

Japan Encounters its own Generation X

漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

\$5.50

MANGAJIN

No. 58

JAPAN'S
GENERATION X

*Tezuka's Tale
of Three Men
Named ADOLF*

*Typhoon MT
J-E Translation
Software*



結婚しようよ

Kekkon Shiyōyo

Bokutachi no Shippai to Seikō

僕たちの失敗と成功

Let's Get Married

Our Failures and Successes

星里もちる

Hoshisato Mochiru

Kekkon Shiyōyo follows the story of the employees of a Tokyo wedding hall called Ageha Bridal Garden. Such wedding halls—known as “marriage factories” due to the high volume of ceremonies handled—are the sites of both weddings and receptions. Wedding halls take care of all details of weddings, including flowers, music, and food. The hall may have different rooms set up for traditional Japanese weddings and for Christian-style ceremonies. While many

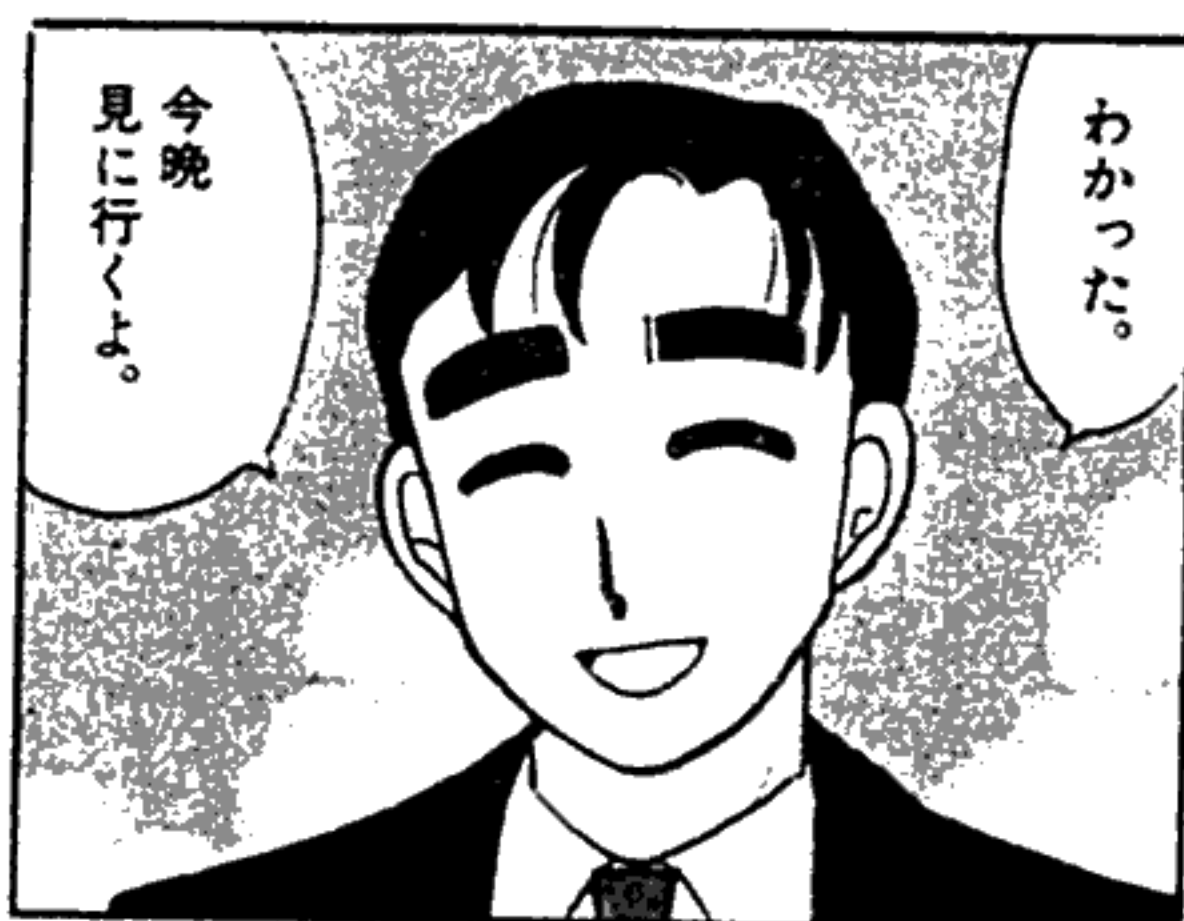
couples choose to go with a traditional marriage ceremony, the reception is typically a conglomeration of both traditions.

Much as the employees of Ageha Bridal Garden deal with the business of marriage on a daily basis, many of them are dreaming of their own wedding day. The relationships among these employees—their failure and success stories—provide ample fodder for manga. Below is a description of the four main characters in *Kekkon Shiyōyo*.

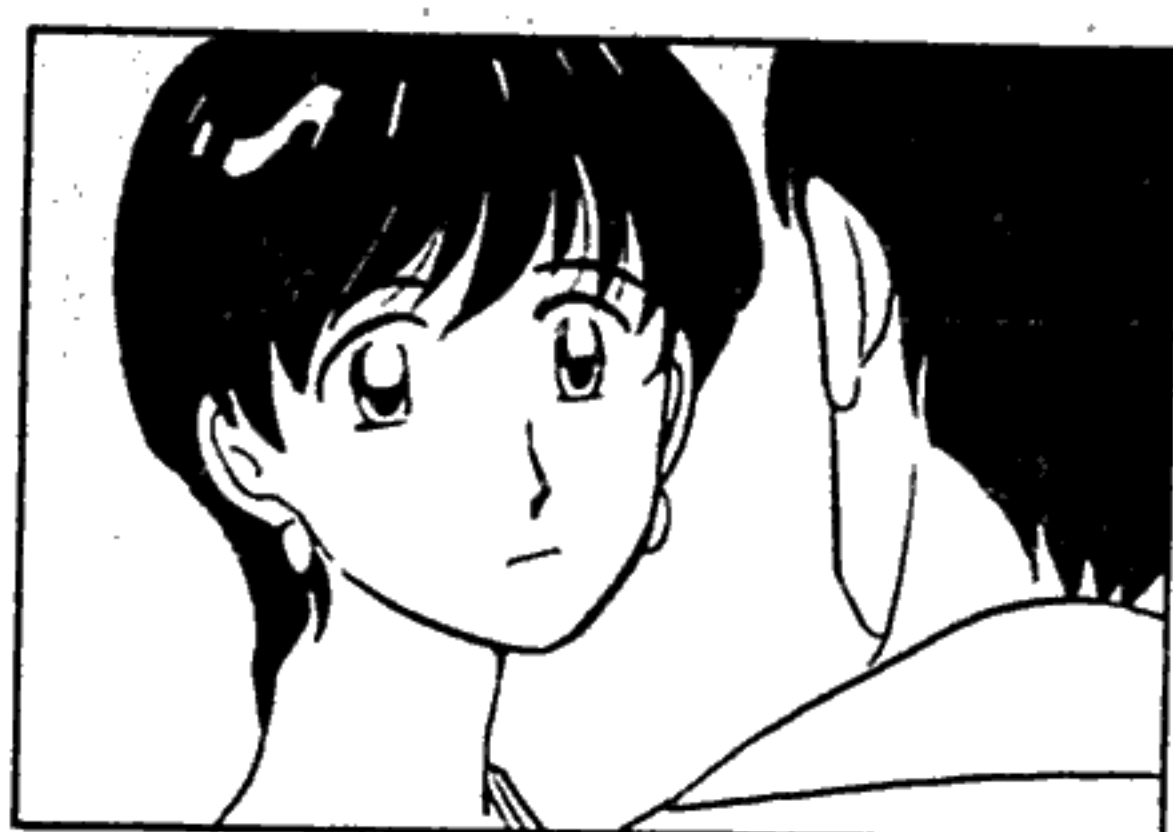


Kosaka Shōko has recently begun working in the beauty salon department of the Ageha Bridal Garden. She came to the company having previously known Konno Masatoshi, whom she is now dating.

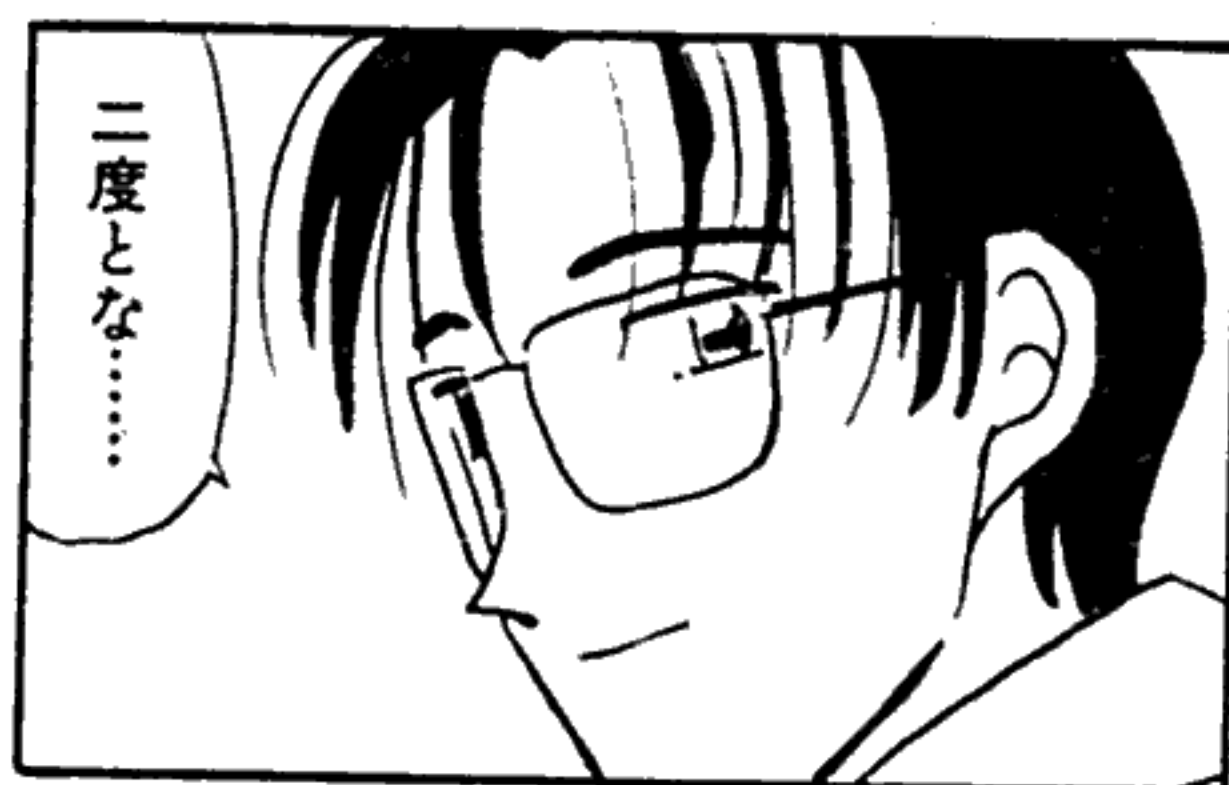
Konno Masatoshi also works at Ageha. He was dating Kenjō Sanae and had even become engaged to her. Their relationship ended, however, and shortly afterwards Masatoshi began dating Shōko.



Kenjō Sanae is still friendly with Masatoshi, though their breakup and his ensuing relationship with Shōko have led to many uncomfortable situations at work.



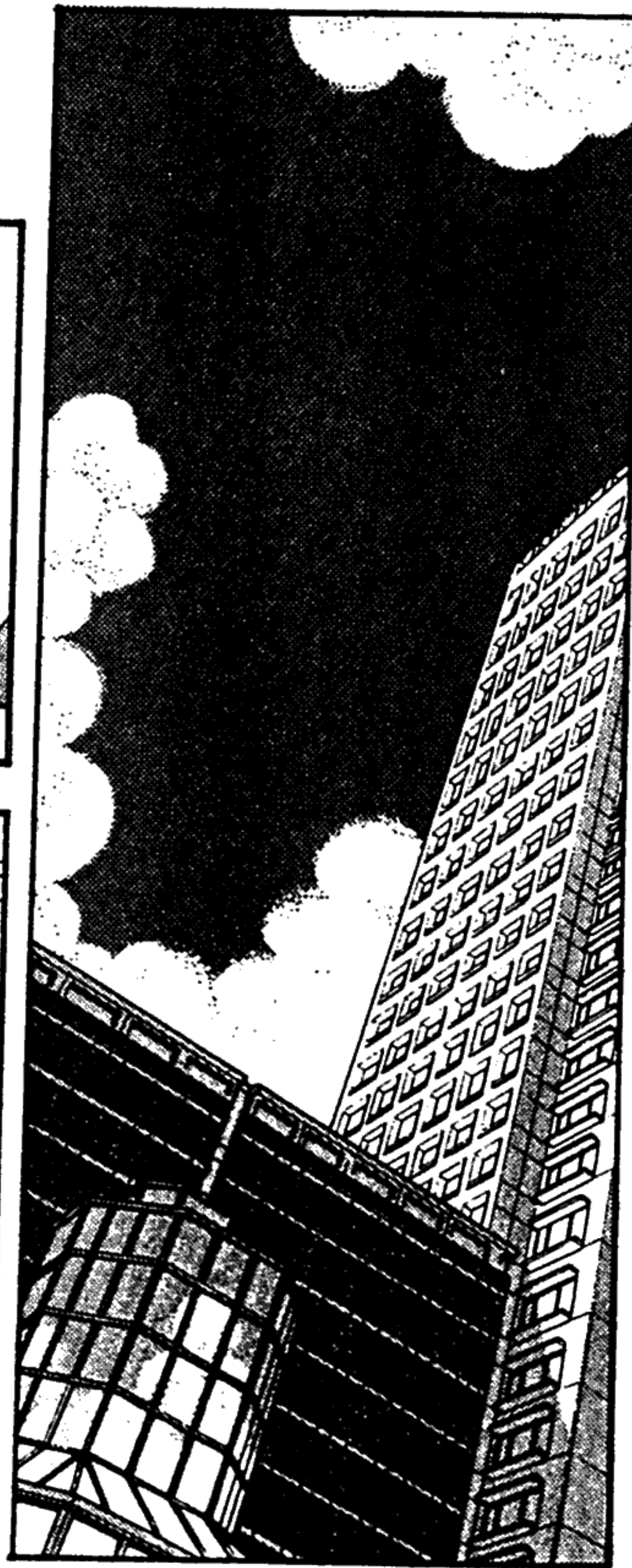
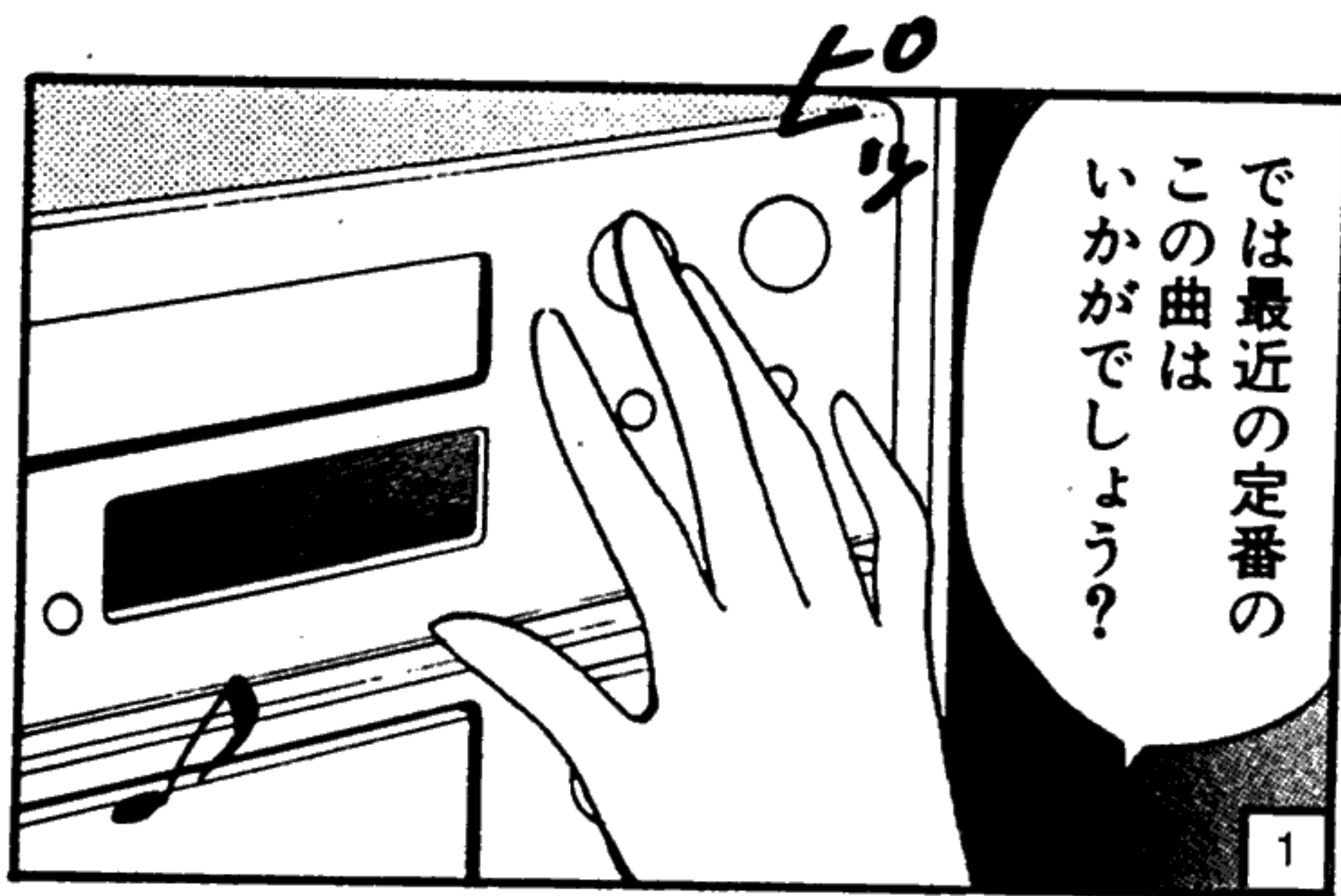
Kakieda is Sanae's boss at Ageha, though he would like their relationship to extend to a more personal level.



Title: 恋人たちの熱い夜
Koibito-tachi no Atsui Yoru
lovers 's hot night
The Lovers' Hot Night

- *koibito* means “boyfriend/girlfriend/lover”; *-tachi* makes it plural, and *no* makes it possessive.

Kekkon Shiyōyo has been serialized in the monthly ビッグコミックススピリッツ (“Big Comics Spirits”).



1

Sanae: では 最近の 定番 の この 曲 は いかがでしょう?
Dewa saikin no teiban no kono kyoku wa ikaga deshō?
 in that case/then recent standard/favorite that is this musical piece as for how would it be?
“Then how about this recent favorite?” (PL3-4)

Sound FX: ピッ
Pi!
 (effect of pushing button)

- *saikin* = “recently,” and *saikin no* = “recent.”
- *teiban* refers to standard merchandise that sells steadily over time.
- *kyoku* means “tune” or “piece of music.” *Kono kyoku* = “this tune/music,” and *teiban no kyoku* = “this tune/music that is a standard/favorite number.”
- *ikaga* is a PL4 equivalent of *dō* (“what/what way/how”), and *deshō* is the conjectural form of *desu* (“is/are”). *Ikaga deshō (ka)?* is a more polite equivalent of *dō desu (ka)?* (“How is it/How would it be?”). Using *deshō ka* instead of *desu ka* makes a question feel less direct and therefore more polite.

2

Sanae: お色直し の 入場 では リクエストして くださる 方、 多い んです よ。
O-ironaoshi no nyūjō de wa rikuesuto shite kudasaru kata, ōi n desu yo.
 costume change of/after entrance for request-(to us) people are many (explan.) (emph.)
“Lots of couples request it for their entrance after the costume change.” (PL3)

- *o-ironaoshi* (literally “changing/fixing the colors”; the honorific prefix *o-* is almost always used) refers to the custom of the bride and groom briefly withdrawing from their wedding reception to change into different wedding outfits. In the more lavish weddings there may be several such costume changes, from one kimono to another and/or one gown to another.
- *nyūjō* refers to entering the site/venue where an event is taking place. Here it refers to re-entering the reception hall after the change of clothes.
- *rikuesuto* is from the English “request,” and *rikuesuto shite* is the *-te* form of *rikuesuto suru* (“make a request”). *Kudasaru* by itself means “give to me/us,” and is used when the giver is of higher status than the speaker (any customer or client would be treated as being of higher status). After the *-te* form of a verb, it implies the action is/was done either to or for the speaker.
- *rikuesuto shite kudasaru* is a complete thought/sentence (“[they] request [it] of us”) modifying *kata*, a polite word for “person/people.”
- *n desu* indicates she’s making an explanation—explaining why she’s suggesting this particular piece.

3

Bride: ああ、「美女と野獣」の 曲 ですね。
Ā, “Bijo to Yajū” no kyoku desu ne.
 (interj.) beauty and beast of/to piece/theme is (colloq.)
“Oh, it’s the theme from ‘Beauty and the Beast.’” (PL3)

Groom: 美女 と 野獣 って アニメ でしょ?
Bijo to Yajū tte anime desho?
 beauty and beast (quote) animation is, isn’t it?
“Beauty and the Beast is an animated film, right?” (PL3)

- *ā* is an interjection showing recognition.
- *to* between two nouns is like “and.” Note, though, that it cannot be used for “and” between two clauses.
- *tte* here is a colloquial equivalent of *to iu no wa* (“as for what is called ~”); when *tte* (or *to iu no wa*) follows a noun like this, it often fills in for the topic marker, *wa* (“as for”).
- *anime* is shortened from *animēshon*, the katakana rendering of the English word “animation.” In the United States, *anime* often refers specifically to Japanese animation, but in Japan the word refers to any animated feature.
- *deshō* (and its shorter form *desho*) literally makes a conjecture, “surely/probably,” but when spoken with the intonation of a question it’s like a tag question, “right?/isn’t that so?”

4

Groom: 僕、アニメ 嫌い なんです よ。
Boku, anime kirai na n desu yo.
 I/me anime dislike/hate (explan.) (emph.)
“I hate cartoons/anime.” (PL3)

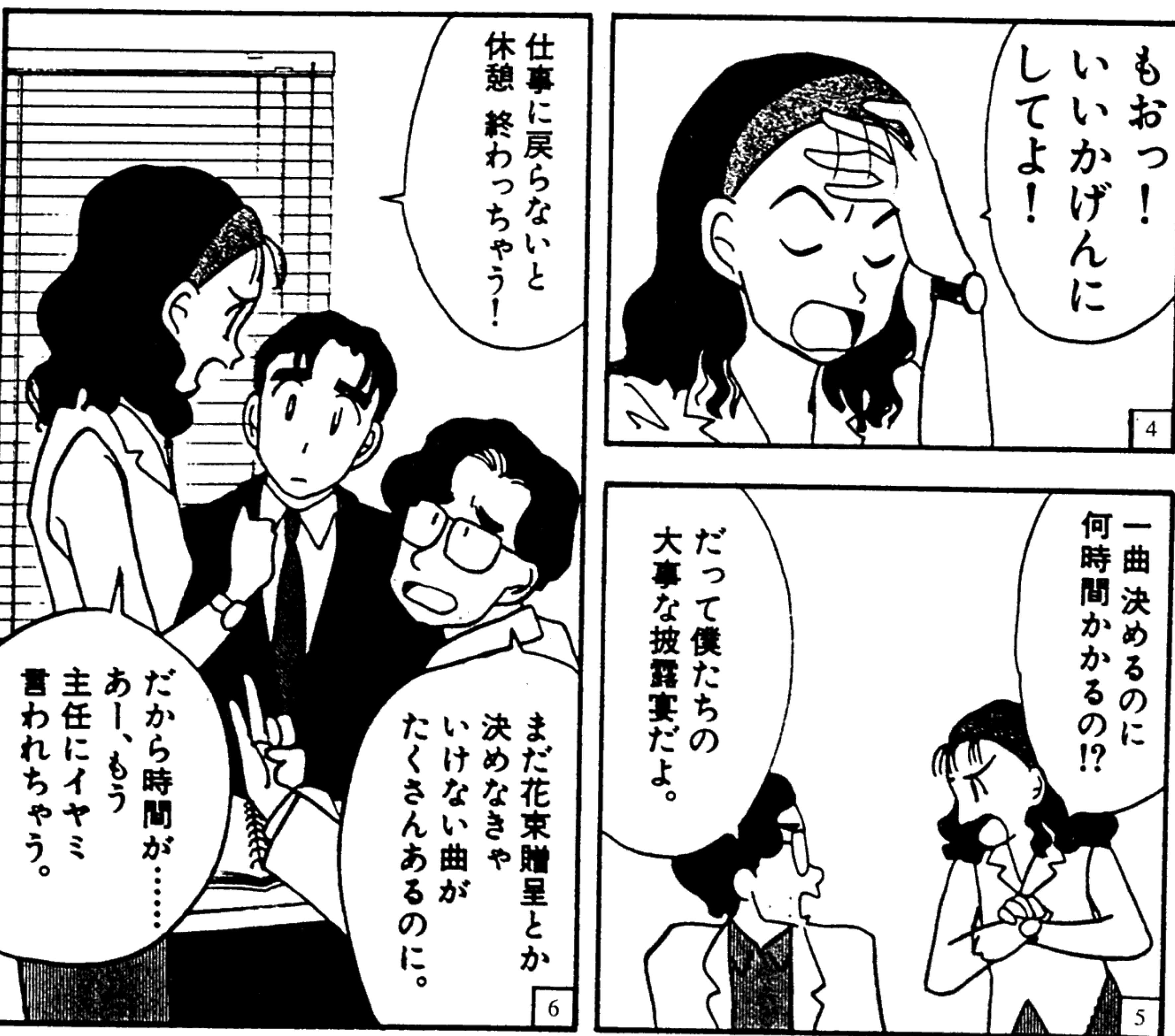
- *boku* is a relatively informal “I/me” used by males. *Wa*, to mark *boku* as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- *ga* to mark *anime* as the subject of *kirai* (“dislike”) has also been omitted.
- *na n desu* is the form the explanatory *n desu* (seen above) takes when it follows a noun. Although “dislike” in English is a verb, *kirai* in Japanese is grammatically a noun that refers to the sentiment—not the act—of disliking, so it requires *na n desu* instead of just *n desu*.



では、いくつか
サンプルのCDを
お渡しいたしますので、
お二人でごゆっくり
検討なさっては
いかがでしょうか。

んー
でも、

今日決めて
しまわないと
なあー



もおっ！
いいかげんに
してよ！

仕事に戻らないと
休憩終わっちゃう！

一曲決めるのに
何時間かかるの!?

だって僕たちの
大事な披露宴だよ。

まだ花束贈呈とか
決めなきや
いけない曲が
たくさんあるのに。

だから時間が……
あー、もう
主任にイヤミ
言われちゃう。

1 **Masatoshi:** では、いくつかサンプルの CD をお渡しいたします ので、
Dewa, ikutsuka sanpuru no shii-dii o o-watashi itashimasu node,
 in that case/then several sample (mod.) CDs (obj.) (hon.)-hand over because/so
 “In that case we will loan you several sample CDs, so

お二人で ごゆっくり 検討なさってはいかがでしょうか?
o-futari de go-yukkuri kentō nasatte wa ikaga deshō ka?
 (hon.)-2 people together (hon.)-leisurely if consider how would it be?
 “how would it be if the two of you consider them together at your leisure?”

“Then perhaps we could loan you some sample CDs for you to consider at your leisure.” (PL4)

- *ikutsu* = “how many,” and *ikutsuka* = “several/a number of.”
- *o-watashi itashimasu* is a very polite, PL4 humble equivalent of *watasu* (“give/hand over [to]”—or here, “loan to”).
- *kentō nasatte wa* is a conditional (“if”) form of *kentō nasaru*, a PL4 equivalent of *kentō suru* (“consider/evaluate”).

2 **Groom:** ー、でも、今日 決めてしまわないと なあー。
N-, demo, kyō kimete shimawanai to nā.
 (interj.) but today must decide/choose completely (colloq.)
 “Mmm, but we really need to decide today.” (PL2)

- *kimete* is the *-te* form of *kimeru* (“decide/choose”), and *shimawanai to* is a conditional (“if”) form of *shimau*, which after the *-te* form of a verb often implies doing the action completely. Implied here is *shimawanai to ikenai*, which makes a “must/have to” form of the verb.

3 **FX:** いら いら いら
Ira ira ira (effect of being on edge)

- *ira ira ira* is related to the verb *iradatsu* (“become irritated/impatient”) and *ira-ira suru* (“be nervous/impatient/irritated/on edge”).

4 **Bride:** もおっ! いい かげんに して よ!
Mō! ii kagen ni shite yo!
 (exasp.) good extent to please do/make (emph.)
 “Sheesh! Enough already!” (PL2)

- *mō*, literally “now/already,” is sometimes used as an interjection expressing exasperation/frustration/disgust.
- *ii kagen ni shite* is the *-te* form of *ii kagen ni suru*, literally “make (it) to a good/appropriate extent”—implying that that “good extent” has already been reached or surpassed. The various command forms of the expression (the *-te* form is often used as a relatively abrupt request or gentle command) are like “That’s enough!/Stop it!/Cut it out!”

5 **Bride:** 一曲 決める のに 何時間 かかる の?!
Ikkyoku kimeru noni nanjikan kakaru no?!
 one piece decide in order to how many hours takes/requires (explan.-?)
 “How many hours does it take to choose just one piece?” (PL2)

Groom: だって、僕たち の 大事な 披露宴 だよ。
Datte, boku-tachi no daiji na hirōen da yo.
 but I/me-(plural) ’s precious/important wedding reception is (emph.)
 “But this is our once-in-a-lifetime wedding reception we’re talking about.” (PL2)

- *noni* after the plain, non-past form of a verb can mean “for the purpose of [doing]/in order to [do].”
- *kakaru* refers to how much time, money, effort, etc., something “takes/requires” in order to be completed/acquired.
- using the explanatory *no* to ask a question is common in colloquial speech, especially that of women.
- the conjunction *datte* is used like “but” when stating a protest/objection to what has just been said.
- *boku* is an “I/me” used by male speakers, and *-tachi* makes personal pronouns into plurals, so *boku-tachi* is a “we/us” used by male speakers. *No* makes it possessive: “our.”

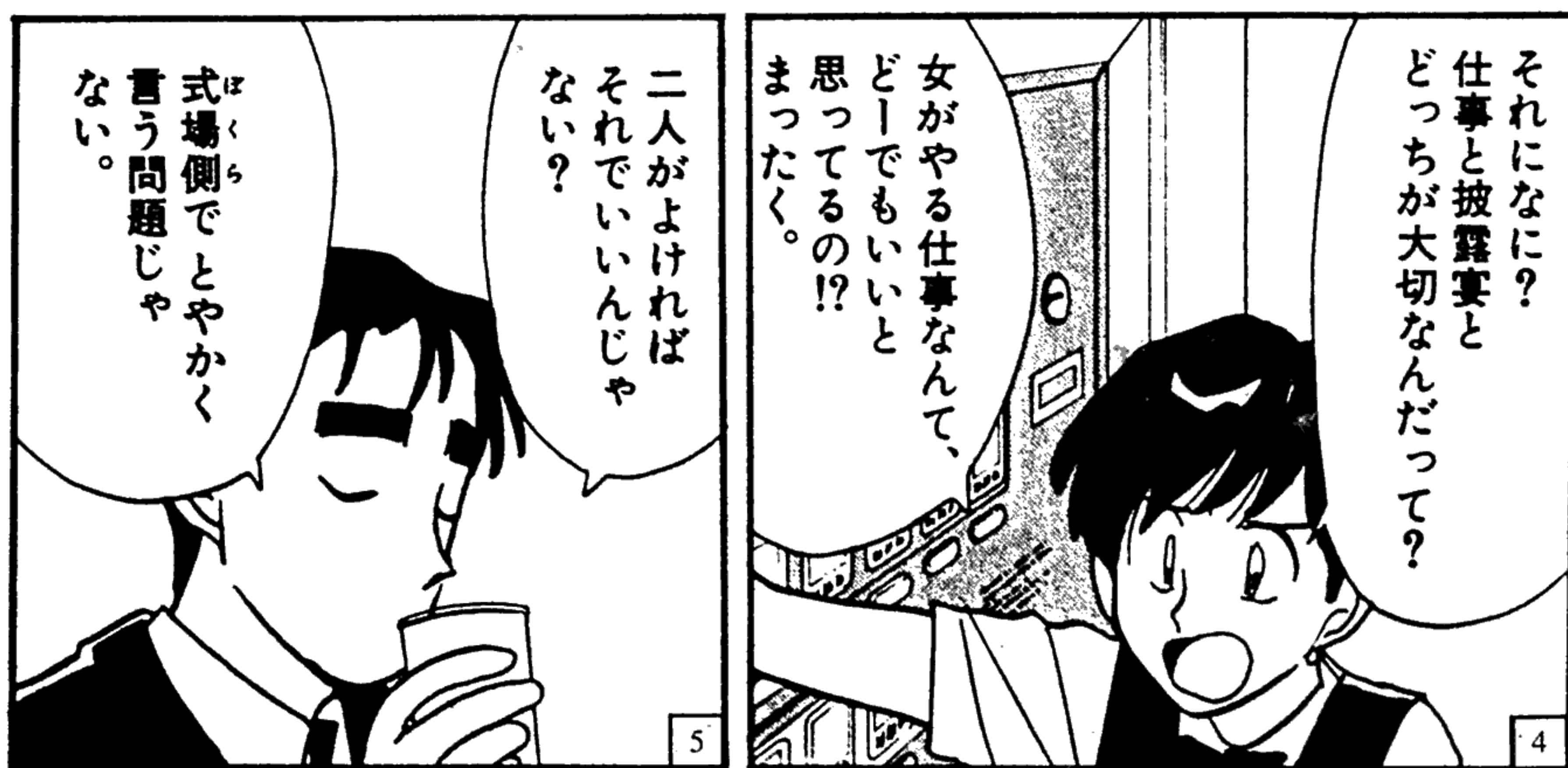
6 **Bride:** 仕事 に 戻らないと 休憩 終わっちゃう!
Shigoto ni modoranai to kyūkei owatchau!
 work to if don’t return break will be over-(regret)
 “If I don’t get back to work, my break will be over!”
 “I have to get back to work before my break is over!” (PL2)

Groom: まだ 花束贈呈 とか 決めなきゃいけない 曲 が たくさん ある のに。
Mada hanataba zōtei toka kimenakya ikenai kyoku ga takusan aru noni.
 still presentation of flowers things like must choose pieces (subj.) many exist even though
 “Even though there are still many pieces we need to choose, like for the presentation of flowers.”
 “But we still have to decide on the music for the flower presentation and all sorts of other things.” (PL2)

Bride: だから 時間が... あー、もう、主任 に イヤミ 言われちゃう。
Dakara jikan ga... Ā, mō shunin ni iyami iwarechau.
 because is so time (subj.) (interj.) (exasp.) supervisor by sarcasm will be said-(regret)
 “That’s why I’m trying to tell you, I’m out of time. Ohh, geez, now I’m going to have to take some flack from my supervisor.” (PL2)

- *modoranai* is the negative form of *modoru* (“return/go back”), and *to* makes it a conditional: “if I don’t go back.”
- *owatchau* is a contraction of *owatte shimau*, from *owaru* (“[something] ends”). *Shimau* after the *-te* form of a verb can imply the action is regrettable/undesirable.
- *hanataba* = “bunch/bouquet of flowers,” and *zōtei* is a very formal word for “presenting/giving [as a gift].” *Hanataba zōtei* refers to a standard part of Japanese wedding receptions today, in which the bride and groom each present the other’s parents with a bouquet of flowers.
- *to ka* (often *da to ka* after a noun) is used when stating one or more of several possibilities, usually implying there are other possibilities besides those stated → “things like ~.”
- *kimenakya ikenai* is a contraction of *kimenakereba ikenai*, a “must/have to” form of *kimeru* (“choose/decide”). This modifies *kyoku* (“tune/piece/music”): “piece(s) we have to choose.”

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- *noni* here means “even though,” implying something like “even though we have a lot more to decide, you’re talking of going back to work?”
- *dakara* is literally “for that reason/therefore/that’s why,” often used idiomatically to mean “that’s why I’m saying/that’s what I’m trying to tell you.”
- *iwarechau* is a contraction of *iwarete shimau*, from *iwareru*, the passive form of *iu* (“say”). *Iwareru* can simply mean “be told [to do something],” or it can imply being the brunt of criticism/sarcasm/beratement, etc. *Shimau* again implies the action is unwanted.

1 **Groom:** 仕事 と 僕たちの 披露宴 と どっち が 大切 なんだ?!
Shigoto to boku-tachi no hirōen to dotchi ga taisetsu na n da?!
 work and our wedding reception between which (subj.) precious/important (explan.-?)
“Which is more important—your work or our wedding?” (PL2)

どーせ 辞めちゃう 会社 じゃないか。
Dōse yamechau kaisha ja nai ka.
 anyway will quit company/job is it not?
“You’re going to quit that job anyway.” (PL2)

Bride: なに よ! 孝史 が 辞めろ って 言った ん じゃない。
Nani yo! Takashi ga yamero tte itta n ja nai.
 what (is-emph.) (name) (subj.) quit (quote) said (explan.) is not
“What’re you saying?! You’re the one who told me I should quit!” (PL2)

Masatoshi: まあまあ、当日 まで は まだ あります から 落ちついて。
Mā mā, tōjitsu made wa mada arimasu kara ochitsuite.
 (interj.) appointed day until as for still exists/have because/so be calm
“Now, now, there’s still time before your wedding day, so please calm down.” (PL3)

- *X to Y to dotchi ga ~* is like “between X and Y, which is ~.” *Dotchi* is an informal *dochira* (“which [of 2 items]”).
- asking a question with *n da* (after a noun, *na n da*) is mostly masculine and can sound quite rough.
- *yamechau* is a contraction of *yamete shimau*, from *yameru* (“quit/stop”; when written with this kanji, it specifically means “quit a job”). *Shimau* in this case gives the feeling that the action is already a foregone conclusion and irreversible. *Yamechau* modifies *kaisha* (“company” → “job”): “a company/job that you will quit.”
- *ja nai ka* (“is it not?!/does it not?”) in this case is a purely rhetorical question; he’s in fact making a strong assertion.
- *nani yo* (fem.) and *nan da yo* (masc.) can be used in a challenging or belligerent tone to take issue with what has just been said or done.
- *yamero* is the abrupt command form of *yameru* (“quit/stop”).
- *tte* is a colloquial equivalent of quotative *to*, and *itta* is the plain/abrupt past form of *iu* (“say”). *Tte* marks *yamero* as the content of what the bridegroom said.
- *ja nai* is literally “is not,” but implies the rhetorical question “is it not?”; again, the rhetorical question actually has more the force of a strong complaint or accusation than a question.
- *mā mā* is a soft/gentle-sounding interjection that’s used to try to calm someone down: “Now, now/Easy now/Yeah, yeah.”
- *arimasu* is the PL3 form of *aru* (“exists”); *mada arimasu* here implies *mada jikan ga arimasu* (“time still exists” → “you still have time”).
- *ochitsuite* is the *-te* form of *ochitsuku* (“become calm”); the *-te* form is being used as a request: “please calm down.”

2 **Sound FX:** バン
Ban
Bang (sound of slamming vending machine button)

3 **Sanae:** 超ムかつく って こーいう こと?!
Chō-mukatsuku tte kō iu koto?!
 ultra-nauseated/disgusted (quote) this kind of thing
“Is this the kind of thing you call ultra-disgusting?”
“Could anything be more totally gross?!” (PL2)

Sanae: なかなか はっきりしない くせに、 文句 ばかり 言って、あの 男!
Nakanaka hakkiri shinai kuse ni, monku bakari itte, ano otoko!
 readily not be clear even though complaints/gripes only is saying that man
“He can’t ever seem to make up his own mind, and yet he does nothing but complain, that guy!” (PL2)

Masatoshi: 披露宴 の 打ち合わせ は あんな もんだって。
Hirōen no uchiawase wa anna mon da tte.
 wedding reception for planning session as for that kind of thing is (emph.)
“That’s about the way it always is with these planning sessions.” (PL2)

- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* (“as for what is called/termed ~”).
- こーいう is an alternate spelling for こういう (*kō iu*, “this kind of”); many manga artists like to use katakana long marks instead of adding hiragana for long vowels.
- when *nakanaka* is followed by a negative, it means “[not] easily/readily/quickly.” *Hakkiri shinai* is the negative form of *hakkiri suru* (“[something] becomes clear”), so *nakanaka hakkiri shinai* = “[his mind/will] doesn’t readily become clear” → “he doesn’t/can’t seem to make up his mind.”
- *kuse ni* means “even though/in spite of [some undesirable trait/characteristic/fact].”
- *itte* is the *-te* form of *iu* (“say”); the *-te* form here implies something like “saying ~, that guy’s hopeless/a real jerk.”
- *uchiawase* refers to “planning/making arrangements” for some event, or to the meeting in which that planning takes place.
- *mon* is a contraction of *mono* (“thing”). *Anna mon da* = “it’s that kind of thing” → “it’s about like that.” The colloquial quotative *tte* here is best thought of simply as emphasis.

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4 **Sanae:** それになに? 仕事と披露宴とどっちが大切なんだって?
Sore ni nani? Shigoto to tarōen to dotchi ga taisetsu nan da tte?
 that and what work and reception between which (subj.) is precious/important (explan.) (quote)
“And what was it? He said ‘Which is more important—your work or our wedding?’” (PL2)

Sanae: 女がやる仕事なんて、どーでもいいと思ってるの!? まったく!
Onna ga yaru shigoto nante, dō demo ii to omotteru no!? mattaku!
 woman (subj.) does work as for unimportant (quote) is thinking (explan.-?) (exasp.)
“As if he thinks a woman’s work doesn’t really matter. Sheesh!” (PL2)

- *onna ga yaru* is a complete thought/sentence (“A woman does [it]”) modifying *shigoto* (“work”) → “work that a woman does” → “a woman’s work.”
- *nante* can be considered a colloquial equivalent of *nado* (“something like”), or of an entire phrase like *nado to iu koto/mono wa* (literally “a thing/place/person/action that is something like ~”). It’s used as a colloquial equivalent of *wa*, for marking the topic (“as for”), often with a feeling of belittlement.
- *dō demo ii* is an idiomatic expression for “is unimportant/doesn’t matter/can take it or leave it.”
- *mattaku*, literally meaning “completely/entirely,” is often used as an exclamation of exasperation.

5 **Masatoshi:** 二人がよければそれでいいんじゃない?
Futari ga yokereba sore de ii n ja nai?
 2 persons (subj.) if are good/happy that with is good/fine (explan.) isn’t it?
“So long as the couple is happy, isn’t that all that matters?” (PL2)

Masatoshi: 式場側でとやかく言う問題じゃない。
Boku-ra de toyakaku iu mondai ja nai.
 wedding hall side/our side on this and that say problem is not
“It’s not a problem regarding which we should say this and that.”
“It’s not our place to criticize.” (PL2)

- *yokereba* is a conditional (“if/when”) form of *ii/yoi* (“good/fine”); *futari ga yokereba* here implies not simply “if the two people are good” but “if the two people feel good about it.”
- *sore de ii* (lit., “is good/fine with that”) is an expression for “that’s enough/that’s good enough.” *N ja nai?* here is spoken as a real question, so *sore de ii n ja nai?* = “isn’t that good enough?” → “isn’t that what matters?”
- 式場側 is normally read *shikijō-gawa* and literally means “wedding hall side,” while *boku-ra* is an informal, masculine “we/us”; applying *boku-ra* as the reading for these kanji essentially gives us the meaning of “we who work for/represent the wedding hall.”
- *toyakaku iu* = “say this and that/criticize/raise objections”; *boku-ra de toyakaku iu* is a complete thought/sentence (“we criticize/raise objections”) modifying *mondai* (“problem/concern”), and *ja nai* in this case is a straightforward “is not.”

1 **Sanae:** あの男が一方的に決めたのよ! 女は仕事辞めて家にいろって。
Ano otoko ga ippō-teki ni kimeta no yo! Onna wa shigoto yamete uchi ni iro tte.
 that man (subj.) unilaterally decided (explan.) (emph.) woman as for work quit-and home in/at be/stay (quote)
“That guy decided it unilaterally, you know! That she should quit her job and stay at home.” (PL2)

Masatoshi: 曲の打ち合わせでちょっと会ったくらいで、わかったようなこと言うな。
Kyoku no uchiawase de chotto atta kurai de, wakatta yō na koto iu na.
 music for planning session at a little met only with understood/know type thing don’t say
“Don’t act like you know it all just from having met them briefly to plan the music.” (PL2)

- *iro* is the abrupt command form of *iru* (“exist/be in a place” for people and animate things). *Uchi ni iru* = “be at home” → “remain/stay at home.”
- *tte* indicates she is quoting what the man decided. The syntax is inverted; normally this clause would come first.
- *kurai de* (“about/approximately”) is often used idiomatically to belittle the significance of the thing/action/amount mentioned just before it, so *chotto atta kurai de* means “from merely having met briefly.”
- *wakatta* is the plain/abrupt past form of *wakaru* (“come to know/understand”). *Koto* (lit., “thing”) here essentially refers to “words/remarks,” so *wakatta yō na koto (o) iu* = “say/make knowing-type remarks” → “act like you know.”

2 **Masatoshi:** あの女の人だって最初の頃は旦那様のためにおうちにいるわって
Ano onna no hito datte saisho no koro wa danna-sama no tame ni o-uchi ni iru wa tte
 that woman also early on as for husband-(hon.) for sake of (hon.)-home in/at be/stay (fem.) (quote)

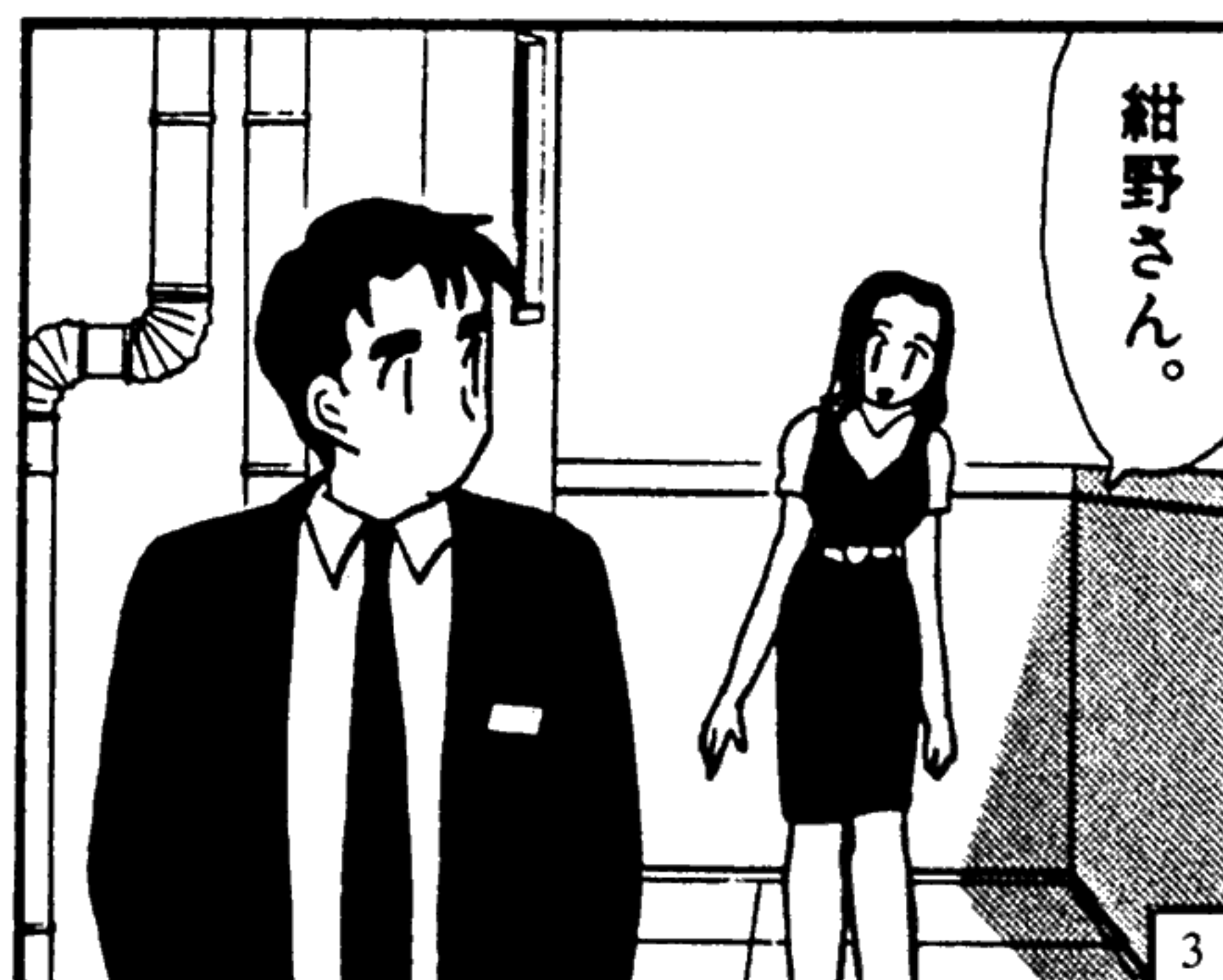
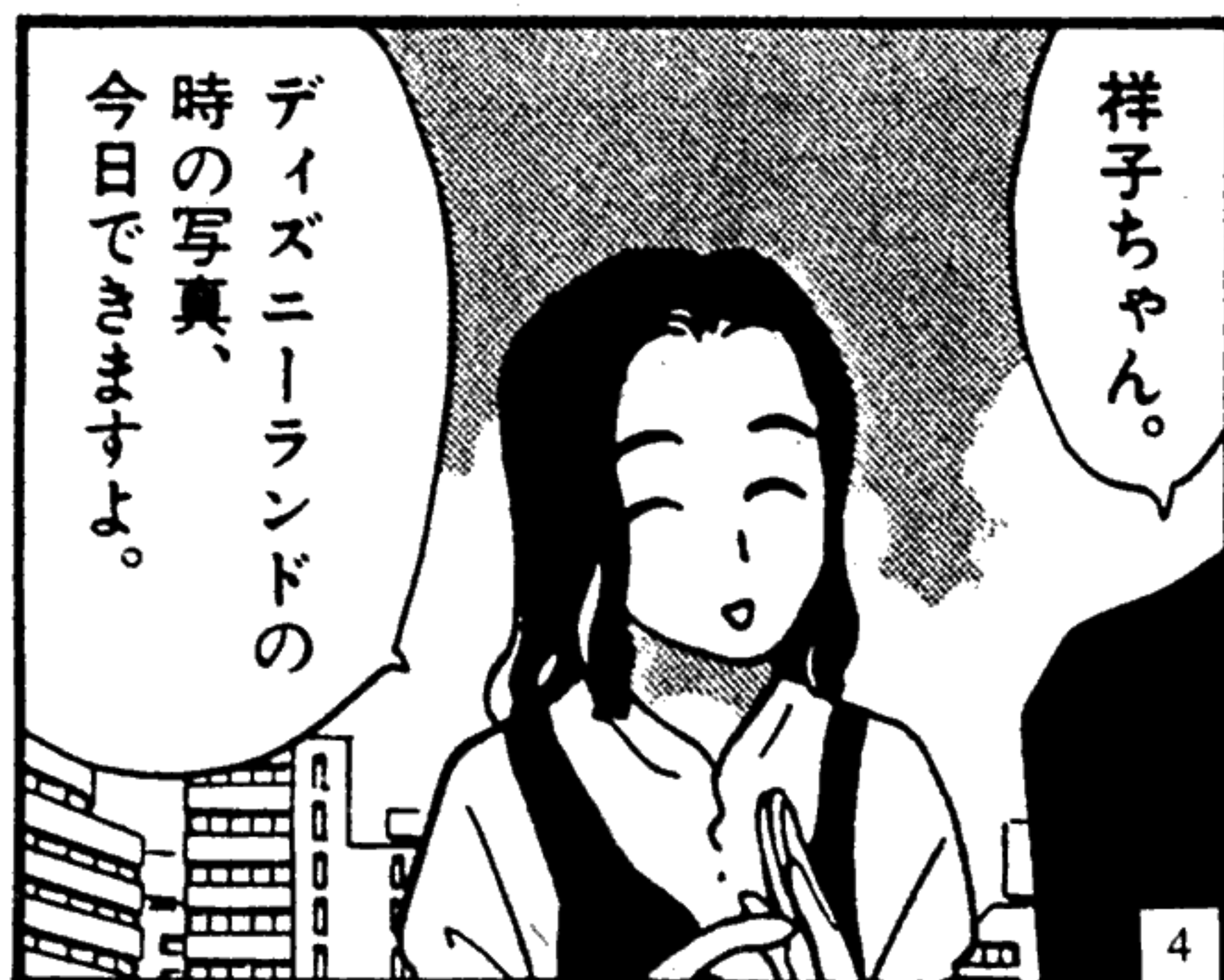
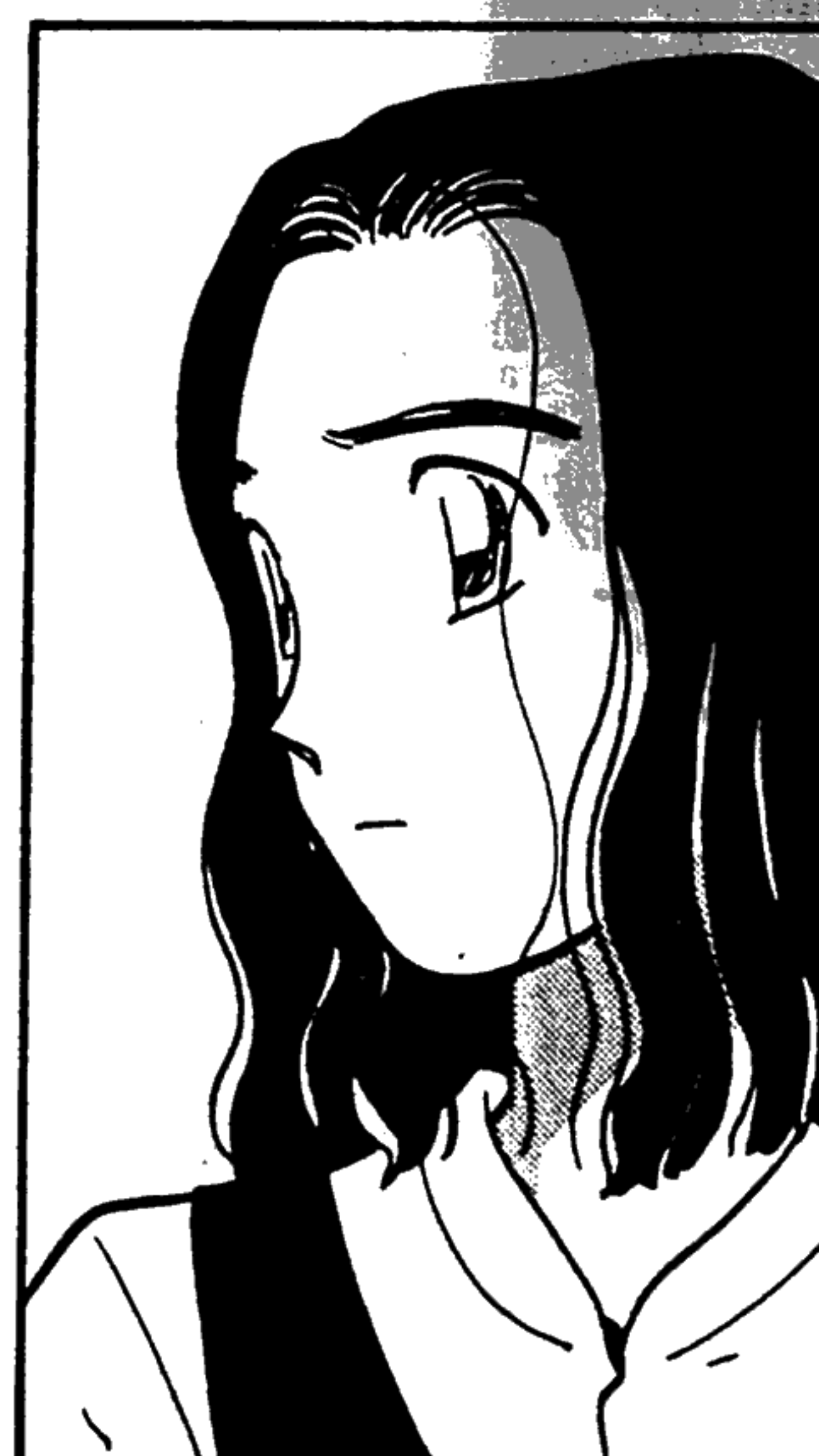
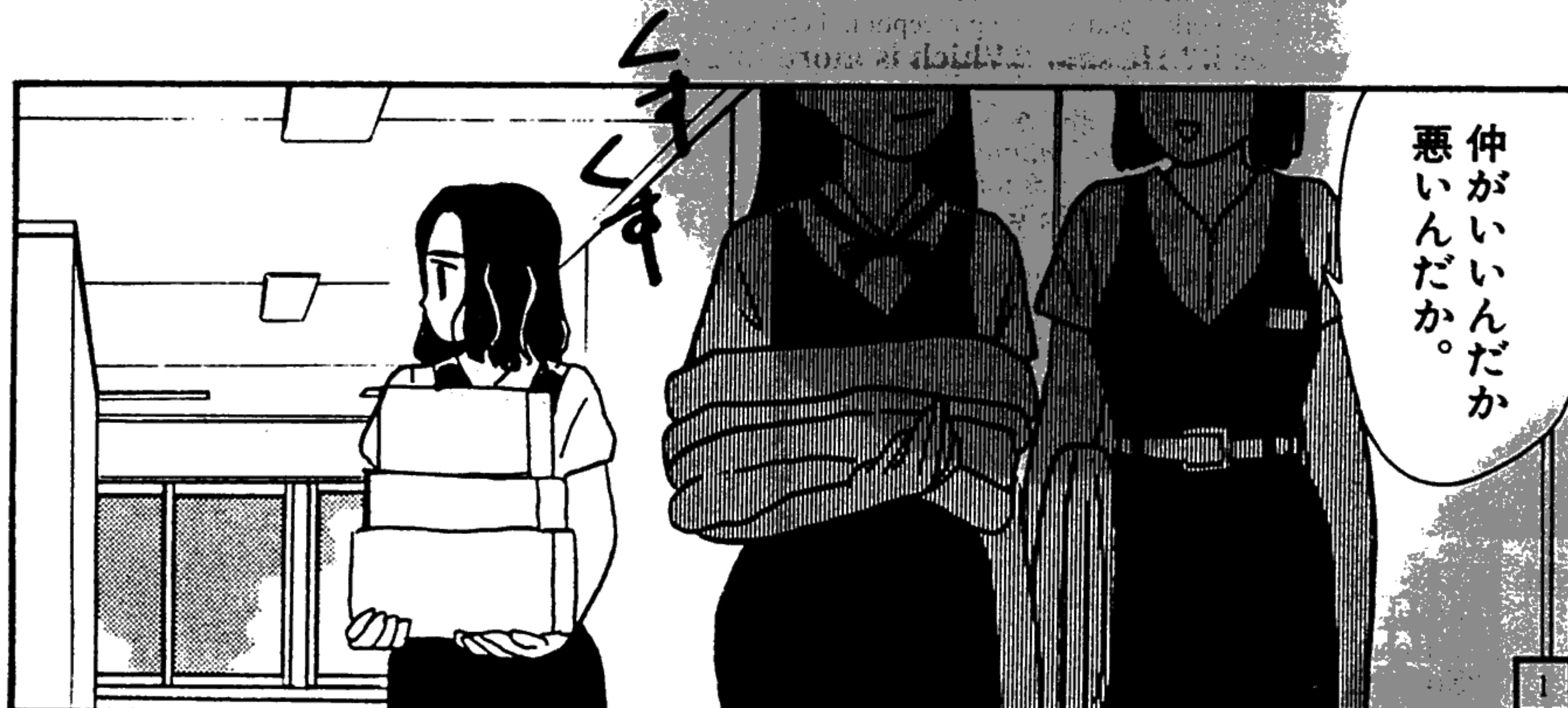
感じだったのに、だんだんわがまま言うようになったんだ。
kanji datta noni, dandan wagamama iu yō ni natta n da.
 feeling was even though more and more selfishness/willfulness say so that became (explan.)

“At first, the woman was like ‘I’ll stay home for my husband’s sake,’ too, but then she started insisting on her own way more and more.” (PL2)

- *datte* here is a colloquial equivalent of *mo*, “too/also.”
- the quotative *tte* marks *danna-sama no tame ni o-uchi ni iru wa* as what the woman said or implied.
- *kanji datta* is the plain/abrupt past form of *kanji da* (“is the feeling that”), often used to state what something “seems/seemed like” → “it/she was like ~.”
- *wagamama* refers to “selfish/egotistic/willful behavior,” and *wagamama (o) iu* (lit., “say/speak selfishness”) is an expression for “make selfish demands/insist on one’s own way.”
- *~ yō ni natta* is the past form of *~ yō ni naru*, “get/become so that ~.”

3 **Sanae:** 男がわがまま言うから悪いのよ。
Otoko ga wagamama iu kara warui no yo.
 man (subj.) selfishness say because is bad/at fault (explan.) (emph.)
“It’s the man’s fault for insisting on his way.” (PL2)

(continued on next page)



3 (continued from previous page)

Masatoshi: 女 だって 悪い。*Onna datte warui.*
woman also is bad/at fault**“The woman shares the blame, too.” (PL2)**

- *warui* (lit., “bad/evil”) is often used to mean “is at fault/to blame.” ~ *ga warui* = “~ is at fault/it’s ~’s fault.”

4

Sanae: やっぱり 理解 の ある 旦那様 を 探さなくちゃだめ よ。*Yappari rikai no aru danna-sama o sagasanakucha dame yo.*
after all understanding (subj.) has husband-(hon.) (obj.) must seek/find (emph.)**“In the end, a woman has to look for a more understanding husband.” (PL2)****Masatoshi:** 一生 探してろ。*Isshō sagashitero.*all life long be seeking
“Search your whole life long.”**“Search your heart out.” (PL2)**

- *rikai no aru* is a complete thought/sentence (“[he] has understanding”) modifying *danna-sama* (“husband”).
- *sagasanakucha dame* is a contraction of *sagasanaku te wa dame*, a “must/have to” form of *sagasu* (“seek/look for”).
- *sagashitero* is from *sagashite iro*, the abrupt command form of *sagashite iru* (“is seeking/looking for”), from *sagasu*.

5

Sanae: よけいな お世話 よ! 雅寿 なんか、なんでも 聞いてくれる*Yokei na o-sewa yo! Masatoshi nanka, nandemo kiite kureru*
excessive concern (is-emph.) (name) as for whatever listens-(for you)

優しい 誰かさんと 早く 一緒になれば?

yasashii dareka-san to hayaku issho ni nareba?
kind/affectionate someone-(hon.) with quickly if get together**“Mind your own business! Why don’t you just hurry up and tie the knot with a certain someone who’s oh so affectionate and who hangs on your every word!” (PL2)****Masatoshi:** おまえこそ よけいな お世話 だ。*Omae koso yokei na o-sewa da.*
you (emph.) excessive concern is**“You mind your own business.” (PL2)****Co-worker:** あの二人、いつも ケンカしてない?*Ano futari, itsumo kenka shitenai?*those two always not fighting?
“Aren’t those two always fighting?”**“Do those two ever stop fighting?” (PL2)**

- *yokei na* = “excessive/unnecessary,” and *o-sewa* = “concern/care/favor,” so *yokei na o-sewa* refers to unwanted concern/advice/aid. *Yokei na o-sewa yo* (or *da*) spoken to the meddling party is essentially like “mind your own business.”
- *nandemo kiite kureru* (“[she] listens to whatever you say/ask”) and *yasashii* (“kind/gentle/affectionate”) both modify *dareka-san* (“Ms./Mr. Someone” → “a certain someone”).
- *issho ni nareba* is a conditional (“if/when”) form of *issho ni naru* (“become joined/get married”). *To* marks the thing or person being joined/married. In colloquial speech, conditional forms of verbs are often used for suggesting/urging an action: *issho ni nareba* = “why don’t you get married?”
- *kenka shitenai* is a contraction of *kenka shite inai* (“is/are not fighting”), negative of *kenka shite iru* (“is/are fighting”), from the verb *kenka suru* (“fight”). Raising the intonation at the end makes it a question: “are they not fighting?”

1

Co-worker: 仲 が いい んだ か 悪い んだ か。*Naka ga ii n da ka warui n da ka.*
relationship (subj.) is good (explan.) or is bad (explan.) or

“I can’t tell if they’re friends or enemies.”

“I can’t tell whether they like each other or hate each other.” (PL2)

- *naka ga ii* means “relationship is good/are good friends” and *naka ga warui* means “relationship is bad/are enemies.”
- something like *wakaranai* (“can’t tell”) is implied at the end; ~ *n daka* ~ *n daka wakaranai* = “can’t tell if it’s/they’re ~ or ~.”

Sound FX: くすくす*Kusu kusu* (effect of low, stifled laugh/giggle)

2

Masatoshi: よく 飽きずに けんかする よ なー。*Yoku akizu ni kenka suru yo nā.*
well without growing tired fight (emph.) (colloq.)**“It’s amazing how we never seem to tire of fighting.” (PL2)**

- *yoku* at the beginning of a sentence can express surprise/amazement at the action/behavior mentioned.
- *akizu ni* is equivalent to *akinai de* (“without growing tired of”), from *akiru* (“grow tired of/bored with”).

3

Shōko: 紺野さん。*Konno-san.*

(surname-hon.)

“Konno-san.” (PL3)

- Shōko addresses her boyfriend by his surname plus *-san* both at work and in private. It doesn’t actually sound quite as stiff and formal as if an English-speaking woman addressed her boyfriend as “Mr. So-and-so,” but today it has an increasingly traditionalistic ring to it as more women use their boyfriends’ given names.

4

Masatoshi: 祥子ちゃん。*Shōko-chan.*

(name-dimin.)

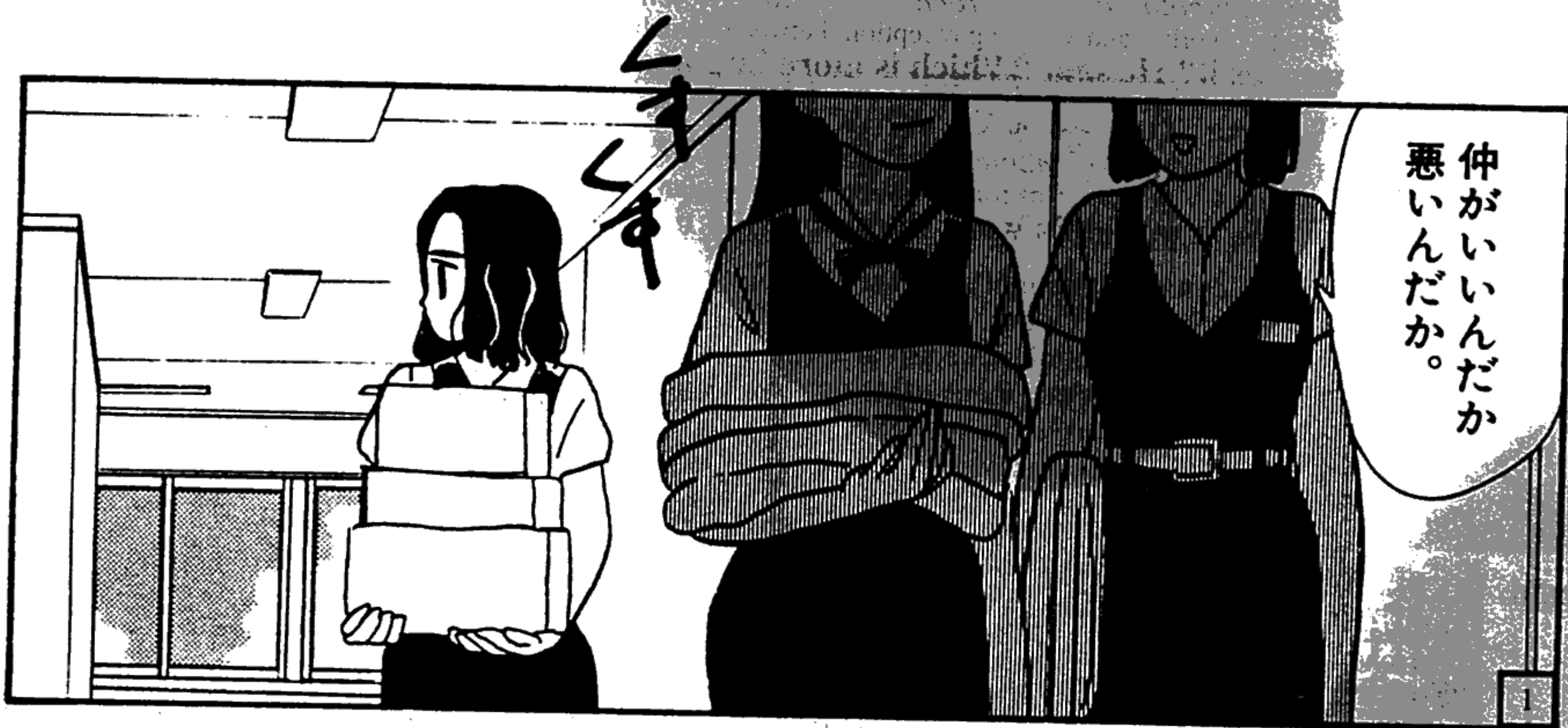
“Shōko.” (PL2-3)

- *dekimasu* is the PL3 form of *dekiru*, which means “be finished/become ready” when referring to something being made/produced/prepared.

Shōko: ディズニーランドの時の写真、今日 できます よ。*Dizuniirando no toki no shashin, kyō dekimasu yo.*

Disneyland of time of photos today will be ready (emph.)

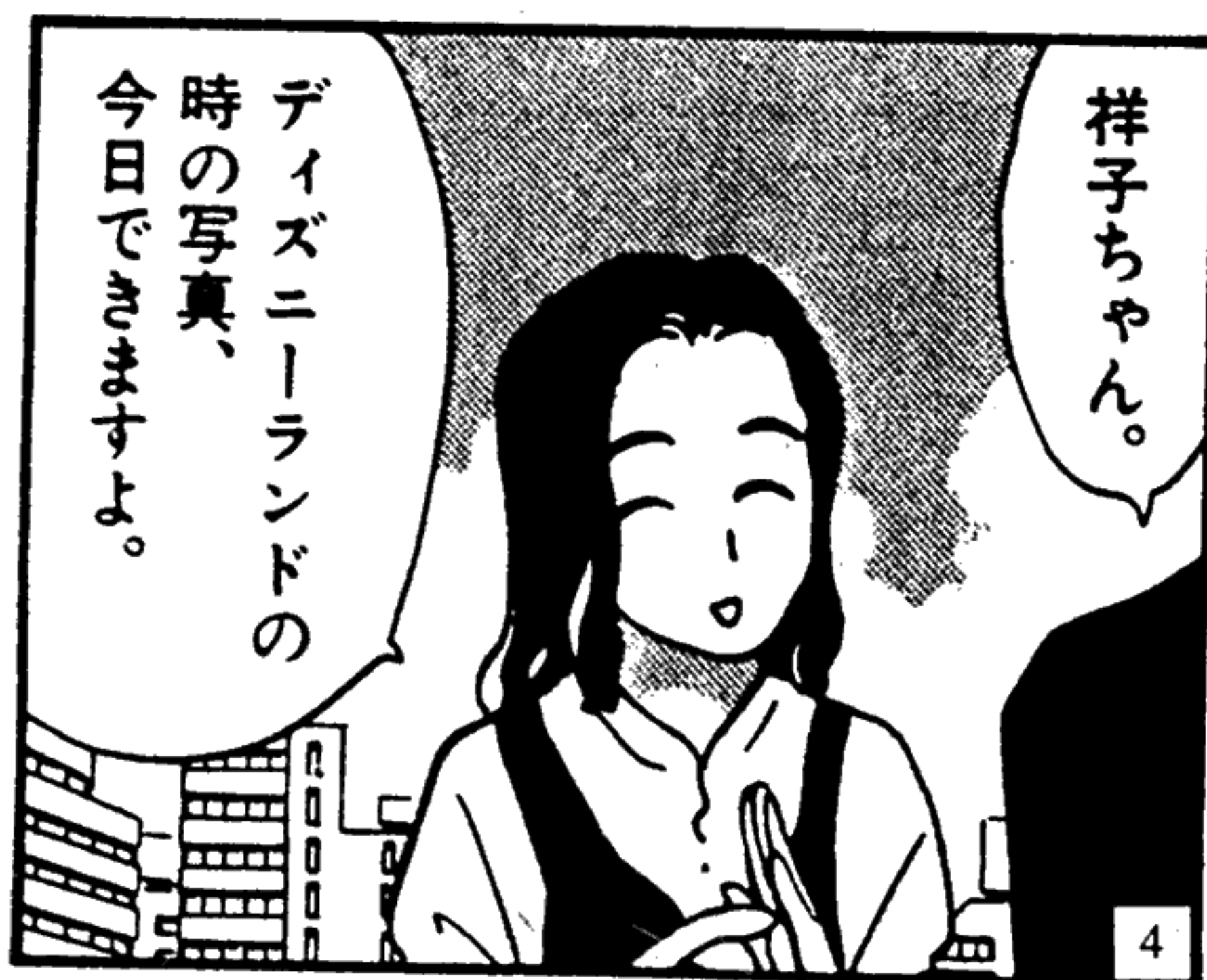
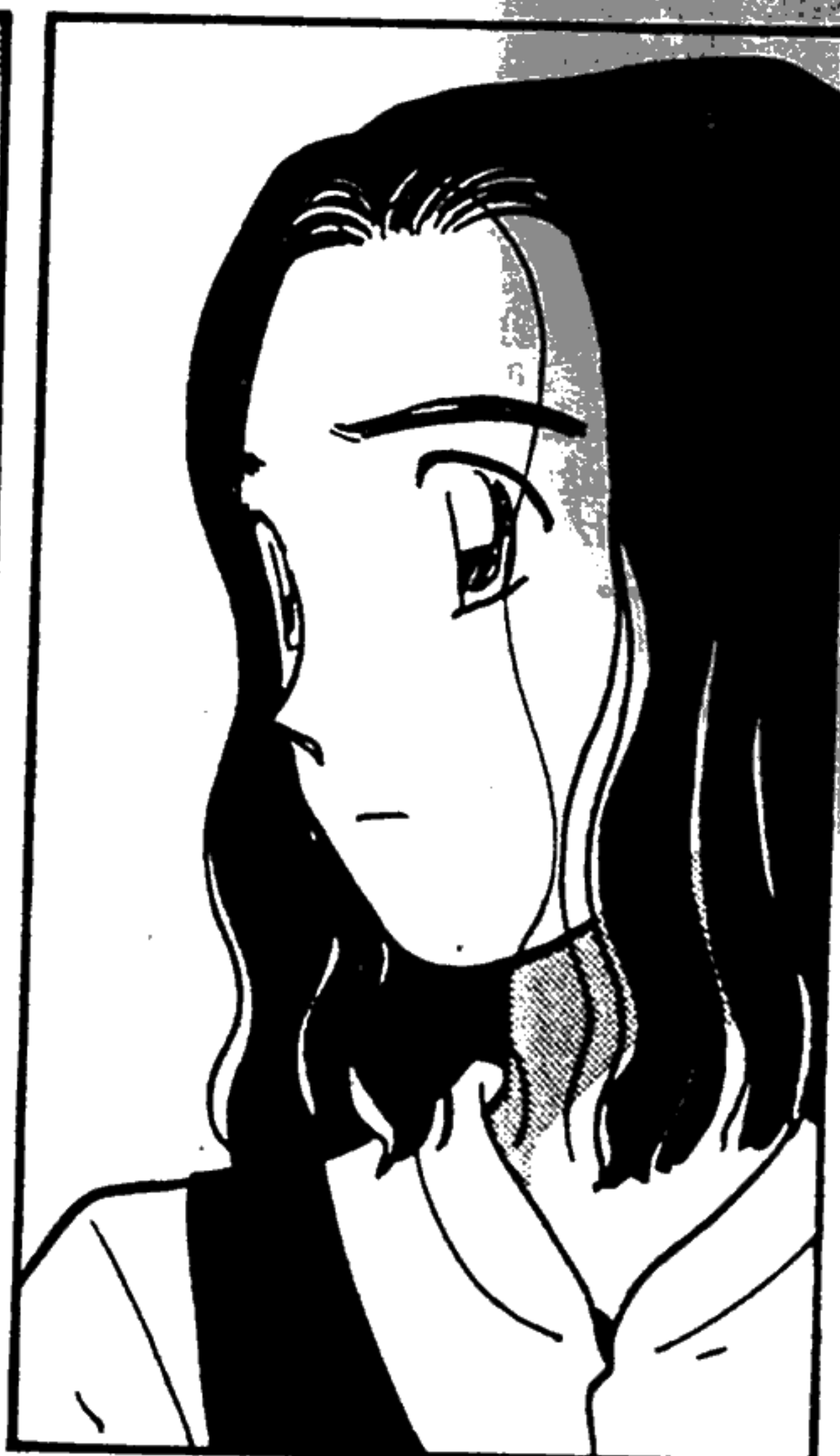
“The pictures from Disneyland will be ready today.” (PL3)



仲がいいんだか
悪いんだか。

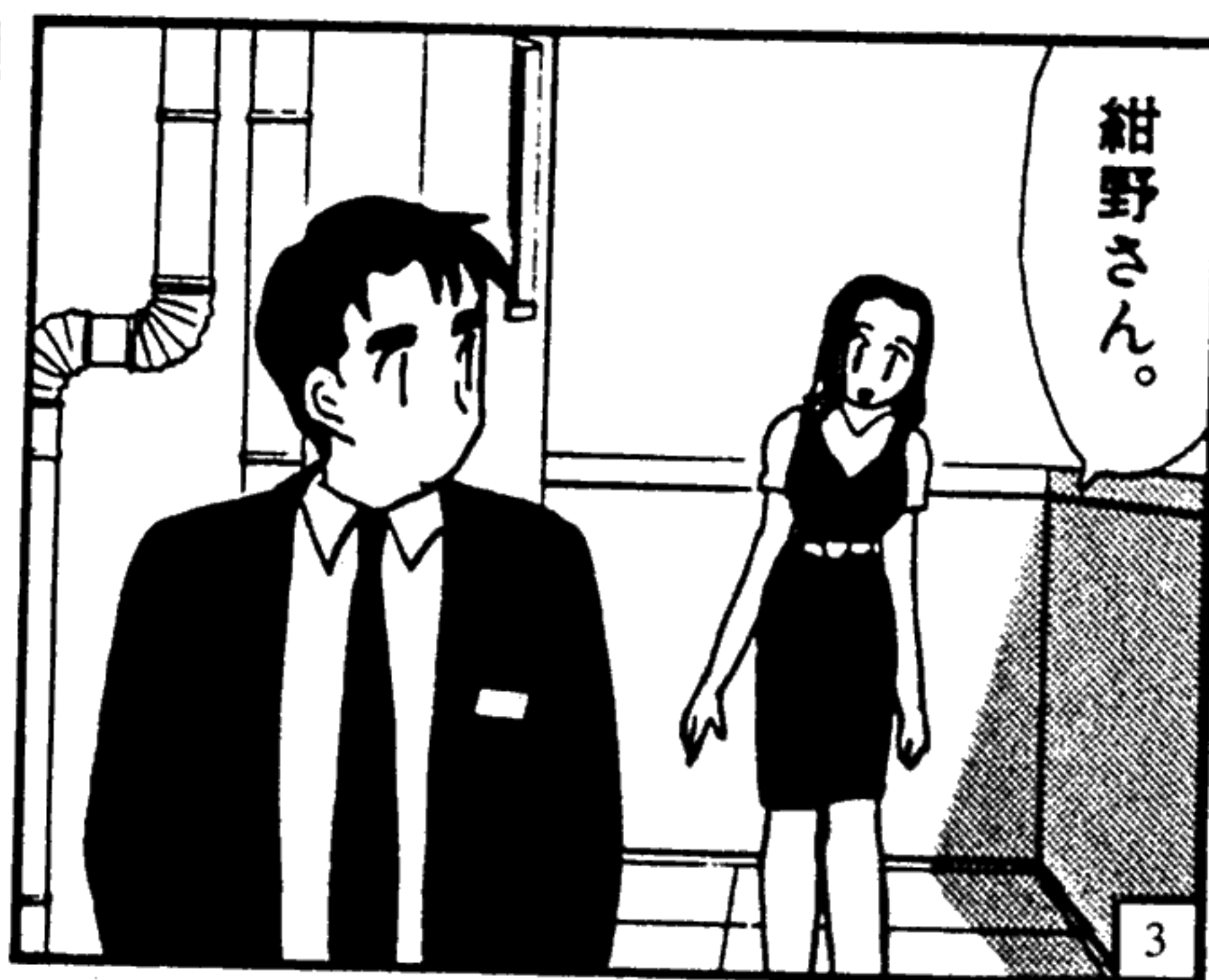


よく飽きずに
けんか
するよな



ディズニーランドの
時の写真、
今日でお持ちします。

様子ちゃん。



紺野さん。

3 (continued from previous page)

Masatoshi: 女 だって 悪い。
Onna datte warui.
woman also is bad/at fault

“The woman shares the blame, too.” (PL2)

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Sound FX: くすくす
Kusu kusu (effect of low, stifled laugh/giggle)

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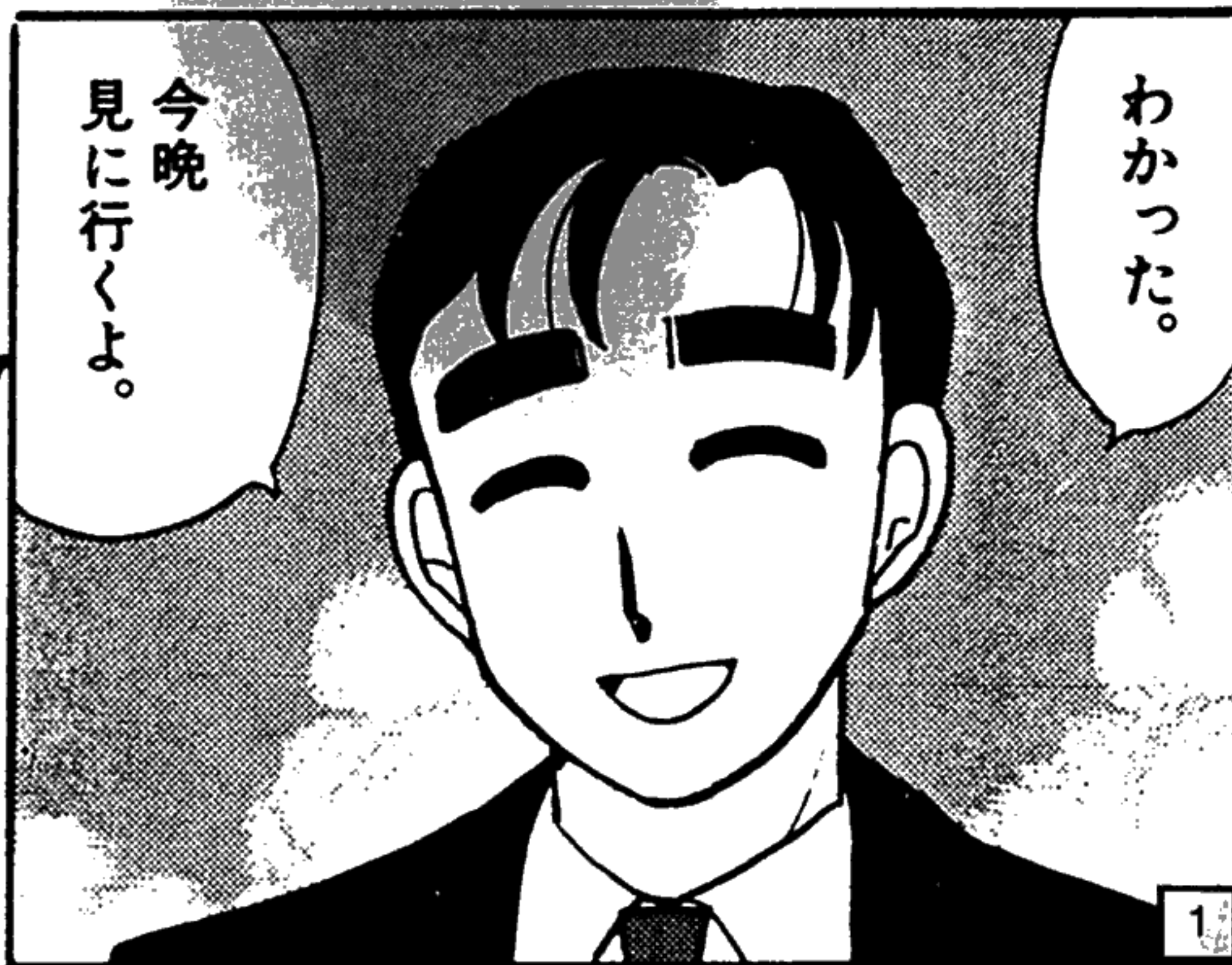
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(surname-hon.)
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- Shōko addresses her boyfriend by his surname plus -san both at work and in private. It doesn’t actually sound quite as stiff and formal as if an English-speaking woman addressed her boyfriend as “Mr. So-and-so,” but today it has an increasingly traditionalistic ring to it as more women use their boyfriends’ given names.

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Dizuniirando no toki no shashin, kyō dekimasu yo.
Disneyland of time of photos today will be ready (emph.)
“The pictures from Disneyland will be ready today.” (PL3)



1 **Masatoshi:** わかった。今晚 見 に 行く よ。
Wakatta. Konban mi ni iku yo.
 understood tonight see (purpose) will go (emph.)
“OK. I’ll come over tonight to look at them.” (PL2)

- *wakatta* is the plain abrupt past form of *wakaru* (“come to know/understand”). It’s often used like “OK” to indicate that one understands a command or request—in this case an implied request/invitation—and will respond accordingly.
- *mi* is the stem form of the verb *miru* (“see/look at”), and *ni iku* after the stem form of a verb means “go to [do the action]/go for the purpose of [doing the action].”

2 **Shōko:** はい。
Hai.
 yes/OK
“Great.” (PL3)

3 **Sound FX:** ざわ ざわ ざわ
Zawa zawa zawa
 (sound of many voices mixing in crowded room)

4 **Sanae:** 毎日 いろんな 新郎新婦 見てる けど、
Mainichi ironna shinrō shinpu miteru kedo,
 every day all kinds of brides and grooms see but/and
 “I see all kinds of brides and grooms every day, and

Sanae: 大丈夫 なの かな この 人 って、つい 思っちゃう。
daijōbu na no ka na kono hito tte, tsui omotchau.
 all right (explan.) I wonder this person (quote) (emph.) think-(involuntary)
 “I involuntarily think, ‘I wonder if this person is going to be all right?’”
“As I see all these different brides and grooms coming through every day, I can’t help but wonder about some of them—whether they’re really going to make it.” (PL2)

- *ironna* is a colloquial equivalent of *iro-iro na* (“various/diverse”).
- *miteru* is a contraction of *mite iru*, from *miru* (“see/look at”). *O*, to mark *shinrō shinpu* (“bride and groom”) as the direct object of *miru*, has been omitted, as it often is in colloquial speech.
- the conjunction *kedo* can mean either “and” or “but” depending on the context.
- *daijōbu* means “all right/okay” in the sense of “no cause for concern.” Using it as a question implies there is cause for concern: “Is it OK?/Is it safe?/Are you all right?”; if the question is conjectural, as it is here, it becomes “I wonder if it’s safe/I wonder if they’re all right.” Note that *daijōbu* is not always the proper equivalent for English “all right”: it’s not used to express willingness (“OK, I’ll do it”; use *hai* or *wakatta/wakarimashita* instead), when beginning an action (“All right, here goes”; use *sā* or *yoshi*), or as an exclamatory “All right!” when you win the lottery or hit a home run (use *yatta!*).
- *daijōbu na no ka na, kono hito* is a complete sentence in inverted syntax; normal order would be *kono hito (wa) daijōbu na no ka na?* (“I wonder if this person is all right?”). The quotative *tte* marks this sentence as the specific content of what she thinks (*omotchau*).
- *tsui* as an adverb for actions implies the action is/was done inadvertently/unintentionally/involuntarily. In this case it essentially emphasizes the same meaning included in *omotchau*.
- *omotchau* is a contraction of *omotte shimau*, from *omou* (“think”). *Shimau* after the *-te* form of a verb can imply the action occurred spontaneously/involuntarily.

5 **Kakieda:** ばーか。毎日 他人 の こと で そんなに 心配してたら、胃 に 穴 開く ぞ。
Bāka. Mainichi hito no koto de sonna-ni shinpai shitetara, i ni ana aku zo.
 fool/idiot every day other people’s things over that much if worry stomach in hole will open (emph.)
 “Idiot, if you worry that much about other people’s concerns every day, a hole will open in your stomach.”
“You idiot. If you worry that much about other people’s concerns every day you’ll give yourself an ulcer.” (PL2)

- *bāka* is a colloquial variation of *baka* (“fool/idiot”).
- 他人 means “another person/stranger/someone else” (or plural equivalents) whether it is read *hito*, as called for here, or read *tanin*, which is its more proper reading. *No* makes it possessive: “another person’s/other people’s.”
- *koto* refers to intangible “things” (i.e., not material objects) such as “questions/facts/matters/events/situations,” so *hito no koto* = “other people’s matters/affairs/concerns.” *De* marks this as the source/cause of worry.
- *shinpai shitetara* is a contraction of *shinpai shite itara*, a conditional (“if”) form of *shinpai shite iru* (“worry/be worried”), from *shinpai suru* (“worry”).
- *ga*, to mark *ana* as the subject of *aku* (“[something] opens”), has been omitted.
- *zo* is a rough, masculine particle for emphasis.



1

Sanae: だって、できれば みんな 幸せ に なってほしい もの。
Datte, dekireba minna shiawase ni natte hoshii mono.
 but if possible everyone happy to want [them] to become because
“But, if it was possible, I really would like them all to become happy.” (PL2)

Kakieda: ほほう。以前の 見城 なら、とにかく 結婚 なんかも ばかげてる、で 終わったり になあ。
Hohō. Izen no Kenjō nara, tonikaku kekkon nanka bakageteru, de owattarō ni nā.
 (interj.) former (surname) if it were anyway marriage thing like is foolish with prob. would have ended even though (colloq.)
“Hm-hmm. [You say such a thing] even though if it were the former Kenjō, it probably would have ended with ‘Marriage is foolish anyway.’”
“Hmm, interesting that you should say that. In the past you probably would have just said that marriage is stupid.” (PL2)

- *datte* is often used in colloquial speech to introduce further elaborations or explanations, especially of a defensive nature.
- *dekireba* is a conditional (“if/when”) form of *dekiru* (“can do/is possible”) → “if possible.”
- *natte* is the *-te* form of *naru* (“become”), and *hoshii* after the *-te* form of a verb implies the speaker wants another person to do the action, so *natte hoshii* = “want [them] to become.” *Ni* marks *shiawase* (“happy”) as the desired result.
- *hohō* is an interjection that includes a feeling of surprise and shows fairly strong interest in what the speaker has heard or observed: “Hmm/well well/ahaa/interesting/etc.”
- *Kenjō* is Sanae’s surname; Japanese speakers often use their listener’s name when English speakers would use “you.”
- *owattarō* is equivalent to *owatta darō* (“probably ended/would have ended”), from *owaru* (“end”).

2

Kakieda: 幸せな 結婚 なら してもいい と 思ってる わけ だ な。 凶星 だろ。
Shiawase na kekkon nara shite mo ii to omotteru wake da na. Zuboshi daro.
 happy marriage if it is is OK to do (quote) are thinking situation is (colloq.) bull’s-eye right?
“The situation is that you’re thinking it’d be OK to get married if it’s a happy marriage, right? I hit the bull’s-eye, right?”
“So now you think it’d be OK to get married if it’s a happy marriage. Bull’s-eye, right?” (PL2)

Sanae: 誰だって 幸せ には なりたい わよ。
Dare datte shiawase ni wa naritai wa yo.
 anyone/everyone happy to as for wants to become (fem. emph.)
“Everybody wants to find happiness.” (PL2)

- *shite* is the *-te* form of *suru* (“do”), and *-te mo ii* means “it’s OK/fine to [do the action],” so *shiawase na kekkon nara shite mo ii* = “if it is a happy marriage it is OK to do it.” *To* marks this as the content of what he says she’s thinking.
- *~ wake da na* (lit. “the situation is ~, isn’t it?/right?”) is often used when drawing conclusions or figuring something out; it often has a somewhat tentative, conjectural feeling, but here he’s pretty sure he’s right.
- *daro* (colloquially shortened from *darō*) literally makes a conjecture (“probably/surely”), but it’s also used idiomatically as a tag question, like “right?”
- *dare datte* is a colloquial “no matter who it is” → “anyone/everyone.”
- *naritai* is the “want to” form of *naru* (“become”); *ni* marks what you want to become.

3

Sanae: 結婚 ^{イコール} = 幸せ って 図式 が 気に入らない って 言ってる の。
Kekkon ikōru shiawase tte zushiki ga ki ni iranai tte itteru no.
 marriage equals happiness (quote) diagram/graph (subj.) don’t like (quote) am saying (explan.)
“I’m just saying I don’t like the view of life that equates marriage with happiness.” (PL2)

Sanae: 幸せ って、もっと 総合的な もの じゃないのかなー。
Shiawase tte, motto sōgō-teki na mono ja nai no ka nā.
 happiness as for more all-encompassing thing I wonder if it isn’t
“I think happiness is a more all-encompassing thing.” (PL2)

- the first *tte* is a colloquial equivalent of the quotative phrase *to iu*, which here can be thought of more or less literally as “that says,” effectively making the equation *kekkon ikōru shiawase* into a modifier for *zushiki* (“diagram/graph”) → “the diagram [of life] that says marriage equals happiness.”
- *ki ni iranai* is the negative form of *ki ni iru*, an expression meaning “to like/be pleased with.”
- the second *tte* is equivalent to just the quotative particle *to*; *itteru* is a contraction of *itte iru* (“am saying”), from *iu* (“say”).
- the third *tte* is essentially like *wa* (“as for”) for marking the topic; it’s a colloquial equivalent of the quotative phrase *to iu no wa* (literally “as for what is called ~”): *shiawase tte* = “as for happiness, . . .”

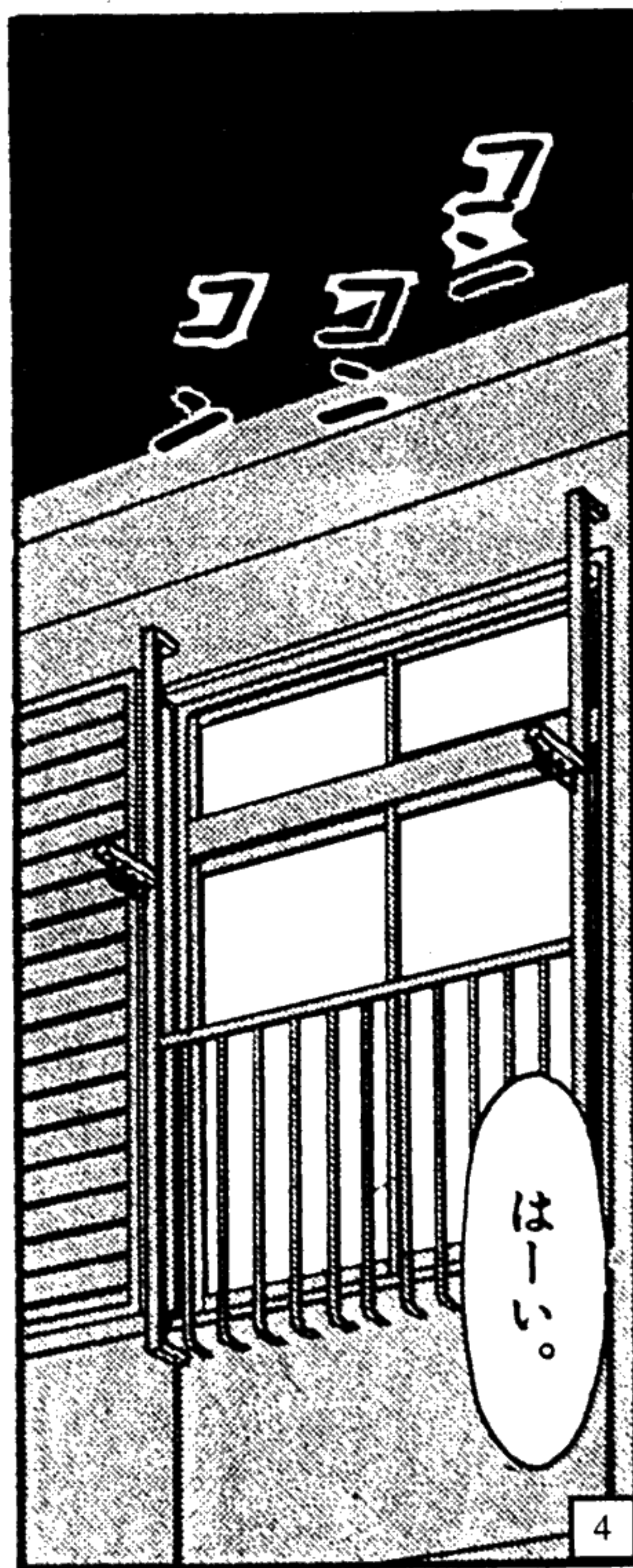
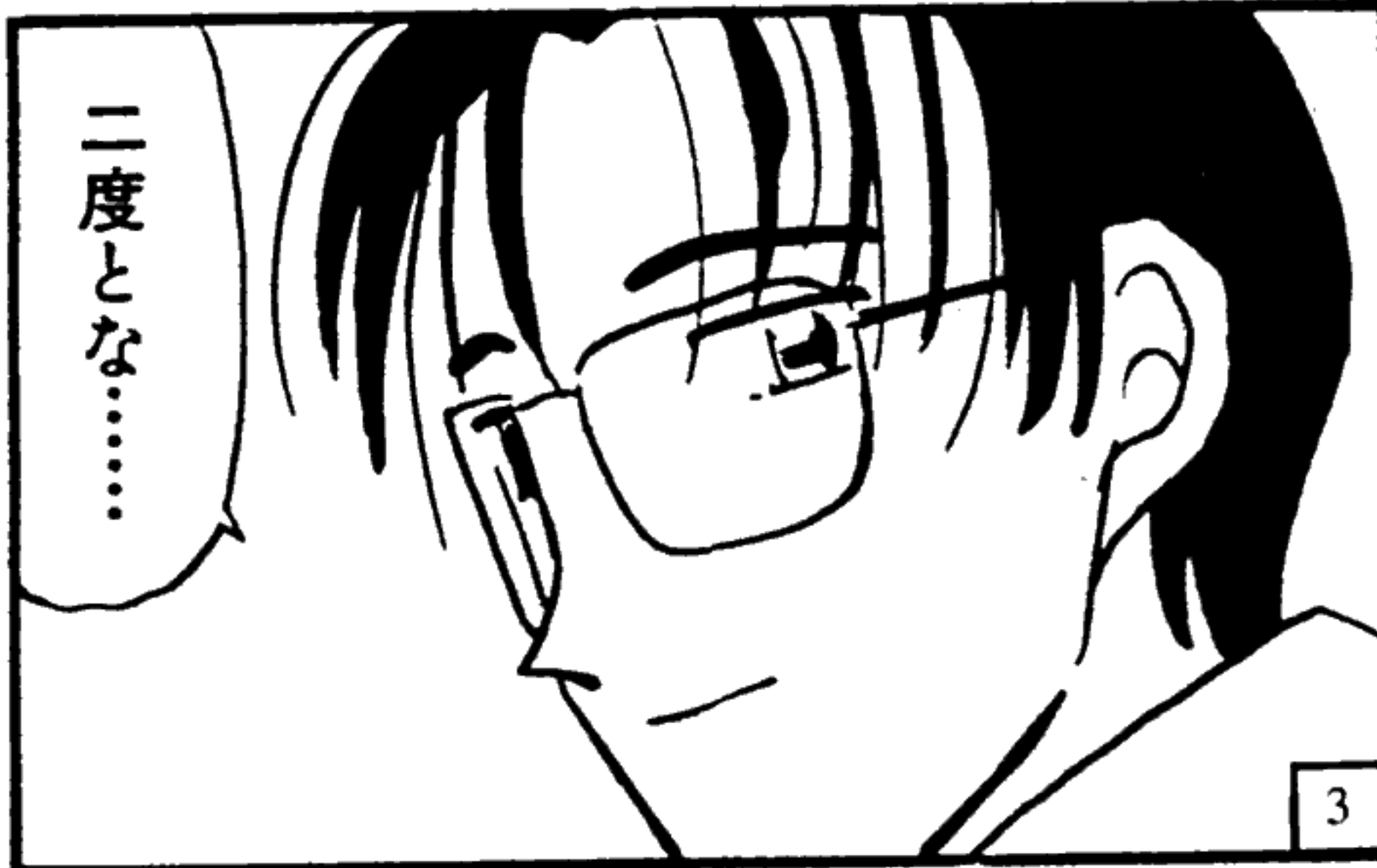
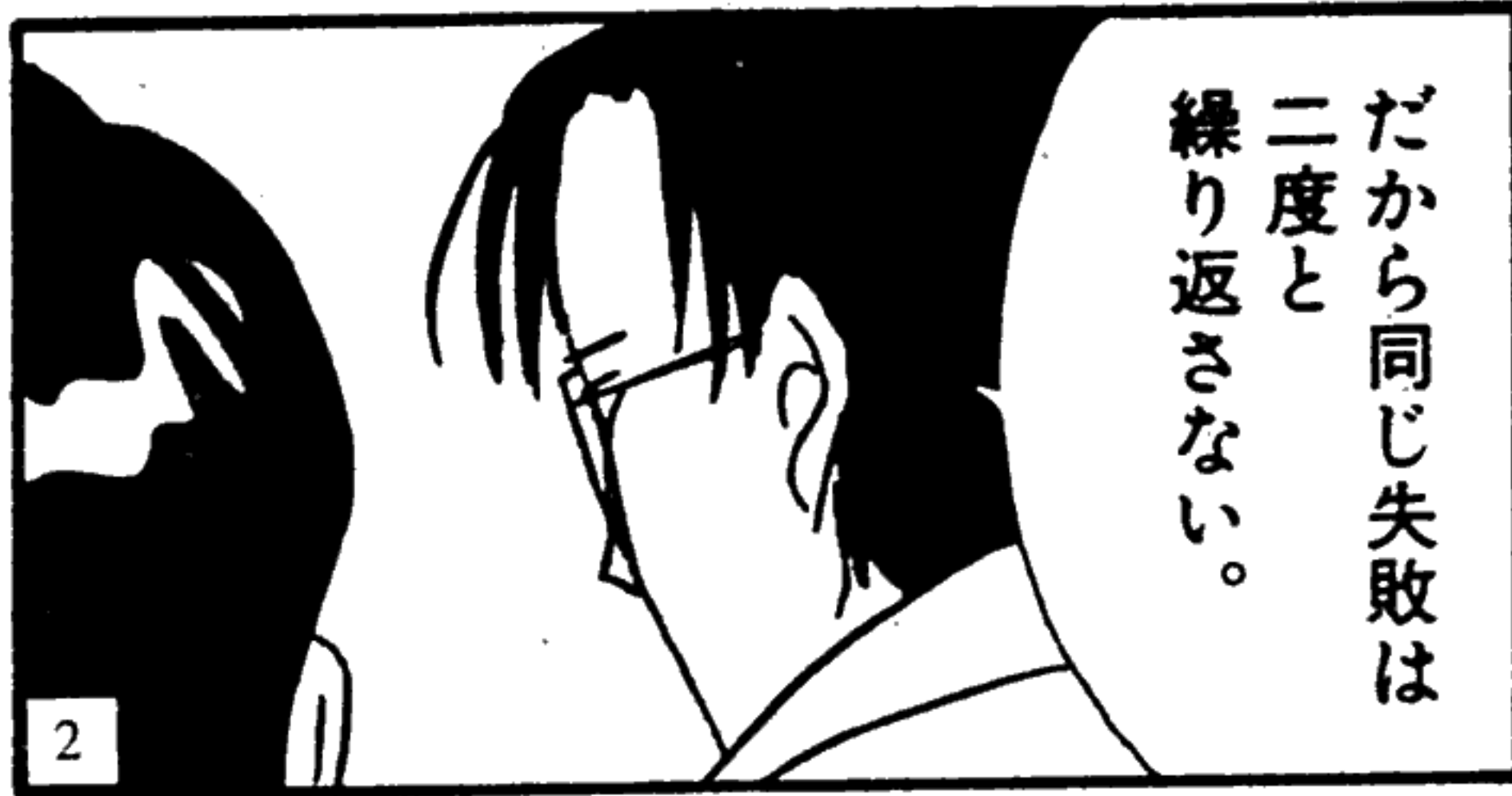
4

Kakieda: 言えてる な。 二人で 暮らす こと の 「楽」 の ほうばかり 想像しちゃう から。
Ieteru na. Futari de kurasu koto no “raku” no hō bakari sōzō shichimau kara.
 is ably/aptly said (colloq.) 2 persons together live thing/situation of pleasure/fun that is side only envision-(spont.) because
“I agree with you there. People tend to envision only the fun side of living together.” (PL2)

Kakieda: いざ 結婚してみると、そうそう 楽しい こと ばかり じゃない から、 不幸に 感じちゃう。
Iza kekkon shite miru to, sō sō tanoshii koto bakari ja nai kara, fukō ni kanjichimau.
 (interj.) if/when marry that much pleasurable/fun things only is not because/so unhappy feel-(regret)
“Then when they actually get married, they discover it’s not always only fun things, so they feel unhappy.” (PL2)

- *ieteru* is a contraction of *iete iru*, from *ieru* (“can say”), the potential form of *iu* (“say”). *Iete iru* basically expresses agreement with what has been said, implying, too, that it was well put.
- *hō* means “side/direction,” so *raku no hō* = “the side that is fun/the fun side.”

(continued on next page)



- *sōzō shichimau* is a contraction of *sōzō shite shimau*, from *sōzō suru* (“envision/imagine”). *Shimau* after the *-te* form of a verb often implies the action takes place spontaneously/involuntarily. *-Te shimau* more typically contracts to *-chau*, but it’s not unusual to hear *-chimau* instead.
- *iza* is an interjection giving the feeling that the moment of truth has come: “now that [the time] is actually here/then when [the action] actually occurs.”
- *miru* after the *-te* form of a verb often implies “try [doing the action],” but here, with the help of *iza*, it feels more like “actually do [the action] and see what it’s like”; *to* after a non-past verb can make a conditional “if/when” meaning, so *iza kekkon shite miru to* = “then when they actually get married, they see . . .”
- *sōsō* followed by a negative means “[not] so frequently” or “[not] so much all the time” → “not always.”
- *fukō* = “unhappiness,” and adding *ni* makes it an adverb, modifying *kanjichimau* (a contraction of *kanjite shimau*, from *kanjiru*, “feel”) → “feel unhappy.”

5 **Sanae:** 柿枝さん も それ で 失敗した ん でしょ?
Kakieda-san mo sore de shippai shita n desho?
 (name-hon./)you also that (cause) failed (explan.) right?
“That’s where you went wrong, too, right?” (PL2)

Kakieda: 俺 の 過去 に 話 を ふるんじやない。凶星 だけども な。
Ore no kako ni hanashi o furu n ja nai. Zuboshi da kedomo na.
 I/me ’s past to talk (obj.) don’t switch bull’s-eye is although (colloq.)
“Don’t start talking about my past. You did hit the nail on the head though.” (PL2)

- again, she uses his name when an English speaker would use “you” to refer to her listener.
- the particle *de* here indicates cause: *sore de* = “because of that.”
- *shippai shita* is the plain/abrupt past form of *shippai suru* (“fail/make a mistake/goof up”).
- *desho* (or *deshō*) literally makes a conjecture (“probably/surely is”), or with a rising intonation, a conjectural question. Often it’s a purely rhetorical question that expects the listener to confirm the conjecture: “right?”
- *furu* can mean “switch/swing aside/move off course,” and following a non-past verb with a sharp *n ja nai* can make an abrupt negative command: “don’t ~.”
- *keredomo* = *kedomo* = *kedo*, all meaning “but/although.”

1 **Kakieda:** 結婚する 時 は、楽しくない 時 でもどうやって二人で 暮らしてく のか も 考えなきゃ な。
Kekkon suru toki wa, tanoshikunai toki demo dō yatte futari de kurashiteku no ka mo kangaenakya na.
 get married time as for not fun times even in how 2 people together will live on (explan.-?) also must think (colloq.)
“When you get married, you also have to think about how you’ll get through the times that aren’t so much fun together.” (PL2)

Sanae: さすが バツイチ。言葉 の 端々 に 人生 を 感じる なあ。
Sasuga batsuichi. Kotoba no hashibashi ni jinsei o kanjiru nā.
 as would expect once-divorced words/remarks of ends at/on life (obj.) feel (colloq.)
“That’s a once-divorced man for you. I sense the wisdom of experience in your every word.” (PL2)

- *tanoshikunai* is the negative form of *tanoshii* (“is pleasurable/enjoyable/fun”).
- *kurashiteku* is a contraction of *kurashite iku*, from *kurasu* (“live” in the sense of going through daily life from one day to the next), and *iku* after the *-te* form of a verb can imply the action progresses/continues into the future.
- *kangaenakya* is a colloquial short form of *kangaenakereba naranai*, a “must/have to” form of *kangaeru* (“think”). This makes the complete, embedded question *tanoshikunai toki demo dō yatte futari de kurashiteku no ka* (“How will you live on together even at times when it’s not fun?”) into an indirect question: “You must think about how you will live . . .”
- *sasuga* implies the action/statement/result/etc. fits what you would expect of a person in the stated position.
- *batsuichi* is a slang term for a once-divorced person. Literally “one cross out” (from *batsu*, the name of the × symbol used for crossing things out, and *ichi*, “one”), it originates from how a woman’s name gets crossed out on her husband’s family register when they divorce. A twice-divorced person is called *batsuni* (“two cross outs”) and so forth.

2 **Kakieda:** だから 同じ 失敗 は 二度と 繰り返さない。
Dakara onaji shippai wa nido to kurikaesanai.
 because it is so same mistake as for twice will not repeat
 “That’s why I won’t repeat the same mistake twice.”
“That’s why I’ll never repeat the same mistake again.” (PL2)

- *nido* means “two times/twice”; *nido to* plus a negative verb means “will not [do the action] a second time” → “will never do [it] again.”
- *kurikaesanai* is the negative form of *kurikaesu* (“repeat”).

3 **Kakieda:** 二度と な...
Nido to na...
 twice/again (colloq.)
“Never again.” (PL2)

4 **Sound FX:** コン コン コン
Kon kon kon
Knock knock knock (sound of Masatoshi knocking on Shōko’s door)

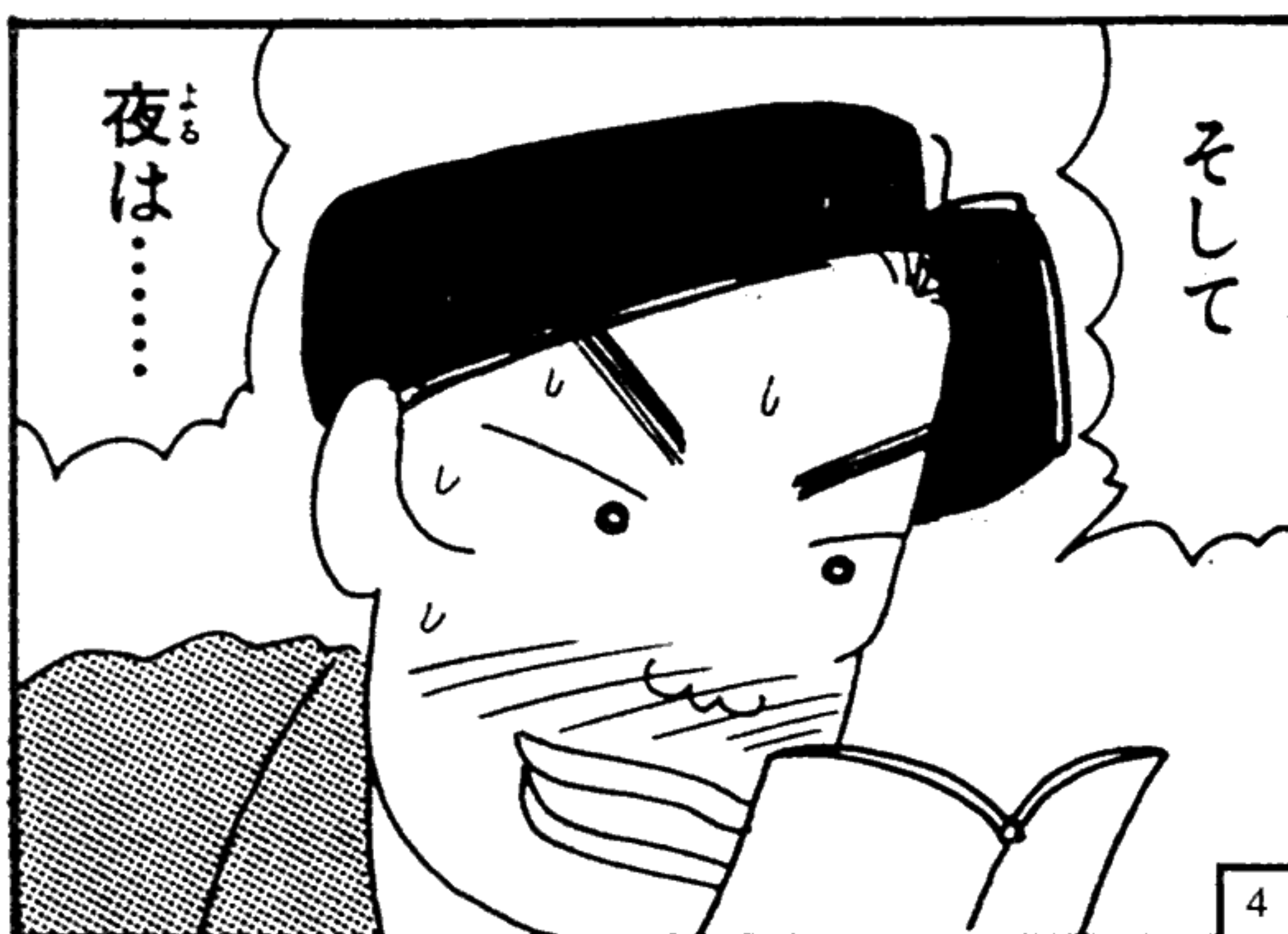
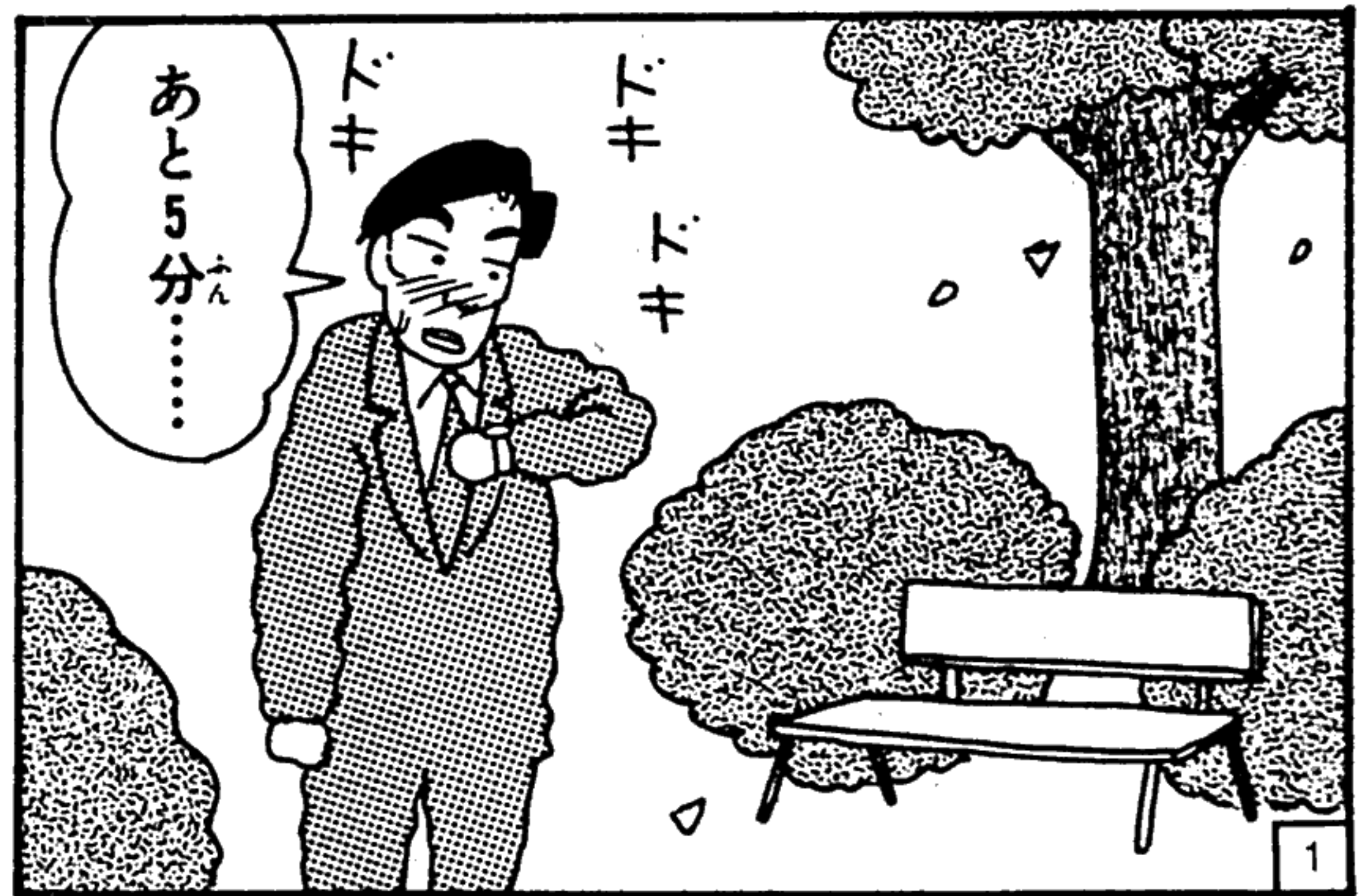
Shōko: はい。
Hāi.
 yes
“Comi-i-ing!” (PL3)

- the customary response to the doorbell or a knock at the door is an elongated *hāi* called out in a raised voice.



オラと母ちゃんは おともだちなのヨ編

その9



Title: オラ と 母ちゃん は
Ora to Kāchan wa
 I/me and mother as for
 おともだち なの ヨ 編、 その 9
O-tomodachi na no yo Hen, Sono Kyū
 (hon.)-friends (explan.) (emph.)collection No. 9
Mom and I are Friends, Story 9

- *ora* is a variation of *ore*, a rough, masculine word for “I/me.”
- *kāchan* is an informal equivalent of *okāsan* (“mother”).
- *hen* refers to a “compilation/collection” containing a number of articles/stories/episodes, and *sono ichi, sono ni, sono san, sono yon*, etc. (literally “the first/second/third/fourth of that”) is a relatively common way of designating the sequential place of a story or episode in the collection.

1 **Sound FX:** ドキ ドキ ドキ
Doki doki doki
Thump thump thump (effect of heart pounding in nervous anticipation)

Akaiwa: あと 5分。
Ato gofun.
 more/remaining 5 minutes
“Five more minutes.” (PL2)

- *ato* before a time word means “[that much more time] remains/is left” until something begins/ends/occurs.

2 **Akaiwa:** そう だ。今日 の スケジュール を
Sō da. Kyō no sukejūru o
 that way is today off/for schedule (obj.)
 もう 一度 復習しておこう。
mō ichido fukushū shite okō.
 more one time shall review-(ahead)
“I know. I’ll review my plan for today one more time.” (PL2)

Akaiwa: なんせ、初めての デート
Nanse, hajimete no dēto
 after all first date
 だ もん な。
da mon na.
 is because/(emph.)(colloq.)
“After all, it is our first date.” (PL2)

- *sō da* (literally, “[it] is that way”) is often used like an exclamation at the beginning of a sentence to express a sudden realization/thought/idea, like “Oh, I know/that’s it!” or when suddenly remembering something, “Oh yeah.”
- *mō* before a number or amount means “[that many/that much] more”; *ichi* = “one,” and *-do* is the counter suffix for “times/occasions,” so *mō ichido* = “one more time.”
- *fukushū* is a noun for “review [a lesson/plan/schedule],” and *fukushū suru* is its verb form (*shite* is the *-te* form of *suru*).
- *okō* is the volitional (“let’s/I shall”) form of *oku*, which after the *-te* form of a verb implies doing the action ahead of time/ as a preparatory measure.
- *nanse* is a contraction of *nanise*, a colloquial variation of *nanishiro*, which is a conjunction that can take on a variety of meanings depending on its context: “at any rate/I mean/you know/after all, etc.”
- *hajimete* = “for the first time,” and *hajimete no* = “the first ~.”
- *da mon* is a contraction of *da mono*, which at the end of a sentence essentially means “because it is [as stated/described].” *Na* adds emphasis: “it is ~.”

3 **Akaiwa:** まず 映画 「ふりむけば ダイハード」
Mazu eiga “Furimukeba Daihādo”
 first of all movie if/when turn around diehard
 を 見て、その後 お茶 を
o mite, sono ato ocha o
 (obj) see-and after that (hon.)-tea (obj)
 飲みながら 愛 について 語らう。
nomi-nagara ai ni tsuite katarau.
 while drinking love about talk together
“First of all we’ll take in the movie ‘Die Hard Yet Again,’ and after that we’ll talk about love over tea.” (PL2)

Akaiwa: そして、イタリアン レストラン
Soshite, Itarian resutoran
 and then Italian restaurant
 「アルパチーノ」にて デイナー。
“Arupachiino” nite dinā.
 Al Pacino at dinner
“Then it’s dinner at the Italian restaurant ‘Alpacino.’” (PL2)

- *mazu* = “first of all/to begin with.”
- *furimukeba* is a conditional (“if/when”) form of *furimuku* (“turn/look around”), and *Daihādo* is from the English “Die Hard” → “Whenever you turn around, it’s Die Hard” → “Die Hard Yet Again.”
- *mite* is the *-te* form of *miru* (“see/look at”); the *-te* form here is being used as a continuing form, “see and ~.”
- *cha* (“tea”) almost always gets the honorific prefix *o-*. In cases like this it often carries the generic meaning of “something to drink” (non-alcoholic).
- *nomi* is the stem of *nomu* (“drink”), and *-nagara* is a verb suffix meaning “while [doing the action],” so *nomi-nagara* = “while drinking.”
- *katarau* (“talk/converse together”) implies conversing intimately.
- we interpreted the name of the restaurant, “Alpacino,” as a word play on the name of that well-known actor.
- *nite* marks the place where an event takes place/will take place.

4 **Akaiwa:** そして / 夜 は...
Soshite / yoru wa...
 and then night as for
“And then, tonight...”



1 **Shin-chan:** はみがきして ねる。
Hamigaki shite neru.
 brush teeth-and go to bed
“Brush your teeth and go to bed.” (PL2)

- *hamigaki shite* is the *-te* form of *hamigaki (o) suru*, which can serve as a verb for “brush teeth.” Another way to say “brush teeth” is *ha o migaku* (“teeth” + (obj.) + “polish/clean”).

2 **Shin-chan:** あ、 ねる 前に オシッコしなきゃ。
A, neru mae ni oshikko shinakya.
 (interj.) go to bed before pee/tinkle must do
“Oh, before you go to bed, you have to go tinkle.” (PL2)

Akaiwa: そう だね、アハハハ。
Sō da ne, a ha ha ha.
 that way is (colloq.) (laugh)
“That’s true, isn’t it? Ha ha ha ha.”
 (PL2)

- *mae ni* after a verb means “before the action is done/ takes place.”
- *oshikko* is baby-talk for “urine,” and *oshikko suru* is its verb form (“go pee/tinkle”). *Shinakya* is a colloquial contraction of *shinakereba ikenai*, a “must/have to” form of *suru*.

3 **Shin-chan:** なんか 用?
Nanka yō?
 something business
“Did you have some business with me?”
“Did you want something?” (PL2)

Akaiwa: そっち から からんできたん だろ が!!
Sotchi kara karande kita n daro ga!!
 that side/youfrom approached (expl.) surely (emph.)
“You’re the one who approached me!”
 (PL1-2)

- *nanka* is a contraction of *nanika* (“something/anything”), and *yō* is short for *yōji* (“matter to attend to/business”), so *nanka yō?* is literally “some matter of business?”
- *sotchi* is a colloquial *sochira* (“that side/direction”); both words are often used to refer to one’s listener, “you.” (Cf. the use of *kotchi* and *kochira* for “I/me” or “we/us.”)
- *karande* is the *-te* form of *karamu*, which literally means “coil around/entangle in”; here it’s being used idiomatically to refer to the way Shin-chan drew Akaiwa into a conversation. *Kita* is the plain/abrupt past form of *kuru* (“come”), which shows that the action was directed toward the speaker.
- the conjectural *darō* (“probably/surely”) often gets shortened to *darō* in colloquial speech. *Ga* can be used for emphasis after sentences ending in conjectural *darō* or *deshō*, making them actually into fairly strong assertions; this is not the “softening” *ga* we often see.

4 **Shin-chan:** なに やってん の?
Nani yatten no?
 what are doing (explan.)
“What are you doing?” (PL2)

Akaiwa: なんにも してねえ よ。
Nannimo shitenē yo.
 [not] anything not doing (emph.)
“I’m not doing anything.” (PL2)

- *yatten* is a contraction of *yatte iru* (“is/are doing”), from *yaru* (an informal word for “do”). The explanatory *no* is often used to ask questions in colloquial speech.
- *nannimo* is a colloquial *nanimo*, which is followed by a negative to mean “not anything/nothing.” *Shitenē* is a masculine/slang contraction of *shite inai* (“is/am not doing”), from *suru* (“do”).

5 **Shin-chan:** もしかして ゆうかい魔?
Moshika shite yūkai-ma?
 perchance/possibly a kidnapper
“Could you be a kidnapper?” (PL2)

Akaiwa: 人聞き の 悪い こと ゆうな!!
Hitogiki no warui koto yū na.
 other’s hearing is bad thing don’t say
“Don’t say things that sound bad to others.”
“Pipe down! Someone could get the wrong idea!” (PL2)

- *moshikashite* (or *moshika shitara/moshika suru to*) is a phrase that means “by any chance/is it possible that.”
- *yūkai* refers to the act of “kidnapping,” and *-ma* is a suffix for denoting a person who does a criminal/anti-social action, so *yūkai-ma* = “kidnapper.”
- *hitogiki no warui* literally means “sounds bad when heard by others” → “scandalous/embarrassing.”
- ゆう *yū* is a non-standard spelling of いう (*iu*, “say”). *Na* after the plain, non-past form of a verb can make an abrupt negative command/prohibition: “don’t ~.”

6 **Akaiwa:** これから デート なんだ から
Kore kara dēto na n da kara
 from now date (explan.) because/so
 あっち 行ってて。 しっ。 しっ。
atchi ittete. Shi! Shi!
 over there/away please go shoo shoo
“I have a date now, so please go away. Shoo. Shoo.” (PL1-2)

Shin-chan: ほほう、デート。
Hohō, dēto.
 (interj.) date
“Ahaa, a date.” (PL2)

- *kore kara* can mean “from now on,” or simply “now.”
- *ittete* is a contraction of *itte ite*, the *-te* form of *itte iru*, from *iku* (“go”). *Itte iru* means “has gone to a place and remains there,” and the *-te* form can make an informal/abrupt request, so *atchi ittete* means “(please) go over there and stay there” or simply “go away.”

7 **Shin-chan:** デート デート ヒュー ヒュー。
Dēto dēto, hyū hyū.
 date date (teasing sound/whistles)
“A date, a date, woo woo!” (PL2)

Akaiwa: うるさい な、 もオ。 よせ よ。
Urusai na, mō. Yose yo.
 noisy (colloq.) (exasp.) quit (emph.)
“Sheesh, be quiet! Cut that out!” (PL2)

Akaiwa: ハッハッハッ
Hah hah ha!
 (embarrassed laugh)

- *urusai* literally means “noisy/bothersome,” and it’s often used like English “Be quiet!/Shut up!/Simmer down!”
- *na* after an adjective adds colloquial emphasis.
- *yose* is the abrupt command form of *yosu* (“quit”). *Yo* adds fairly strong emphasis to requests and commands.

8 **Shin-chan:** デート って なに?
Dēto tte nani?
 date (quote) what
“What’s a date?” (PL2)

Akaiwa: オレ コケにされてん の かな?
Ore, koke ni sareten no ka na?
 I/me being made a fool (explan.) perhaps
“Am I perhaps being made a fool?”
“Is he making fun of me?” (PL2)

- *tte* here is a colloquial equivalent of *to iu no wa* (“as for what is called ~”).

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- *koke ni suru* is an expression for “make a fool of [someone].” *Sareten* is a contraction of *sarete iru* (“is/am being made”) from *sareru* (“be made”), passive form of *suru* (“make/do”).
- *ka na* asks a conjectural question “I wonder if/is it perhaps (that) ~?”

1 **Shin-chan:** あ、そう だ。
A, *sō da.*
(interj.) that way is
“**Oh, yeah.**” (PL2)

- *sō da* (lit. “it is that way”) is again being used idiomatically to show he has suddenly realized/remembered something.

2 **Shin-chan:** あの さア、オラ いそがしい から、
Ano sā, ora isogashii kara,
(interj.) (colloq.) I/me busy because/so
もう 帰っても いい?
mō kaette mo ii?
now if go home OK
“**You know, I’m kind of busy, so is it OK if I go home now?**” (PL2)

Akaiwa: 誰も 初めから
Dare mo hajime kara
no one from beginning
引き止めてねー だろ が。
hikitometenē daro ga.
is not detaining surely (emph.)
“**No one’s keeping you to begin with!**” (PL1-2)

- *ano sa* or *ano sā* is a warm-up phrase used when deliberately raising a new topic and wishing to draw the listener’s attention to it. It can be variously like “say/you know/incidentally/by the way.”
- *-te mo ii?* with the intonation of a question is an informal way of asking permission.

3 **Shin-chan:** じゃ。
Ja.
in that case/then
“**Bye then.**” (PL2)

Akaiwa: ったく。
Ttaku.
(exasp.)
“**Sheesh!**” (PL2)

- *ja* (lit. “in that case/then,” from *dewa*), serves as a casual/informal “goodbye.”
- *ttaku* is a contraction of *mattaku* (literally “completely/entirely”), which is often used as an exclamation of exasperation.

4 **Shirakawa:** 赤岩さん、おそくなってゴメンなさい。
Akaiwa-san, osoku natte gomen nasai.
(name-hon.) having bec. late-(cause) (apology)
“**I’m sorry to be late, Akaiwa-san.**” (PL2)

Akaiwa: あ、白川さん。
A, *Shirakawa-san.*
(interj.) (name-hon.)
“**Oh, Shirakawa-san.**” (PL2)

- *osoku* is the adverb form of the adjective *osoi* (“slow/late”), and *natte* is the *-te* form of *naru* (“become,”). *Osoku naru* = “become late/be late,” and the *-te* form is being used here to indicate the reason/cause of what follows (i.e., her apology).
- *gomen nasai* is one of the most common ways to express an apology (“sorry”), so *osoku natte gomen nasai* = “sorry for being late.”

5 **Shin-chan:** こんにちはー。
Konnichi wā.
(greeting)
“**Hello.**” (PL3)

Shirakawa: あ、こんにちはー。
A, *konnichi wā.*
“**Oh, hello.**” (PL3)

Akaiwa: まだ いた の?
Mada ita no?
still was here (explan.)
“**You’re still here?**” (PL2)

- *konnichi wa* is the standard daytime (mostly afternoon) greeting, like “hello/good day/good afternoon.”
- *ita* is the plain/abrupt past form of *iru* (“exist/be in a place/be here”).

6 **Shirakawa:** 誰?
Dare?
who
“**Who’s this?**” (PL2)

Akaiwa: 知らない、知らない。
Shiranai, shiranai.
not know not know
“**I don’t know him, I don’t know him.**” (PL2)

Shin-chan: オラ、しんのすけ。
Ora, Shinnosuke.
I/me (name)
“**I’m Shinnosuke.**” (PL2)

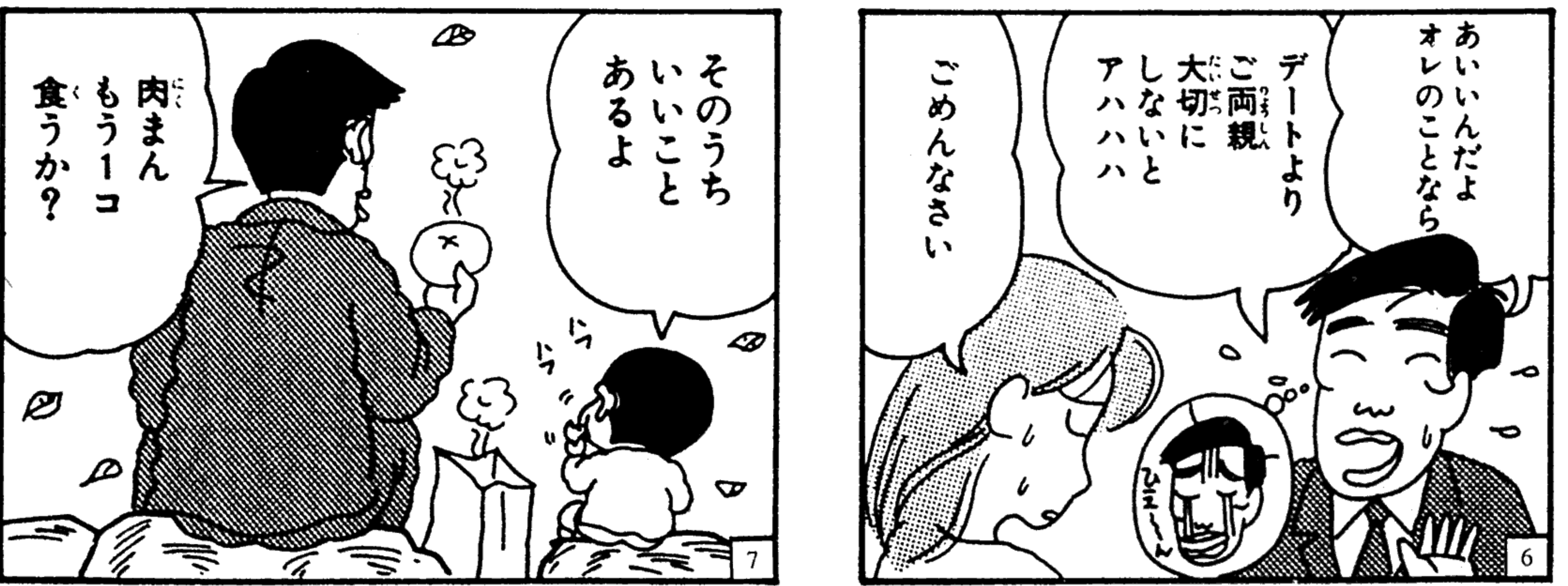
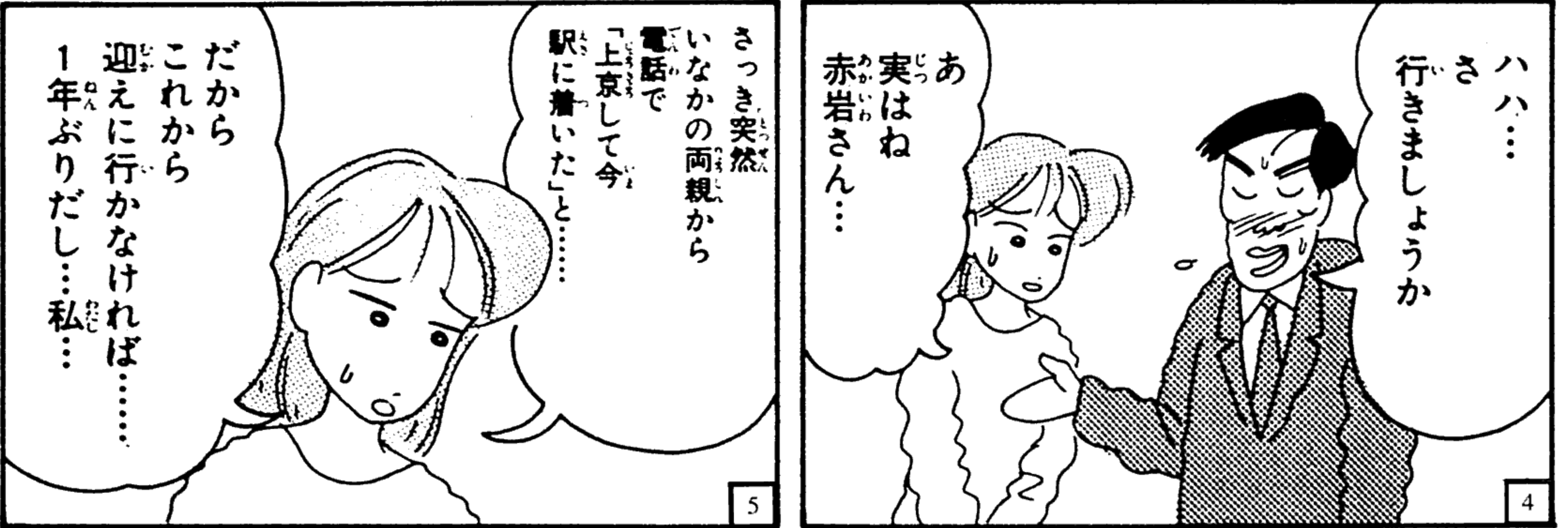
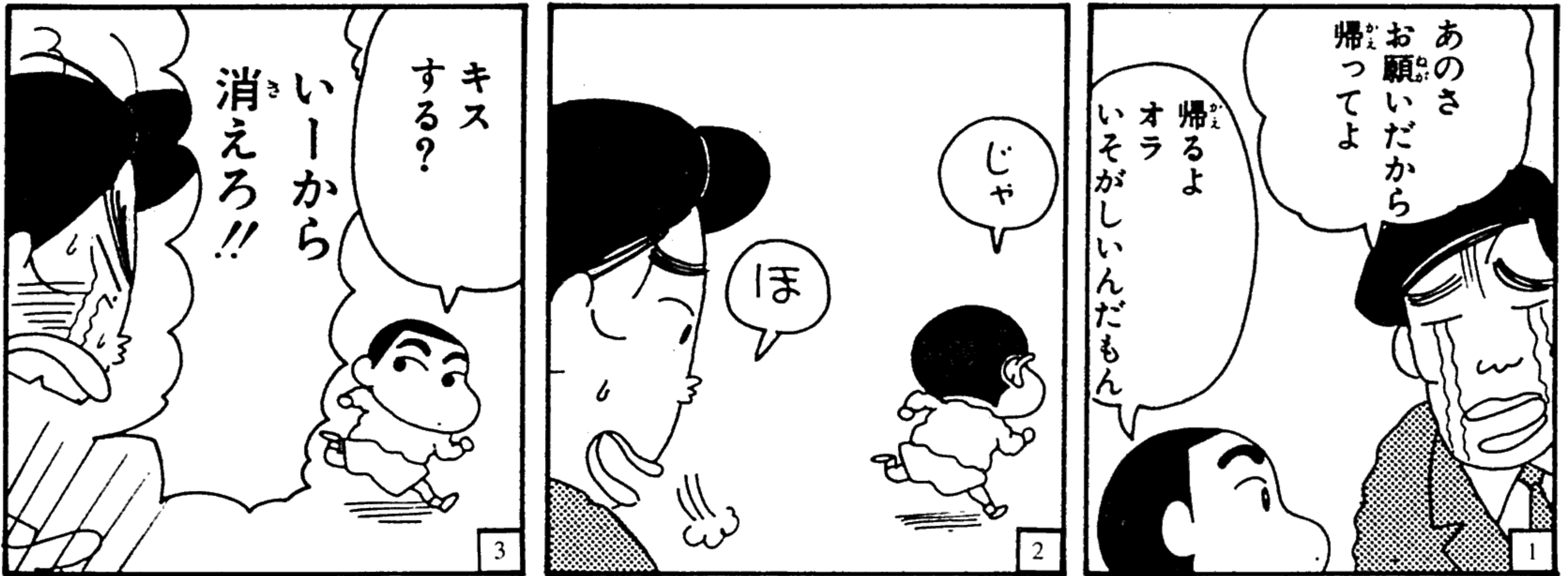
- *shiranai* is the negative form of *shiru* (“learn/come to know”), but more typically it serves as the negative of *shitte iru* (“know”).
- Shinnosuke is Shin-chan’s full given name. Taking the first part of a person’s given name and adding the diminutive *-chan* is a very common way of forming a familiar name for the person, used especially by family and close friends.

7 **Shin-chan:** ゆうかいされそう になった の。
Yūkai saresō ni natta no.
about to be kidnapped became (explan.)
“I was about to be kidnapped.”
“**He was going to kidnap me.**” (PL2)

Shirakawa: え?!
E?!
“**What?!**” (PL2)

Akaiwa: 根 も 葉 も ない こと ゆうな!!
Ne mo ha mo nai koto yū na!!
roots also leaves also not have thing don’t say
“Don’t say baseless things.”
“**Don’t be ridiculous!**” (PL2)

- *~sō ni natta* is the past form of *~sō ni naru*, which connects to the *masu* stem of a verb to give the meaning “almost [do the action]/[the action] almost [occurs].” In this case we have the stem of the two-word verb *yūkai sareru* (“be kidnapped”), passive form of *yūkai suru* (“kidnap”).
- *ne mo ha mo nai* is literally “has no roots nor leaves” and is an idiomatic expression for “groundless/baseless.”



1 **Akaiwa:** あのさ、お願いだから帰ってよ。
Ano sa, onegai da kara kaette yo.
 (interj.) (hon.)-request is because/so go home(emph.)
“Look, I’m begging you, please go home.”
 (PL2)

Shin-chan: 帰るよ。オラいそがしいんだもん。
Kaeru yo. Ora isogashii nda mon.
 go home (emph.) I/me am busy (expl.) because
“Sure, I’ll go. I’m busy anyway.” (PL2)

- *onegai da kara* is literally “because it is my request”; the expression is used to emphasize how important the request is to the speaker, so it’s something like saying “I beg you.”
- *kaette* is the *-te* form of *kaeru* (“go/come home”); the *-te* form is being used as a relatively abrupt request or gentle command.

2 **Shin-chan:** じゃ。
Ja.
 in that case/then
“Bye.” (PL2)

Akaiwa: ほ
Ho
“Whew.” (sigh of relief)

3 **Shin-chan:** キスする?
Kisu suru?
 kiss do
“Are you going to kiss her?” (PL2)

Akaiwa: いーから、消えろ!!
Ii kara, kiero!!
 OK because disappear
“Never mind that! Get lost!” (PL1-2)

- *kisu* is from the English “kiss,” and *kisu (o) suru* is its verb form, here spoken with the intonation of a question.
- *ii kara* (literally “because it’s OK/fine”) is an expression for “that’s OK/never mind.”
- *kiero* is the abrupt command form of *kieru* (“disappear/vanish”).

4 **Akaiwa:** ハハ... さ、行きましょうか?
Ha ha... Sa, ikimashō ka?
 (laugh) (interj.) shall go (?)
“Hah hah... Well, shall we go?” (PL3)

Shirakawa: あ、実はね、赤岩さん...
A, jitsu wa ne, Akaiwa-san...
 (interj.) actually (colloq.) (name-hon.)
“Ah, actually, Akaiwa-san...” (PL3)

- *sa* (or *sā*) is often used like “well now/all right/come on” to prepare oneself for action or to urge the listener to action.
- *ikimashō* is the volitional (“let’s/I shall”) form of *iku* (“go”). *Ka* makes it a question: “shall I/we go?”
- *jitsu* = “truth/fact,” and *jitsu wa* = “as for the truth/actually.” *Jitsu wa* is often used to show reserve/reluctance when beginning to speak about something unpleasant/embarrassing.
- *ne* in the middle of a sentence is a kind of verbal pause.

5 **Shirakawa:** さっき 突然
Sakki totsuzen
 a while ago suddenly/unexpectedly
 いなか の 両親 から 電話で
inaka no ryōshin kara denwa de
 country/home of/from parents from got call-and
 「上京して 今 駅に着いた」と。
“Jōkyō shite ima eki ni tsuita” to.
 came to Tokyo-and now station at arrived (quote)
“Just now, out of the blue, my parents from the country called to say they’d come up to Tokyo and had just arrived at the station.” (PL2)

5 (continued) **Shirakawa:** だからこれから 迎えに行かなければ...
Dakara kore kara mukae ni ikanakereba...
 therefore from now meet (purpose) must go
“So I have to go meet them now.” (PL2)

1年ぶりだし... 私...
Ichinen-buri da shi... Watashi...
 1 year interval is and/so I/me
“It’s been a whole year since I’ve seen them, so... I...” (PL2)

- *jōkyō*, written with the kanji for “up” and “capital,” refers to travelling “up” to Tokyo from any outlying area, whether it be North, South, East, or West (more than commuting distance is assumed). *Jōkyō shite* is the *-te* form of *jōkyō suru* (“travel up to Tokyo”).
- *tsuita* is the plain/abrupt past form of *tsuku* (“arrive”).
- *mukae* is a noun form of *mukaeru* (“meet [a traveler/visitor]”), and *ni* marks it as the purpose of going.
- *ikanakereba naranai* is a “must/have to” form of *iku* (“go”); *naranai* is often omitted in colloquial speech.
- *-buri* after a time word means that much time has passed since an action occurred or a certain condition prevailed; it implies the interval has been quite long for the context.

6 **Akaiwa:** あ、いいんだよ、オレのことなら。
A, ii nda yo, ore no koto nara.
 (interj.) OK (expl.) (emph.) I/me about if it is
 “Oh, if you are concerned about me, it’s OK.”
“Oh, never mind me.” (PL2)

デートより、ご両親
Dēto yori, go-ryōshin
 date more than (hon.)-parents
 大切にしないと。アハハハ。
taisetsu ni shinai to. A ha ha ha.
 must treat with care (laugh)
 “More than a date, you must take good care of your parents. Ha ha ha ha.”
“Taking care of your parents is more important than a date. Ha ha ha ha.”
 (PL2)

FX: ひえーん
Hie-n (crying inside)

Shirakawa: ごめんなさい。
Gomen nasai.
“I’m really sorry.” (PL3)

- *taisetsu ni shinai to* is a colloquial “must/have to” form of *taisetsu ni suru* (“treasure/treat with care”).

7 **Shin-chan:** そのうち いいこと ある よ。
Sono uchi ii koto aru yo.
 in time/someday good thing will occur (emph.)
“In time, something good will happen.”
“You’ll have better luck next time.”
 (PL2)

FX: ハフハフ
Hafu hafu
 (effect of taking a bite of something too hot and trying to cool it by puffing on it with his breath as he chews)

Akaiwa: 肉まん もう 1コ 食うか?
Nikuman mō ikko kuu ka?
 meat bun more 1-count eat (?)
“Will you eat another *nikuman*?”
“Want another *nikuman*?” (PL2)

- *nikuman* are steamed buns filled with a seasoned meat-and-vegetable mixture, best when eaten hot out of the steamer.

ギャル・ギャグ ワールド Gal Gag World

by 佐藤量作 / Satō Ryōsaku

Title: 潮干狩り
Shiohi-gari
tidelands hunting/gathering
Digging Shellfish/Clamming

- *shiohi* = *shiohigata*, which refers to the “tidelands/tidal flats” when the tide is out.
- *-gari* is from *kari* (*k* changes to *g* in combinations), which can refer to hunting game, gathering shellfish, as well as going to pick wild berries/mushrooms/etc.



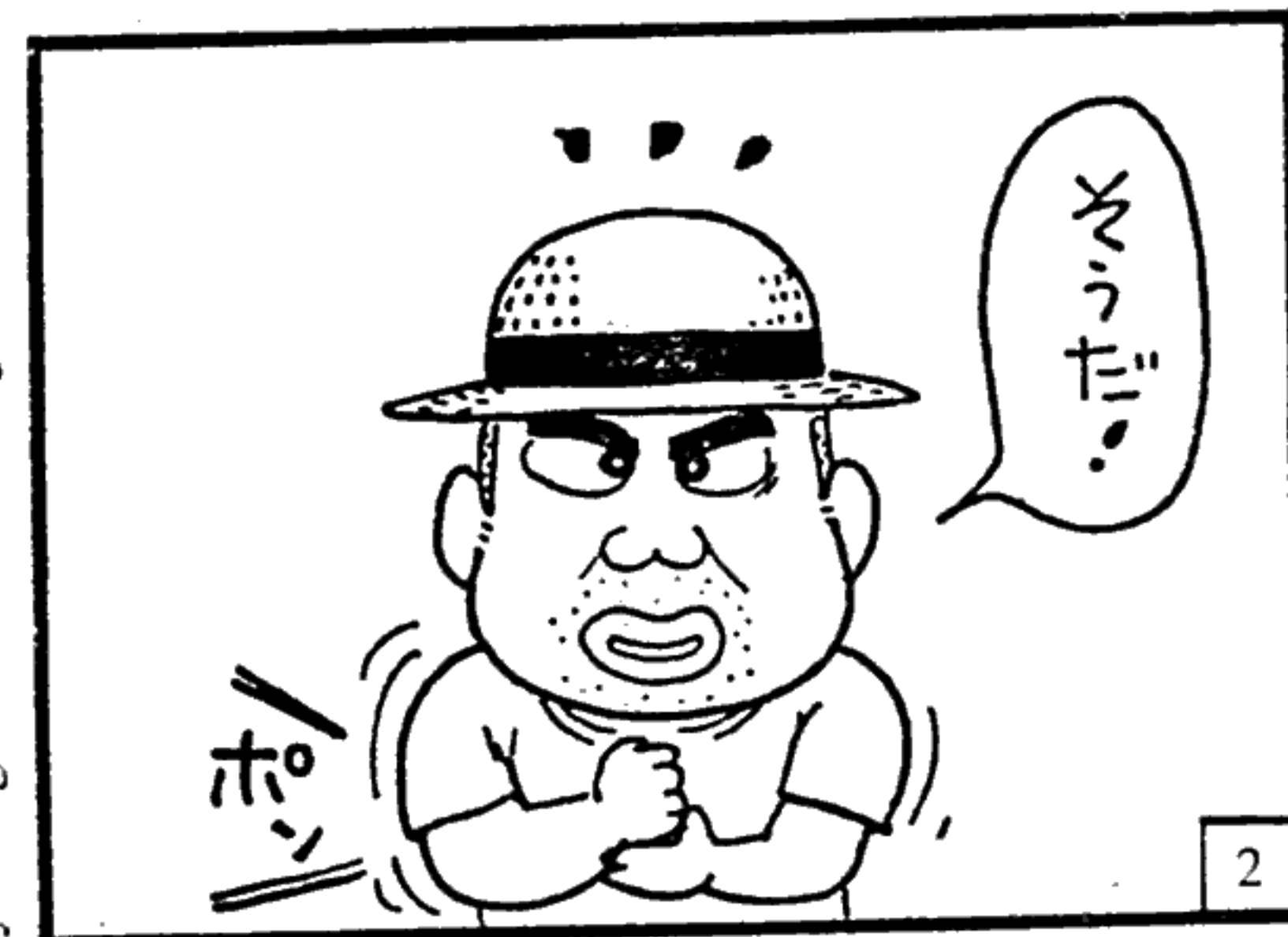
- 1 **Proprietor:** イマイチ 人気 ねえなあ。
Imaichi ninki nee naa.
not quite popularity not have (colloq.)
“It doesn’t quite have [the desired] popularity.”
“It’s just not drawing the crowds.” (PL2)

なんとか ヤング 層 を...
Nantoka yangu -sō o...
somehow young stratum (obj.)

“Somehow [I have to attract] the young social stratum.”

“Somehow I need to find a way to appeal to the younger generation.” (PL2)

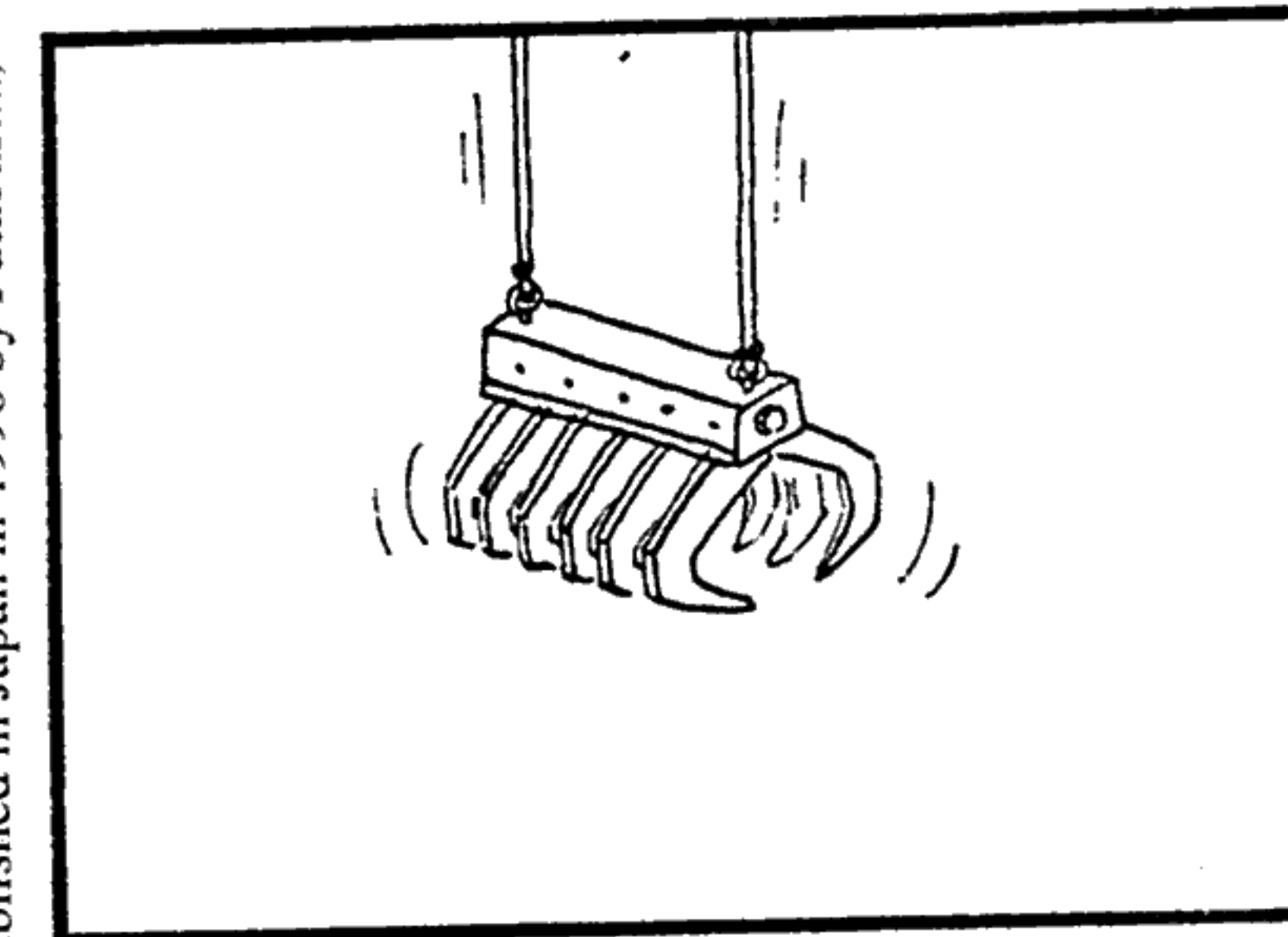
- *imaichi* (usually followed by a negative) implies that something comes up a little short/does not quite make the grade.
- *ninki* = “popularity,” and *ninki nee* is a dialect/slang equivalent of *ninki (ga) nai* (“not have popularity/lack popularity”). *Imaichi ninki ga nai* = “not quite have [the desired] popularity.”
- the elongated *nā* adds emphasis, showing quite strong feeling about the observation.
- the suffix *-sō* is used widely to indicate particular social classes or groups.



- 2 **Proprietor:** そう だ!
Sō da!
that way is
“That’s it!” (PL2)

Sound FX: ポン
Pon
(effect of pounding fist in palm)

- *sō da* (literally, “it is so/that way”) is often an exclamation expressing a sudden realization/thought/idea, like “Oh, I know/That’s it!”



- 3 **Sign:** しじみ キャッチャー
Shijimi Kyatchā
Clam Catcher

Customer: もっと 右、右。
Motto mihi, mihi.
more right right
“More to the right. To the right.” (PL2)

Sound FX: ガー
Gā
Whrrrr (whirring of crane unit)

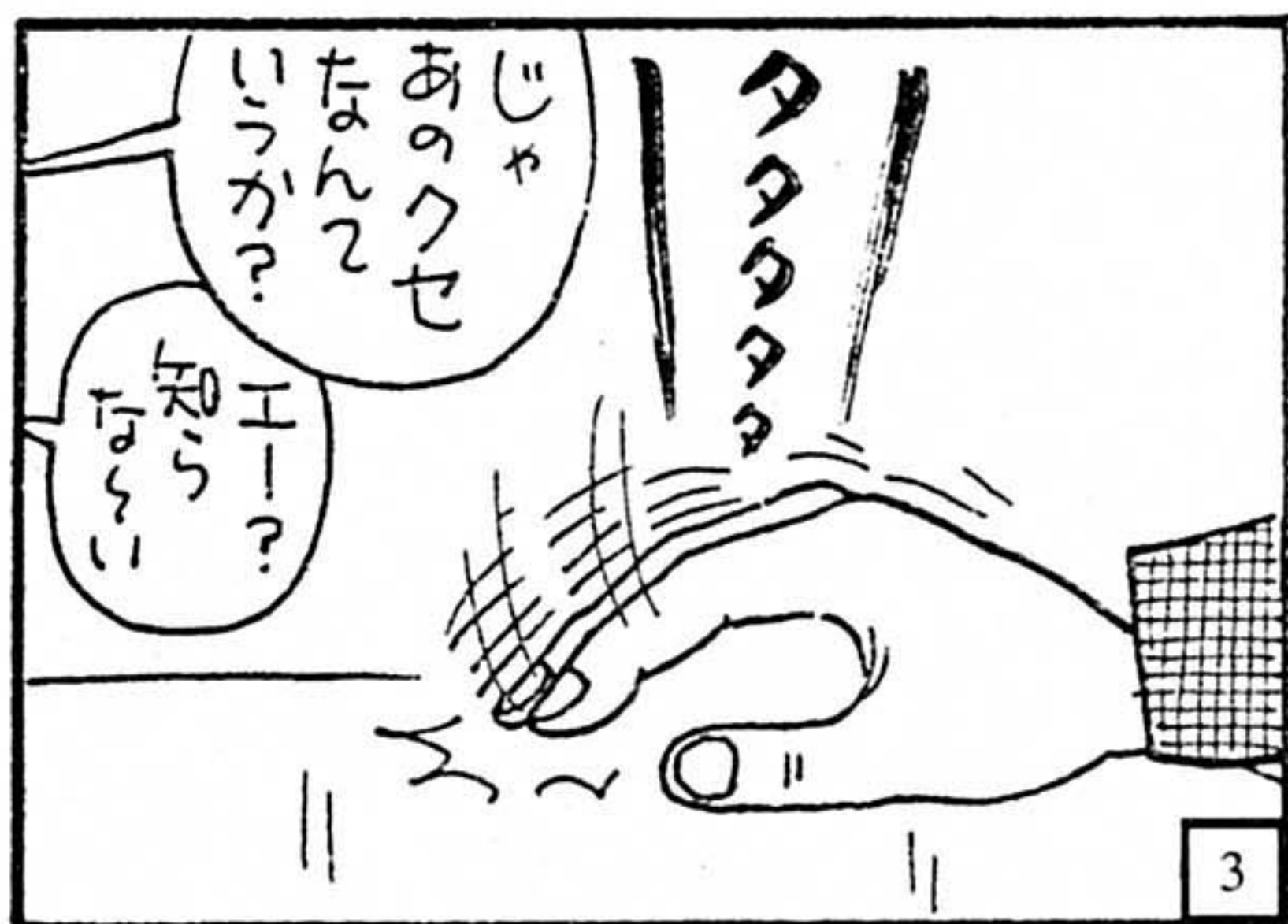
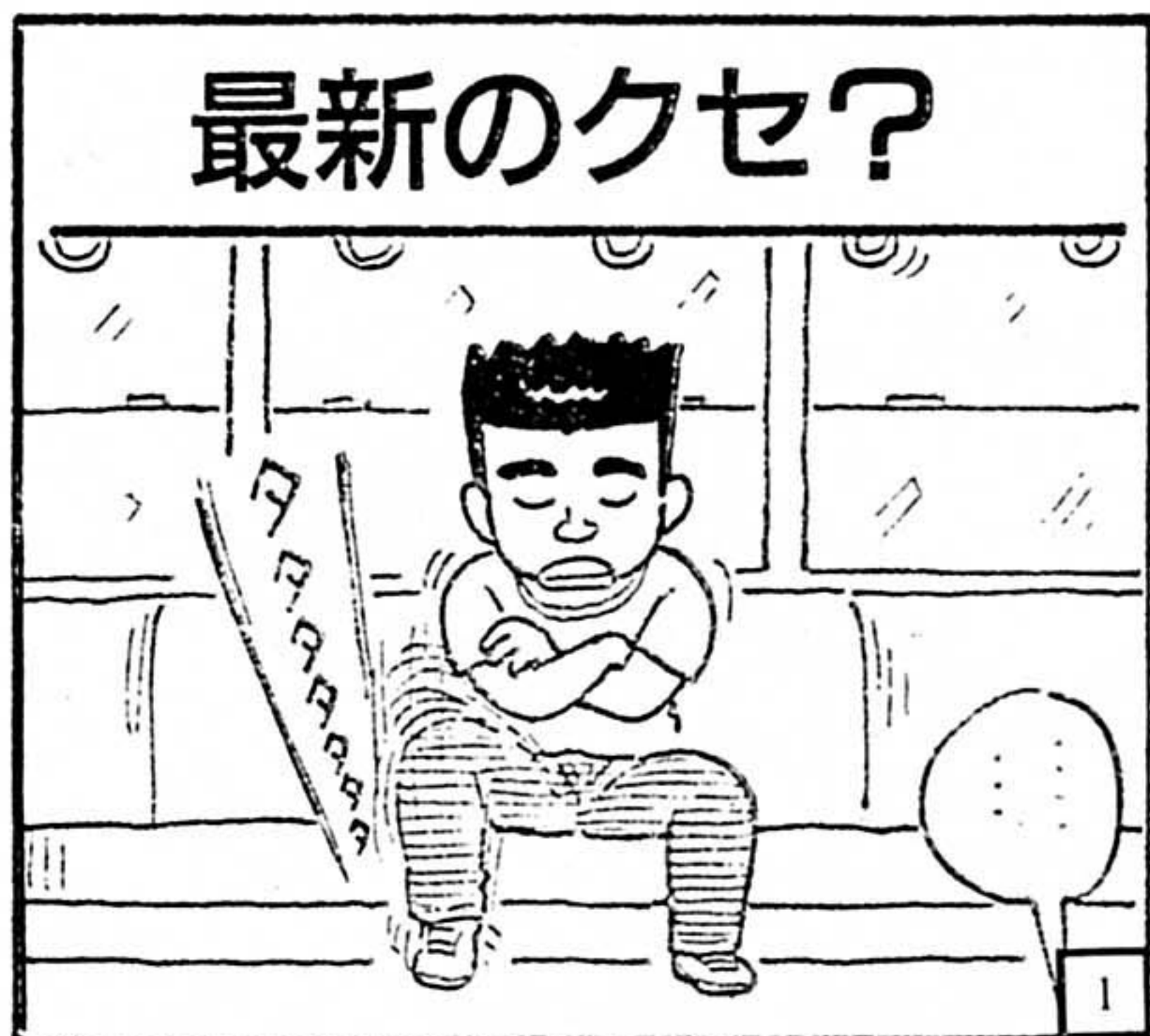
- *shijimi* (“corbiculae/fresh water clams”) are a favorite target of “clamming” throughout Japan, and are most commonly served in miso soup. They’re quite a bit smaller than clams (*hamaguri*), typically only about an inch or so in size.
- *kyatchā* is a katakana rendering of the English word “catcher.”



ギャル・ギャグ ワールド Gal Gag World

by 佐藤量作 / Satō Ryōsaku

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Title: 最新 の クセ?
Saishin no kuse
newest/cutting edge (mod.) habit
Cutting-Edge Habit?

1 **Sound FX:** タタタタタタ
Ta ta ta ta ta ta ta
Tap tap tap tap tap tap tap (effect of jiggling knee/
tapping toe or heel)

2 **A:** あのクセなんていうか知ってる?
Ano kuse nan te iu ka shitteru?
that habit what (quote) say/call (?) know
“Do you know what that habit is called?” (PL2)

B: 知ってるわよ。ビンボーユスリでしょ?
Shitteru wa yo. Binbō yusuri desho?
know (fem. emph.) poverty shaking right?
“Sure I know. It’s called binbō yusuri, right?”
(PL2)

Sound FX: タタタタタ
Ta ta ta ta ta
Tap tap tap tap tap

- *nan* is a contraction of *nani* (“what”), and *te* is a colloquial equivalent of quotative *to*; *nan te iu* = “is called what.”
- *shitteru* is a contraction of *shitte iru* (“know”), from *shiru* (“learn/come to know”). An abrupt question ending in *ka* followed by *shitteru* makes an indirect question: “do you know what/when/who/how ~?”
- *wa yo* is a colloquial combination that gives distinctly feminine emphasis.
- *binbō yusuri* refers to jiggling one’s knee/leg compulsively, which, depending on how the person is sitting, often involves tapping one’s heel or toes.

3 **Sound FX:** タタタタタ
Ta ta ta ta ta
Tap tap tap tap tap (effect of tapping finger)

A: じゃあ、あのクセなんていうか?
Ja, ano kuse nan te iu ka?
then that habit what (quote) say/call (?)
“Then what’s that habit called?” (PL2)

B: エー? 知らな〜い。
E? Shiranāi.
huh/what not know
“Huh? I don’t know.” (PL2)

4 **A:** あれ、マウスユスリっていうらしいよ。
Are, mausu yusuri tte iu rashii yo.
that mouse shaking quote say/call it seems (emph.)
“It’s apparently called mouse yusuri.” (PL2)

A: なんたってパソコンブームだもんネ〜。
Nantatte pasokon būmu da mon nē.
whatever one says personal computer boom is because(colloq.)
“Whatever you say, it’s really a computer boom.”
“Well, we really are in a computer boom.” (PL2)

B: ホントオ?
Hontō?
truth
“Really?” (PL2)

Sound FX: タタタタタタ
Ta ta ta ta ta ta ta
Tap tap tap tap tap tap tap

- *rashii* follows the plain form of a verb (present or past) and implies a conjecture based on something heard, seen, or read → “is apparently/seems to be/I understand that ~.”
- *honto* (a colloquial *hontō*) means “truth,” but with the intonation of a question it becomes “Is that true?/really?”
- *pasokon* is shortened from パーソナル・コンピューター (*pāsonaru konpyūtā*), the cumbersome katakana rendering of the English “personal computer”; *būmu* is from the English “boom.”

ギャル・ギャグ ワールド Gal Gag World

by 佐藤量作 / Satō Ryōsaku

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Digging Shellfish/Clamming

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“It’s just not drawing the crowds.” (PL2)
- なんとか ヤング 層 を...
Nantoka yangu -sō o...
somehow young stratum (obj.)
“Somehow [I have to attract] the young social stratum.”
“Somehow I need to find a way to appeal to the younger generation.” (PL2)

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“That’s it!” (PL2)

Sound FX: ポン
Pon
(effect of pounding fist in palm)

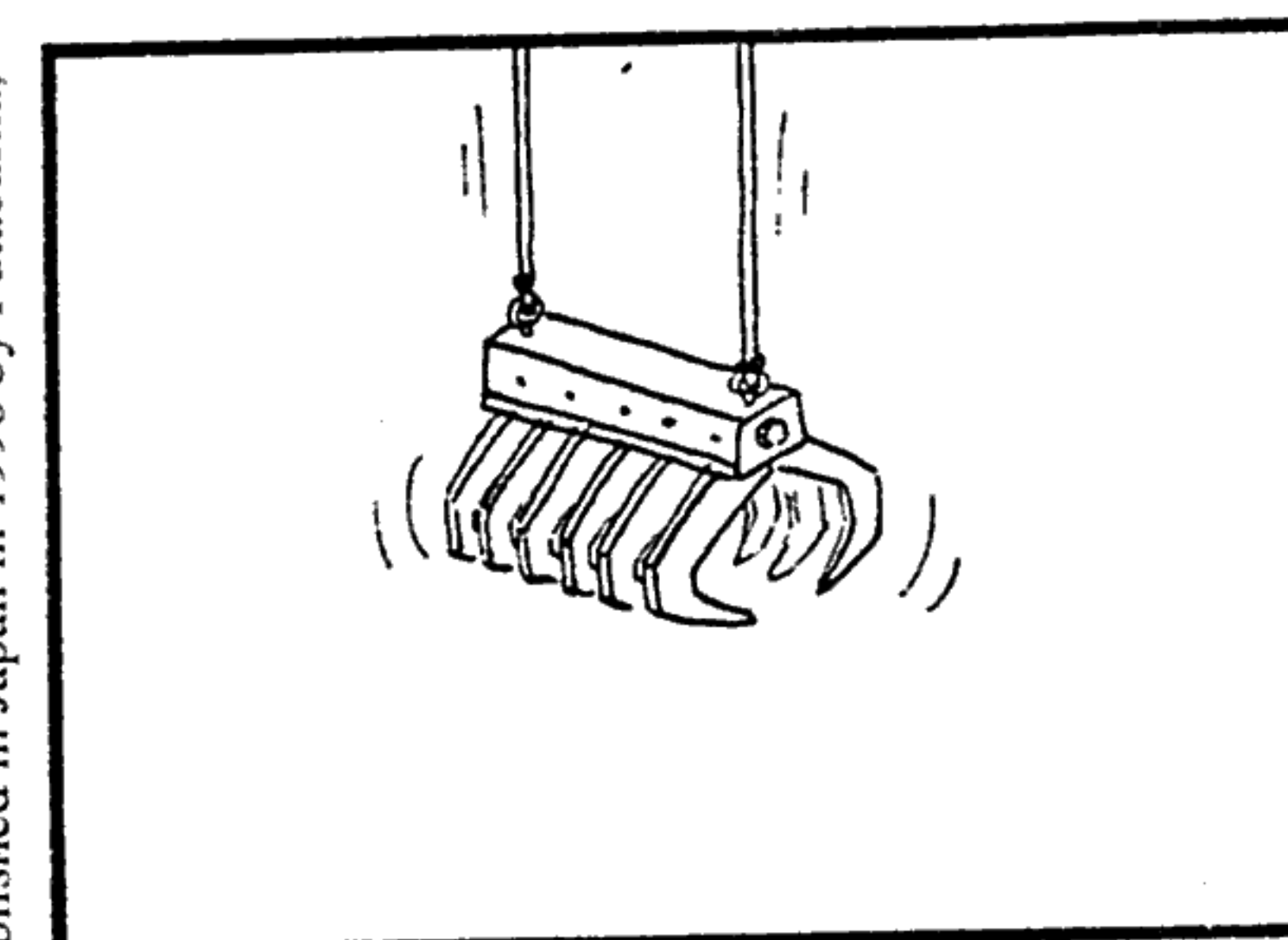
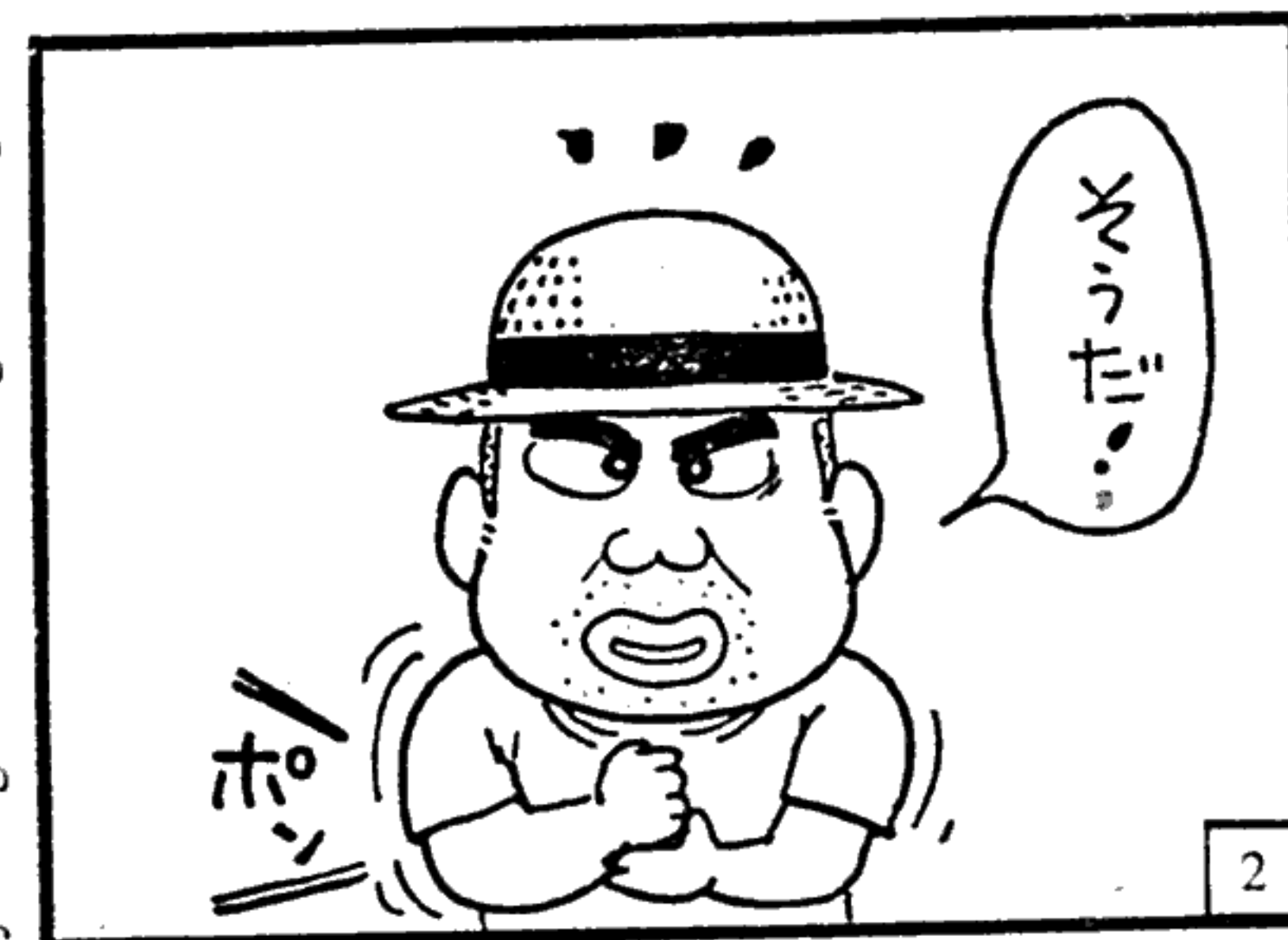
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Shijimi Kyatchā
Clam Catcher

Customer: もっと 右、右。
Motto migi, migi.
more right right
“More to the right. To the right.” (PL2)

Sound FX: ガー
Gā
Whrrrr (whirring of crane unit)

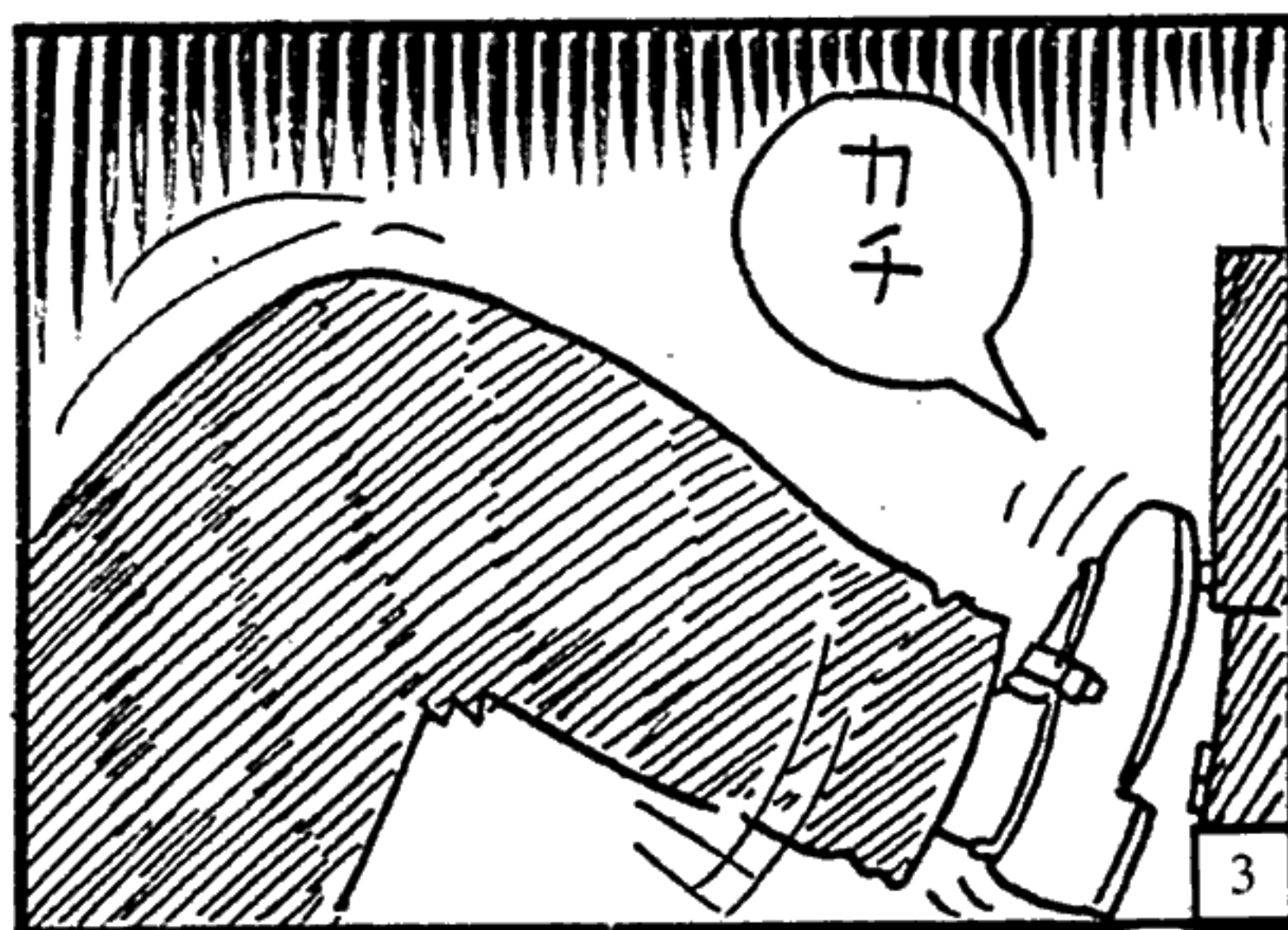
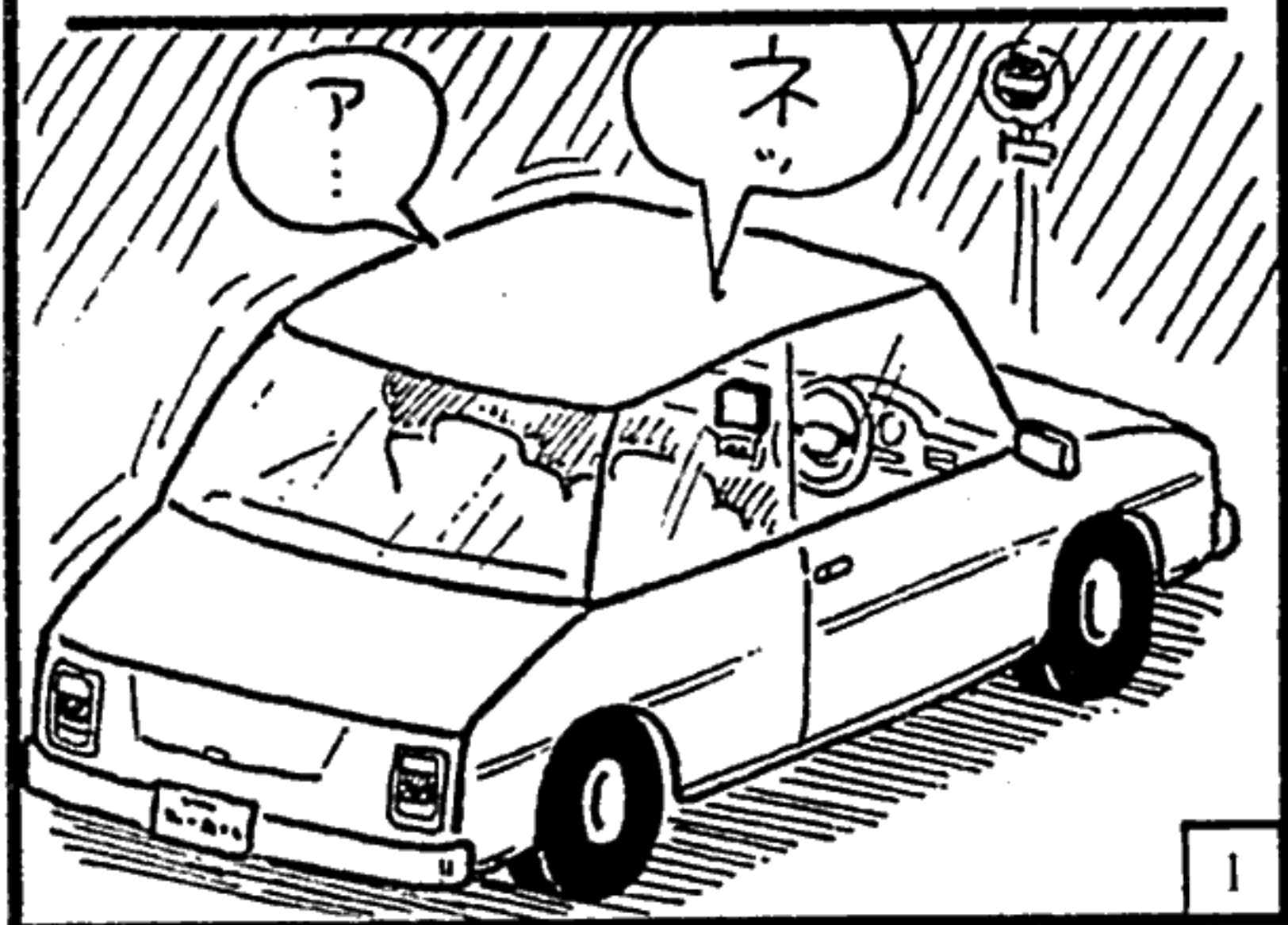
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ギャル・ギャグ ワールド Gal Gag World

by 佐藤量作 / Satō Ryōsaku

車内にて……



Title: 車内にて
Shanai nite
car in
In The Car

1 **Guy:** ネッ!
Ne!
(interj.)
“Come on!” (PL2)

Girl: ア...
A...
(interj.)
“Oh.” (PL2)

2 **Girl:** ダメ だって ば、木村くん。
Dame da tte ba, Kimura-kun.
not permitted is (quote) (emph.) (name-fam.)
“I said no, Kimura.” (PL2)

Guy: いい じゃない...ネ。
Ii ja nai! Ne!
good/fine/OK is not (colloq.)
“It’s OK, isn’t it? Right?”
“Come on! Why not?” (PL2)

- *tte ba* is used like the emphatic tag, “I say.” It’s actually a colloquial 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, *~tte ba* literally means “if I say,” implying an emphatic “if I say ~, I really mean ~.”
- *ii ja nai* might look like “[it] is not good,” but it’s actually a colloquial short form of the rhetorical *ii ja nai (desu) ka*, “[it] is good/fine/OK, is it not?” Spoken with a falling intonation, *ii ja nai* is an idiomatic expression used to counter objections the other person has raised, so it corresponds variously to “What’s wrong with that?/So what?/Why not?/etc.”
- *ne* spoken by itself after another sentence is like a redoubled effort to press the point home and get the listener’s agreement (“right?/isn’t that so?/don’t you think?”).

3 **Sound FX:** カチ
Kachi
Click (effect of hitting button)

4 **Computer:** これ より 先、 進入 禁止 です。 進入 禁止 です。
Kore yori saki, shinnyū kinshi desu. Shinnyū kinshi desu.
this/here from ahead no entry is no entry is
“No entry ahead. No entry.”
“Do not proceed further. Do not proceed.” (PL2)

Guy: いけねー。カーナビの...
Ikenē. Kānabi no...
darn/oops car navigation system of/on
“Oops, [I hit the button] on the CarNav.” (PL2)

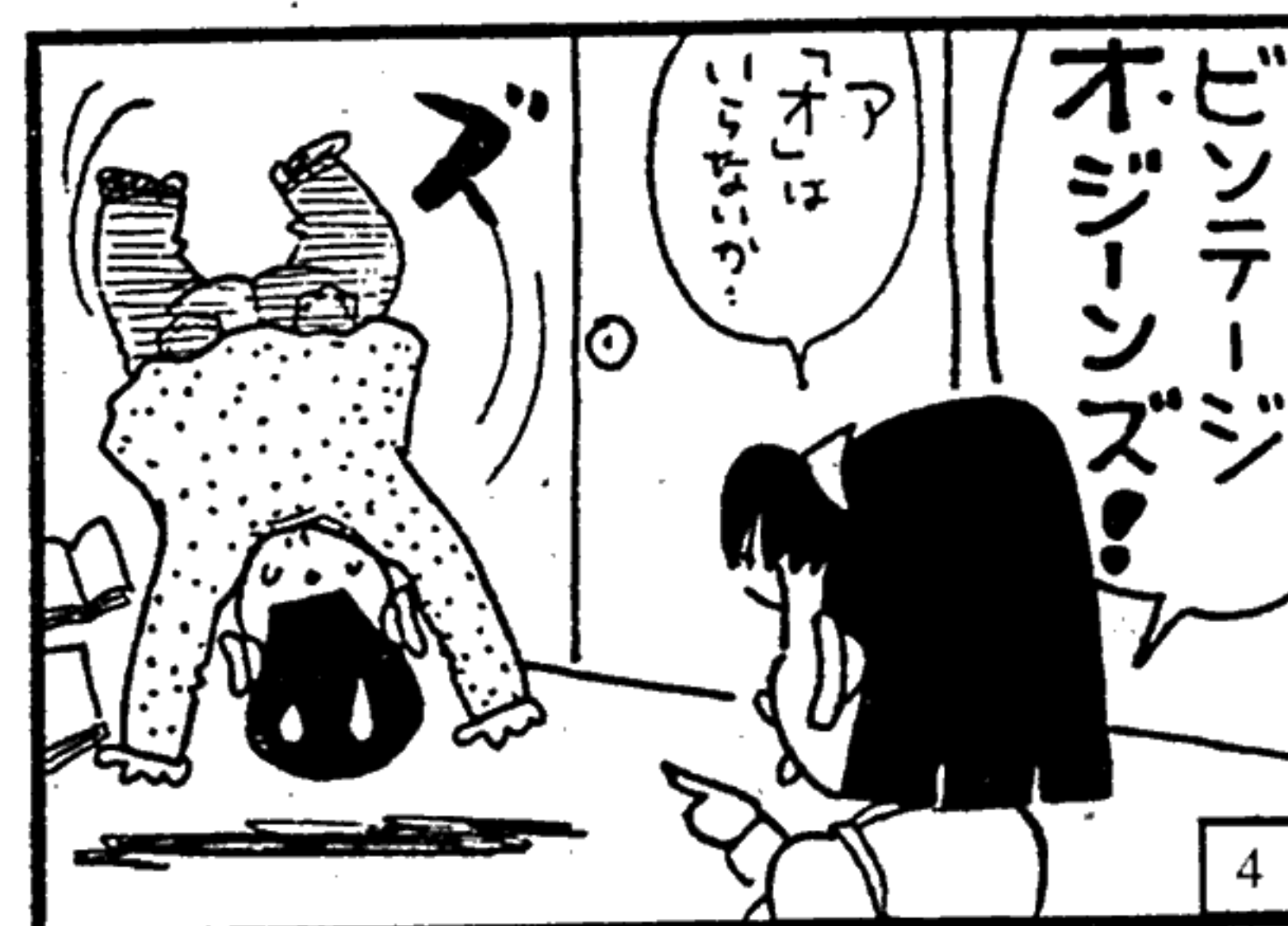
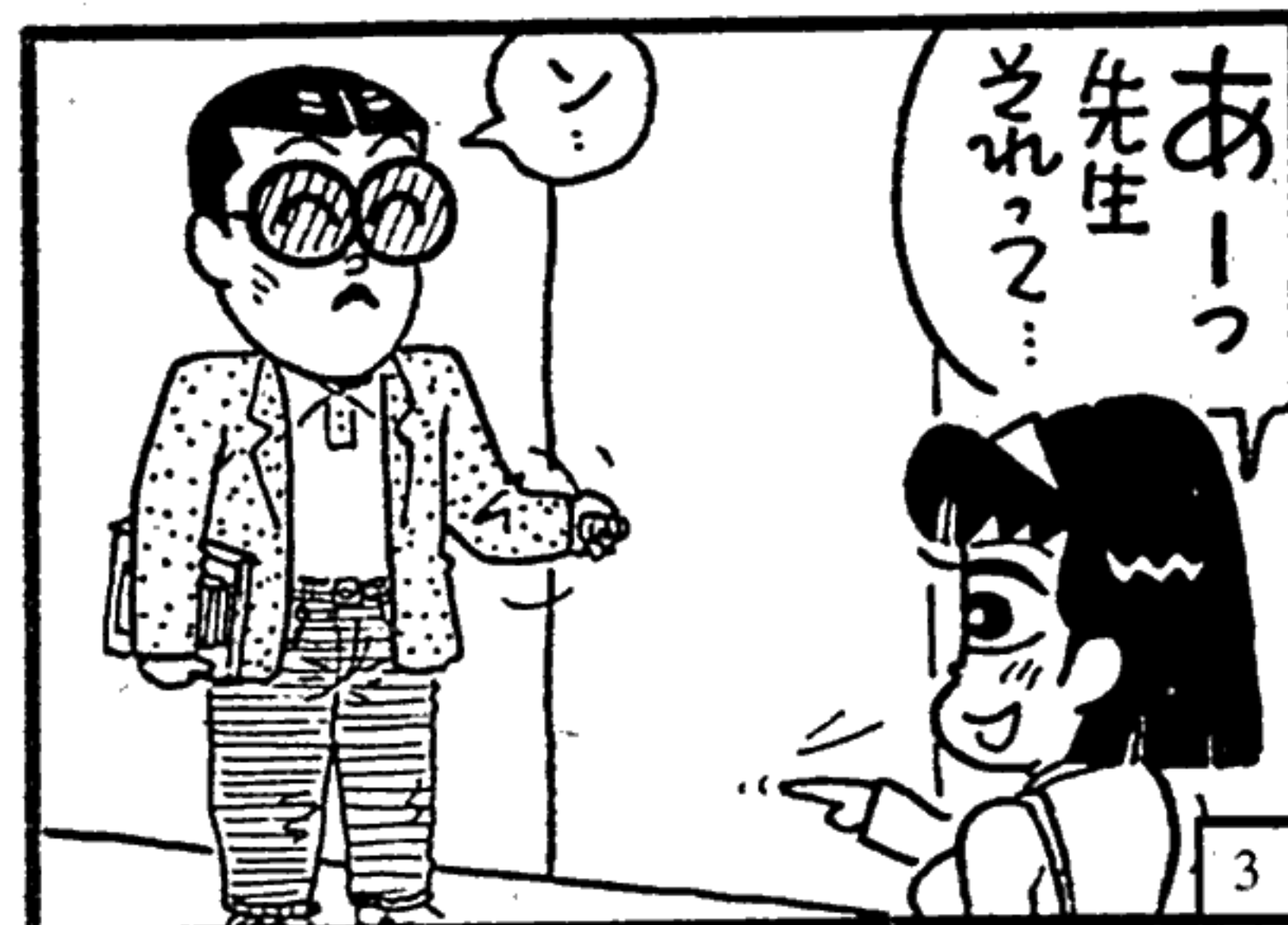
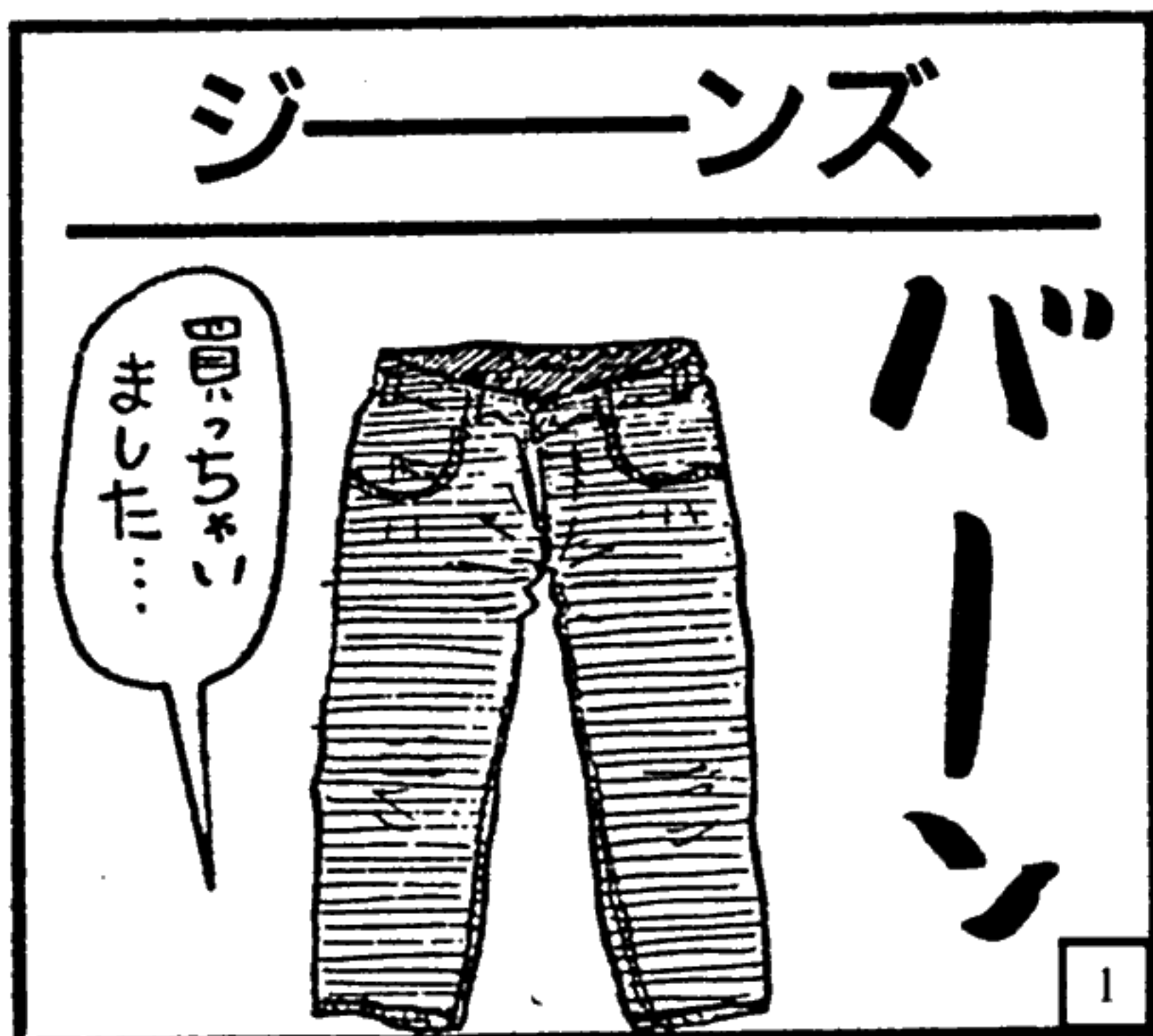
Girl: プッ。
Pu!
(stifled laugh)

- a round, red sign with a horizontal white bar like the one shown here is the international traffic sign for “no entry.”
- *kore yori* = *kore kara* (lit. “from this”) → “from here.” Using *yori* sounds quite a bit more formal than using *kara*.
- *saki* often refers to an area up ahead on the same road or path → *kore yori saki* = “ahead from here” or just “ahead.”
- *shinnyū* is a noun referring to the act of entering/advancing into a place → “entry.” *Kinshi* means “prohibition,” but *~kinshi* is often equivalent to “~ prohibited” or “no ~,” so *shinnyū kinshi* = “entry prohibited/no entry.”
- *ikenē* = *ikenai*, which can be used as an interjection/exclamation of chagrin or alarm when something goes wrong, like “Drat!/Damn!” or “Oops.”
- *kānabi* is shortened from *kā nabigēshon shisutemu*, the full katakana rendering of the English “car navigation system.”

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ギャル・ギャグ ワールド Gal Gag World

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Title: ジーンズ
Jiinzū
Jeans

1 **FX:** バーン
Bān
Ta-daa!

Teacher: 買っちゃいました。
Katchaimashita.
bought-(impulsively)
"I went and bought them!" (PL3)

- *katchaimashita* is a contraction of *katte shimaimashita*, the PL3 past form of *katte shimau*, from *kau* ("buy/purchase"). A past form of *shimau* after the *-te* form of a verb can express the feeling that the speaker did the action impulsively/without being able to help himself.

2 **Teacher:** リーバイス ビンテージ ジーンズ!
Riibaisu bintēji jīnzu!
Levi's vintage jeans
"Levi's vintage jeans!"

Teacher: 金 20万円 ナリ!
Kin nijūman-en nari!
money/cash ¥200,000 is
"¥200,000 cash!" (PL2)

- when amounts of money are written on receipts, checks, etc., it's customary to place the kanji 金 *kin* (meaning "money") before the amount and 也 *nari* after the amount. He's verbalizing that style here as a way of dramatizing how much he paid for the jeans (at current exchange rates, almost \$2,000).

3 **Student:** あーっ、先生、それ って...
Ā-!, Sensei, sore tte...
(exclam.) teacher that (quote)/as for
"Wow, sir! Those are..."

Teacher: ン?
N?
"Hunh?" (PL2)

- students address their teachers by the title *sensei* rather than by name.
- the quotative *tte* here is essentially a colloquial equivalent of the topic marker, *wa* ("as for"). Her sentence continues to the next frame.

4 **Student:** ビンテージ オジーンズ!
Bintēji o-jīnzu!
vintage (hon.)-jeans
"Vintage O-jeans!" (literally, "vintage honorable jeans," but we couldn't come up with a translation that actually conveyed the Japanese word play—see note below)

Student: ア、「オ」は いらない か。
A, "o" wa iranai ka.
(interj.) "o-" as for not need (?)
"Oops, I guess I didn't need the o-." (PL2)

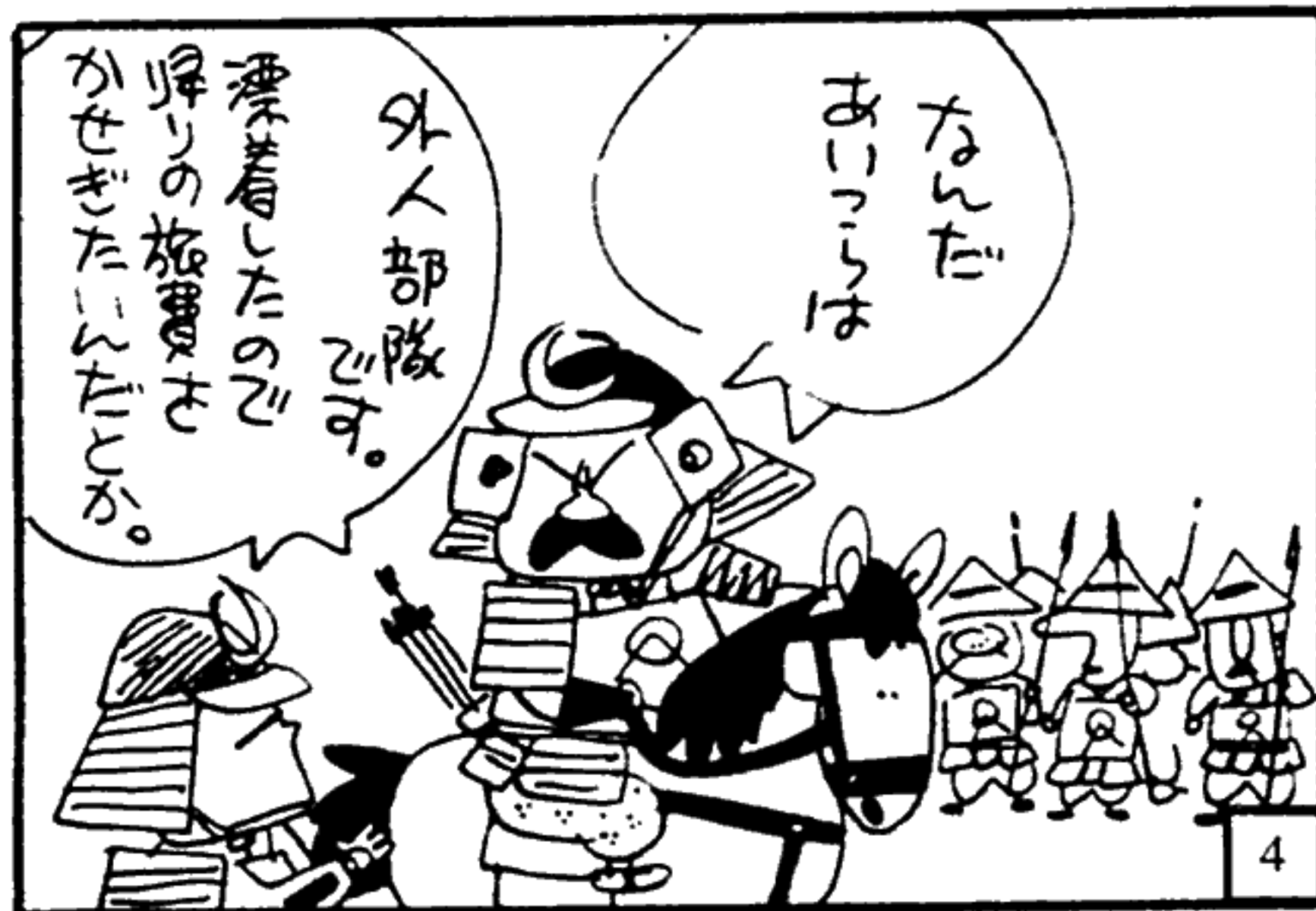
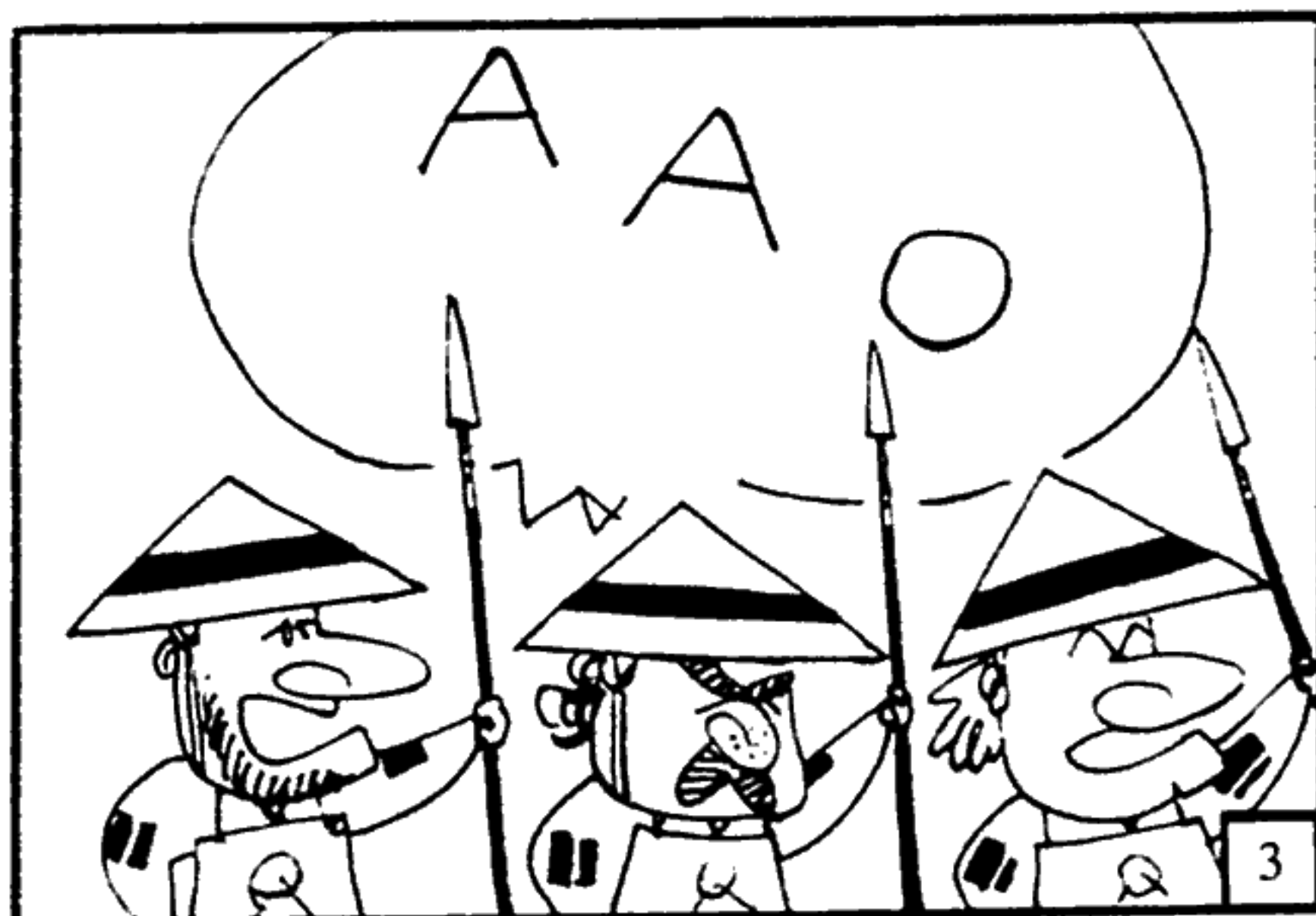
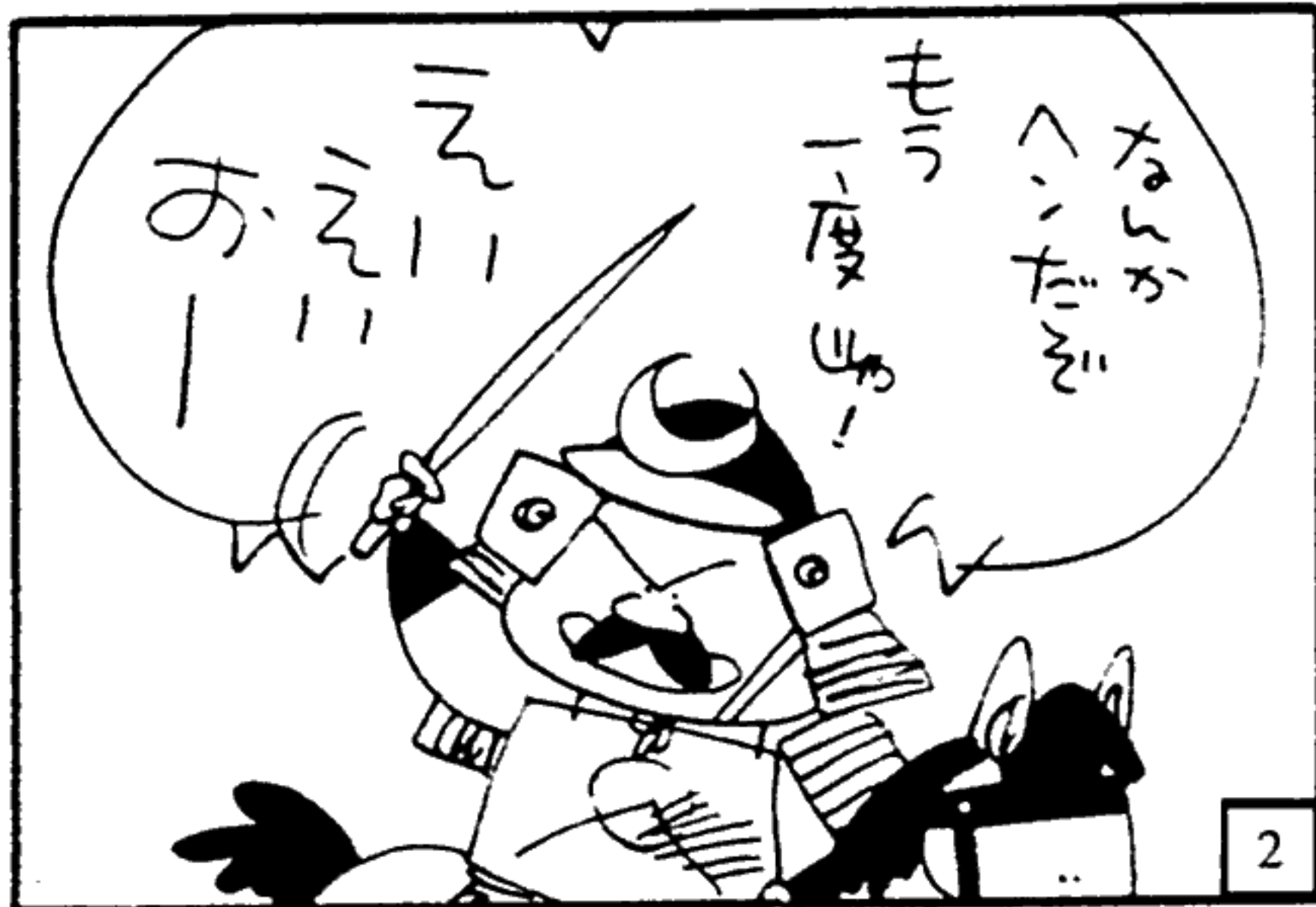
Sound FX: ズ
Zu
(slapstick effect)

- the student, perhaps recognizing the high value of the jeans, instinctively adds an honorific *o-* to the word. In doing so, she inadvertently winds up saying what sounds suspiciously like "*ojin*," a somewhat derisive slang term for a middle-aged man—thus the teacher's extreme reaction.
- *iranai* is the negative form of *iru* ("need").
- the question indicated by *ka* is purely rhetorical.

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI



1 **Commander:** 関の声をあげよ! えいえいおー!
Toki no koe o ageyo! Ei ei o!
 battle cry (obj.) raise (battle cry)
“Raise your battle cry! Ei ei o!” (PL2)

Infantry: エーエーオー!
E ē o!
 (battle cry)
“E ē o!”

- *ageyo* is an abrupt command form of *ageru* (“raise”).
- the kana combination えい (*ei*) in this case is supposed to be pronounced as two distinct sounds え and い, and not simply as a long え, but the battle cry raised by this infantry apparently has only long *ē* sounds, without any *i* sound.

2 **Commander:** なんかヘンだぞ。もう一度じゃ! えいえいおー!
Nanka hen da zo. Mō ichido ja. Ei ei o!
 somehow strange is (emph.) more 1 time is (battle cry)
“That didn’t sound right somehow. One more time! Ei ei o!” (PL2)

- *nanka* is a contraction of *nanika*, literally “something”; but at the beginning of a sentence or clause it’s often used as a “softener,” like “somehow vaguely/kind of ~.” *Nanka hen da* = “is somehow/vaguely strange” → “doesn’t sound right somehow.”
- *mō* before a number means “[that many] more,” *ichi* = “one,” and *-do* is the counter suffix for “times/occasions/repetitions,” so *mō ichido* = “one more time.”
- it’s not unusual for older males to use *ja* in place of *da* (“is/are”)—especially those in positions of authority.

3 **Infantry:** A A O!
E ē o!
 (battle cry)
“A A O!”

- it turns out the footsoldiers were actually speaking English and saying “A A O.” The standard Japanese pronunciation of the English letter A is エー (*ē*), and not エイ (*ei*)—even though the latter would be closer to the English pronunciation.

4 **Commander:** なんだ、あいつらは?
Nan da, aitsu-ra wa?
 what is/are those guys as for
“What are those guys?” (PL2)

Lieutenant: 外人部隊です。
Gaijin butai desu.
 foreigner corps/batallion/unit is
“They’re the foreign brigade.” (PL3)

漂着したので帰りの旅費を
Hyōchaku shita node kaeri no ryohi o
 were washed ashore because return for travel expenses (obj.)

かせぎたいんだとか。
kasegitai n da to ka.
 want to earn (explan.) (hearsay)

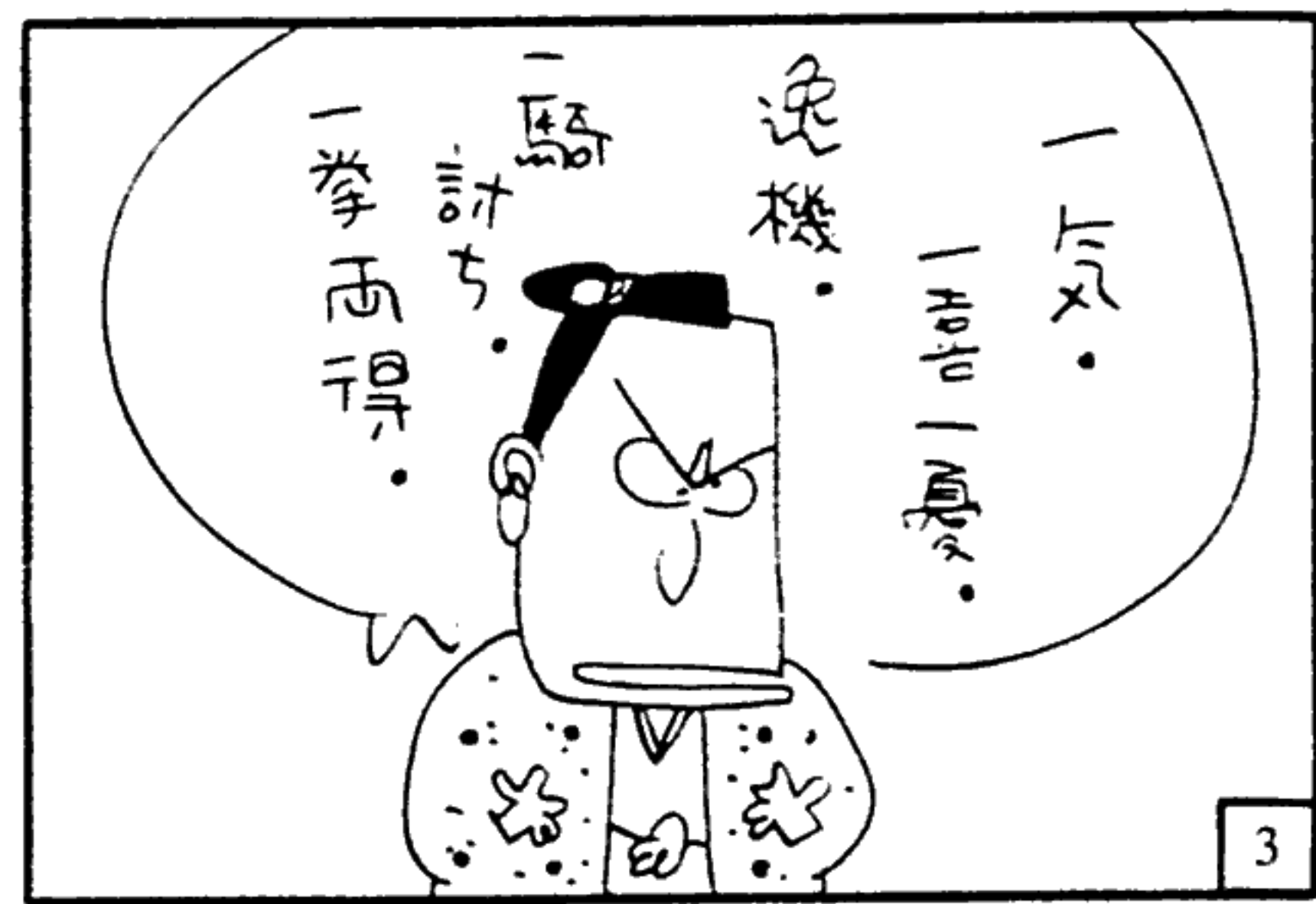
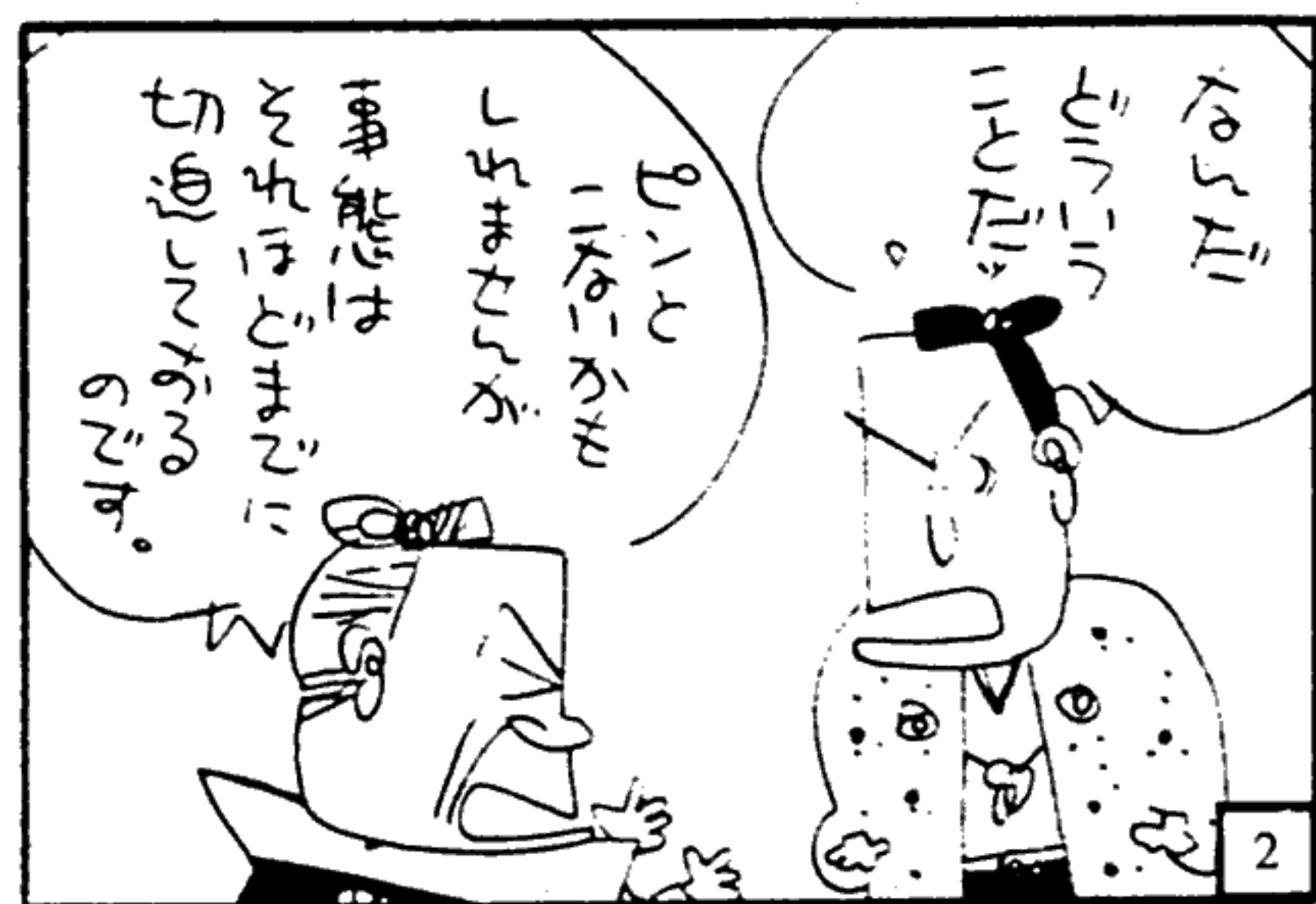
“Seems they were washed ashore from a shipwreck and wanted to earn their return travel fare.” (PL2)

- *aitsu* is a fairly rough word for “that person” (more often male than female, but it can be either) and adding *-ra* makes it plural, “those guys.”
- *wa* marks *aitsu-ra* as the topic. The syntax is inverted; *aitsu-ra wa* would normally come first.
- *butai* refers to a military unit of unspecified size.
- *hyōchaku shita* is the plain/abrupt past form of *hyōchaku suru* (“drift/wash ashore”).
- *kaeri* is a noun form of the verb *kaeru* (“go/come home” or “return home”). *Kaeri no ryohi* = “travel fare for their return home.”
- *kasegitai* is the “want to” form of *kasegu* (“earn money”).
- ~ *to ka* implies ~ *to ka itta*, which literally is like “said ~ or something/said something about ~”; *to ka* often indicates that the speaker has heard the information not directly from the source but from someone else.

いしいひさいち選集

Ishii Hisaichi Senshū

SELECTED WORKS of ISHII HISAICHI



1

Advisor: 殿! このまま 飢饉 が 続けば 一揆ですぞ!
Tono! Kono mama kikin ga tsuzukeba ikki desu zo!
lord without change famine(subj.) if continues uprising is (emph.)
"My lord, if the famine goes on like this, there's sure to be an *ikki*." (PL3)

Lord: なにッ? イッキ?!
Nani!? Ikki?
what (indeterminate)
"What? An *ikki*?" (PL2)

- *kono mama* = "unchanged from this," and *tsuzukeba* is a conditional ("if when") form of *tsuzuku* ("continues/persists/goes on"), so *kono mama tsuzukeba* = "if [something] goes on like this."

2

Lord: なん だ? どういう こと だ??
Nan da? Dō iu koto da!?
what is what kind of thing is
"What do you mean? What's going on?" (PL2)

Advisor: ピンとこない かもしれませんが、事態は それほどまでに 切迫しております。
Pin to konai kamo shiremasen ga, jitai wa not come clear may possibly be but situation as for
sorehodo made ni seppaku shite oru no desu.
that degree as far as has become tense (explan.)
"You may not realize it, but the situation has grown just that tense." (PL3-4)

- *pin to konai* is the negative form of *pin to kuru* (*kuru* = "come"), a colloquial expression for having something come clear in one's mind—as in getting a joke, recognizing a face, understanding an explanation/reason, sensing something by intuition, having a hunch, etc.
- *kamo shiremasen* is the PL3 form of *kamo shirenai* ("might be/may possibly be [that]").
- *seppaku shite oru* is equivalent to *seppaku shite iru* ("has become tense"), from *seppaku suru* ("[a situation] becomes tense").

3

Lord: 一気。一喜一憂。逸機。一騎討ち。一挙両得。
Ikki. Ikki ichiyū. Ikki. Ikki-uchi. Ikkyō ryōtoku.
(various words beginning with *ikki*)

- 一気 (*ikki*) usually occurs as the adverb *ikki ni*, which means "in a single go/all at once."
- *ikki ichiyū* is literally "one rejoicing and one lamenting" → "now rejoicing, now lamenting"; the expression is used to describe feelings that swing back and forth between joy and sorrow because of changing circumstances.
- 逸機 (*ikki*) is a noun for "missing/failing to capitalize on an opportunity."
- *ikki-uchi* = "one-on-one/man-to-man combat."
- 一挙 *ikkyō* is a close synonym for 一気 (*ikki*, "in a single go/all at once"). *Ryōtoku* means "two benefits," so *ikkyō ryōtoku* is literally "two benefits at once/from one action." *Ikkyō ryōtoku* is the expression that was used before 一石二鳥 (*isseki nichō*, literally, "one stone, two birds") was adopted from the English expression "kill two birds with one stone"; today both expressions are used.

4

Advisor: ワープロ か、おのれは?!
Wāpuro ka, onore wa?!
word processor (?) you as for
"What are you—a word processor?" (PL1-2)

Sound FX: ボカッ
Boka!
Bonk (effect of rap on head)

- *wāpuro* is the Japanese word for "word processor," shortened from *wādo purosessā*, the full katakana rendering of the English term. In Japan the term usually refers to dedicated word-processing hardware rather than to a software application. Because Japanese has a large number of words that sound the same but are written with different kanji (as frame 3 illustrates), a key function of Japanese word processors is to offer the user a menu of alternatives from which to select.
- *onore* can mean either "I" or "you"; when it's used for "you" it usually has a derisive/insulting tone.



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1 Calvin: "What do you find attractive in women, Hobbes?"

ホップス、女の人 の どういう ところに 魅力 を 感じる?
Hobbusu, onna no hito no dō iu tokoro ni miryoku o kanjiru?
 (name) woman 's what kind of place/aspect in appeal/charm (obj.) feel

- find 「(経験的に)知る/感じる」 → find attractive 「魅力を感じる/魅力的だと思う」。
- *tokoro* is literally "place," but it's also used idiomatically to mean "situation/manner/aspect/characteristic."
- questions in colloquial speech are often formed simply by raising the intonation on the last syllable.

2 Hobbes: "Well, I've always been partial to redheads."

そう だ な、赤毛 は 昔 から 好き なんだ。
Sō da na, akage wa mukashi kara suki na n da.
 that way is (colloq.) red hair as for long ago since like (explan.)

- I've = I have.
- be partial to... 「～を特に好む/～が好きだ」。
- redhead 「髪かみの毛けが赤あかい人ひと/赤毛あかげの人ひと」。Redheaded はその形容詞で「赤毛あかげの」。
- *sō da na* is a phrase used when pondering an answer/response, like "well, let's see..."
- *mukashi kara* is literally "from/since a long time ago," often implying "always."

3 Hobbes: "With green eyes... I like green eyes."

目 は 緑 で... 緑 の 目 が いい ね。
Me wa midori de... midori no me ga ii ne.
 eyes as for green is/are-and green that are eyes (subj.) good (colloq.)

- "I like ~" could also be translated as ~ *ga suki da*, but ~ *ga ii* is often a more natural way to express a preference or choice.

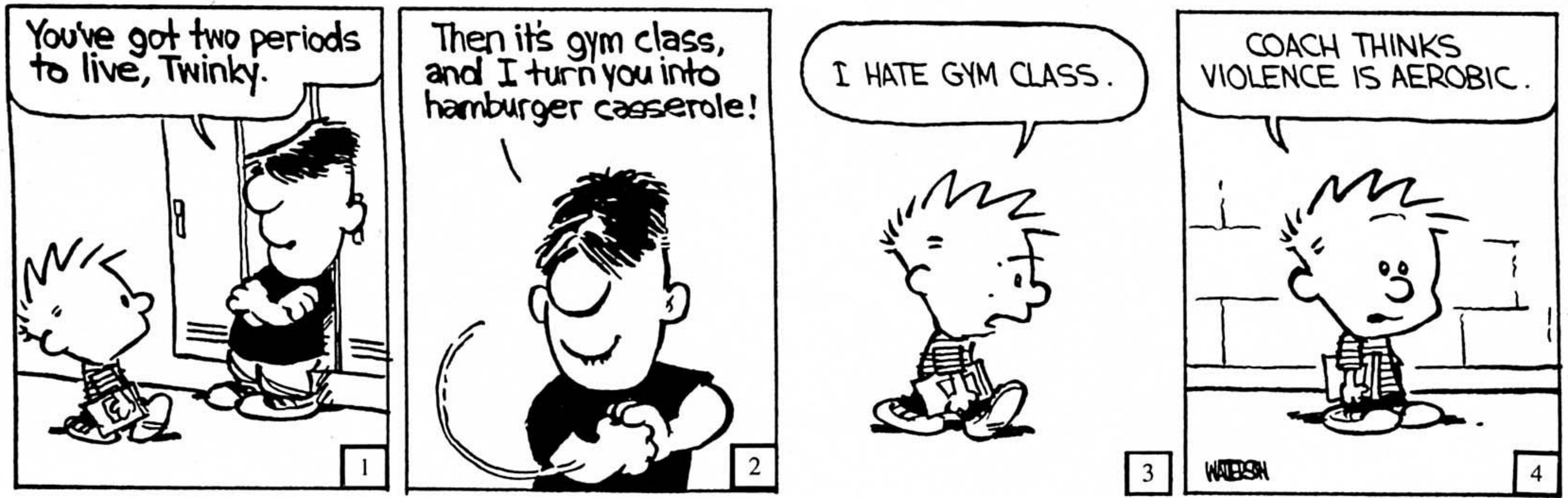
4 Hobbes: "And whiskers! Long whiskers!"

それから ひげ! 長い ひげ だ!
Sore kara hige! Nagai hige da!
 and also whiskers long whiskers is

Calvin: "Let's change the subject."

話題 を 変えよう。
Wadai o kaeyō.
 topic (obj.) shall change

- whiskers は、人間にんげんのほおひげでもあるが、ネコや虎とらのひげのこと。
- *kaeyō* is the volitional ("let's/I shall") form of *kaeru* ("alter/change/switch").



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1 **Bully:** "You've got two periods to live, Twinky."
 お前の命もあと2時限だけだぞ、へなちょこ。
Omae no inochi mo ato ni-jigen dake da zo, henachoko.
 your life (emph.) remaining 2 periods only is (emph.) pip-squeak

- Twinky は Twinkies というお菓子の商標名に由来し、ふわふわに柔らかいことから、「弱虫/へなちょこ」などの意味に用いる。Twinkie とも書く。
- to live は不定詞の形容詞的用法で period にかかる。「生きてい(られ)る時間が2時限ある」。

2 **Bully:** "Then it's gym class, and I turn you into hamburger casserole!"
 その後 は 体育 だから、肉だんご に してやる!
Sono ato wa taiiku da kara, niku-dango ni shite yaru
 that after as for phys ed is because meat patty to do/make-(for you)

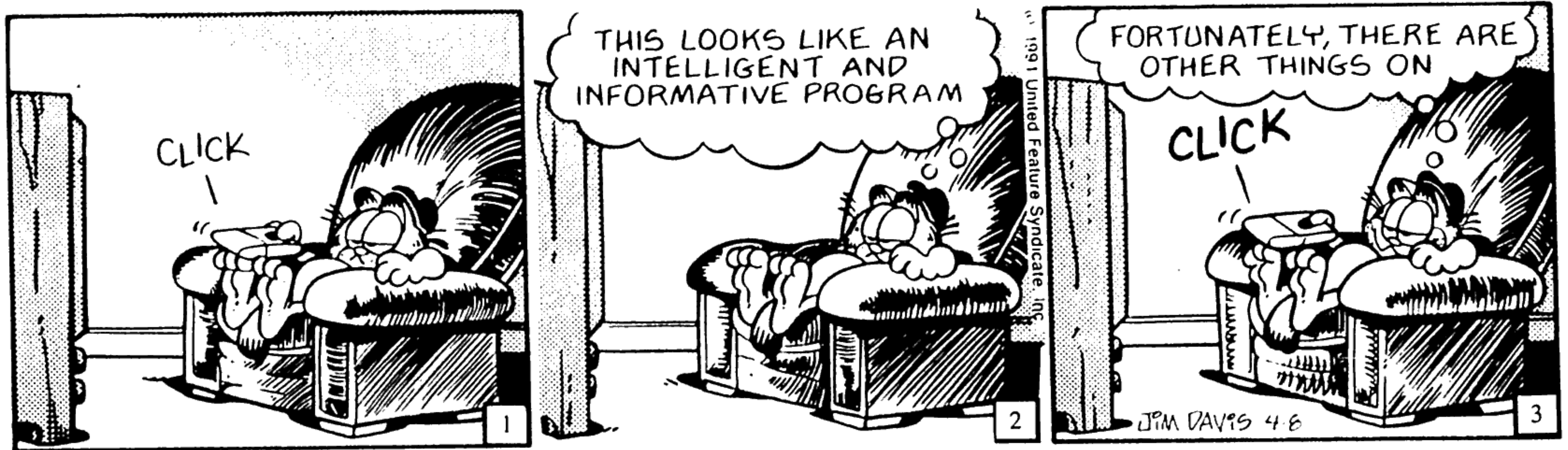
- gym class は、体育で、physical education (略して P.E./phys ed) とも言う。Gym は gymnasium の略。
- hamburger は、ハンバーガーに限らず、牛挽肉のことも指す。俗に、人をこてんぱんに打ちのめすことを make hamburger out of... などとも言い、hamburger は「やっつけてやる」などという脅しによく使われる言葉。
- casserole は、料理用の耐熱容器のことで、その容器に肉、野菜、チーズ、パスタ類などさまざまな素材を入れてオーブンで焼く各種の料理全般も casserole という。
- ~ ni shite yaru is from ~ ni suru, which implies "make [something] into ~." Yaru after the -te form of a verb often implies that the speaker does the action to or for the listener: "I'll make you ~."

3 **Calvin:** "I hate gym class."
 体育 なんか 大っ嫌いだ。
Taiiku nanka daikkirai.
 phys ed as for hate

- nanka is a colloquial nado ("something like"); here it's essentially equivalent to wa ("as for"), but with a feeling of derision for what comes before it.
- there is a small つ (tsu) in 大嫌い (daikirai, "greatly/absolutely hate") for added emphasis.

4 **Calvin:** "Coach thinks violence is aerobic."
 コーチ ったら、暴力 を エアロビクス か なんか だ と 思ってる んだ から。
Kōchi ttara, bōryoku o earobikusu ka nanka da to omotteru n da kara.
 coach as for violence (obj.) aerobics or something is (quote) thinks (explan.) because

- ttara is a contraction of ~ to ittara, "if you say ~," ; in colloquial speech it's often used in place of wa ("as for") when saying something negative about a person.
- thinks (that) 以下は think の目的語となる名詞節で coach が思っていることの内容。



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1

SFX: Click

カチリ

Kachiri (sound of hitting the remote control button)

2

Garfield: "This looks like an intelligent and informative program."

これは 知的 で ために なりそうな 番組 だな。

Kore wa chiteki de tame ni narisō na bangumi da na.

this as for intelligent is-and benefit to/of seems like it will become program is (colloq.)

- looks like 「～のようにみえる/～らしい」。
- informative 「有益な/教育的な」 → 「ためになる」。
- *tame ni narisō* is from the expression *tame ni naru* (lit., "become of benefit" → "be beneficial"), and *sō na* after the stem of a verb implies "seems/looks like it will [do the action]."
- program ここではテレビの「番組」を指す。

3

SFX: Click

カチリ

Garfield: "Fortunately, there are other things on."

他にも番組があるのはありがたいことだ。

Hoka ni mo bangumi ga aru no wa arigatai kotta.

besides also program (subj.) exist (nom.) as for fortunate thing-is

- fortunately 「幸いなことに」。
- there are other things on; on のあとのTVが省略されている。Things は番組を指す。「他の番組もやっている」。
- *hoka* = "other," and adding *ni* makes it like "besides" → *hoka ni aru* = "exist besides [this]."
- *no* is a "nominalizer" that turns the complete thought/sentence that comes before it ("there are other programs besides it") into a noun, and *wa* marks that noun as the topic: "as for there being other programs besides it, ..."
- *arigatai kotta* is a contraction of *arigatai koto da* ("is a thing to be grateful for" → "is a fortunate thing").

Humorous Haiku

Poems submitted by our readers

Illustrations by Anthony Owsley

川柳



俺にまで

Ore ni made

礼状が来る

reijō ga kuru

選挙前

senkyo-mae

**Even one like me
receives a gracious thank-you note
when an election pends.**

by 無関心派 (Mukanshin-ha)

- *ni made* = "even to," and *ore* is an informal/rough word for "I/me" used by males, so *ore ni made* = "even to me."
- *reijō* = "thank-you note," and *reijō ga kuru* = "a thank-you note comes." The Japanese literally says "even to me a thank-you note comes" → "even I receive/even one like me receives a thank-you note."
- the suffix *-mae* means "before [the event]," so *senkyo-mae* = "before the election" → "when an election pends."
- the pen name *Mukanshin-ha* means literally "indifferent observer," presumably a non-voter.

- *furu* = "[rain/snow/hail] falls," and *furu ame* = "the falling rain."
- *ekohiiki* = "favoritism/partiality," and *ekohiiki suru* = "favor/show partiality."
- the suffix *-busoku* is from *fusoku* ("insufficiency/shortage"), so *mizu-busoku* = "water shortage."
- Tokyo had more rain than usual during the rainy season this year. However, the mountain reservoirs that supply neighboring Kanagawa Prefecture (inc. Yokohama) had so little that the area was forced to ration water supplies. Residents were led to wonder whether the heavens were showing partiality.
- *Omachi Komachi* is a play on 小野小町 (*Ono Komachi*), a legendary beauty who lived during the Heian Era.

降る雨も

Furu ame mo

えこひいきする

ekohiiki suru

水不足

mizu-busoku

**Even falling rain
shows its partiality:
water shortages.**

by 大町小町 (*Omachi Komachi*)



シドニーへ

Shidonii e

成果を残し

seika o nokoshi

聖火行く

seika yuku

**Going to Sydney
a legacy of triumph;
the Olympic torch.**

by 千代に八千代 (*Chiyo ni Yachiyo*)

- *e* marks the destination of the action *yuku*, an alternate pronunciation of *iku* ("go").
- 成果 *seika* refers to the "accomplishments/fruits" of an endeavor, while the homophonous 聖火 *seika* (lit., "holy flame") is the name for the Olympic torch.
- *nokoshi* is the stem of *nokosu* ("leave behind"); the stem is being used as a modifier that indicates the manner of the next mentioned action: "the Olympic torch goes... leaving behind a legacy of triumph." What's interesting about the poem is the play between the two meanings of *seika*: one proceeds to Sydney, the other is left behind.
- *Chiyo ni Yachiyo*, loosely "thousands and thousands of years," is a phrase from Japan's national anthem.

We'll send you a *Mangajin* T-shirt if we publish your *senryū*. Send to Senryū, Mangajin, Inc., PO Box 77188, Atlanta, GA 30357 (or to 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 77188, Atlanta, GA 30357 (または電子メールで 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。

ポケットストーリー *Pocketto Sutorii* Pocket Story

作.モリ マサユキ
by Mori Masayuki



The artfully drawn and poetic “Pocket Story” tales are the work of Mori Masayuki. Using various styles—line drawings, woodblock-like etchings, and watercolor paintings—Mori gives his manga a distinct feel and style. Light on dialogue, the images are the focus of these tales. In fact, sometimes no dialogue is used at all.

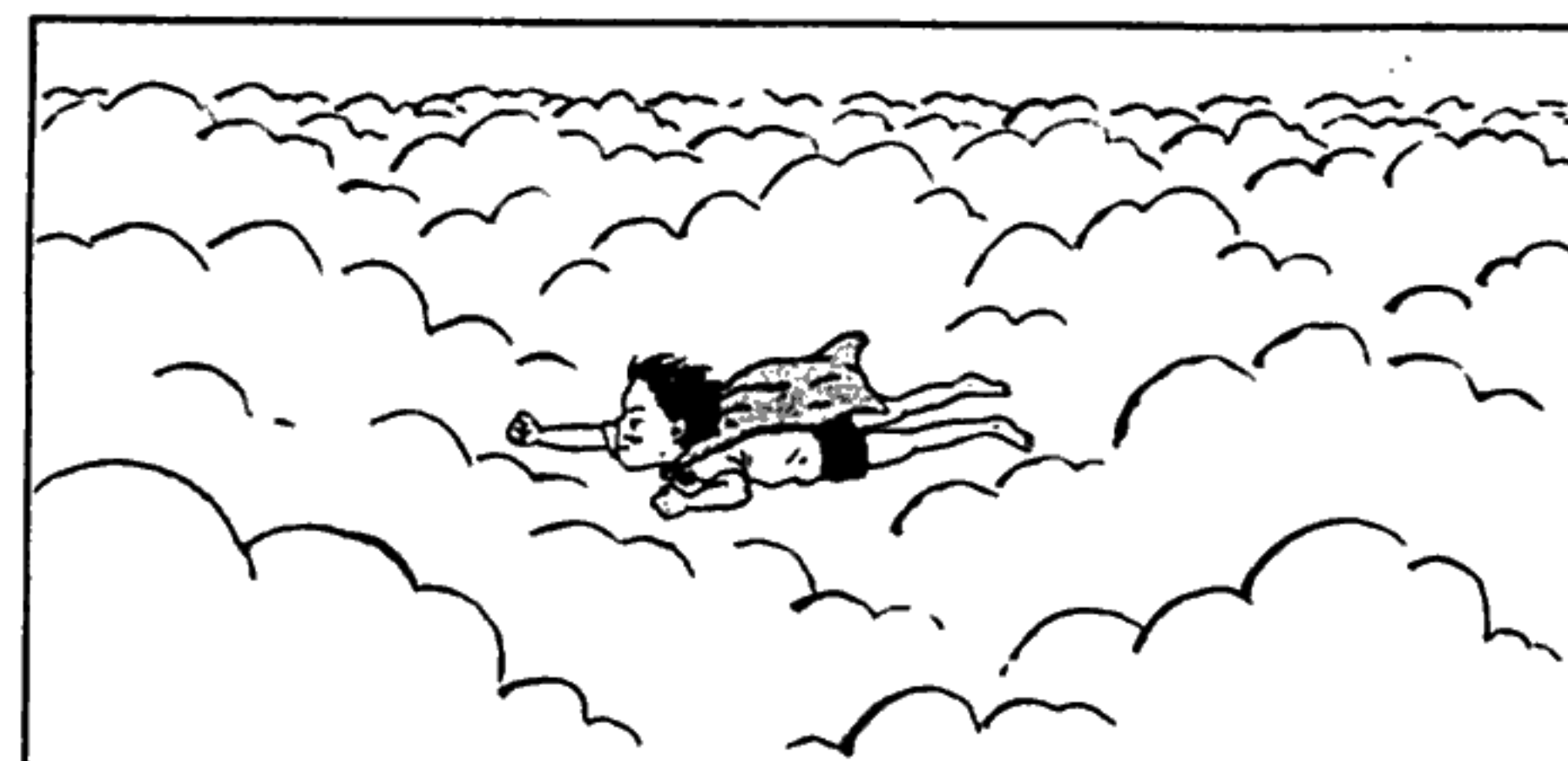
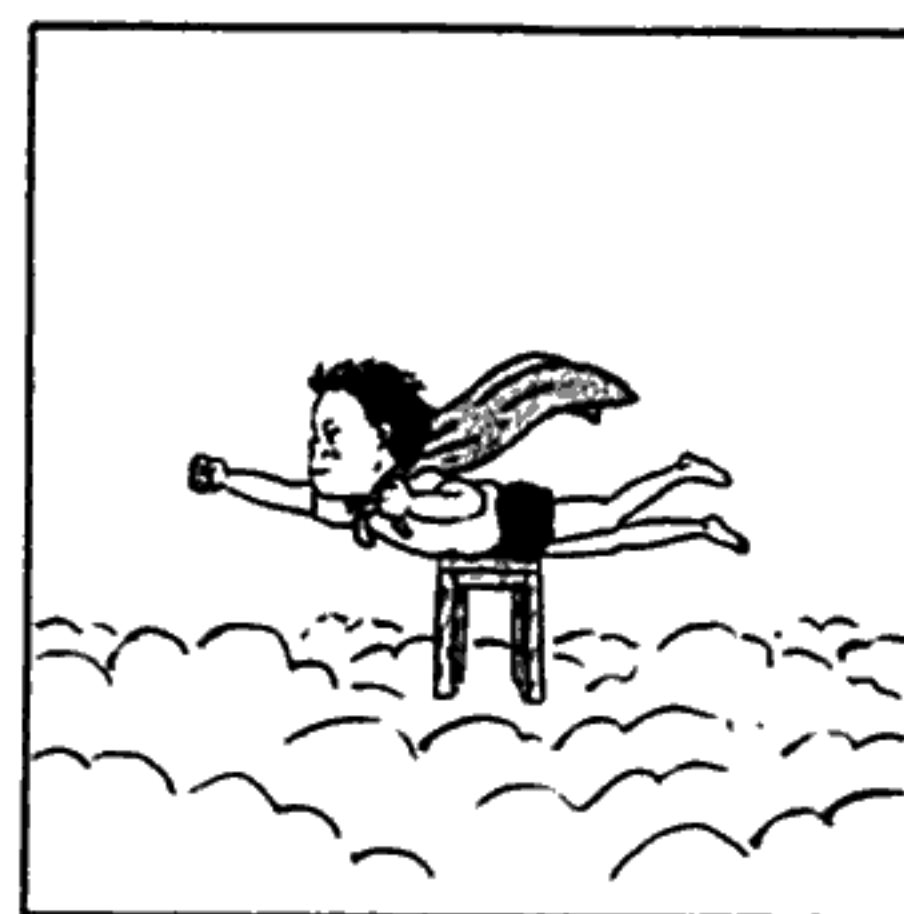
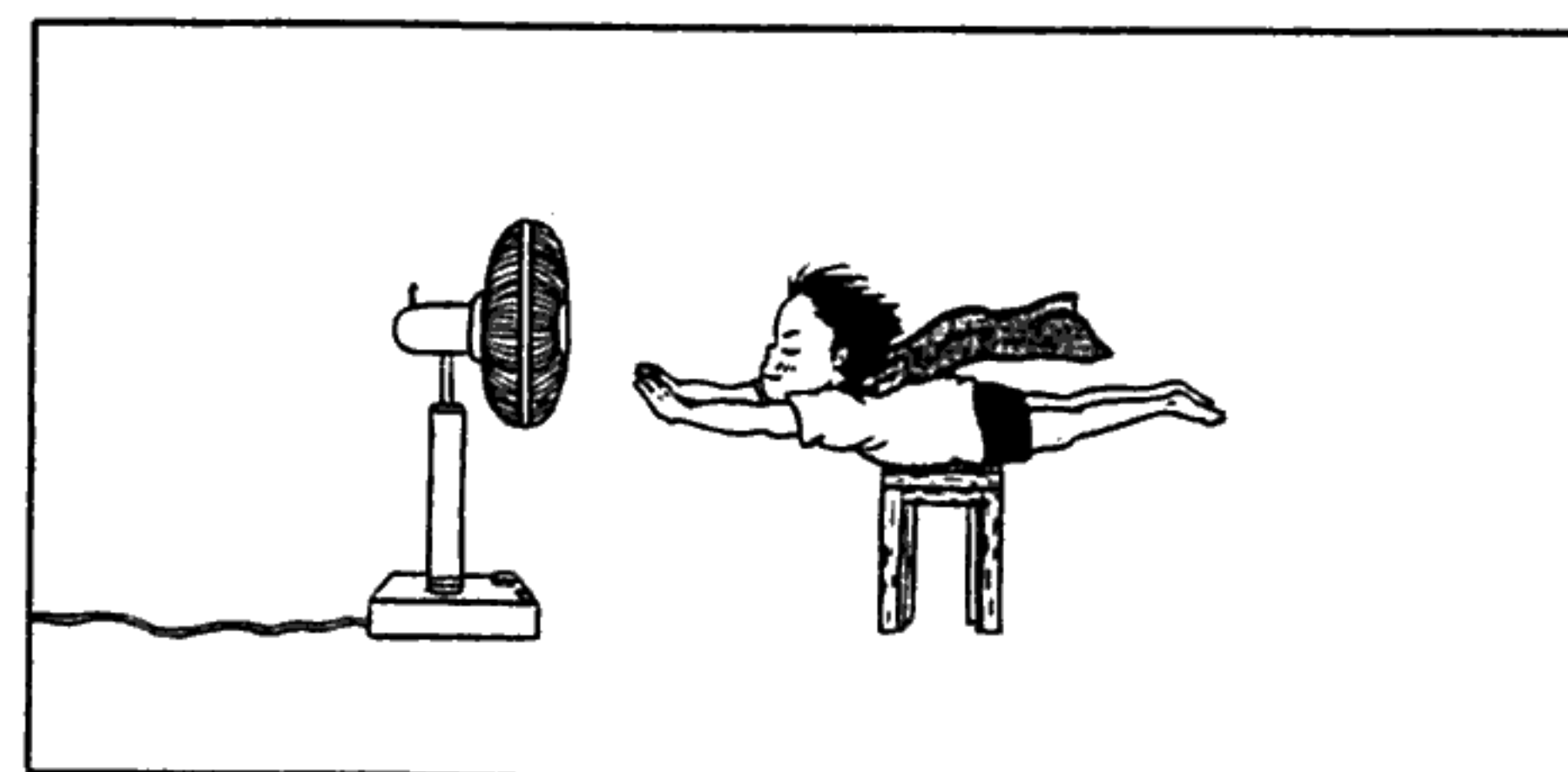
The story presented in this issue tells of a young girl, a new pair of shoes, and a dream. It is typical of the simple yet charming tales which are Mori’s trademark.

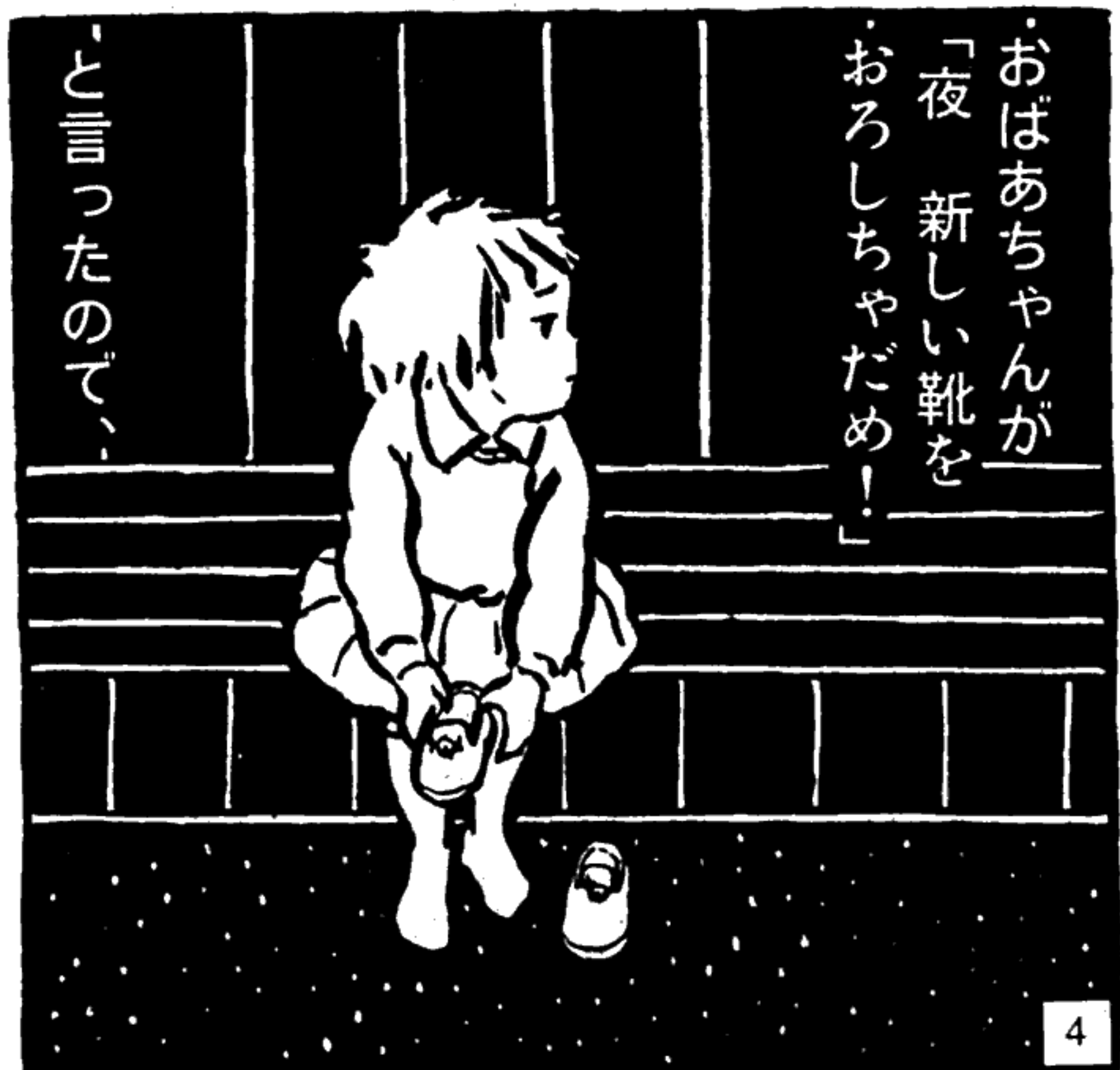
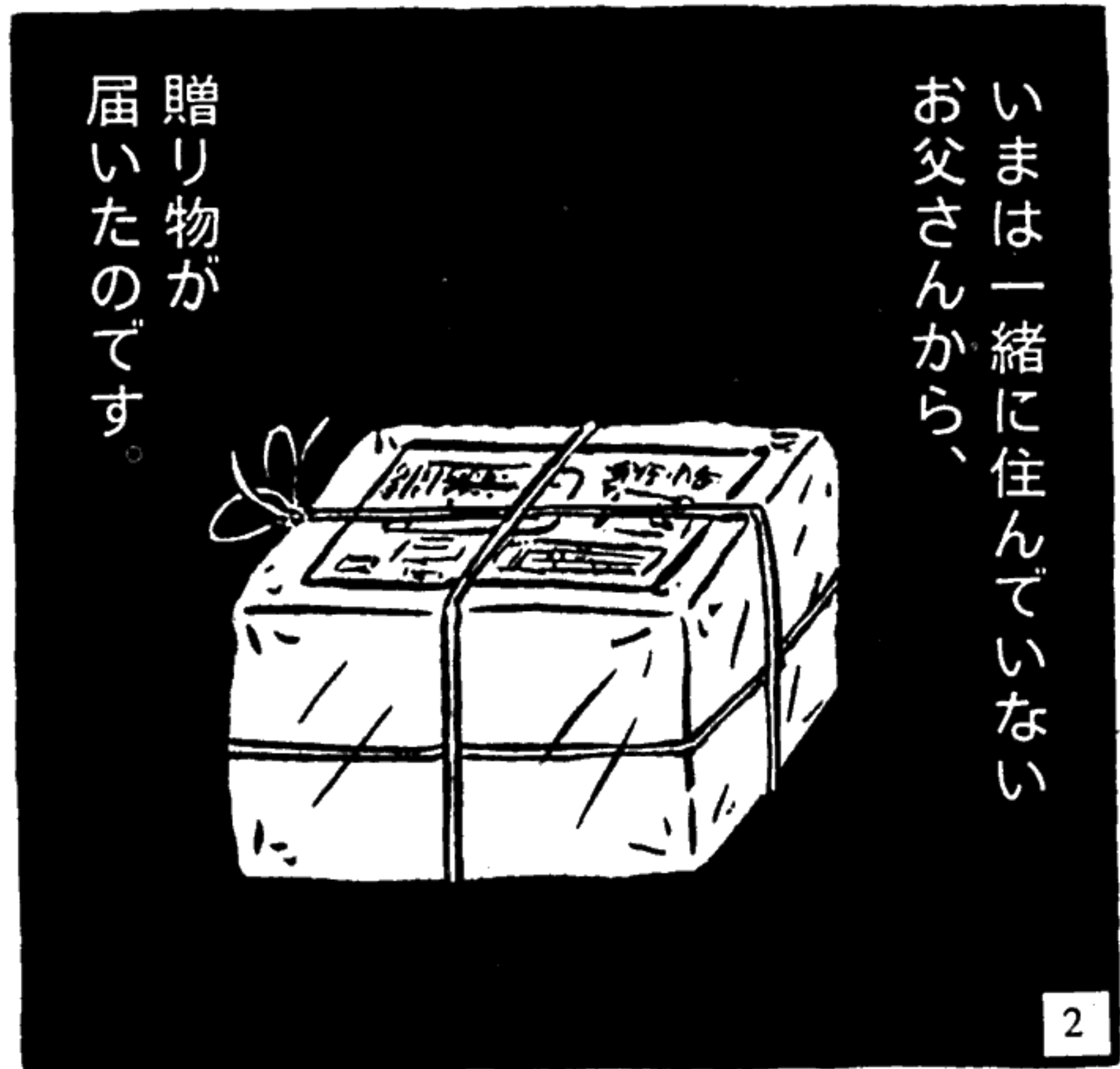
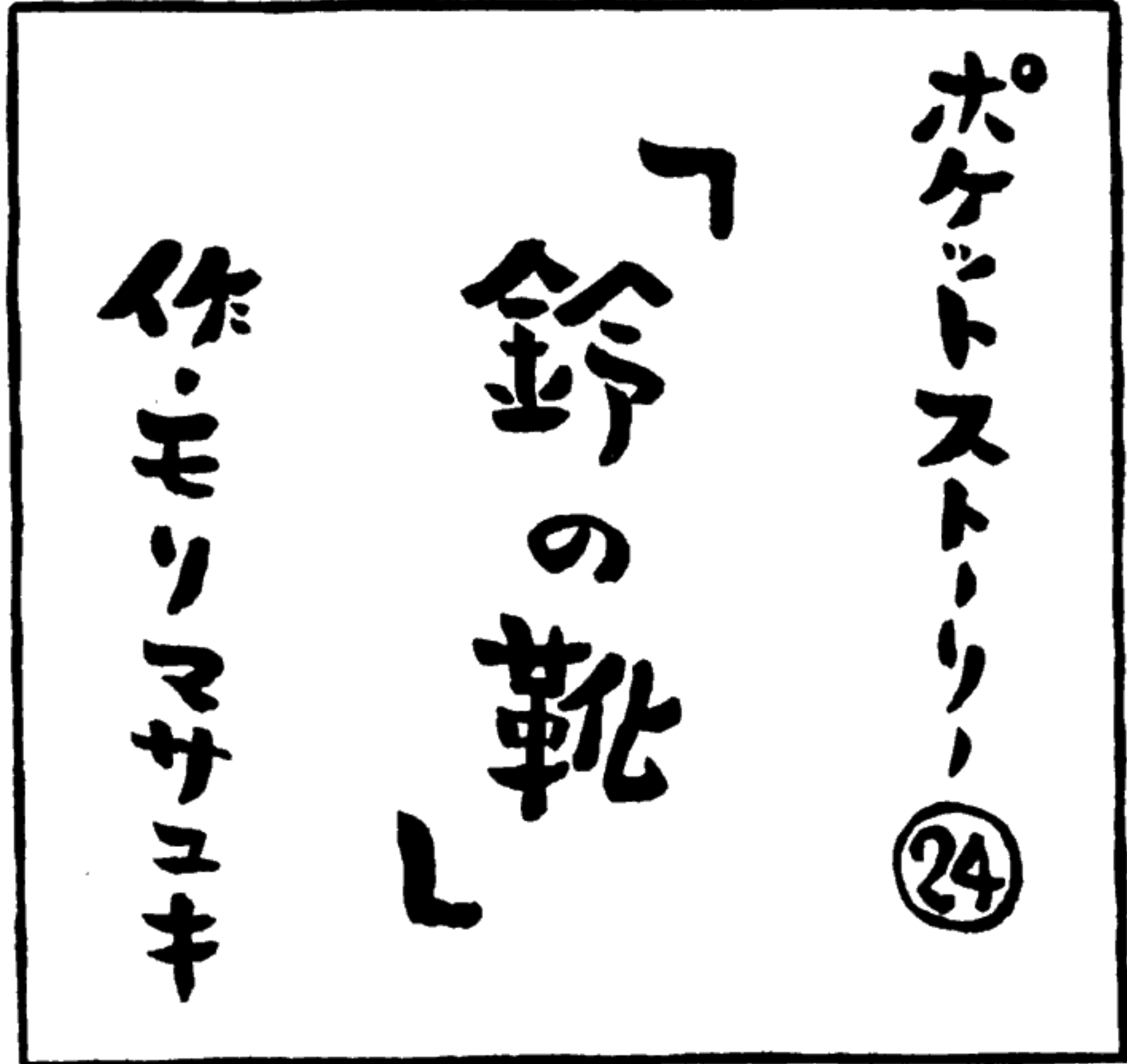


Mori has expressed his hope that a person can sit down with the three books of the “Pocket Story” series and read through them in the time it takes to drink a cup of coffee. He feels that the reader should be fulfilled in some way upon finishing them.

The author promises that if his pocket should become filled once again with beautiful things which need to be shared, he will draw more “Pocket Story” manga. In the meantime, it is his wish that all of our pockets be filled to the brim with wonderful things.

The “Pocket Story” series was originally published in the monthly magazine コミック・モーニング (“Comic Morning”). The books include the serialized manga as well as additional colorized manga drawn specifically for the set.





1 **Narration:** 夜 の すみっこ に、眠れない 子供 が いました。

Yoru no sumikko ni, nemurenai kodomo ga imashita.
 night of corner/nook in/at can't sleep child (subj.) existed/there was

In a little cranny of the night, there was a child who could not sleep. (PL3)

- *sumikko* is an informal equivalent of *sumi*, which when speaking of physical areas refers to an “unobtrusive corner/edge/fringe area” → “corner/nook/cranny.” Here it’s being used poetically with an abstract “area.”
- the particle *ni* is used to mark the place where something exists.
- *nemurenai* is the negative form of *nemureru* (“can sleep”), the potential form of *nemuru* (“sleep”). It modifies *kodomo* (“child”) → *nemurenai kodomo* = “a child who can’t sleep.”
- *imashita* is the PL3 past form of *iru* (“exist/be in a place” for people and animate things). ~ *ga iru* is often like English “there is ~,” so ~ *ga imashita* = “there was ~.”

2 **Narration:** いまは 一緒に 住んでいない お父さん から、贈り物 が 届いた のです。

Ima wa issho ni sunde inai otōsan kara, okurimono ga todoita no desu.
 now as for together is not living father from present/gift (subj.) had arrived/been delivered (explan.)

From her father, who did not at present live with them, a gift had arrived.

A package had come from her father, who no longer lived with them. (PL3)

- *issho ni* = “together with,” or in many cases simply “with.”
- *sunde inai* is the negative form of *sunde iru* (“is living/residing”), from *sumu* (“reside/live in a place”).
- *ima wa ~te inai* can mean either “is not [doing the action] at present” (implying the action may resume at a later time) or “is no longer [doing the action]” (implying the action is not expected to resume). We chose the latter simply because it seemed to work better in English, but it may well be that the father is merely away on extended assignment in another city.
- *ima wa issho ni sunde inai* is a complete thought/sentence (“as for now, [he] doesn’t live together with [them]”) modifying *otōsan* (“father”) → “father who does not now live with them.”
- *todoita* is the plain/abrupt past form of *todoku* (“[something] arrives/is delivered”).
- *no desu* is used because an explanation is being offered—why the little girl can’t get to sleep.

3 **Narration:** 小さな 鈴 の ついた 秋 の 靴 です。

Chiisa-na suzu no tsuita aki no kutsu desu.
 small bells (subj.) attached autumn off/for shoes is/are

“It was [a pair of] autumn shoes that had small bells attached.”

In it was a pair of autumn shoes, with little jingle bells on them. (PL3)

- *chiisa-na* is an alternate form of the adjective *chiisai* (“small”).
- *suzu* refers to the kind of bell that is spherical and usually quite small, with a little pellet floating loose inside to make it jingle. Larger bells that are what we think of as “bell-shaped,” open at the bottom and with a dangling clapper, are called *kane* (written 鐘) or *beru* (from the English “bell”).
- *tsuita* is the plain/abrupt past form of *tsuku* (“[something] sticks/attaches to”). *Chiisa-na suzu no tsuita* is a complete thought/sentence (“small bells are attached”) modifying *aki no kutsu*. In the modifying sentence, *no* marks *suzu* as the subject of *tsuita*; in modifying sentences, the subject is often marked with *no* instead of *ga*.
- *aki* = “autumn,” and *no* allows it to modify *kutsu* (“shoes”) → “autumn shoes/shoes for autumn.”
- *desu* is non-past, but it’s not unusual for English narrative conventions to call for it to be translated in the past tense.

4 **Narration:** おばあちゃんが 「夜、新しい 靴 をおろしちゃだめ!」 と 言った ので、

Obāchan ga “Yoru, atarashii kutsu o oroshicha dame!” to itta node,
 grandma (subj.) night new shoes (obj.) mustn’t put down (quote) said because/so

Grandma had said, “You mustn’t break in new shoes at night!” so

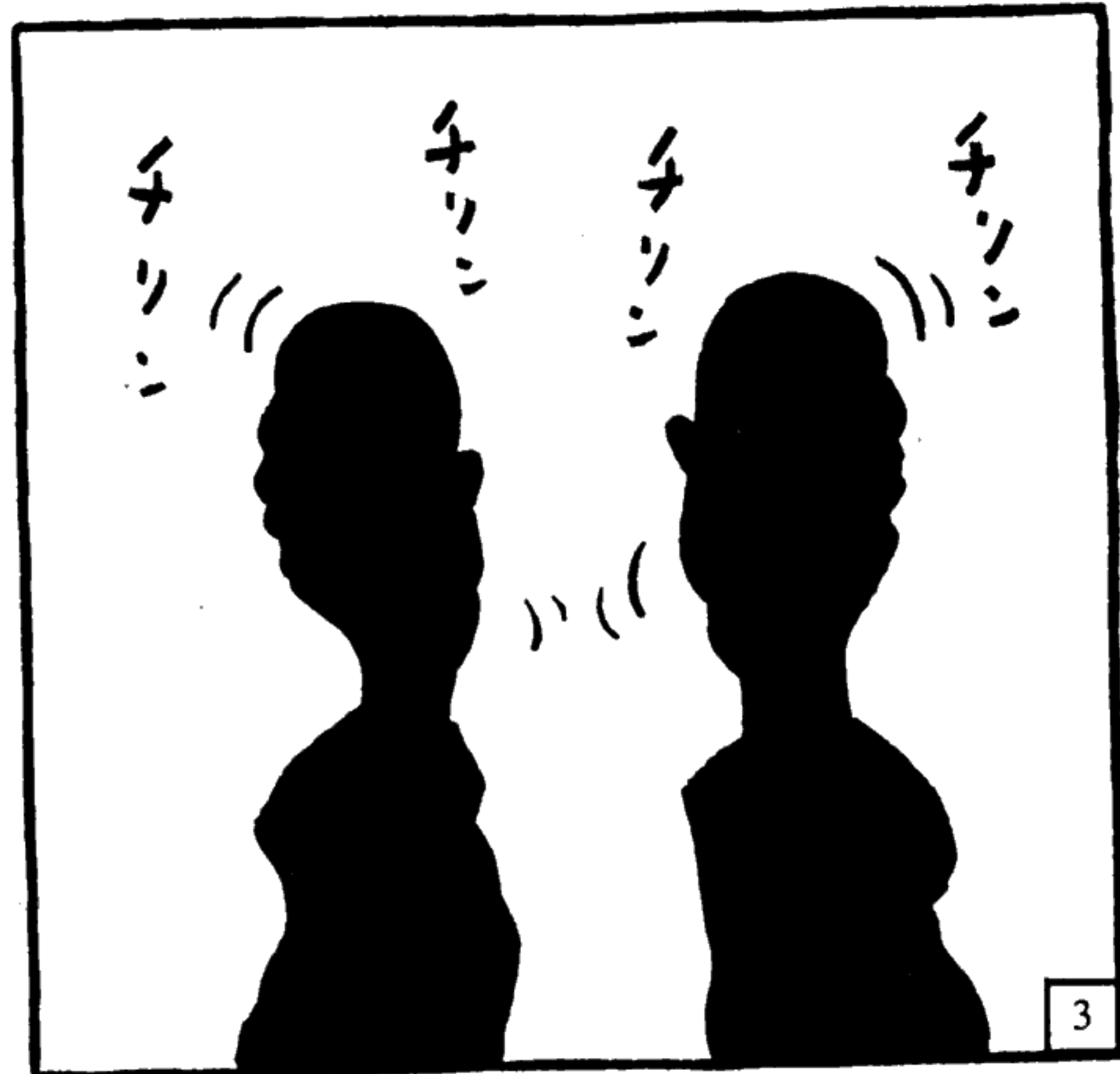
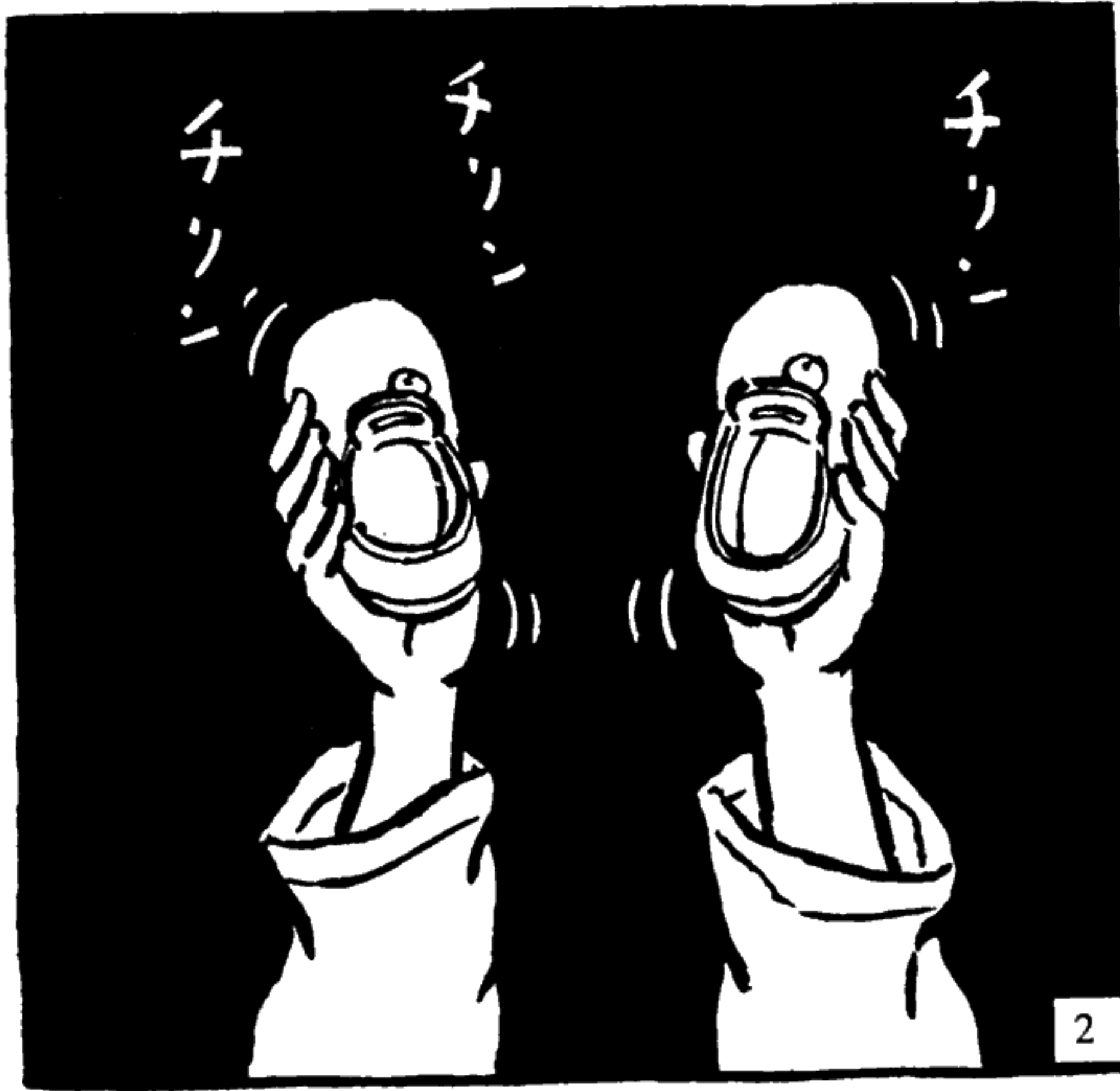
- *oroshicha dame* is a contraction of *oroshite wa dame*, a “must not” form of *orosu*, which is literally “lower/put down” but is also used idiomatically to mean “use/wear for the first time.”
- *itta* is the plain/abrupt past form of *iu* (“say”).

5 **Narration:** 朝 が 待ち遠しくて、

asa ga machidōshikute,
 morning (subj.) is eagerly anticipated-(cause)

the girl could hardly wait for morning to come, and

- *machidōshikute* is the *-te* form of *machidōshii*, which implies the person “eagerly anticipates/can hardly wait for [something].” Note that in Japanese, *machidōshii* is an adjective; it can be used to describe either the thing that is so eagerly awaited or the eager/impatient feelings of the person waiting. The *-te* form in this case is indicating the cause of what follows (next panel).



1 **Narration:** ドキドキ している のです。

Doki-doki shite iru no desu.

(thumping FX) is doing/making (explan.)

“her heart was thump-thumping.”

her heart thump-thumped with anticipation. (PL3)

- *doki-doki shite iru* is the progressive (“is/are ~ing”) form of *doki-doki suru*, an FX-based verb that means “[one’s heart] beats fast/pounds” (either in eager anticipation, as here, or in nervousness/fear).
- *no desu* again indicates an explanation is being offered—why the little girl can’t sleep.

2 **Sound FX:** チリン チリン チリン

Chirin chirin chirin

Jingle jingle jingle (sound of bells on shoes)

3 **Sound FX:** チリン チリン チリン チリン

Chirin chirin chirin chirin

Jingle jingle jingle jingle

4 **Sound FX:** チリン

Chirin

Jingle

5 **Sound FX:** チリン チリン チリン

Chirin chirin chirin

Jingle jingle jingle

6 **Sound FX:** チリン チリン チリン

Chirin chirin chirin

Jingle jingle jingle

Book Review

(continued from page 54)

But much of what is presented must be taken with a grain of salt. Why, for example, would a half-Japanese boy be admitted to the premier Nazi prep school? And can a boy so small for his age really overpower a large adult man?

Enjoyable and educational, *Adolf* gives insight into the manga craze in Japan, but it is a far cry from what the salaryman and the student are reading on trains. *Adolf* is so different, in fact, that even the Japanese bookstores treat it as a normal novel rather than a comic book. Still, readers will understand the power of the visual component of manga and will see how serious topics can be treated well in this medium. Readers will also experience the overwhelmingly frequent use of mimetic/onomatopoeic words in manga to describe actions and sounds. Somehow, baffling words like *bratta*, *chirrup*, *fwoosh*, *schnor*, *hsh*, *klakketa*, *tmp*, and *kritsh* seem natural in context.

Unavoidably, there are some gestures and some ironies that may escape the reader who has not spent significant time in Japan. But the meanings of the hand-waving, the fact that someone is wearing a school uniform, the depths of bows, the sounds of insects, etc., are not vital to understanding the story.

It is unfortunate that some of the rich meaning may be lost, but the story remains intact.

Oniki Yuji’s translation is superb, beautifully projecting strong emotions and subtle implications. But striving to be true to the Japanese content results in a few cumbersome, unnatural phrases. There are also several examples of uncomfortable (if not simply erroneous) grammar and at least one spelling error. These imperfections should have been screened more carefully to allow the high quality of translation to shine through.

The very few weaknesses in the story and its presentation do not detract greatly from the impact of the book. It is insightful, compelling, and just plain great reading. Even the fact that the book was originally released as a serial is usually not too distracting. But *caveat emptor*: at the end, the serial nature of the work is unavoidably clear—we learn that the story continues in another book, *Adolf: An Exile in Japan*. Let’s just hope that we aren’t forced to wait too long for resolution of the cliff-hangers.

TJ Donahue is an engineering consultant and freelance writer based in Denver, Colorado.

• mimetic words = 擬態語 *gitai-go* • onomatopoeic words = 擬声語 *gisei-go* / 擬音語 *gion-go* • baffling = 不可解な *fukakai na* / 訳のわからない *wake no wakaranai*



1 **Father:** れい子。
Reiko
(name)
“**Reiko.**” (PL2)

Sound FX: チリン チリン
Chirin chirin
Jingle jingle

2 **Reiko:** えっ?
E!?
what?/huh?/yes?
“**Yes?**” (PL2-3)

Sound FX: チリン
Chirin
Jingle

3 **Reiko:** あー、お父さん!! ここ に 住んでた のオ?!
Ā, otōsan!! Koko ni sundeta nō?!
(interj.) father this place/here at were/have been living (explan.-?)
“**Oh, Dad! Is this where you’ve been living?**” (PL2)

- *ā* is an interjection of recognition.
- *sundeta* is a contraction of *sunde ita*, past form of *sunde iru* (“is living/residing”), from *sumu* (“reside/live in a place”). For most verbs, the place where the action occurs is marked with *de*, but the place where one lives/resides is marked with *ni*.
- she uses the explanatory *no* to ask a question by speaking it with a rising intonation; it’s quite common to ask questions with *no* in colloquial speech, especially among female speakers. Elongating it gives the feeling of an exclamation.

4 **Reiko:** 靴 ねえ... ありがと!!
Kutsu nē... arigato!!
shoes (colloq.) thank you
“As for the shoes, thank you.”
“**Thanks for the shoes!**” (PL2)

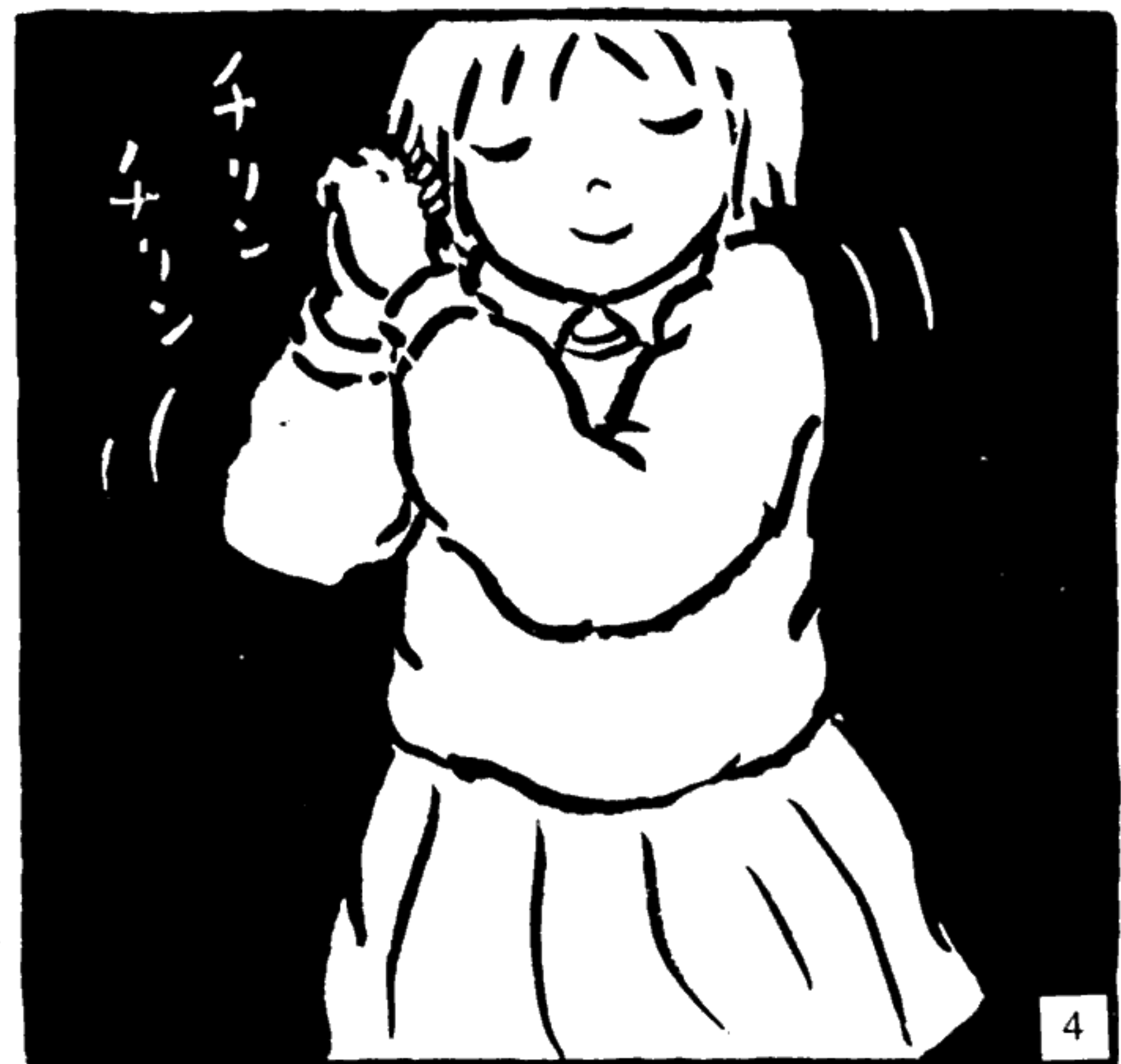
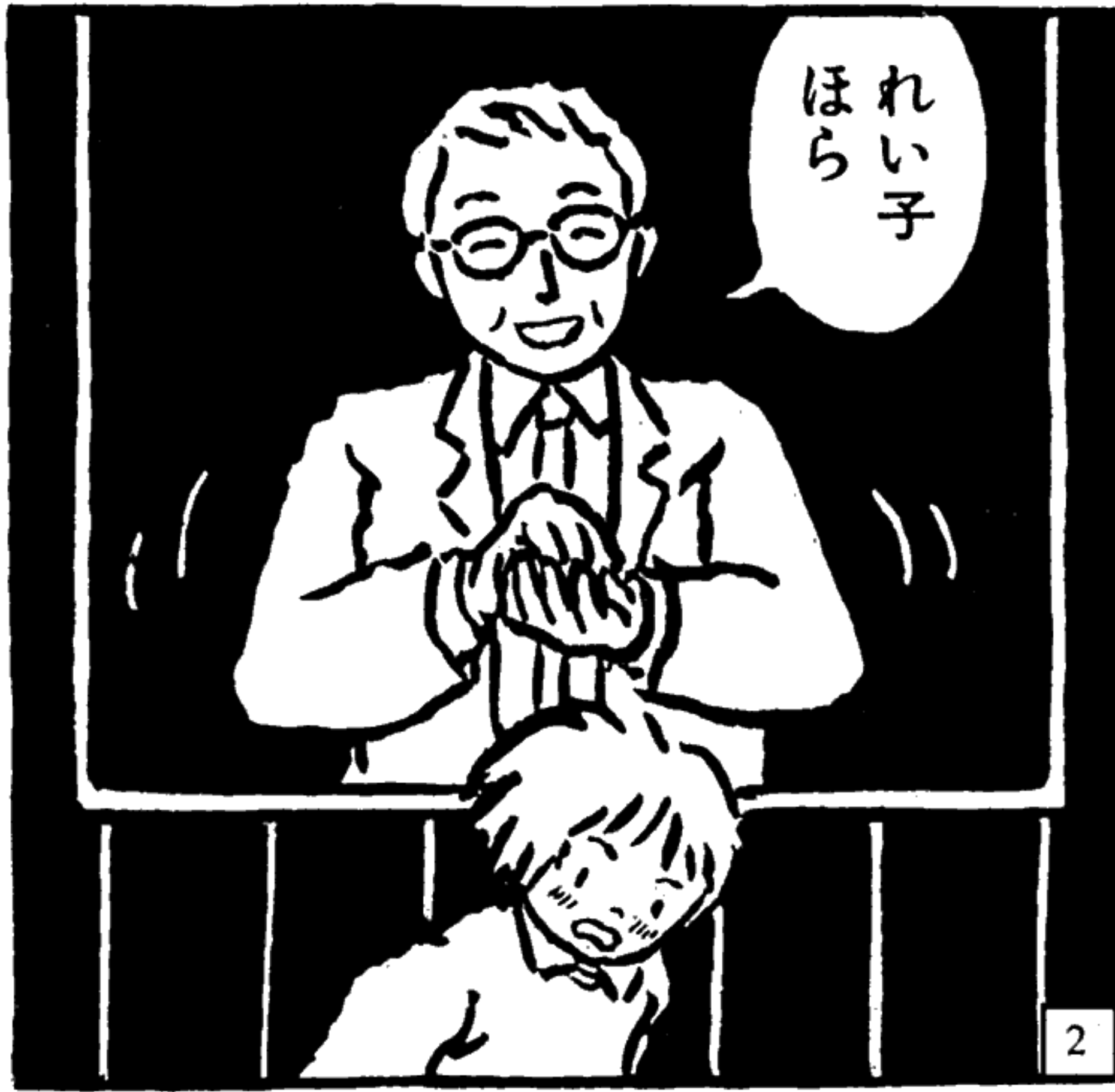
- the colloquial particle *ne* or *nē* is often inserted in the middle of a sentence to draw the listener’s attention to what comes before it. The effect can be essentially similar to marking the preceding as the topic (“as for ~.”)
- *arigato* is a shortened, and more casual, *arigatō* (“thank you”).

5 **Reiko:** ほら! みて!
Hora! Mite!
here look
“**Here! Look!**” (PL2)

- *hora* is used to call a person’s attention to something, like “here!/there!/look!/see!/watch!”
- *mite* is the *-te* form of *miru* (“see/look at”); the *-te* form of a verb is often used as a relatively abrupt request or gentle command.

6 **Reiko:** あれっ!!
Are!!
(interj.)
“**Huh?**” (PL2)

- *are?* is an interjection of surprise/bewilderment when something is not as expected or does not go as expected.



- 1 **Reiko:** 鈴! ないっ!!
Suzu! Nai!!
 bells not exist/not present
 “The bells! They’re not there.”
 “**The bells! They’re gone!**” (PL2)
- *nai* is the negative form of *aru* (“exist/be present” for inanimate things).

- 2 **Father:** れい子、ほら。
Reiko, hora.
 (name) here
 “**Here, Reiko.**” (PL2)
- again, *hora* is for drawing the listener’s attention to something.

- 3 **Sound FX:** チリン チリン
Chirin chirin
Jingle jingle (sound of bells)

- 4 **Sound FX:** チリン チリン
Chirin chirin
Jingle jingle (sound of bells)

- 5 **Narration:** 目覚めると、秋の雨でした。
Mezameru to, aki no ame deshita.
 awaken when autumn of rain was
When she woke up, an autumn rain was falling. (PL3)

Narration: おわり
Owari
 end
The End

- *mezameru* = “awaken,” and *to* after a non-past verb can make a conditional “when” meaning → “when she awakens/awakened” (tense is determined by the main verb).
- *no* allows *aki* (“autumn”) to modify *ame* (“rain”).
- *deshita* is the past form of *desu* (“is/are”), but here it stands in for the verb *futte ita* (“was falling,” past of *futte iru*, from *furu*, “[rain/snow/hail] falls”).
- *owari* is a noun form of *owaru* (“[something] ends/finishes”).

Generation X

(continued from page 15)

demonstrate greater willingness to serve. When Japan turned industrial production of exports into the centerpiece of its economy after 1945, the emphasis on dependable service remained, but machines took over: the country became a key factory source and testing ground for appliances that “take care of you.”

The industrial society put the kibosh on the rural economy, the extended family, and the tendency for one parent to make childrearing a full-time job. Even the mothers who do stay home are so pampered by machines and lulled by promises of personal comfort that the sorry chore of saying no to a strident boy or girl has become *mendōkusai*—too much trouble. Mom is namby-pamby, Dad is willy-nilly, teachers are hamstrung by tradition. Every source of authority whose business it is to help kids form operating assumptions about the world they’re in is asleep at the wheel.

The appliances aren’t.

In a society as hooked as Japan is on machines that provide service, the danger is that potential human partners (who “selfishly” expect reciprocity in a relationship) will seem to the child to provide far less satisfaction and payoff than the machines do.

The electronic embrace is total: portable phones, microwave ovens, word processors, stereos, massagers, computers, video-tape players and recorders, cameras, air conditioners, washing machines, vacuum cleaners, computer games, answering machines, faxes, modems, vibrators.

“Personal convenience” is also the motto of the new community centers known as convenience stores. They will sell you everything from food to underwear, as well as copy your documents, process your bills, forward your faxes, and express-mail your packages. Customers, male and female, tend to spend most of their time in front of the magazine and paperback racks, silently poring over publications from companies whose definition of service means providing nudity, glamour, and explicit documentation of the scandalous indulgences of “idols” and power brokers.

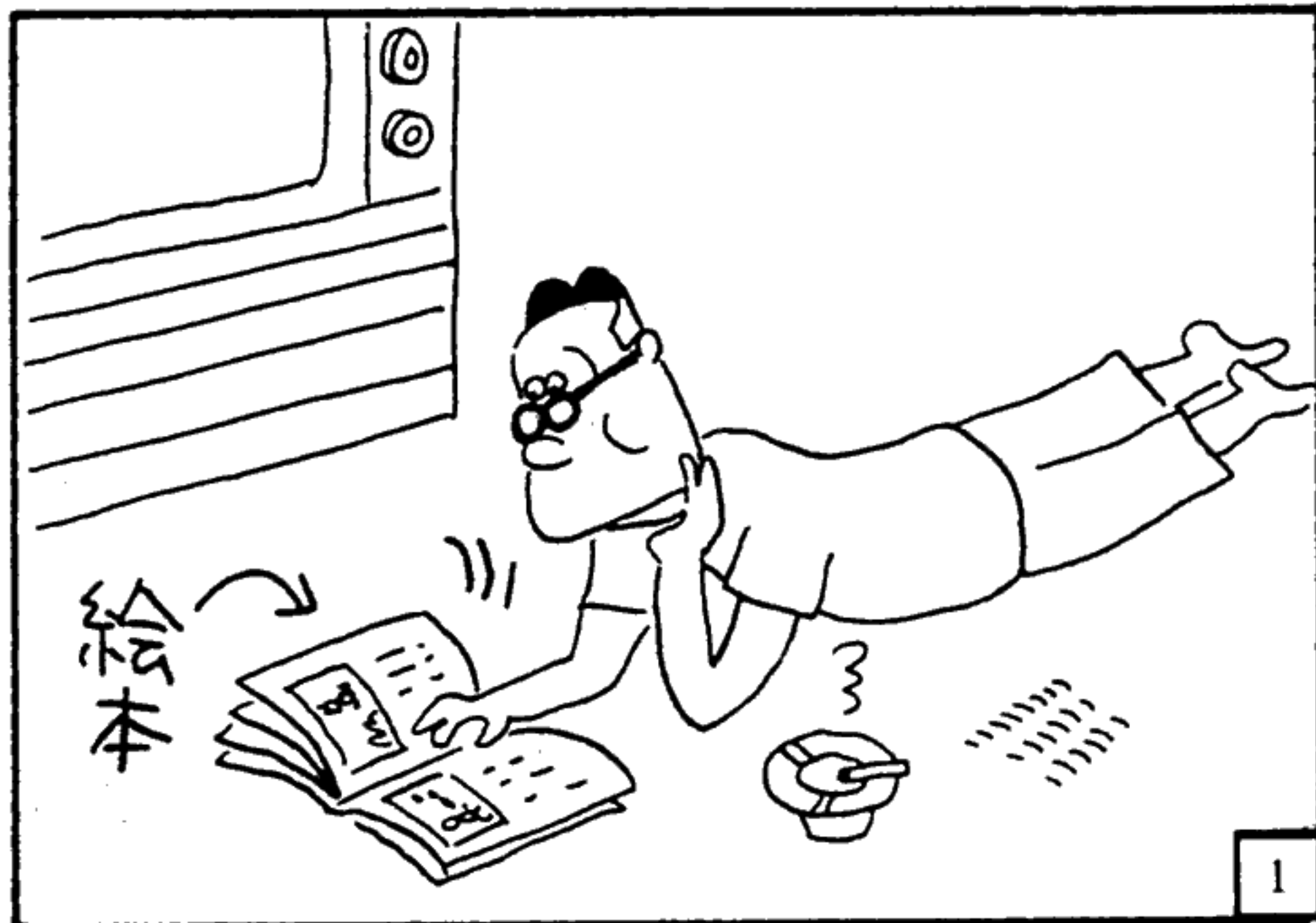
When it comes to providing satisfaction on demand, how can a mere human being in the role of boyfriend, girlfriend, parent, or teacher compete with these tools?

They can’t.

William Marsh (marshbil@gol.com) is writing a book for Weatherhill called *Pop Japanese*.

• put the kibosh on = 終わらせる *owaraseru* • namby-pamby = 感傷的な *kanshō-teki na* / 消極的な *shōkyoku-teki na* • willy-nilly = 煮え切らない *niekiranai* / いいかげんな *iikagen na* • hamstrung by = ~に縛られている *~ ni shibararete iru*

サラリーマン専科



あついで夏ごも
アリさんたち
には
夏休みが
ありません
朝早く
から
せつせと
働きました。

あついで夏ごも
アリさんたち
には
夏休みが
ありません
朝早く
から
せつせと
働きました。

読本

かがて
冬がきました。

そのころ
キリギリス
さんたちは
遊ぶくら
こい
ました。

しかし
キリギリス
さんたちは
夏遊ぶで
いかげど
ともつま
りにあ
りました。

アリさんたちは
夏働いた
おかげで
ゆつくり
遊ぶで
ました。

Title: サラリーマン 専科
Sarariiman Senka
Salaryman Seminar

- *sarariiman* is a word coined by the Japanese from the English “salary” and “man.” It refers to salaried male employees of a company—usually white-collar office workers.
- *senka* (lit., “specialized course”) is essentially equivalent to “seminar”—though the loan words *seminā* and *zemināru* are also used for “seminar” in Japanese.

1 **Arrow:** 絵本
Ehon
Picture Book

2 **Narration:** あつい 夏 でも アリさんたちには 夏休み がありません。
Atsui natsu demo arisan-tachi ni wa natsu-yasumi ga arimasen.
hot summer even if it is ant-(hon.)-(plur.) for summer vacation (subj.) not exist
Even in the hot summer, for the ants there is no summer vacation.
Even at the hottest peak of summer, the ants got no vacation. (PL3)

Narration: 朝 早く から せっせと 働きました。
Asa hayaku kara sesse to hatarakimashita.
morning early from industriously worked/labored
They labored industriously from early in the morning. (PL3)

- in children’s books and when adults speak to children, the honorific *-san* is often added to the names of animals. If there were only a single ant here, we might translate *ari-san* as “Mr. Ant.”
- the suffix *-tachi* turns nouns referring to people and animals into plurals.
- *arimasen* is the PL3 form of *nai* (“doesn’t exist/there is none”), which is the negative form of *aru* (“exist/have/there is”).
- *hayaku* is the adverb form of *hayai* (“early/fast”), and *asa hayaku* is an adverb phrase meaning “early in the morning”; *kara* makes it “from early in the morning.”
- *sesse to* implies doing an action “diligently/busily/industriously.”
- *hatarakimashita* is the PL3 past form of the verb *hataraku* (“work/labor [at a job]”). Like the English “work,” *hataraku* can also mean “function,” but it cannot be used to refer to “working” at a hobby or other pastime.

3 **Narration:** そのころ キリギリスさんたちは 遊びくらししていました。
Sono koro kirigirisusan-tachi wa asobi-kurashite imashita.
about that time/meanwhile grasshopper-(hon.)-(plur.) as for were spending days playing
Meanwhile, the grasshoppers were spending their days having fun. (PL3)

- *asobi* is the stem of *asobu* (“play/have fun/goof off”), and *kurashite imashita* is the PL3 past form of *kurashite iru*, from *kurasu* (“pass/spend one’s days”); *asobi-kurasu* = “spend one’s days at play/having fun/goofing off,” and *asobi-kurashite imashita* = “[they] were spending their days playing/having fun.”

4 **Narration:** やがて 冬 が きました。
Yagate fuyu ga kimashita.
soon/by and by winter (subj.) came
Soon winter came. (PL3)

- *kimashita* is the PL3 past form of *kuru* (“come”).

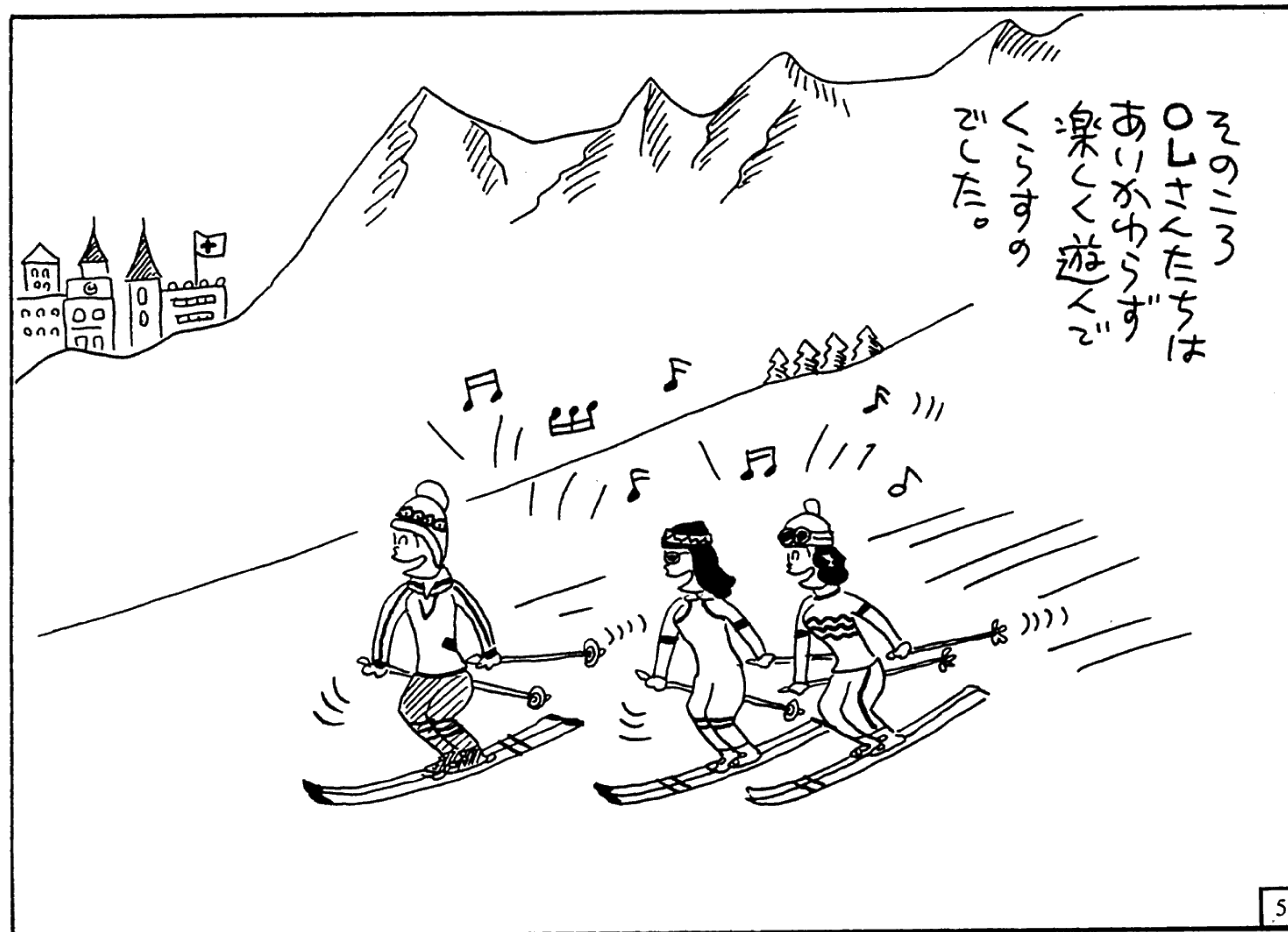
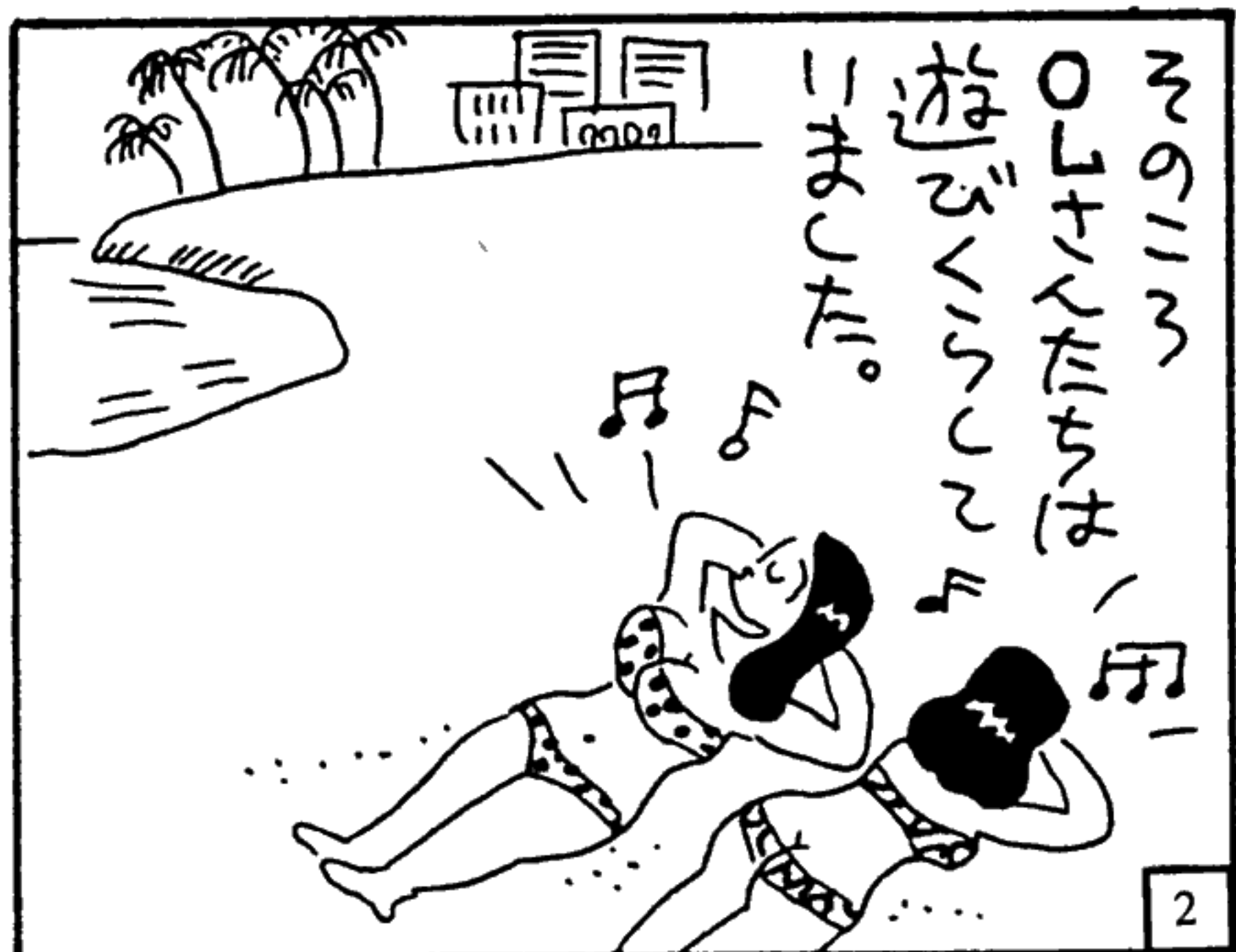
5 **Narration:** アリさんたちは 夏 働いた おかげで ゆっくり 遊んで くらしました。
Arisan-tachi wa natsu hataraita okage de yukkuri asonde kurashimashita.
ant-(hon.)-(plur.) as for summer worked thanks to leisurely/comfortable manner playing spent days
Thanks to having worked hard during the summer, the ants spent their days enjoying themselves in comfort. (PL3)

- *hataraita* is the plain/abrupt past form of the verb *hataraku* (“work/labor”).
- *okage* refers to “indebtedness” (the *o-* is actually honorific, but cannot be dropped in this use), and *okage de* means “owing to/thanks to.” *Natsu hataraita* is a complete thought/sentence (“[they] worked in the summer”) modifying *okage*, giving the meaning “thanks to having worked during the summer.”
- *yukkuri* can mean “slowly/without haste,” or it can mean “in a relaxed/comfortable manner” depending on the context and the nature of the verb it modifies. Here it is the latter.
- *asonde* is the *-te* form of *asobu* (“play/have fun”), and *kurashimashita* is the PL3 past form of *kurasu* (“spend one’s days”) → “[they] spent [their] days having fun/enjoying themselves.”

6 **Narration:** しかし キリギリスさんたちは 夏 遊んでいた おかげで とても つらい め に あいました。
Shikashi kirigirisusan-tachi wa natsu asonde ita okage de totemo tsurai me ni aimashita.
but grasshopper-(hon.)-(plur.) as for summer were playing thanks to very trying/painful experience with met
But thanks to having played during the summer, the grasshoppers met with very painful experiences.”
But the grasshoppers suffered a great deal because they had goofed off during the summer. (PL3)

FX: ヨロヨロ
Yoro yoro
(effect of staggering about weakly)

- *natsu asonde ita* is a complete thought/sentence (“[they] were playing in the summer”) modifying *okage*, giving the meaning “thanks to having played during the summer” → “because they had played during the summer.” As this shows, *okage* can be used for assigning blame or stating the cause of a negative result as well as for giving credit for a positive one.
- *~ me ni aimashita* is the PL3 past form of *~ me ni au*, which means “have a ~ experience” (usually a bad one). *Au* means “meet,” so the phrase literally means “meet with a ~ experience.”



1 **Narration:** あつい 夏 でも おとうさんたちには 夏休み がありません。
Atsui natsu demo otōsan-tachi ni wa natsu-yasumi ga arimasen.
hot summer even if it is father-(plur.) for summer vacation (subj.) not exist
Even in the hot summer, for the daddies there is no summer vacation.
Even at the hottest peak of summer, the daddies got no vacation. (PL3)

Narration: 朝 早く から せっせと 働きました。
Asa hayaku kara sesse to hatarakimashita.
morning early from industriously worked/labored
They labored industriously from early in the morning. (PL3)

Sign: バス
Basu
Bus

- *otōsan* (“father/dad”) in this case essentially refers to middle-aged and older salarymen.

2 **Narration:** そのころ OLさんたちは 遊びくらしていました。
Sono koro ōerusan-tachi wa asobi-kurashite imashita.
about that time/meanwhile OL-(hon.)-(plur.) as for were spending days playing
Meanwhile, the OLs were spending their days having fun. (PL3)

- “OL,” always written with capitalized Roman characters but pronounced *ōeru*, is a “word” coined by the Japanese from the initials of the English words “office lady”; it refers to young female workers who handle most secretarial/menial tasks around an office.

3 **Narration:** やがて 冬 が きました。
Yagate fuyu ga kimashita.
soon/by and by winter (subj.) came
Soon winter came. (PL3)

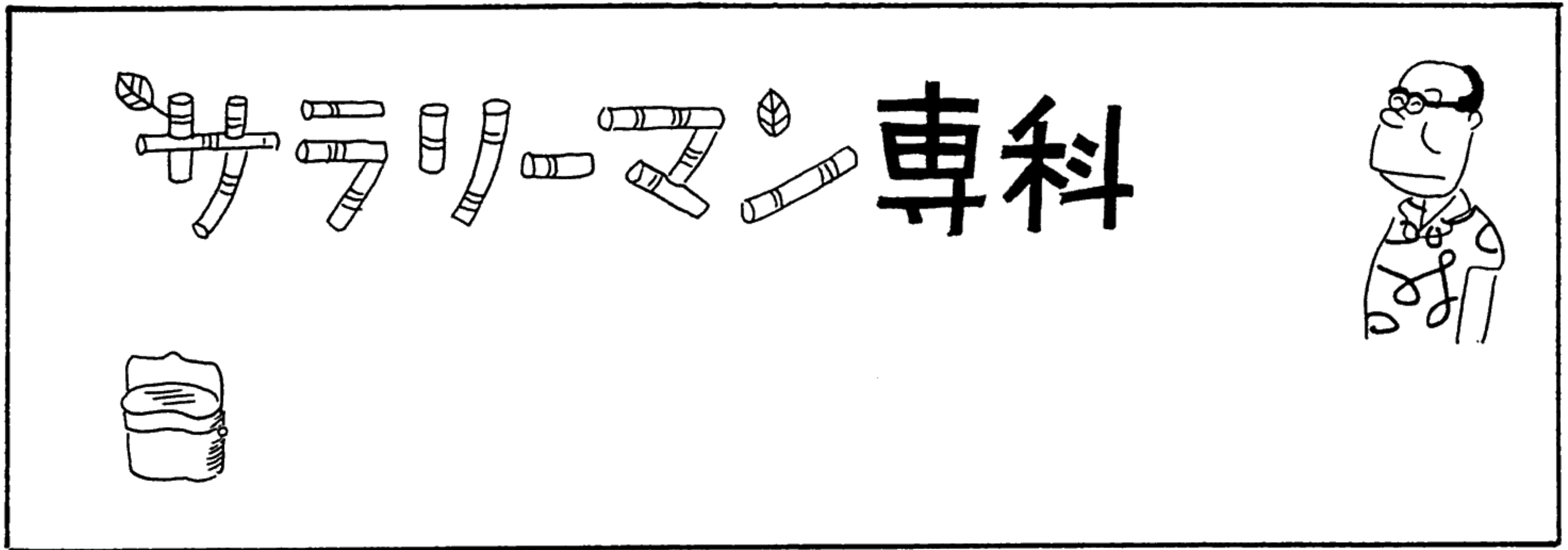
4 **Narration:** おとうさんたちは あいかわらず せっせと 働きます。
Otōsan-tachi wa aikawarazu sesse to hatarakimasu.
father-(plur.) as for unchanged/same as ever industriously work/labor
The daddies continued to work industriously as always. (PL3)

Sign: バス
Basu
Bus

- *aikawarazu* (“unchanged/in the same manner as always”) modifies the combination *sesse to hatarakimasu* (“work industriously”); *hatarakimasu* is the PL3 form of *hataraku*, (“work/labor”).

5 **Narration:** そのころ OLさんたちは あいかわらず 楽しく 遊んで 過ごすのでした。
Sono koro ōerusan-tachi wa aikawarazu tanoshiku asonde kurasu no deshita.
meanwhile OL-(hon.)-(plur.) as for unchanged/same as ever enjoyably playing spend days (explan.)
Meanwhile the OLs continued as always to spend their days having fun. (PL3)

- *aikawarazu* modifies *tanoshiku asonde kurasu* (“spend [their] days playing enjoyably/having fun”).
- *tanoshiku* is the adverb form of the adjective *tanoshii* (“pleasant/enjoyable/fun/merry”).
- *no deshita* is the PL3 past form of the explanatory *no desu*. Adding this gives a somewhat heightened “literary” feel. *No deshita* could be thought of literally as “it was the case that ~,” or “the situation was that ~.”



1

Sign: ○○ KK 山荘
Maru-maru *KēKē* *Sansō*
 blank-blank joint stock co. mountain cabin/villa
Blank-blank Inc. Mountain Villa

- ○, read *maru* (literally, “circle”), is a common way of indicating a blank or a variable when writing Japanese. They most commonly come in twos: ○○ *maru-maru*.
- KK stands for *kabushiki kaisha* (actually, the two words together are more commonly pronounced *kabushiki-gaisha*), designating a “joint stock-type company” → “Co./Inc.”

2

Oldtimer: 飯盒めし かい? 飯盒めし なら わたし に まかせなさい。
Hangō-meshi kai? Hangō-meshi nara watashi ni makasenasai.
 mess kit rice/food (?) mess kit rice/food if it is I/me to leave/entrust-(command)

“Is it mess-kit rice? If it is mess-kit rice, leave it to me.”

“Cooking rice with your mess kits, eh? In that case, leave it to me.” (PL2)

- a *hangō* is a “mess kit/rice cooker” for use over camp fires. Made of aluminum, they have a bent-oval shape when viewed from above and are about 7 or 8 inches tall, with a shallow tray nested under the lid where other food can be warmed/cooked double-boiler style while the rice cooks in the main compartment below.
- *meshi* can also mean “meal,” but here it’s being used in its original meaning of “cooked rice.”
- *kai* is a colloquial *ka*, for questions, but with a softer, friendlier feeling.
- *nara* after a noun makes a conditional “if it is” meaning.
- *makasenasai* is a relatively gentle command form of the verb *makaseru* (“leave/entrust to”). *Ni* marks the person to whom the matter is entrusted, so *watashi ni makasenasai* = “leave it to me.”

3

Oldtimer: どきなさい、 どきなさい。
Dokinasai, dokinasai.
 move aside-(command) move aside-(command)

“Step aside, step aside.” (PL2)

- *dokinasai* is a relatively gentle command form of the verb *doku* (“move aside/out of the way”).

4

Oldtimer: これじゃ火が弱い。最初は強火にしなくちゃ。
Kore ja hi ga yowai. Saisho wa tsuyobi ni shinakucha.
 this if it is fire (subj.) is weak beginning as for strong fire/flame must make it

“As things are, the fire is too weak. At the beginning you must make it a strong fire.”

“Your fire is too small. It has to be bigger at first.” (PL2)

- *kore ja* (lit. “if it is this”) has such idiomatic meanings as “at this rate/under the present circumstances/as things are/with the situation at hand, etc.”
- *saisho* = “the very beginning,” and *saisho wa* = “as for at the beginning” → “at first.”
- *~ ni shinakucha* is a colloquial contraction of *~ ni shinaku te wa (ikenai)*, a “must/have to” form of *~ ni suru*, which means “make it ~.”

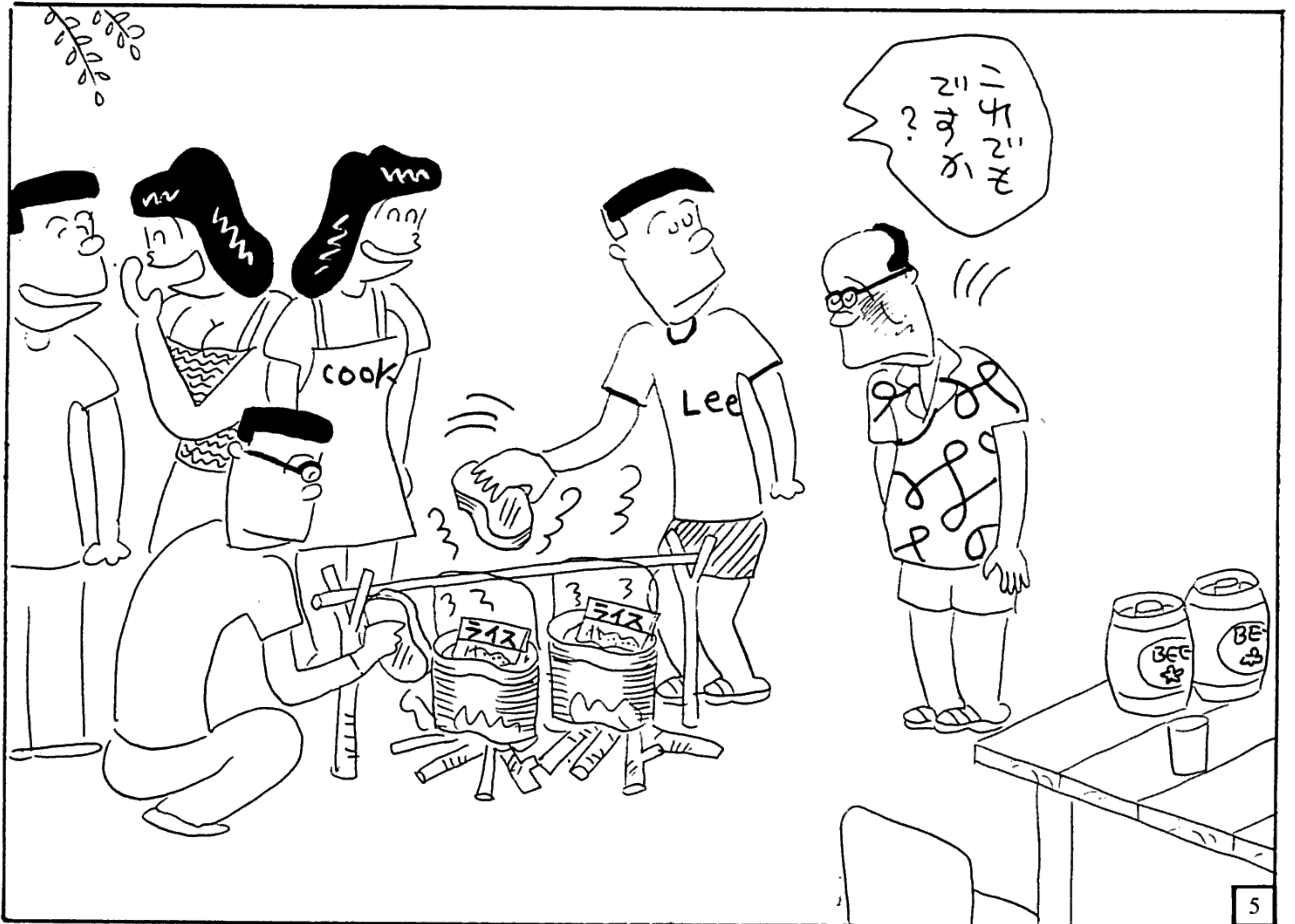
5

Oldtimer: こういうことはわたしらの世代が なんとって つおい かん ね。
Kō-iu koto wa watashi-ra no sedai ga nantatte tsuoi kan ne.
 this kind of thing as for I/me-(plur.)’s generation (subj.) say what you will/after all is strong because/so (colloq.)

“As for this kind of thing, our generation is after all the strong one, so . . .”

“After all, for this kind of thing, it’s my generation that really knows how it’s done.” (PL2)

- *-ra* is an informal suffix that makes nouns and pronouns referring to humans (and a few other special cases) into plurals.
- *no* after a personal pronoun makes it possessive, so *watashi no* = “my” and *watashi-ra no* = “our.”
- *nantatte* is a colloquial equivalent of *nan to itte mo*, an expression like “no matter what you say/say what you will/when all is said and done/after all.”
- *tsuoi* is a corruption of *tsuyoi* (“strong”), and *kan* is a corruption of *kara* (“because/so”).
- *hangō* were standard military equipment during World War II and before, but they have seen only much more limited use in the years since (mainly by campers and mountain climbers), so men of the WWII generation would be among the most familiar with their use.



1 **Oldtimer:** このようにふっとうする まで は 強火。
Kono yō ni futtō suru made wa tsuyobi.
 in this way boil until as for strong fire/flame
 “Until they boil, a strong fire like this.”

“Until they come to a boil, the fire should be strong, like this.”

Oldtimer: ふっとうしたら マキ を 少し とりのぞいて火 を 弱くする。
Futtō shitara maki o sukoshi torinozoite hi o yowaku suru.
 when it boils firewood (obj.) a little remove-and fire (obj.) make weaker

“Then when they reach a boil you remove some of the firewood to dampen the fire.” (PL2)

- *made* after a verb means “until [that action takes place].”
- *futtō shitara* is a conditional (“when”) form of *futtō suru* (“boil”) → “when it boils/when they boil.”
- *torinozoite* is the *-te* form of *torinozoku* (“take away/remove”). The *-te* form here is being used to indicate the manner of the next mentioned action.
- *yowaku* is the adverb form of the adjective *yowai* (“weak”), and *yowaku suru* means “make it weak/weaker”: *hi o yowaku suru* = “make the fire/flame weaker” → “reduce the flame/dampen the fire.”

2 **Oldtimer:** やがて ピチピチ という音 が してくる。
Yagate pichi pichi to iu oto ga shite kuru.
 soon/by and by (sputtering FX) (quote) say sound (subj.) starts occurring
 “Soon a sputtering sound will start to occur.”

“Pretty soon it’ll start sputtering.” (PL2)

- the quotative *to iu* marks *pichi pichi* as the specific nature of the *oto* (“sound”).
- *oto ga suru* = “a sound occurs/is made,” and *oto ga shite* is its *-te* form. *Kuru* after the *-te* form of a verb often indicates that the action is “beginning/starting to occur,” so *oto ga shite kuru* = “a sound begins to occur.”

3 **Oldtimer:** してこない ナ。
Shite konai na.
 doesn’t start occurring (colloq.)
“Hmm, no sputtering.” (PL2)

Young Man: フタ とってみたら どうです か?
Futa totte mitara dō desu ka?
 lid if remove and see how is (?)
 “How would it be if you took off the lid to see?”
“Maybe you should take off the lid and check.” (PL3)

- *shite konai* is the negative form of *shite kuru*, and here implies *oto ga shite konai* (“sound doesn’t begin to occur”).
- *o*, to mark *futa* (“lid”) as the direct object, has been omitted.
- *totte* is the *-te* form of *toru* (“take off/remove”), and *mitara* is a conditional (“if/when”) form of *miru*, which after the *-te* form of a verb implies “try [doing the action]” or “do [the action] and see.”
- *dō desu ka* after a conditional form is like “how would it be if ~”—essentially a way of making a suggestion: “why don’t you ~/maybe you should ~.”

4 **Oldtimer:** フタ は どんな こと が あっても とっては いけない の。
Futa wa donna koto ga atte mo totte wa ikenai no.
 lid as for what kind of thing (subj.) even if occurs must not remove (explan.)
“You should never open the lid [while the rice is cooking], no matter what.” (PL2)

Oldtimer: シロート は それ だ から 困る ヨ。 ハハハハハ。
Shirōto wa sore da kara komaru yo. Ha ha ha ha ha.
 amateur/novice as for that is/are because/so is a problem (emph.) (laugh)
 “As for novices, because they are that way, it’s a problem. Ha ha ha ha ha.”
“That’s the problem with novices. Ha ha ha ha ha.” (PL2)

- *donna koto ga atte mo* is an idiomatic expression for “no matter what happens.”
- *totte wa ikenai* is a “must not” form of *toru* (“take off/remove”).
- *shirōto* refers to an “amateur/novice/greenhorn”—anyone without the proper training or sufficient experience to make them an “expert/professional” at the activity in question.
- *komaru* basically implies “be faced with a problem/be caught in a fix/become distressed,” but when it’s used to describe another person it usually means that person is the source of the problem/distress.

5 **Young Man:** これ でも ですか?
Kore demo desu ka?
 this even if it is is it?
 “Even if it is this, is it [so]?”
“Even in this case?” (PL3)

Bags: ライス ライス
Raisu Raisu
Rice Rice

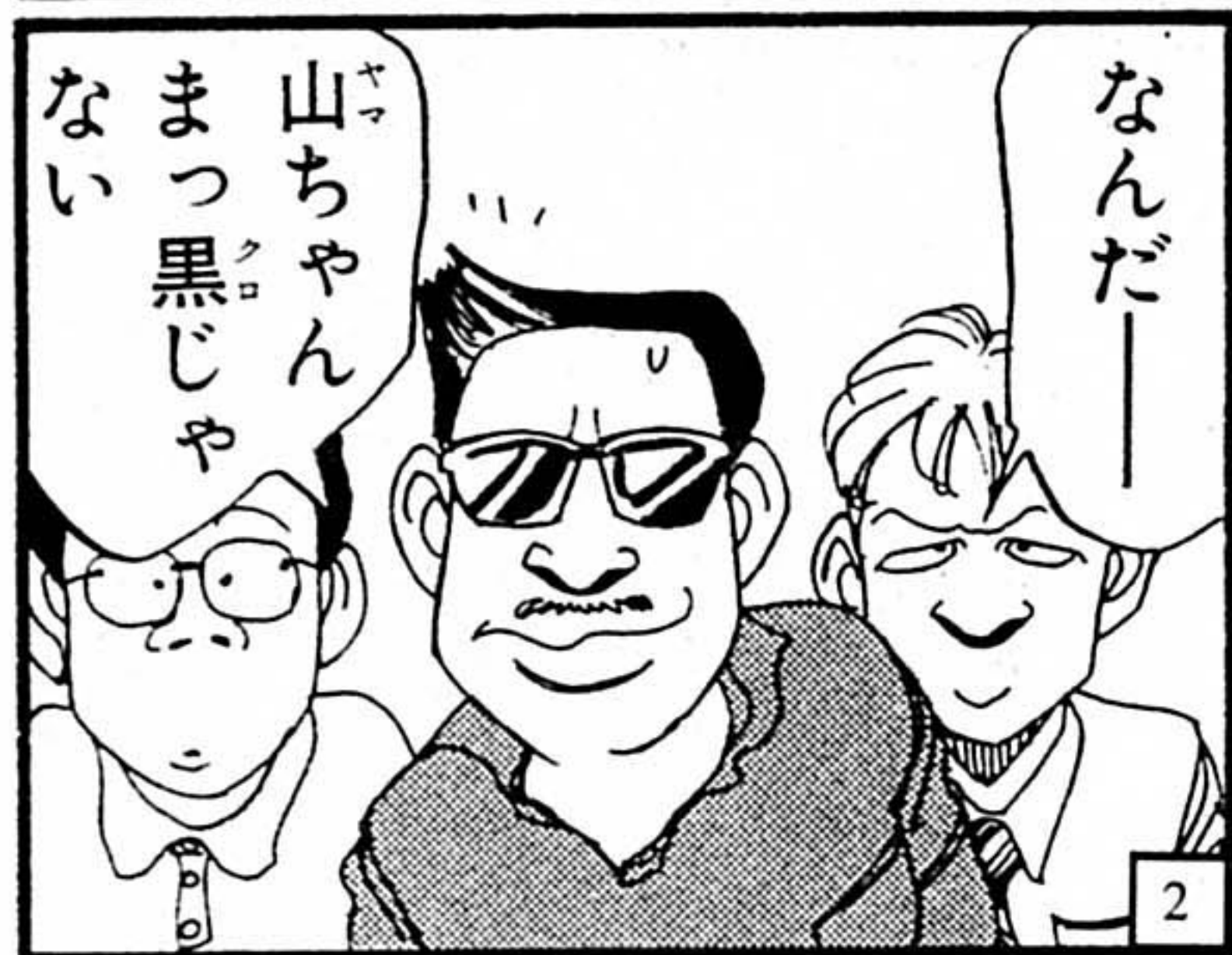
図説現代用語便覧

Zusetsu Gendai Yōgo Binran

A Visual Glossary of Modern Terms

デラックス  カンパニー

by Deluxe Company



1 **Narration:** 某 広告代理店 にて
Bō kōkoku dairiten nite
a certain/unnamed advertisement agency at
At a certain ad agency

Yama-chan: あ、どうも、ごぶさた です。
A, dōmo, gobusata desu.
(interj.) (greeting) first time in long time is
"Oh, hi there, long time no see." (PL3)

Co-worker: よー、カメラマン の 山ちゃん。
Yō, kameraman no Yama-chan.
(greeting) cameraman who is (name-dimin.)
"Hey! If it isn't Yama-chan the cameraman!" (PL2)

- *dōmo*, essentially an intensifier, also serves as an all-purpose word of greeting that can be either formal or quite informal depending on the context.
- *gobusata desu* is a less formal equivalent of *gobusata shite imasu*, a greeting used with someone you have not seen or heard from in a long time.
- *yō* is an informal greeting, "Hi!/Hey!/Yo!" used by male speakers.
- *Yama* here represents the first kanji of his surname, which could be *Yamada* or *Yamazaki* or *Yamamoto*, etc. It's quite common for adult friends/associates to call each other by the first kanji (or syllable) of their surname plus the diminutive *-chan*.

2 **Co-worker:** なん だー、山ちゃん、まっ黒 じゃない。
Nan dā, Yama-chan, makkuro ja nai?
what is (name-dimin.) (emph.)-black is not
"What is it, Yama-chan? You're completely black, are you not?"
"Hey, what's with that dark tan, Yama-chan?" (PL2)

- *まっ (ma)* is an intensifying prefix, which when used with colors implies "red as red can be/black as black can be," etc.
- *ja nai* literally looks like "is not," but this is a rhetorical question: "you are ~, are you not? (Yes, you are!)" → *makkuro ja nai* = "you're completely black."

3 **Yama-chan:** やー、ここんところ、ロケ ばっか で、
Yā, koko n toko, roke bakka de,
(interj.) recently location only/all alike (cause/reason)
"Well, lately it's been one location [shoot] after another, so..."

Yama-chan: グアム 行って、ハワイ まわって、
Guamu itte, Hawaii mawatte,
Guam went-and Hawaii toured-and
今朝 帰ってきた んです よ。
kesa kaette kita n desu yo.
this morning came back (explan.) (emph.)
"I went to Guam, travelled around Hawaii, and just got home this morning." (PL3)

- *yā* here is contracted from *iyā*, which often serves as a "warm-up"/hesitation word like "well."
- *koko n toko* is a colloquial expression for "recently."
- *roke* is short for *rokēshon*, from the English "location."
- *bakka* is a contraction of *bakkari*, a colloquial *bakari* ("only/all alike")—here implying all his work recently has been on location.
- *itte* is from *iku* ("go"); *mawatte* is from *mawaru* ("go around/tour").

4 **Co-worker:** でも、お前、首 の うしろ、
Demo, omae, kubi no ushiro
but you neck of behind/back
ファンデーション おちてる ぜ。
fandēshon ochiteru ze.
foundation has come off (emph.)
"But, you know, here on the back of your neck your foundation has rubbed off." (PL2)

Narration: 虚飾 の 世界 である。
Kyoshoku no sekai de aru.
affectation of world is
It's a world full of affectation. (PL2)

- *ochiteru* is a contraction of *ochite iru* ("has fallen/rubbed off"), from *ochiru* ("come/fall/rub off"). *Ze* is rough, masculine emphasis.

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シニアに人気だそうである(本当)

1 **Kōichirō:** オレのリゾートは もちろんユースホステルさ。
Ore no rizōto wa mochiron yūsu hosuteru sa.
I/me 's resort as for of course Youth Hostel (emph.)
"My vacation resort is a Youth Hostel, of course."
(PL2)

- *sa* gives authoritative/confident emphasis at the end of a sentence in informal speech, usually taking the place of *da/desu* ("is/are"); this use is mostly masculine.

2 **Kōichirō:** オオ、ながめのいい部屋だ。
Ō, nagame no ii heya da.
(exclam.) view (subj.) good room is
"Aah, a room with a great view."
(PL2)

- *nagame no ii* is a complete thought/sentence ("the view is good") modifying *heya* ("room"). In modifying clauses, *no* often marks the subject instead of *ga*.

3 **Kōichirō:** ユースホステルのレクリエーションと いえば
Yūsu hosuteru no rekurēshon to ieba
Youth Hostel of/at recreation (quote) if/when say
ギターさ。フフフフ
gitā sa. Fu fu fu fu
guitar (colloq.) (laugh)
"And for recreation at the Youth Hostel, I take
along my guitar. Heh heh heh heh."
(PL2)

Girls: ステキー!! コーイチローさん!
(imagined) *Suteki-!! Kōichirō-san!*
wonderful/brilliant (name-hon.)
"Oooh, you're so cool, Kōichirō!" (PL2)

- *to ieba* is literally a quotative "if you/I speak of," but it's often essentially the same as the topic marker *wa* ("as for ~").
- *suteki* is a highly versatile word for expressing enthusiastic approval/admiration; when applied to a person it can mean "wonderful/nice/cute/handsome/macho/lovely/talented/brilliant/cool/hip," etc.

4 **Grandpa:** お兄さん、「矢切りの渡し」たのむよ。
O-niisan, "Yagiri no watashi" tanomu yo.
older bro./buddy (traditional ballad title) request (emph.)
"Hey buddy, do Yagiri no Watashi for us."
(PL2)

Narration: 今どきのユースホステルに
Imadoki no yūsu hosuteru ni
today's Youth Hostels to
ヤングのギャルはこないのであった。
yangu no gyaru wa konai no de atta.
young who are gals as for don't come (explan.)
He discovered that young women don't go to Youth
Hostels these days.

遊び上手の方々がいっぱい...
Asobi-jōzu no katagata ga ippai...
good at play who are people (subj.) is/are full
They're full of people who know how to have a
good time on the cheap.

- *o-niisan* (or just *niisan*) literally means "older brother," but it's often used as a generic term of address for young men in their upper teens and twenties (approximately—the older the speaker, the older he's likely to apply *o-niisan*) → "young man" or "bud/buddy."
- *konai* is the negative form of *kuru* ("come").
- *no de atta* is a past form of explanatory *no da*, so it's literally like "it was the case that ~." Using the past form here gives it the feeling that that's what proved to be the case when he got there.
- *asobi* is a noun form of *asobu* ("play"—including such things as taking pleasure trips) and *jōzu* = "good/skillful at"; adding the suffix *jōzu* to an action noun can mean the person is good at finding low-cost deals in that activity.

5 **Note:** シニアに人気だそうである。(本当)
Shinia ni ninki da sō de aru. (hontō)
seniors among popular are-(hearsay) truth
They say Youth Hostels are popular among seniors.
(True)

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1

Sound FX: プルルルル
Pururururu (sound of phone ringing)

Boss: チッ! 電話が来た! 奴からか?
Chi! Denwa ga kita! Yatsu kara ka?
(interj.) phone (subj.) came guy/fellow from (?)
“**Damn! It’s the phone. Is it from him?**” (PL2)

- *chi!* is an interjection—actually, not much more than a sound, like clicking one’s tongue—of disgust/irritation/chagrin: “Sheesh!/Cripes!/Damn!”
- *kita* is the plain/abrupt past form of *kuru* (“come”).
- *yatsu* is an informal/slang word for “fellow/guy”; it’s sometimes used as a derisive “him,” with the feeling of “that idiot/jerk.”

2

Caller: いいか? よおーく聴け。オレだ!!
Ii ka? Yōku kike. Ore da!!
good/OK (?) well/carefully listen I/me is
“**OK, now, listen carefully. It’s me!!**” (PL2)

30分だけ待ってやる。
Sanjuppun dake matte yaru.
30 minutes only will wait-(for you)
“**I’ll wait just 30 minutes.**” (PL2)

- *ii ka* is literally the question “is it good/OK?,” but it’s used when beginning admonitions/instructions like “All right now, listen up!”
- *yoku* (the *yo* is elongated here for emphasis) is the adverb form of *ii/yoi* (“good/fine/OK”) → “[do the action] well/thoroughly/carefully.”
- *ore* is a rough, masculine word for “I/me.”
- *matte* is the *-te* form of *matsu* (“wait”), and *youtu* after the *-te* form of a verb means the action is done for the benefit of someone else—here the listener. The implication is that the caller is doing the listener a special favor by waiting that long.

3

Caller: もし30分 たっても来なければ
Moshi sanjuppun tatte mo konakereba
if 30 minutes when passes if don’t come
わかってる だろー な。
wakatteru darō na.
know/understand probably/[I] suppose right?
“**If you don’t show up in 30 minutes, I presume you know what will happen.**” (PL2)

- *moshi* plus a conditional form combine to give the meaning of “if.”
- *tatte mo* is the “even when” form of *tatsu* (“[time] passes”), and *konakereba* is a conditional “if” form of *konai* (“not come”), from *kuru* (“come”) → “if [you] don’t come even when 30 minutes pass.”
- *wakatteru* is a contraction of *wakatte iru* (“know/understand”).

4

Sound FX: ガチャン
Gachan (sound of setting down handset)

Boss: また2丁目の山田だ。ミックスピザ1コ だってよ。
Mata nichōme no Yamada da. Mikkusu piza ikko da tte yo.
again 2 chōme of (name) is mixed pizza 1 count is (qte)(emph)
“**It’s Yamada in Ni-chōme again. He wants a mixed pizza.**” (PL2)

Employee: どうしてまともに注文しないんだ、アイツは?
Dōshite matomo ni chūmon shinai nda, aitsu wa?
why straightforwardly not order (explan.) that guy as for
“**Why doesn’t that guy just order normally?**” (PL2)

- most Japanese streets don’t have names; instead, sections of town have names, and are subdivided into numbered *chōme* (“blocks”—though typically they will have a number of smaller streets/alleys running through them), which are in turn divided into numbered *banchi* (“sub-blocks” which may or may not correspond to street/alley divisions within the larger block), and finally each individual house/lot is numbered as well. This system accommodates the fact that few Japanese cities are laid out on a grid.
- *da tte* indicates that he’s quoting what the caller said.
- *chūmon*= “order [for food/merchandise/etc.],” and *chūmon suru* is its verb form, “order [something].” *Chūmon shinai* is the negative form of the verb.
- *aitsu* is a contraction of *ano yatsu* (“that guy/fellow”). The syntax is inverted; normal order would be *Aitsu wa dōshite matomo ni . . .*

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1 Sound FX: ボン
Bon
Boom (effect of appearing out of thin air)

Angel: コーイチロー よ、
Kōichirō yo,
(name) (address)
“O Kōichirō,”

ムダに 人生 を 過ごしてはいかんぞ。
muda ni jinsei o sugoshite wa ikan zo.
wastefully life (obj.) must not pass (emph.)
“you must not pass your life in vain pursuits.” (PL2)

Angel: 今日はおまえにいいモノをあげよう。
Kyō wa omae ni ii mono o ageyō.
today as for you to good/fine things (obj.) shall give
“Today I shall give you some wonderful things.”
(PL2)

- *yo* after a personal name when addressing someone directly is similar to “O” before the name when addressing someone in English.
- *sugoshite* is the *-te* form of *sugosu* (“pass [time]”), and *ikan* is a masculine colloquial equivalent of *ikenai* (“no good/won’t do”); *sugoshite wa ikan* is essentially a “must not” form of *sugosu*.
- *zo* is a rough, masculine particle for emphasis.
- *ii mono* (lit., “good/fine thing”) often carries the nuance of “something everyone wants to have.”
- *ageyō* is the volitional (“let’s/I shall”) form of *ageru* (“give [to someone]”).

2 Angel: BSアンテナ に WOWOW のデコーダじゃ。
Bii-esu antena ni wau-wau no dekōda ja.
broadcast satellite antenna and satell. station of decoder is
“Here’s a satellite dish and a WOWOW decoder.”
(PL2)

- *antena* is a katakana rendering of the English word “antenna,” and *dekōda* is a katakana rendering of “decoder.”
- *ni* can be used to mean “and” between pairs of things that belong together or that are typically spoken of together.
- WOWOW is a privately-owned satellite TV station.
- *ja* is used by many older male speakers as a substitute for *da/desu* (“is/are”).

3 Angel: しっかり 教養 を 高める が よい。
Shikkari kyōyō o takameru ga yoi.
firmly/thoroughly education/culture (obj.) heighten (subj.) is good
“[Use them to] thoroughly heighten your knowledge.”
“Use them to broaden your horizons.” (PL2)

- *shikkari* is an adverb meaning “in a firm/strong/diligent/thorough manner.”
- *ga yoi* after the plain, non-past form of a verb makes a relatively gentle command.

4 Kōichirō: あっ、まって、テレビがない。
A, matte, terebi ga nai.
(interj.) wait-(request) TV (subj.) not have
“Oh, wait, I don’t have a TV.” (PL2)

Bill Collector: ちわー。 NHK です。
Chiwā. Enu-etchi-kē desu.
(greeting) (TV station name) is
“H’llo-o-o. I’m from NHK.” (PL3)

- *matte* is the *-te* form of the verb *matsu* (“wait”); the *-te* form of a verb is often used to make informal requests in colloquial speech.
- *chiwā* is a contraction of *konnichi wa*, the standard daytime (mostly afternoon) greeting, like “Hello/Good day/Good afternoon.”
- NHK is Japan’s commercial-free, quasi-national TV station, funded through the *jushin-ryō* (“reception/viewing fee”) that it is authorized to collect from all TV owners for regular over-the-air programming. Owners of BS antennas/dishes are assessed an additional fee on the presumption that they watch NHK’s two unscrambled satellite stations. NHK’s bill collectors have a reputation for keeping a sharp eye out for any newly installed BS equipment as they make their monthly rounds through neighborhoods.

BASIC JAPANESE through comics

Lesson 58 • *Me, Myself, and I (Part II)*

In Part I of our look at ways to say me, myself, and I, we focused mainly on *watashi* (and its relatively close variants), *boku*, and *ore*—what might be termed the “Big 3” of Japanese first-person pronouns. In this lesson we survey a few of the not-quite-so-common ways to refer to yourself.

Some of these are best left to the native speakers (unless you’re trying for a laugh). That’s true in most cases for the dialect forms, which are likely to sound quite incongruous coming from the mouth of a non-native speaker. You might also want to take a pass on *shōsei*, which can sound affected. Our purpose for including them here is mainly to help you learn to recognize them.

Others you will find more useful. Not everyone will have the kind of contacts with Japanese clients or associates that require the formal *temae*, but most will encounter occasions when *kotchi* is more natural than *watashi*, or when *uchi no* is the best way to say “my” or “our.” And if you have contact with Japanese children, you’ll want to learn to use the right “kinship term” for referring to yourself when speaking with them.

There is a seemingly endless supply of first-person pronouns in Japanese and its dialects, so we’ve really only scraped the surface of the subject. Our aim is to give you a feel for some of the variations, and perhaps even provide some insight into the Japanese concept of “self.”

Wate

Ishikawa and Ibashi are both working at a restaurant in Kyoto and live in the restaurant’s dorm. As they walk back to the dorm one day, Ibashi bumps into an acquaintance—the proprietor of a neighboring restaurant. The proprietor invites Ibashi to have a cup of coffee with him, so Ishikawa excuses himself.



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Ishikawa: ホナ、ワテ 先に 帰っとる わ。
Hona, wate saki ni kaettoru wa.
 well then I/me first/ahead be going home (colloq.)
 “Well then, I’ll be going home ahead of you.”
 “**Well then, I’ll go on ahead.**” (PL2-K)

- *hona* is a Kansai dialect equivalent of *sore nara* (“if it is so/in that case”), often used like “well then” at the beginning of a sentence. Kansai is the area centering on Kyoto, Osaka, and Kobe.
- *kaettoru* is a contraction of *kaette oru*, a Kansai dialect equivalent of *kaette iru*, from *kaeru* (“go home”); *oru* often replaces *iru* in Kansai dialect.
- with a falling intonation, men can use the particle *wa* (generally described as feminine) without sounding effeminate; this use is especially common in Kansai dialect.

Wate can be considered Kansai dialect—though you may run into it almost anywhere. It comes from the feminine *watai*, which is a contraction of *watashi*. *Wate* was also feminine at first, but it has come to be used by males as well.

Uchi

Chie knows she's late for supper, but when she gets home she plays innocent by expressing surprise at how early her mother, who runs a small restaurant, has opened for business. Then she acts like she has just this moment realized that she's late.



© Haruki Etsumi / Jarinko Chie, Futabasha

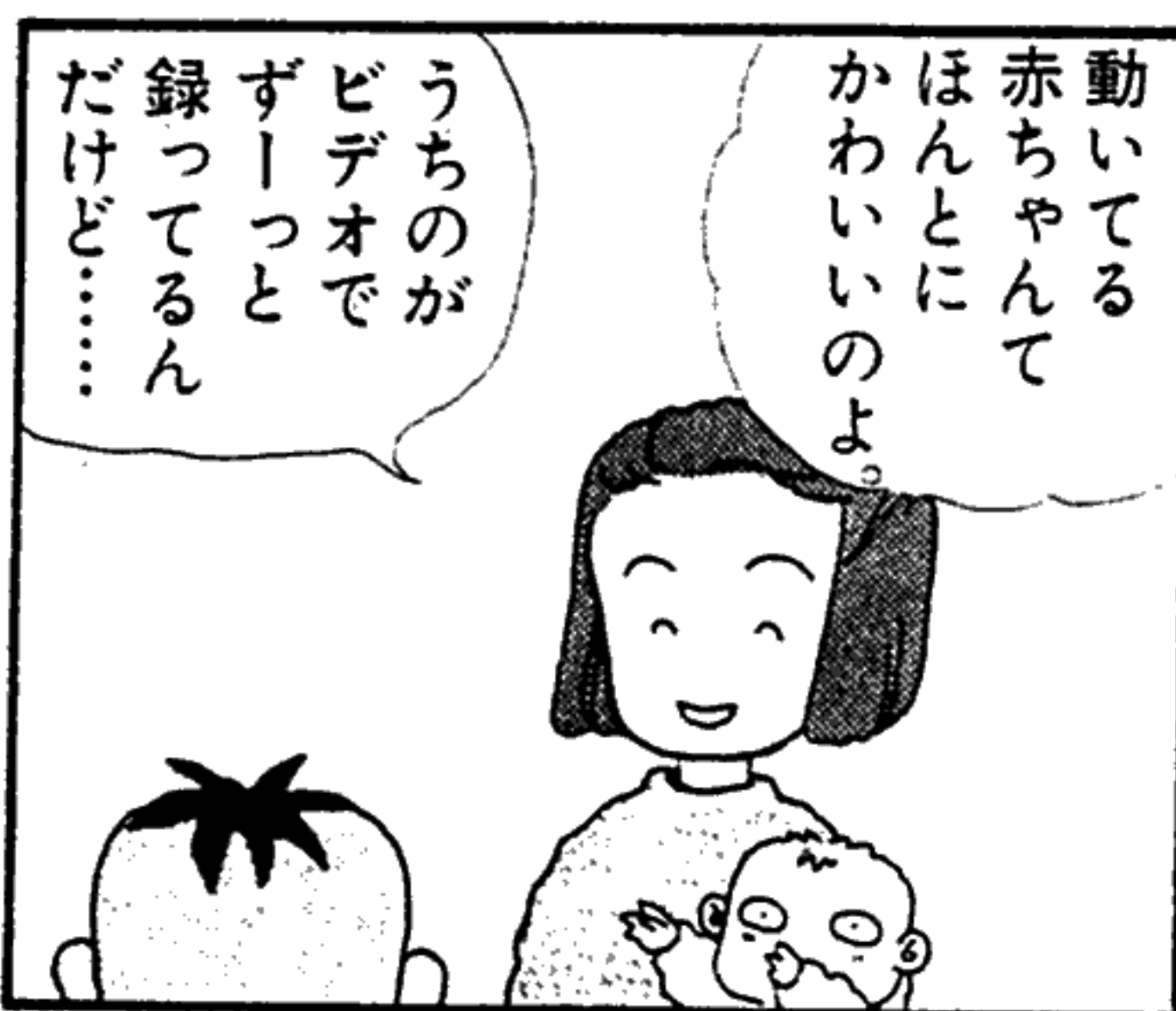
Chie: ウ、ウチが遅かったんか。
U- uchi ga osokatta n ka?
 (stammer) I (subj.) was late (explan.-?)
 “I- is it that I am late?”
“I- I guess it’s me that’s late.” (PL2-K)

- the subject marker *ga* throws the emphasis on the subject, like “it’s me/I’m the one [instead of someone else]”—here implying “I’m the one that’s late instead of Mom being early.”
- *n ka* is a contraction of *no ka*, a question form often used rhetorically when observing/confirming something for oneself, with the feeling of “So it’s that ~, is it?/I guess/it seems.”
- *osokatta* is the plain/abrupt past form of *osoi* (“late”) but since she is commenting on her present situation, it’s more natural to use present tense in English.

This use of *uchi* in place of *watashi* is feminine, and heard mostly in Kansai. When it’s heard elsewhere, it tends to be from teenage and younger girls.

A different uchi

This mother has just explained to Kirita that newborn babies don’t move around a whole lot, but once they are strong enough, they become very active. She is proud that her own baby has learned to crawl towards people holding cameras.



© Kubo Kiriko / Imadoki no Kodomo, Shogakukan

Mother: 動いてる赤ちゃんてほんとにかわいいのよ。
Ugoiteru akachan te honto ni kawaii no yo.
 moving baby as for really cute (explan.) (emph.)
“Active babies are really so cute.” (PL2)
 うちのビデオでずっと録ってるんだけど...
Uchi no ga bideo de zutto totteru n dakedo...
 home/family of (subj.) video with all along has been recording (expl.) but/and
“My husband’s been videotaping ours right from the start, and ...”
 (PL2)

- *ugoiteru* is a contraction of *ugoite iru*, from the verb *ugoku*, “move.”
- *te* is an equivalent of the quotative phrase *to iu no wa* (“as for what is called ~”), which often replaces the topic marker *wa* (“as for”) in colloquial speech.
- *honto* is a shortened *hontō* (“truth/true”), and *honto ni* = “truly/really.”
- *uchi no* (“of [my] home/family”) here implies *uchi no shujin* (“master of my home/family” → “my husband”).
- *zutto* has been elongated from the normal *zutto* for emphasis.
- *totteru* is a contraction of *totte iru*, from the verb *toru*, which when written with this kanji means “to film/take a picture/record a video.”

The original meaning of *uchi* is “inside/within,” and in standard Japanese it’s frequently used to refer to the speaker’s own home/family, company or other “inside” group—which usually makes it like the plural “we/us” rather than “I/me” (*uchi wa* = “as for us” → “we”; *uchi no* = “belonging to us” → “our”). But as seen here, *uchi no* can also correspond to the singular “my” in some cases. Both men and women can use this *uchi*.

Ora

Tagosaku has unexpectedly appeared on his friend's doorstep with suitcase in hand. His reluctant hosts ignore him as best they can, eating their supper and then rolling out their futon to go to bed. Undeterred, Tagosaku wonders where he will be sleeping.

© Tanioka Yasuji / Bakuhatu Sunzen, KK Best Book



Tagosaku: オラ の ふとん は？
Ora no futon wa?
 I/me 's futon as for
“So where’s my futon?” (PL2)

- *no* after any word meaning “I/me” makes a possessive pronoun, “my/mine.”
- stating just a topic + *wa* (“as for”) with the intonation of a question asks very generally about the status/condition/location, etc. of that topic.

Ora is essentially a variation of *ore*, the rough, masculine word for “I/me.” It has a provincial or lower-class feeling when used by adults.

Oira

Kāchan asks her family the inevitable daily question in order to prepare for her trip to the grocery.



© Tachibanaya Kikutarō / Beranmei Tōchan, Take Shobo

Kāchan: 夕飯 は なん に し よ う か ね い？
Yūhan wa nan ni shiyō ka nei?
 dinner as for what to do/make I wonder
“I wonder what I should make for dinner?”
“What would you like for dinner?” (PL2)

Kazuo: おい ら お で ん が い い な。
Oira oden ga ii na.
 I/me stew (subj.) good (colloq.)
“I’d like oden.” (PL2)

Tōchan: おい ら は ト ン カ ツ。
Oira wa tonkatsu.
 I/me as for pork cutlets
“I’m for tonkatsu.” (PL2)

- *ka nei* is dialect for *ka ne*, which makes a question like “I wonder what/how/when/who/etc.” Here she’s essentially asking for requests/suggestions.
- *oden* is a type of Japanese stew made by boiling a variety of *nerimono* (練りもの, processed fish-paste products) such as *chikuwa*, along with *konnyaku*, tofu, daikon radish, and potatoes in a kelp and soy stock.
- *tonkatsu* refers to breaded, deep-fried pork cutlets.

Oira may have derived from *ore-ra*, a plural form of the masculine *ore*, but it’s used today for the singular “I/me.” It’s associated with the Edokko dialect of the old merchant class section of Tokyo, as well as several other dialects, and feels a little softer than *ore*.

Oidon

Ōyama, who is a *rōnin* (student unable to enter college because of low test scores), is feeling especially good today, having been given extra attention from a pretty student at the college where he works, as well as having been given a gift of sweets from another woman.



© Matsumoto Reiji / *Otoko Oidon*, Kodansha

Ōyama: おいどん 今晚 しあわせ。
Oidon konban shiawase.
 I tonight fortunate/happy
“Tonight, I’m happy.” (PL2)

- *wa*, to mark *oidon* as the topic, has been omitted.
- strictly speaking, *shiawase* is a noun for “happiness,” but here it implies *shiawase da/desu* (“am/is/are happy”).

Oidon is most closely associated with the dialect of southern Kyushu. It is masculine and can be either singular or plural.

Shōsei

Ever since a bar hostess commented that Arima seemed to have put on some weight, he has been struggling with a diet. Finally he is able to announce to his coworkers that he has lost five kilos (11 pounds). The triumphant theme song from “Rocky” is echoing in his head.

Arima: 小生の頭の中でつねに音楽が鳴り響いている。
Shōsei no atama no naka de tsune ni ongaku ga narihibiite iru.
 I/me 's head of inside in always music (subj.) is ringing/reverberating
 なんだかわかるか?
nan da ka waku ka?
 what is (?) know (?)
**“There’s a tune that keeps going around and around in my head.
 Can you guess what it is?”** (PL2)

- *narihibiite iru* is from *narihniku* (“ring out/reverberate”).
- an abrupt question ending in *ka* followed by *waku* (“come to know” or “can know”) makes an indirect question: “do you know what/when/who/how ~?” or “can you guess what/when/who/how ~?” *Da* never comes before *ka* in direct questions, but it often does in indirect questions.

Shōsei is a masculine, humble word for “I/me.” It mostly occurs in written language and sounds somewhat affected when used in speech.



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Temae

This woman, Torizō of Kioroshi, has come to reclaim a slave woman belonging to her clan. The slave escaped with the help of the samurai known as Kozure Ōkami (“Wolf with a Child”), who travels with his young son. When the samurai refuses to turn over the slave, Torizō threatens him.



もし
てまえどもが
おさむらいさま
を殺しにかかっ
たらどうなさい
ます

Torizō: もし てまえどもが おさむらいさま を
Moshi temae-domo ga o-samurai-sama o
 if I-(plur.) (subj.) (hon.)-samurai-(hon.) (obj.)
 殺し にかかったら どうなさいます?
koroshi ni kakattara dō nasaimasu?
 killing (purpose) if began what do/will do
“If we were to set out to kill you, what would you do then?”
 (PL4)

- *-domo* turns nouns referring to people into plurals, so *temae-domo* = “we/us”; *-domo* is humble when used to refer to one’s own group, but condescending/insulting when used for others.
- *o-samurai-sama* here serves as a very polite “you.”
- *kakattara* is a conditional (“if/when”) form of *kakaru*; *~ ni kakaru* means to begin/commence activities aimed at a certain purpose.
- *dō* = “what/how,” and *nasaimasu* is the polite form of the PL4 verb *nasaru* (“do”), equivalent to *suru*, so *dō nasaimasu?* = *dō suru?* = “what will you do?”

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Temae is another humble word for “I/me” that’s quite formal in feeling. It’s used more by men than women but can be used by either sex. *Temae* can also be a polite “you,” or when slurred as *temē*, an insulting “you.”

Waga

One-time head clerk Umekichi has become the high-ranking Zen priest Shinkai, too lofty and important to see just anyone. Although he made time to see his former master, the merchant Sasaya, he calls him by his first name and speaks to him in the abrupt forms to which he has grown accustomed in his new rank. Later he seeks Sasaya out to apologize for his disrespectful behavior.



わが
増上慢を
お許しください。

Shinkai: わが 増上慢 を お許しください。
Waga zōjōman o o-yurushi kudasai.
 my arrogance (obj.) (hon.)-forgive-(request)
“Please forgive my arrogance.” (PL4)

- *zōjōman* is a Buddhist term for believing/acting like you are more worthy/enlightened/virtuous than you really are → “arrogance/conceit.”
- *o-yurushi kudasai* is a PL4 humble equivalent of *yurushite kudasai* or *yurushite kure* (“please forgive,” PL3 and PL2, respectively), from *yurusu* (“forgive”).

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Waga comes from the classical *wa* (“I/me”) + *ga* (equivalent to modern *no*), which makes it essentially the same as *watashi no* (“my”). But *waga* can be either singular or plural, “my” or “our.” It has a “literary” feeling, and in modern Japanese tends to be used only in certain set expressions.

Kotchi/Kochira

Department Head Medaka lost face when the wrong pet supplies were sent as a midsummer gift to an important client. To make up for the blunder, the General Affairs staff arranged for a complete flea fumigation of the client's house. A short while later, Department Head Medaka comes to thank the staff, saying the client was ecstatic over the improved conditions at home for his wife, who had been suffering from an allergic reaction to her cats' fleas.

Medaka:

こっちもキミたちのおかげで
Kotchi mo kimi-tachi no okage de
 this side/I also you-(plur.)'s thanks to

面目を保つことができ助かった。
menboku o tamotsu koto ga dekite tasukatta.
 face/honor (obj.) preserve was able to-and was helped/saved

"Thanks to you, I've been able to preserve my honor. I'm very grateful." (PL2)

また来年のお中元もあれで頼むよ。
Mata rainen no o-chūgen mo are de tanomu yo.
 again next year's summer gift also that with request (emph.)

"Please go with that for next year's o-chūgen, too." (PL2)

- *menboku o tamotsu* is literally "preserve face/honor."
- *koto ga dekiru* after the plain form of a verb essentially makes a potential form, "can/be able to [do the action]."
- *tasukatta* is the plain/abrupt past form of *tasukaru* ("be helped/saved"). It's frequently used as an expression of gratitude.
- *o-chūgen* (the honorific *o-* is almost always included) refers to the custom of giving gifts at midsummer to one's boss, important business associates, and other social superiors, as a token of gratitude for favors received. The gifts themselves are also called *o-chūgen*.



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Kotchi and its more formal equivalent *kochira* literally mean "this side/direction," but they're often used to mean either "I/me" or "we/us." They can be used by either sex.

A 3rd-person "I"

Having lost patience with the endless demands of her husband and son on their summer vacations, the mother of the family has proclaimed that today will be her own vacation. So, it is up to the father and son to do the daily chores.



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Father: 父ちゃんはママの代わりに洗たくを!!
Tōchan wa mama no kawari ni sentaku o!
 father as for mother of/for as substitute laundry (obj.)
"Daddy will do the laundry instead of Mommy!" (PL2)

- the verb has been left off the end of the sentence, but we can assume it would be *suru* or *yaru* ("do/will do").

Much as English-speaking parents refer to themselves as "Daddy" or "Mommy" with their small children, Japanese parents often use various forms of *otōsan* ("father") or *okāsan* ("mother") in place of *watashi* (or equivalents); but Japanese parents are likely to continue doing so all their lives, even after their children are grown. Similarly, when speaking to other people's children, adults refer to themselves variously as *oniisan/onēsan* ("brother/sister"), *ojisan/obasan* ("uncle/aunt"), or *ojiisan/obāsan* ("grandpa/grandma") depending on their age, and teachers refer to themselves as *sensei* when speaking to young students.



vocabulary summary

From *Kekkon Shiyōyo*, p. 17

定番	<i>teiban</i>	standard/favorite
曲	<i>kyoku</i>	musical piece
渡す	<i>watasu</i>	hand over/pass to
ゆっくり	<i>yukkuri</i>	in a leisurely manner
検討する	<i>kentō suru</i>	consider/examine
決める	<i>kimeru</i>	decide
披露宴	<i>hirōen</i>	wedding reception
戻る	<i>modoru</i>	return (v.)
休憩	<i>kyūkei</i>	[coffee/lunch] break
主任	<i>shunin</i>	supervisor
イヤミ	<i>iyami</i>	sarcasm/flack
仕事	<i>shigoto</i>	work (n.)
大切	<i>taisetsu</i>	precious/important
落ちつく	<i>ochitsuku</i>	become calm/calm down
文句	<i>monku</i>	complaints/gripes
打ち合わせ	<i>uchiawase</i>	planning session
一方的に	<i>ippō-teki ni</i>	unilaterally
旦那様	<i>danna-sama</i>	husband-(hon.)
理解	<i>rikai</i>	understanding
一生	<i>isshō</i>	all life long
探す	<i>sagasu</i>	seek
よけいな	<i>yokei na</i>	excessive
けんかする	<i>kenka suru</i>	fight (v.)
飽きずに	<i>akizu ni</i>	without growing tired
写真	<i>shashin</i>	photos
新郎	<i>shinrō</i>	groom
新婦	<i>shinpu</i>	bride
胃	<i>i</i>	stomach (n.)
穴	<i>ana</i>	hole
幸せ	<i>shiwase</i>	happiness
以前の	<i>izen no</i>	former
ばかげてる	<i>bakageteru</i>	is foolish
凶星	<i>zuboshi</i>	bull's eye
図式	<i>zushiki</i>	diagram/graph (n.)
総合的な	<i>sōgō-teki na</i>	all-encompassing
暮らす	<i>kurasu</i>	live/make a living
楽	<i>raku</i>	pleasure/fun
想像する	<i>sōzō suru</i>	envision/imagine
不幸	<i>fukō</i>	unhappiness
失敗する	<i>shippai suru</i>	fail (v.)
過去	<i>kako</i>	past
人生	<i>jinsei</i>	life
繰り返す	<i>kurikaesu</i>	repeat (v.)

From *Crayon Shin-chan*, p. 34

復習する	<i>fukushū suru</i>	review (v.)
まず	<i>mazu</i>	first of all
映画	<i>eiga</i>	movie
愛	<i>ai</i>	love (n.)
語らう	<i>katarau</i>	talk together
ゆうかい魔	<i>yūkai-ma</i>	kidnapper
うるさい	<i>urusai</i>	noisy
コケにする	<i>koke ni suru</i>	make a fool of [someone]
消える	<i>kieru</i>	disappear
実は	<i>jitsu wa</i>	actually
突然	<i>totsuzen</i>	suddenly/unexpectedly
いなか	<i>inaka</i>	countryside/home
着く	<i>tsuku</i>	arrive

From *Selected Works of Ishii Hisaichi*, p. 46

鬨の声	<i>toki no koe</i>	battle cry
部隊	<i>butai</i>	corps/battalion/unit
漂着する	<i>hyōchaku suru</i>	drift/wash ashore
旅費	<i>ryohi</i>	travel expenses
かせぐ	<i>kasegu</i>	earn
飢饉	<i>kikin</i>	famine
続く	<i>tsuzuku</i>	continue
一揆	<i>ikki</i>	uprising
事態	<i>jitai</i>	situation
切迫する	<i>seppaku suru</i>	[situation] becomes tense

From *American Comics*, p. 48

魅力	<i>miriyoku</i>	appeal/charm (n.)
赤毛	<i>akage</i>	redhead
昔	<i>mukashi</i>	long ago
ひげ	<i>hige</i>	whiskers
話題	<i>wadai</i>	topic
命	<i>inochi</i>	life
時限	<i>jigen</i>	[school] period
体育	<i>taiiku</i>	physical education
暴力	<i>bōryoku</i>	violence
知的	<i>chiteki</i>	intelligent
ためになる	<i>tame ni naru</i>	be beneficial
番組	<i>bangumi</i>	[TV] program
ありがたい	<i>arigatai</i>	fortunate

From *Sarariiman Senka*, p. 75

専科	<i>senka</i>	seminar
絵本	<i>ehon</i>	picture book
アリ	<i>ari</i>	ant
せっせと	<i>sesse to</i>	industriously
働く	<i>hataraku</i>	work/labor (v.)
キリギリス	<i>kirigirisu</i>	grasshopper
つらい	<i>tsurai</i>	trying/painful
あいかわらず	<i>aikawarazu</i>	unchanged/same as ever
まかせる	<i>makaseru</i>	leave/entrust to
どく	<i>doku</i>	move aside
世代	<i>sedai</i>	generation
ふっとうする	<i>futtō suru</i>	boil (v.)
強火	<i>tsuyobi</i>	strong fire/flame
マキ	<i>maki</i>	firewood
とりのぞく	<i>torinozoku</i>	take away/remove
弱くする	<i>yowaku suru</i>	make weaker
音	<i>oto</i>	sound (n.)
フタ	<i>futa</i>	[pot] lid
シロート	<i>shirōto</i>	amateur/novice
困る	<i>komaru</i>	be troubled

From *A Visual Glossary of Terms*, p. 82

首	<i>kubi</i>	neck
うしろ	<i>ushiro</i>	behind/in back of
ながめ	<i>nagame</i>	view (n.)
たのむ	<i>tanomu</i>	request
まともに	<i>matomo ni</i>	straightforwardly
注文する	<i>chūmon suru</i>	order [food] (v.)
ムダに	<i>muda ni</i>	wastefully
教養	<i>kyōyō</i>	culture/education
高める	<i>takameru</i>	heighten

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.