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# 漫画人

JAPANESE  
POP CULTURE  
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LEARNING

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MANGAJIN

No. 57

## Modeling in Japan

## Cooling Cuisine for Summer

## Looking for the Lost



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Story by Abe Zenta

画 / 倉田よしみ

Illustrated by Kurata Yoshimi



The kitchen of Fujimura bustles with activity while the staff prepares a special meal for a particularly elite party.

In the last episode, the young apprentice chef Ibashi decided to take his girlfriend out for sushi. Despite warnings from his co-workers at Fujimura about visiting an unknown sushi shop, Ibashi stopped in at the first one they found. Not only was the sushi second rate, but the two young sushi chefs there basically ignored the customers, preferring to chatter on about their golf game. Ibashi was offended by the chefs' attitude, as well as by the quality of sushi. When he complained about the sloppy work the chefs were doing, one of the chefs offered to remake the sushi, but in the process slipped in a big lump of wasabi. Ibashi—his date ruined, his palate burned by wasabi—concludes that sushi chefs are a lower life form in the restaurant world.

This episode finds Ibashi reporting on his date to the other workers at Fujimura. Although Ibashi declares he will never visit a sushi shop again, Oyaji has other plans for him.

Aji Ichi Monme has been serialized in ビッグコミック スペリオール (*Big Comic Superior*) since 1986.

# 味いちもんめ

## Aji Ichi Monme A Bit of Flavor

### Part 2

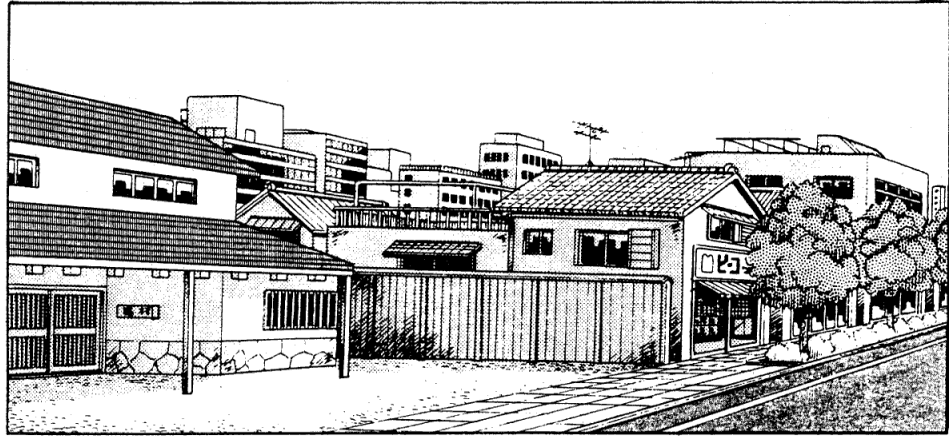
The title of this series, *Aji Ichi Monme*, is taken from *Hana Ichi Monme*, the name of a traditional children's game and the first line of a song sung while playing the game. A *monme* (匁) is an old unit of weight equal to about 0.13 ounces, so *Hana Ichi Monme*, while fanciful in the vein of "pocket full of posies," literally means something like "a *monme* (tiny weight) of flowers." We have translated *Aji Ichi Monme* as "A Bit of Flavor."

The stories in *Aji Ichi Monme* center around the employees and customers of the traditional *kappō* restaurant Fujimura. The restaurant is owned and managed by veteran chef Kumano, generally referred to respectfully as *Oyaji* ("old man/father" → "boss"). Although Fujimura is located in the Shinjuku area of Tokyo, Kumano is from Kyoto, and he speaks in Kansai dialect. We indicate Kansai dialect in the translations with a "K" after the Politeness Level—for example, PL2-K.



Ibashi loses his temper at the sushi shop.





1

**Ibashi:** ...ったく、頭に来ちゃった!  
 ... *Ttaku, atama ni kichatta!*  
 (exasp.) got mad-(completely)  
**“Man, it really ticked me off!”** (PL1-2)

**Bon-san:** そらあ、 災難 やった な、 せっかく の デート が。  
*Sorā, sainan yatta na, sekkaku no dēto ga.*  
 as for that calamity/catastrophe was (colloq.) special/precious that is date (subj.)  
**“What a disaster, especially when you were on a date.”** (PL2-K)

- *ttaku* is a contraction of *mattaku* (literally “completely/entirely”), which is often used as an expression/exclamation of exasperation.
- *atama ni kichatta* is a contraction of *atama ni kite shimatta*, from the colloquial expression *atama ni kuru* (“get mad/angry/steamed”). *Shimatta* is the plain/abrupt past form of the verb *shimau* (“end/finish/put away”), which after the *-te* form of another verb can variously imply completion, spontaneity, irreversibility, unexpectedness, regret, etc.
- *sorā* is a colloquial contraction of *sore wa* (“as for that”).
- *yatta* is Kansai dialect for *datta*, the plain/abrupt past form of *da* (“is/are”). *Ya* often replaces *da* in Kansai dialect.
- *sekkaku (no)* indicates that the thing or situation mentioned is special/long awaited/precious in some way.
- *dēto* comes from the English word “date.” The word in Japanese has long been used to refer only to “dating” in the sense of meeting/going out with a romantic interest, but today one occasionally hears it used for other kinds of social appointments as well.
- Bon-san’s sentence is in inverted syntax. Normal order would be *sekkaku no dēto ga sainan yatta na*.

2

**Ibashi:** デートどころじゃない よ! ムカムカしちやって さア!  
*Dēto dokoro ja nai yo! Muka-muka shichatte sā!*  
 date beyond possibility (emph.) became nauseated-(completely) (colloq.)  
**“How could I enjoy a date with that going on?! It just made me sick!”** (PL2)

- *dokoro ja nai* typically implies the thing mentioned is/was out of the question/impossible/beyond one’s powers at the time. In this case he was actually already on the date, so he essentially means it was impossible for him to enjoy it.
- *muka-muka shichatte* is a contraction of *muka-muka shite shimatte*, from *muka-muka suru* (“become nauseated/sick/disgusted”). *Shimatte* is the *-te* form of *shimau*. The *-te* form is often used to indicate the cause/reason for what follows, but in this case the syntax is inverted and it’s indicating the reason he couldn’t enjoy the date; normal order would be *muka-muka shichatte dēto dokoro ja nai yo*.
- *sa* (or *sā*) adds colloquial emphasis.

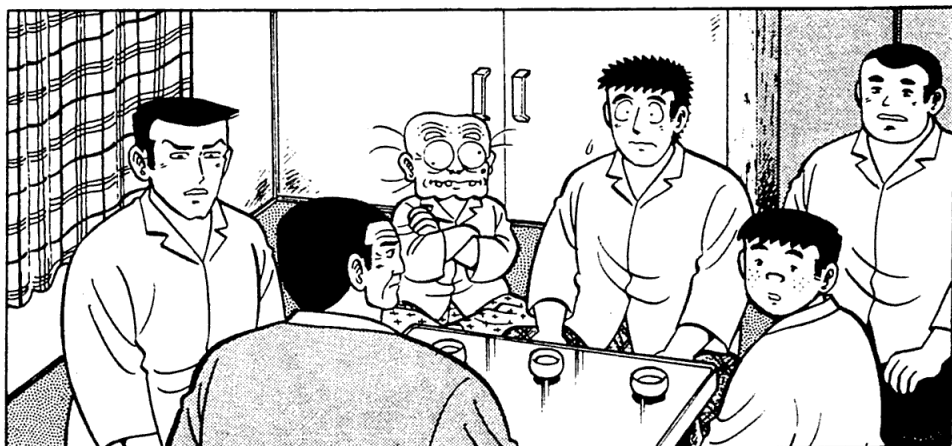
3

**Ibashi:** 料理人の 風上にも 置けない。  
*Ryōrinin no kazakami ni mo okenai.*  
 cook of upwind at (emph.) cannot place  
**“You can’t place them upwind of cooks.”**  
**“They don’t deserve to be called chefs.”** (PL2)

寿司職人は、我々板前に比べると一段下だっというけど、まったくだね。  
*Sushi shokunin wa, wareware itamae ni kuraberu toichidan shita da ite iu kedo, mattaku da ne.*  
 sushi worker/artisan as for we/us cooks with if compare one step below is (quote) say but/and completely so is (colloq.)  
**“They say that sushi chefs are a step lower when compared to us *itamae*, and it’s absolutely true.”**  
**“Whoever said sushi chefs are a notch below us full-fledged *itamae* sure knew what he was talking about.”** (PL2)

- *okenai* is the negative of *okeru*, the potential (“can/be able to”) form of *oku* (“set/put in place”). *~ no kazakami ni mo okenai* is literally “can’t place [him/them] upwind of ~,” which is an idiomatic expression for describing people who don’t deserve to be considered part of the group/category referred to.
- *ryōrinin* is the least specific word for “cook” here. It can refer to anyone who prepares food professionally. *Itamae* refers specifically to cooks trained in the art of traditional Japanese cuisine, and *sushi shokunin* is a narrower term still, referring to those who specialize in making sushi. *Shokunin* (“person of the occupation” → “worker/artisan”) is often used in a complimentary sense to speak of workers who take pride in their work, but Ibashi’s use of the word here obviously carries a pejorative feeling.
- *to* after the plain form of a verb can make a conditional “if/when” meaning → *kuraberu to* = “if you compare.” *Ni* marks what the subject is being compared with.
- *ite* is a colloquial equivalent of the quotative *to*.
- the conjunction *kedo* can mean either “and” or “but” depending on the context.
- *mattaku* means “completely/entirely,” and *mattaku da* = “it is completely/exactly so” → “indeed/right/it’s absolutely true/you’re not kidding/you better believe it,” etc.





1 **Oyaji:** 伊橋、今夜 ワシ に 付き合わん か?  
*Ibashi, kon'ya washi ni tsukiawan ka?*  
 (name) tonight I/me with won't you accompany (?)  
**"Ibashi, how'd you like to come along with me tonight?"** (PL2)

**Ibashi:** えっ?!  
*E!?*  
 (interj.)  
**"Huh?"** (PL2-3)

- though any middle-aged or older man is likely to use *washi* for "I/me," the word usually implies either equality or superiority, so one would not use it when speaking to one's superiors.
- *tsukiawan* is a contraction of *tsukiawanai*, negative form of *tsukiau* ("accompany/go along with/socialize with"). Negative questions (*-nai ka/masen ka*) often serve as invitations: "won't you ~/how would you like to ~?"

2 **Ibashi:** ど、 どこ へ です か?  
*Do- doko e desu ka?*  
 (stammer) where to is (?)  
**"Wh- where to?"** (PL3)

- *doko e* = "to where?" (PL2); adding *desu ka* makes it a PL3 question.

3 **Oyaji:** 寿司屋 や。  
*Sushi-ya ya.*  
 sushi shop is  
**"To a sushi shop."** (PL2-K)

- the suffix 屋 (*-ya*) designates a wide variety of shops, eateries, and small businesses or the people who run them, so *sushi-ya* = "sushi shop/restaurant."
- *ya* is Kansai dialect for *da* ("is/are").

4 **Ibashi:** 寿司屋?  
*Sushi-ya?*  
 sushi shop  
**"A sushi shop?"** (PL2)

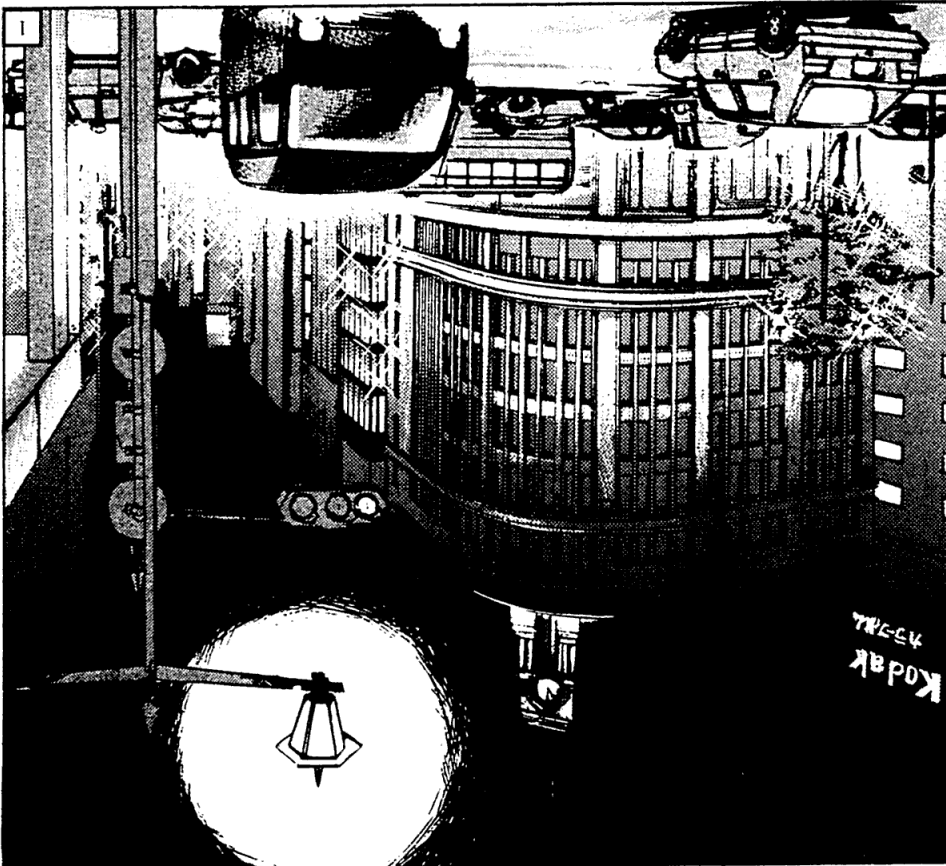
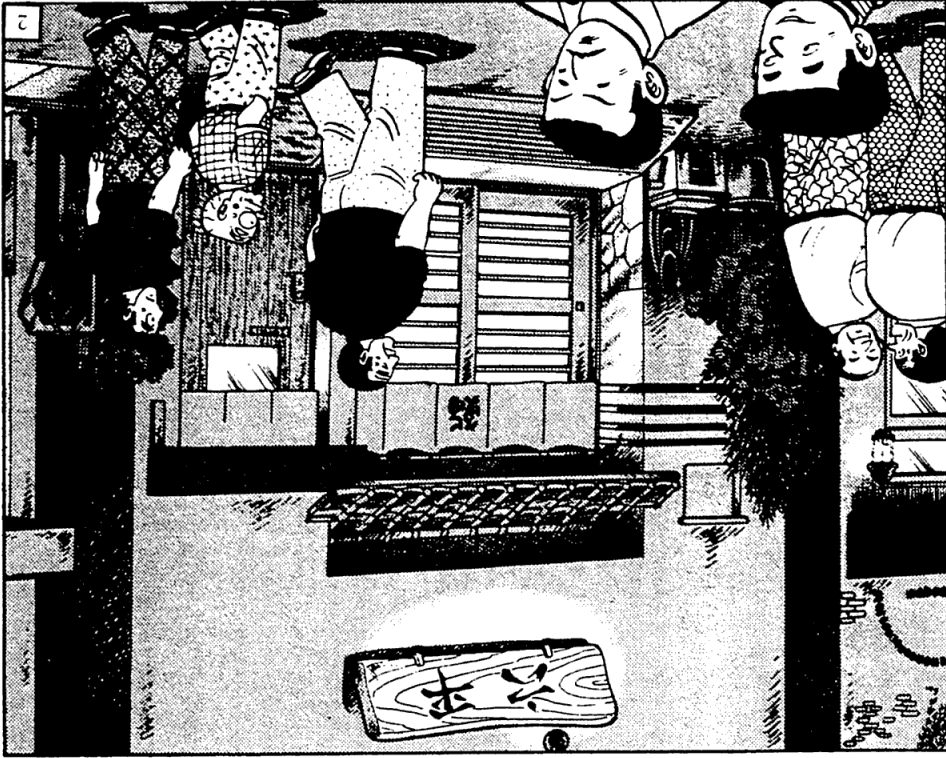
5 **Ibashi:** です から、親父さん、昨日、寿司屋 には 懲りて...  
*Desu kara, Oyaji-san, kinō, sushi-ya ni wa korite...*  
 is because (title-hon.) yesterday sushi shop as for had enough of  
**"But like I said, I learned my lesson about sushi shops yesterday..."** (PL3)

- *desu kara* (a more formal equivalent of *dakara*) at the beginning of the sentence is a conjunction that literally says "for that reason/because it is so," but in response to another person's statement/question it often means "That's why/what I'm trying to tell you," or, if one is about to repeat something, "As I said,..."
- *Oyaji-san* is a relatively polite way of addressing or referring to the master/proprietor (male) of a traditional Japanese establishment; in other contexts it's an informal way of addressing one's boss or of referring to someone else's father. The proprietor's name is Kumano, but he's almost always referred to as *Oyaji-san*.
- *korite* is the *-te* form of *koriru* ("have enough of/be sick of/learn one's lesson [about]"); a *-te* form usually implies the speaker has more to say, but sometimes the speaker leaves the rest of his thought unspoken because it's obvious what he means.

6 **Oyaji:** ええ から 来い!  
*E kara koi!*  
 good/fine because come  
**"Never mind that. Just come along!"** (PL2-K)

- *ē* is dialect for *ii/yo!* ("good/fine/OK"), so *ē kara* = *ii kara*, which is an idiomatic expression for "that's OK/never mind."
- *koi* is the abrupt command form of *kuru* ("come").





1

**Sign:** Kodak カラーフィルム  
 Kodakku Karā Firumu  
**Kodak Color Film**

- this scene is the main intersection of Ginza's Harumi-dōri and Chūō-dōri, looking across at Wakō Department Store. The side streets that run off these main streets are lined with small shops and restaurants such as the one our threesome visits.

2

**Sign:** 六平  
 Roppei  
 (restaurant name)  
**Roppei**

**Noren:** 鮓  
 Sushi  
**Sushi**

- *noren* is what the "shop curtain" hanging under the front awning is called. Most traditional shops and restaurants in Japan put out a *noren* when they open for business for the day and take it in when they close.
- *sushi* is written in kanji variously as 寿司, 鮓, or less commonly, 鮓, as well as in hiragana, すし. Writing a small 大 (more clearly visible in the next frame) instead of four dots for the lower part of 魚 is a common corruption.

## Modeling in Japan

(continued from page 16)

Lorraine and Naomi, are treated as either Japanese or gaijin based on how Japanese they look.

While it is true that many magazines, especially fashion magazines, prefer to use foreign models for the "image," the other reason so many gaijin models can work in Tokyo is sheer size. Sample garments for major labels are almost always brought in from abroad, and Japanese models generally don't flesh them out.

In addition, there are certain products that Japanese models are almost never used for—three prime examples being underwear, lingerie, and maternity wear—and this is where gaijin models are brought in. The Japanese reader, it seems, is uncomfortable seeing models who resemble themselves in such unseemly attire.

From the models' perspective, such ads can lead to type-casting, which narrows their range of job options. There is also a concern for reputation. Noting that the trend for maternity ads is to use models from South America, Naomi says, "I ask them, 'Aren't you worried about what your boyfriend will think?'" Her own agency forbids these kinds of shoots for its models.

Fashion shows are another arena that foreigners dominate. Many Japanese designers, like Comme des Garçons and Issey Miyake, show in Paris first, so their samples are made to fit foreigners. There are a handful of Tokyo-based gaijin models who get show jobs on a regular basis, but the rest come from Japanese agencies that specialize in herding in large groups of runway models twice a year, specifically for the Tokyo collections.

One of the few exceptions to this unwritten runway rule is Tanabe Ayumi. This 18-year-old leggy beauty has surpassed all local expectations, joining the Paris-based Elite agency and doing shows in Europe as well as being in demand in Tokyo. She is the closest thing Japan has to a home-grown supermodel.

All gaijin models are not created (or paid) equal. The amateurs are not usually registered with an agency and will perhaps

work only a few times a year. The pros, on the other hand, are usually brought in on contract for three months. A typical professional gaijin model will be scouted from an agency abroad and get an initial contract offer of ¥2 million for three months. If they earn less than that, the agency eats the difference. If they earn more, they still receive the agreed-on figure but are often invited to stay on for another three-month period or, in a very few cases, permanently.

### Living the High Life

Even with what seems like enormous amounts of money earned by models in Japan, the stereotype of drugs, sex, and general fast living just doesn't ring true here. Perhaps that is because many of the local models are still students and more often than not live with their parents. As for the gaijin, it is common knowledge that they are here for the money, since modeling in Tokyo offers little in the way of international prestige.

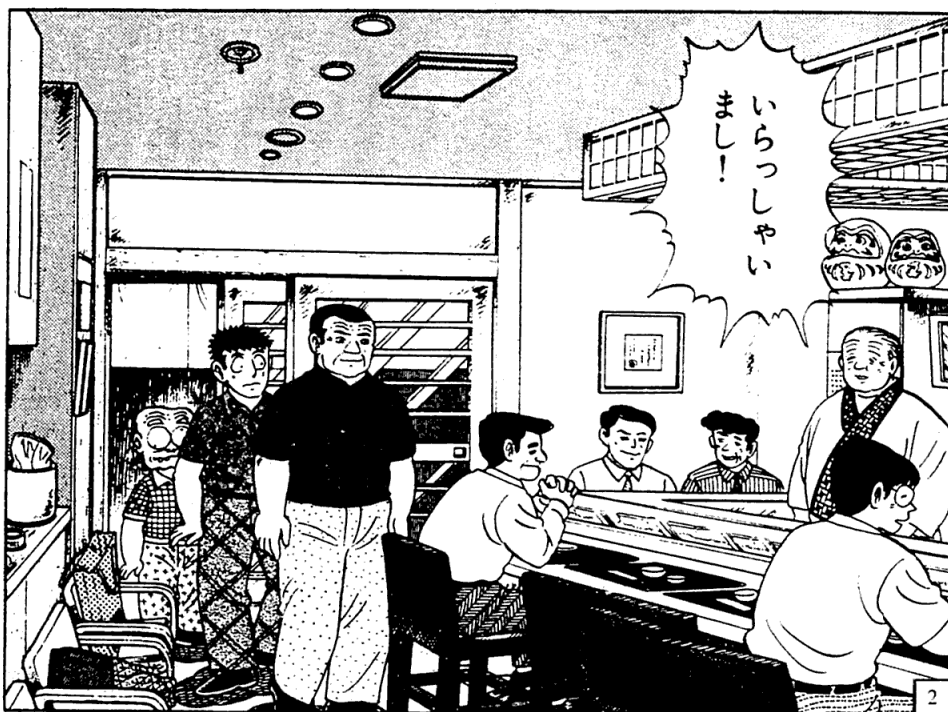
"Many of the girls I have worked with see modeling as a way to make fast money, either for college or something else," says Naomi. "Some use it as a steppingstone to other careers, so they are not so interested in living it up."

There are perks to the job, however, such as getting free admission and VIP treatment at discos around town and discounts on designer clothing. The most infamous foreign model hangout in Tokyo is a disco called the Lexington Queen, located in the trendy Roppongi district. Though it is the butt of jokes by local Tokyoites, the Lex always seems to be full of models (and provincial tourists hoping to look cool). What's the attraction? "The free all-you-can-eat buffet," says Lorraine. "And then they wonder why they put on weight after eating that stuff."

The one stereotype that does apply to Japanese models, especially among the girls, is rivalry—and cat fights. "When we would do fashion shows, the girls would run backstage to

(continued on page 25)





1 **Sound FX:** ガラリ  
*Garari*  
(rattle of sliding door)

**Noren:** 鮓  
(partly hidden) *Sushi*  
**Sushi**

**Ibashi:** こ、ここ、たしか有名な店だよ ね?  
*Ko-koko, tashika yūmei na mise da yo ne?*  
(stammer) here/this place if not mistaken famous shop/restaurant is (emph.) isn't it?/right?  
“**I- if I'm not mistaken, this place is famous, right?**” (PL2)

**Bon-san:** そうや。  
*Sō ya.*  
that way is  
“**That's right.**” (PL2-K)

- *tashika* means “sure/certain,” but when *tashika* is used as an adverb without the particle *ni* after it like this, it implies a more tentative “I think/if I'm not mistaken/I'm pretty sure.”
- *ne* at the end of a sentence is often like a tag question, “isn't it?/right?”
- *sō ya = sō da = “[it] is that way” → “yes/that's right.”*

2 **Chef:** いらっしゃいませ!  
*Irasshaimashi!*  
welcome  
“**Come right in!**” (PL4)

- *irasshaimashi* is a polite command form of the PL4 verb *irassharu* (“come”). The command forms of this verb—including another polite form, *irasshaimase*, and a plain form, *irasshai*—are used to welcome visitors to one's home or customers to one's place of business.

3 **Oyaji:** どないしたんや?  
*Donai shita n ya?*  
what/how did (explan.)  
“**What's the matter?**” (PL2-K)

- *donai* is dialect for *dō* (“what/how”), so *donai shita = dō shita*, literally “what did you do” (*shita* is the past form of *suru*, “do”). But it's almost always an idiomatic expression for “what's wrong/what's the matter?” when the speaker notices something that seems out of the ordinary (here, Ibashi's surprised expression).
- *n ya* is Kansai dialect for the explanatory *n da*, which indicates he's seeking an explanation. Asking a question with *n da* can sound quite rough and is mostly masculine in standard Japanese, but the dialect *n ya* sounds much softer and is used widely by both sexes.

## Modeling in Japan

(continued from page 23)

see who had the most outfits, to see who got to wear the wedding dress,” Naomi says. “Sometimes, a girl would hide another's shoes so that she would miss her cue.”

### Making a Career of It

While the overwhelming majority of models work for only a few years, some—mainly women—view the profession as a career, moving smoothly from the younger magazines into the “mature women's” market. Lorraine, who has been in the business for over 20 years, continues to do editorial and advertising work in addition to appearing on a regular NHK English television program and using her charm to help the charity Kids Earth Fun.

Naomi has been working consistently for 18 years and has also branched out into singing at hotels around Tokyo. “I am 32, you know,” she laughs, “so maybe it's time I do something else for a while.”

Many models end up crossing over into acting and singing, which could explain the lack of Japanese supermodels. It is quite common for a television drama to cast a “new face” from a TV

commercial. Not only does this attract audiences, but it virtually guarantees that the company the model represents will buy air time during the show.

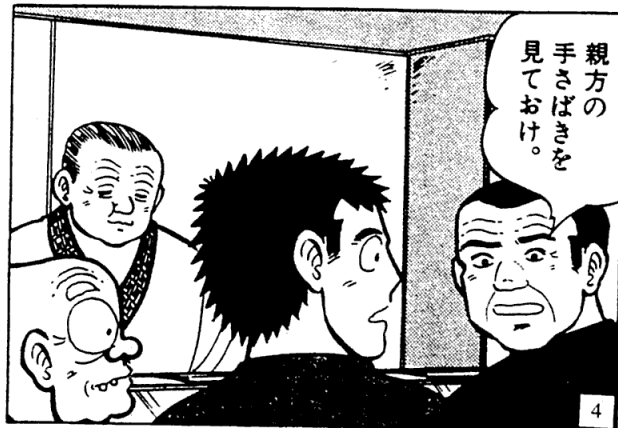
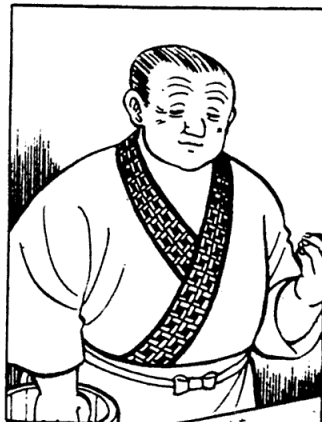
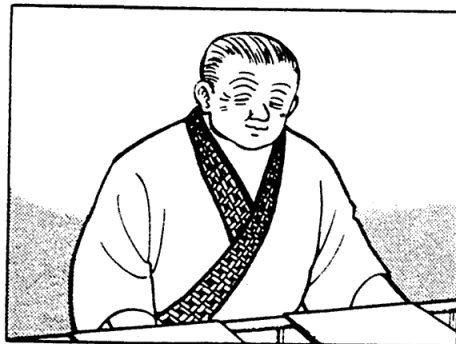
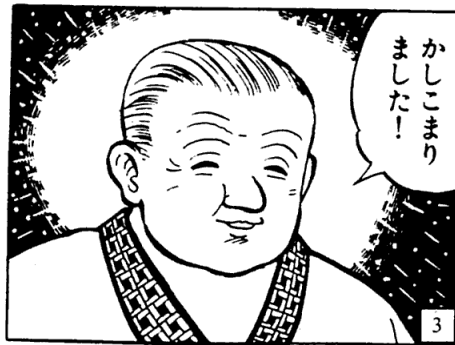
Not everyone is so fortunate, however, and the transition to a new career can be challenging. Women have it a bit easier than men, since they can and do get married—often to other models, photographers, or agency owners—and retire.

The men, however, must start over. Some, like TV producer Tsuyoshi, are smart enough to move into other fields while they're still hot. Another man, once a regular for the magazine *Men's Club*, now runs a ramen restaurant, while a less fortunate one, formerly seen in *Men's Non-No*, has been spotted in porn flicks.

All, perhaps, aspire to the successful crossover of Tsuyoshi's boss, Karl Tanaka. Perhaps the only male supermodel Japan has ever had, Karl was all over the map during the '70s and early '80s, and he shrewdly used his knowledge and contacts to start his own modeling agency, Indigo.

**John Storey** is a senior editor for the Japanese weekly magazine *ez* and fashion columnist for *The Japan Times*.





1

**Ibashi:** 昨日 の 店 と は まったく 違う。  
*Kinō no mise to wa mattaku chigau.*  
 yesterday 's shop/restaurant from as for completely different  
**"It's completely different from yesterday's restaurant."** (PL2)

**Ibashi:** 何か 張りつめた ような 空気が...  
*Nanika haritsumeta yō na kūki ga...*  
 something/somewhat tense/taut type air (subj.)  
**"There's a kind of tautness in the air, somehow."** (PL2)

- *no* makes *kinō* ("yesterday") into a modifier for *mise* ("shop/restaurant"), in this case implying "the restaurant that I went to yesterday" → "yesterday's restaurant."
- *to* marks what the subject (the implied subject here is "this restaurant") is different from.
- *nanika* is literally "something," but it's often used as a softener, like "somehow/vaguely/kind of ~."
- *haritsumeta* is the plain/abrupt past form of *haritsumeru* ("be stretched out/taut/tense").
- *yō na* ("type") makes the complete thought/sentence *nanika haritsumeta* ("[it] is somehow taut") into a modifier for *kūki* ("air") → "air that is somehow taut." *Ga* marks *kūki* as the subject of an implied verb, something like *tadayotte iru* ("[a feeling/atmosphere/scent] fills/hangs in the air") → "a feeling of tautness is in the air."

2

**Chef:** 何 を 握りましょう?  
*Nani o nigirimashō?*  
 what (obj.) shall squeeze/press  
 "What shall I press?/What kind of *nigiri-zushi* shall I make for you?"  
**"What would you like?"** (PL3)

**Oyaji:** 任せます よって。  
*Makasemasu yotte.*  
 will entrust because  
**"We'll leave it up to you."** (PL3-K)

- *nigirimashō* is the volitional ("let's/I shall") form of *nigiru* ("squeeze/press [in one's hand]"); since it is a question, it becomes "what shall I press?" *Nigiru* is the action associated with making *nigiri-zushi* ("hand-pressed sushi"—the kind with a slice of raw fish on top of a hand-pressed block of rice), so in a sushi shop the word essentially means "make *nigiri-zushi*."
- *makasemasu* is the PL3 form of *makaseru* ("leave /entrust to").
- *yotte* is Kansai dialect for *node* or *kara* ("because"); here it mainly serves to soften the end of the sentence.

3

**Chef:** かしこまりました!  
*Kashikomarimashita!*  
 will humbly obey  
**"Very well, sir."** (PL3-4)

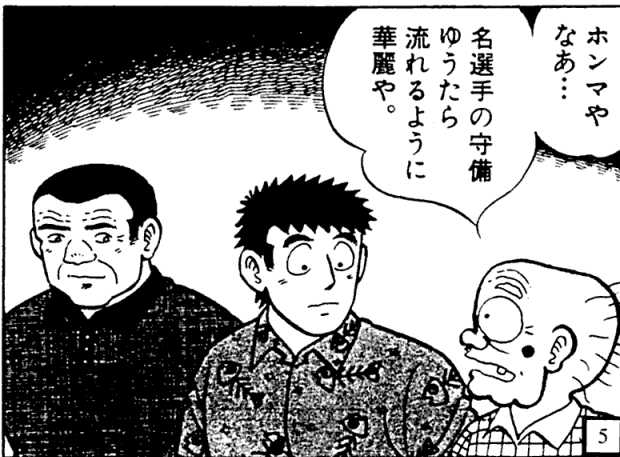
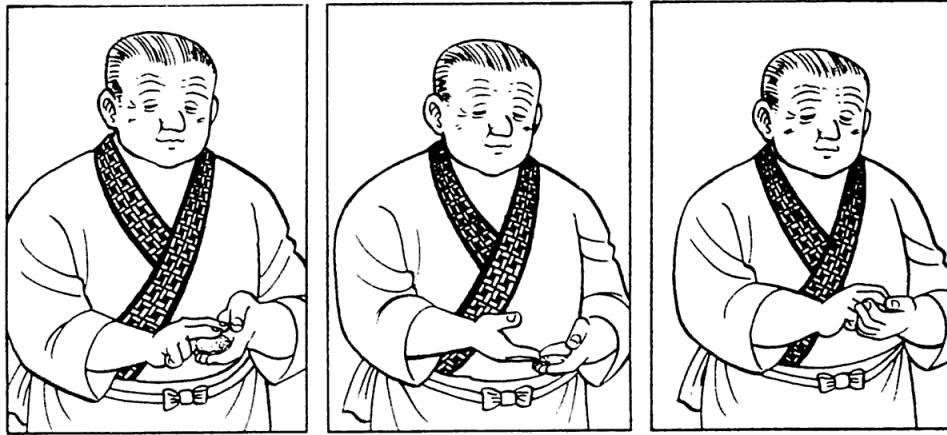
- *kashikomarimashita*, which might literally be translated as "I will humbly obey," is a very formal way of stating that one will do as told/requested. It is the PL3 past form of *kashikomaru*, which in other situations can variously mean to humble oneself, to sit upright in respectful attention, or simply to be very formal.

4

**Oyaji:** 親方 の 手さばき を 見ておけ。  
*Oyakata no tesabaki o mite oke.*  
 master/proprietor 's handling/use of hands (obj.) watch-(for future)  
**"Watch how he works."** (PL2)

- *oyakata* is the title of the "boss/headman/master" in traditional Japanese groups of various kinds.
- *tesabaki* literally refers to how a person uses his hands to accomplish a specific purpose; as an extension from this, it can also refer to how one works/operates/handles a given task.
- *mite* is the *-te* form of *miru* ("see/observe"). *Oke* is the abrupt command form of *oku*, which after the *-te* form of a verb implies doing the action to prepare for a future need. The feeling here is that he should watch carefully for future reference in his work as a cook.





1 **Oyaji:** どう や?  
*Dō ya?*  
 what/how is  
**“What do you think?” (PL2-K)**

**Ibashi:** す、 すばらしい!!  
*Su-subarashii!!*  
 (stammer) wonderful/magnificent  
**“Ma-magnificent!” (PL2)**

- *dō ya* is dialect for *dō da*, “what/how is it?”—in this case meaning “what do you think?”

2 **Ibashi:** 何 と いう か、 流れる ような 動き で...  
*Nan to iu ka, nagareru yō na ugoki de...*  
 what (quote) say (?) flowing type movements with  
 “What to say?—[he works] with flowing movements.”

**“How should I put it? His movements just seem to flow.” (PL2)**

- *nan to iu ka* is an expression for “what should I say/how should I put it?”; it’s essentially a pause/hesitation phrase that fills time while he tries to figure out how to describe what he sees.
- *yō na* (“type”) makes *nagareru* into a modifier for *ugoki* (“movement”): *nagareru yō na ugoki de* = “movement of a flowing type” → “with movements that seem to flow/have a flow.”

3 **Oyaji:** 我々、 板前 の 包丁 も 同じ... いや、 それ だけ や ない。  
*Wareware, itamae no hōchō mo onaji... iya, sore dake ya nai.*  
 we/us cooks of kitchen knives also same no that only is not

**“It’s the same for us itamae with our knives . . . No, not only that.” (PL2-K)**

- *ya nai* is Kansai dialect for *ja nai/de wa nai* (“is not”).

4 **Oyaji:** 野球 の 名選手、 踊り の 名人、 一流 の 技 ゆう もん は、  
*Yakyū no mei-senshu, odori no meijin, ichiryū no waza yū mon wa,*  
 baseball of great player dance of master first-rate that is skills/techniques say/called thing as for

動き に ムダ が 無い もん なんや。  
*ugoki ni muda ga nai mon na ya.*  
 movements in excess/waste (subj.) not exist thing (explan.)

“Great baseball players, master dancers . . . first-rate techniques have no waste in movement.”

**“Great baseball players, master dancers . . . the best in any field show no waste in their movements.” (PL2-K)**

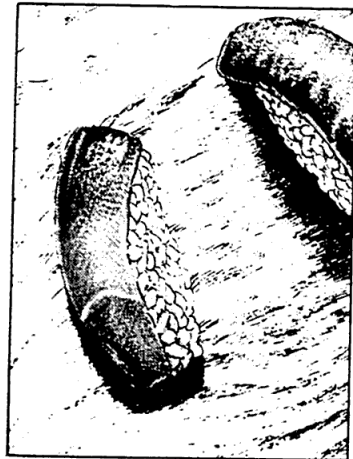
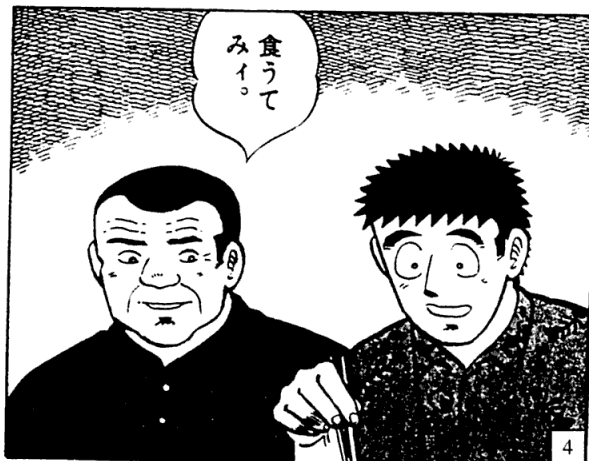
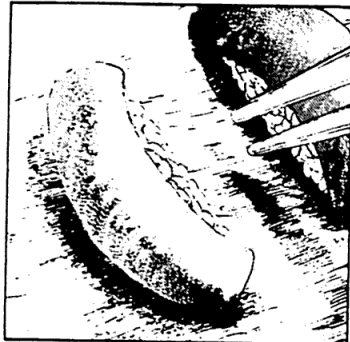
- *yakyū* is written with kanji meaning “field” and “ball,” and is the Japanese name for “baseball.” ベースボール (*bēsubōru*), the katakana rendering of “baseball,” is also universally recognized, but *yakyū* is probably still the more common way to refer to baseball in most contexts.
- the prefix *mei-* means “masterful/famous/great,” and *senshu* = “athlete/player [of a sport],” so *mei-senshu* = “great player.”
- *meijin* refers to a “master/virtuoso” of a skill/art/craft.
- ゆう (*yū*) is an alternate spelling of いう (*iu*, “say”) that’s very commonly used to represent Kansai accents. Kansai speakers tend to omit the quotative *to*, so *yū* is often equivalent to *to iu* (“that is called/described as”). *Mon* is a contraction of *mono* (“thing”), so *ichiryū no waza yū mon wa* is literally “as for the thing called first-rate technique.” Grammatically, *to iu mono wa* is essentially the same as a simple *wa* (“as for”), but it lends a measure of added emphasis or focus to the sentence topic.
- *na n ya* is dialect for the explanatory *na n(o) da*, which is used when making explanations.
- *mono da* or *mono na no da* is often used when stating something that is a general principle.

5 **Bon-san:** ホンマ や なあ。 名選手 の 守備 ゆうたら 流れる ように 華麗 や。  
*Honma ya nā. Mei-senshu no shubi yūtara nagareru yō ni karei ya.*  
 true/truth is (colloq.) great player’s fielding if say/speak of flowing (manner) splendor is

“That is really true. If you speak of the fielding of great ball players, it is flowingly splendid.”

**“That’s really true. The fielding of great ball players has a flow that’s a sight to behold.” (PL2-K)**

- *honma* is a colloquial/dialect equivalent of *hontō* (“truth/true”); *honma ya* = *hontō da* = “it’s true/it’s the truth.”
- *yūtara* is dialect for *ittara*, a conditional (“if/when”) form of *iu* (“say”), and again the quotative *to* has been omitted. *To ittara* (lit. “if one speaks of ~”) here can be considered essentially the same as the topic marker *wa* (“as for”): “as for the fielding of great players.”
- *yō ni* after a verb essentially makes it an adverb that indicates manner, so *nagareru yō ni* = “flowingly/in a flowing manner.”



1

**Chef:** お待ちとおさま!  
*Omachidō-sama!*  
 (hon.)-waiting eagerly-(hon.)  
 “**Here you are.**” (PL4)

- *o-machidō-sama* (*deshita*) is an expression used by anyone who has kept you waiting, especially store clerks and serving staff in restaurants. It comes from the adjective *machidōi* or *machidōshii*, which refers to waiting impatiently for something that is long in coming. *Omachidō-sama* essentially means “thanks for waiting/sorry to have kept you waiting,” but the feeling is often more like a simple “here you are” when an American clerk/server brings the customer the completed order.

2

**Ibashi:** 程よい 大きさ、 程よい 丸み、 すばらしい です ね。  
*Hodoyoi ōkisa, hodoyoi marumi, subarashii desu ne.*  
 right degree/amount size right degree/amount roundedness wonderful is (colloq.)  
 “**Just the right size, just the right curve—they’re wonderful.**” (PL3)

- *hodo* = “degree/extent” and *yoi* = “good,” so *hodoyoi* is literally “[is] a good extent,” implying neither too great nor too little. *Ōkisa* (from *ōkii*, “big/large”) is a noun for “largeness,” meaning “size,” so *hodoyoi ōkisa* = “a good size/just the right size.”
- *marumi* is a noun for “roundness/roundedness,” implying that the object’s corners have been rounded off or that it has a somewhat curved line. When an object is actually circular or spherical, the adjective *marui* is more likely to be used to describe it.

3

**Oyaji:** よい 寿司 は 転がしても 崩れん と か 言う と った な。 転がしてみい。  
*Yoi sushi wa korogashite mo kuzuren to ka iutotta na. Korogashite mii.*  
 good/fine sushi as for even if/when roll over won’t crumble (quote) (?) were saying (colloq.) try rolling [one] over  
 “**You were saying something about how good sushi doesn’t fall apart even when you roll it over. Try rolling one over.**” (PL2-K)

- *korogashite* is the *-te* form of the verb *korogasu* (“cause to roll/roll over”); the *-te* form of a verb followed by *mo* makes a conditional “even if/when” meaning.
- *kuzuren* is a contraction of *kuzurenai*, negative of *kuzureru* (“crumble/fall apart/collapse”).
- *to ka iu* is an expression for “say ~ or something.”
- *iutotta* is a Kansai dialect equivalent for *itte ita* (“was/were saying”), past form of *itte iru* (“is/are saying”), from *iu* (“say”).
- *-te mii* is a colloquial command form of *-te miru*, which implies “try [doing the action] and see [what happens/what it’s like/what you think].”

4

**Oyaji:** 食うてみい。  
*Kūte mii.*  
 eat and see  
 “Try eating one.”  
 “**Now taste one.**” (PL2-K)

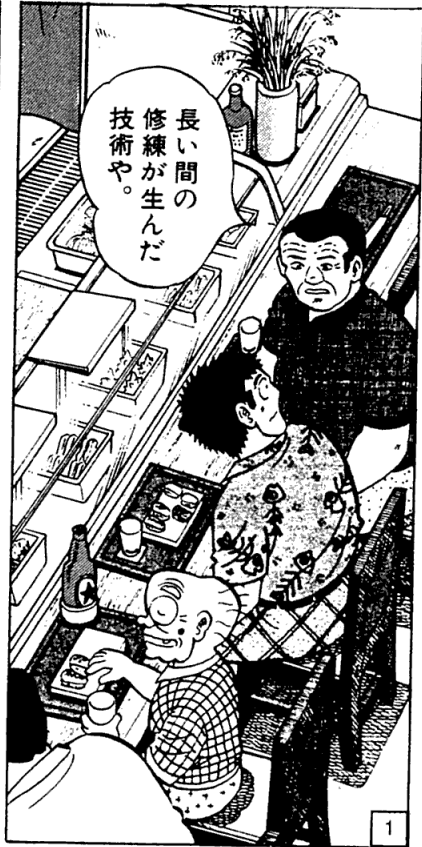
- *kūte* is Kansai dialect for *kutte*, the *-te* form of the verb *kuu* (an informal, mostly masculine word for “eat”). *-Te mii* again implies “try [it] and see [what you think].”





- 1 **Sound FX:** モグ  
Mogu  
(effect of taking a bite)
- 2 **Ibashi:** く、 口 の 中 で 自然に ほぐれた。  
Ku- kuchi no naka de shizen ni hogureta.  
(stammer) mouth of inside at naturally loosened/came apart  
“**I- it just naturally broke apart in my mouth.**” (PL2)  
• de marks *kuchi no naka* (“inside [my] mouth”) as the place where an action (*hogureta*) takes place.  
• *shizen* = “nature,” and adding *ni* makes it an adverb: “naturally/in a natural manner.”  
• *hogureta* is the plain/abrupt past form of *hogureru* (“loosens up/breaks apart”).
- 3 **Oyaji:** 転がして 崩れん だけ やったら 誰でも 握れる。  
Korogashite kuzuren dake yattara daredemo nigireru.  
roll over-and not crumble only if it is anyone can press/make  
“If it’s only [sushi that] doesn’t crumble even when rolled over, anyone can make it.”  
“**If all you want is sushi that doesn’t fall apart even when you roll it over, anyone can do that.**” (PL2-K)  
この 親方 が 握る 寿司 の 素晴しさ は 転がして 崩れず、  
Koko no oyakata ga nigiru sushi no subarashisa wa korogashite kuzurezu,  
this place of master/proprietor (subj.) presses/makes sushi of greatness/magnificence as for roll over-and not crumble  
しかし 口 に入れば 自然に ほぐれる ゆう ことや。  
shikashi kuchi ni ireeba shizen ni hogureru yū koto ya.  
but/however mouth to when put in naturally loosens up say thing is  
“**What’s really great about the sushi made by the chef here is that it doesn’t fall apart when rolled over, yet breaks up naturally when you put it in your mouth.**” (PL2-K)  
• *yattara* is dialect for *dattara* (“if it is”).  
• *nigireru* is the potential (“can/be able to”) form of *nigiru* (“grasp/squeeze/press” or “make [*nigiri-zushi*]”).  
• *koko no oyakata ga nigiru* is a complete thought/sentence (“the proprietor of this place makes [it]”) modifying *sushi* → “the sushi that the proprietor of this place makes.” *No* turns this into a modifier for *subarashisa*, which is a noun form of *subarashii* (“wonderful/magnificent/great”).  
• *kuzurezu* is equivalent to *kuzurenai*, the negative form of *kuzureru*.  
• *ireeba* is a conditional (“if/when”) form of *ireru* (“put [something] into”).  
• *yū koto ya* is dialect for the quotative phrase *to iu koto da* (“is the fact that”), which is often used in making explanations.
- 4 **Ibashi:** 親方、 どうしたら こんな お寿司 が 握れる んですか?  
Oyakata dō shitara konna o-sushi ga nigireru n desu ka?  
master/proprietor if do what way/how this kind of (hon.)-sushi (subj.) can press/make (explan.-?)  
“Oyakata, if one does what can one make this kind of sushi?”  
“**Oyakata, what did you do to be able to make sushi like this?**” (PL3)  
• as with using *shachō* to address the president of a company, it’s not necessary for young *Ibashi* to add *-san* to *oyakata* in order to be polite and show the proper respect.  
• *shitara* is a conditional (“if/when”) form of *suru* (“do”). *Dō shitara* = “if one does what way/how” → “if one does what.”
- 5 **Chef:** どう も こう も ...  
Dō mo kō mo ...  
what way/how also/nor this way also/nor  
“**Nothing in particular, really.**” (PL2)  
• *dō* asks “what way/how” and *kō* means “this way”; *mo* means “too/also,” but with a negative (*nai*) it becomes “neither/nor”; the expression *dō mo kō mo* implies a negative and is essentially like “neither this way nor that way” → “no way in particular.”
- 6 **Chef:** 長い 間、 数 握って来た から です よ。  
Nagai aida, kazu nigitte kita kara desu yo.  
long period numbers/quantity have made-and-come because is (emph.)  
“**It’s because I’ve made so many, over such a long period of time.**” (PL3)  
**Chef:** 若い うち は 上手く 握れませんでした ね ...  
Wakai uchi wa umaku nigiremasende ne ...  
young while as for skillfully couldn’t press/make (colloq.)  
“When I was young, I couldn’t make them skillfully, you know, and . . .”  
“**When I was younger, I had trouble getting them right, you know, so . . .**”  
• *nigitte* is the *-te* form of the verb *nigiru*, and *kita* is the plain/abrupt past form of *kuru* (“come”). A form of *kuru* after the *-te* form of a verb can imply the action took place continuously or repeatedly from sometime in the past until the present (and may continue on into the future).  
• 上手 is normally read *jōzu* (“skillful”) and its adverb form is *jōzu ni* (“skillfully”); but as we see here, the same kanji are sometimes used when writing the synonym *umai* and its adverb form *umaku*.  
• *nigiremasende* is a PL3 negative *-te* form of *nigiru*; the *-te* form in this case indicates the cause/reason for what follows.  
• *ne* in the middle of a sentence is a kind of verbal pause, similar to English “you know/you see/I mean/like.”
- 7 **Chef:** 店 が 終わって から、 薄く 切った コンニャク と オカラ で 練習した もんです。  
mise ga owatte kara, usuku kitta konnyaku to okara de renshū shita mon desu.  
shop/restaurant (subj.) finished after thinly cut/sliced konnyaku and tofu lees with practiced used to do  
“**after we closed for the day, I used to practice with thin-sliced konnyaku and okara.**” (PL3)  
**Ibashi:** コンニャク と オカラ で!?  
Konnyaku to okara de?  
konnyaku and tofu lees with  
“**With konnyaku and okara?**” (PL2)

(continued on next page)



7] (continued from previous page)

- *owatte* is the *-te* form of the verb *owaru* (“[something] finishes/ends”), and *kara* after the *-te* form of a verb means “after [that action].”
- *usuku kitta* is a complete thought/sentence (“[it] is sliced thinly”) modifying *konnyaku*. *Konnyaku* is the name of a bulbous herb (*Amorphophallus konjak*) as well as of a gelatinous food made from it.
- *okara* is the insoluble, fibrous part of the soybean left after making tofu. It is very crumbly, and *konnyaku* is very rubbery, so it would be difficult to make “sushi” from these ingredients—something like running with weights on your feet.
- *renshū shita* is the plain/abrupt past form of the verb *renshū suru* (“practice”).
- *mon* is a contraction of *mono* (“thing”); *mon(o) da/desu* after a past verb can imply “used to do [the action] regularly/habitually.”

1

**Oyaji:** 長い 間 の 修練 が 生んだ 技術 や。  
*Nagai aida no shūren ga unda gijutsu ya.*  
long period of/over training (subj.) bore/gave birth know-how/skill is  
“It’s a skill born of long years of training.” (PL2-K)

- *nagai aida no shūren ga unda* is a complete thought/sentence (“[it] was given birth by training over a long period”) modifying *gijutsu* (“know-how/skill”).

2

**Oyaji:** ど や、伊橋、寿司 職人 は 板前 より 下 や と 思う か?  
*Do ya, Ibashi? Sushi shokunin wa itamae yori shita ya to omou ka?*  
how is (name) sushi workers as for cooks more than below is/are (quote) think (?)

“How about it, Ibashi? Do you still think sushi chefs are below *itamae*?” (PL2-K)

- *do ya* is dialect for *dō da*, “what/how is it?”—in this case meaning “how about it?/what do you think?/how does that grab you?”
- *yor* is attached to the the lesser item in a comparison, so *~ yori X* = “more X than ~.”

3

**Ibashi:** すいませんでした、親父さん!  
*Suimasen deshita, Oyaji-san!*  
(apology) (title-hon.)  
“Please forgive me, Oyaji-san.” (PL3)

- *suimasen (deshita)* is a colloquial *sumimasen (deshita)*, which can mean either “sorry/excuse me” or “thank you” depending on the context. He adds *deshita*, the past form of *desu*, because he is apologizing for a past deed (shooting his mouth off earlier in the day).

4

**Oyaji:** ワシ は 思う んや が...  
*Washi wa omou n ya ga...*  
I/me as for think/believe (explan.) but  
“The way I see it...” (PL2-K)

- *washi* is a word for “I/me” used mostly by middle aged and older men, and *n ya ga* is dialect for *n da ga* (lit. “it’s the case that ~, but ~”); *watashi wa omou n da ga* is an expression often used to preface a statement of opinion, like “What I think is ~/As I see it, ~/In my opinion ~/To my mind, ~.”

5

**Oyaji:** 職業 に 貴賤 は ない ゆう の は 本当 や。  
*Shokugyō ni kisen wa nai yū no wa hontō ya.*  
occupations in high and low as for not exist say (nom.) as for truth is

“As for there being no highs and lows among occupations, it is true.”

“it’s true that you can’t rank one occupation as being above or below another.” (PL2-K)

- *kisen* is written with kanji meaning “noble/high ranking” and “vulgar/low ranking”; it refers to differences of rank. *Kisen wa nai* = “there are no differences of rank,” and *kisen ga aru* (see below) = “there are differences of rank.”
- *yū no wa* is dialect for *to iu no wa*, which can often be thought of merely as a fancy *wa*, to mark the topic: “as for ~” → “as for there being no highs and lows/differences of rank between occupations.”
- *hontō ya* is dialect for *hontō da* = “it is true/the truth.”

6

**Oyaji:** 政治家 が 板前 より 偉い ゆう こと も ない し、  
*Seiji-ka ga itamae yori erai yū koto mo nai shi,*  
politicians (subj.) cooks more than important say thing/situation also not exist and  
“It’s not true that politicians are more important than cooks, and”

板前 が 寿司職人 より 上 や ゆう こと も ない。

*itamae ga sushi shokunin yori ue ya yū koto mo nai.*

cooks (subj.) sushi chefs more than above is/are say thing also not exist

“it’s not true that *itamae* are above sushi chefs.”

“Politicians are no better than *itamae*, and *itamae* are no better than sushi chefs.” (PL2-K)

- *yū koto mo nai* is dialect for *to iu koto mo nai*. The expression *to iu koto wa nai* (literally something like “a thing/situation that can be called/described as ~ doesn’t exist”) often has the idiomatic meaning of “it’s not true that ~.” *Mo* replaces *wa* when more than one item is listed as not being true.
- *shi* is a relatively emphatic “and/and moreover” for connecting clauses in a compound sentence.
- *ue ya* is dialect for *ue da* (“is above/higher/better”).

7

**Oyaji:** そやけど、同じ 職 の 中 に 貴賤 が ある と 思う。  
*So ya kedo, onaji shoku no naka ni kisen ga aru to omou.*  
although it is so/but same occupation within high and low (subj.) exist (quote) think

“But I think there are differences of rank within the same occupation.” (PL2-K)

- *so ya kedo* is dialect for *sō da kedo* (“although it is so” → “but”).





- 1 **Oyaji:** 賤しい 政治家 も おれば、賢い 政治家 も おる。  
*Iyashii seiji-ka mo oreba, tōtoi seiji-ka mo oru.*  
 vulgar/base politicians also if exist noble/valuable politicians also exist  
**“There are disreputable politicians, and there are noble politicians.”** (PL2-K)
- *oreba* is a conditional “if” form of *oru*, which here can be considered dialect for *iru* (“exists” for people and animate things). *Oru* often replaces *iru* in Kansai dialect.
- 2 **Oyaji:** お前 が 出会った ような 三流 四流 の 寿司職人 も おれば、  
*Omae ga deatta yō na sanryū yonryū no sushi shokunin mo oreba,*  
 you (subj.) met type 3rd-rate 4th-rate who are sushi chefs also if exist  
**“If there are third- and fourth-rate sushi chefs like the ones you encountered,**  
 ここ の 親方 の ような 一流 の 人 も おる ちゅう こと や。  
*koko no oyakata no yō na ichiryū no hito mo oru chū koto ya.*  
 this place of proprietor like first-rate who is person also exists (quote) thing is  
**“there are also first-rate people like the oyakata here.”** (PL2-K)
- *omae* is a rough/masculine word for “you,” and *deatta* is the plain/abrupt past form of *deau* (“meet/encounter”). *Omae ga deatta yō na* (“of the type that you met/encountered”) modifies *sanryū yonryū no sushi shokunin* (“third and fourth rate sushi chefs”), and *koko no oyakata no yō na* (“like the proprietor of this place”) modifies *ichiryū no hito* (“first rate person”).
- *chū koto ya* is a colloquial/dialect equivalent of *to iu koto da* (lit. “it is the thing/situation that”), often used when making explanations.
- 3 **Chef:** いや です よ、熊野さん、一流 だの 何 だの って アタシ を 肴 に しちゃあ。  
*Iya desu yo, Kumano-san, ichiryū dano nan dano tte atashi o sakana ni shichā.*  
 unpleasant/disagreeable is (emph.) (name-hon.) first-rate and/or what and/or (quote) I/me (obj.) object of talk/jest to if make  
**“It is unpleasant, Mr. Kumano, if you make fun of me saying I’m first-rate and such.”**  
**“Come now, Mr. Kumano. I don’t enjoy being made fun of with nonsense about being first-rate and such.”** (PL2)
- *dano* is typically used to link things or actions in a list with the feeling of “and/or,” but sometimes *nan dano* (lit. “and/or what”) is used as the second (or later) item with the meaning of “and other such things/actions.”
- *tte* is a colloquial equivalent of quotative *to*. *Ichiryū dano nan dano tte* = “saying [I’m] first rate and such.”
- *atashi* is a mostly feminine variation of *watashi* (“I/me”), but it’s occasionally heard from males as well.
- *sakana*, when written with this kanji, refers to appetizers and snacks nibbled on while drinking, and more figuratively, to anything that helps liven up the drinking party, including topics of discussion. The expression *hito o sakana ni suru*, which might literally be translated as “make someone into a drinking snack/tidbit,” most typically implies making jokes about the person (though it can also refer simply to talking about the person).
- *shichā* is a contraction of *shite wa*, the *-te* form of the verb *suru* (“do/make”) plus the topic marker *wa*. The syntax is inverted; normal order would be *ichiryū dano nan dano tte atashi o sakana ni shichā iya desu yo*.
- 4 **Oyaji:** すんまへん、親方。 実 は コレ に 教えたい こと が ありまして。  
*Summāhen, oyakata. Jitsu wa kore ni oshietai koto ga arimashite.*  
 (apology) master/proprietor fact as for this to wanted to teach thing (subj.) existed-(cause)  
**“My apologies, Oyakata. It’s just that there was a lesson I wanted to teach this one here.”** (PL3)
- *summāhen* is dialect for *sumimasen*, which can mean either “sorry/excuse me” or “thank you” depending on the context. Oyaji is not apologizing for making fun of the proprietor, which obviously was not his intent, but rather for having used him as an example without his permission.
- *jitsu* = “truth/fact,” and *jitsu wa* = “the truth is/in fact/actually,” but it’s often used to preface explanations in situations when an English speaker would not use a similar phrase.
- *kore* (“this/these”) is usually reserved for inanimate things, but a parent will sometimes refer to one of his own children as *kore*, and masters/mentors sometimes will refer to a servant or an apprentice the same way.
- *oshietai* is the “want to” form of *oshieru* (“teach”). *Kore ni oshietai* is a complete thought/sentence (“[I] wanted to teach [it] to this one”) modifying *koto* (“thing”).
- *arimashite* is the PL3 *-te* form of *aru* (“exists/there is” for inanimate things); the *-te* form is here being used to state the cause or reason for having made an example of the proprietor.
- 5 **Ibashi:** ありがとうございます。親父さん、親方、本当に 勉強 になりました！  
*Arigatō gozaimashita. Oyaji-san, Oyakata, hontō ni benkyō ni narimashita!*  
 thank you (title-hon.) proprietor truly study/lesson became  
**“Thank you very much. Oyaji-san, Oyakata, I’ve learned a valuable lesson.”** (PL3-4)
- *arigatō gozaimashita* is a very formal “thank you.”
- *benkyō ni narimashita* is the PL3 past form of *benkyō ni naru* (lit. “became study/a lesson”), an idiomatic expression for “it was a learning experience” or “it was illuminating/enlightening/informative.” *Benkyō ni natta* in the next frame is the plain/abrupt past form of the same expression.
- 6 **Oyaji:** そう か? 勉強 になった か?  
*Sō ka? Benkyō ni natta ka?*  
 that way (?) study/lesson became (?)  
**“Is that right? You learned a lesson, did you?”** (PL2)

**Sound FX:** ニカッ  
*Nika!* (effect of breaking into sly grin)



1

**Oyaji:** ホナ、 授業料 を 払ってもらおうか。  
*Hona, jugyō-ryō o haratte moraō ka.*  
 in that case/then tuition fee (obj.) let's have you pay (?)  
 "In that case, let's have you pay us tuition, shall we?"  
 "Then you owe us tuition." (PL2-K)

- *hona* is dialect for *sore nara* ("if that is that case/if so/then").
- *jugyō* = "class/lessons," and *-ryō* is a suffix meaning "the fee/charge for ~," so *jugyō-ryō* = "tuition fee."
- *haratte* is the *-te* form of the verb *harau* ("pay"), and *moraō* is the volitional ("let's/I shall") form of *morau* ("receive"), which after the *-te* form of a verb implies the speaker/subject "receives" the action, or has the action done for him/her. The volitional form can have the feeling of requiring/demanding the action—though in this case it would appear to be only in jest.

2

**Oyaji:** どや、ボンさん、今夜は伊橋におごってもらおう!  
*Do ya, Bon-san, kon'ya wa Ibashi ni ogotte moraō!*  
 how is (nickname-hon.) tonight as for (surname) by let's have [him] treat [us]  
 "What do you say, Bon-san. Let's have Ibashi treat us tonight." (PL2-K)

**Bon-san:** そら、ええですな!  
*Sora, ē desu na!*  
 as for that good/fine is (colloq.)  
 "That's a great idea!" (PL3-K)

**Ibashi:** エエー?  
*Ē?*  
 what?/huh?  
 "Wha-a-at?" (PL2)

- *ogotte* is the *-te* form of *ogoru* ("treat [someone] to food/a meal"), and *moraō* is again the volitional ("let's/I shall") form of *morau*. *Ogotte morau* = "have [someone] treat [me/us]" or "be treated by [someone]." *Ni* marks the person who will be doing the giving/treating.
- *sora* is a contraction of *sore wa* ("as for that").
- Bon-san's *ē* is dialect for *ii/yo!* ("good/fine/OK"); Ibashi's *ē?* is like a "wha-a-at?" shouted in alarm/protest.

3

**Bon-san:** ホナ、親方、トロとイクラとウニと甘エビ!  
*Hona, Oyakata, toro to ikura to uni to amaebi!*  
 in that case/then proprietor fatty tuna and salmon roe and sea urchin and deep water shrimp  
 "In that case, Oyakata, I'll have some *toro* and salmon roe and sea urchin and shrimp." (PL2-K)

**Ibashi:** そ、そんな高いものばかり...  
*So- sonna takai mono bakari...*  
 (stammer) that kind of high/expensive things of a kind  
 "B- but all are that kind of expensive thing..."  
 "B- but those're all so expensive..." (PL2)

- *toro* refers to premium raw tuna with high fat content.
- *sonna* means "that kind of," but it can also be used as an interjection of dismay/protest (like a "B- but..." uttered in protest), which is certainly part of the intent here.
- *bakari* after a noun describing a category implies the objects referred to are "all of that category/alike/of a kind"; in this case, all the seafood items Bon-san mentioned are alike/of a kind in being "expensive things."

4

**Ibashi:** やっぱり 寿司屋さん 嫌い!  
*Yappari sushiya-san kirai!*  
 after all sushi shop-(hon.) dislike  
 "I dislike sushi shops after all!"  
 "I don't think I like sushi shops after all!" (PL2)

**All:** ハハハ ハハハハハハ  
*Ha ha ha Ha ha ha ha ha*  
*Ha ha ha Ha ha ha ha* (laughter)

- *yappari* is a colloquial *yahari*, which means "in the end/after all/on second thought/in retrospect."

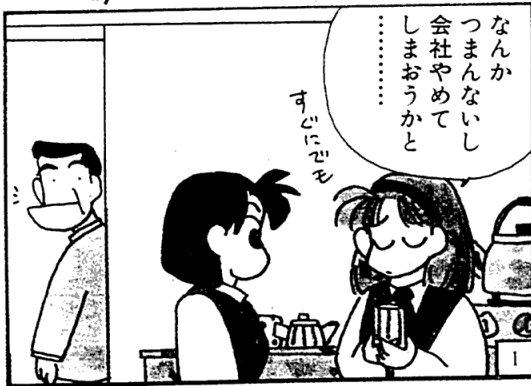




# 愛がほしい...

## Ai ga Hoshii... Longing for Love

by Nonaka Nobara



1

**OL1:** なんかつまんないし、会社 やめてしまおうかと...  
*Nanka tsumannai shi, kaisha yamete shimaō ka to...*  
 vaguely uninteresting and so co./job shall quit (?) (quote)  
**“Work is such a drag, somehow. I’m thinking maybe I’ll quit.”** (PL2)

**OL1:** すぐに でも。  
*Sugu ni demo.*  
 immediately or something  
**“Maybe even right away”** (PL2)

- *nanka* is a contraction of *nanika*, literally “something” but often used as a softener, like “somehow/vaguely/kind of ~”
- *tsumannai* is a contraction of *tsumaranai* (“uninteresting/boring”).
- *yamete* is the *-te* form of *yameru* (“quit”), and *shimaō* is the volitional (“let’s/I shall”) form of *shimau* (“end/finish/put away”), so *yamete shimaō* expresses her intent to quit her job.
- *ka to* implies something like *ka to omou*; ~ *to omou* = “I think ~,” and ~ *ka to omou* = “I think maybe ~.”



2

**OL2:** そんなっ! 今 辞めちゃだめよっ。  
*Sonna! Ima yamecha dame yo!*  
 (exclam.) now must not quit (emph.)  
**“Oh, no! You can’t quit now!”** (PL2)

**OL2:** せめて 新入社員 の 入ってくる 4月 まで  
*Semete shinnyū shain no haitte kuru shigatsu made*  
 at least new employees (subj.) enter/join April until  
 なくちゃっ。  
*inakucha!*  
 must be (here)  
**“You have to stay at least until April, when the new employees come in.”** (PL2)

- *yamecha dame* is a contraction of *yamete wa dame*, a “must not” form of the verb *yameru* (“quit”). *Inakucha* is a contraction of *inakute wa*, negative *-te* form of *iru* (“be/stay [in a place]”); *dame* is again implied, but since the verb is negative (in effect making a double negative), the meaning becomes “must.”
- *haite* is the *-te* form of *hairu* (“come in/go in”), and adding *kuru* (“come”) clarifies that the intended meaning here is “come in [to the company]” → “join the company.” *Shinnyū shain no haite kuru* is a complete thought/sentence (“the new employees join”) modifying *shigatsu* (“April”) → “April, when the new employees join.”



3

**Boss:** そのとおりっ。しごと の ひきつぎ だってある し...  
*Sono tōri! Shigoto no hikitsugi datte aru shi...*  
 exactly so work/duties of transfer also exists (reason)  
**“That’s right! There’s the transfer of duties and so forth.”** (PL2)

**Boss:** さすが 先輩 OL。わかつとる。  
*Sasuga senpai ōeru. Wakattoru.*  
 as would expect senior OL understands  
**“That’s a senior OL for you. She understands.”** (PL2)

- *datte* is a colloquial *mo* (“also”); using *datte/mo* here implies he’s naming only one of many similar things that could be mentioned as reasons to stay.
- *wakattoru* is a colloquial equivalent of *wakatte iru* (“understands”).



4

**OL2:** 新入社員 で かつこいい 人  
*Shinnyū shain de kakko ii hito*  
 new employee among cool/dashing person  
 入ってくる かも知れない じゃんっ。  
*haite kuru kamo shirenai jan!*  
 enter/join might possibly isn’t it so?  
**“Someone really handsome might join the company, you know.”** (PL2)

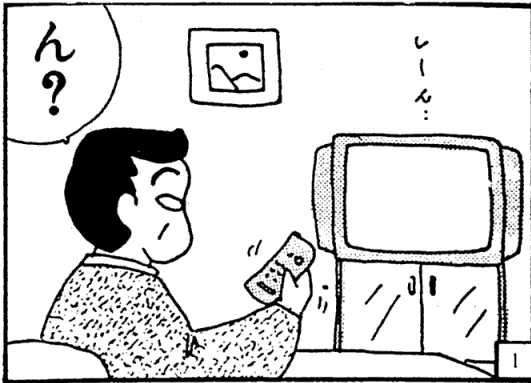
**OL2:** もったいない よっ。  
*Mottainai yo!*  
 wasteful/a shame (emph.)  
**“It’d be such a waste [if you quit now].”** (PL2)

- *jan* is a very informal contraction of *ja nai no* or *ja nai (desu) ka*, literally, “isn’t it so?” Usually the question is purely rhetorical (“right?/isn’t that so? [Yes, it is]”) and the actual effect is emphatic/assertive.

# 愛がほしい...

## Ai ga Hoshii... Longing for Love

by Nonaka Nobara



1 "Sound" FX: しーん  
Shiin (effect of complete silence coming from TV)

Husband: ん?  
N?  
"Huhh?" (PL2)

2 Wife: やーねー。それリモコンじゃなくて携帯 電話 よ。  
Yā nē. Sore rimokon ja nakute keitai denwa yo.  
silly (colloq.) that remote is not-and portable phone (is-emph.)  
"Silly, that's not the remote, it's a portable phone."  
(PL2)

Wife: たつ彦ちゃんの。  
Tatsuhiko-chan no.  
(name-dimin.) 's  
"Tatsuhiko's." (PL2)

Husband: お? ああ...  
O? Ā...  
(interj.) (interj.)  
"Huh? Oh..." (PL2)

- yā nē is a colloquial variation of *iya ne*. *Iya* typically means "disagreeable/distasteful," but used in a more lighthearted way it can imply "silly."
- rimokon is shortened from *rimōto kontorōru*, the katakana rendering of the English "remote control."
- X ja nakute Y (*da/desu*) means "it's not X but rather is Y." In colloquial speech, the emphatic particle *yo* can often serve by itself as *desu yo* ("is" + emphasis), especially among female speakers.

3 Wife: 携帯 もった? 気をつけて いってらっしゃい。  
Keitai motta? Ki o tsukete itterasshai.  
portable took carefully go and come  
"Got your cell phone? Be careful, now, and have a nice day." (PL3)

Tatsuhiko: いってきます。  
Itte kimasu.  
will go and come  
"Bye." (PL3)

- motta is the plain/abrupt past form of *motsu* ("carry/pack/take along").
- itterasshai (lit., "go and come," command) is the standard "goodbye" used to send off someone leaving for work or school, so it can be considered roughly equivalent to "have a nice day" and similar phrases used in English; here, *ki o tsukete* modifies the phrase, so literally she is urging him to "go and come carefully."
- itte kimasu (lit., "will go and come") is the standard "goodbye" used by the person who is leaving. The *ma* often gets elongated.

4 Narration: そして  
Soshite  
and  
Later

Tatsuhiko: ハーイ。  
Hāi.  
"Yes." (PL3)

Wife: あ、英語塾 終わった? 次 は 学習塾 ね。  
A, eigo-juku owatta? Tsugi wa gakushū-juku ne.  
(interj.) English lessons finished next as for cram school (is-colq.)  
"Oh, you're done with English? Next is your cram school." (PL2)

Husband: リモコン みたいな もん じゃねー か。  
(thinking) Rimokon mitai na mon ja nē ka.  
remote control like thing is it not ?  
"It's the same thing as a remote." (PL2)

- juku refers to a wide variety of after-school and Saturday academies many Japanese school children attend to supplement their studies, mostly in preparation for school entrance exams.
- owatta is the plain/abrupt past form of *owaru* ("[something] ends").
- ~ mitai na mon(o) means "something that is like ~/virtually the same thing as ~."
- ja nē ka = ja nai ka ("is it not?")—a rhetorical question that actually makes a rough/informal masculine assertion.

# 愛がほしい... Ai ga Hoshii... Longing for Love

by Nonaka Nobara



1 **Woman:** 悪いけど、この指輪返すわ。  
*Warui kedo, kono yubiwa kaesu wa.*  
 bad but this ring will return (fem. colloq.)  
**"I'm sorry, but I have to return this ring."** (PL2)

**Sound FX:** コト  
*Koto*  
**Tap** (sound of setting hard but relatively light object on table)

**Man:** えっ?  
*E!?*  
**"Huh?"** (PL2)

- *warui kedo* (lit., "it's bad [of me] but ~") is often used as an informal apology: "I'm sorry, but ~"
- *o*, to mark *yubiwa* ("ring") as the direct object of *kaesu* ("return [something]"), has been omitted, as it often is in colloquial speech.
- *wa* is a feminine particle used to add light emphasis in colloquial speech.

2 **Man:** って こと は 何?  
*Tte koto wa nani?*  
 (quote) thing/fact as for what  
**"Which means what?"** (PL2)

け、結婚を白紙にするとか?  
*Ke- kekkon o hakushi ni suru to ka?*  
 (stammer) marriage (obj.) white sheet make it or something  
**"That you want to cancel the wedding or something?"** (PL2)

- *tte koto wa* is a colloquial equivalent of *to iu koto wa* ("as for the fact that"); here it serves as shorthand for quoting her words back to her: "as for the fact that you say you will return the ring, [what does it mean?]"
- *hakushi* = "white/blank paper," and *~ ni suru* means "make it ~" in the sense of making a change. *Hakushi ni suru* = lit. "make it a blank paper/slate," here implying "cancel the plans."

3 **Woman:** 私、あなたにうそをついてたの。  
*Watashi, anata ni uso o tsuiteta no.*  
 I/me you to lie (obj.) was telling (explan.)  
**"I was lying to you."** (PL2)

**Man:** 何っ?  
*Nani!?*  
**"What!?"** (PL2)

- *uso o tsuiteta* is a contraction of *uso o tsuite ita* ("was lying/had told a lie"), past form of *uso o tsuite iru* ("am/is/are lying"), from *uso o tsuku* ("tell a lie"). *Wa*, to mark *watashi* ("I/me") as the topic of the sentence, has been omitted, as it often is in colloquial speech.

4 **Woman:** ほんとはさー、指のサイズ  
*Honto wa sā, yubi no saizu*  
 true/truth as for (colloq.) finger of size  
 7号 じゃなくて10号なのーっ。  
*nanagō ja nakute jūgō nano!*  
 no. 7 is not-but no. 10 (explan.)  
**"The truth is, well, my finger size isn't a 7 but a 10."**  
 (PL2)

**Man:** 明日 お店行って直してくるよ。  
*Ashita o-mise itte naoshite kuru yo.*  
 tomorrow (hon.)-shop go-and fix-and-come (emph.)  
**"I'll go to the shop and get it fixed tomorrow."**  
 (PL2)

- *hontō* ("true/truth") is often shortened to *honto* in colloquial speech.
- the particle *sa* or *sā* in the middle of a sentence is often like the colloquial English pause words "like/you know/you see."
- *X ja naku te Y* means "not X but Y/Y instead of X."
- *itte* is the *-te* form of *iku* ("go"); the *-te* form is being used as a continuing form: "go [to the shop] and . . ." *E*, to mark *o-mise* as the destination, has been omitted.
- *naoshite* is the *-te* form of *naosu* ("fix/correct"), and *kuru* = "come"; *naoshite kuru* is literally "will fix it and come [back]," but of course he means "will have it fixed/get it fixed."

# 愛がほしい... Ai ga Hoshii... Longing for Love

by Nonaka Nobara



1

**Boss:** あー、うちの女の子にもたせますから。  
Ā, *uchi no onna no ko ni motasemasu kara.*  
(interj.) our girl(s) (doer) will make carry because/so  
“Oh, I’ll have one of our girls deliver it.” (PL3)

- *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.”
- *motasemasu* is the PL3 form of *motaseru*, the causative (“make/let”) form of *motsu* (“hold/carry”). *Ni* marks the person being made to do the action.
- *kara* (“because/so”) implies something like “so you don’t need to worry about it” or “so you can expect it soon,” etc.



2

**OL1:** 女の子って言い方失礼だと思いませんか?  
*Onna no ko tte ii-kata shitsurei da to omoimasen?*  
girls (quote) way of saying rude is (quote) not think  
“Don’t you think it’s rude of him to call us girls?”  
(PL3)

**OL1:** 私、行きたくないな。  
*Watashi, ikitakunai nā.*  
I/me not want to go (colloq.)  
“I sure don’t want to go.” (PL2)

**Kimura:** 困った課長ねー。  
*Komatta kachō nē.*  
problematic section chief (colloq.)  
“He’s a problematic boss, isn’t he?”  
“The boss is really insensitive that way, isn’t he?”  
(PL2)

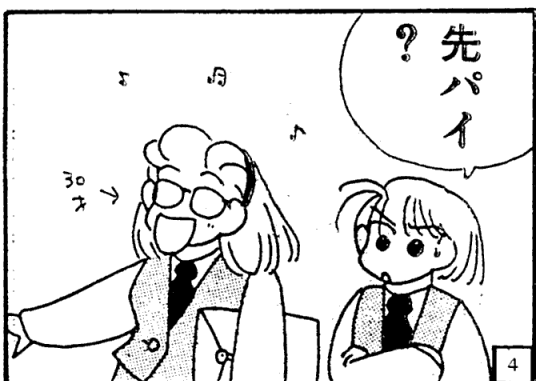
- *tte* is a colloquial equivalent of quotative *to iu*, which indicates that the preceding is the specific content/nature of what follows.
- *ii-* is the stem of *iu* (“say”), and *-kata* is a verb suffix meaning “method/way of ~ing,” so *ii-kata* = “way of saying”; it can refer to tone of voice, choice of words, turn of phrase, the particular content or general drift, etc., of what is said.
- *omoimasen* is the PL3 negative form of *omou* (“think”); here it’s made into a question (“don’t you think?”) by raising the intonation on the last syllable. The question particle *ka* is commonly omitted in colloquial speech.
- *ikitakunai* is the negative form of *ikitai* (“want to go”), from the verb *iku* (“go”). *Nā* adds colloquial emphasis.
- *komatta* is the plain/abrupt past form of *komaru* (“be faced with a problem/caught in a fix”), so *komatta hito* looks like it would mean “a person who was in trouble/a fix,” but often it’s actually an idiomatic expression meaning that the speaker finds that person problematic in some way—whether because he is making trouble, acting inept or insensitive, being silly, etc.



3

**Boss:** あー、木村くん、おつかい頼む!!  
Ā, *Kimura-kun, otsukai tanomu!*  
(interj.) (name-fam.) (hon.)-errand request  
“Ah, Ms. Kimura, I will request an errand.”  
“Ah, Ms. Kimura, I have an errand for you.” (PL2)

- *-kun* is a more familiar equivalent of *-san* (“Mr./Ms.”). Among peers it’s used mainly with males, but in a corporate setting superiors address/refer to both male and female subordinates with *-kun*.
- *tsukai* (“errand”) often gets the honorific prefix *o-* regardless of politeness level.



4

**OL1:** 先パイ?  
*Senpai?*  
senior  
“Senpai?” (PL2)

**Arrow:** 30才  
*Sanjussai*  
30 years of age  
**Age 30**

- *senpai* refers to a person who is one’s “senior” within a given group by virtue of having become a member of the group first. Later arrivals often address their predecessors/seniors as *senpai* rather than using their names.

# 愛がほしい...

Ai ga Hoshii...

## Longing for Love

by Nonaka Nobara



1

**Moeko:** 今度の 休み、温泉 行かない?  
*Kondo no yasumi, onsen ikanai?*  
 next day off/holiday hot spring not go  
 “How about going to a hot springs for the coming holiday?” (PL2)

**OL2:** いいね、みんなで。  
*li ne, minna de.*  
 good (colloq.) everyone with  
 “Great idea—all of us together.” (PL2)

- *kondo* is literally “this time,” so *kondo no* = “this time’s/of this time,” but it can also mean “the recent” or “the next/upcoming” depending on context. *Kondo no yasumi* = “the next/upcoming day off,” which could refer either to a regular day off (most typically Sunday) or to a special holiday.
- *ikanai* is the negative form of *iku* (“go”); making a group suggestion with a negative question feels like “Why don’t we ~/How about we ~?”

2

**OL3:** 彼女... どうする? 誘う?  
*Kanojo... dō suru? Sasou?*  
 her/that woman what/how do invite  
 “What about her? Shall we invite her?” (PL2)

**OL2:** うーん、あまり話した事ないしねー。  
*Un, amari hanashita koto nai shi nē.*  
 (interj.) very much talked situations not exist (cause) (colloq.)  
 “Hmm, we’ve never really talked to her very much...” (PL2)

- *ūn* implies she’s pondering an answer, but also carries a note of reluctance.
- *amari* followed by a negative later in the sentence means “[not] very much.”
- *hanashita* is the plain/abrupt past form of *hanasu* (“speak/talk [to]”), and *koto (ga) nai* after a past verb means “have never [done the action].” *Amari hanashita koto ga nai* = “have never spoken very much.”
- *shi* here is being used to state a cause/reason for reluctance—i.e., not wanting to invite the other woman.

3

**Moeko:** 何を言ってるの?  
*Nani o itteru no?*  
 what (obj.) are saying (explan.-?)  
 “What are you talking about?” (PL2)

皆、もっと大人になんなよ。  
*Minna, motto otona ni nanna yo.*  
 everyone more adult become-(command) (emph.)  
 “Everyone, become more of an adult.”  
 “Grow up.” (PL2)

**OL2:** もえこ...  
*Moeko...*  
 (name)  
 “Moeko...” (PL2)

- *itteru* is a contraction of *itte iru* (“is/are saying”), from the verb *iu* (“say”).
- *nanna* is a contraction of *narinasai*, a relatively gentle command form of the verb *naru* (“become”); *ni* marks the result of the becoming, so *otona ni naru* = “become an adult/grow up.”

4

**Moeko:** 人数多くで行った方が  
*Ninzū ōku de itta hō ga*  
 number of people many with went side (subj.)  
 安くすむんだからね。  
*yasuku sumu nda kara ne.*  
 is cheaper (explan.) because (colloq.)  
 “Going with more people makes it cheaper.” (PL2)

**OL2:** ハイ。  
*Hai.*  
 “Right.” (PL2)

- *itta* is the plain/abrupt past form of *iku* (“go”); *ninzū ōku de itta* is a complete thought/sentence (“went with the number of people greater”) modifying *hō* (lit., “side/direction,” referring to one side of a comparison).
- *hō ga* marks the greater item (“is more ~/is ~er”) in a comparison; *yasuku* is the adverb form of *yasui* (“cheap”), and *~ hō ga yasui* means “(doing) ~ is cheaper.”
- *sumu* = “end/finish,” so *yasuku sumu* is literally “ends cheaper” → “will turn out/be cheaper.”





# 愛がほしい...

## Ai ga Hoshii... Longing for Love

by Nonaka Nobara



1

A: 何 見てん の?  
Nani miten no?  
what is/are looking at (explan.)  
"What're you looking at?" (PL2)

B: 卒業 アルバム。  
Sotsugyō arubamu.  
graduation album  
"My high school yearbook." (PL2)

- *miten* is a contraction of *mite iru* ("is/are looking at"), from *miru* ("see/look at"); *o*, to mark *nani* ("what") as the direct object, has been omitted.
- asking a question with the explanatory *no* is very common in colloquial speech, especially among female speakers. The speaker simply uses the rising intonation of a question on *no*.



2

B: これ 見る たびに この 頃に 戻れたら なー  
Kore miru tabi ni kono koro ni modoretara nā  
this see/look at each time this period to if could return (wish)  
って 思う の。  
tte omou no.  
(quote) think (explan.)  
"Every time I look at it I wish, 'If only I could go back to those days.'" (PL2)

- *tabi ni* after the plain, non-past form of a verb means "each/every time [one does the action/the action occurs]."
- *koro* (or *goro*) usually refers to an approximate point in time, but it can also refer to a general period of time: *kono koro* = "this period/this era/these days"; *ano koro* = "that period/that era/those days."
- *modoretara* is a conditional ("if/when") form of *modoreru*, the potential ("can/be able to") form of *modoru* ("return/go back"), and *nā* after a conditional form can express a wish.



3

A: 私 も そう 思う こと ある。  
Watashi mo sō omou koto aru.  
I/me also that way think situations/times exist  
"I think that, too, sometimes." (PL2)

A: あの 頃は 良かったな... とかさ。  
Ano koro wa yokatta na... to ka sa.  
that period as for was good (colloq.) things like (colloq.)  
"[I think] things like, 'Those days sure were great.'  
"You know, like, how great things were back then."  
(PL2)

- *koto (ga) aru* after a non-past verb means "there are times when [the action occurs]" or "[I] sometimes [do the action]."
- *yokatta* is the plain/abrupt past form of the adjective *ii/yoi* ("good/fine").
- *~ to ka* implies "say/think things like ~."
- *sa* (or sometimes *sā*) is a particle used colloquially as a kind of verbal pause to draw the listener's attention to what the speaker is saying, something like a teen's use of "like/you know" in colloquial English.



4

B: その 逆 この 頃に 戻って  
Sono gyaku. Kono koro ni modotte  
of that the opposite these days to return-and  
ダイエットして 写真 撮り直したい の。  
daietto shite shashin torinaoshitai no.  
diet-and picture want to retake (explan.)  
"It's the opposite. I want to go back to those days and go on a diet and have my picture retaken."  
(PL2)

FX: まんまる  
Manmaru  
Roly-poly (effect of perfect roundness/plumpness)

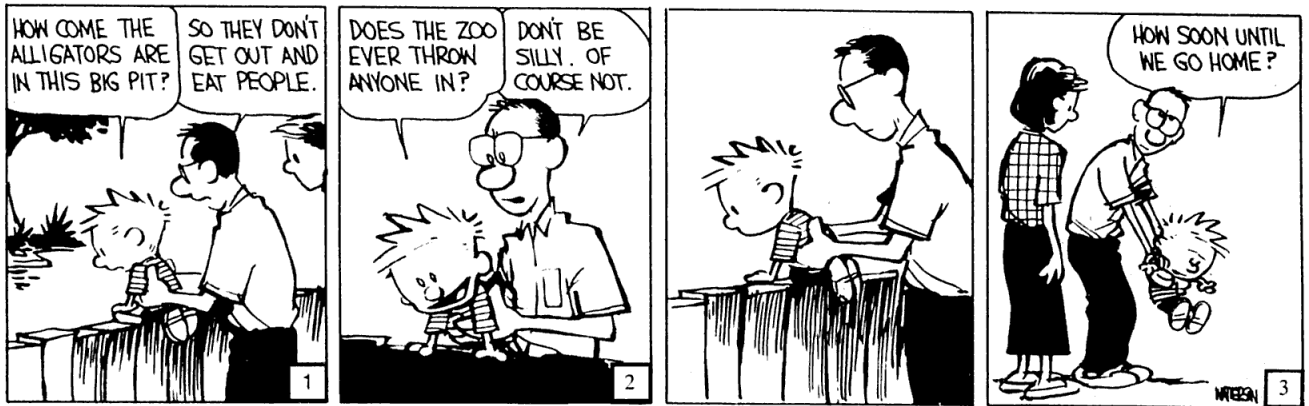
A: わー!  
Wā!  
(exclam.)  
"Wow!" (PL2)

- *modotte* is the *-te* form of *modoru* ("return/go back"), and *daietto shite* is the *-te* form of *daietto suru* ("to diet/go on a diet").
- *tori-* is the stem of *toru* ("take [a picture]"), and *naoshitai* is the "want to" form of *naosu*, which after the stem of a verb implies redoing the action for remedial/corrective purposes. The "want to" applies to the entire sequence of actions, not just to *toru*.



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- 1 **Calvin:** "I'm hungry. Can I have a snack?"  
 おなか すいちゃった。おやつ 食べて いい?  
*Onaka suichatta. Oyatsu tabete ii?*  
 stomach became empty-(complete) snack eat good/okay
- the *-te* form of a verb plus *ii* ("good/fine/OK") grants permission to do the action—or if spoken with the intonation of a question, asks permission. *Tabete* is from *taberu* ("eat"), so *tabete ii?* = "may I eat?"
- 2 **Mom:** "Sure. Help yourself."  
 いい わ よ。自分で やって ね。  
*Ii wa yo. Jibun de yatte ne.*  
 good/OK (fem.) (emph.) by oneself do (colloq.)
- sure 「もちろんいい/どうぞ」など、積極的に肯定的な返事をするときに使う。
  - Help yourself 「自由に召し上がってください/自分でお取りください」など、自分で勝手に取って飲食するのを勧めるときに使う表現。
  - the *-te* form of a verb can make an informal request or a gentle command, so *jibun de yatte* = "(please do it yourself)" → "get it yourself/help yourself."
- 3 **Mom:** "You can have an apple or an orange from the fridge."  
 冷蔵庫 に入ってるリンゴ か オレンジ 食べて いい から。  
*Reizōko ni haitteru ringo ka orenji tabete ii kara.*  
 refrigerator in is inside apple or orange eat good/OK because
- fridge = refrigerator 「冷蔵庫」の略。
  - ka* between two nouns means "or."
- 4 **Calvin:** "Even though we're both talking English, we're not speaking the same language."  
 同じ 英語 しゃべってる のに、言ってる こと が 全然 通じてない な。  
*Onaji eigo shabeteru noni, itteru koto ga zenzen tsūjitenai na.*  
 same English are speaking although saying thing (subj.) [not] at all not getting through (colloq.)
- even though ここでは「～だが」なのに」の意味で *though* を強調した表現。「たとえ～でも」の意味にも用いる。
  - We're not speaking the same language 「同じ言語を話していない」 → 「話が通じていない」。
  - zenzen* followed by a negative means "not at all"; *tsūjitenai* is a contraction of *tsūjite inai* ("is not getting through"), from *tsūjiru* ("go through," or with language "understand/be understood").



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1

**Calvin:** "How come the alligators are in this big pit?"

どうしてワニはこんな大きな囲いの中に入ってるの?  
*Dōshite wani wa konna ōki na kakoi no naka ni haitteru no?*  
 why alligators as for this type of large cage/enclosure of inside within are in (?)

**Dad:** "So they don't get out and eat people."

逃げ出して人を食べたりしないようにさ。  
*Nige-dashite hito o tabetari shinai yō ni sa.*  
 run out-and people (obj.) not do a thing like eat so that (emph.)

- How come? = why、「どうして/なぜ」の口語表現。
- So they don't get out and eat people は Alligators are in the big pit so that they don't... の意味。So (that) ... は目的「~のために」を表わす。get out および eat people はともに they don't に続く。
- *tabetari shinai* is the negative form of *tabetari suru*, from *taberu* ("eat"). The *-tari suru* form of a verb, when used with a single verb, literally means "do such a thing as/do a thing like" and is often a way of "softening" the verb, making it sound less harsh/abrupt.

2

**Calvin:** "Does the zoo ever throw anyone in?"

この中に人を投げ込むことあるのかな?  
*Kono naka ni hito o nage-komu koto aru no kana?*  
 this inside/center into people (obj.) throw in situation exists (explan.) I wonder if

**Dad:** "Don't be silly. Of course not."

バカなこと言わないよ。そんなことするわけないだろ。  
*Baka na koto iu na yo. Sonna koto suru wake nai daro.*  
 foolish thing don't say (emph.) that kind of thing do reason not exist surely

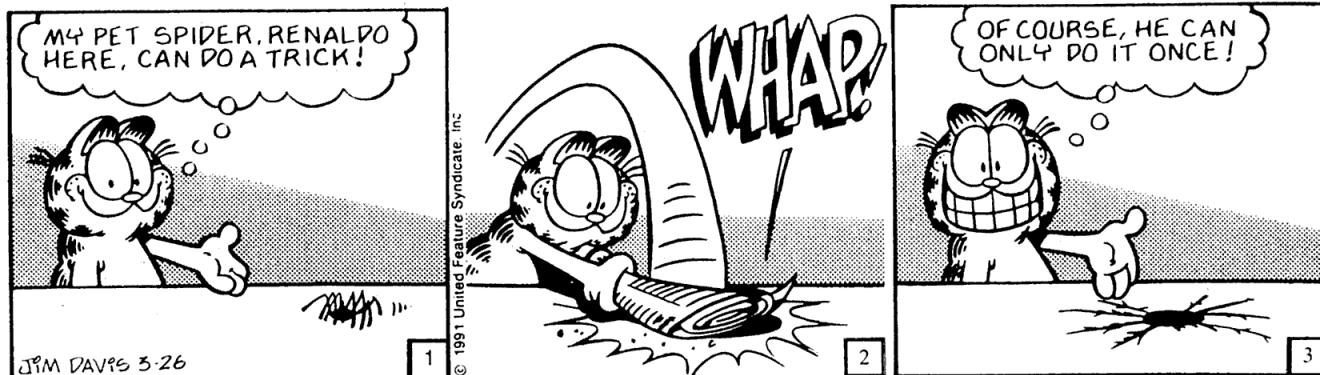
- throw anyone in = throw anyone into the pit.
- silly 「ばかげた/くだらない」など理屈に合わないでばかげていること。知力的な愚かさを強調する *stupid* と異なり、人を愚弄する表現とはならない。
- of course は肯定的な「もちろん」、of course not はその否定で「もちろんそうではない/そんなことはない」の意味。
- *koto (ga) aru* after a non-past verb means "do the action sometimes"; in a question it becomes "[do they/does he] ever do the action?"
- *baka na* means "foolish/idiotic" and can be quite insulting, but it's also used more lightly to mean "silly."

3

**Calvin:** "How soon until we go home?"

まだうちに帰らないの?  
*Mada uchi ni kaenai no?*  
 still/yet home to not return home (?)

- How soon until... いつ家に帰るのかを尋ねるのに「どれだけ早く/どれだけすぐに」という表現を使うことで、一刻も早く家に帰りたい気持ちを表わしている。
- *kaenai* is a contraction of *kaeranai*, the negative form of *kaeru* ("go home"), and *no* makes a colloquial question, so in Japanese we have Calvin saying, "Aren't we going home yet?"



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1 **Garfield:** "My pet spider, Renaldo here, can do a trick!"

ここにおりますわが輩のペット、  
*Koko ni orimasu wagahai no petto,*  
 here at exist I/me 's pet  
 クモのレナルドが芸をご覧にいます。  
*kumo no Renarudo ga gei o goran ni iremasu.*  
 spider (=) (name) (subj.) trick (obj.) will show/present

- trick ここでは「芸当/技」。また手品、策略などの意味にも用いられる。
- *wagahai* is a somewhat archaic word for "I/me" that carries a rather pompous feeling. We used it here to give Garfield's speech some of the lofty tone of a ringmaster or master of ceremonies announcing the next act.
- *kumo no Renarudo* is like "Renaldo the spider."
- *goran ni iremasu* is the polite form of *goran ni ireru*, a formal PL4 expression something like "show/present for your viewing pleasure."

2 **Sound FX:** Whap!

パシン!  
*Pashin!*

3 **Garfield:** "Of course, he can only do it once!"

もちろん一回しかできないけどね。  
*Mochiron ikkai shika dekinai kedo ne.*  
 of course one time only can't do although (colloq.)

- it は the trick を さす。
- a number plus *shika* plus a negative means "only that many"; *dekinai* is the negative form of *dekiru* ("can do"), so *ikkai shika dekinai* = "can do only one time."

# WARNING!

**Some people say there are few true “cusswords” in Japanese because it’s possible to be just as offensive by using a lower politeness level.**

**The politeness levels** found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as “do” in English, but in Japanese there is a very clear distinction between the “politeness” levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as “do” in English, but in Japanese this word is openly offensive.

**Learning Japanese from manga** is a good way to get a “feel” for these politeness levels. You see words used in the context of a social setting.

**The danger in “picking up” Japanese** is that even though most Japanese people appreciate the fact that you are interested in learning their language and will make allowances because you are a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

**How can I be safe?** Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

## “Politeness Level” Codes used in *Mangajin*

### (PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

### (PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

### (PL2) Politeness Level 2: Plain / Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

### (PL1) Politeness Level 1: Rude / Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.



**These levels are only approximations:** To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult

to label the verb *irassharu* (the informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.



## Humorous Haiku

Poems submitted by our readers

Illustrations by Anthony Owsley

川柳

慰謝料が  
Isharyō ga払えりゃとっくに  
haraerya tokku ni別れてた  
wakareteta.

**If I could afford  
the alimony payment  
I'd have long since left.**

by 鷹の爪 ("Hawk's Talons")

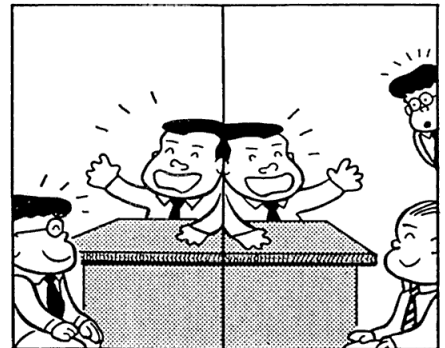
- *isharyō* refers to any compensatory payments made as consolation/apology for pain and suffering, and thus is perhaps more accurately translated as "solatium." In divorce cases, the wife traditionally received a solatium at the time of divorce—though today this practice has been largely replaced by more equitable property settlements.
- *haraerya* = *haraereba*, a conditional "if" form of *haraeru* ("can pay"), from the verb *harau* ("pay").
- *tokku ni* implies the action took place a long time ago.
- *wakareteta* = *wakarete ita* ("had parted"), from *wakareru* ("part/separate"); after a conditional statement, the meaning becomes "would have parted."

誰よりも  
Dare yori mo君に期待と  
kimi ni kitai to皆に言う  
mina ni iu.

**More than anyone,  
I have high hopes for you  
He says to everyone.**

by 鷹の爪 ("Hawk's Talons")

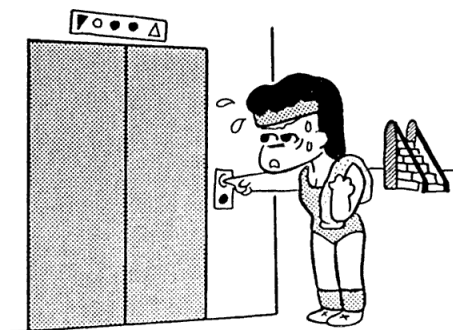
- *yori mo* after a question word makes the expression "more than anything/anywhere/anytime, etc." With the question word *dare* ("who") it becomes "more than anyone."
- *kitai* is a noun for "hopes/expectations," but here it implies the verb form *kitai shite iru* ("am pegging my hopes on/have high hopes for"), from *kitai suru*, "expect/hope for/count on [great things]."
- *to* is quotative.
- *mina* = "everyone," and *ni* marks it as the indirect object of *iu* ("say") → "say to everyone."



**After Stairmaster  
taking the elevator  
all the way down.**

クライム機  
Kuraimu-ki励んだ帰り  
hagenda kaeri—エレベーター  
erebetā.

by Barry Goodman, Hackensack, NJ



- although we used the generic クライム機 (*kuraimu-ki*, "climbing machine") for poetic reasons, there is a Japanese version of the Stairmaster called the クライマックス (*kuraimakkusu*, a pun on "climax" and "Climb-Max").
- *hagenda* is the plain/abrupt past form of *hagemu* ("strive/work hard [at]").
- *kuraimu-ki (de) hagenda* is a complete thought/sentence ("I worked out hard on the climbing machine") modifying *kaeri* ("the way back/the way home")—in effect combining the first and last lines of the English: "the way home/down from working out on the climbing machine."

We'll send you a *Mangajin* T-shirt if we publish your *senryū*. Send to Senryū, Mangajin, Inc., PO Box 7119, Marietta, GA 30065 (or to [senryu@mangajin.com](mailto:senryu@mangajin.com)). All Japanese submissions will be translated into English and vice versa.

掲載分の川柳をお送りいただいた方には漫画人Tシャツを進呈します。宛先は Senryū, Mangajin, Inc., PO Box 7119, Marietta, GA 30065 (または電子メールで [senryu@mangajin.com](mailto:senryu@mangajin.com))。なお、日本語による投稿は英語に、英語による投稿は日本語に編集部で翻訳します。

# Hyaku-nen Senryū

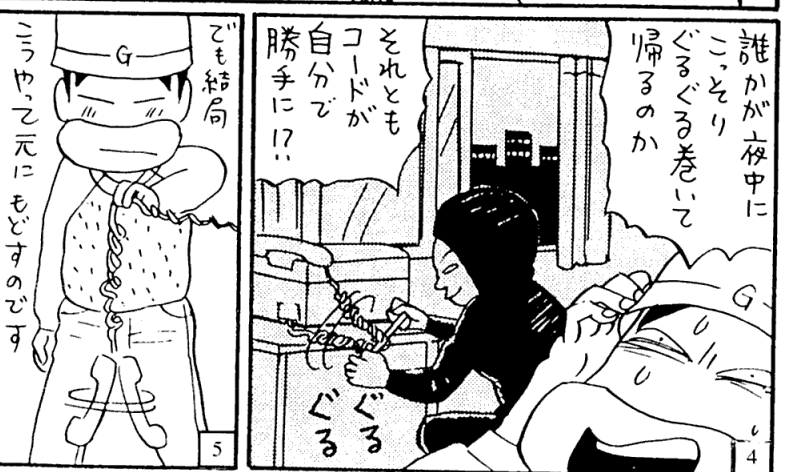
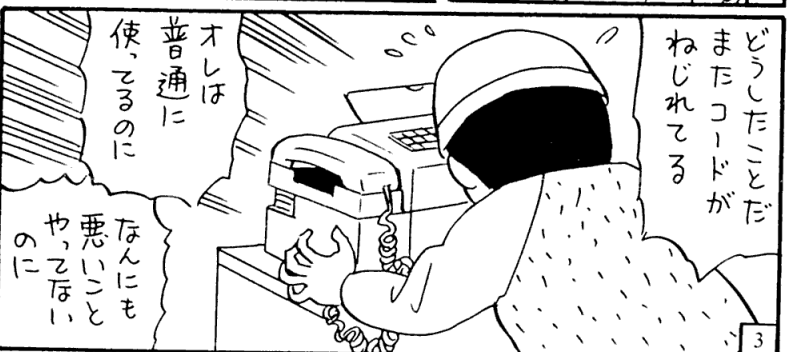
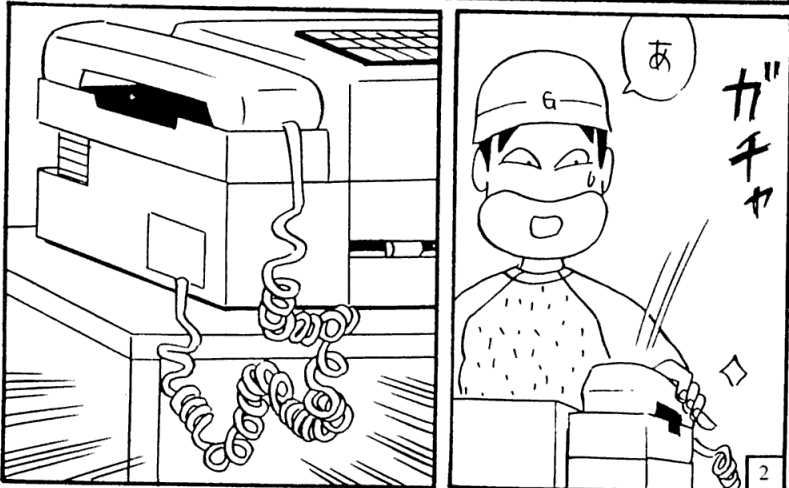
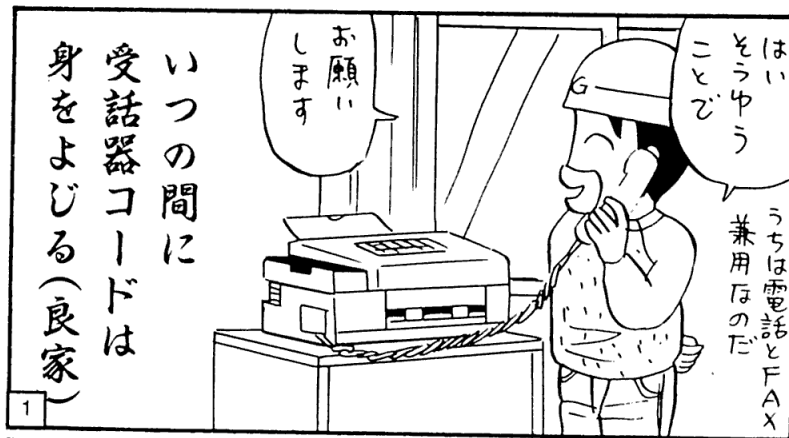
by  
Gōda Yoshiie

*Hyakunen Senryū* is serialized in Shogakukan's weekly magazine *Big Comic Original* (ビッグコミックオリジナル), and has just recently been compiled in book (単行本, *tankōbon*) format.

From the previous page, you probably already realize that *senryū* are "humorous haiku," and you may have figured out that *Hyakunen Senryū* literally means "One-Hundred-Year *Senryū*." In the introduction to the book, the artist/writer/poet Gōda Yoshiie cites some *senryū* from the Edo Period, over 200 years ago, and makes the point that good *senryū* have a universal quality that makes them funny even 100 years or 200 years after they are written. So, *Hyakunen Senryū* are *senryū* that should stand the test of time.

In addition to writing most of the *senryū* himself, Gōda also draws the manga, and he frequently makes cameo appearances, or draws himself as the main character (as in this first strip).

If you'd like to try your hand at composing *senryū*, *Mangajin* is now accepting submissions (see the previous page for details).



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1 **Gōda:** はい、そうゆう こと で お願いします。  
*Hai, sō yū koto de o-negai shimasu.*  
 yes/OK that kind of thing with (hon.)-request  
**“All right, then, please proceed along those lines.”** (PL2)

**Narration:** うち は 電話 と FAX  
*Uchi wa denwa to fakkusu*  
 my place as for phone and fax  
 兼用 なのだ。  
*kenyō na no da.*  
 combined use (expl.-is)  
 At my office, it's phone and fax combined use.  
**At my office, the fax machine is also my regular phone.**

**Senryū:** いつ の 間 に  
*Itsu no ma ni*  
 when of space in  
 受話器 コード は  
*juwaki kōdo wa*  
 handset cord as for

身 を よじる (良家)  
*mi o yojiru (Yoshiie)*  
 body/self (obj.) twists (name)  
**Before you know it / the handset cord /  
 twists itself up (by Yoshiie)**

- *sō yū* そうゆう is an alternate spelling of そういう *sō iu* (“that kind of”); *koto* (“thing”) here refers to a plan/arrangement/course of action.
- *o-negai shimasu* is literally a polite “I request it [of you],” often equivalent to “please [do the aforementioned action].”
- *uchi* literally means “inside/within” but is used frequently to refer to one’s own house/family, company, or other group.
- *ken’yō* implies multiple purposes (most typically two) are being served by a single item.
- *itsu no ma ni* (lit. “in the space of when”) is an expression meaning “while [I] was not aware/before [I] knew it.”
- *mi* can refer specifically to someone’s/something’s physical body, but here it’s being used more like “self”: *mi o yojiru* = “twists itself.”

2 **Sound FX:** ガチャ  
*Gacha* (sound of hanging up phone)

**Gōda:** あ  
 A  
 (interj.)  
**“Hey!”** (PL2)

3 **Gōda:** どう した こと だ?  
*Dō shita koto da?*  
 what/how did/occurred thing/situation is  
**“What’s going on here?”** (PL2)  
 また コード が ねじれてる。  
*Mata kōdo ga nejireteru.*  
 again cord (subj.) is twisted  
**“The cord’s all twisted up again.”** (PL2)

**Gōda:** オレ は 普通に 使ってる のに。  
*Ore wa futsū ni tsukatteru noni.*  
 I/me as for in ordinary manner am using even though  
**“I just use it in the normal way.”** (PL2)

**Gōda:** なんにも 悪い こと やってない のに。  
*Nanni mo warui koto yattenai noni.*  
 nothing bad/wrong thing not doing even tho  
**“I don’t do anything weird with it.”** (PL2)

- *dō shita* = “did what/how,” and *koto* here refers to the situation,

3 (continued)  
 so *dō shita koto da* asks “it’s a situation of having done what?” → “what happened here?/what’s happening here?”  
 • *nejireteru* is a contraction of *nejirete iru* (“has become twisted”), from *nejireru* (“become twisted”).  
 • *tsukatteru* is a contraction of *tsukatte iru* (“am/is/are using”); *futsū ni tsukatteru* = “using in an ordinary/normal manner.”  
 • *noni* (“even though”) at the end of a sentence often carries a tone of discontent or frustration over something that is not as it should be.  
 • *nannimo* is a colloquial variation of *nanimo*, which is followed by a negative to mean “not anything/nothing.”  
 • *warui koto* = “bad thing/wrong thing,” implying something out of the ordinary/abnormal → “weird.”  
 • *yattenai* is a contraction of *yatte inai* (“have not done”), from *yaru* (an informal word for “do”).

4 **Gōda:** 誰か が 夜中 に こっそり  
*Dareka ga yonaka ni kossori*  
 someone (subj.) middle of night during secretly  
 ぐるぐる 巻いて 帰る のか?  
*guru-guru maite kaeru no ka?*  
 (winding FX) wind-and go home (explan.-?)  
**“Does someone sneak in in the middle  
 of the night and twist it up?”** (PL2)

**FX:** ぐるぐる  
*Guru guru*  
 (effect of turning/winding around and around)

**Gōda:** それとも コード が 自分で 勝手に?!  
*Soretomo kōdo ga jibun de katte ni?!*  
 or cord (subj.) by itself spontaneously  
**“Or does the cord just do it all on its own?”** (PL2)

- *yonaka* means “the middle of the night,” and *ni* marks it as the time when an action takes place.
- *kossori* implies doing something in secret/surreptitiously/ clandestinely.
- *maite* is the *-te* form of *maku* (“wind [something] up/ around”); *guru-guru maite kaeru* is literally “wind [it] round and round and go home.”
- *no ka* asks for an explanation, like “is it that ~?”
- *jibun* = “oneself,” and *jibun de* = “by oneself”—or in this case, “by itself.”
- *katte ni* is most typically used of human actions, meaning “on one’s own/without permission,” but it can also be used of other actions or events that occur spontaneously, without regard to human will (especially the speaker’s).

5 **Narration:** でも 結局 こう やって  
*Demo kekkyoku kō yatte*  
 but in the end this way doing  
 元 にもどす のです。  
*moto ni modosu no desu.*  
 original state to return (explan.)  
**“But in the end I do this and return it to normal.”**  
**At any rate, I always end up unwinding  
 it like this.**

- *yatte* is the *-te* form of *yaru* (an informal “do”); the *-te* form is here being used to make an adverb: *kō yatte* = “doing this way/in this manner.”
- *moto* = “the origin” or “the original state/condition,” and *modosu* = “put [something] back/return [something],” so *moto ni modosu* is literally return it to its original state → “unwind it.”



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1 **Noren:** ラーメン  
Rāmen  
**Ramen Shop**

2 **Father:** うまい! ここのは最高だな。  
Umai! Koko no wa saikō da na.  
delicious this place 's as for tops is (colloq.)  
**“Yum! The ramen here is really great,  
isn't it.”** (PL2)

**Sound FX:** ズルズル  
Zuru zuru  
(sound of slurping up noodles)

- most traditional Japanese eateries hang a “shop curtain” known as a *noren* across their entrance when they are open for business. Typically, the *noren* has the name of the shop or the kind of food served there written on it.
- *umai*, when used of foods and beverages, is a mostly masculine, informal word for “delicious/tasty.”
- *koko no* implies *koko no rāmen* (“this place’s ramen/the ramen here”), and *wa* marks it as the topic of the sentence.
- *saikō* is a noun meaning “the highest/paramount/best”; colloquially it often simply means “great/wonderful.”

3 **Boy:** パパ、ゴキブリっ!  
Papa, gokiburi!  
Dad cockroach  
**“Dad! A cockroach!”** (PL2)

- *gokiburi* does not usually have a small *tsu* at the end; the small *tsu* here implies that the boy cuts the word off sharply.

4 **Father:** バカ、黙ってろ。  
Baka, damattero.  
idiot/fool be quiet  
“Be quiet, you fool.”  
**“Shhh, don’t say anything.”** (PL2)

**Boy:** だって、ホントに...  
Datte, honto ni...  
but truly  
**“But there really is...”** (PL2)

- *baka* is often an insult, ranging from mild to harsh (“dimwit/ idiot/fool/jerk/slimebucket”—and worse) depending on the tone of voice, but in many cases, as here, the feeling is more that of giving caution than of casting insults.
- *damattero* is a contraction of *damatte iro* (“be quiet/don’t say anything”), the abrupt command form of *damatte iru* (“is quiet”), from *damaru* (“become quiet/fall silent”).
- *datte* is a colloquial conjunction that can most typically be translated as “but.” It’s often used to begin a defensive statement or a response protesting/contradicting what the other person has just said.
- *honto* is a shortened *hontō* (“true/truth”); adding *ni* makes it an adverb: “truly/really.”

5 **Father:** 他の 食ってる 人に  
Hoka no kutteru hito ni  
other eating people to  
迷惑 だろう が。  
meiwaku darō ga.  
annoyance is probably/surely (emph.)  
“It’s surely an annoyance to the other  
people who are eating.”  
**“It’ll bother the other customers.”**  
(PL2)

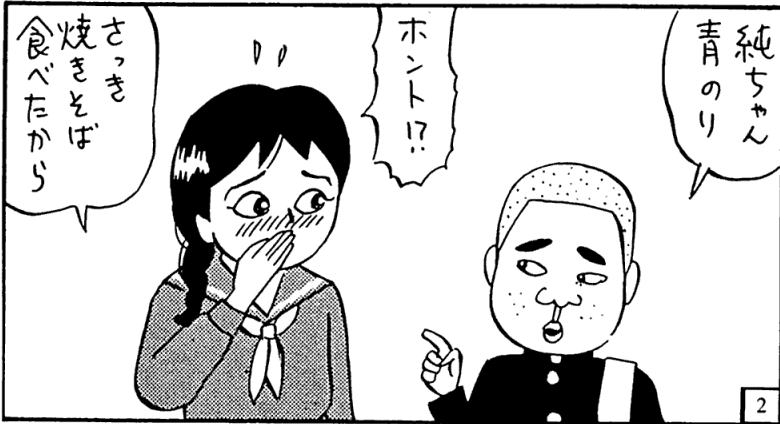
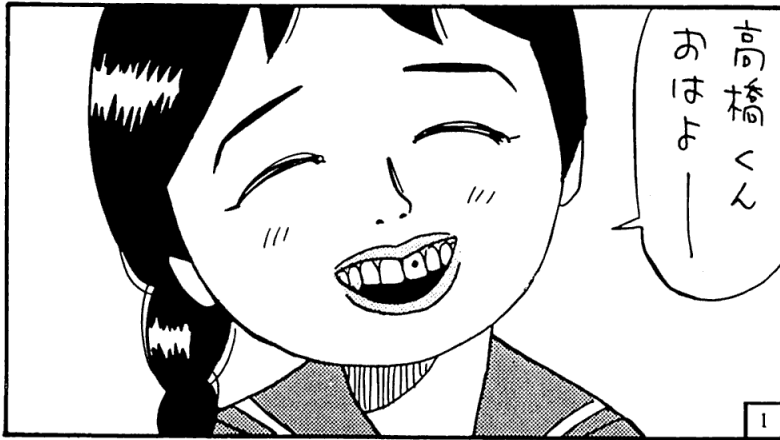
**Senryū:** ラーメン屋  
Rāmen-ya.  
ramen shop  
ゴキブリ 出ても  
gokiburi dete mo  
cockroach even if appears  
言わぬ が マナー (良家)  
iwanu ga manā (Yoshiie)  
not say (subj.) manners/etiquette (name)  
**At the ramen shop / even if a cock-  
roach appears / it’s good manners to  
keep mum (by Yoshiie)**

- *kutteru* is a contraction of *kutte iru* (“is/are eating”), from *kuu* (informal for “eat”—mostly masculine). *Hoka no* (“other”) and *kutteru* both modify *hito* → “other people who are eating” → “other diners/customers.”
- *meiwaku* refers to “trouble/annoyance/nuisance” caused by one person to another. *Meiwaku da* = “is a nuisance/annoyance.”
- *ga* after the conjectural *darō* provides emphasis like “surely must (be) ~” or “surely must not (be) ~,” usually making for a fairly strong assertion rather than a conjecture. This is not the “softening” *ga* we often see.
- *-ya* is a suffix that designates a wide variety of shops, eateries, and small businesses as well as the people who run them: *rāmen-ya* = “ramen shop.”
- *dete mo* is the “even if” form of *deru* (“come/go out” or “appear”); *ga* to mark *gokiburi* as the subject of this verb has been omitted.
- *iwanu* is equivalent to *iwanai* (negative of *iu*, “say”), and *iwanu ga* is equivalent to *iwanai no ga*, where *no* makes *iwanai* function as a noun (“not say” → “[the act of] not saying”) and *ga* marks it as the subject.
- *manā* is a katakana rendering of the English word “manner(s)” and means “good manners/etiquette” or “correct decorum.” *Da/desu* (“is”) is understood at the end →

6 **Gōda:** 見えない フリ... 見えない フリ。  
Mienai furi... Mienai furi.  
can't see pretense can't see pretense  
**“Pretend not to see... pretend not to  
see.”** (PL2)

- *mienai* is the negative form of the verb *mieru* (“is visible/ can see”).
- *furi* is a noun meaning “pretense,” but here it implies the verb form ~ *furi (o) suru* (“make a pretense of” → “pretend to”).





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1 **Jun-chan:** 高橋くん、 おはよー。  
*Takahashi-kun, ohayō.*  
 (name-fam.) (greeting)  
**“Good morning, Takahashi.”** (PL2)

- *ohayō* is short for *ohayō gozaimasu*, the traditional “good morning” greeting.
- *-kun* is more familiar than *-san* (“Mr./Ms.”) but still much more formal than the diminutive *-chan*. Among children, *-kun* is only used to address or refer to males, while *-chan* is used for both sexes. Among adults, too, *-kun* is used mostly with male peers, but corporate superiors will use it to address subordinates of either sex.

2 **Takahashi:** 純ちゃん、 青のり。  
*Jun-chan, aonori.*  
 (name-dimin.) green laver  
 “Jun-chan, some *aonori*.”  
**“Jun-chan, you’ve got some *aonori* on your teeth.”** (PL2)

**Jun-chan:** ホント?!  
*Honto?!*  
 true/truth  
**“Really?”** (PL2)

**Jun-chan:** さっき 焼きそば 食べた から。  
*Sakki yakisoba tabeta kara.*  
 a while ago stir-fried noodles ate because/so  
**“It’s because I ate some *yakisoba* a while ago.”** (PL2)

- *nori* (“laver”) is a kind of dried seaweed, usually sold in square sheets, but *aonori* (“green laver”) is sold in tiny flakes for sprinkling onto foods.
- *honto* is an informal *hontō* (“truth/true”); in colloquial speech it’s often used to reply “really/it’s true/you’re right,” or with the intonation of a question, “Really?/Is that right?/Do you mean it?”
- *yakisoba* is noodles stir-fried with chopped vegetables, meat, seafood, etc. Diners often sprinkle *aonori* on top when eating it, much like sprinkling parmesan cheese on top of spaghetti.
- *tabeta* is the plain/abrupt past form of *taberu* (“eat”).

3 **Jun-chan:** あと、 お好み焼 も 食べた し。  
*Ato, okonomiyaki mo tabeta shi.*  
 in addition stuffed pancakes also ate and  
**“And besides that I also had *okonomiyaki*.”** (PL2)

そう だ、 タコ焼 も。  
*Sō da, takoyaki mo.*  
 that way is octopus fritters also  
**“Oh, yeah, also some *takoyaki*.”** (PL2)

**Takahashi:** 純ちゃん、 朝 からよく 入る ね。  
*Jun-chan, asa kara yoku hairu ne.*  
 (name-dimin.) morning from a lot goes in (colloq.)  
**“You sure do eat a lot first thing in the morning, don’t you, Jun-chan.”** (PL2)

- *okonomiyaki* are large pancakes/griddle cakes filled with a wide variety of shredded or chopped vegetables, meat, and seafood. *Takoyaki* (“octopus fritters”) are ball-shaped fritters made from a batter containing chopped octopus meat along with ginger, onions, and other flavorings and cooked on a special griddle with rounded indentations. *Aonori* is often sprinkled on both of these foods.
- *sō da* is literally “it is so/that way,” but it’s used idiomatically like “Oh, that’s right/Oh, yeah” when you remember something.
- *asa kara* is literally “from the morning,” but often it means idiomatically “the first thing in the morning.”
- *yoku* is the adverb form of the adjective *ii/yoi* (“good/fine/

3 (continued)  
 OK”). The adverb form can mean “well/carefully/thoroughly” or it can mean “frequently/a lot,” and both meanings can carry a tone of admiration or amazement when speaking of another person’s action.

- *hairu* means “[something] goes in,” here referring to the food going into her stomach, so *yoku hairu* expresses amazement at how much goes in—i.e., how much she eats.

**Senryū:** 青のり は  
*Aonori wa*  
 green laver as for  
 みごとに ひとつ  
*migoto ni hitotsu*  
 splendidly/amazingly 1 count  
 歯 に 残し (良家)  
*ha ni nokoshi (Yoshiie)*  
 tooth/teeth on leave (name)  
**Green seaweed / splendidly leaving a single fleck / on her pearly whites**  
**(by Yoshiie)**

**Gōda:** どんだけ 食べても  
*Dondake tabete mo*  
 how much even if eat  
 ひとつ しか 残らない よ ね。  
*hitotsu shika nokoranai yo ne.*  
 one only [not] remain (emph.) (colloq.)  
**“No matter how much you eat, only a single fleck remains.”** (PL2)

**Gōda:** せいぜい 2つ だ。  
*Seizei futatsu da.*  
 at most 2 count is  
**“At most two.”** (PL2)

- many things in Japanese require special counter suffixes that indicate the general nature of the item being counted (*-hon* = long skinny items; *-mai* = flat items; etc.), but *hitotsu* (“one item”) and *futatsu* (“two items”) begin a generic counting sequence for small quantities of just about anything—except people and other animate beings. The sequence continues: *mitsu* (3), *yottsu* (4), *itsutsu* (5), *muttsu* (6), *nanatsu* (7), *yattsu* (8), *kokonotsu* (9), *tō* (10).
- *nokoshi* is the stem form of *nokosu* (“leave [something] behind”).
- *dondake* is a contraction of *dore dake*. The pattern *dore dake ~te mo* means “no matter how much one [does the action].” *Tabete* is the *-te* form of *taberu* (“eat”).
- *shika* plus a negative means “only.” *Nokoranai* is the negative form of *nokoru* (“[something] remains/is left”), so *hitotsu shika nokoranai* = “only one remains/is left.”



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1

**Title:** Vol. 77: お気に入りの場所  
*O-ki ni iri no basho*  
 (hon.)-favorite spot

**Volume 77: Favorite Spot**

**Policeman:** ボス! 被害者の遺留品です。  
*Bosu! Higaisha no iryūhin desu.*  
 boss victim 's left behind items is/are  
**“Boss, these are the victim’s personal effects.”** (PL3)

**Detective:** うむ...  
*Umu...*  
 (interj.)  
**“Uh-huh.”** (PL2)

- *o-ki ni iri* is a noun form of *ki ni iru* (“find to one’s liking”), and adding *no* makes it a modifier essentially meaning “favorite.” The honorific prefix *o-* is required for this use.
- *bosu* is a katakana rendering of the English word “boss.”
- *higai* = “damage/harm,” and the suffix *-sha* indicates a person or persons, so *higaisha* = “the damaged/harmed person(s)” → “victim(s).”
- *iryūhin* refers to items someone has left behind, either upon death or simply when leaving the place in question.
- *umu*, typically used by males of middle age and older, is a variation of the informal “murmur/grunt” of agreement/assent, *un* (“yes/all right/indeed”).

2

**Detective:** こ、これは...  
*Ko- kore wa...*  
 (stammer) this as for  
**“I- it’s ...”**

**FX:** グラ...  
*Dara...*  
 (effect of something drooping or dangling limply)

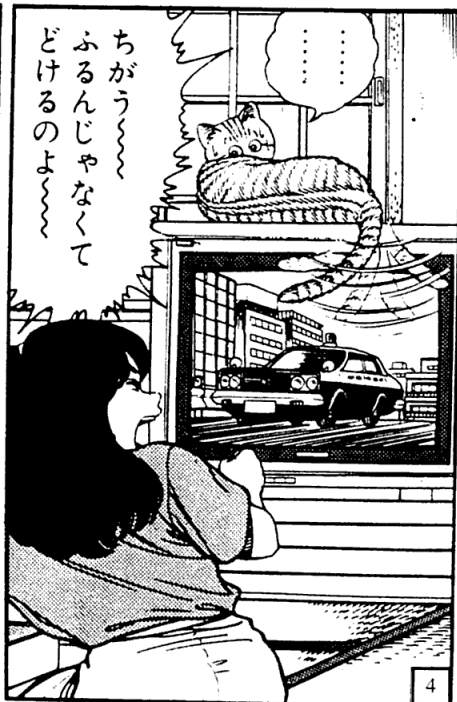
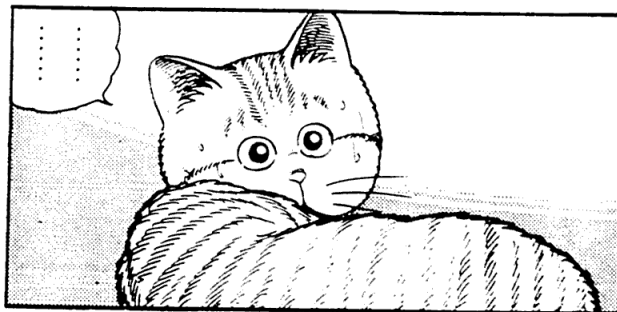
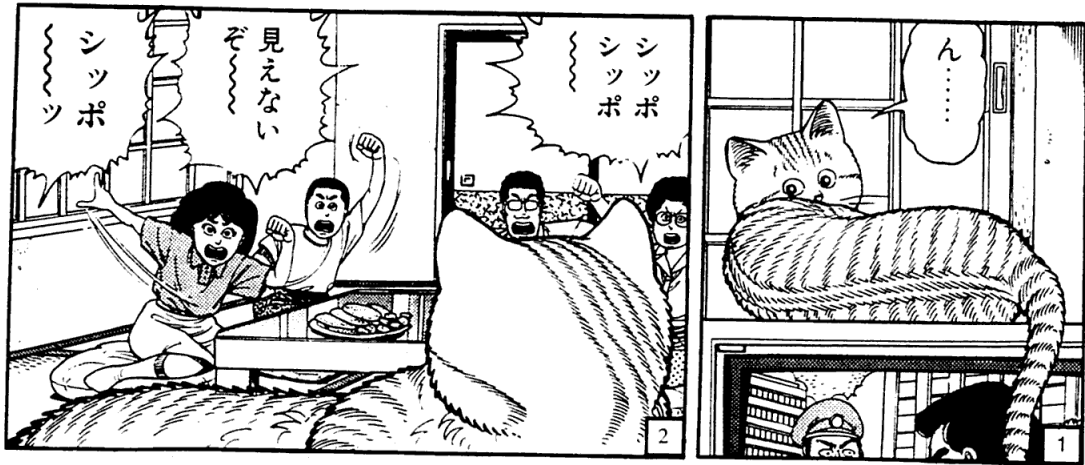
3

**Father:** あ!  
*A!*  
 (interj.)  
**“Hey!”** (PL2)

**Son:** 見えないぞ、マイケル!  
*Mienai zo, Maikeru!*  
 can’t see (emph.) (name)  
**“We can’t see, Michael!”** (PL2)

**Daughter:** マイケル、シッポ〜ッ!  
*Maikeru, shippō!*  
 (name) tail  
 “Michael, (your) tail!”  
**“Michael, move your tail!”** (PL2)

- *a!* is an all-purpose interjection/exclamation of surprise when suddenly noticing something: “Oh!/Oh no!/Hey!” etc.
- *mienai* is the plain/abrupt negative form of *mieru* (“can see/is visible”).
- *zo* is a rough, masculine particle for emphasis.
- *shippo* normally ends with a short vowel, but it’s lengthened here because she’s shouting at Michael in a scolding tone (the same is true for most of the long final vowels in the rest of the story). Using a wavy mark to indicate an elongated vowel is quite common in manga but not in other kinds of writing.



1 **Michael:** ん?  
N?  
(interj.)  
“**Huh?**” (PL2)

2 **Father:** シッポ、シッポ～!  
Shippo, shippō!  
tail tail  
“**Your tail, your ta-a-ail!**” (PL2)

**Son:** 見えないぞ～!  
Mienai zō!  
can't see (emph.)  
“**We can't see-e-e!**” (PL2)

**Daughter:** シッポ～ッ!  
Shippō!  
tail  
“**Your ta-a-ail!**” (PL2)

3 **Son:** シッポ だ って ば～!  
Shippo da tte bā!  
tail is (quote) (emph.)  
“It's your tail, I say!”  
“**Move your tail, I say!**” (PL2)

**Daughter:** シッポ、シッポ～ッ!  
Shippo, shippō!  
tail tail  
“**Your tail, your ta-a-ail!**” (PL2)

- *tte ba* (or *da tte ba* after a noun) is used in colloquial speech like the emphatic tag, “I say.” The *tte ba* part is actually a contraction of *to ieba*, the quotative particle *to* plus the *-ba* form of *iu* (“say”). Since the *-ba* form makes a conditional “if/when” meaning, *~ (da) tte ba* literally means “if/when I say (it's) ~,” implying the emphatic expression “if/when I say (it's) ~, I really mean (it's) ~.” Here it can be thought of as implying: “when I say your tail, I mean move it!” → “move your tail, I say.”

4 **Daughter:** ちがう～! ふる ん じゃなくて、どける の よ～!  
Chigau! Furu n ja nakute, dokeru no yō!  
different/wrong wag/wave (explan.) is not move [it] aside (explan.) (emph.)  
“**No-o-o! Don't wave it! Move it out of the way!**” (PL2)

- *chigau* literally means “differs/is different,” but often implies “that's not it/you've got it wrong” → “no.”
- *ja nakute* is the *-te* form of *ja nai* (“is not”). *X ja nakute Y* makes an expression meaning “not X but Y/instead of X, Y,” or in the case of actions, “don't do X, do Y.”
- *n* is a contraction of explanatory *no*. Explanatory *no* (*da/desu*) is literally like “it's the case that ~”; when spoken emphatically it can have the force of a command (i.e., “it's the case that you will [do the action]!”) rather than merely an explanation, and that's how both *n* and *no* are being used here.

5 **Daughter:** んも～!  
Nmō!  
(exasp.)  
“**Come o-o-o-on!**” (PL2)

- *nmō* (or just *mō*) is sometimes used as an interjection expressing exasperation/frustration/disgust.





1 **Daughter:** シippo を たらさないで よ!!  
Shippo o tarasanaide yo!!  
tail (obj.) don't dangle-(request) (emph.)  
“Don't dangle your tail!” (PL2)

- *tarasanaide* is the *-te* form of *tarasanai*, negative of *tarasu* (“hang down/dangle”). The *-te* form of a verb often makes a relatively abrupt request or gentle command; when the verb is negative, it makes a negative request/command: “(please) don't ~.”

2 **Detective:** たれこみ だ。銀座 へ行け。  
Tarekomi da. Ginza e ike.  
squeal is (place name) to go  
“It's a squeal. Go to Ginza.”  
“We got us a squealer. Get down to Ginza!” (PL2)

- *tarekomi* is a noun form of *tarekomu*, a slang word for “squeal/rat on/inform [to the police].” The Japanese word here actually refers to the act of squealing/informing, but it can also refer to the person who does it. In English it seems more natural to speak of the person.
- *ike* is the abrupt command form of *iku* (“go”).

3 **Detectives:** はい!!  
Hai!!  
yes/OK  
“Yes sir!” (PL3)

4 **Family:** ああ～っ、また～!  
Ā! matā!  
(interj.) again  
“Oh no! Again!”  
“Oh no! There he goes again!” (PL2)

- a long *ā* as an exclamation usually carries a feeling of dismay/alarm.

5 **Daughter:** おりてなさ～い!! / もう テレビの 上に のるな～!  
Oritenasāi! / Mō terebi no ue ni noru nā!  
stay down-(command) anymore TV of on top of don't get on  
“Get down and stay down! / Don't lie on top of the TV anymore!” (PL2)

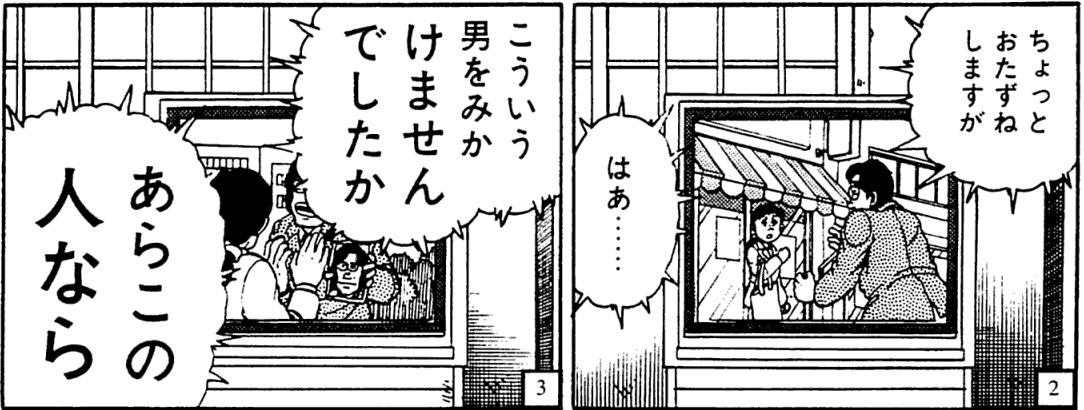
**Sound FX:** バッ  
Ba!  
(effect of sudden, energetic action—here of leaping down from TV)

**Michael:** ウニャニャニャ  
Unya nya nya  
“Meow-ow-ow.”

- *oritenasai* is a contraction of *orite inasai*, the *-te* form of the verb *oriru* (“get down/off of”) and a relatively gentle command form of *iru* (“be [in a place]”). A form of *iru* after the *-te* form of a verb often implies doing the action and then remaining/leaving things in the new state that results, so she's essentially telling Michael to get down and stay down.
- *mō* is literally “now/already,” but when followed by a negative it implies “no longer/not anymore.”
- *na* after the plain, non-past form of a verb can make a prohibition/negative command: “don't ~.”
- *unya* is one of many variations on the Japanese “meow”; *nyā*, *nyao*, and *nyan* are other common variations.

6 **Mother:** まったく～! テレビの上は あったかいもん だから、  
Mattakū! Terebi no ue wa attakai mon da kara,  
completely TV of on top as for warm thing because it is  
マイケルのお気にいりになっちゃってるのよね～!  
Maikeru no o-ki ni iri ni natchatteru no yo nē!  
(name)'s favorite spot to has become-(regret)(explan.)(emph.)(colloq.)  
“Good grief! Because the top of the TV is warm, it has unfortunately become Michael's favorite spot.”  
“Good grief! Michael just loves the top of the TV because it's so nice and warm.” (PL2)

- *mattaku*, literally meaning “completely/entirely,” is often used as an exclamation of exasperation. It can occur at either the beginning or end of a sentence.
- *mon* is a contraction of *mono* (lit. “thing”), frequently used as an explanatory form, so the combination with *da kara* (“because it is”) can altogether be thought of as meaning “because (it is).”
- as a noun, *o-ki ni iri* means “favorite thing/person/place, etc.” *Ni* marks that noun as the result of *natchatteru*.
- *natchatteru* is a contraction of *natte shimatte iru*, the *-te* form of *naru* (“become”) plus the *-te* form of *shimau* (“end/finish/put away”) plus *iru* (“be [in a place]”). *Shimau* after the *-te* form of a verb implies the action is/was undesirable or unfortunate, and *iru* after the *-te* form of a verb implies the state resulting from the action continues → “has unfortunately become.”
- *no yo nē* here carries a tone of lament that reinforces the feeling of it being undesirable/unfortunate.



1 **Father:** やれやれ、これで やっと おちついて テレビ を 見れる な。  
*Yare-yare, kore de yatto ochitsuite terebi o mireru na.*  
 (relief) this with finally in relaxed manner TV (obj.) can watch (colloq.)  
**“Whew, now we can finally watch TV in peace.”** (PL2)

- *yare-yare* is the verbal equivalent of a sigh of relief.
- *ochitsuite* is the *-te* form of *ochitsuku* (“settle/relax/become calm”); the *-te* form is being used as an adverb, to indicate the manner of the next mentioned action: “in a relaxed/settled manner” → “in peace.”
- *mireru* is a common corruption of *mirareru*, the potential (“can/be able to”) form of *miru* (“watch/look at/see”).

2 **Detective:** ちょっと おたずねします が...  
*Chotto otazune shimasu ga...*  
 a little (hon.)-inquire but  
 “I will inquire a little, but...”  
**“Excuse me, but...”** (PL4)

**Woman:** はあ...  
*Hā...*  
 yes  
**“Ye-e-s?”** (PL3)

- *o-tazune shimasu* is a PL4 humble form of *tazumeru* (“ask/inquire”). The honorific prefix *o-* plus the stem of a verb (*tazune*) plus a form of *suru* (*shimasu* is the PL3 form of *suru*) makes a PL4 humble form of that verb. The humble form of a verb shows respect for the listener by humbling the action of the speaker.
- *chotto o-tazune shimasu ga* is a very polite way of prefacing an inquiry. It’s essentially equivalent to English questions like “Could I ask you something?/Would you mind if I troubled you for a minute?” or, since the Japanese is not a question, a simple “Excuse me, but...”
- *hā* is a tentative and uncertain *hai* (“yes”).

3 **Detective:** こういう 男 を みかけませんでしたか?  
 (louder) *Kō iu otoko o mikakemasen deshita ka?*  
 like this man (obj.) did not catch sight (?)  
 “Did you happen to see a man like this?”  
**“Have you seen this man?”** (PL3)

**Woman:** あら、この 人 なら...  
 (and louder) *Ara, kono hito nara...*  
 (interj.) this person if it is  
 “Oh, if it’s this person...”  
**“Oh, this man...”**

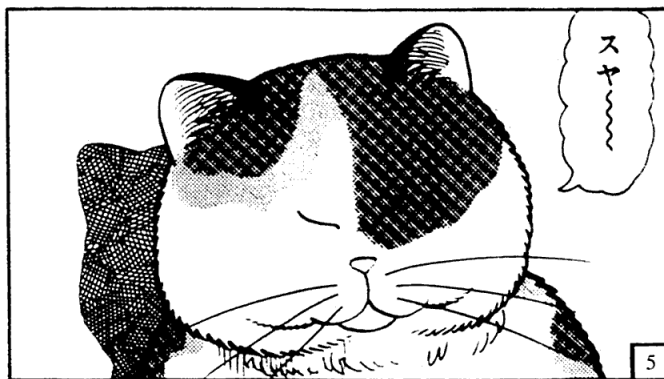
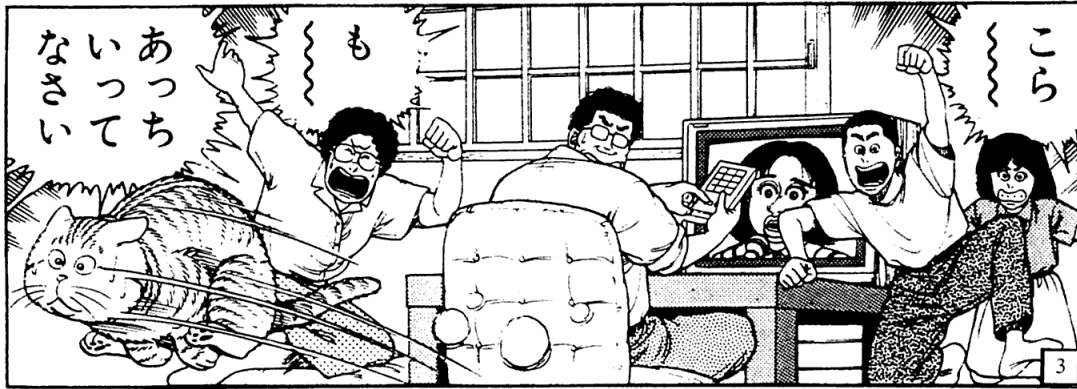
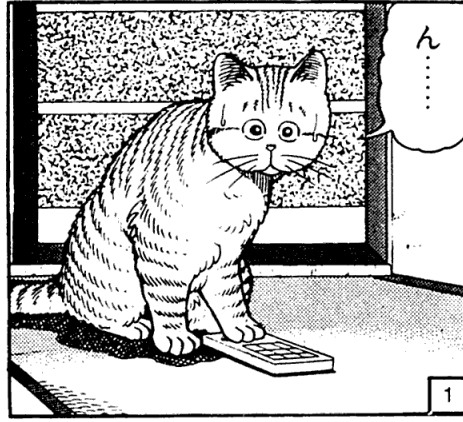
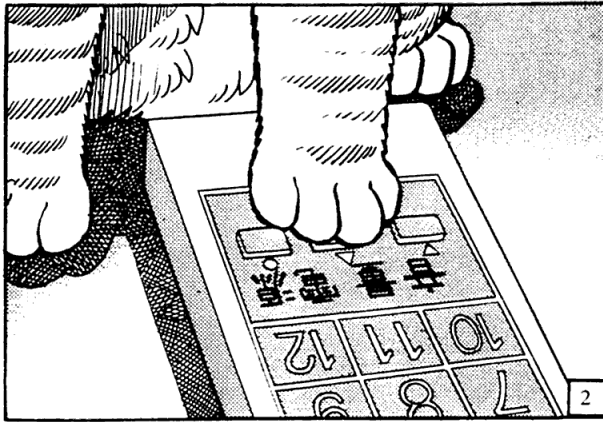
- *kō iu* is normally “this kind of/like this,” but in this case *kō iu otoko* (“this kind of man/a man like this”) is just a less direct way of saying *kono otoko* (“this man”).
- *mikakemasen deshita* is the PL3 past negative form of *mikakeru* (“catch sight of/happen to see” or “come upon/run into”). The negative question feels more like “did you happen to see/have you seen” than “didn’t you see/haven’t you seen” in English.
- *ara* is a feminine interjection showing sudden awareness or recognition, “oh!/oh my!/goodness!”
- *nara* is a conditional “if it is,” here implying “if it is this man [you are inquiring about/looking for], then ~.” In this use, *nara* can be considered essentially equivalent to the topic marker *wa* (“as for ~ /speaking of ~”).

4 **Woman:** さっき タバコやさんの カドを /まがって きました。  
 (and louder) *sakki tabakoya-san no kado o / magatte ikimashita.*  
 a while ago tobacco shop-(hon.)’s corner (obj.) turned and went  
**“WENT AROUND THE CORNER BY THE SMOKE SHOP JUST A WHILE AGO.”** (PL3)

**Father:** なん だ、なん だ?!  
*Nan da, nan da?!*  
 what is what is  
 “What is it? What is it?”  
**“What’s going on? What’s going on?”** (PL2)

- *-ya* designates a wide variety of shops, eateries, and small businesses and the people who run them. The suffix *-san* is often added for politeness, especially by women.
- *magatte* is the *-te* form of *magaru* (“turn [a corner],” and *ikimashita* is the PL3 past form of *iku* (“go”). A form of *iku* after the *-te* form of a verb implies the action moves/moved away from the speaker.
- *nan* is the contracted form of *nani* (“what”).

5 **Mother:** ああ〜っ!  
*Ā-!*  
 (interj.)  
**“Hey!”** (PL2)



1 **Michael:** ん?  
N?  
(interj.)  
“**Huh?**”

2 **On Remote:** 音量 電源  
Onryō Dengen  
sound amount electricity source  
**Volume Power**

3 **Son:** こら～!  
Kora-!  
(interj.)  
“**He-e-ey!**” (PL2)

**Mother:** も～! / あっち いってなさい!  
Mō! / Atchi ittenasai!  
(exasp.) over there go-and-stay-(command)  
“**Good grief! Scram!**” (PL2)

- *kora!* is an interjection for scolding, like “None of that!/Cut that out!” or simply a sharp “Hey!”
- *atchi* is a colloquial *achira* (“that way/over there”). *E* to mark *atchi* as the destination of *itenasai* has been omitted.
- *itenasai* is a contraction of *itte inasai*, the *-te* form of *iku* (“go”) plus a relatively gentle command form of *iru* (“be [in a place]”). As with *orite inasai* above, *itte inasai* literally implies moving to a new location and then staying put. *Atchi (e) itenasai* (lit., “go over there and stay”) shouted in anger is essentially equivalent to “Shoo!/Scram!/Get outta here!”

4 **Narration:** その 頃 となりの 家 では...  
Sono koro tonari no ie de wa...  
about that time neighboring house at as for  
“About that time at the house next door . . .”  
**Meanwhile, next door . . .**

- *koro* (or *goro*) refers to an approximate time, so *sono koro* = “about that time/about then.” In narration it can be like “meanwhile.”
- *tonari* refers to an adjacent/neighboring location, so when speaking of houses it means “next door.”

5 **Sound FX:** スヤ～  
Suya-  
“**Zzzzz**” (effect of sleeping peacefully/soundly)

## Working Out

(continued from page 52)

brand name or a slogan written in English or, for women, in French). It's not uncommon to spot women wearing skin-color tights or pantyhose underneath their workout gear for increased sweating. Souvenir T-shirts boasting of exotic Golden Week vacations are also favorites, especially among those well-heeled, world-traveling Office Ladies. But no brand name is seen as often or on as many different articles of clothing as the German sportswear manufacturer Adidas. This summer \$30 will buy an already faded and broken-in T-shirt with the familiar three-leaf logo.

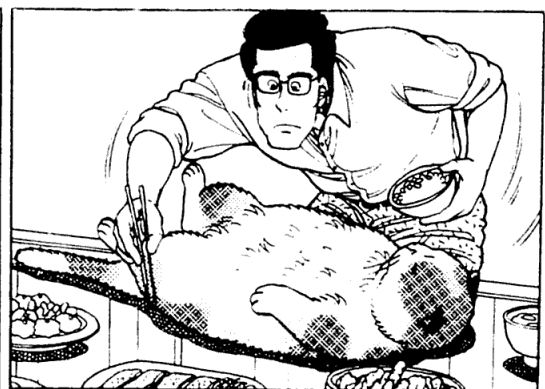
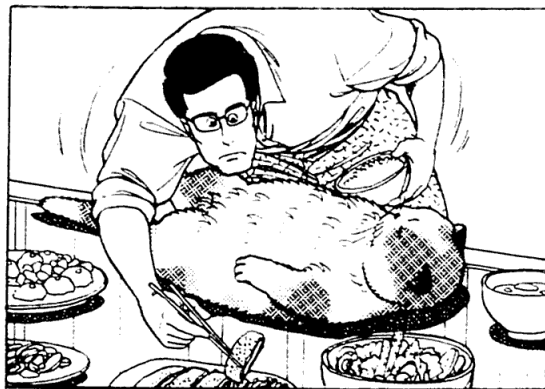
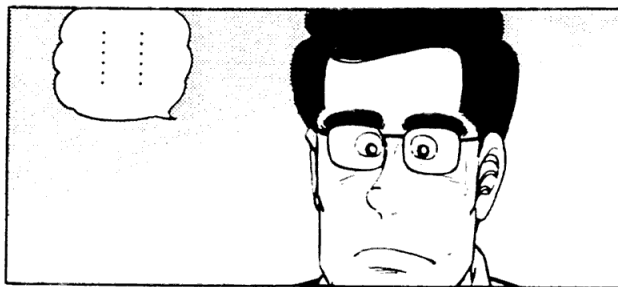
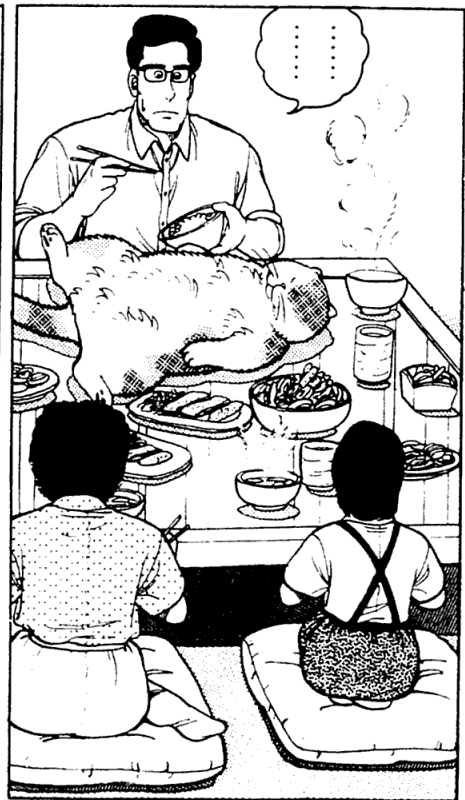
Although the water bottle is a common sight in Western gyms, fluid consumption is far less common during workouts in Japan. Even so, most gyms have vending machines offering a variety of Gatorade-like sports beverages for post-exercise

refreshment. The cans are labeled with pseudo-scientific claims written in English, such as Pocari Sweat's quick absorption “due to its fine osmolality” and Power Fuel XAQUA's being “developed . . . for durability in all activities.”

A lot of things have happened in Japan these past few years that have forced a heightened awareness of personal responsibility for one's health. Increasing concern over the effects of smoking, work-related stress, and a westernized, fast-food diet will eventually, no doubt, be reflected in greater participation in all kinds of exercise—including that available at the local “*supōtsu kurabu*.”

**L. Robinson** is a freelance writer who lives and works out in Japan.





1 **Father:** この 猫ちゃん、 どかしちゃ いけない のか ね?  
*Kono neko-chan, dokashicha ikenai no ka ne?*  
 this cat-(dimin.) if move [it] aside is no good (explan.-?) (colloq.)  
**“Can’t we move this cat out of the way?”** (PL2)

**Mother:** だめ よ。 そこ は ニヤジラ の お気に入りの 場所 なん だから!!  
*Dame yo. Soko wa Nyajira no o-ki ni iri no basho na n da kara!!*  
 no good/not permitted (emph.) that place/there as for (name) 's favorite place (explan.) because it is  
**“No! That’s Nyadzilla’s favorite spot!”** (PL2)

- *-chan* is an informal/diminutive version of *-san* used with names (usually the given names) of close friends, children, and some animals.
- *dokashicha* is a contraction of *dokashite wa*, from *dokasu* (“move [something] aside/out of the way”). The *-te wa ikenai* (or *-cha ikenai*) form of a verb gives a “must not” meaning, so *dokashicha ikenai* = “must not move it out of the way.”
- asking a question with *ka ne* is mostly reserved for males, and for superiors speaking to subordinates. With the explanatory *no*, it’s literally like “is it the situation that ~?” → “Is it the situation that we musn’t move this cat out of the way?” → “Can’t we move this cat out of the way?”
- *dame* (“no good/useless/in vain/unacceptable”) is commonly used as a word of prohibition (“must not” or simply “no”); *yo* gives the feeling of a very firm prohibition.
- *Nyajira* is a name combining *nyā*—the Japanese “meow”—with *Gojira* (“Godzilla”).
- the explanatory *na n(o)* plus *da kara* can altogether be considered equivalent to “because it is ~,” but in English it is often more natural to leave the causal relationship implicit.

2 **Narration:** 猫 に は それぞれ お気に入りの 場所 が あったりする のだった。  
*Neko ni wa sorezore o-ki ni iri no basho ga attari suru no datta.*  
 cats to/for as for each/all favorite place (subj.) do things like have (explan.)  
**It turns out that cats all have their own favorite spots.** (PL2)

- *attari* is from *aru* (“have”), and the *-tari suru* form of a verb means “do a thing/things like [the action].” This form commonly occurs in a series of two or more actions (*~tari ~tari suru*), implying yet others could be listed; when only a single action is mentioned, it implies that action is just one example from among many that could be stated. This manga series often focuses on the nature of cats and their existence, so the feeling here is that this “action” (having favorite spots) is yet another aspect of that nature.
- *no datta* is the past form of explanatory *no da*, so it’s literally like “it was the case that ~.” Using the past form gives the statement a particular note of finality.

## Book Review

(continued from page 54)

walks through and, most importantly, the people who live in it. It is Booth’s encounters with the citizens of Suganuma, Mino, Upper Hori, and dozens of other rural hamlets that provide much of the humor and insight of *Looking for the Lost*. There is the *yakuza* gangster who is more selflessly friendly than any law-abiding citizen in the book, the wife of a *minshuku* owner to whom he refers only as “the dog-faced woman” (her personality matches her looks), the once-famous *shamisen* musician who slouches around in plastic sandals, and the young Filipino woman making a living as a bar hostess in the far north.

The impromptu encounters Booth enjoys (or suffers) with these personalities is the recurring treat of *Looking for the Lost*. In one instance, Booth is caught in a typhoon on a mountain pass and seeks shelter in a shed occupied by a group of men sitting around a fire.

“Do you mind if I sit with you for a little while?” I sighed to them.

“Not at all, help yourself,” said one of the men, as coolly as though a trembling Englishman were just the sort of apparition you’d expect to confront on Mountain God Peak at the height of a typhoon. I set down my pack, stripped off my rain gear and hung it on a wire that was stretched across one corner of the hut, and felt as grateful for the company of these strangers as I had felt for each childhood Christmas.

The majority of *Looking for the Lost* is peopled with similarly fleeting acquaintances, but Booth adeptly entertains us by plucking out the highlight of each conversation and seamlessly moving on. Booth had a broad understanding of the Japanese language and its dialects (he had come to Japan at age 24 and stayed until his death at 47), and the book is loaded with colorful dialogue that will appeal to both those who have experience with Japan and those who do not.

Booth himself is continually in the forefront, as much a character in his travelogue as the people he meets along the way. This is not by choice—his simple and obvious foreignness makes him an intractable part of the story, and it is rare that he can observe others unobserved. But no matter: Booth knows he cannot travel invisibly, and makes no attempt to. Instead, he turns the *gaijin* stigma to his advantage. Had Booth been Japanese, the account of stepping out of the typhoon and into the shed of nonchalant men would not have been nearly as funny. And their welcome would not have been as touching a surprise.

Reading *Looking for the Lost* is like walking the road with Booth (minus the typhoons and blisters), seeing close-up the everyday lives of everyday Japanese. And in the end, it is clear how uniquely earthy and funny Alan Booth’s writing was, and what a loss it is that there will be no more.

**Ian Baldwin** is a freelance writer based in New York City.

• slouch around = 猫背で歩き回る *nekoze de aruki-mawaru* • pluck out = 抜き出す *nikidasu* • uniquely earthy = 素朴でユニークな *soboku de uniku na*

(continued from page 57)

good news for Japanese browsers because they translate into increasingly better multilingual support. Much of the following speculation could become reality before the year's end.

The major new feature we can expect in the near future is the ability to display and even print Japanese on a computer that does not itself contain any kind of Japanese operating system. Microsoft's Japanese Extension, mentioned earlier, could be the harbinger of what's to come in this area.

Netscape is now working on a new technology called WebFont, which allows a Web page designer to provide the necessary fonts for Japanese display, probably from a remote server, to those who request a page.

By fall, Adobe will come out with a Japanese-capable (actually Chinese/Japanese/Korean-capable) version of **Acrobat 3.0**, which will include programs to create and view PDF files. PDF stands for Portable Document Format and refers to a special file format which, unlike a Web document, can transmit a document with all formatting, such as italics, bolding, tables, pictures, etc., exactly as intended by the author of the document for the recipient to see and print. The author will be able to embed Japanese fonts in a document, allowing anyone with an Acrobat reader to view and print fully-formatted Japanese text without a Japanese system. The Acrobat viewer (but not PDF creator) is available free either as a plug-in or helper application to Netscape and Internet Explorer.

Another almost certain development will be support for Unicode in all the major browsers. Excluding some technical details, you can think of Unicode as a means to encode all the language characters of the world. If adopted widely, this could help alleviate the problem of multiple character code sets in languages like Japanese and Chinese.

Apple is now redesigning its operating system based on a technology called OpenDoc. When the new Mac OS 8 is ready, it will let users shift from one program to another seamlessly as the need arises. "CyberDog" is the Internet tool of this new system, and Version 1.0 is already available. It is not yet Japanese-ready, but is expected to be soon.

Future browsers will probably be simpler to use, requiring the user to make only a few basic settings. They might utilize Japanese/English translation functions from a remote dictionary server, and have the ability to display a mixed-language page, which no browser can do at present. All in all, the future promises to be exciting for Japanese browsing.

**Katsuhiko Momoi** has taught Japanese language and linguistics for over 14 years. For the past two years he has been maintaining a web site for Japanese language & processing information: <http://condor.stcloud.msus.edu:20020/tojpn.html>.

Thanks to the following people for providing up-to-date information for this article: Ken Lunde of Adobe, the Netscape Internationalization team members headed by Bob Jung, and Yamana Hayato of ElectroTechnical Lab (a division of MITI), Japan.

Visit the **Mangajin Home Page** at <http://www.mangajin.com> for the links to programs and sites mentioned in this article.

図説現代用語便覧

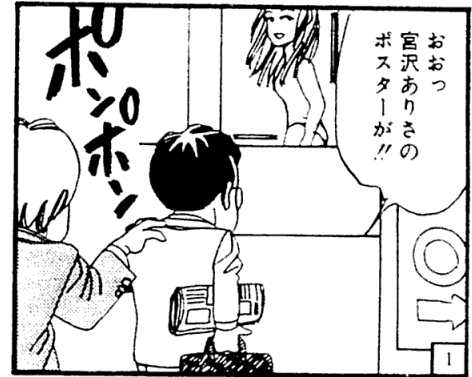
Zusetsu Gendai Yōgo Binran

A Visual Glossary of Modern Terms



デラックス カンパニー

by Deluxe Company



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1

A: おおっ、宮沢 ありさ の ポスター が!!  
 Ō!, Miyazawa Arisa no posutā ga!!  
 (exclam.) (surname) (given name) of poster (subj.)  
 “All right! A poster of Miyazawa Arisa!” (PL2)

- *ō!* is an exclamation of amazement/approval.
- *no* after a personal name most commonly indicates possession, but in this case it’s equivalent to “of” → “poster of Miyazawa Arisa.”
- something like *aru* (“exists/there is”) is understood at the end.

Sound FX: ポンポン

Pon pon

Tap tap (effect of tapping him on the shoulder)

2

B: こんなもん で 喜んでちゃ まだまだ だ な。  
 Konna mon de yorokondecha madamada da na.  
 this kind of thing with if are happy/excited still not yet is (colloq.)

“If you’re getting excited about something like this, then you’ve still got a lot to learn.” (PL2)

B: よく 見てみる。 写真は 黄ばみかかっているし、 やや 後ピンだ。  
 Yoku mite miro. Shashin wa kibami-kakatteru shi, yaya ato-pin da.  
 well/carefully try looking photo as for starting to yellow and slightly off focus is

“Take a good look. The picture is beginning to yellow, and it’s slightly out of focus.” (PL2)

- *mon* is a contraction of *mono* (“thing”); *konna mon* (“this kind of thing/something like this”) often has a belittling feeling.
- *yorokondecha* is a contraction of *yorokonde ite wa*, a conditional “if” form of *yorokonde iru*, from *yorokobu* (“be pleased/happy/excited”).
- *mada* = “still/not yet,” and doubling it up makes it more emphatic—something like “still much more” or “not yet by a long shot.” *Madamada da* implies someone/something still has a long way to go before reaching the desired end.
- *kibami* is the stem form of *kibamu*, meaning “become tinged with yellow” (*ki* is from *kiiro*, “yellow,” and *-bamu* is a suffix that turns nouns into verbs implying “take on the appearance of/show signs of being ~”). *-Kakatteru* is a contraction of *-kakatte iru* (“[the action] has started”), from *-kakaruru* (“[the action] starts”).
- *shi* is a relatively emphatic “and/and moreover.”
- *pin* is short for *pinto* (“focus”); *ato-pin* implies the focal length was set too long.

3

B: 網点 が あらい の は 無理に 引き伸ばしている から だし、  
 Amiten ga arai no wa muri ni hikinobashite iru kara da shi,  
 screen dots (subj.) coarse (nom.) as for unreasonably is enlarged because is and

“The dot pitch is coarse because the image has been enlarged too much, and besides that

B: ホクロや ニキビのあと が スキャナーで 消され、 修正 が 多くて 人工的な 感じだ。  
 hokuro ya nikibi no ato ga sukyanā de kesare, shūsei ga ōkute jinkō-teki na kanji da.  
 mole(s) and pimple(s) of trace (subj.) scanner with has been erased touching up (subj.) is much-(cause) artificial feeling is

“moles and pimples have been erased with a scanner, and it’s been touched up so much that it looks artificial.” (PL2)

- *amiten* (lit., “screen dots”) refers to the pattern of tiny dots in printed photographs.
- *muri ni* is an adverb implying “unreasonably/forcibly/beyond [the item’s] capacity.” Here it modifies *hikinobashite iru* (“have/has enlarged [it]”), from *hikinobasu* (“enlarge [something].”).
- *kesare* is the stem of *kesareru* (“be erased/extinguished”), the passive form of the verb *kesu* (“erase/extinguish”). The stem is being used as a continuing form: “be/have been erased, and . . .”
- *ōkute* is the *-te* form of the adjective *ōi* (“are many/is much”); the *-te* form is here being used to indicate the cause of what follows—i.e. the artificial feeling/appearance.

4

B: しかも、この キャッチフレーズが 意味も なく大きい の は クライアントに こびすぎている。  
 Shikamo, kono kyatchi furēzu ga imi mo naku ōkii no wa kuraianto ni kobi-sugite iru.  
 furthermore this catch phrase (subj.) meaning even without large (nom.) as for client on is excessively fawning

“Moreover, that this catch phrase is meaninglessly large is fawning too much on the client.”  
 “On top of that, the designer was trying too hard to kiss up to the client by making the advertising slogan so unnecessarily big.” (PL2)

B: レイアウトも あたり前すぎる。

Reiauto mo atarimae-sugiru.  
 layout also excessively conventional

“And the layout is utterly conventional.” (PL2)

A: どこ の だれ だ か は 知らない が、 きっと デザイナー である。

Doko no dare da ka wa shiranai ga, kitto dezainā de aru.  
 where of who is (?) as for don’t know but probably/surely designer is

“I have no idea who he is, but I’ll bet he’s a graphics designer.” (PL2)

- *imi (mo) naku* = “without meaning/meaninglessly”; it sounds more emphatic with the *mo* than without it.
- *kobi-* is the stem of *kobiru* (“fawn on/curry favor with”), and *-sugite iru* is from *suguru* (“pass/surpass”), which as a verb suffix implies the action occurs “excessively/too much” → *kobi-sugite iru* = “is fawning too much [on].”
- *atarimae* is a descriptive noun meaning “ordinary/usual/conventional”; *-sugiru* after descriptive nouns and adjectives implies “excessively/too much of [the stated quality]” → *atarimae-sugiru* = “too ordinary/conventional.”
- *dare da ka shiranai* makes the statement “I don’t know who he is”; prefacing it with *doko no* (making it literally “I don’t know who he is of where”) gives it a much more emphatic feeling like “I have no idea who he is/I don’t have the foggiest who he could be.”
- *kitto* can range in meaning from a wishful/not very confident “maybe/perhaps,” to a “probably/surely/certainly/undoubtedly” spoken with a high degree of confidence, but it stops short of absolute sureness.
- *dezainā*, from the English “designer,” is most closely associated with fashion design, but it’s used to speak of other kinds of designers as well.

# BASIC JAPANESE through comics

## Lesson 57 • *Me, Myself, and I (Part 1)*

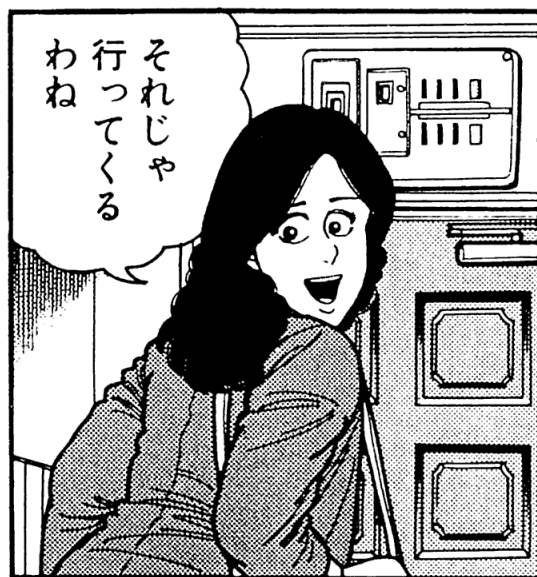
By some estimates, there are over one hundred ways to say “I” in Japanese. Although that number would certainly include dialects and archaic forms, there are enough variations in contemporary colloquial Japanese to confuse the beginner—or even the relatively advanced student. The choice of which word to use for “I” can depend not only on one’s own age, gender, and social status, but on those of the other party as well.

Beginners typically learn *watashi* as the word for “I,” and this is always a safe choice. To further simplify matters, native speakers have a strong tendency to avoid the use of pronouns altogether. This is made possible by the use of humble and honorific verb forms and a general reliance on context to provide clues. In fact, overusing *watashi*, or pronouns in general, is one of the errors associated with foreigners’ use of Japanese.

In this issue, we start with an example of the omitted *watashi*, then take a look at some of the more common variations. In the next lesson we will examine some of the dialect and slang variations.

### The understood “I”

As this OL prepares to leave for work, she tells her pet cat, Michael, to behave himself and look after the house while she’s gone, then says goodbye. Since it’s obvious who is leaving, there’s no need to use a word for “I.”



© Kobayashi Makoto / *What's Michael?*, Kodansha

**OL:** それじゃ、 行ってくる わ ね。  
*Sore ja, itte kuru wa ne.*  
 in that case/well then go and come (fem.)(colloq.)  
 “**Well then, I’ll be going.**” (PL2)

- *itte kuru* is the PL2 form of *itte kimasu* (lit., “I will go and come”), which is the standard “goodbye” used when leaving home or some other “home base” with the expectation of returning. Even in informal situations, the PL3 form tends to be preferred, but the PL2 form can be used with family, close friends and associates, or as in this case, a pet.

## Watakushi—a formal “I”

This man is at a company party to send off retirees and welcome new employees. Each new recruit is required to give a *jiko shōkai* (“self introduction”), and such a formal occasion calls for rather formal language. Use of *watakushi* is by no means limited to men; at this level of politeness, gender differences are less common than in informal speech.



© Sonoyama Shunji / Hana no Kakarichō, Yomiuri Shinbun

**New Employee:** わたくし は 新しく 入社しました...  
*Watakushi wa atarashiku nyūsha shimashita...*  
 I as for newly joined the company  
 “I am [name], who has newly joined the company.”  
**“I am [name], and I’ve just joined the company.”**  
 (PL3-4)

- the ellipsis points imply a sentence ending with a name plus *desu* (“am/is/are,” PL3) or *de gozaimasu* (“am/is/are,” PL4). *Watakushi wa ~ desu* = “I am [name].”
- *atarashiku* is the adverb form of the adjective *atarashii* (“new”), and *nyūsha shimashita* is the PL3 past form of *nyūsha suru* (“join a company”). *Atarashiku nyūsha shimashita* is a complete thought/sentence (“[I] newly joined the company”) modifying the implied name → “[name], who has newly joined the company.”

## Watashi—for adults, one word fits all

This scene takes place in a hotel lobby, where the staff has just learned that an important guest—a baseball manager—has lost a notebook containing data essential for his team’s championship game. Hotel employees Matsuda and Kurata immediately volunteer to search for the notebook. The example illustrates the non-gender-specific quality of *watashi* among adult speakers: it is used by both men and women.



© Ishinomori Shōtarō / Hotel, Shogakukan

**Kurata:** 私 は レストラン を!  
*Watashi wa resutoran o!*  
 I as for restaurant (obj.)  
**“I’ll search the restaurant!”**  
 (PL3-implied)

**Matsuda:** 私 は ロビー を!  
*Watashi wa robii o!*  
 I as for lobby (obj.)  
**“I’ll search the lobby!”**  
 (PL3-implied)

- in their hurry, they omit the final verb, *sagashimasu* or *sagashimashō* (from *sagasu*, “search”).



## For children, a gender split

These children have just been to the dentist's office and are comparing notes. Their choice of personal pronouns provides a clear indicator of their gender, even if their faces don't.



© Kubo Kiriko / *Imadoki no Kodomo*, Shogakukan

**Tsugumu:** や だ なー、ぼく 虫歯 が 3本 も あった。  
*Ya da nā, boku mushiba ga sanbon mo atta.*  
distasteful is (colloq.) I/me cavity (subj.) 3 count (emph.) had  
“**Yuck, I had three cavities.**” (PL2)

**Kuriko:** 私 は 1本。  
*Watashi wa ippon.*  
I/me as for 1 count  
“**I had one.**” (PL2)

**Takumi:** ぼくも 虫歯 が あった。  
*Boku mo mushiba ga atta.*  
I also cavity (subj.) had  
“**I had cavities too.**” (PL2)

- *ya da* is a shortened form of *iya da* (“is distasteful”); adding the elongated *nā* gives it the feeling of an exclamation.
- *atta* is the plain/abrupt past form of *aru* (“exist/have”).

For children, *watashi* is strictly feminine, and boys use the masculine *boku* or *ore*. *Ore* can sound quite rough, or merely familiar.

## Atakushi—a variant “I”

The *w* in *watashi* or *watakushi* is sometimes lost in colloquial speech. This man and woman are on their first date together, so they are not yet on familiar terms. At the end of the day, they are enjoying a fireworks display.



© Maekawa Tsukasa / *Sanshirō no Koi*, Take Shobo

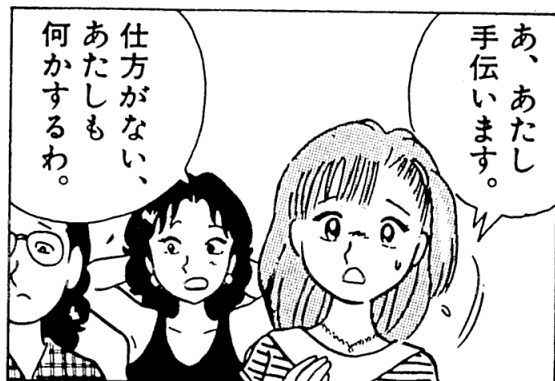
**Man:** いや、今日 は 楽しかった。  
*Iya, kyō wa tanoshikatta.*  
(interj.) today as for was enjoyable/fun  
“Boy, today was fun.”  
“**You know, I really enjoyed myself today.**” (PL2)

**Woman:** あたくしも。  
*Atakushi mo.*  
I/me also  
“**Me too.**” (PL2)

- *iya* in this case is an interjection serving to emphasize the statement that follows.

## Atashi—mainly feminine

Kurita and Hanamura have been in Yokohama's Chinatown with their friend, Yamaoka, a food reporter with strong opinions about food that he's not always tactful about expressing. While at a restaurant there, Yamaoka was challenged to a cook-off. He is now about to start preparing his dish, and his slightly worried friends offer to help.



© Kariya & Hanasaki / *Oishinbō*, Shogakukan

**Kurita:** あ、 あたし 手伝います。  
A- *atashi tetsudaimasu.*  
(stammer) I will help  
“**I-I’ll help.**” (PL3)

**Hanamura:** 仕方 がない。あたし も 何か する わ。  
*Shikata ga nai. Atashi mo nanika suru wa.*  
method (subj.) not exist I also something will do (fem.)  
“It can’t be helped. I’ll do something, too.”  
“**Oh well. Let me do something, too.**” (PL2)

- *shikata ga nai*, literally “there is no method/no method exists,” is a phrase used to mean “it can’t be helped/there’s no choice/there’s nothing one can do.”

*Atashi* is best considered a feminine variation of *watashi*—though it’s not unheard of for men to use it. *Atashi* has a softer, gentler sound than *watashi*.

## Atai—for younger women

*Atashi* sometimes contracts even further and becomes *atai* among girls and young women. Here Otama, about twenty years old, is trying to entice Sanshirō to join her for *kakigōri* (かき氷, “shaved ice”). This story is set in the Meiji era, in the early 1900s, but this example is still representative of contemporary usage.



© Tsukasa Maekawa / *Sanshirō no Koi*, Takeshobo

**Otama:** あたい が おごる から さあ...  
*Atai ga ogoru kara sā...*  
I (subj.) will treat so (colloq.)  
“**I’ll treat, so...**” (PL2)

**Sanshirō:** だーめ!!  
*Dāme!!*  
no/no good  
“**No way!!**” (PL2)

- he elongates *dame* for emphasis.

## Washi—for middle-aged men

Earlier, Kariage-kun (lower left) heard a young woman say that she liked citrus fragrances, and he ran out to put on some citrus hair tonic. Now, he's listening in on two older managers who give him another idea for a cologne.



© Ueda Masashi / Kariage-kun, Futabasha

**Manager:** ワシ、コーヒーの香りって好きだなー。  
*Washi, kōhī no kaori tte suki da nā.*  
 I/me coffee of aroma/smell (quote) like is (colloq.)  
**“I sure like the smell of coffee.”** (PL2)

- the quotative *tte* after *kaori* functions like the particle *ga* here.

*Washi*, a derivative of *watashi*, is generally associated with the speech of middle-aged and older males, but some younger men like to use it as well.

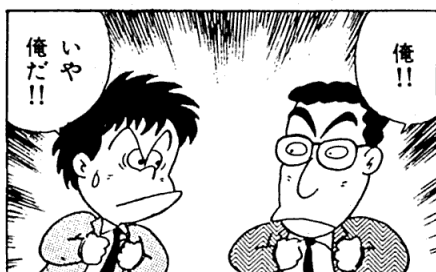
## Boku vs. Ore—for men of all ages

These two appliance salesmen from rival manufacturers raced to an appliance store to pick up the day's orders. Whichever salesman gets there first gets the orders, earning more sales for his company. The men start off referring to themselves with the neutral *boku*, but as their argument heats up they slip into the rougher *ore*.



**Minamida:** ぼくが一番です!!  
*Boku ga ichiban desu!!*  
 I (subj.) No. 1 am  
**“I was first!!”** (PL3)

**Hoshikawa:** いや、ぼくです!!  
*Iya, boku desu!!*  
 no I am  
**“No, I was!!”** (PL3)



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**Hoshikawa:** 俺!!  
*Ore!!*  
 I/me  
**“Me!!”** (PL2)

**Minamida:** いや、俺だ!!  
*Iya, ore da!!*  
 No I/me is  
**“No, me!!”** (PL2)

- *iya* here is an informal “no.”
- note that along with the switch from *boku* to *ore*, the politeness level drops from the PL3 *desu* to the PL2 *da*.

Adult men continue to use the *boku* and *ore* they used as children in informal situations even though they switch to *watashi* or *watakushi* on more formal occasions.

## Ore—not necessarily rough

Tora-san and Noboru are both itinerant peddlers who have become friends travelling about on the festival circuit; they're both a bit rough around the edges. When Tora-san tells how he left home after fighting with his father twenty years ago, Noboru wants to know if he really hasn't been home since that incident.

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**Tora-san:** そう よ。  
*Sō yo.*  
 that way (is-emph.)  
**“That’s right.”** (PL2)

**Noboru:** おれ だって 帰ってねえ よ。  
*Ore datte kaettenē yo.*  
 I also have not gone home (emph.)  
**“I haven’t been back home either.”** (PL2)

- *datte* here is a colloquial equivalent of *mo* (“too/also”).
- *kaettenē* is a masculine contraction of *kaette inai*, (“have not gone home”), negative of *kaette iru* (“have gone home”), from the verb *kaeru* (“return/go home/come home”).

*Ore* is a strictly masculine word for “I/me.” It can be quite rough, as in the preceding example, or it can simply be informal/familiar.

## Jibun—can be “I/me/myself”

Fujiko has come home with her boyfriend Hanazono to tell her parents that she is pregnant. Since she is still single and trying to qualify for the jūdō competition in the upcoming Olympics, it’s not exactly good news—especially to her conservative parents.



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**Hanazono:** 申し訳ありません!! すべて自分の責任であります!!  
*Mōshiwake arimasen!! Subete jibun no sekinin de arimasu!!*  
 (apology) all/entirely I/me 's responsibility/fault is  
**“I am deeply sorry! It is entirely my fault!”** (PL3)

- *mōshiwake arimasen* is a polite/formal apology. It literally means “I have no excuse,” but is essentially equivalent to any formal apology: “I deeply regret it/Please accept my most abject apologies,” etc.
- *de arimasu* is a more formal equivalent of *desu*; it’s the form *desu* derives from.
- adding *no* to a personal pronoun makes it possessive, so *jibun no* here means “my.”

*Jibun* basically means “oneself,” but it can become “I/me/myself” depending on the context. Some speakers use *jibun wa* (literally “as for myself” and effectively meaning “I”) to refer to themselves—a practice that is more masculine than feminine. Military types and male athletes (like Hanazono) can be counted among the frequent users. It’s also favored by right-wing extremists.



# vocabulary summary

## From *Aji Ichi Monme*, p. 17

頭に来る	<i>atama ni kuru</i>	get mad
災難	<i>sainan</i>	disaster
せっかくの	<i>sekkaku no</i>	special/precious
ムカムカする	<i>mukamuka suru</i>	become nauseated
料理人	<i>ryōrinin</i>	cook (n.)
風上	<i>kazakami</i>	upwind
職人	<i>shokunin</i>	worker/artisan
比べる	<i>kuraberu</i>	compare
一段	<i>ichidan</i>	one step/level
まったく	<i>mattaku</i>	completely
今夜	<i>kon'ya</i>	tonight
付き合う	<i>tsukiau</i>	accompany/socialize with
昨日	<i>kinō</i>	yesterday
懲りる	<i>koriru</i>	have enough of
確か	<i>tashika</i>	I think/if not mistaken
有名な	<i>yūmei na</i>	famous
張りつめる	<i>haritsumeru</i>	be stretched out/taut
空気	<i>kāki</i>	air/atmosphere
握る	<i>nigiru</i>	squeeze/press
任せる	<i>makaseru</i>	leave/entrust to
すばらしい	<i>subarashii</i>	wonderful
流れる	<i>nagareru</i>	flow (v.)
動き	<i>ugoki</i>	movement
包丁	<i>hōchō</i>	kitchen knives
選手	<i>senshu</i>	(athletic) player
踊り	<i>odori</i>	dance (n.)
一流	<i>ichiryū</i>	first-rate
技	<i>waza</i>	skill/technique
むだ	<i>muda</i>	excess/waste (n.)
守備	<i>shubi</i>	[baseball] fielding
華麗	<i>karei</i>	splendor
転がる	<i>korogaru</i>	roll over
崩れる	<i>kuzureru</i>	crumble
自然に	<i>shizen ni</i>	naturally
若い	<i>wakai</i>	young
薄く	<i>usuku</i>	thinly
切る	<i>kiru</i>	cut/slice (v.)
練習する	<i>renshū suru</i>	practice (v.)
修練	<i>shūren</i>	training
技術	<i>gijutsu</i>	skill/technique
職業	<i>shokugyō</i>	occupation
貴賤	<i>kisen</i>	distinctions of rank
政治家	<i>seiji-ka</i>	politician
偉い	<i>erai</i>	important
賤しい	<i>iyashii</i>	vulgar/base
貴い	<i>tōtoi</i>	noble
教える	<i>oshieru</i>	teach
授業料	<i>kyūgyō-ryō</i>	tuition
払う	<i>harau</i>	pay (v.)
おごる	<i>ogoru</i>	treat to food/drink

## From *Ai ga Hoshii*, p. 40

つまらない	<i>tsumaranai</i>	uninteresting
辞める	<i>yameru</i>	quit [work]
ひきつぎ	<i>hikitsugi</i>	transfer [of duties]
カッコいい	<i>kakko ii</i>	cool/dashing
もったいない	<i>mottainai</i>	wasteful/a shame

携帯電話	<i>keitai denwa</i>	portable phone
指輪	<i>yubiwa</i>	ring (n.)
返す	<i>kaesu</i>	return/give back
戻る	<i>modoru</i>	return/go back
逆	<i>gyaku</i>	opposite
失礼	<i>shitsurei</i>	rude
おつかい	<i>otsukai</i>	errand
頼む	<i>tanomu</i>	request (v.)
温泉	<i>onsen</i>	hot spring
誘う	<i>sasou</i>	invite (v.)

## From *American Comics*, p. 46

おなか	<i>onaka</i>	stomach (n.)
すく	<i>suku</i>	become empty
おやつ	<i>oyatsu</i>	snack (n.)
冷蔵庫	<i>reizōko</i>	refrigerator
全然	<i>zenzen</i>	[not] at all
通じる	<i>tsūjiru</i>	get through/be understood
ワニ	<i>wani</i>	alligator
囲い	<i>kakoi</i>	cage/enclosure
投げ込む	<i>nagekomu</i>	throw in
クモ	<i>kumo</i>	spider
芸	<i>gei</i>	trick (n.)
ご覧にいろいろ	<i>goran ni ireru</i>	show/present (v.)
もちろん	<i>mochiron</i>	of course

## From *Hyaku-nen Senryū*, p. 66

受話器	<i>juwaki</i>	[telephone] handset
よじる	<i>yojiru</i>	twist
ねじれる	<i>nejireru</i>	become twisted
普通に	<i>futsū ni</i>	normally
普く	<i>maku</i>	wind (v.)
結局	<i>kekkyoku</i>	in the end
最高	<i>saikō</i>	best/tops
ゴキブリ	<i>gokiburi</i>	cockroach
黙る	<i>damaru</i>	become quiet
ふり	<i>furi</i>	pretense
みごとに	<i>migoto ni</i>	splendidly
歯	<i>ha</i>	tooth/teeth
残す	<i>nokosu</i>	leave [something] behind
せいぜい	<i>seizei</i>	at most

## From *What's Michael*, p. 72

気に入る	<i>ki ni iru</i>	find pleasing
被害者	<i>higaisha</i>	victim
しっぽ	<i>shippo</i>	tail (n.)
ふる	<i>furu</i>	wag/wave
どける	<i>dokeru</i>	put aside
たらす	<i>tarasu</i>	dangle
やっと	<i>yatto</i>	finally
おちつく	<i>ochitsuku</i>	relax/become calm
さっき	<i>sakki</i>	a while ago
まがる	<i>magaru</i>	turn [a corner]
音量	<i>onryō</i>	[sound] volume
電源	<i>dengen</i>	electricity source/power on
どかす	<i>dokasu</i>	move [something] aside
それぞれ	<i>sorezore</i>	each/all

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.