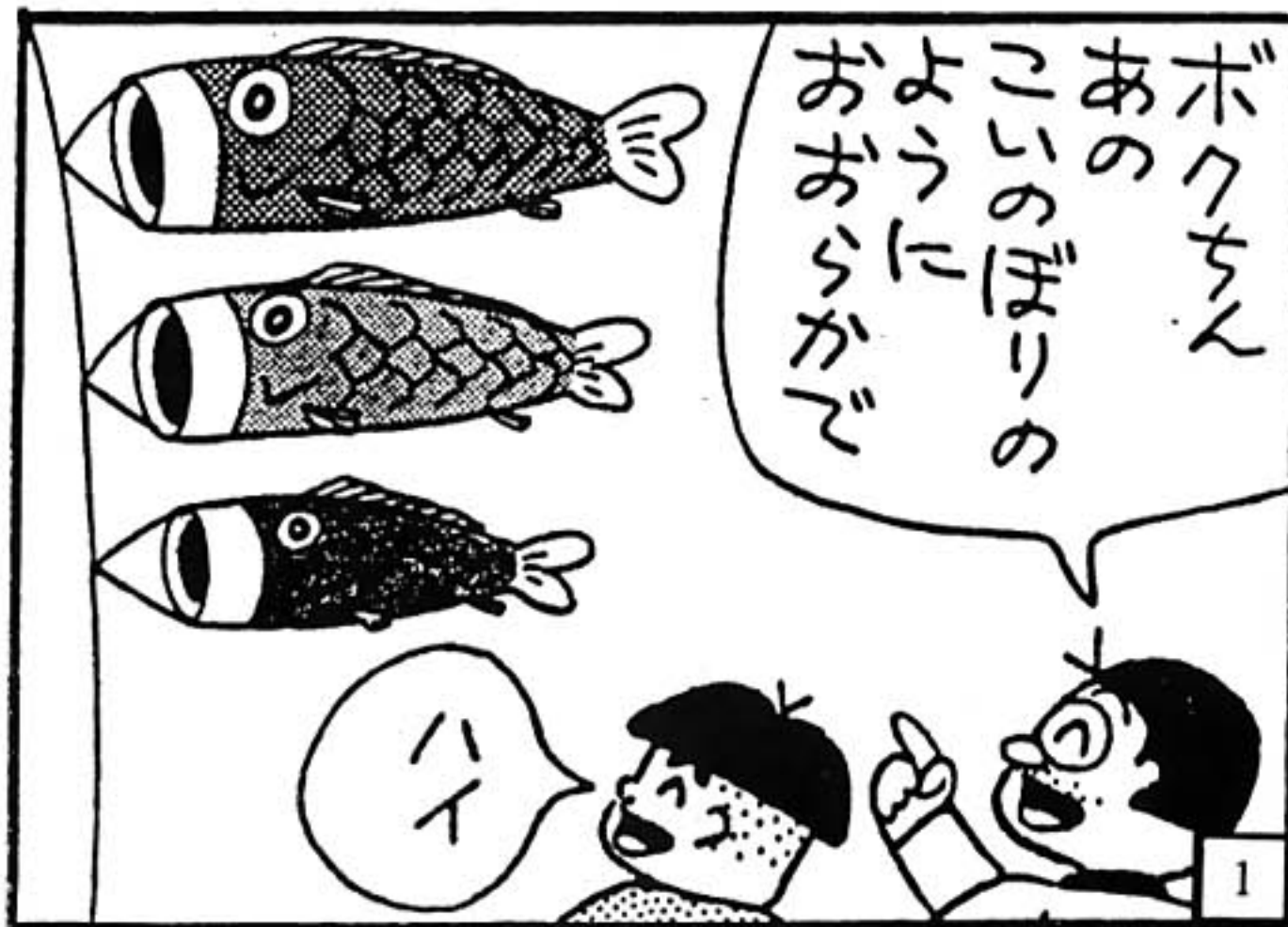
- all three kinds of birds are favorites as pet birds in Japan. *Jūshimatsu* is a bird of about 4 inches, somewhat smaller than a sparrow.
- *dokka* is a contraction of *dokoka* ("somewhere").
- *hoka* here is shorthand for *hoka no tokoro* ("other/different place"), so *dokka hoka* = "somewhere else."
- *itte* is the *-te* form of *iku* ("go"); this *-te* form is acting as a continuing form: "go [somewhere else] and ~."
- *yatte* is the *-te* form of *yaru* (an informal word for "do"), and *kurenai ka na* after the *-te* form of a verb makes an informal request, like "I wonder if you wouldn't/couldn't ~?"

ボクちん優等生

Boku-chin Yūtōsei

I'm an Honor Student

by きたみ次郎 / Kitami Jirō



1 **Father:** ボクちん、あのこいのぼりのようにおおらかで、...
Boku-chin, ano koinobori no yō ni ōraka de,...
 I/me-(dim.) that carp streamer like magnanimous be-and
 "Son, [become] as bighearted as those carp streamers,..."
 [See 3rd frame]

Son: ハイ。
Hai.
 yes
 "Uh-huh." (PL3)

- *boku* is an informal "I/me" used by males, but *boku-chan* (or *boku-chin*) is a diminutive nickname for small boys, so here it is like "you" → "son."
- *koi* = "carp," and *nobori* = "banner/streamer"; on Children's Day (May 5), families with boys fly carp streamers on tall poles. The carp are a symbol of success. May 5 was traditionally a festival for boys, the counterpart to the Dolls Festival for girls on March 3. It was renamed Children's Day and became a national holiday in 1948, but the observances continue to center on boys.
- *de* here is essentially a continuing form of *desu* ("is/are"). The father's sentence continues through the next two frames.

2 **Father:** そしてこの五月人形のようにたくましく、...
soshite kono gogatsu ningyō no yō ni takumashiku,...
 and this May doll like strong/robust
 "and as robust as this May Doll,..."
 [See next frame]

Son: ハイ。
Hai.
 yes
 "Uh-huh." (PL3)

- *gogatsu ningyō* (literally, "May dolls") refers to dolls put on display for Children's Day. Most typically they are dolls of samurai warriors, but *Momotarō* ("Peach Boy") and *Kintarō* ("Golden Boy"), folktale heroes known for their great prowess, are also quite popular. This one, carrying an ax over his shoulder, appears to be *Kintarō*.
- *takumashiku* is the adverb form of *takumashii* ("strong/robust/stalwart"); *takumashiku naru* = "become strong/robust."

3 **Father:** そしてさらにこのカシワモチのように
soshite sara ni kono kashiwa-mochi no yō ni
 and in addition this (food name) like
 味のある男になるんだよ。
aji no aru otoko ni naru nda yo.
 flavor (subj.) has man become (explan.) (emph.)
 "and also become a man who's as flavorful as this
kashiwamochi."
"Son, I want you to grow up to be as bighearted as those carp, ... as robust as this Children's Day Doll, ... and as full of 'flavor' as these kashiwamochi." (PL2)

- *kashiwamochi* are pounded-rice cakes filled with sweet bean jam and wrapped in oak leaves (*kashiwa* = "oak"). They are a traditional part of Children's Day celebrations.
- *aji* = "flavor/taste," and *aji no aru* is a complete thought/sentence ("[he] has flavor/taste") modifying *otoko* ("man"). A person described as *aji no aru otoko/hito* isn't so much a "person of taste" as a "person with personality."

4 **Son:** 味ないよ、これ。
Aji nai yo, kore.
 flavor not have (emph.) this/these
"But they're tasteless—these kashiwamochi." (PL2)

Arrow: つくった人
Tsukutta hito
 made person
The person who made them

- *aji (no/ga) nai* ("has no flavor") is the negative of *aji no/ga aru* ("has flavor"). The syntax is inverted: *kore* is the topic, and normal order would be *kore (wa) aji ga nai*.
- *tsukutta* is the plain/abrupt past form of *tsukuru* ("make").

ひと HIROMI, a long tall lady.
この女に賭ける

Kono Hito ni Kakero
 — Bet on this Woman —

Conclusion

さく
 作・週良貨
 が
 画・夢野一子

Story • Shū Ryōka
 Art • Yumeno Kazuko

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

Harashima’s unconventional ways and forthright manner are shocking to her new colleagues. A rivalry soon develops between her and Mr. Katō, the star of the Commercial Services department, who despite two years of work has not been able to land the Shinwa Enterprises account. When Harashima brashly accepts the challenge of landing Shinwa in only two months, the tension between them escalates.

She researches her region—and Shinwa—by spending a few weeks just getting to know the neighborhood. While doing 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 Marubishi, their current bank, and will never make the switch to Yotsuba. Then, on the way out, she bumps into Kamiya. Rather than talking business, she shrewdly questions him about his art collection based on a piece displayed in the lobby. This elicits an invitation to take a tour conducted by the vice president—Takahiko, Kamiya’s legitimate son—who is in charge of the collection.

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 Takahiko had been slated to take over business operations from his father, but unfortunately showed no aptitude for business. This led Kamiya to begin grooming his illegitimate son, Ryūichi (currently the General Manager of Shinwa), for the job.

With this information in mind, Harashima enters the next meeting with a bombshell of a proposal: to have Takahiko, an art lover like his father, resign from Shinwa Enterprises and open a museum featuring Kamiya’s extensive art collection. This would reduce the company’s capital while effectively using the talents of both sons. Harashima and Katō are now left wondering if the surprised Kamiya will take her suggestion—and give Yotsuba his business.



Kamiya



Katō is stunned by Harashima’s bold suggestion.

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 in order 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

<p>page 48</p> <p>関係 <i>kankei</i> relationship</p> <p>心配する <i>shinpai suru</i> worry (v.)</p> <p>信頼 <i>shinrai</i> trust (n.)</p> <p>経つ <i>tatsu</i> [time] passes</p>	<p>page 51</p> <p>明るい <i>akarui</i> bright</p> <p>引退 <i>intai</i> retirement</p> <p>たしかに <i>tashika ni</i> certainly/assuredly</p>
<p>page 49</p> <p>日頃 <i>higoro</i> usually/habitually/always</p> <p>情報 <i>jōhō</i> information</p> <p>築く <i>kizuku</i> build/construct</p> <p>交換 <i>kōkan</i> exchange (n.)</p> <p>淋しい <i>sabishii</i> lonely</p> <p>共に <i>tomo ni</i> together</p> <p>つきあい <i>tsukiai</i> relationship/association</p>	<p>page 52</p> <p>設立する <i>setsuritsu suru</i> found/establish</p> <p>指定する <i>shitei suru</i> designate/specify</p> <p>ぜひ <i>zehi</i> by all means</p>
<p>page 50</p> <p>ふたりとも <i>futari tomo</i> both</p> <p>表示する <i>hyōji suru</i> indicate/express</p> <p>意思 <i>ishi</i> intention/desire</p> <p>後継者 <i>kōkeisha</i> heir/successor</p> <p>それぞれ <i>sorezore</i> each/respectively</p> <p>提案 <i>teian</i> proposal/suggestion</p>	<p>page 53</p> <p>案内する <i>annai suru</i> show/guide (v.)</p> <p>不在 <i>fuzai</i> not present</p> <p>口座 <i>kōza</i> bank account</p> <p>応接室 <i>ōsetsu-shitsu</i> reception room</p> <p>ただ今 <i>tadaima</i> at this moment</p>
	<p>page 54</p> <p>一体 <i>ittai</i> (emphasizes question words)</p>
	<p>page 54</p> <p>何か <i>nanika</i> something</p>

PATTERNS

- ~ものだ (~ mono da) “is something that ~”
- ~ことはできない (~ koto wa dekinai) “cannot ~”
- ~と信じる (~ to shinjiru) “believe that ~”
- ~にする (~ ni suru) “make [someone/something] into ~”
- ~通り (~ dōri) “[exactly] as/according to ~”
- AもBも (A mo B mo) “both A and B”
- ~のおかげ (~ no okage) “it is owing to/thanks to/as a result of ~”
- ~だの何だの (~ da no nan da no) “~ and whatever/and whatnot/and the like”

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	リユ RYU
キョ KYO	ショ SHO	チョ CHO	ニョ NYO	ヒョ HYO	ミョ MYO	リョ RYO

1 **Kamiya:**

1週間経ちましたね。

“A week has passed, hasn’t it.”

“Well, it’s been a week.” (PL3)

- 1週間 is literally “one-week period”; 週間 is the counter suffix for weeks.
- 経ちました is the PL3 past form of 経つ (“[time] passes”).

2 **Harashima:**

はい。

“Yes.” (PL3)

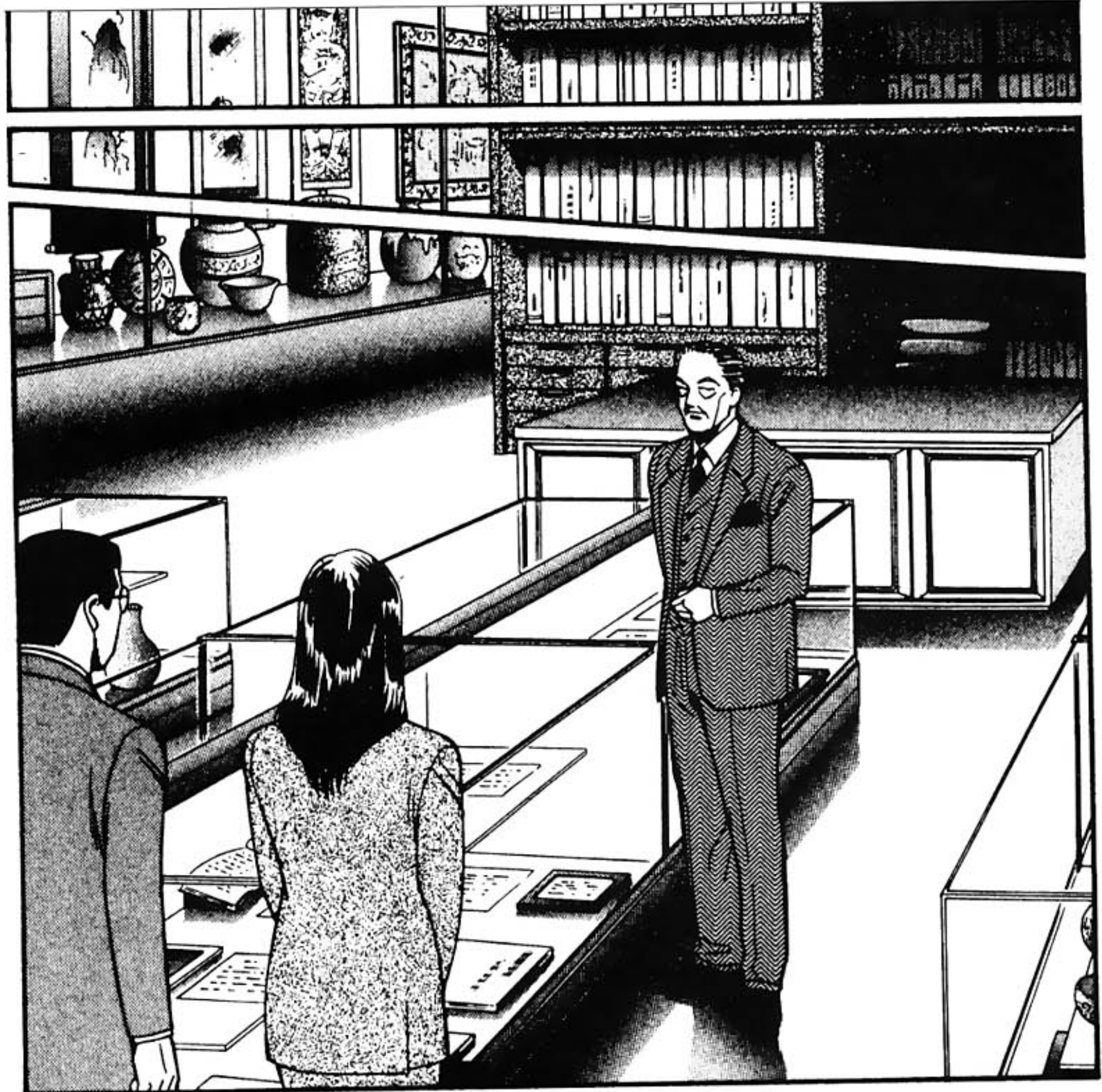
Harashima:

社長がご心配なさっているのは丸菱との信頼関係ですね。

“What you are worried about is the relationship of trust with Marubishi, isn’t it.”

“You’re concerned about your long-standing relationship with Marubishi, aren’t you.” (PL3-4)

- 社長 combines the second kanji of 会社 (“company”) with the suffix meaning “head/chief/leader” of a group, 長, to give the meaning “company president/owner.” Japanese workers traditionally address their superiors by title rather than by name—including those from other companies. Here she uses 社長 in a situation where an English speaker would say “you.”
- ご心配なさっている is a PL4 honorific equivalent of 心配している (“is/are worrying”), from 心配する (“worry”).
- の makes 社長がご心配なさっている act as a single noun, and は marks that noun as the topic of the sentence: “as for what the president/you are worrying about, . . .”
- 信頼 = “reliance/confidence/trust,” and 関係 = “relationship”; 信頼関係 refers to the comfortable and trusting working relationship Shinwa Enterprises and Marubishi Bank have built up over the years.
- と marks 丸菱 as the party with whom the relationship exists, and の makes the phrase 丸菱と (“with Marubishi”) into a modifier for 信頼関係 → “relationship of trust that is with Marubishi.”



社長がご心配
なさっているのは
丸菱との
信頼関係ですね

はい

1週間
経ちましたね

2

1

1 Kamiya:

そうですね。メインバンクとのつきあいは長い時間をかけて築くものだ。

“It is that way. A relationship with one’s main bank is something that one builds up over a long period of time.”

“Well, a great deal of time is spent building up a relationship with one’s main bank.” (PL2)

- そうです is literally “it is that way/it is so/yes,” but adding ね tends to make it a less straightforward affirmation; here it can be thought of as mainly a warm-up word: “Well, . . .”
- メインバンク is a katakana rendering of the English “main bank.”
- つきあい refers to a “relationship/association” of some kind—here of doing business. と marks the party with whom the speaker/subject does business, and の makes the phrase メインバンクと into a modifier for つきあい → “relationship that is with one’s main bank.”
- かけて is the -te form of かける, and the expression 時間をかける means “spend time [at something]”; the -te form is being used here to indicate the means/manner of the next-mentioned action, 築く (“build/construct”). 長い時間をかけて 築く is a complete thought/sentence (“[one] builds [it] by expending a lot of time”) modifying もの (“thing”).

Harashima:

私たちは時間を買うことはできません。

“We cannot buy time.”

“We cannot buy what only time can bring.” (PL3)

しかし、短いおつきあいの中でも信頼を高め合うことはできるはずです。

“But we should be able to mutually raise trust even within a short relationship.”

“But even in a short time, we should be able to build mutual trust.” (PL3)

- できません is the PL3 negative form of できる (“can do”). ことができる after a non-past verb is equivalent to the potential form of that verb, “can [do the action].”
- 高め is the stem of 高める (“raise/elevate/increase”), and 合う after the stem of a verb implies the action is a mutual/reciprocal one.
- はず is a noun referring to “normal expectations”—the way something ought to be; after a verb it means that the action can be expected to occur.

2 Harashima:

日頃からお互いを信頼し、情報交換を行えば、必ず共に歩んで行けると信じます。

“If we always trust one another and exchange information, I believe we can definitely walk together.”

“If we maintain mutual trust and open lines of communication, I am sure we can walk together into the future.” (PL3)



2 (continued)

- 日頃 = “usually/habitually/always.”
- 互い (often with the honorific prefix お) means “each other.”
- 信頼し is the stem form of the verb 信頼する (“trust/have confidence in”); the stem here acts as a continuing form that links to the next action: “trust and . . .”
- 行えば is a conditional (“if”) form of 行う (“do/conduct/carry out”).
- 必ず = “certainly/definitely/without fail”
- 歩んで is the -te form of 歩む (“walk”), and 行ける is the potential (“can/ be able to”) form of 行く (“go”). A form of 行く after the -te form of a verb often implies the action will proceed into the future.
- と is quotative and 信じます is the PL3 form of 信じる (“believe”) → ～と信じます = “believe that ～.”

3 Kamiya:

あなたは私を淋しい男にしてくれた。

“You have made me a lonely man.” (PL2)

- 淋しい = “lonely.”
- して is the -te form of する, and ～にする = “make [something/someone] into ～”; くれた is the plain/abrupt past form of くれる, which after the -te form of a verb implies the action is done by someone else either to or for the speaker.

1 Kamiya:

私のふたりの息子は、あなたの提案通り、ふたつの道の後継者としてそれぞれ意思表示しましたよ。

“My two sons, exactly according to your proposal, have each indicated their intention to become my successors along the two separate paths.”

“My two sons have indicated their desire to do exactly as you suggested, each of them succeeding to a different part of my legacy.” (PL3)

- 私 = “I/me” and あなた = “you”; in each case, adding の makes the word possessive: “my” and “your.”
- ふたり is the counter for “two persons,” and ふたつ is a generic counter, like “two items.” Counters more typically follow the item being counted; when they precede the item and are linked with の, it implies that the several items are in some sense thought of as belonging to a single group or unit.
- 提案 = “proposal/suggestion,” and 通り is a suffix meaning “(exactly) as/according to”; 提案通り = “exactly according to the proposal” → “exactly as you suggested.”
- として = “as.”
- それぞれ = “each/respectively.”
- 意思 = “intention/desire,” and 表示 = “indication/expression”; しました is the PL3 past form of する, which makes 意思表示 a verb: 意思表示する = “indicate/express one’s intention.”

2 Kamiya:

そして、ふたりとも、新しいメインバンクをあなたのところにしたいと言っている。

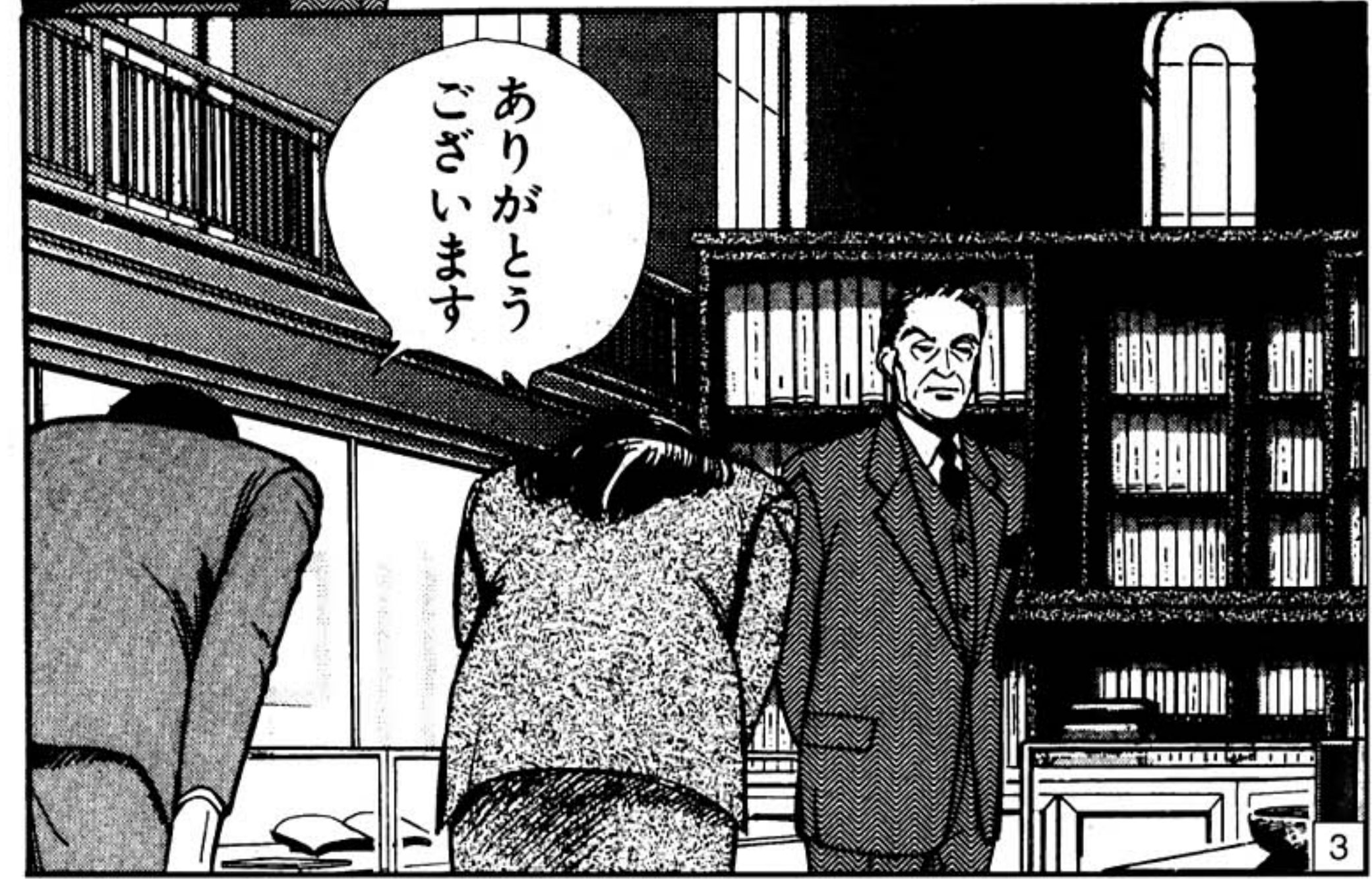
“And they both say they wish to make your place their new main bank.” (PL2)

- -とも when speaking of two items means “both”; when speaking of three or more items, it means “all.”
- 新しい = “new.”
- ところ = “place,” so あなたのところ = “your place”—here referring to her workplace, of course, rather than her home.
- したい is the “want to” form of する (“do/make”); ~にする here means “make it ~” in the sense of making a choice or a change.
- 言っている is from 言う (“say”). と is quotative, marking the complete thought/sentence 新しいメインバンクをあなたのところにしたい (“[they] want to make [their] new main bank your place”) as the content of what they are saying.

3 Katō & Harashima:

ありがとうございます。

“Thank you very much.” (PL3-4)



1 **Kamiya:**

新しい形ができれば、シンワも神谷の家もその将来は明るいものになるのだろう。

“When the new shape is created, as for both Shinwa Enterprises and the house of Kamiya, I suppose their futures will become bright.”

“When the new structure is in place, I imagine the future will be brighter for both Shinwa Enterprises and the Kamiya family.” (PL2)

- 形 = “shape,” and できれば is a conditional (“if/when”) form of できる (“be made/become ready”), so 新しい形ができれば is literally “when the new shape is created.”
- ~も~も = “both ~ and ~.”
- 家 = “house/family.”
- 将来 = “future”; 将来 is used when referring to the future of someone/something in particular, while 未来 is used for more abstract references to “the future.”
- 明るい = “bright,” もの = “thing,” and になる = “become,” so 明るいものになる is literally “become a bright thing.”
- ~のだろう = “It’s probably/I suppose it’s the case that ~.”

Kamiya:

たしかに企業家としてはうれしいが、私の引退も見えてしまった。

“As a businessman, that’s certainly gratifying. Yet at the same time, my own retirement has come into sight.” (PL2)

- たしかに = “certainly/definitely/assuredly.”
- 企業 = “business/enterprise,” and 企業家 = “entrepreneur/businessman/industrialist.” The suffix 家 (read か) after certain nouns can denote a person engaged in or specializing in the associated activity.
- として = “as.”
- うれしい = “glad/happy” or “gratifying.”
- が = “but/yet.”
- 引退 = “retirement.”
- 見えて is the *-te* form of 見える (“can see/is in view”), and しまった is the plain/abrupt past form of しまう (“end/finish/put away”), which after the *-te* form of a verb implies the action is or was unintended, unexpected, or undesirable.

2 **Kamiya:**

あなたのおかげですよ、原島さん。

“All thanks to you, Ms. Harashima.” (PL3)

- おかげ essentially refers to “indebtedness” (the お- is honorific, but cannot be dropped in this use), and ~のおかげだ/です means “it is owing to/thanks to/as a result of ~.” Expressions containing おかげ can be used both for giving credit and assigning blame (much as “thanks to ~” can be in English), so in this case it serves as both genuine thanks (for what she has done for Shinwa and his family) and a touch of complaint (for hurrying him toward retirement).

3 **Harashima:**

社長、...
“Sir, ...”

- Japanese speakers address their listeners by title a good deal more than English speakers, especially when the listener is of a higher social status. In many cases the title can serve as the equivalent of “Sir/Ma’am.”



1 Harashima:

第2シンワ商事を設立される時にはぜひ私ども
をメインバンクにご指定下さい。

“... when you establish Shinwa Enterprises No. 2, please be sure to select us as *your* main bank as well.” (PL4)

- 第 before a number means “No. ~.”
- 設立 is a noun for “founding/establishing”; adding する makes it a verb. される is a PL4 honorific form of する.
- 第2シンワ商事を設立される is a complete thought/sentence (“[you] will found Shinwa Enterprises No. 2”) modifying 時 (“time/time when” → “when”). に marks this as the time when another action takes place or will take place, and は marks that time as the topic of the sentence: “as for the time when you will found Shinwa Enterprises No. 2, ...”
- ぜひ = “by all means.”
- -ども turns nouns referring to people into plurals; it’s humble when used to refer to one’s own group, but condescending/insulting when used for others.
- ご指定下さい is a PL4 equivalent of the PL3 -て下さい request form, 指定してください (“please designate/specify/choose”), from the verb 指定する (“designate/specify”).



2 Kamiya:

あはははは...

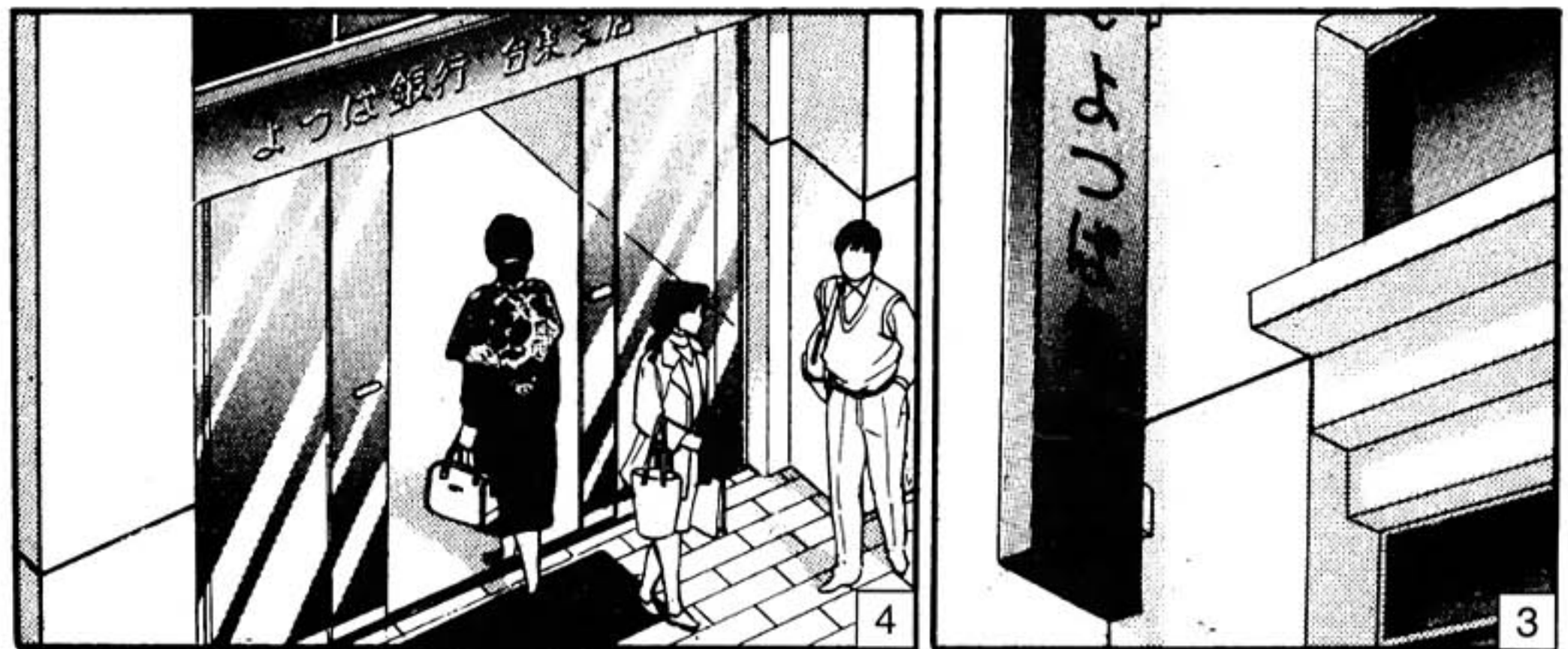
“A ha ha ha ha ...”

Kamiya:

そうだな。そうさせてもらうよ。

“Yes, I’ll do that.” (PL2)

- そうだな is a PL2 equivalent of the affirmative response そうですね seen on page 49.
- させて is the -te form of させる, the causative form of する (“do”), and もらう (“receive”) after the -te form of a verb implies the action is done as a favor to/for the benefit of the subject (in this case the speaker), so させてもらう turns into rather convoluted English when rendered literally: “[I] will receive the favor of being permitted to do.” The causative form of a verb plus もらう is essentially just a humble way of saying one will do the action indicated by that verb.



3 Sign:

よつば銀行

Yotsuba Bank

4 Sign (over door):

よつば銀行台東支店

Yotsuba Bank, Taitō Branch

- 台東区 is the name of the ward in central Tokyo where Ueno and Asakusa are located—an old, merchant-class section of the city. 支店 means “branch store/office,” so 台東支店 = “the Taitō Branch.”

1 **Teller:**

いらっしやいませ。
“Welcome.”
“May I help you?” (PL4)

Mrs. Kamiya:

口座をひとつ開きたいのだけど。
“I’d like to open an account.” (PL2)

- いらっしやいませ is a polite command form of the PL4 verb いらっしやる (“come”). It’s one of the standard expressions for welcoming customers to one’s place of business, and it often serves the same function as “May I help you?” in English.

2 **Sound FX:**

どん!
Thud! (stacks of bills landing on counter).

Teller:

えっ!! どうぞ、おうえんしつ ほう あんない 応接室の方へご案内いたします。
“What?! Please, I will show you to our receiving room.”
“Goodness! Let me show you to a private room.” (PL4)

Mrs. Kamiya:

ここでけっこうよ。
“Here is fine.” (PL2)

- ご案内いたします is a PL4 equivalent of 案内する (“show/guide [to someplace]”).
- けっこう often replaces いい in the expression ~でいい (“~ is good enough/is fine”).

3 **Mrs. Kamiya:**

なん ティッシュだの何だのいらんわ。
“I don’t care for any tissues or whatever.” (PL)

Teller:

おそい 恐れ入ります。
“I apologize.”
“Certainly.” (PL4)

- ティッシュ is a katakana rendering of the English “tissue [paper]”; Japanese banks regularly give out packages of tissue paper and other sundries as gifts to depositors.
- 恐れ入ります is the polite form of 恐れ入る, a PL4 expression that can be either an apology or a thank you depending on the context.

4 **Mrs. Kamiya:**

はらしま ひろみ かた ところで、原島浩美さんて方いらっしやる?
“By the way, is there someone named Harashima Hiromi here?” (PL4)

Teller:

はらしま そとまわ いまふざい 原島は外回りですので、ただ今不在ですが。
“Harashima is out making rounds and is not in the office at the moment.” (PL3)



4 (continued)

- て is a colloquial equivalent of という (“called”), and 方 is a polite word for “person”; 原島浩美さんという方 = “person called Harashima Hiromi.”
- いらっしやる is also a PL4 equivalent of いる (“be present/be in a place”).

5 **Mrs. Kamiya:**

わたし かみや たかひこ はは そう。私、神谷隆彦の母でございます。息子をよくしくとお伝え下さいな。
“I see. I’m Kamiya Takahiko’s mother. Please convey to her my best wishes on behalf of my son.” (PL4)

- ~をよくしく(お願いします) is a standard formula spoken (or, as here, conveyed) to a person who is in a position to help/benefit members of one’s group (i.e., family, office, class, etc.). It literally means “please take good care of/give favorable treatment to ~.”
- お伝え下さい is a PL4 equivalent of 伝えて下さい (“please tell/convey”).

6 **Teller:**

はあ... / ありがとうございます。
“Uhh, certainly . . . Thank you very much.” (PL4)

1 Mrs. Miyamoto:

すみません。
“Excuse me.” (PL3)

Teller:

いらっしやいませ。
“Welcome.”
“May I help you?” (PL4)

Mrs. Miyamoto:

口座を作りたいのですが。
“I’d like to open an account.” (PL3)



2 Sound FX:

どん!
Thud!

Teller (thinking):

また...
Again...

3 Mrs. Miyamoto:

こちらに原島浩美さんとおっしゃる方はおられますか?

“Is there a person named Harashima Hiromi here?” (PL4)

Teller:

はあ、あの、原島は外回りで出かけております。

“Well, um, Harashima is out of the office on rounds.” (PL4)

- こちら (literally, “this direction/side”) is often just a polite way of saying ここ (“this place/here”).
- おっしゃる is a PL4 honorific equivalent of いう, so ~とおっしゃる = ~という (“called ~”), and 原島浩美とおっしゃる方 = “a person called Harashima Hiromi.”
- おられます is the polite form of おられる, a PL4 honorific equivalent of いる (“is present/is in a place” for people and other animate beings). か makes it a question: “is ~ present?”
- 出かけて is the -te form of 出かける (“go out”), and おります is a PL4 humble equivalent of いる; いる after the -te form of a verb can mean that the result of the action continues/remains in place, so 出かけております = “has gone out/is out.” で marks 外回り (see above) as the cause for going out.

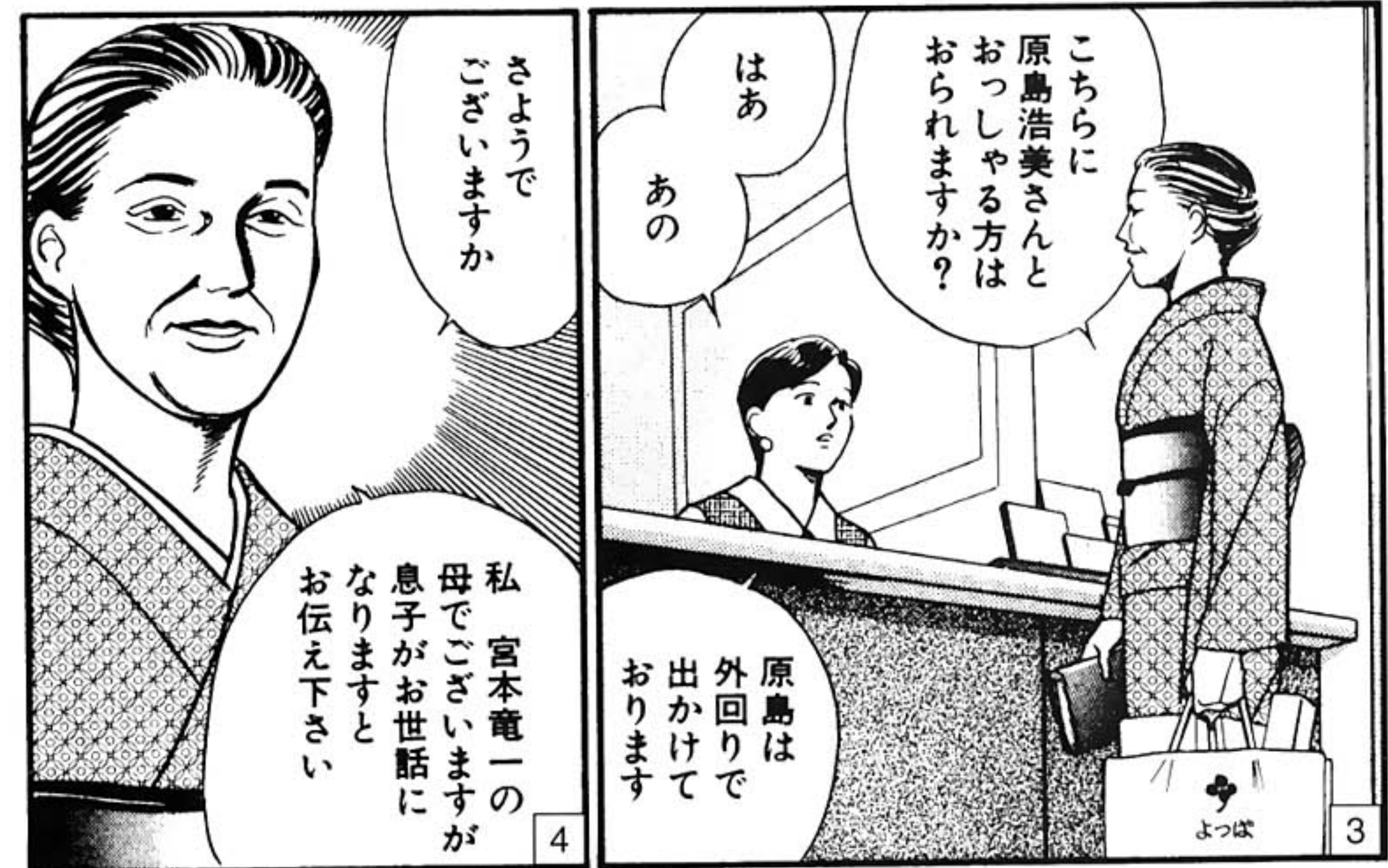
4 Mrs. Miyamoto:

さようございますか。
“Is that so?”
“I see.” (PL4)

Mrs. Miyamoto:

私、宮本龍一の母でございますが、息子がお世話になりますとお伝え下さい。

“I am Miyamoto Ryūichi’s mother. Please thank her for her kind offices on behalf of my son.” (PL4)



4 (continued)

- さようございますか is a very formal/polite equivalent of そうですね (“is that so?/I see”).
- 世話 refers to “help/aid/favor,” and なります is the PL3 form of なる (“become”). お世話になります is literally “[I/he] will become in your favor.” This is another standard formula spoken or conveyed to one’s benefactor when about to receive the benefit of his/her hospitality, guidance, help, etc., as a kind of thanks-in-advance. If the person about to receive the benefit/favor is someone other than the speaker, he/she must be specified as the subject, as 息子 is here.

5 Teller:

ありがとうございました。
“Thank you very much.” (PL4)

Teller (thinking):

なんなのよ、一体...
What in the world’s going on? (PL2)

- なの after a question word asks for an explanation, and よ adds emphasis.
- 一体 is an emphazer for question words: “(What) in the world?/(How) on earth?”, etc. The syntax is inverted; in normal order, 一体 comes at the beginning.

1 Proprietress:

何かいいことあったのかい?

“Did something good happen?”

“Are you celebrating something?” (PL2)

- 何か = “something.”
- いい = “good/fine,” and こと = “thing”: いいこと = “good/desirable/happy thing.” が to mark this as the subject of the sentence has been omitted.
- あった is the plain/abrupt past form of ある (“exist/occur”).
- の indicates she’s asking for an explanation.
- かい is a colloquial か, for questions, but with a softer, friendlier feeling.

Harashima:

おばさんのおかげでね。いっしょに食べて下さいな。

“Thanks to you. Please eat together with me.”

“Yes, thanks to you. Please join me.” (PL3)

- おばさん (“aunt/auntie”) can be used to refer to any woman older than oneself and past her mid-twenties or so. As with 社長 on page 48, Harashima uses the title おばさん here where an English speaker would use “you.”
- ~のおかげで = “owing to/thanks to ~.” ね adds light emphasis.
- いっしょに = “together [with me].”
- 食べて is the -te form of 食べる (“eat”), and 下さい after the -te form of a verb makes a polite request.
- な adds informal emphasis.
- this おばさん is the proprietress of a tea shop near Shinwa Enterprises, where Harashima stopped for a break after her first visit to the company. In that scene, おばさん strikes up a conversation with Harashima, and when Harashima reveals that she has just been to Shinwa on business, おばさん mentions that she grew up with the company president. Although the scene does not depict the details, the proprietress is apparently the source of Harashima’s inside information about the Kamiya family (see episode 4, *Mangajin* No. 50), which helped her determine the best way to approach Shinwa.



何かいいこと
あったのかい?

おばさんの
おかげでね♥
いっしょに食べて
下さいな



risers, so does the value of the ADR, and vice versa.

Although it's possible to assemble a portfolio of Japanese issues by yourself, most investors are better off sticking with mutual funds and letting a professional portfolio manager pick the stocks. Most international stock funds have holdings in Japan, and several large funds specialize exclusively in Japanese stocks. The Japan Fund and the Fidelity Japan Fund invest in a variety of Japanese stocks, while the Warburg Pincus Japan OTC Fund and the Japan OTC Equity Fund concentrate on small and medium-sized companies.

If you're brave enough to take the plunge, be sure to do your homework first and be prepared to stick it out for the long haul. Japan's economic ills didn't develop overnight, and they may take years to solve. Nevertheless, Japan remains one of the largest and most powerful economies in the world, and its response to recent troubles will be worth watching. ♦

John H. Christy is a writer for Forbes magazine.

Economic and Financial Terms

<i>gaikoku kawase</i>	外国為替	foreign exchange
<i>haitōkin</i>	配当金	dividend
<i>kabushiki, kabu</i>	株式、株	stock, share of stock
<i>kabunushi</i>	株主	shareholder
<i>kabushiki nakagai-nin</i>	株式仲買人	stockbroker
<i>kabu-ya</i>	株屋	stockbroker [slightly derogatory]
<i>kokunai sōseisan</i>	国内総生産	Gross Domestic Product
<i>myūchuaru fando</i>	ミューチュアル・ファンド	mutual fund
<i>nedan</i>	値段	price (of a security)
<i>saiken</i>	債券	bond
<i>shōken-gaisha</i>	証券会社	securities firm
<i>tōshi ginkō</i>	投資銀行	investment bank
<i>tōshi bunseki</i>	投資分析	investment analysis
<i>yunyū</i>	輸入	import
<i>yushutsu</i>	輸出	export

The Japan Fund	800-53-JAPAN
Fidelity Japan Fund	800-544-8888
Warburg Pincus Japan OTC Fund	800-257-5614
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こ ち ら 葛 飾 区
 亀 有 公 園 前
 派出所



秋 本 治
 by Akimoto Osamu

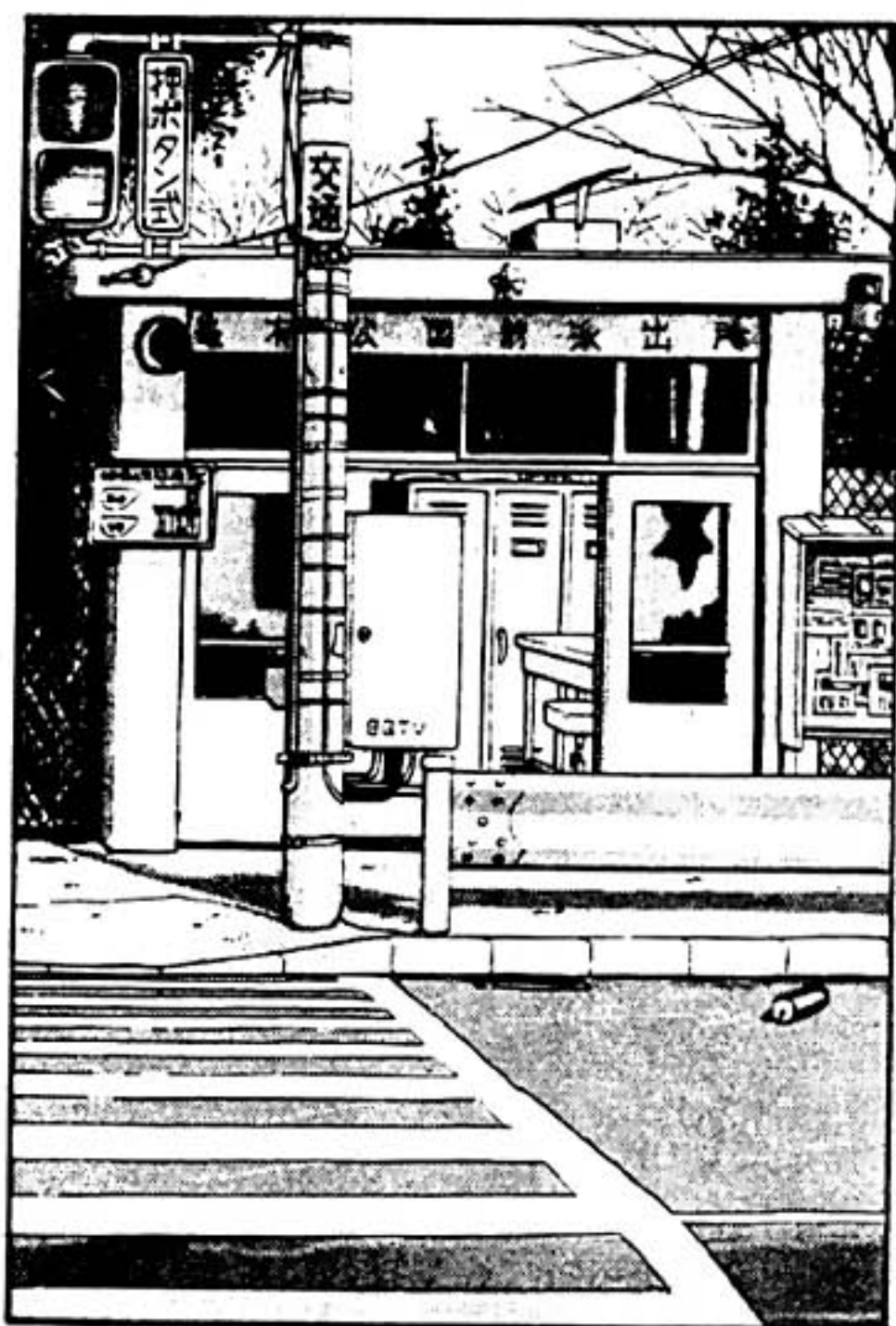
**This is the
 Katsushika-ku
 Kameari Kōen-
 mae Police Box**

Kochira Katsushika-ku Kameari Kōen-mae Hashutsu-jo

Akimoto Osamu made his comic strip debut in 1976 with "Kochira Katsushika-ku Kameari Kōen-mae Hashutsu-jo," winning a prize in the annual *Young Jump* competition. The strip was published in the weekly *Shūkan Shōnen Jump* that same year and has been going strong ever since. In fact, "Kochira..." is making records as the longest-running strip in *Shūkan Shōnen Jump*, which itself has the largest circulation of all the manga magazines.



Ryōtsu



The Kameari Kōen-mae police box

"Kochira..." details the often outrageous experiences of Ryōtsu, a trueborn Edokko (Tokyoite) police officer stationed at a small neighborhood 'police box' in Tokyo. Police boxes—small branch offices of police headquarters—are a common sight throughout Japan's neighborhoods; daily responsibilities of the policemen who staff them usually include no more than giving directions and issuing parking tickets. Incidentally, Kameari Kōen is an actual park in Katsushika-ku, a district in north-eastern Tokyo.

The blunt and rough-mannered Ryōtsu is not the sort of officer one might typically find in a police box, but it is his distinctive individuality that makes him so appealing to his fans. He shares his police box with Nakagawa, an earnest junior officer, and Reiko, their secretary.

In the following installment, Ryōtsu and the others make the acquaintance of an unusual young boy who has gotten lost near the police box.



Reiko and Nakagawa



1

Title: ハイパー 小学生 の 巻
Haipā Shōgakusei no maki
 hyper primary school student of scroll/episode
 The Episode of the Hyper Schoolboy
The Hypermedia Kid

- *haipā* is from the English “hyper,” but the word is not used to mean “hyperactive” in Japanese. Many English words beginning with “hyper” have been adopted into Japanese, but we conclude from the content that follows that *haipā* is short for “hypermedia” in this case.
- *maki* literally means “scroll,” and ~ *no maki* is a term for “episode/chapter” that goes back to when stories were written on scrolls and each scroll would typically contain a single chapter or section. With bound books the term came to mean “fascicle/volume,” still often containing only a single chapter, and with the transition to periodicals and TV the term took on the meaning of “episode.”

Poster: この顔にピンときたら 110番
Kono kao ni pin to kitara hyakutōban
 this face (obj.) if recognize no. 110
If this face rings a bell, dial 110

Poster: 緊急 指名手配 犯人
Kinkyū shimei tehai hannin
 urgent/emergency wanted criminal
Most Wanted!

- *pin to kitara* is a conditional (“if/when”) form of *pin to kuru* (*kuru* = “come”), a colloquial expression used when something comes clear in one’s mind—as in when one gets a joke, recognizes a face, understands an explanation, senses something by intuition, has a hunch, etc. In this case it’s very close to the colloquial English expression “rings a bell.” *Ni* marks *kono kao* as the object recognized.
- the police can be reached anywhere in Japan by dialing 110; similarly, the fire department can be reached by dialing 119.
- *shimei tehai* essentially means “wanted [as a suspect/criminal],” and *hannin* = “criminal,” so *shimei tehai hannin* = “wanted criminal.”

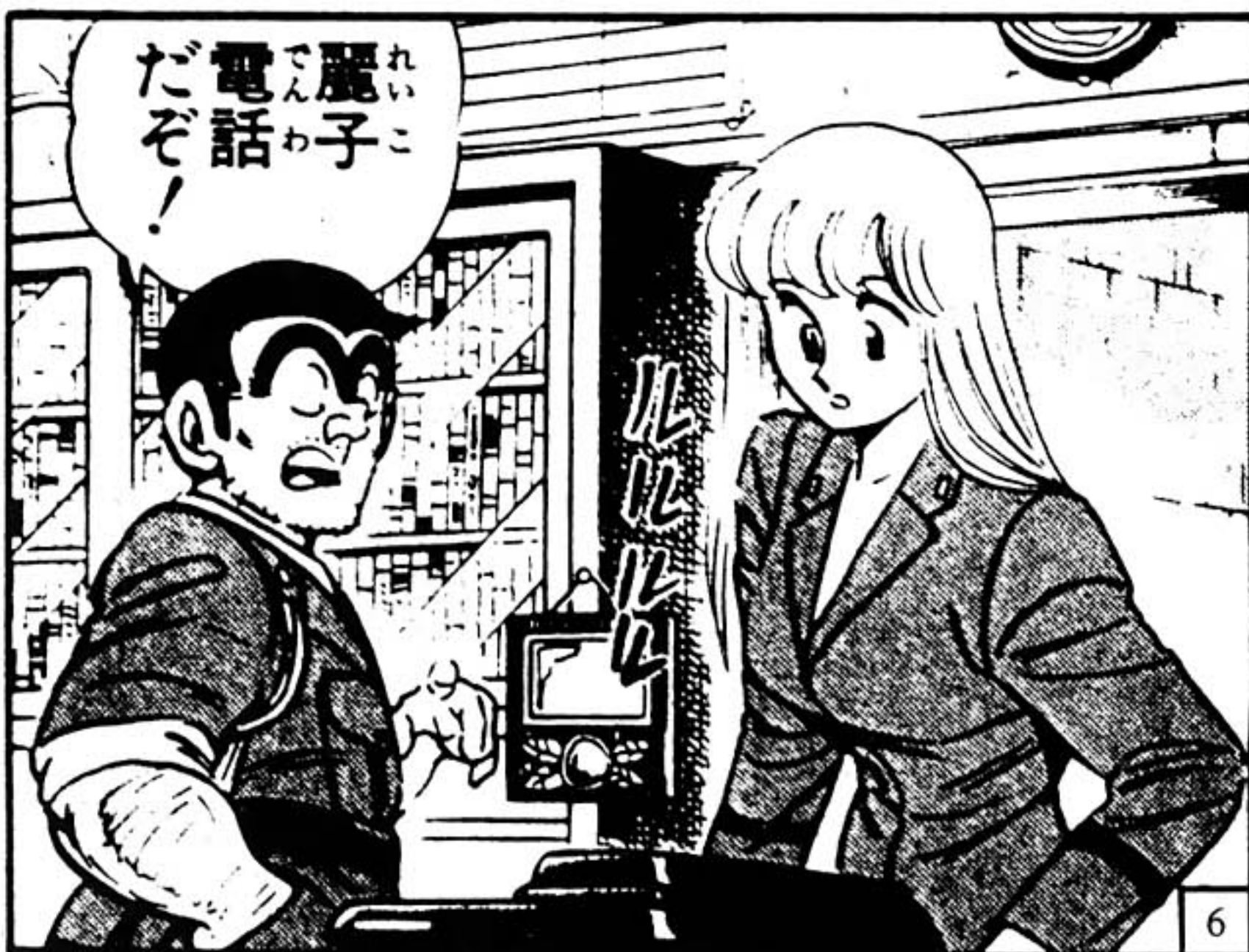
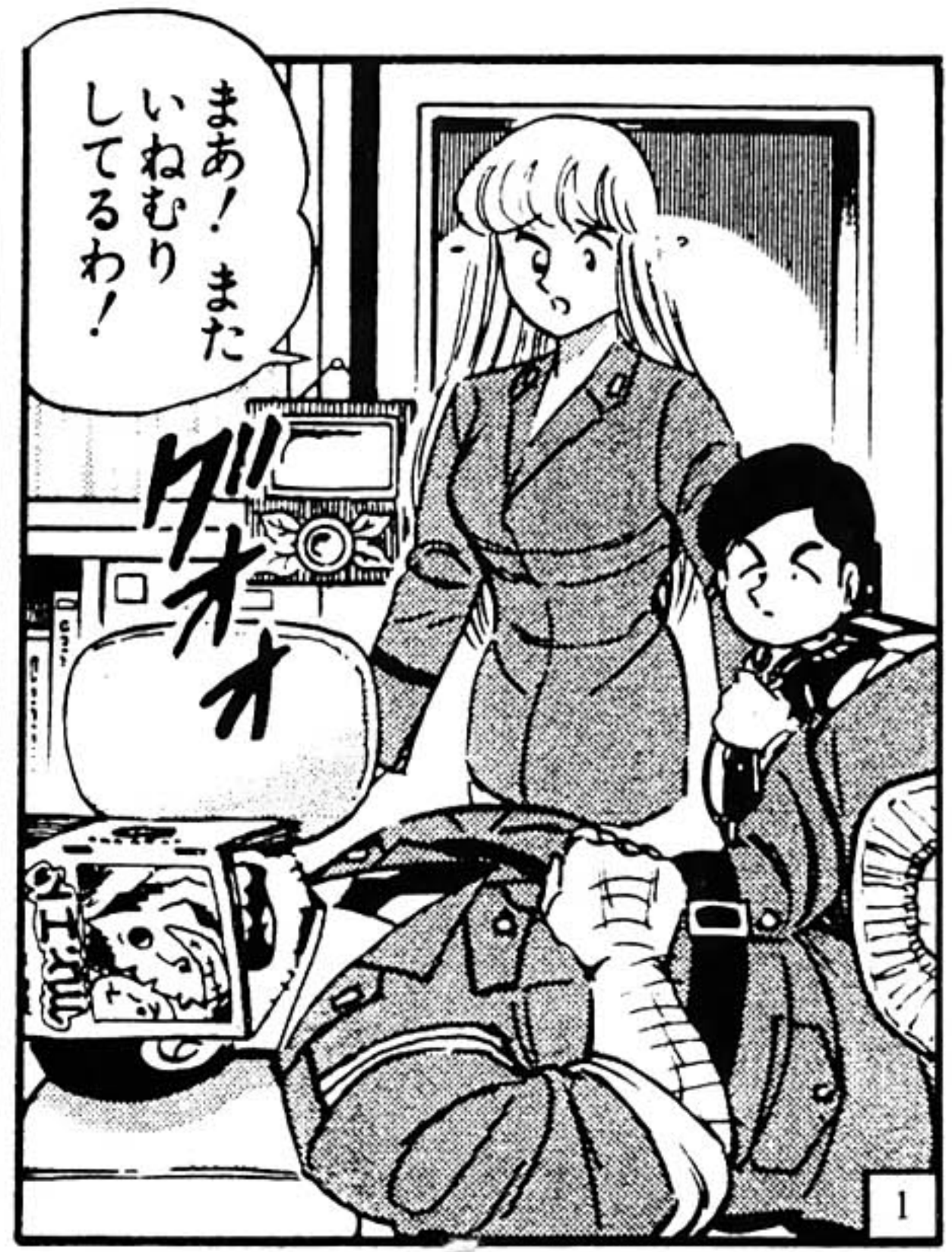
Mag. Back: 今日もビールがうまいっす!
Kyō mo biiru ga umai ssu!
 today also beer (subj.) is tasty
 Today, too, the beer tastes good.
As always, a great-tasting beer! (PL2-3)

Mag. Front: 競馬誌 Mr.エド
Keiba-shi Misutā Edo
 horse-racing magazine Mr. Ed
Horse-Racing Magazine: Mr. Ed

Newspaper: 馬
Uma
The Horses

Boy: すみませーん!
Sumimase-n!
 (apology)
“Excuse me!” (PL3)

- *kyō mo* = “today also/too” → “as always/as usual.”
- *umai*, when used of foods and beverages, is a mostly masculine, informal word for “delicious/tasty.” *Ssu* is a contraction of *desu*, distinctly more casual than *desu* but not as abrupt or informal as the PL2 *da*.
- *-shi* refers to a “magazine/journal/periodical.”
- a dubbed version of the American television series “Mr. Ed” ran on Japanese television in the early ’60s.
- *sumimasen* can be either an apology or thanks depending on the context; it’s often used the way English speakers use “excuse me” when trying to get someone’s attention (the last vowel often gets elongated in this use).



1 **Reiko:** まあ! また いねむりしてる わ!
Mā! Mata inemuri shiteru wa!
 (interj.) again is napping/dozing (fem. colloq.)
“Oh dear! He’s sleeping on the job again!” (PL2)

Sound FX: グオオ
Guoo
 (sound of snoring)

- *mā* is a feminine interjection of surprise/alarm: “My goodness/Oh dear!”
- *inemuri* refers to “dozing/nodding off” at an inappropriate time, and *inemuri suru* is its verb form (*shiteru* is a contraction of *shite iru*, from *suru*, “do”). The word can also be used to refer to an acceptable “snooze/catnap,” but even then the idea is that the sleeping takes place at an unusual time for sleeping.
- *wa* is a mostly feminine particle that gives colloquial emphasis.

2 **Reiko:** 私の イスを勝手に使わないで!
Watashi no isu o katte ni tsukawanaide!
 my chair (obj.) w/o asking don’t use-(request)
“Don’t use my chair without asking!”
 (PL2)

FX: サッ
Sa!
Whisk! (effect of quick, deft movement, here of pulling the chair away)

Sound FX: ゴン
Gon
Bonk (sound of head hitting floor)

Ryōtsu: いて!!
Ite!!
 (interj.)
“Ouch!” (PL2)

- *no* between two nouns makes the first into a modifier for the second in a wide variety of ways. When the first noun refers to a person, the *no* is possessive, so *watashi no* ~ = “my ~.”
- *katte ni* means “on one’s own/without (asking) permission.”
- *tsukawanaide* is the *-te* form of *tsukawanai*, negative of *tsukau* (“use”). The *-te* form of a verb can make an informal request or gentle command, and if the verb is negative the request/command is negative—i.e., a prohibition: “don’t ~.”
- *ite* is one of quite a few colloquial variations on the adjective *itai* (“[something] hurts/is painful”), used as an exclamation of pain.

3 **Reiko:** 子供 が 道を聞きにきてる わよ。
Kodomo ga michi o kiki ni kiteru wa yo.
 child (subj.) road (obj.) to ask has come (fem. emph.)
“There’s a boy here who wants to ask directions.” (PL2)

Ryōtsu: 乱暴な 起こし方をしやがって!
Ranbō na okoshi-kata o shiyagatte!
 rough method of waking (obj.) do-(derog.)
“Cripes, you choose a rough way of waking!”
“Cripes, what do you have to wake me up so rough for?” (PL1)

- *kiki* is the stem form of *kiku* (“ask”); *michi o kiku* is literally “ask the road/way” → “ask directions.”
- *kiteru* is a contraction of *kite iru* (“has/have come”), from *kuru* (“come”). ~ *ni kuru* means “come in order to [do the action].”
- *wa yo* is a colloquial combination that provides distinctly feminine emphasis.

3 (continued)

- *okoshi-* is the stem form of *okosu* (“wake [someone] up”), and *-kata* is a verb suffix meaning “way/method of,” so *okoshi-kata* = “way of waking [someone] up.”
- *shiyagatte* is the stem of *suru* (“do”) with the derogatory/insulting verb ending *-yagaru* in the *-te* form.

4 **Boy:** 道に迷ったんですが...
Michi ni mayotta n desu ga.
 road/way on have become lost (explan.) but
“I’ve lost my way.” (PL3)

Ryōtsu: 勝手に地図を見ろよ。
Katte ni chizu o miro yo.
 on own map (obj.) look at (emph.)
“Look at the map yourself.” (PL2)

- *mayotta* is the plain/abrupt past form of *mayou* (“become puzzled/at a loss”); *michi ni mayou* is an expression for “lose one’s way/become lost.”
- *ga* (literally, “but”) softens the end of the sentence and implies the speaker wants a response from the listener—in this case, help.
- *miro* is the abrupt command form of *miru* (“look at”).

5 **Boy:** この地図は何年度版ですか?
Kono chizu wa nannendo-ban desu ka?
 this map as for what year’s edition is it?
“What’s the date of this map?”
“How old is this map?” (PL3)

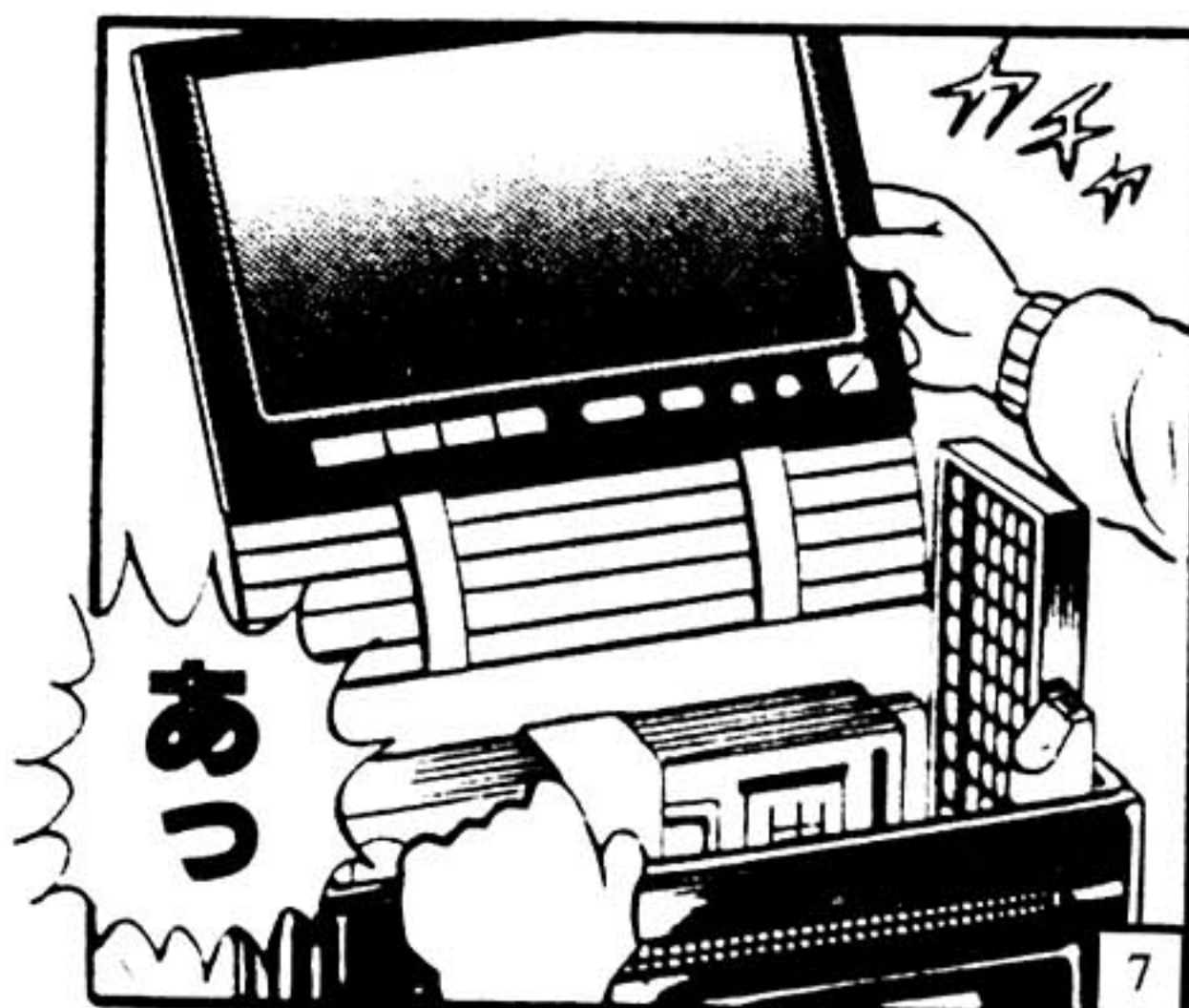
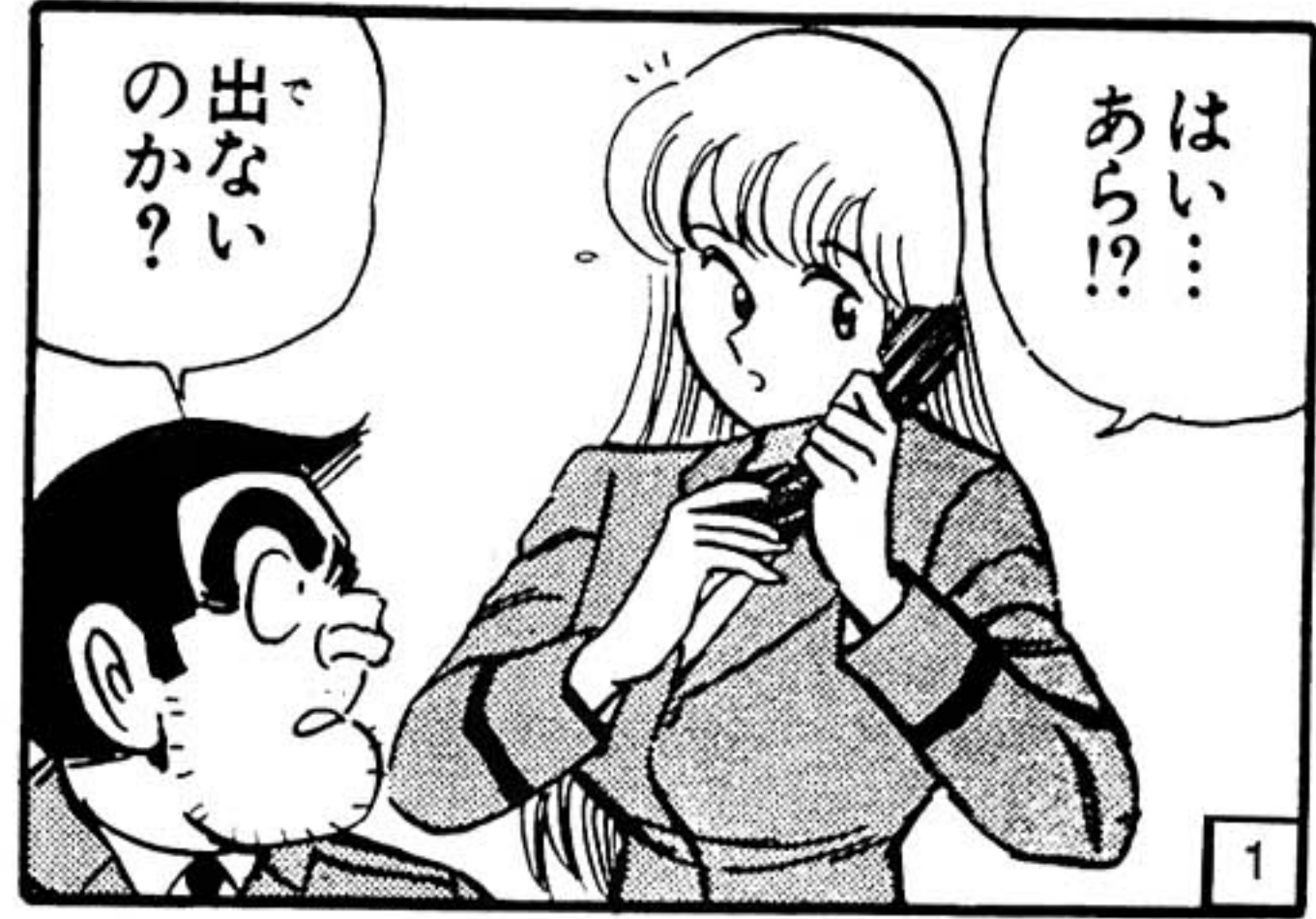
Ryōtsu: そんな事知らんよ。
Sonna koto shiran yo.
 that kind of thing don’t know (emph.)
“How should I know?” (PL2)

- ~ *nendo* = “the ~ year,” so *nannendo* = “what year.”
- *-ban* is a suffix meaning “edition,” so *nannendo-ban* = “what year’s edition.”
- *shiran* is a contraction of *shiranai* (“not know”), negative of *shitte iru* (“know”).

6 **Sound FX:** ルルルル
Ru ru ru ru
 (sound of cellular phone ringing)

Ryōtsu: 麗子、電話だぞ!
Reiko, denwa da zo!
 (name) telephone call is (emph.)
“Reiko, the phone’s ringing!” (PL2)

- *zo* is a rough, masculine particle for emphasis.



1

Reiko: はい... あら!?
Hai... Ara?
 yes/hello (interj.)
“Hello... Huh?” (PL2)

Ryōtsu: 出ない のか?
Denai no ka?
 not come out/answer (explan.-?)
“No answer?” (PL2)

- *hai*, literally “yes,” serves as a “hello” when picking up the phone.
- *ara?* (with the intonation of a question) is a feminine interjection of bewilderment/confusion; males would usually say *are?*
- *denai* is the negative form of *deru* (“come/go out”); on the phone, it implies the party at the other end does not answer.

2

Boy: 私の 携帯 電話 みたいです ね。
Watashi no keitai denwa mitai desu ne.
 my portable phone seems to be (colloq.)
“It seems to be my cellular phone.”
 (PL2)

Sound FX: ルルル
Ru ru ru
 (sound of cellular phone ringing)

Ryōtsu: え?!
E?
“What?” (PL2)

- *mitai da/desu* after a noun can mean either “is like ~” or “seems/appears to be ~.”

3

Ryōtsu: 小学生 が 携帯 電話 か よ!
Shōgakusei ga keitai denwa ka yo!
 grade-schooler (subj.) portable phone (?) (emph.)
“Is a grade-schooler [using] a cell phone?”
“A grade-schooler with a cell phone?”
 (PL2)

Boy: はい! 私 です。
Hai! Watashi desu.
 yes/hello I/me is
“Yes, it’s me.” (PL3)

Boy: どうも、ごぶさたしています。
Dōmo, gobusata shitemasu.
 (emph.) (hon.)-have been out of touch
“I’m sorry I’ve been out of touch.”
 (PL3-4)

- *gobusata shitemasu* is a contraction of *gobusata shite imasu*, a greeting used with someone you have been out of touch with for a long time. *Go-* is honorific (it’s always required for the greeting), and *busata* literally means “without communication/tidings.”

4

Boy: その 件 については
Sono ken ni tsuite wa
 that case/matter regarding as for
 先方 と 相談して... はい!
senpō to sōdan shite... Hai!
 other party with consult-and yes
“I will consult with the other party regarding that matter... Certainly!”
 (PL2)

Ryōtsu: 会話 が 大人びている。
Kaiwa ga otonabite iru.
 conversation/speech (subj.) adult is like
“He talks like an adult.” (PL2)

- ~ *ni tsuite* = “as regards ~/in connection with ~.”

4 (continued)

- *senpō* is one of the most common ways of referring to “the other party” in a business relationship; it’s a formal term that most children would not be familiar with.
- *sōdan* = “consultation,” and adding *suru* makes it a verb: “consult.” *Shite* is the *-te* form of *suru* (“do”).
- *-bite iru* is from the relatively rare noun suffix *-biru*, which means “have/show the characteristics of ~”; *otonabiru* = “act like an adult.”

5

Boy: 少々 お待ち 下さい!
Shōshō o-machi kudasai!
 a little/a moment (hon.)-wait please
“Just a moment, please!” (PL4)
 スケジュール を 見てみましょう!
Sukejūru o mite mimashō!
 schedule (obj.) I’ll try looking at
“I’ll check my schedule.” (PL3)

Sound FX: ピッピッピッ
Pi! pipi! pi!
Dit didit dit (electronic key tones)

Nakagawa: 電子 手帳 を 使いこなしている。
Denshi techō o tsukai-konashite iru.
 electronic notebook (obj.) is using expertly
“He’s using that electronic notebook like a pro.” (PL2)

Ryōtsu: ビジネスマンと 変わらん な、こいつ!
Bijinesuman to kawaran na, koitsu!
 businessman from not different (colloq.) this guy
“He’s just like a businessman, this kid!”
 (PL2)

- *shōshō* is a formal word meaning “a little” and *o-machi kudasai* is a very polite request: “please wait.” The honorific *o-* plus the stem form of a verb (*machi* is the stem of *matsu*, “wait”) plus *kudasai* makes a PL4 equivalent of the request form *-te kudasai* (PL3).
- *mite* is the *-te* form of *miru* (“look at”), and *mimashō* is the volitional (“let’s/I shall”) form of the same verb; a form of *miru* after the *-te* form of a verb can imply “[do the action] and see what happens/see what you find.”
- *tsukai-konashite iru* is from *tsukai-konasu* (“use fully/expertly”), from *tsukau* (“use”) and the verb suffix *-konasu*, which implies doing the action skillfully/completely.
- *kawaran* is a contraction of *kawaranai*; the expression ~ *to kawaranai* means “is no different from ~.”

6

Sound FX: ズシッ
Zushi!
Thump (effect of setting down heavy backpack)

Ryōtsu: 今度 は 何 を 出す 気 だ?
Kondo wa nani o dasu ki da?
 this time/now as for what (obj.) take out intent is
“Now what does he intend to take out?”
“What’s he getting out now?” (PL2)

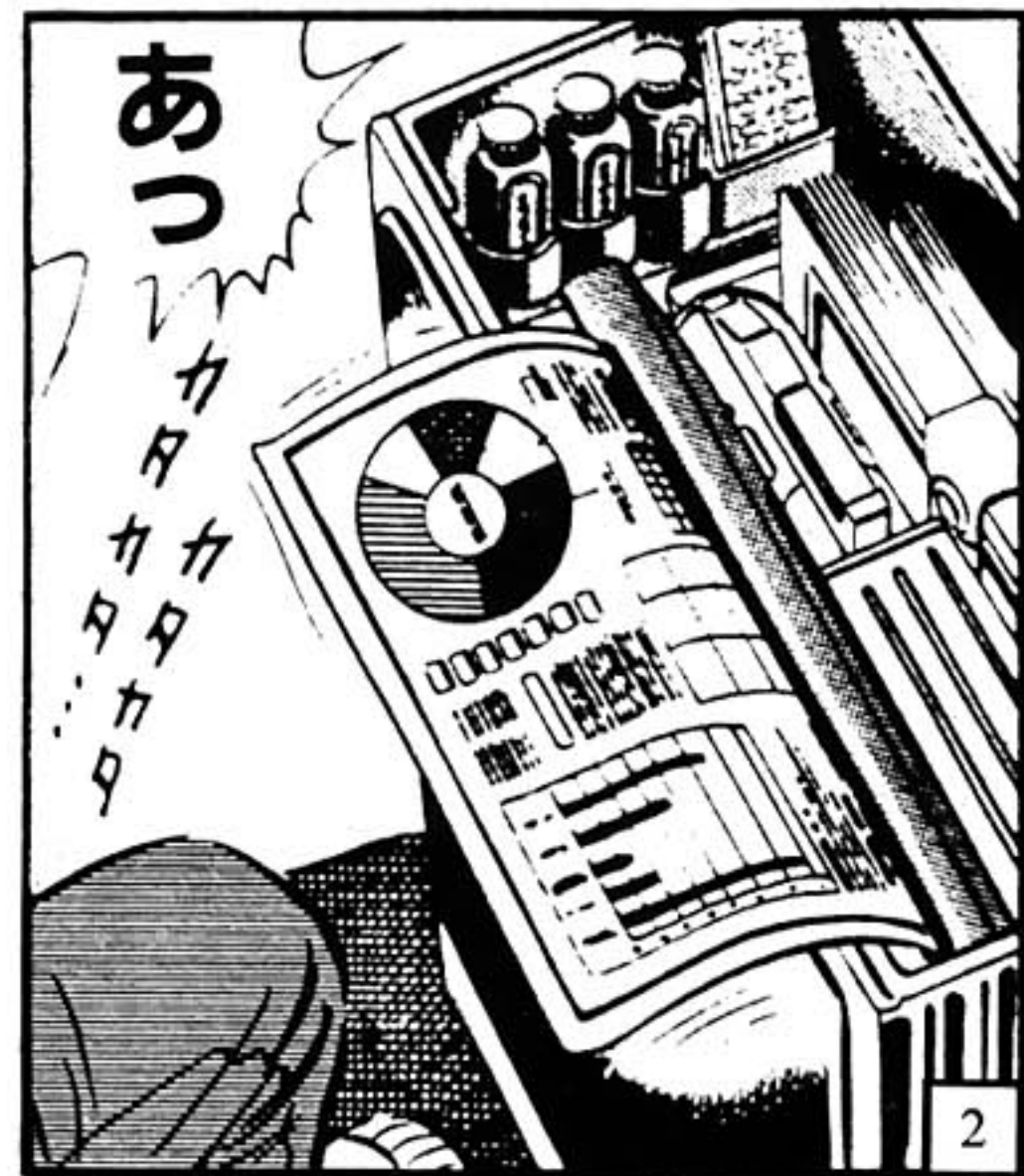
- *nani o dasu* is a complete thought/sentence (“[he] will take out what?”) modifying *ki* (“intent”).

7

Sound FX: カチャ
Kacha
Click (sound of computer display clicking into open position)

Ryōtsu: あっ!
A!
“Wow!”

- *a!* is an all-purpose exclamation of surprise in response to something observed: “Oh!/Oh no!/Hey!/Wow!,” etc.



1

Boy: 円 が また 下がった!
En ga mata sagatta!
 yen (subj.) again went down
“The yen dropped again!” (PL2)

今 が 売り時 です ね。
Ima ga uridoki desu ne.
 now (subj.) selling time is (colloq.)
“This is the time to sell.” (PL3)

Nakagawa: 株 を やってる のか...
Kabu o yatteru no ka...
 stocks (obj.) is doing (explan.-?)
“He invests in stocks...” (PL2)

Ryōtsu: なん だ、あの ランドセル は?
Nan da, ano randoseru wa?
 what is that backpack as for
“What is that backpack?” (PL2)

- *uri* is the stem form of *uru* (“sell”), and *-doki* is from *toki* (“time”; the *t* changes to *d* for euphony); the combination means “the right/best time to sell.”
- *~ no ka* (literally, “Is it that ~?”) here would be spoken with falling intonation, not as a question; the form is often used when the speaker suddenly comprehends something.
- *randoseru*, from the Dutch *ransel*, refers to the sturdy leather backpacks Japanese grade-schoolers customarily use to carry their books to and from school. In size and appearance they look very much like the backpack pictured in this story—minus the gadgetry, of course.

2

Ryōtsu: あっ!
A!
“Hey!”

Sound FX: カタカタカタカタ
Kata kata kata kata
Tucka tucka tucka tucka (sound of fax emerging from machine)

3

Ryōtsu: ファックス まで 装備している ぞ。
Fakkusu made sōbi shite iru zo!
 fax even is equipped with (emph.)
“It’s even got a fax machine!” (PL2)

Nakagawa: すごい ランドセル です ね!
Sugoi randoseru desu ne!
 extraordinary/amazing backpack is (colloq.)
“That’s one amazing backpack!” (PL2)

Boy: 今、資料 が きました。
Ima, shiryō ga kimashita.
 now data/info (subj.) came
“The data just came in.” (PL2)

Sound FX: ビリビリ
Biri biri
Rrrip (sound of tearing off fax)

- *shiryō* can refer to any kind of informational materials, from historical documents to publicity brochures to economic/business statistics, etc.

4

Boy: ニューヨーク の ダウ も
Nyūyōku no Dau mo
 New York of Dow also
 下がっている ようです。
sagatte iru yō desu.
 has gone done/is down it seems
“It seems the Dow in New York is down, too.” (PL2)

4 (continued)

回復 の 見とおし は まだ つきません ね。
Kaifuku no mitōshi wa mada tsukimasen ne.
 recovery of outlook as for yet not be determined (colq)
“The outlook for recovery cannot yet be determined.”
“The outlook for recovery remains unclear.” (PL3)

Boy: お年玉 が 入る まで は
Otohidama ga hairu made wa
 NY’s gift money (subj.) comes in until as for
 少し ひきしめない と。
sukoshi hikishimenai to.
 a little must tighten

“I’ll have to hold back a bit until I get my otoshidama.” (PL2)

Boy: え! この 現在地 ですか?
E! Koko no genzaichi desu ka?
 huh?!/what? here of present location is (?)
“What? My present location?” (PL3)

- *mitōshi* = “outlook/forecast,” and *mitōshi ga tsuku* means “can determine the outlook/forecast.” *Tsukimasen* is the PL3 negative form of *tsuku*.
- *otoshidama* refers to gifts of money that children receive from parents and relatives at New Year’s.

5

Boy: ここは 何 という 派出所 ですか、
Koko wa nan to iu hashutsujo desu ka,
 here as for what (quote) called police box is (?)
 お巡りさん?
omawari-san?
 policeman
“Officer, what’s this police box called?” (PL3)

Ryōtsu: 亀有公園前 派出所 だ。
Kameari Kōen-mae Hashutsujo da.
 (park name)-front police box is
“The Kameari Kōen-mae Police Box.” (PL2)

- *hashutsujo* = “branch office,” here referring to the small “police boxes” (better known as *kōban* [交番]) dotting the Japanese urban landscape.
- *mae* means “in front of,” so *Kameari Kōen-mae* = in front of Kameari Park.

6

Boy: そう です。葛飾区 亀有。
Sō desu. Katsushika-ku Kameari.
 that way is (place) (place)
“That’s correct. Kameari in Katsushika Ward.” (PL3)

ナビコン で 移動して た んです が、
Nabikon de idō shiteta n desu ga,
 nav. computer using was moving (explan.) but
“I was making my way about using the navigation computer, but

川 が 埋められたり
kawa ga umeraretari
 river (subj.) has been buried-and

マンション が 建ったりして
manshon ga tattari shite
 luxury apt. (subj.) has been constructed-and
“rivers have been filled in, apartments have gone up, and

地図 が 古くて 迷ってしまった んです。
chizu ga furukute mayotte shimatta n desu.
 map (subj.) old-(cause) became lost-(regret) (expl)
“the map is old, so I lost my way.” (PL2)

(continued on next page)



6 (continued from previous page)

Ryōtsu: ナビコン も ついてる のか...
Nabikon mo tsuiteru no ka...
nav. computer also is attached (explan.-?)
“It even has a navigation computer . . .”
(PL2)

- *umeraretari* is from *umerareru* (“be buried/filled in”), passive form of *umeru* (“bury/fill in”), and *tattari* is from *tatsu* (“be built”). The *-tari* form of a verb followed immediately or later in the sentence by *suru* (*shite* is the *-te* form of *suru*) means that the action occurs along with or in addition to others. The others may be listed in a series of several *-tari* verbs, or they may remain unspecified.

1 **Boy:** あっ!
A!
“Oh no!” (PL2)

Indicator: 電池 残量
Denchi zanryō
battery remaining amount
Battery Gauge

2 **Boy:** 15分 ほど
Jūgofun hodo
15 min. about
充電させていただいて いい ですか?
jūden sasete itadaite ii desu ka?
be permitted to recharge battery all right is it?
“Would it be all right if I recharged my battery for about 15 minutes?” (PL3)

Ryōtsu: かまわん よ。
Kamawan yo.
not mind (emph.)
“Sure, go ahead.” (PL2)

- *jūden* is a noun for “battery (re)charging,” and adding *suru* makes it a verb. *Sasete* is the *-te* form of *saseru*, the causative (“make/let”) form of *suru*, and *itadaite* is the *-te* form of *itadaku* (“receive”). A causative *-te* form plus *itadaku* is often a roundabout and polite “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/would it be all right if I [do the action]?”
- *kamawan* is a contraction of *kamawanai*, the negative of *kamau* (“mind/care about”) → “don’t mind/don’t care.” *Kamawanai* is often used to grant permission: “that’ll be fine/go right ahead.”

3 **Boy:** バッテリー 充電してから
Batterii jūden shite kara
battery after recharging
帰ります ので、5時 には 帰ります。
kaerimasu node, goji ni wa kaerimasu.
will go home because/so 5:00 by will be home
“I’ll go home after I recharge my battery, so I’ll be there by 5:00.” (PL3)

Boy: はい、父さん。
Hai, Tōsan.
yes father
“Yes, Father.” (PL3)

Ryōtsu: 父親 との 会話 だった のか?
Chichi-oya to no kaiwa datta no ka?
father with of conversation was (explan.-?)
“So he was talking with his father?”
(PL2)

親子 と は 思えん。
Oyako to wa omoen.
parent and child (quote) as for can’t think/believe

3 (continued)

“It’s hard to believe they son.”
“It hardly sounded like a c between father and son.”

- *omoen* is a contraction of *omoenai*, negative of *omou* (“think/believe”).

4 **Nakagawa:** スーパー電子工機のご子息だって?!
Sūpā Denshi Kōki no go-shisoku da tte?!
(co. name) of (hon.)-son is/are (quote)
“You say you’re the son of Super Electronics Co.?”
“Your father owns Super Electronics?!”
(PL2)

Boy: そう です。
Sō desu.
that way is
“That’s right.” (PL2)

- *go-shisoku* is a very polite word for son.
- *~ da tte* is a colloquial quotative form that expresses the speaker’s surprise at what he has just heard.

5 **Boy:** 「スーパー電子ランドセル」の
“Sūpā Denshi Randoseru” no
super electronic backpack off/for
モニター を やってる んです。
monitā o yatteru n desu.
monitor/trial user (obj.) am doing (explan.)
“I’m trying out the ‘Super Electronic Backpack.’” (PL3)

市販 のため。
Shihan no tame.
market/sell for purpose of
“For market research.”

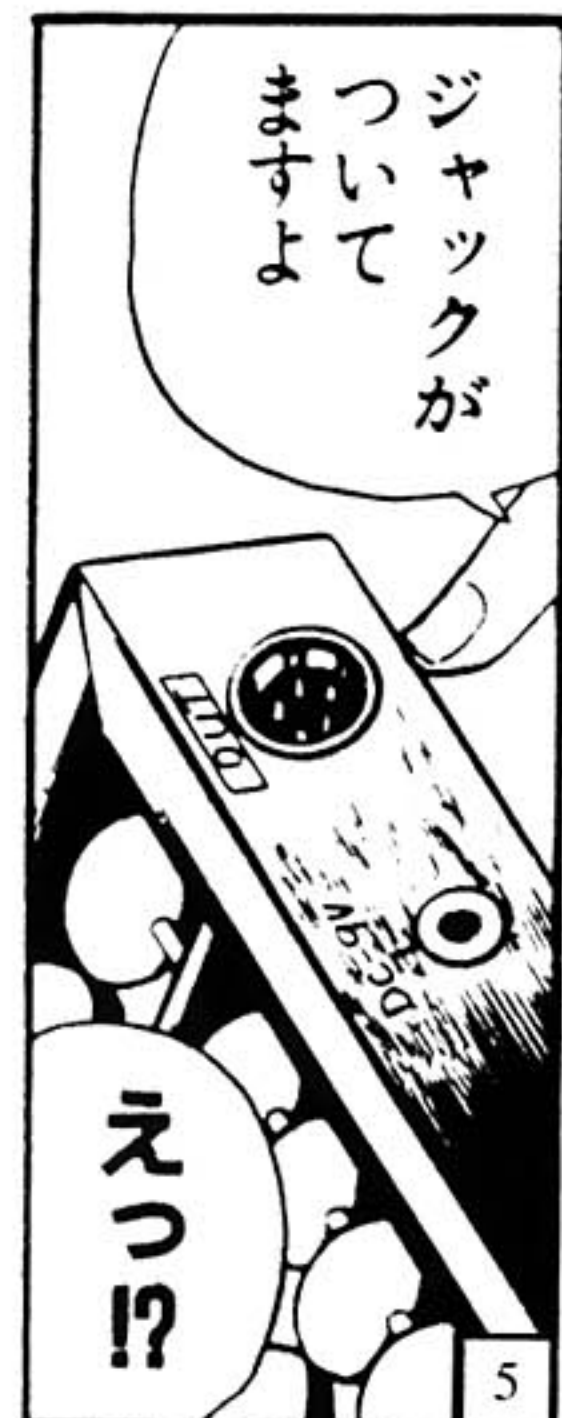
Ryōtsu: どおりでメカに詳しいわけだ!
Dōri de meka ni kuwashii wake da!
no wonder machines in well-versed situation is
“No wonder he can handle all those high-tech gadgets.” (PL2)

- *monitā* is a katakana rendering of “monitor”; one of the meanings of *monitā* in Japanese is “product tester/trial user.”
- *yatteru* is a contraction of *yatte iru* (“am/is/are doing”), from *yaru*, an informal word for “do.” *Monitā o yatte iru* = “am doing/acting as a product tester” → “am trying [it] out.”
- *shihan* is a noun for “selling in the open market,” so *shihan no tame* means “for the purpose of selling it in the open market”—i.e., it’s in preparation for the product launch.
- *meka*, short for *mekanizumu* (from the English “mechanism”), refers to all types of machinery in Japanese.

6 **Boy:** 最高級システムランドセルとして
Saikōkyū shisutemu randoseru to shite
highest-class system backpack as
来年 売る 予定 なんです。
rainen uru yotei na n desu.
next year sell schedule (is-explan.)
“It’s scheduled to go on sale next year as a high-end integrated system backpack.” (PL2)

Ryōtsu: けっこう売れたりして。
Kekkō uretari shite.
considerably sells actually happen
“Watch it actually sell.” (PL2)

- *uretari* is from *ureru*, “[something] sells”—usually implying “sells well.”



- 1 **Sound FX:** ピーピー
Pii pii
Beep beep (sound of electronic alarm)
- Backpack:** 12時45分、塾ノ時間デス。
Jūniji yonjūgofun, juku no jikan desu.
12:45 cram school for time is
“It’s 12:45, time for *juku* class.” (PL2)
- Boy:** しまった! 塾に間に合わない!
Shimatta! Juku ni maniwawanai!
(exclam.) juku to won’t be in time
“Darn! I’m late for *juku*.” (PL2)
- *juku* refers to a wide variety of after-school and Saturday academies that Japanese schoolchildren attend to supplement their studies—in the case of the better students, to “cram” for high school and college entrance exams; in the case of weaker students, to help them keep up at school.
 - *shimatta* is an exclamation of regret or chagrin: “Oops!/Oh no!/Shoot!”
 - *maniwawanai* is the negative form of *maniau* (“be on time”).

- 2 **Boy:** あっ、先生、すみません。
A!, sensei, sumimasen.
(interj.) teacher (apology)
“Ahh, teacher, I’m sorry.” (PL3)
- Boy:** ちょっと道に迷い、遅れてしまって...
Chotto michi ni mayoi, okurete shimatte.
a little road on got lost became late-(regret)
“I got a bit lost, and I’m running late.” (PL3)
- Boy:** テストはできているので送ります。
Tesuto wa dekite iru node okurimasu.
test as for is finished because/so will send/fax
“I finished my tests so I’ll fax them to you.” (PL3)
- *mayoi* is the stem form of *mayou*, here being used as a continuing form: “got lost, and . . .”
 - *okurete* is the *-te* form of *okureru* (“become late”), and *shimatte* is the *-te* form of *shimau*, which after the *-te* form of a verb implies the action was undesirable/regrettable.
 - *dekite iru* (“is finished/completed”) is from *dekiru*, which means “reach completion” when speaking of a project/assignment/undertaking.

- 3 **Boy:** 国語と算数の2枚です。
Kokugo to sansū no nimai desu.
Japanese and math (=) 2 sheets is
“There’ll be 2 pages, Japanese and math.” (PL3)
- Boy:** 採点してすぐ送り返す...
Saiten shite sugu okurikaesu...
will score-and immediately send back
“You’ll grade them and send them right back . . .” (PL2)
- はい! 待機してます!
Hai, taiki shitemasu.
yes/all right will be standing by
“All right, I’ll stand by.” (PL3)
- Sound FX:** カタタ...カタタン
Katata... katatan
Tuckatuck tuckatucka (sound of papers being pulled into machine)
- Ryōtsu:** まるで通信教育だな。
Marude tsūshin kyōiku da na.
just like correspondence course is (colloq.)
“It’s just like a correspondence course.” (PL2)

- 3 (continued)
- *kokugo*, literally “national language,” is the Japanese counterpart of what has traditionally been called “English” or “language arts” in American schools.

- 4 **Ryōtsu:** ソロバンかあ! メカだらけの中、
Soroban kā! Meka-darake no naka,
abacus (excl.) all hi-tech gadgetry amongst/within
こういうのはホッとするな!
kō iu no wa ho-tto suru na!
this kind of one as for is relief (colloq.)
“Ahh, an abacus! It’s a relief to see something like this amongst all the high-tech gadgetry.” (PL2)
- Sound FX:** カチャカチャカチャ
Kacha kacha kacha
(rattling of abacus beads)
- Nakagawa:** ちょっと、それ...
Chotto, sore...
a little that
“Just a second. That thing . . .”

- the question indicated by *ka* here is purely rhetorical, and elongating the vowel makes it an exclamation.
- *-darake* is a suffix meaning “covered with/full of ~,” so *meka-darake* = “full of high-tech gadgetry.”
- *ho!* represents a sigh of relief, so *ho-tto suru* is literally “do! breathe a sigh of relief,” but the expression typically means “[something] is a relief/brings relief.”
- the abacus is still occasionally used for calculating in Japan.

- 5 **Nakagawa:** ジャックがついてますよ。
Jakku ga tsuitemasu yo.
jack (subj.) is attached (emph.)
“... it has an output jack.” (PL3)
- Ryōtsu:** えっ?!
E!?!
“What?!” (PL2)

- 6 **Boy:** それはソロバンじゃありませんよ!
Sore wa soroban ja arimasen yo.
that as for abacus is not (emph.)
“That’s not an abacus.” (PL3)
- Ryōtsu:** そんなバカな!
Sonna baka na!
that kind of idiotic/foolish
“You’re kidding!” (PL2)
- *baka na* = “idiotic/foolish/crazy,” and *sonna baka na* is an exclamation like “That’s crazy/impossible/can’t be!” → “You’re kidding!”

- 7 **Boy:** ソロバンとしても使えますが...
Soroban to shite mo tsukaemasu ga,
abacus as also can use but
“You can also use it as an abacus, but . . .”
- Sound FX:** カチャ
Kacha
Click (sound of attaching cable)
- Boy:** モニターにつないで...
Monitā ni tsunaide...
monitor to connect-and
[see next frame]
- *tsukaemasu* is the PL3 form of *tsukaeru* (“can use”), from *tsukau* (“use”).



1 **Boy:** キーボードとして使うのが
Kiibōdo to shite tsukau no ga
 keyboard as use (nom.) (subj.)
 正しいのです。
tadashii no desu.
 is correct (explan.)
“... it’s meant to be hooked up to a monitor and used as a keyboard.” (PL3)

Sound FX: パチ パチ パチ
Pachi pachi pachi
Click click click (flicking abacus beads)

Ryōtsu: なるほど...
Naruhodo...
“I see...” (PL2)

- *no* makes the complete thought/sentence *monitā ni tsunaide kiibōdo to shite tsukau* (“[you] hook [it] up to a monitor and use [it] as a keyboard”) act as a single noun, and *ga* marks this as the subject of *tadashii* (“is correct”).
- *naruhodo* expresses one’s understanding of, or interest in, what one has heard/observed/experienced: “aha/I see/indeed/interesting.”

2 **Boy:** 父は最新メカでもあたたかみ
Chichi wa saishin meka demo atatakami
 father as for newest gadgetry even if is warmth
 のあるデザインが好きなんです。
no aru dezain ga suki na n desu.
 (subj.) have designs (subj.) likes (explan.)
“Even for high-tech gadgets, my father likes designs that have a certain warmth.” (PL2)

Ryōtsu: よく見るとひとつひとつの玉に
Yoku miru to hitotsu hitotsu no tama ni
 well/closely if look each bead on
 キーボードの文字が入ってる。うーむ。
kiibōdo no moji ga haitteru. Ūmu.
 keyboard of letters (subj.) is inscribed (interj.)
“If you look closely, you can see a keyboard letter inscribed on each bead. Hmm.” (PL2)

- *atatakami* is a noun form of the adjective *atatakai* (“warm”). *Atatakami no aru* is a complete thought/sentence (“[it] has warmth”) modifying *dezain* (from the English “design”).
- *yoku* is the adverb form of the adjective *ii/yoi* (“good/fine”). *Yoku miru* = “look well/carefully/closely.” *To* after a non-past verb can give a conditional “if/when” meaning.
- *haitteru* is a contraction of *hайте iru* (“is in,” here meaning “is inscribed”).

3 **Boy:** このたて笛も最新メカなんです。
Kono tatebue mo saishin meka na n desu.
 this recorder also newest gadgetry (explan.-is)
“This recorder also uses the newest technology.” (PL2)

Ryōtsu: なに!!
Nani?!
“What?!” (PL2)

4 **Ryōtsu:** どこから見ても普通の笛だ。
Doko kara mite mo futsū no fue da.
 where from even if look ordinary recorder is
“No matter how you look at it, it looks like an ordinary flute.” (PL2)

Nakagawa: しかけがあるとは思えない。
Shikake ga aru to wa omoenai.
 hidden mech. (subj.) has (quote) as for can’t think
“It sure doesn’t look like there are any hidden mechanisms.” (PL2)

4 (continued) **Boy:** 音声モードにすると...
Onsei mōdo ni suru to...
 sound mode if make it/switch to
“If you switch it to sound mode...”

Sound FX: ピッ
Pi!
Dit! (tone from button pushed)

- *mite mo* is from *miru* (“look at”); a question word plus a verb ending in *-te mo* makes an expression for “no matter who/what/where,” so *doko kara mite mo* is literally “no matter from where one looks at [it].”
- *~ ni suru* here means “make it ~,” in the sense of making a switch → “switch it to ~.”
- *shikake* = “mechanism/device/contrivance”—often a hidden one.

5 **Boy:** 電話が音でかけられるんです。
Denwa ga oto de kakerareru n desu.
 telephone call (subj.) sound using can make (expl)
“you can dial the phone by sound.” (PL3)

Sound FX: ピーポーポー
Pii pō pō
 (notes from flute)

Sound FX: ピピピ
Pi pi pi
 (tones for dialing produced by computer in response to flute)

Ryōtsu: あっ!
A!
“Wow!”

- *kakerareru* is the potential (“can/be able to”) form of *kakeru*, which when speaking of telephones means “call/make a call” → “can dial the phone.”

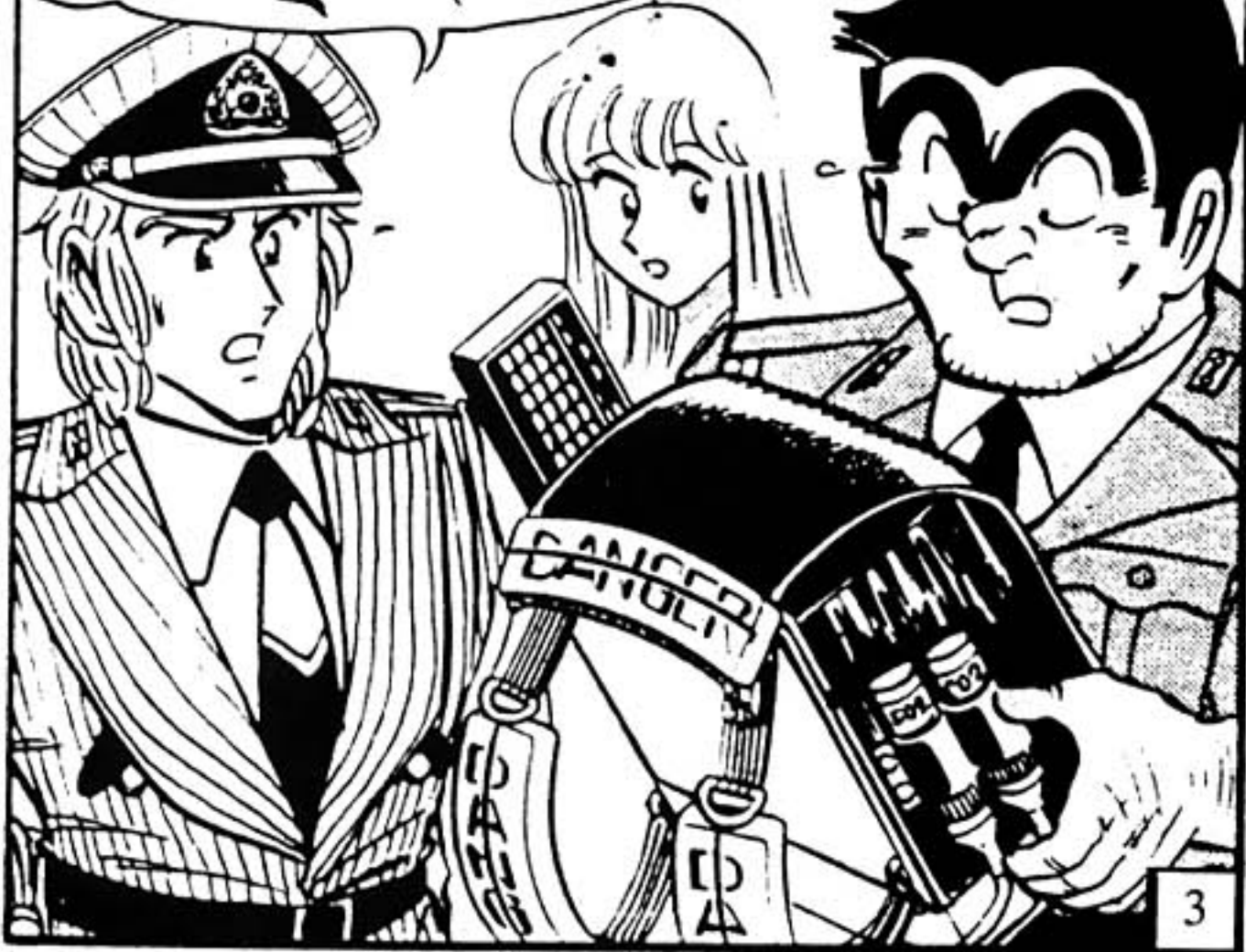
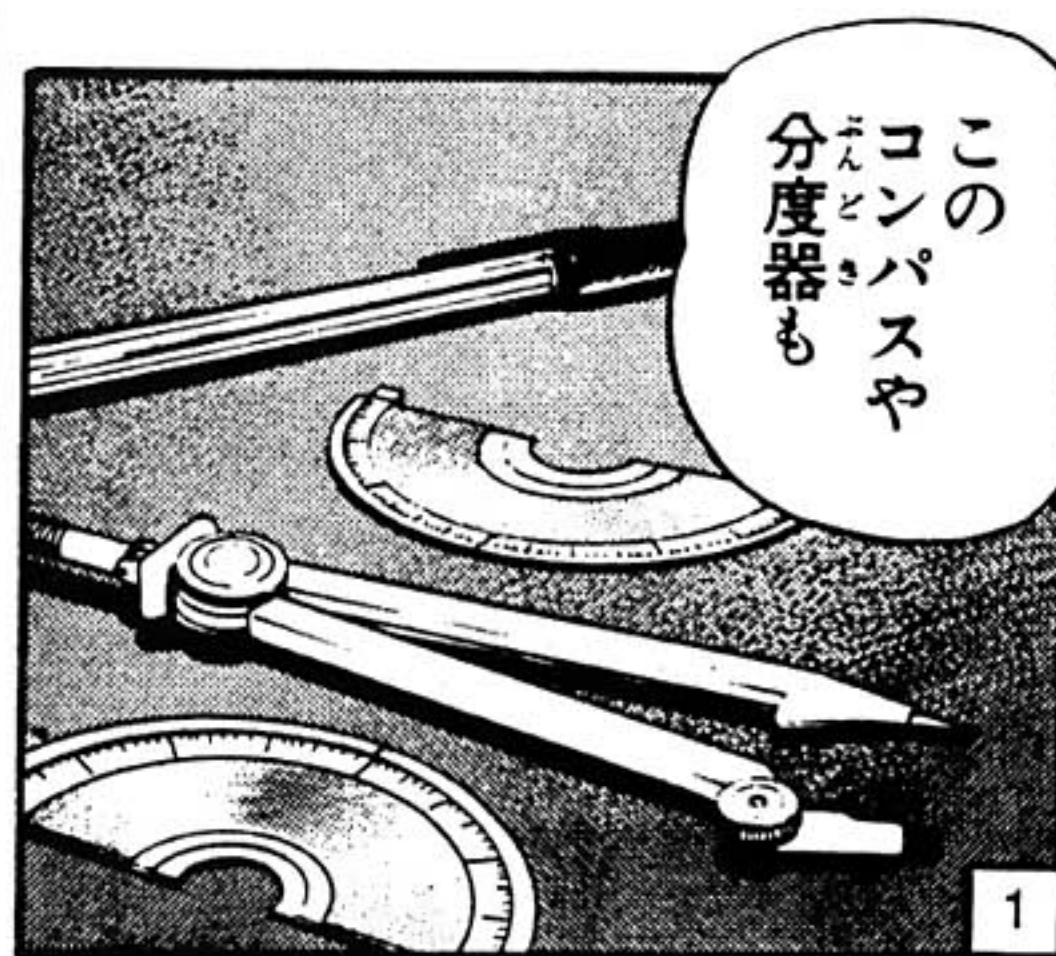
6 **TV:** 天気予報です...
Tenki yohō desu...
 weather forecast is
“Now the weather forecast...”

ニュースの時間が...
Nyūsu no jikan ga...
 news of time (subj.)
“The time for news...” (PL3)

Boy: 音のリモコンで電話番号から
Oto no rimokon de denwa bangō kara
 sound of remote control using phone numbers from
 テレビのチャンネルまで...
terebi no channeru made.
 TV of channels to/as far as
 “Using the sound-based remote control, [you can input anything] from telephone numbers to TV channels.”
“You can use the sound of the flute as a remote control for dialing phone numbers or changing TV channels.” (PL2)

Sound FX: ピーポー ピッピッピッ
Pii pō Pi! pi! pi!
 (flute) (channel-switching sounds)

Ryōtsu: まるでへび使いだ。
Marude hebitsukai da.
 just like snake charmer is
“He’s like a snake charmer.” (PL2)



1 **Boy:** このコンパスや分度器も...
Kono konpasu ya bundoki mo...
 this compass and protractor also
“This compass and protractor ...”

2 **Boy:** カメラの三脚になったり...
kamera no sankyaku ni nattari...
 camera for tripod into becomes-and
“turns into a tripod for a camera, and ...”

Boy: 分度器はデータ用の
bundoki wa dēta-yō no
 protractor as for data-(purpose) for
 シーディーにもなります。
shii-dii ni mo narimasu.
 CD to also becomes
“the protractor becomes a CD-ROM.”
 (PL2)

- *nattari* is the *-tari* form of *naru* (“become”); *narimasu* is the PL3 form of the same verb.
- the suffix *-yō* means “for/for the purpose of”; *dēta-yō* = “for the purpose of data.”

3 **Ryōtsu:** すごい機能がギッシリだ、
Sugoi kinō ga gisshiri da,
 amazing functions (subj.) chock-full is
 このランドセル!
kono randoseru!
 this backpack
“This backpack is chock-full of all kinds of amazing features!” (PL2)

Nakagawa: 生徒全員がつけていたらすごいですね。
Seito zen'in ga tsukete itara sugoi desu ne.
 students all (subj.) if wore amazing is (colloq.)
“If all the students wore one of these, it'd really be incredible.” (PL3)

Children: もしもし。 / はいはい。
Moshi-moshi. / Hai hai.
 hello / hello/yes
“Hello.” / “Yes.” (PL3)

Child: チェックメイト、どうぞ。
Chekkumeito, dōzo.
 checkmate over
“Checkmate. Over.” (PL2)

- *gisshiri* describes something that is “packed tightly/crammed to capacity” → “chock-full.”
- *wa*, to mark *kono randoseru* as the topic, has been omitted. The syntax is inverted; normal order would be *kono randoseru wa sugoi kinō ga gisshiri da*.
- *seito* is most commonly used to refer to students through high school; the word can also refer to students in private classes of various kinds. College students are called *gakusei* (学生).
- *zen* = “all,” and *in* = “member(s),” so *zen'in* = “all members,” and *seito zen'in* = “all the students.”
- *tsukete itara* is a conditional “if” form of *tsukete iru* (“is/are wearing”), from *tsukeru* (“attach” or “wear”).
- *moshi-moshi* is the standard way for the person initiating a phone call to say “hello.” The person answering says *hai*.
- *dōzo* is a polite word for urging the listener to do something: “please [do the action].” When communicating over walkie-talkies and other radio equipment, it's used like “over” in English to signal that the other person may now speak. The boy is apparently following that custom even though it's not necessary on a cell phone.

4 **Boy:** もっと重要な機能もあるんですよ。
Motto jūyō na kinō mo aru n desu yo.
 more important functions also has (explan.)(emph.)
“It has even more important features as well.” (PL3)

Ryōtsu: え?
E?
“What?” (PL2)

- *kinō* = “function(s)/functionality” → “features.”

5 **Boy:** 緊急の時は / ここを引くと...
Kinkyū no toki wa / koko o hiku to...
 emergency of time as for this place (obj.) if pull
“In an emergency, if you pull this ...”

FX: ゲイ
Gui
 (effect of pulling)

6 **Backpack:** タスケテ下サイ!
Tasukete kudasai!
 help please
“Please help!” (PL3)

Sound FX: ウ〜ウ〜ウ〜
U- U- U-
 (sound of alarm)

Ryōtsu: あ!
A!
“Yow!”

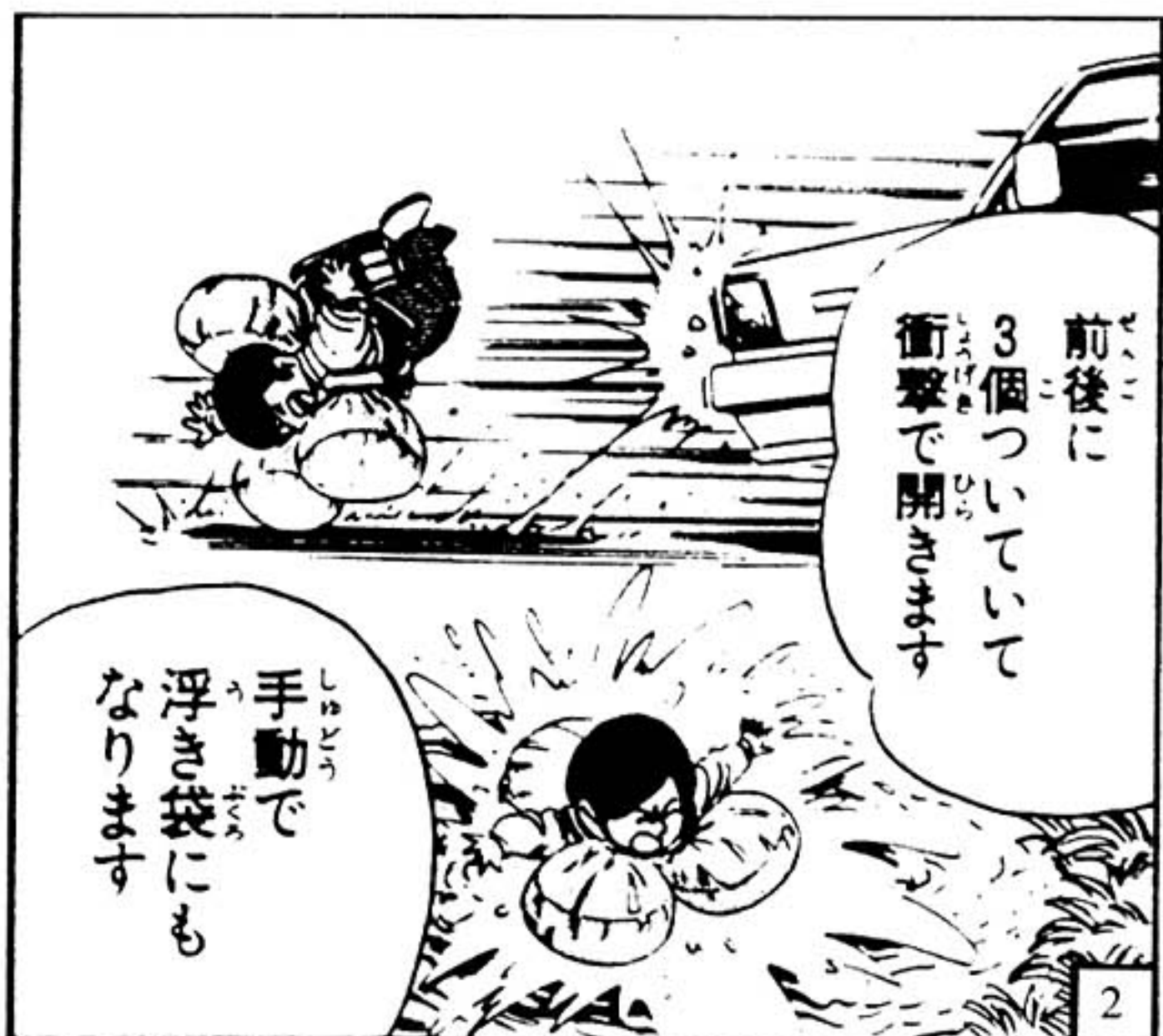
Boy: 誘拐犯もこれで逃げます!
Yūkai-han mo kore de nigemasu!
 kidnapers too/also this with will flee
“With this, kidnapers, too, will run away.”
“It'll scare away any would-be kidnapers!” (PL3)

- *tasukete* is the *-te* form of *tasukeru* (“save/rescue”), and *kudasai* after the *-te* form of a verb makes a relatively polite request. People calling for help often dispense with the politeness and simply cry *tasuketē* (female) or *tasukete kurē* (male).
- *yūkai* = “kidnapping,” and *-han* written with this kanji means “criminal,” so *yūkai-han* = “kidnapper.”
- *nigemasu* is the PL3 form of *nigeru* (“run away/flee”).

7 **Boy:** 20秒後に信号弾が
Nijūbyō-go ni shingō-dan ga
 20 secs. later at signal projectile (subj.)
 3発上がります。
sanpatsu agarimasu.
 3-(count) will go up/be launched
“20 seconds later, 3 signal flares shoot up.”
 (PL3)

Ryōtsu: すごいシステムだ...
Sugoi shisutemu da...
 extraordinary system is
“What an incredible system ...” (PL2)

- *byō* = “seconds,” and *-go* after a time span means “[that much time] later,” so *nijūbyō-go* = “20 seconds later.”
- 発 (read *hatsu* or *patsu* depending on the number it follows) is a counter suffix for “shots,” most typically shots involving explosions, such as of guns, rockets, and fireworks, but also of such things as pachinko balls or the “shot” of a ball off of a baseball bat.
- *agarimasu* is the PL3 form of *agaru* (“go up,” or in the case of rockets, flares, and other high-flying projectiles, “be launched/shoot up”).



1 **Ryōtsu:** 正面 についでる の は 何 だ!
Shōmen ni tsuiteru no wa nan da?
 front on are attached (nom.) as for what is/are
“What are those things on the front?”
 (PL2)

Boy: これ は エアバッグ です。
Kore wa eabaggu desu.
 these as for airbags are
“These are airbags.” (PL3)

- *no* makes the complete thought/sentence *shōmen ni tsuiteru* (“[they] are attached to the front”) act as a single noun, and *wa* makes it the topic: “as for what is/are attached to the front, . . .”

2 **Boy:** 前後 に 3個 ついていて
Zengo ni sanko tsuite ite
 front & back in/on 3-(count) are attached-and
 衝撃 で 開きます。
shōgeki de hirakimasu.
 shock/impact by means of will open
“On front and back, three bags are attached, and they open by means of shock.”
“There are 3 of them, front and back, and they open on impact.” (PL3)

Boy: 手動 で 浮き袋 にも なります。
Shudō de ukibukuro ni mo narimasu.
 hand operation by floating bag to also become
“You can also deploy them manually for use as floating devices.” (PL3)

3 **Boy:** 首 の 所 に 体温 や 脈 を
Kubi no tokoro ni taion ya myaku o
 neck of place at body temp. and pulse (obj.)
 測定する 機能 が あり...
sokutei suru kinō ga ari...
 measure functions (subj.) exist-and
“Around the neck there are sensors to check your temperature and pulse, and . . .”

- *tai* means “body,” so *taion* refers specifically to “body temperature.” Atmospheric temperature is *kion* (気温).
- *taion ya myaku o sokutei suru* is a complete thought/sentence (“[it] measures body temperature and pulse”) modifying *kinō* (“function/feature”).

4 **Boy:** 脈拍 や 熱 を はかり、
myakuhaku ya netsu o hakari,
 pulse and temp. (obj.) measure/take-and
 健康 管理 も する わけ です。
kenkō kanri mo suru wake desu.
 health management/monitoring also does sit. is
“by keeping track of these, it monitors your health.” (PL3)

Sound FX: ピッピッ
Pi! pi!
Dit dit (electronic beeps)

Boy: すべて 健康 の ようです ね。
Subete kenkō no yō desu ne.
 all is healthy/healthful seems that (colloq.)
“I appear to be completely healthy.” (PL3)

Ryōtsu: 何 から 何 まで ついてる な。
Nani kara nani made tsuiteru na.
 what from what to is/are attached (colloq.)
“It’s got anything and everything, doesn’t it.”
 (PL2)

- *hakari* is the stem form of the verb *hakaru* (“measure/gauge”), here functioning as a continuing form.
- *~wake desu* is literally “it’s the situation that ~,” but such explanatory forms are used much more in Japanese than in English.

4 (continued)

- *~no yō desu* = “seems/appears to be ~.”
- *nani kara nani made* (lit., “from what to what”) is an idiomatic expression like “from A to Z/anything and everything.”

5 **Boy:** 大都会 を 生きぬく には
Dai-tokai o ikinuku ni wa
 large city (obj.) survive in order to
“In order to survive the big city
 この くらい しないと。
kono kurai shinai to
 this approx. amt. if doesn’t do
“one must do at least this much.”
“It’s really just the bare minimum you need to survive in the big city.” (PL2)

FX: キッ
Ki! (effect of sharp look)

Ryōtsu: ランドセル ひとつで 世界中 まわれる ぞ。
Randoseru hitotsu de sekai-jū mawareru zo.
 backpack 1 item with entire world can tour (emph)
“He could go around the world with nothing but that backpack.” (PL2)

- *iki-* is the stem form of *ikiru* (“live”), and *-nuku* is a verb suffix meaning “[continue the action] through to the end” → “live through/live out” → “survive.”
- *kurai* (or *gurai*) after numbers or amounts usually means “approximately/about,” but it’s also used when speaking of actions to mean “at least [do the action]” or “[do] at least [the indicated amount].”
- *shinai* is the negative of *suru*, and *to* makes a conditional “if/when” meaning; implied here is “if one doesn’t do at least this much, it’s no good” → “one must do at least this much.”
- *mawareru* is the potential (“can/be able to”) form of *mawaru* (“go around”).

6 **Boy:** 大人向け の も あります。
Otona-muke no mo arimasu.
 adult-targeted ones also exist
“We also make a version for grown-ups.”
 (PL3)

Ryōtsu: なに?!
Nani?!
“What?” (PL2)

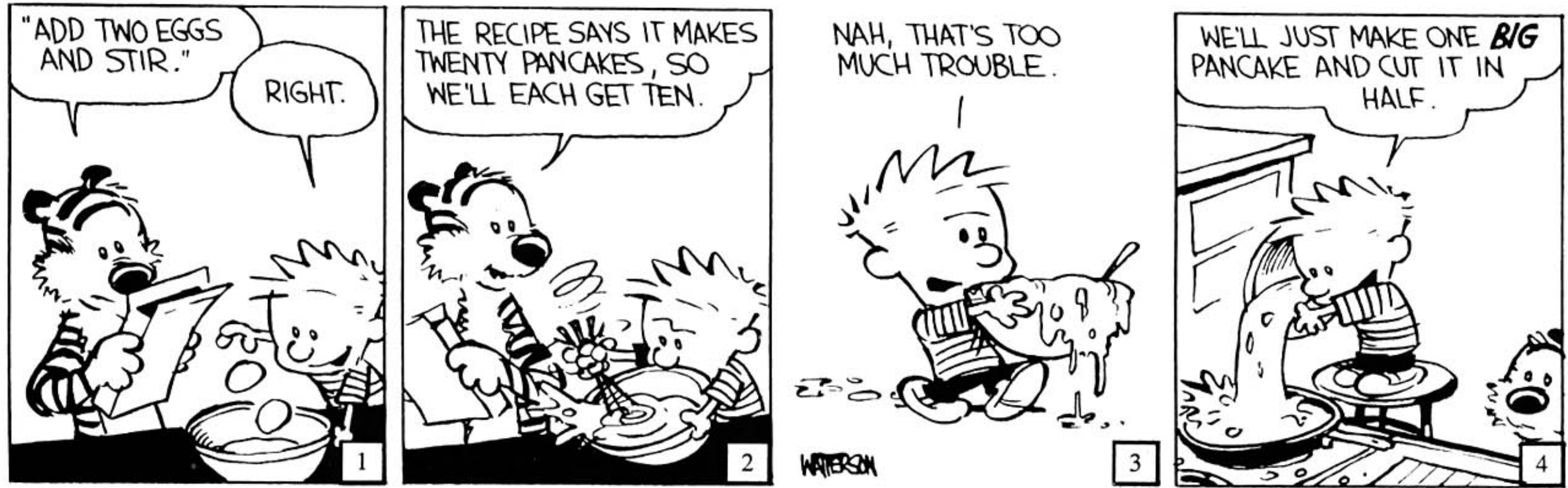
- *~muke no* (lit., “one directed/targeted at ~”) essentially means “designed especially for ~.”

7 **Ryōtsu:** 大人 が ランドセル 背負うと 不気味 だ ぞ。
Otona ga randoseru seou to bukimi da zo.
 adult (subj.) backpack if wear weird is (emph.)
“It’d be awfully weird for a grown-up to wear one of those.” (PL2)

Boy: ランドセル と は 形 が ちがいます。
Randoseru to wa katachi ga chigaimasu.
 backpack from as for shape (subj.) is different
“It’s not in the shape of a backpack.” (PL3)

- *seou* is literally “bear on one’s back” → “wear.”

To be continued . . .



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1 **Hobbes:** "Add two eggs and stir."
 「卵 を 2個 加えて かき混ぜる。」
 "Tamago o niko kuwaete, kakimazeru."
 egg (obj.) two count add-and stir together

Calvin: "Right."
 オーケー。
 Ōkē.
 OK

2 **Hobbes:** "The recipe says it makes twenty pancakes, so we'll each get ten."
 レシピにはこれで 20枚パンケーキが できる って書いてある から、
 Reshipi ni wa kore de nijūmai pankēki ga dekiru tte kaite aru kara,
 recipe in this with twenty count pancakes (subj.) can be made (quote) is written so
 1人 10枚ずつだね。
 hitori jūmai zutsu da ne.
 one person ten count each is (colloq.)

- The recipe says [that] it makes ... 本や文書が主語の場合、says は「書いてある／～によると」の意味。[that] it から pancakes までは says の目的語となる名詞節。It はかき混ぜてできたパンケーキのたねのこと。

3 **Calvin:** "Nah, that's too much trouble."
 いやあ、そりゃ めんどくさすぎる な。
 Iyā, sorya mendokusa-sugiru na.
 no that-as for is too much trouble (colloq.)

- Nah は no の口語でのバリエーションの一つ。
- that's = that is. that はここでは 20枚パンケーキを焼くことを指す。

4 **Calvin:** "We'll just make one big pancake and cut it in half."
 でかいパンケーキを 一つ 作って、半分 に切れば いい よ!
 Dekāi pankēki o hitotsu tsukutte, hanbun ni kireba ii yo!
 big pancake (obj.) one make-and half into if cut is good/fine (emph.)

- We'll = We will.
- it は one big pancake を指す。



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1

Host: "So, doctor, are dogs more intelligent than cats?"

で、先生、犬は猫より知性的なんですか?

De, sensei, inu wa neko yori chisei-teki na n deshō ka?

(conj.) doctor dog as for cat more than intelligent (explan.) do you think?

- 会話で文頭に用いる So は「ところで」など、単に言葉を切り出すのに使ったり、前の会話を受けて「それで」の意味に使用される。
- doctor 英語では医師、歯科医、獣医のほか博士号を持っている人も Doctor XX の肩書きを用いるが、単に Doctor と呼びかける場合は一般に、医師、歯科医、獣医等を指し、日本語で言う「先生」に相当する。

2

Doctor: "Well, dogs scored very high in testing."

まあ、犬はテストで高い点を出しましたね。

Mā, inu wa tesuto de takai ten o dashimashita ne.

(interj.) dog as for test in/on high points (obj.) produced (colloq.)

Host: "...And cats?"

猫はどうですか?

Neko wa dō desu ka?

cat as for how is (?)

- well 「ええと/さて/そうですね」など、会話で言葉を切り出したり、あいまいに言葉を継いだり、間を置いたりする際に用いる。

3

Doctor: "Well, they wouldn't take the test."

それが、猫はテストを受けようとしませんよ。

Sore ga, neko wa tesuto o ukeyō to shinai n desu yo.

that (subj.) cat as for test (obj.) not try to take (explan.) (emph.)

Garfield: "We have nothing to prove."

俺たちにゃ、証明すべきことア何もないからね。

Ore-tachi nya, shōmei subeki kotā nani mo nai kara ne.

we/us as for should prove thing have nothing because (colloq.)

- wouldn't = would not 「しようしない」など、意志的にしないことを指す。

BASIC JAPANESE through comics

Lesson 55 • *Erai*: from admirable to terrible

Erai means “admirable” or “worthy of praise/respect,” so it makes sense that *erai hito* (偉い人; *hito* = “person”) refers to an “important/high-ranking person.” But some of the adjective’s idiomatic meanings range quite far from “admirable” or “praiseworthy.” For example, *erai koto* (えらい事; *koto* = “thing”) often means “a serious/terrible/disastrous thing.”

Even the meaning “important” turns out to be a double-edged sword when *erai* becomes the adverb *erasō ni*, literally meaning “in a manner that appears *erai*.” If a person is described as acting *erasō ni*, it implies he’s behaving self-importantly or snobbishly. Even if the person is merely exercising his legitimate authority, as far as the speaker is concerned, he’s just being a jerk. *Erasō na*, which is used for modifying nouns, carries the same implications.

As an extension of the “serious/terrible” meaning, *erai* and its adverb form, *eraku*, are also used as intensifiers, like “terribly” or “very” or “mighty.”

You may be wondering why we wrote *erai* two different ways in the first paragraph. As a matter of convention, *erai* is written with hiragana when used as an intensifier or to mean “serious/terrible,” but it can be written with either hiragana or kanji when it means “admirable.”

Admirable (1)

Michiko, a young girl, did the ironing for her entire family. Her friends are impressed that she did so much work without being asked.



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Erai is often used (mainly by adults) as a word of praise for children who have done something exceptional—especially something not normally expected of them at their age, like cleaning their room without being asked or sharing candy with siblings → “You’re such a good kid” or “That’s nice of you.”

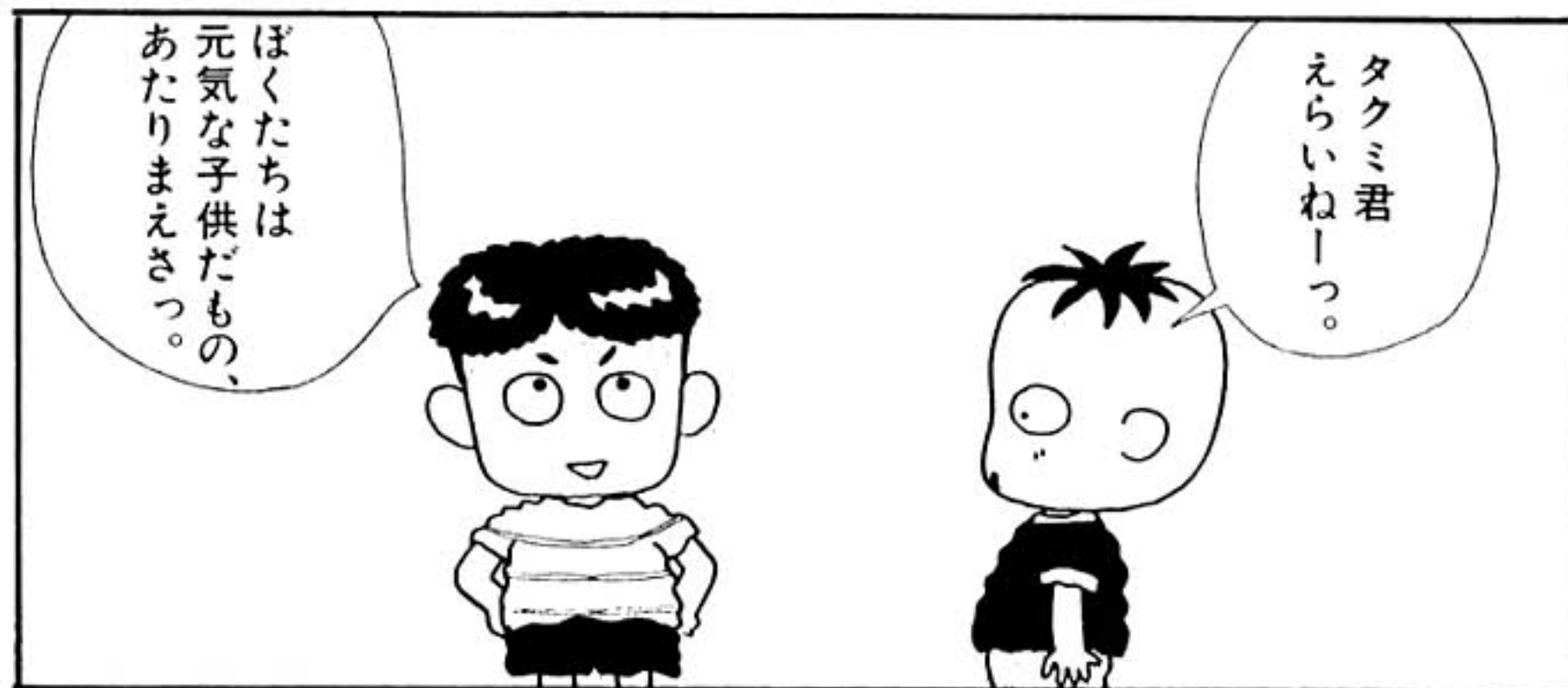
Friend 1: フーン、洗たく物 全部 一人 で
Fūn, sentaku-mono zenbu hitori de
 (interj.) laundry all one person by
 アイロンかけた の?
airon kaketa no?
 ironed (emph.)
“Wow! You ironed all the laundry by yourself?” (PL2)

Friend 2: えらい わ ねー。
Erai wa nē.
 admirable (fem. emph.) (colloq.)
 “That is so admirable.”
“You’re so go-o-od!” (PL2)

- *sentaku* and *sentaku-mono* both mean “laundry”; *-mono* (“thing/item”) is added when referring specifically to the clothes that make up the laundry rather than to the act of doing the laundry.
- *hitori de*, the counter for “one person” plus the particle *de* (“with/by”), means “by oneself.”

Admirable (2)

Takumi just gave his bus seat to an elderly woman. Kurita is impressed by his thoughtfulness.



© Kubo Kiriko / *Imadoki no Kodomo*, Shogakukan

Kurita: タクミ君、えらいねーっ。
Takumi-kun, erai nee!
 (name-fam.) admirable (colloq.)
 "Takumi, you are admirable."

"That's really nice of you, Takumi." (PL2)

Takumi: ぼくたちは元気な子供だもの。
Boku-tachi wa genki na kodomo da mono.
 we as for healthy/strong children are (explan.)

あたりまえ さっ。

Atarimae sa!
 matter of course (is-emph.)

"We're healthy children, so it's a matter of course."

"We're young and healthy, so it's only natural." (PL2)

- *da mono* at the end of a sentence means "because it is/they are/we are ~." It often carries the nuance that the stated reason is obvious.
- *atarimae* means "a matter of course/common sense."
- *sa* at the end of a sentence in informal speech gives authoritative or self-satisfied emphasis. It usually takes the place of *da/desu* ("is/are"): *atarimae sa* = "is a matter of course" → "it's only natural."

Admirable (3)

Izumi is riding into the heart of Tokyo during rush hour with Fuwa, who makes the commute every day. As the two get increasingly smushed by the boarding passengers, Fuwa asks Izumi if she is OK.



© Hoshisato Mochiru / *Ribingu Gēmu*, Shogakukan

Izumi: へーき。先輩なんか、コレ毎日
Hēki. Senpai nanka, kore mainichi
 unconcerned senior/you (emph.) this every day

乗ってるんだもん。えらいな。
notteru n da mon. Erai na.
 riding (explan.) admirable (colloq.)

"I'm fine. You ride this every day. It is so admirable [that you are able to endure the crowds]."

"I'm fine. I can't believe you put up with these crowds every day." (PL2)

- *hēki* (*heiki*) means "calm/composed/unconcerned" → "not bothered" → "doing fine." Writing it へーき instead of へいき is a "pop" spelling (many manga artists like to use katakana long marks instead of adding the appropriate hiragana for long vowels).
- *senpai* refers to a senior member of a group or a person with more experience than the speaker. When Izumi first met Fuwa, she was a younger employee in the office where he worked. She still addresses him by that title even though they no longer work together.

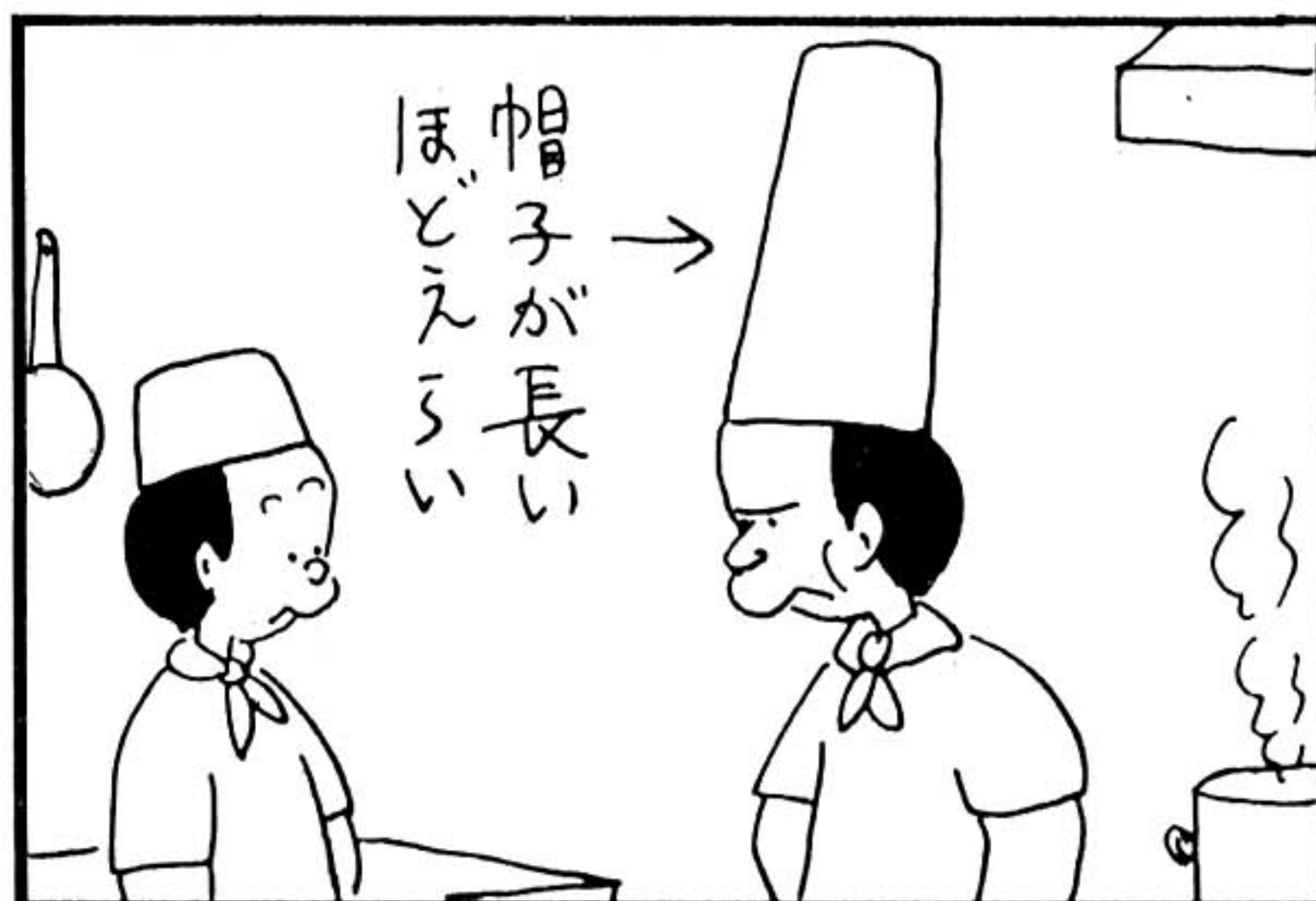
Important

The following panel is the beginning of a four-frame manga about how a chef's hat can get in the way when it's too tall. The solution eventually proposed is a collapsible hat that can be inflated whenever subordinates are around.

Arrow: 帽子が長いほど、えらい。
Bōshi ga nagai hodo, erai.
 hat (subj.) is long extent is important
 "To the extent the hat is long, [the chef] is important."

The taller the hat, the more important the chef. (PL2)

- A *hodo* B means "to the extent of A, B" or "the more A, the more B."



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High-ranking

Sasaki (not seen here) has been invited to a party by the leaders of two factions at his company, each of whom has a chance of becoming president. Sasaki will be in line for a nice promotion if he goes to the party with the one who will eventually make it, but in the meantime, the anxiety of trying to decide where to place his allegiance has made life miserable for him. Hamasaki notes wryly that such is life when you're playing in the big league.



© Yamasaki & Kitami / Tsuru Baka Nisshi, Shogakukan

Hamasaki: 偉く なったら おしまい!!
Eraku nattara, oshimai su!!
 important if become the end is
 "If you become important, that's the end."
"Once you're among the elite, you can kiss your peaceful life goodbye!" (PL2)

Coworker: プッ。
Pu!
 (sound of stifled laugh)

- *eraku* is the adverb form of *erai*, and *nattara* is a conditional ("if/when") form of *naru* ("become"), so *eraku nattara* = "if/when [you] become important." *Eraku naru* refers to attaining high(er) rank within an organization or in society at large.
- *oshimai* means "the end/that's all/that's that."
- *su* is a contraction of *desu* ("is/are").

Self-important

Kataoka has a habit of flicking his cigarette butts on the ground. Unbeknownst to him, the fire department is conducting a surprise inspection of his office building, and one of the officials has just caught him in the act. Kataoka doesn't take kindly to the official's haranguing.



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The stem of an adjective plus the ending *-sō* means "looks like it is/appears to be," so *erasō* = "looks/appears important." But its adverb form, *erasō ni*, is most commonly used when accusing someone of trying to seem more important than he is, or if he really is important, of throwing his weight around.

Kataoka: えらそーに...
Erasō ni...
 self-importantly
 "In a self-important manner."
 "Where do you get off?" (PL2)

Kataoka: なんなんだ、あんたら?
Nan nanda, antara?
 what (explan.) are you-(plur.)
 "What are you guys?"
 "Who do you think you are, anyway?" (PL2)

Fireman: 消防署の者だ!!
Shōbōsho no mono da!
 fire department of person is/are
 "We're from the fire department!" (PL2)

- *anta* is a more casual/informal *anata* ("you"), and can carry a derogatory/patronizing tone; *-ra* is an abrupt suffix that makes nouns and pronouns referring to people (and a few other special cases) into plurals.

Clever

Norimaki Arale is getting a tour of the different clubs she could join at school. Track and field is next.



© Toriyama Akira / Dr. Slump, Shueisha

Instructor: 則巻さん ジャンプ はとくい?
Norimaki-san, janpu wa tokui?
 (name-hon.) jump/jumping as for forte
 "Ms. Norimaki, is the jump what you're good at?" (PL2)

Norimaki: 少年ジャンプ?
Shōnen Janpu?
 (magazine name)
 "Shōnen Jump?" (PL2)

Friend: えらい、えらい。
Erai, erai.
 admirable admirable
 "Witty. Witty."
 "Good one, good one!" (PL2)

- *janpu*, from the English "jump," is used in Japanese to refer to the high jump.
- *tokui* here means "forte/strong point."
- *Shōnen Janpu* (lit., "Boy's Jump") is the name of a popular manga magazine.
- although Norimaki's name, アラレ, would normally be romanized as Arare, the author of this manga prefers the spelling "Arale."

Erai is often used to compliment someone on coming up with a clever solution, witty joke, or insightful observation.

Mighty (1)

Miyamoto, pictured on the lower left, is getting all kinds of unwanted advice about his love life from his two friends, much to the amusement of the other patrons in the bar. The good-natured heckling becomes too much for Miyamoto, however, and he yells at everyone to shut up, leaving the bar in stunned silence. His friend Tajima tries to clear the air.



“Sound” FX: しん...
Shin...
(effect of silence spreading throughout room)

Tajima: はい、えらい すんまへん。酔うとりますんや。
Hai, erai sunmahen. Yōtorimasu n ya.
yes very sorry is drunk (explan.)
“Uhh, right. I’m terribly sorry. He’s drunk.” (PL2-Kansai)

Tajima: だーほ。
(to Miyamoto) Dāho.
idiot/fool
“You blockhead!” (PL1)

- *hai*, literally “yes,” is here being used as a hesitation/pause word, as he momentarily considers what to say.
- *sunmahen* is a dialect variation of *sumimasen* (“I am/we are sorry”).
- *yōtorimasu* is a dialect contraction of *yotte orimasu*, the PL4 humble form of *yotte iru* (“is drunk”), from *you* (“get drunk”).
- *n ya* is Kansai dialect for explanatory *n da* (“it’s that . . .”).
- *dāho* appears to be a contraction of *do-aho*, an emphatic prefix with a derogatory feeling plus *aho* (“idiot/fool/blockhead”).

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Using *erai* as an emphaser can be considered dialect, and it’s heard a great deal more in western Japan than from Tokyo northward. Standard Japanese speakers sometimes use the adverb form of the word, *eraku*, in the same way, but they’re still more likely to choose an entirely different word for emphasis, such as *sugoi* (凄い) or *sugoku* (凄く), *totemo* (とても), *hontō ni* (本当に), *zuibun* (ずいぶん), *taihen* (大変), or *hidoku* (ひどく).

Mighty (2)

Miyamoto has not seen or heard from Misako—a woman he met at a train station and had only just started dating—in almost a week, and he is assuming the worst. His friend, who knows the whole story, has just found him staring off into space outside the train station.



Miyamoto: なんか... 捨てられちゃった みたいですよ。
Nanka... suterarechatta mitai desu yo.
vaguely abandoned-(regret) it seems (emph.)
“It sorta looks like I’ve been dumped.”
(PL2)

Koda: ほう、そらあ えらい はやかった やないか。
Hō, sorā erai hayakatta ya nai ka.
(exclam.) that very was fast was it not?
“Wow, that was mighty fast, wasn’t it?”
“Wow, that sure was fast!” (PL2-K)

- *suterarechatta* is a contraction of *suterarete shimatta*, from *suterareru*, the passive form of *suteru* (“throw away/abandon”), and *-te shimau*, which indicates the action was unwanted/cause for regret.
- *sorā* is a contraction of *sore wa* (“as for that”).
- *ya nai ka* is dialect for *ja nai ka* or *de wa nai ka* (“is it not?”). The question is purely rhetorical.

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Terrible

This farming family is being sued for all they are worth by a man who was rear-ended by the son, pictured in the middle. They had already taken out one loan to pay for the man's hospital care and car repair, so when he demanded more for alleged medical complications, the husband planned to say nobody would give them another loan. The wife, however, went ahead and took out the loan without asking the husband, who is now furious.



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Wife: すみません。えらい こと してしもて...
Sumimasen. Erai koto shite shimote...
 sorry terrible thing/action did-(regret)
 "I'm so sorry. I have done a terrible thing."
"I'm so sorry. I made a terrible mistake." (PL2)

Wife: ウウウ...
U, u, u...
 (sound of sobbing)

- *koto* (lit., "thing") here refers to "an action."
- *shite shimote* is dialect for *shite shimatte*, the *-te* forms of *suru* and *shimau*. *Shimau* after the *-te* form of a verb can indicate regret that the action took place.

Terrible

Dr. Slump invented a time machine and as a test he sent Arale, his robot-child invention, 500 years into the past. After she left, he realized that he forgot to tell her to come back right away. She's been gone for hours now and he's terrified at the possibilities.



© Toriyama Akira / Dr. Slump, Shueisha

Dr. Slump: 本格的に / えらい こっちゃ!!
Honkaku-teki ni / erai kotcha!!
 genuinely terrible thing/situation-is
 "This is a truly terrible situation."
"This is really a mess!" (PL2)

- *honkaku-teki* means "[is] genuine/in earnest/the real thing" and adding *ni* makes it an adverb: "genuinely/truly."
- *kotcha* is a dialect/slang equivalent of *koto da*; *koto* here means "situation," so *~ koto da* = "it is a ~ situation."



vocabulary summary

From Kasai no Hito, p. 25

残る	<i>nokoru</i>	remain/be left over
世紀	<i>seiki</i>	century
生き残り	<i>ikinokori</i>	survivor/holdover
化石	<i>kaseki</i>	fossil
哀れむ	<i>awaremu</i>	pity/take pity on
眺める	<i>nagameru</i>	gaze at/stare at
腹立たしい	<i>haradatashii</i>	irritating/exasperating
笑顔	<i>egao</i>	smiling face/smile
楽しむ	<i>tanoshimu</i>	enjoy
気付く	<i>kizuku</i>	realize/become aware of
親切な	<i>shinsetsu na</i>	kind
おかしい	<i>okashii</i>	strange/peculiar
変	<i>hen</i>	strange/funny/odd
つき合う	<i>tsukiau</i>	socialize/consort with
充分	<i>jūbun</i>	plenty/fully/enough
ひどい	<i>hidoi</i>	terrible
せい	<i>sei</i>	consequence/result/effect
撤回する	<i>tekkai suru</i>	retract/take back
裁判官	<i>saiban-kan</i>	judge (n.)
なかなか	<i>nakanaka</i>	(not) easily/readily
離婚	<i>rikon</i>	divorce (n.)
部下	<i>buka</i>	subordinate (n.)
偏見	<i>henken</i>	prejudiced view
結婚	<i>kekkon</i>	marriage
相手	<i>aite</i>	counterpart
ケンカする	<i>kenka suru</i>	fight/quarrel (v.)
嘘つき	<i>usotsuki</i>	liar
苦しい	<i>kurushii</i>	difficult/painful
秘密	<i>himitsu</i>	secret (n.)
つもり	<i>tsumori</i>	assumption
一人ぼっち	<i>hitoribotchi</i>	all alone
幸せな	<i>shiawase na</i>	happy
妙な	<i>myō na</i>	strange/odd
会う	<i>au</i>	meet (v.)
夫婦喧嘩	<i>fūfu-genka</i>	marital spat
はめ	<i>hame</i>	plight/fix
早速	<i>sassoku</i>	right away/already
前任地	<i>zenninchi</i>	previous post
わだかまり	<i>wadakamari</i>	antagonism/bad feelings
幸運	<i>kōun</i>	good fortune
予定	<i>yotei</i>	plan/schedule (n.)

From Manga Shorts, p. 38

見習う	<i>minarau</i>	imitate
カジュアルな	<i>kajuaru na</i>	casual
火災訓練	<i>kasai kunren</i>	fire drill
多国籍	<i>takokuseki</i>	multinational
はやる	<i>hayaru</i>	flourish (v.)
双眼鏡	<i>sōgankyō</i>	binoculars
たくましい	<i>takumashii</i>	strong/robust/stalwart

From Hashutsujo, p. 73

小学生	<i>shōgakusei</i>	primary school student
巻	<i>maki</i>	scroll/episode
緊急	<i>kinkyū</i>	urgent/emergency
犯人	<i>hannin</i>	criminal

競馬	<i>keiba</i>	horse racing
馬	<i>uma</i>	horse
道	<i>michi</i>	road
乱暴な	<i>ranbō na</i>	rough
迷う	<i>mayou</i>	become puzzled/lost
勝手に	<i>katte ni</i>	on (one's) own/without asking
携帯電話	<i>keitai denwa</i>	cellular phone
相談する	<i>sōdan suru</i>	consult (v.)
電子手帳	<i>denshi techō</i>	electronic notebook
ビジネスマン	<i>bijinesuman</i>	businessman
下がる	<i>sagaru</i>	fall/drop/go down
装備する	<i>sōbi suru</i>	equip (with)
資料	<i>shiryō</i>	data/information
回復	<i>kaifuku</i>	recovery/restoration
見とおし	<i>mitōshi</i>	outlook
ひきしめる	<i>hikishimeru</i>	tighten/brace (oneself)
現在地	<i>genzaichi</i>	present location
派出所	<i>hashutsujo</i>	police box/branch office
お巡りさん	<i>omawari-san</i>	policeman
移動する	<i>idō suru</i>	move/travel
埋める	<i>umeru</i>	bury/fill in
電池	<i>denchi</i>	battery
充電する	<i>jūden suru</i>	recharge battery
かまう	<i>kamau</i>	mind/care about
親子	<i>oyako</i>	parent and child
メカ	<i>meka</i>	machinery
間に合う	<i>maniau</i>	be on time
遅れる	<i>okureru</i>	become late
国語	<i>kokugo</i>	national language/Japanese
算数	<i>sansū</i>	math
採点する	<i>saiten suru</i>	mark/score (v.)
送り返す	<i>okurikaesu</i>	send back/return
待機する	<i>taiki suru</i>	stand by/await
通信教育	<i>tsūshin kyōiku</i>	correspondence course
ソロバン	<i>soroban</i>	abacus
バカな	<i>baka na</i>	idiotic/foolish
キーボード	<i>kiibōdo</i>	keyboard
正しい	<i>todashii</i>	proper/correct/right
あたたかみ	<i>atatakami</i>	warmth
玉	<i>tama</i>	bead (n.)
文字	<i>moji</i>	letter/character
たて笛	<i>tatebue</i>	recorder (musical instrument)
最新	<i>saishin</i>	newest
音声	<i>onsei</i>	sound (n.)
天気予報	<i>tenki yohō</i>	weather forecast
リモコン	<i>rimokon</i>	remote control
電話番号	<i>denwa bangō</i>	phone number
ヘビ使い	<i>hebitsukai</i>	snake charmer
三脚	<i>sankyaku</i>	tripod
機能	<i>kinō</i>	function/feature (n.)
重要な	<i>jūyō na</i>	important
誘拐犯	<i>yūkai-han</i>	kidnapper
逃げる	<i>nigeru</i>	flee
信号弾	<i>shingō-dan</i>	flare (n.)
脈拍	<i>myakuhaku</i>	pulse (n.)
測定する	<i>sokutei suru</i>	measure (v.)
生きぬく	<i>ikinuku</i>	survive
まわる	<i>mawaru</i>	go around
不気味な	<i>bukimi na</i>	weird

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.