

発信型英語をめざす人のバイリンガル・マガジン

# 漫画人

JAPANESE  
POP CULTURE  
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LEARNING

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## MANGAJIN

No. 64

# PORTRAIT OF THE MANGA ARTIST

**Ethnic  
Food Invasion**

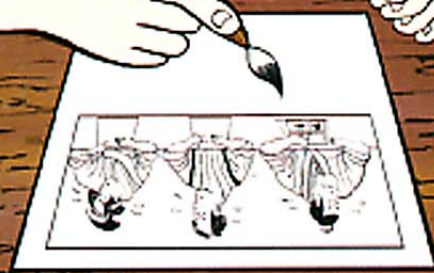
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# マンモスライクな お嬢さま!!

Mammoth-like Ojōsama!!  
by 岡田ガル / Okada Garu



1 **Box:** 社内 の 情報 は  
Shanai no jōhō wa  
within company of/about information as for  
先輩 に 聞く の が 一番。  
senpai ni kiku no ga ichi-ban.  
predecessor/senior (target) ask (nom.) (subj.) No. 1/best  
**To get the real scoop about a company, it's best to ask someone who's already working there.** (PL2)

**Applicant:** 御社 の 雰囲気 は どうですか?  
Onsha no fun'iki wa dō desu ka?  
(hon.-co. 's atmosphere as for how is (?)  
"How is the atmosphere at your company?"  
"What's it like to work here?" (PL3-4)

- *senpai* can refer to any person who joined the company (or other group) before the speaker, but it's most typically used of those who joined relatively close to when the speaker joined. In this case the narration is from the point of view of a job applicant, so *senpai* implies a current employee who is a relatively recent hire.
- the speaker's use of the polite *onsha* ("[your] honorable company") shows that she is an outsider; along with the nature of her question, it's an important part of what tells us that she's a job applicant.

2 **OL:** うち は もう 最高 よ。ふっふっふ  
Uchi wa mō saikō yo. Fu! fu! fu  
our co. as for (emph.) greatest (emph.) (fem. laugh)  
"Oh, it's great! (light laugh)" (PL2)

**Applicant:** そう なんです か?  
Sō nan desu ka?  
that way (explan.) (?)  
"Is that right?" (PL3)

3 **OL:** まず 第一に 社食 が うまい!! 安い し。  
Mazu dai-ichi ni shashoku ga umai!! Yasui shi.  
first foremost co. cafeteria food (subj.) is tasty is cheap and  
"To begin with, the food in the cafeteria is good! And cheap, too." (PL2)

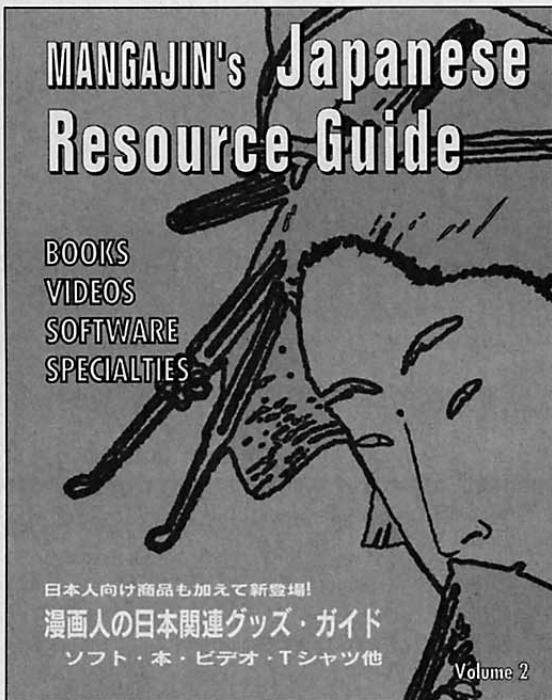
**Applicant:** はあ...  
Hā...  
(interj.)  
"I see..." (PL3)

4 **OL:** それから まわり の 定食屋 も  
Sore kara mawari no teishoku-ya mo  
and also surroundings/neighborhood off/in set-meal shops also  
安くて うまい。最高 よー。  
yasukute umai. Saikō yō.  
cheap-and are tasty the greatest/best (is/are-emph.)  
"And the restaurants in the neighborhood are inexpensive and good, too. You can't beat it!" (PL2)

**Applicant:** あの... できれば 他の こと も...  
Ano... dekireba hoka no koto mo...  
(interj.) if possible other things also  
"Uhh... if possible, I'd like to hear about some other aspects [of the company], too..." (PL3 implied)

- *teishoku* refers to the traditional Japanese "set meal" of rice, miso or other soup, and an entrée; *teishoku-ya* are restaurants that specialize in providing a variety of *teishoku* type meals.

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# マンモスライクな お嬢さま!!

Mammoth-like Ojōsama!!  
by 岡田ガル / Okada Garu



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1 **Speaker:** 10年 以上 人事 で やって来た 我々 からすると  
*Jūnen ijō jinji de yatte kita wareware kara suru to*  
10 years more than personnel in have worked we/us if view from

本音 か タテマエ か なんて すぐに わかる もん です。  
*honne ka tatemae ka nante sugu ni wakaru mon desu.*  
true view/colors whether face/facade or as for immediately can tell thing is

**“From our perspective of having worked in personnel for over 10 years, we can sense immediately whether you’re telling us what you really think or are putting on a facade.” (PL3)**

**Banner:** 人事 採用 担当 による 就職 相談 会  
*Jinji Saiyō Tantō ni yoru Shūshoku Sōdan -kai*  
personnel hiring director by employment/job search advice/consultation meeting  
Employment Counseling Session by a Hiring Director  
**The Job Hunt: A Hiring Director’s Advice**

- *yatte kita* is the *-te* form of *yaru* (“do,” but in the context of occupations, often “work [in/at/as]”) plus the past form of *kuru* (“come”), and it literally implies “came [up to the present] working in/at/as ~” → “have worked in/at/as ~.” *Jūnen ijō jinji de yatte kita* is a complete thought/sentence (“has/have worked in personnel for over 10 years”) modifying *wareware* (“we/us”).
- *suru* = “do,” but the expression *~ kara suru to* basically means “if it is based on ~” or “if it is viewed/considered from the perspective of ~.”
- *tatemae* and *honne* are often spoken of in tandem, with *tatemae* referring to the face one shows the world for the sake of harmony and good appearances and *honne* referring to one’s “true intention/motive/opinion/desire/colors.”
- *~ ka ~ ka* means “whether ~ or ~”; when the blanks are filled with nouns, it becomes “whether it is ~ or ~.”

2 **Speaker:** ですから 小細工 は せず 本音 で ぶつかって 下さい。  
*Desu kara kozaiku wa sezu honne de butskatte kudasai.*  
because/so trickery/artifice as for without doing true views/colors with hit/confront please

**“So don’t try to put anything over on the interviewer; just go ahead and show your true colors.” (PL3)**

**Woman:** そっかー。 やっぱ そう だよ な。  
*Sokkā. Yappa sō da yo na.*  
that way (?) after all/in the end that way is (emph.)(colloq.)  
**“Ahaa. That is the best way in the end, isn’t it.” (PL2)**

- *sezu* is equivalent to *shinaide*, a negative *-te* form of *suru* (“do”). A verb in the *-zu (ni)* or *-naide* form followed by another verb implies “do the second action without/instead of doing the first action.”
- *butskatte* is the *-te* form of *butskaruru* (literally, “hit/bump into”).
- *sokkā* is a colloquial variation of *sō ka*, literally “is it so?” but often used to express a sudden understanding.
- *yappa* is an abbreviation of *yappari*, a colloquial *yahari* (“after all/in the end”).

3 **Interviewer:** 会社 に入ってから の 目標 を 述べて 下さい。  
*Kaisha ni haitte kara no mokuhyō o nobete kudasai.*  
company into enter/join after off/for goals (obj.) state please  
**“Please tell us what your goals would be after joining the company.” (PL3)**

**Woman:** はい。  
*Hai.*  
**“Yes sir.” (PL3)**

- *haitte* is the *-te* form of *hairu* (“enter,” or when speaking of a corporation or other group, “join”); *kara* after the *-te* form of a verb implies “after [doing the action].”

4 **Woman:** 社内 で いい 男 見つけて 寿退社 したい と思います!  
*Shanai de ii otoko mitsukete kotobuki-taisha shitai to omoimasu!*  
within company in good man find-and congratulations resignation want to do (quote) think  
**“I’d like to find a good man in the company to marry and quit!” (PL3)**

**Interviewer:** ほほー。 正直者 や ねえ。  
*Hohō. Shōjiki-mono ya nē.*  
(interj.) honest person is (colloq.)  
**“I see. You’re certainly an honest person.” (PL2-K)**

- *kotobuki* means “congratulations/felicitations” (“for getting married” is understood in this case) and *taisha* literally means “withdrawing from the company,” so *kotobuki-taisha* = “leaving the company to get married.”
- *ya* is a Kansai dialect equivalent of *da* (“is/are”).

# フリテンくん

## Furiten-kun



1 **Sound FX:** リーン リーン  
Riin riin  
Ri-i-ing ri-i-ing

**Cook:** ハイ。蕎麦科 そばです。  
Hai. Yabushina Soba desu.  
yes/hello (name) noodles is  
“Hello, Yabushina Soba.” (PL3)

- *soba* refers to thin, light-brown noodles made with buckwheat flour, eaten in a hot broth (or with a cold dipping sauce). The noodles may be topped with a variety of items, including tempura, deep-fried tofu, raw egg, etc.

2 **Cook:** 天ぷら そば? ええ、ひとつでも おとどけますよ。  
Tempura soba? E, hitotsu demo o-todoke shimasu yo.  
tempura noodles yes one-count even (hon.)-will deliver (emph.)  
“Tempura soba? Yes, we’ll deliver even a single order.” (PL4)

二丁目 の 山本さん?  
Ni-chōme no Yamamoto-san?  
2-chōme of (name-hon.)  
“Mr. Yamamoto in Ni-chōme?” (PL3)

- *o-todoke shimasu* (PL4 humble form) = *todokeru* (PL2) = “deliver.” For most verbs, the honorific prefix *o-* plus the stem of the verb followed by *suru* or *shimasu* (“do”) creates a PL4 verb that is considered humble—i.e., it expresses politeness by humbling the action of the speaker.
- most Japanese streets don’t have names; instead, sections of town have names, and are subdivided into numbered *chōme*.

3 **Cook:** はて、どちらの 山本さん で?  
Hate, dochira no Yamamoto-san de?  
(interj.) which (name-hon.) is  
“Now, which Yamamoto would you be?” (PL3-4 implied)

信号 を 右 にまがって?  
Shingō o migi ni magatte?  
traffic light (obj.) right to turn-and  
“Turn right at the light, and...?” (PL2)

クリーニング屋 の 三軒 となり...  
Kuriingu-ya no sangen tonari...  
dry-cleaner off/from third house/door next to  
“3 doors down from the cleaner’s...” (PL2)

- *hate* is an interjection used when pausing to try to figure something out; it can also be used when asking someone for clarification/elaboration.

4 **Orderer:** きょうは ぜんぜん 仕事 したくなくて ねえ。  
Kyō wa zenzen shigoto shitakunakute nē.  
today as for [not] at all work not want to do-(cause) (colloq.)  
“I just didn’t feel like working today, you know.” (PL2)

あ、そちらね。  
A. sochira ne.  
(interj.) there (colloq.)  
“Oh, it’s for him.” (PL2)

**Sign/Noren:** 山本庵 そば  
Yamamoto-an Soba  
House of Yamamoto Soba

- *shitakunakute* is from *shitakunai*, the negative form of *shitai*, which is the “want to” form of *suru* (“do”); he’s using the *-te* form to state a cause/reason—why he ordered from another soba shop.
- *-an*, literally referring to a small hut or cottage, is a suffix frequently seen in the names of traditional eating establishments.

# フリテンくん

## Furiten-kun



1 **Sound FX:** リーン リーン リーン  
*Riin riin riin*  
**Ri-i-ing ri-i-ing ri-i-ing**

**Cook:** ハイ。 蕪料 そば です。  
*Hai. Yabushina Soba desu.*  
 yes/hello (name) noodles is  
**"Hello, Yabushina Soba."** (PL3)

2 **Cook:** なん だ、また おたく?  
*Nan da, mata otaku?*  
 what is again you  
**"Oh, it's you again?"** (PL2-3)

こんど は カツ丼 ひとつ?  
*Kondo wa katsudon hitotsu?*  
 this time as for katsudon one-count  
**"This time you want an order of katsudon?"** (PL2)

- *nan da* (literally, "what is it?") at the beginning of a sentence often expresses a feeling of letdown, like a disappointed "oh."
- *otaku* is literally "your home/your company," but in many contexts is a polite way of saying "you."
- *katsudon* is a bowl of rice topped with a serving of *tonkatsu* ("breaded pork cutlet").

3 **Cook:** しょうがない なー。もう一回 だけだよ。  
*Shō ga nai nā. Mō ikkai dake da yo.*  
 can't be helped (colloq.) one more time only is (emph.)  
**"Sheesh. This is the last time."** (PL2)

いつまでも そんな こと やってると  
*Itsu made mo sonna koto yatte-ru to*  
 forever that kind of thing are doing if

店が つぶれるよ。  
*mise ga tsubureru yo.*  
 shop (subj.) will collapse (emph.)

**"If you keep doing this sort of thing, you'll go out of business."** (PL2)

- *shō ga nai* (or *shiyō ga nai*) = *shikata ga nai*, lit. "there is nothing one can do" → "it can't be helped"; the expression can be used to express exasperation with one's listener: "there's no help for you/you're impossible"—or simply "sheesh!"
- *to* after a non-past verb can make a conditional "if/when" meaning: *yatte-ru to* = "if you are doing."

4 **Orderer:** ウン。コリヤ オレの 作った カツ丼  
*Un. Korya ore no tsukutta katsudon*  
 uh-huh as for this I (subj.) made katsudon

の ほう が うまい。  
*no hō ga umai.*  
 's side (subj.) is tasty

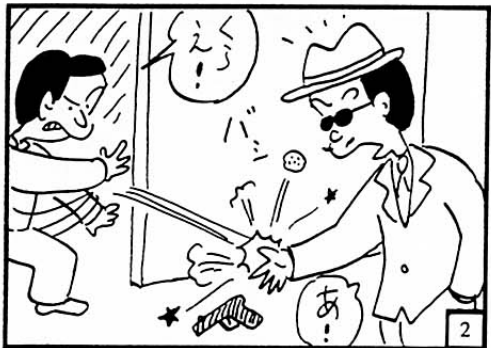
**"Yeah. The katsudon I make is better."** (PL2)

- *korya* is a contraction of *kore wa* ("as for this")—in this case referring to the comparison he is making.
- *ore no tsukutta* is a complete thought/sentence ("I made [it]") modifying *katsudon*.
- ~ *no hō ga* is used to make comparisons, and *umai* is an informal word for "tasty"; ~ *no hō ga umai* means "~ is tastier."

# フリテンくん

## Furiten-kun

### 飛び道具



1 **Gangster 1:** フフフ

*Fu fu fu* (sinister laugh)

**Gangster 2:** う! 飛び道具 と は ひきょうな やつ。  
*U! Tobi-dōgu to wa hikyō na yatsu.*  
 (exclam.) flying tool/gun (quote) as for cowardly fellow  
**“Urk! (He’s got) a revolver, the cowardly wimp.”**  
 (PL1)

- *tobidōgu* is an informal/slang term for “gun.” *Tobi* is from *tobu*, which refers to “flying,” whether from being “thrown/projected,” or from “flying/leaping” by one’s own power. *Dōgu* means “tool/apparatus/machine.”
- *yatsu* is an informal, or even rough, word for “fellow/guy”

2 **Gangster 3:** くらえ!

*Kurae!*  
 take-(command)

**“Take that!”** (PL1)

**Sound FX:** バシ

*Bashi*

**Whack** (effect of sharp blow)

**Gangster 1:** あ!

*A!*

**“Oh no!”** (PL2)

- *kurae* is a command form of *kurau*, “take/receive/be dealt [a punch/blow].”

3 **Gangster 2:** まちやがれ!

*Machi-yagare*  
 wait/stop

**“Stop!”** (PL1)

**FX:** ダー

*Dā* (effect of dashing off at full tilt)

**Gangster 3:** だいじょうぶ。あっち は 行きどまりだ。  
*Daijōbu. Atchi wa iki-domari da.*  
 is all right that direction as for dead end is  
**“It’s OK. That way’s a dead end.”** (PL2)

- *machi-yagare* is *matsu* (“wait”) with the derogatory/insulting verb ending *-yagaru* in the abrupt command form.

4 **Sound FX:** バタ バタ バタ バタ バタ

*Bata bata bata bata bata*

**Flutter flutter flutter flutter flutter**

**Gangster 3:** ひきよー。また 飛び道具!!

*Hikyō. Mata tobi-dōgu.*

cowardice again flying tool/apparatus/machine

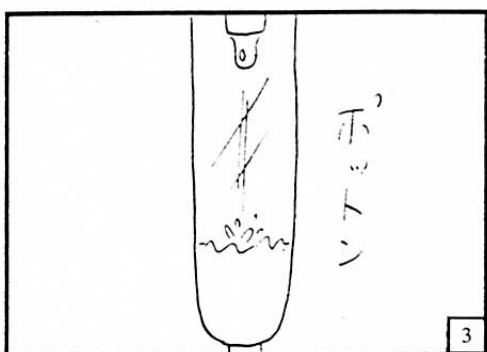
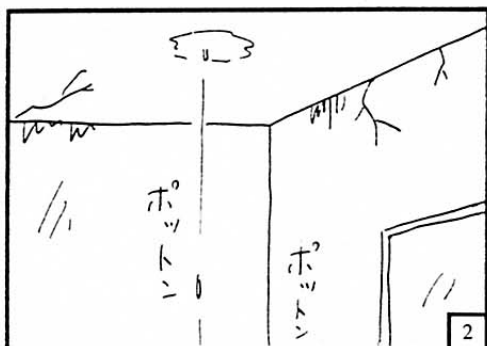
**“The coward. It’s another revolver!”** (PL2)

- *hikyō na* in the first frame is the modifying form of the noun *hikyō* (“cowardice”). Strictly speaking, the English noun “coward” is equivalent to the Japanese word *hikyō-mono* (literally, “person of cowardice”).
- *tobidōgu* is not actually used to mean “flying machine” in Japanese any more than “revolver” is used to mean “helicopter” in English.
- while we can see that the weapon used was not actually a revolver, using the term was the only way to make this pun work in English.

# フリテンくん

Furiten-kun

## オンボロ病院



**Title:** オンボロ 病院  
*Onboro Byōin*  
 dilapidated/run down/tattered hospital  
**Dilapidated Hospital**

**1 Sign:** ○○ 病院  
*Maru-maru Byōin*  
 blank-blank hospital  
**So-and-so Hospital**

- ○, read *maru* ("circle"), is a common way of indicating a blank or variable when writing Japanese.

**2 Sound FX:** ポットン ポットン  
*Potton potton*  
**Plunk plunk** (sound of water dripping from ceiling)

- dripping water/liquid is represented variously as *ポト* *poto*, *ポトツ* *poto!*, *ポトン* *poton*, *ポタ* *pota*, *ポタリ* *potari*, *ポツン* *potsun*, etc. *Potton*, with a slight "pause" added by the small *tsu*, suggests a slightly "drawn out" dripping sound.

**3 Sound FX:** ポットン  
*Potton*  
**Plunk** (intravenous fluid dripping in tube)

**4 Sound FX:** ポットン ポットン  
*Potton potton*  
**Plunk plunk** (water dripping from ceiling)

**Sound FX:** ポットン  
*Potton*  
**Plunk** (IV fluid dripping in tube)

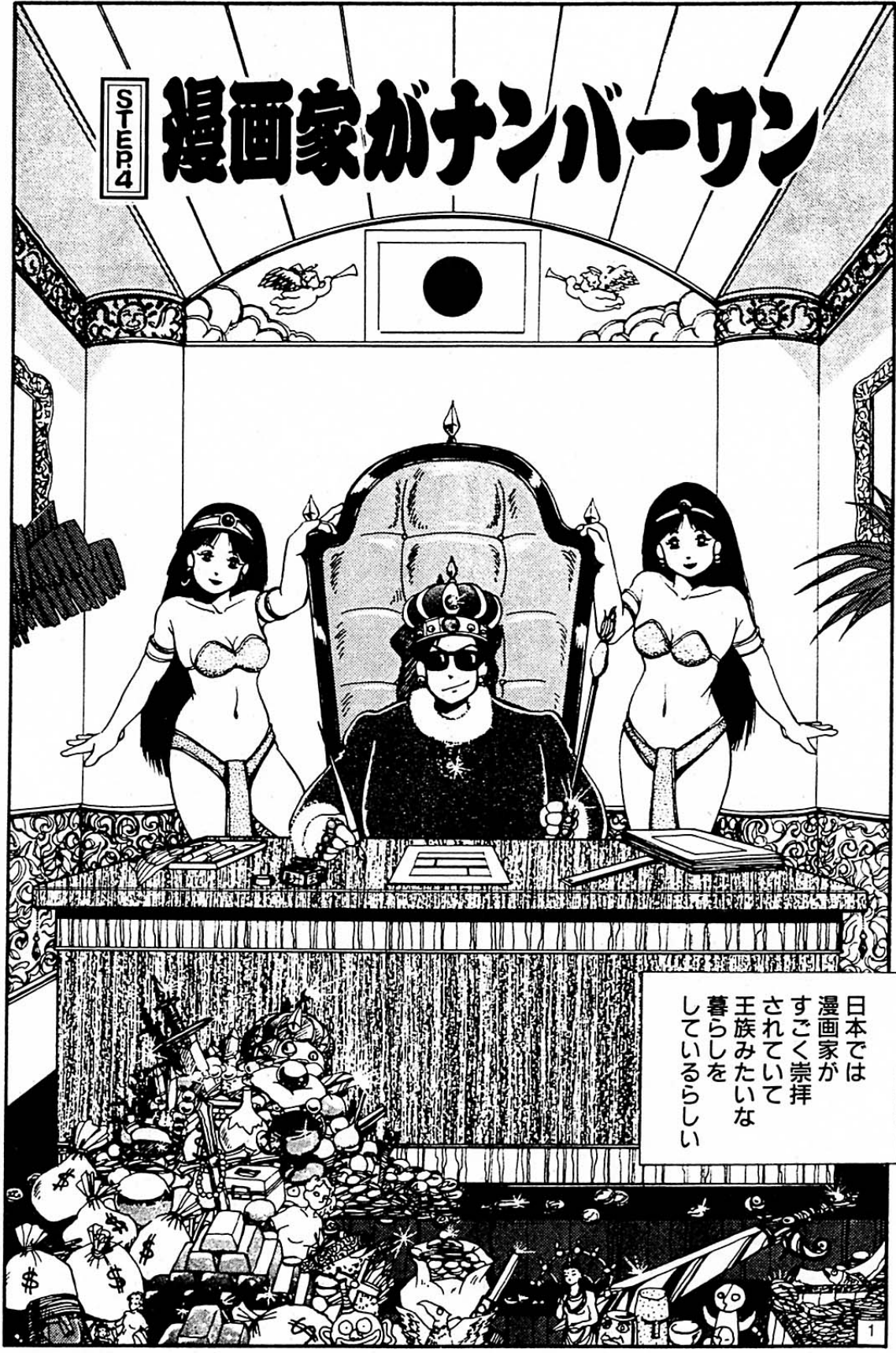
**Patient:** ハモってやがる。  
*Hamotte-yagaru.*  
 is/are harmonizing  
**"They're harmonizing!"** (PL2)

- *hamotte* is the *-te* form of *hamoru* ("to harmonize"), an informal verb adapted from the noun *ハーモニー* *hāmonii*, which is the katakana rendering of the English "harmony." In essence, the typical verb ending *-ru* has been added to an abbreviated form of the noun.
- the *-te* form of a verb plus the informal (often even derogatory/insulting) verb suffix *-yagaru* is equivalent to *-te iru*, the progressive (am/is/are ~ing) form for verbs. Using *-yagaru* here can be thought of mainly as emphasis, but it also makes his remark feel a little like, "They're stinking harmonizing!"



STEP 4

# 漫画家がナンバーワン



日本では  
漫画家が  
すごく崇拜  
されていて  
王族みたいな  
暮らしを  
しているらしい

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# ほんとかいな IS THAT TRUE?

原作・ジョージ・グラダー  
writer: George Gladir

漫画・大山哲也  
artist: Oyama Tetsuya

Despite a lifelong interest in Japan, California cartoonist George Gladir had never been there when he teamed up with manga artist Ōyama Tetsuya for the humorous series “*Honto ka na*,” which appears periodically in the weekly men’s magazine *Morning*. (Translated, the title means “Is that true?”)

For each story Gladir writes his impressions about a particular subject—Japanese baseball, English students, Godzilla—in a storyboard format, which Ōyama then draws up as manga. This kind of Japan-through-foreign-eyes approach is popular with Japanese readers, and three volumes of “*Honto ka na*” books have been published so far.

After the second “*Honto ka na*” book collection of stories came out, Gladir and Ōyama were finally able to meet in each other’s country. Since the humor of the series is based on Gladir’s kooky (yet common) misconceptions about Japan,

it might have seemed dangerous actually to send him there. As legions of tourists can attest, however, a quick trip to Japan raises more questions than it answers, and Gladir came away with plenty of ideas for future installments of “*Honto ka na*.” The third volume of the series recounts the experiences of Gladir and his wife in Japan and of Ōyama in California (with a brief side trip to Mexico).

The following selection, in which Gladir speculates about the glamorous lives of Japanese manga artists, is from the first volume. We can only imagine how much fun Ōyama—who really *is* a Japanese manga artist—must have had while illustrating it!



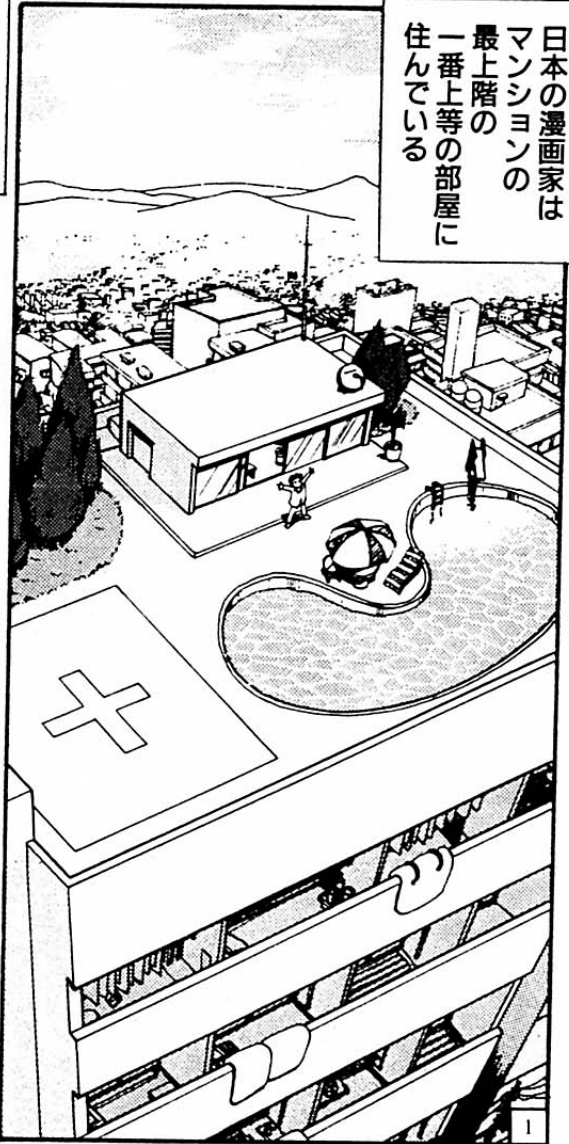
**Title:** 漫画家 が ナンバーワン  
*Manga-ka ga Nanbā Wan*  
comic artists (subj.) No. 1  
**Manga Artists Are #1**

- the suffix *-ka* after certain nouns can denote a person engaged in/specializing in the associated activity.
- *nanbā wan* is a katakana rendering of the English “number one.”

**1 Narration:** 日本では漫画家がすごく崇拜されていて王族みたいな暮らしをしているらしい。  
*Nihon de wa manga-ka ga sugoku sūhai sarete ite ōzoku mitai na kurashi o shite iru rashii.*  
Japan in as for comic artists (subj.) very much are worshipped-and royalty -like living (obj.) are doing it seems  
**In Japan, it seems manga artists are lavishly worshipped and live like royalty.** (PL2)

- *sugoku* is the adverb form of *sugoi* (“amazing/awesome/incredible”).
- *sūhai sarete ite* is the *-te* form of *sūhai sarete iru* (“is/are worshipped”), from *sūhai sareru* (“be worshipped”), which is the passive form of *sūhai suru* (“worship”). The *-te* form is being used as a continuing form: “is/are worshipped, and . . .”
- *ō* = “king,” and *zoku* = “tribe”; *ōzoku* = “the royal family/royalty.”
- *kurashi* is the noun form of the verb *kurasu* (“live” in the sense of going through daily life from one day to the next), so it refers to the way one is living → “lifestyle.” *X mitai na Y* means “Y that is like X,” so *ōzoku mitai na kurashi* = “lifestyle that is like royalty.”
- *rashii* implies an element of inference or indirect knowledge: “apparently/it seems/I guess.”

日本の漫画家は  
マンションの  
最上階の  
一番上等の部屋に  
住んでいる



漫画家の  
召し使いは  
全て  
イケイケ  
ギャルである

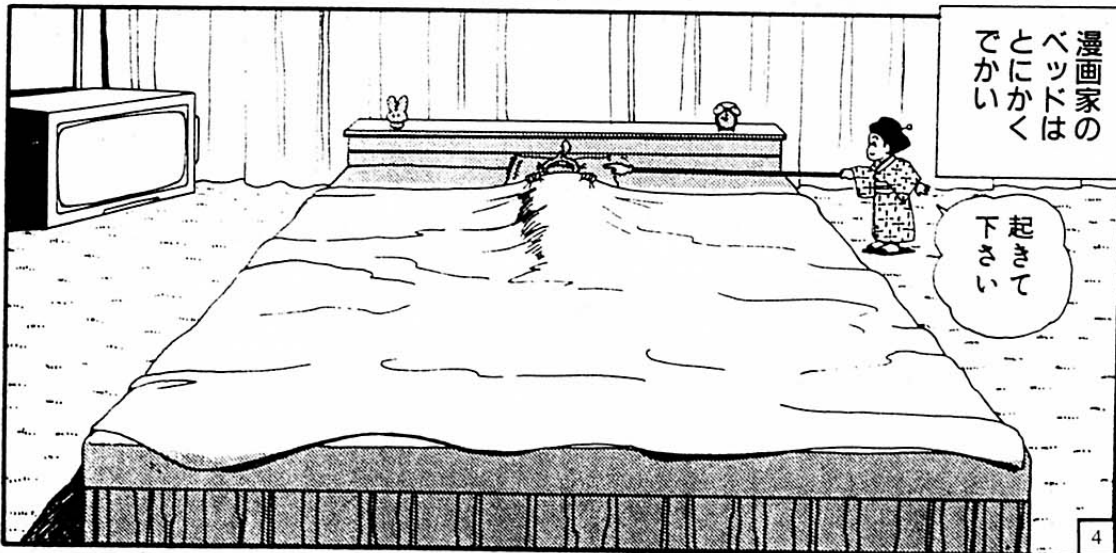


漫画家は  
出版社に行く時  
メルセデス・ベンツか  
ロールス・ロイスを  
使う



漫画家の  
ベッドは  
とにかく  
でかい

起きて  
下さい



1 **Narration:** 日本の漫画家はマンションの最上階の一番  
*Nihon no manga-ka wa manshon no saijō-kai no ichi-ban*  
Japan 's comic artists as for luxury apt./condo of top floor of/on most

上等の部屋に住んでいる。  
*jōtō no heya ni sunde iru.*  
high class/quality that is room/apt. in is living

**Japan's manga artists live in the finest apartments on the top floors of luxury high-rises.** (PL2)

- *manshon*, from the English “mansion,” refers to a high-class apartment house or condominium in Japanese. The term is not actually limited to high-rises—some *manshon* are only 3 or 4 floors—but that seems to be the implication here.
- *saijō* means “highest/top,” and *kai* refers to “floors/stories” of a building; *saijō-kai* = “top floor.”
- *ichiban* (lit., “number 1/first”) before an adjective or other descriptive words and phrases means “the most ~/the ~est.”
- *sunde iru* is from *sumu* (“live/reside [in a place]”).

2 **Narration:** 漫画家の召し使いは全てイケイケギャルである。  
*Manga-ka no meshi-tsukai wa subete ike-ike gyaru de aru.*  
comic artists 's servants as for all hot/easy gals/girls are

**Manga artists' servants are all hot babes.** (PL2)

- *gyaru* (from the English “gal”) refers to young women, especially those who choose in one way or another not to be the conventional “nice young girl.” As in this case, the term receives a great many modifiers to distinguish the various unconventional behaviors. *Ike-ike gyaru* refers to young women who like to barhop and party.
- *de aru* is a more formal/“literary” equivalent of *da/desu* (“is/are/will be”), often used in narration.

3 **Narration:** 漫画家は出版社に行く時、メルセデス・ベンツかロールス・ロイスを使う。  
*Manga-ka wa shuppan-sha ni iku toki, Merusedesu Bentsu ka Rōrusu Roisu o tsukau.*  
comic artists as for publishing co. to go time/when Mercedes Benz or Rolls Royce (obj.) use

**When manga artists go to visit their publishers, they drive a Mercedes Benz or Rolls Royce.** (PL2)

- *manga-ka wa shuppan-sha ni iku* is a complete sentence (“manga artists go to publishing companies”) modifying *toki* (“time”); it’s usually easiest to think of *toki* after a verb or embedded sentence as meaning “when [the action takes/took/will take place].”

4 **Narration:** 漫画家のベッドはとにかくでかい。  
*Manga-ka no beddo wa tonikaku dekai.*  
comics artists 's bed as for anyway/at any rate large

**Manga artists' beds are unbelievably huge.** (PL2)

**Maid:** 起きて下さい。  
*Okite kudasai.*  
wake up/get up please

**“Please get up.”** (PL3)

- *tonikaku* is an adverb meaning “anyway/at any rate,” but before an adjective it often serves essentially as strong emphasis: “very/amazingly/incredibly ~”; *dekai* is an informal word for “big,” so *tonikaku dekai* = “incredibly big” → “huge.”
- *okite* is the *-te* form of *okiru* (“get up [from bed, or other lying position]”), and adding *kudasai* makes it a polite request.

漫画家が  
外出する時は  
ファンの群れを  
抑えるため  
警官が  
動員される



漫画家が来ると  
出版社では  
絨毯を敷いて  
歓迎する



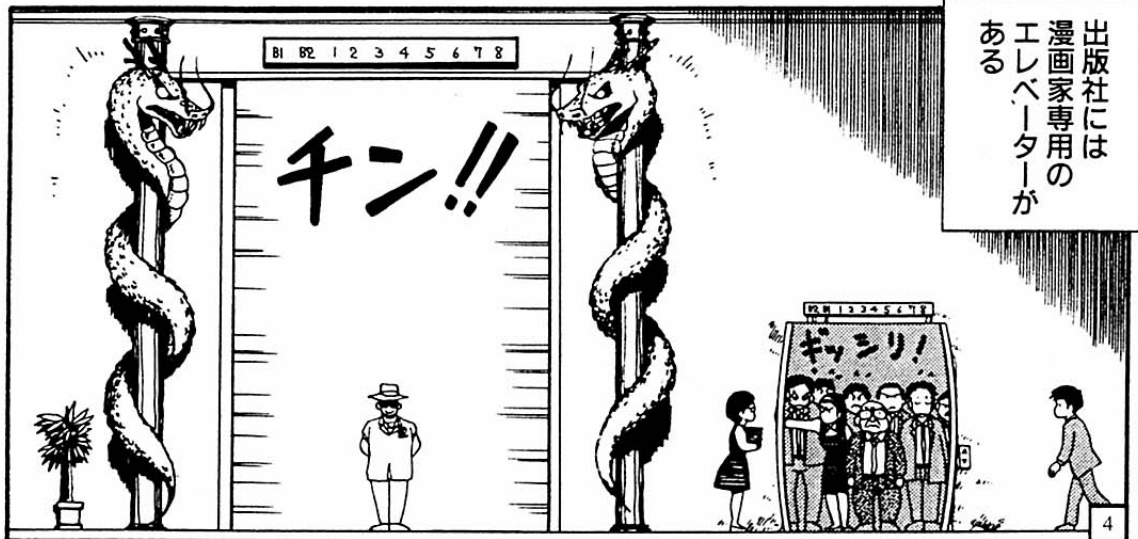
漫画家の  
原稿料は  
際限なく  
上がっていく



いえいえ  
3倍ですよ  
3倍!!

稿料2倍に  
してくれる?

出版社には  
漫画家専用の  
エレベーターが  
ある



1 **Narration:** 漫画家 が 外出する 時 はファンの 群れ を 抑える ため 警官 が 動員される。  
*Manga-ka ga gaishutsu suru toki wa fan no mure o osaeru tame keikan ga dōin sareru.*  
 comic artists (subj.) go out time/when as for fans of herd/crowd (obj.) hold back purpose police (subj.) are mobilized  
**When manga artists go out, the police are called in to hold back the crowds of fans.** (PL2)

**Sign:** サト 命  
*Satō inochi*  
 (name) life  
**Satō or my life**

- *manga-ka ga gaishutsu suru* is a complete thought/sentence (“manga artists go out”) modifying *toki*, again essentially making a “when ~” construction.
- *fan no mure o osaeru* is a complete thought/sentence (“hold back the crowds of fans”) modifying *tame* (“purpose”).
- *dōin sareru* is the passive form of *dōin suru* (“mobilize”).
- using 命 *inochi* as a single character after a name implies one is “staking one’s life” on that person. It parallels a custom of the Edo period in which courtesans tattooed ~命 on their arms to show their devotion to a client, essentially meaning “I love you more than my life.”

2 **Narration:** 漫画家 が 来ると 出版社 では 絨毯を 敷いて 歓迎する。  
*Manga-ka ga kuru to shuppan-sha de wa jūtan o shiite kangei suru.*  
 comic artists (subj.) come if/when publishing co. at as for carpet (obj.) spreading out welcome  
**When manga artists come, publishers roll out a carpet to welcome them.** (PL2)

- *to* after a non-past verb can make a conditional “if/when” meaning.
- *shiite* is the *-te* form of *shiku* (“lay/spread out”). Here the *-te* form is being used to make the complete thought/sentence *jūtan o shiku* (“[they] spread a carpet”) into an adverb, which indicates the manner of the next mentioned action, *kangei suru* (“welcome”): “welcome by spreading a carpet” → “roll out a carpet to welcome.”

3 **Narration:** 漫画家 の 原稿料 は 際限なく 上がっていく。  
*Manga-ka no genkō-ryō wa saigen naku agatte iku.*  
 comic artists 's manuscript fee as for limit without goes up  
**Manga artists' page-rates go up and up without limit.** (PL2)

**Artist:** 稿料 2倍 にしてくれる?  
*Kōryō nibai ni shiite kureru?*  
 manuscript fee double make it-(for me)  
 “Could you make my page rate double?”  
**“Could you double my page rate?”** (PL2)

**Publisher:** いえ いえ、3倍 ですよ、3倍!!  
*Ie ie, sanbai desu yo, sanbai!!*  
 no no 3 times is (emph.) 3 times  
**“No, no, we’ll triple it. Triple it!”** (PL3)

- *saigen* = “limit” and *naku* is the adverb form of *nai* (“not exist”), so *saigen naku* = “without limit.”
- *agatte* is the *-te* form of *agaru* (“rise/go up”), and *iku* after the *-te* form of a verb that represents a change or transformation implies that the change/transformation takes place progressively/continuously over a period of time.
- *kōryō* is an abbreviation of *genkō-ryō*, literally meaning “manuscript fee”—i.e., the piece or page rate paid for a story or article submitted for publication (most manga artists are paid by the page).
- *-bai* is a counter suffix for multiples. *Bai* by itself always means *nibai* = “two times/double”; *sanbai* = “three times/triple,” *yonbai* = “four times/quadruple,” *gobai* = “five times,” etc.
- *~ ni shiite kureru?* is from *~ ni suru*, an expression meaning “make [something] into ~/change [something] to ~.” *Kureru?* spoken as a question after the *-te* form of verb makes an informal request that the action be done, “will you/could you (please) ~?”

4 **Narration:** 出版社 には 漫画家 専用 の エレベーター が ある。  
*Shuppan-sha ni wa manga-ka sen'yō no erebētā ga aru.*  
 publishing co. in/at as for comic artists for exclusive use that is elevator (subj.) exists/there is  
 At publishing companies, there are elevators for manga artists’ exclusive use.  
**Publishers have elevators reserved exclusively for manga artists.** (PL2)

**FX:** ギッシリ!  
*Gisshiri!*  
 (effect of being packed tightly/like sardines)

**Sound FX:** チン!!  
*Chin!!*  
**Ding** (sound of bell announcing the elevator’s arrival)

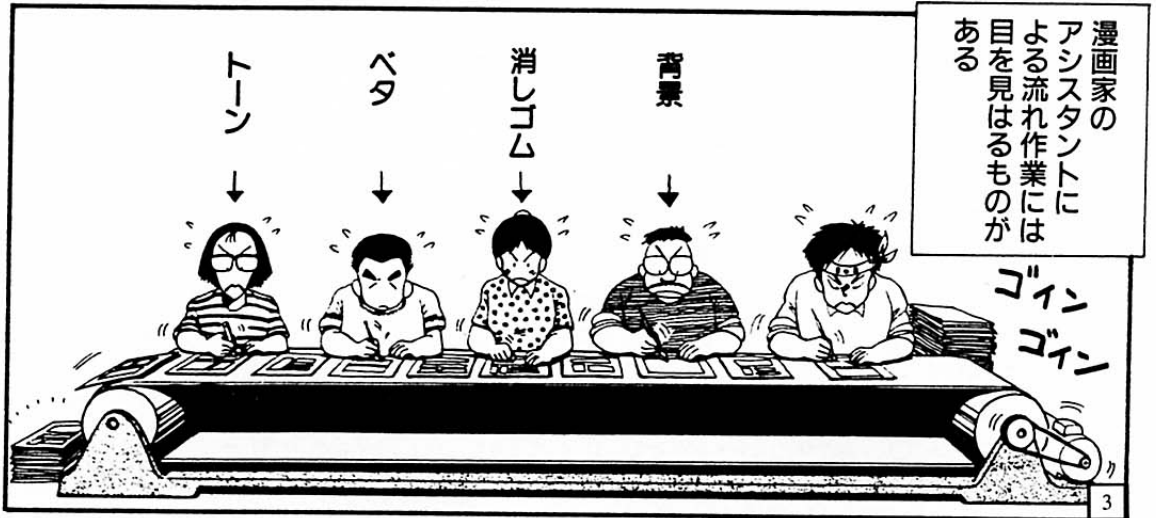
- *~ sen'yō* = “for exclusive use by/for/as ~”; *no* makes it a modifier for *erebētā* (from the English “elevator”) → “elevator that is for exclusive use by ~.”



日本の漫画家は  
いつ何時でも  
描き続けている



日本の漫画家は  
1日に30ページ  
も描き上げる



漫画家の  
アシスタントに  
よる流れ作業には  
目を見はるもの  
がある



しめ切り後の  
漫画家の  
遊び方には  
歯止めがない



漫画家の  
アシスタントは  
漫画家の代わりに  
睡眠をとる

1 **Narration:** 日本の漫画家は1日に30ページも描き上げる。

*Nihon no manga-ka wa ichi-nichi ni sanjuppēji mo kaki-ageru.*

Japan's comic artists as for one day in 30 pages as much as draw up

Japan's manga artists draw as many as 30 pages a day.

**Japan's manga artists churn out 30 pages a day.** (PL2)

- *mo* after a word indicating a number or quantity implies that number/quantity is “a lot,” so *sanjuppēji mo* = “as much as/a whole 30 pages” or “an impressive/astounding 30 pages.”
- *kaki-ageru* is from *kaku*, which means “draw” when written with this kanji, plus the suffix *-ageru* which implies finishing up the action of the verb → “draw up.”

2 **Narration:** 日本の漫画家はいつ何時でも描き続けている。

*Nihon no manga-ka wa itsu nan-doki demo kaki-tsuzukete iru.*

Japan's comic artists as for anytime any hour even if it is are continuing to draw

Japan's manga artists continue to draw at anytime, at any hour.

**Japan's manga artists draw at any hour, around the clock.** (PL2)

- *kaki-* is the stem form of *kaku* (“draw”), and *tsuzukete iru* is from *tsuzukeru* (“continue”) → “are continuing to draw/continue to draw.”

3 **Narration:** 漫画家のアシスタントによる流れ作業には目を見はるものがある。

*Manga-ka no ashisitanto ni yoru nagare-sagyō ni wa me o miharu mono ga aru.*

comic artists's assistants by flowing operations in as for spectacular/eye-opening thing/aspect (subj.) exists/has

As for assembly-line work done by manga artists' assistants, it has eye-opening aspects.

**Assembly line work by manga artists' assistants can be eye-popping.** (PL2)

**Arrows:** 背景 消しゴム ベタ トーン  
*Haikai Keshi-gomu Beta Tōn*  
background eraser painting tones/screens  
**Backgrounds Erasing Spotting Blacks Screens**

**Sound FX:** ゴイン ゴイン

*Goin goin*

**Varum varum** (sound of conveyor belt motor)

- *beta* is short for *beta-nuri*, which refers to filling in the black areas.

4 **Narration:** 漫画家のアシスタントは漫画家の代わりに睡眠をとる。

*Manga-ka no ashisitanto wa manga-ka no kawari ni suimin o toru.*

comic artists's assistants as for comic artists's substitute as sleep (obj.) take/get

**Manga artists' assistants sleep in their bosses' stead.** (PL2)

**Artist:** くそー。

*Kusō.*

(expletive)

“Arggh!” (PL2)

**FX:** ぐがー

*Gugā*

(effect of sleeping soundly)

- *kuso* or *kusō* is used widely as a curse of chagrin/frustration, or sometimes determination: “cripes!/crap!/blast it!/arggh!”

5 **Narration:** しめ切り後の漫画家の遊び方には歯止めがない。

*Shimekiri -go no manga-ka no asobi-kata ni wa hadome ga nai.*

deadline after of comic artists's way of playing in as for brakes/restraints (subj.) don't exist

As for the way manga artists play after [meeting] a deadline, there're no restraints.

**When manga artists unwind after meeting their deadlines, anything goes.** (PL2)

**Staff:** あ、センセ!!

*A, sense!!*

(interj.) (title)

“Oh, sir!” (PL3)

- *sense* is a shortened *sensei*, most familiar as the word for “teacher” but also used as a title/term of address for a variety of other people considered worthy of respect: doctors and politicians as well as successful writers and artists of all kinds.



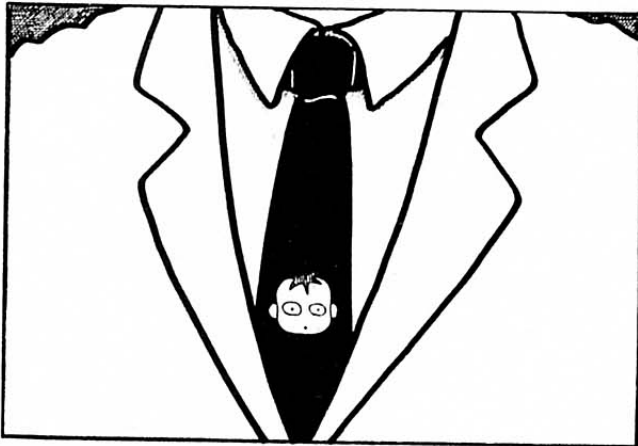


Imadoki no Kodomo

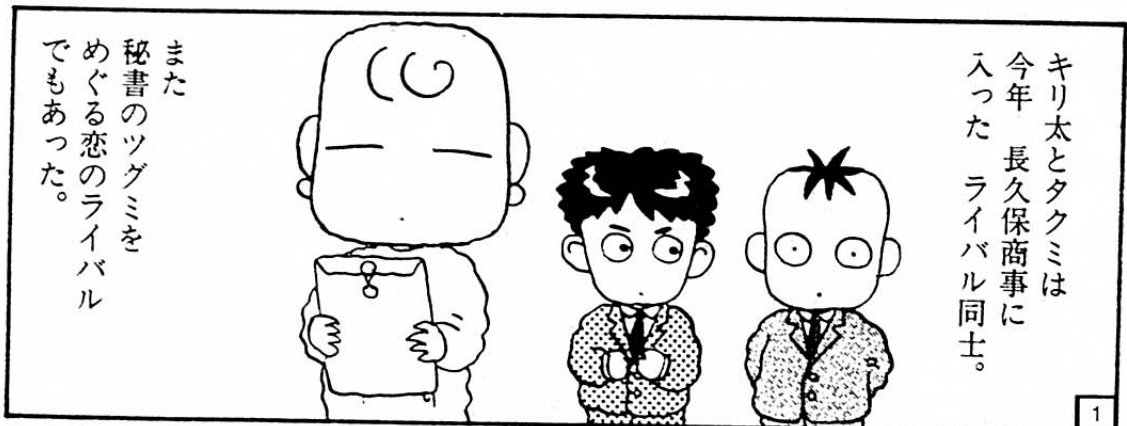
# いまどきの Kids ども These Days

玖保キリコ

by Kubō Kiriko



オフィスのいまどき



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**Title:** オフィスの いまどき  
*Ofisu no Imadoki*  
office of/at nowadays  
**Nowadays at the Office**

- *ofisu* is a katakana rendering of the English word “office.”
- *imadoki* (written with kanji for “now/the present” and “time”) in both the title of this series and in the title of this story is like “these days/nowadays” or “today” in expressions like “young people today/these days.”

1 **Narration:** キリ太とタクミは 今年 長久保 商事 に入ったライバル 同士。  
*Kirita to Takumi wa kotoshi Nagakubo Shōji ni haitta raibaru dōshi.*  
(name) and (name) as for this year (name) enterprises into entered rivals fellow  
Kirita and Takumi are fellow rivals who joined Nagakubo Enterprises this year.  
**Kirita and Takumi are rivals at Nagakubo Enterprises, which they joined this year.**

**Narration:** また、秘書 の ツグミ を めぐる 恋 のライバルでもあった。  
*Mata, hisho no Tsugumi o meguru koi no raibaru de mo atta.*  
again/also secretary who is (name) (obj.) circle/center on love of/in rivals were also  
They are also rivals in love centering on Tsugumi, the secretary.  
**They are also rivals for the love of Tsugumi, the secretary.**

- *kotoshi Nagakubo Shōji ni haitta* is a complete thought/sentence (“[they] entered/joined Nagakubo Enterprises this year”) modifying *raibaru* (from the English “rival”).
- *dōshi* is used for two or more people who are “fellows” in the sense of belonging to the same group; when speaking of rivals, it gives more the feeling of “mutual rivals.” *Desu* or *de aru* (“is/are”) is understood after *dōshi*.
- *meguru* means “go around/circle,” and *hisho no tsugumi o meguru* is a complete thought/sentence (“[it] circles around/centers on Tsugumi, the secretary”) modifying *koi* (“love”) → “love that centers on Tsugumi, the secretary.”
- *de atta* is the plain/abrupt past form of *de aru*, a formal/“literary” form of *da/desu* (“is/are”) that’s often used in narration. Inserting *mo* (“also”) makes it “was also/were also.”

2 **Kuriko:** あー、ちょっと ちょっと、タクミ君。  
*Ā-, chotto chotto, Takumi-kun.*  
(interj.) a little a little (name-fam.)  
**“Oh, can I see you a minute, Takumi?”** (PL2)

- *chotto* is literally “a little,” but it’s also used as an interjection for getting someone’s attention. Depending on the tone it can range from an informal but relatively polite “Excuse me/can I trouble you a minute” to a sharp, admonishing “Hey!/Look here!/Hold it!/Just a minute!” Repeating it adds emphasis, lending a measure of urgency.

3 **Takumi:** なん でしょう、部長?  
*Nan deshō, Buchō?*  
what is-I wonder dept. head  
**“What might it be, sir?”** (PL3)

**Kuriko:** この書類 を 作って おいて くれ たまえ。  
*Kono shorui o tsukutte oite kure tamae.*  
this document (obj.) make/prepare (ahead) (command) (command)  
**“I want you to prepare this document.”** (PL2)

- *deshō* (or *deshō ka*) after a question word but spoken without the intonation of a question literally makes a conjectural question like “I wonder who/what/how/when [it] might be?” But using a conjectural form often just adds a touch of politeness; it sounds a little less direct, and so more polite, than *desu ka* (“is it?”)
- it is standard for Japanese employees to refer to and address their superiors by title rather than by name. This means the title alone can serve as the equivalent of “Sir/Ma’am” or “Mr./Ms. ~” (when wishing to get the superior’s attention) or “you” (when carrying on a conversation with the superior—see below).
- *tsukutte* is the *-te* form of *tsukuru* (“make/prepare”), and *oite* is the *-te* form of *oku*, which after the *-te* form of a verb implies doing the action now/ahead of time in preparation for a future need.
- *kure* after the *-te* form of a verb (females speakers would normally say *o-kure*) makes an informal/abrupt request or gentle command. *-Tamae* after the stem form of any verb makes a fairly strong/authoritarian command, so its use is mostly restricted to the superior in a clear superior-subordinate relationship.



1 **Kirita:** いい なー、重要な 仕事 を やらせてもらって。  
*li nā, jūyō na shigoto o yarasete moratte.*  
 good/fine (colloq.) important work (obj.) be permitted to do  
**“Lucky. You get to do important work.”** (PL2)

**Takumi:** へへ。(thinking) 差 を つけた ぞ。  
*He he. Sa o tsuketa zo.*  
 (self-satisfied laugh) difference/gap (obj.) established (emph.)  
**“Heh heh. I’ve taken a lead on him.”** (PL2)

**On Paper:** ぬりえ  
*Nurie*

**Picture for coloring**

- *ii na* or *ii nā* is an expression of envy: “lucky stiff.”
- *yarasete* is the *-te* form of *yaraseru*, the causative (“make/let”) form of *yarau* (“do”), and *moratte* is the *-te* form of *morau*, which after the *-te* form of a causative verb implies “be permitted to [do the action].”
- *sa o tsuketa* is the plain/abrupt past form of *sa o tsukeru* (lit., “establish a difference/gap”), an expression used in contests of all kinds to mean “take a [substantial] lead.”

2 **Kirita:** 部長、ほくも 仕事 ください。  
*Buchō, boku mo shigoto kudasai.*  
 dept. head/sir I/me also work please give  
**“Sir, please give me some work, too.”** (PL3)

**Kuriko:** 君 は 今度 ね。  
*Kimi wa kondo ne.*  
 you as for next time (colloq.)  
**“I’ll ask you next time.”** (PL2)

**Sound FX:** しゃかしゃか  
*Shaka shaka*  
 (sound of coloring)

- *boku* is an informal “I/me” used by males.
- *kimi* is an informal word for “you,” generally used only by males when addressing equals or subordinates/juniors.
- *kondo* is literally “this time/occasion,” but it can variously mean “recently,” “now,” “next/then,” “soon/next time,” or “sometime,” depending on the context.

3 **Kirita:** ずるいーっ! ひいきっ!  
*Zurui-! Hiiki!*  
 is unfair favorite/favoritism  
**“That’s not fair! It’s favoritism!”** (PL2)

**Kuriko:** ひいき じゃないもん!  
*Hiiki ja nai mon!*  
 favoritism is not (emph.)  
**“It is not favoritism!”**  
**“It is not!”** (PL2)

- elongating the final vowel of *zurui* adds emphasis; the small *tsu* at the end of *hiiki* implies the sound is cut off sharply, which again implies the word is spoken with strong emphasis.
- *mon* is a contraction of *mono*, here used to express determined/adamant emphasis.

4 **Kuriko:** これは 仕事 だよ、キリ太君。遊び じゃない んだ。  
*Kore wa shigoto da yo, Kirita-kun. Asobi ja nai nda.*  
 this as for work is (emph.) (name) play is not (explan.)  
**“Kirita, this is work, you know. It’s not play.”** (PL2)

- *nda* in this case is as much for adding emphasis as for making an explanation.

5 **Takumi:** やーい、怒られてん の。  
*Yāi, okorareten no.*  
 (interj.) is/was being scolded (explan.)  
**“Hah-haaa! You got scolded.”** (PL2)

- *yāi* is an interjection for teasing/taunting someone; when used after something bad happens to the person, it carries the feeling of “serves you right.”
- *okorareten* is a contraction of *okorarete iru*, from *okorareru* (“be scolded”).

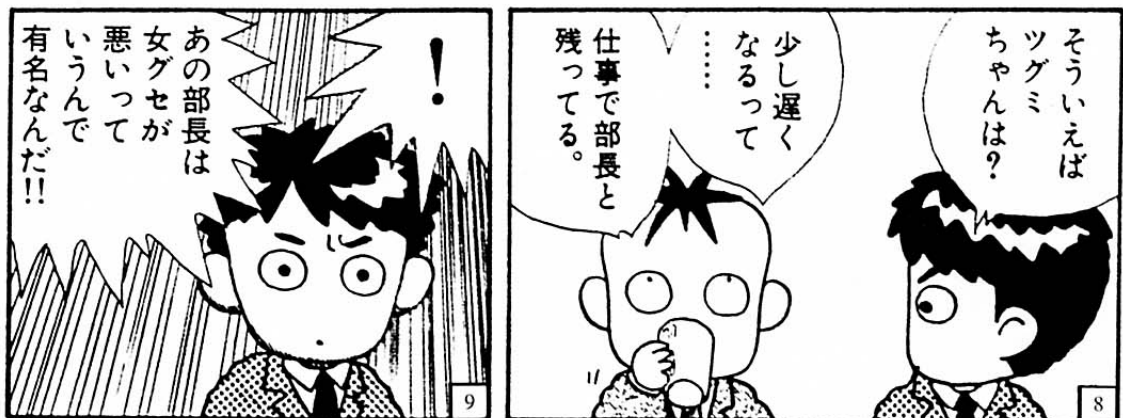
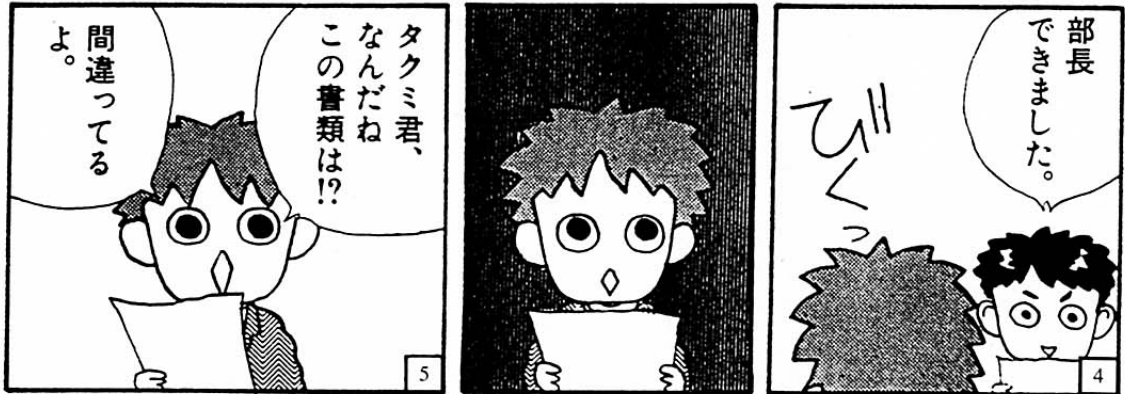
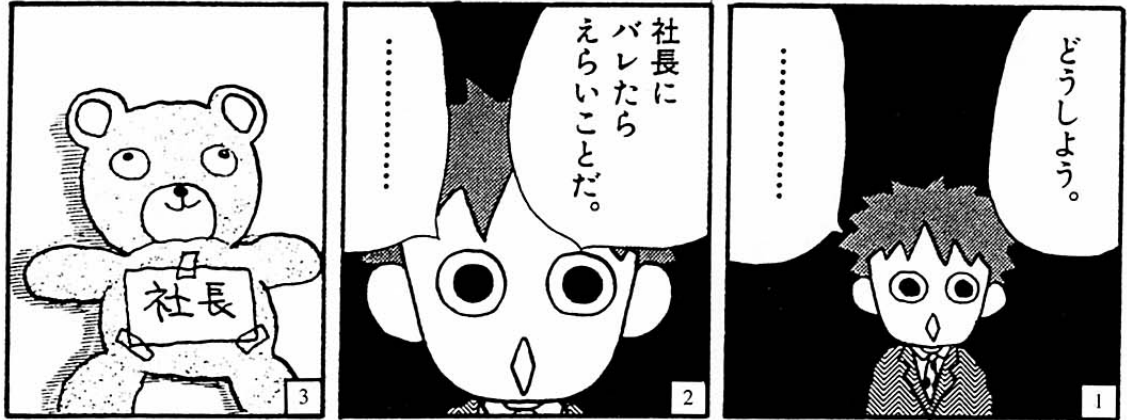
6 **Takumi:** この分 で いくと、ほくの方 が キリ太 より 早く 出世する ぞ。  
*Kono bun de iku to, boku no hō ga Kirita yori hayaku shusse suru zo.*  
 this rate at if go I/me ’s side as for (name) more than quickly will advance (emph.)  
**“At this rate I’ll advance faster than Kirita.”** (PL2)

- *~ yori ~ no hō ga* (or vice versa) makes a comparison, with *yori* following the lesser and *no hō ga* following the greater.

7 **Takumi:** へへ。  
*He he.*  
**“Heh heh.”** (self-satisfied laugh)

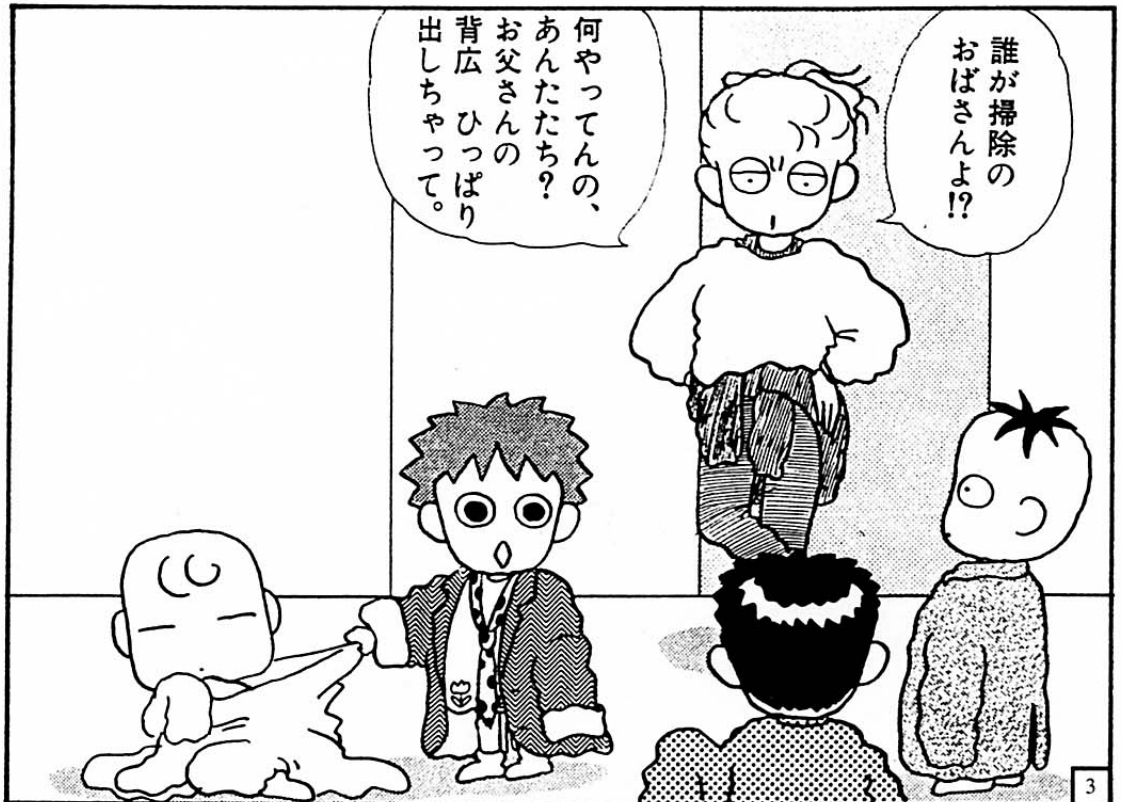
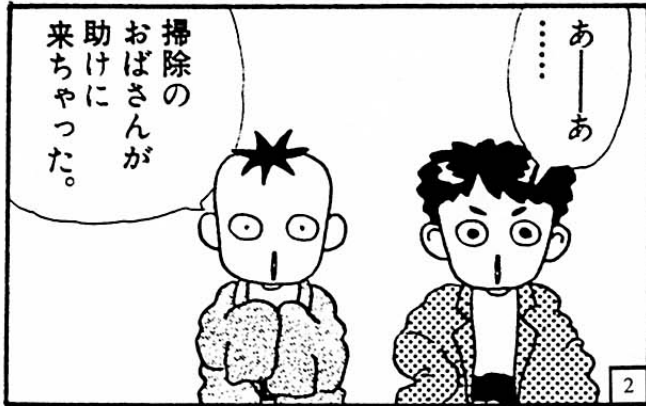
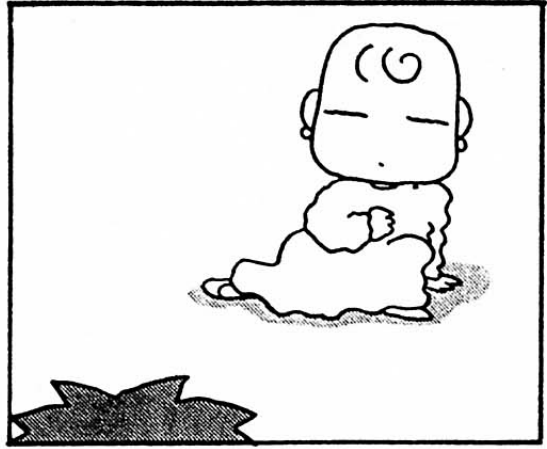
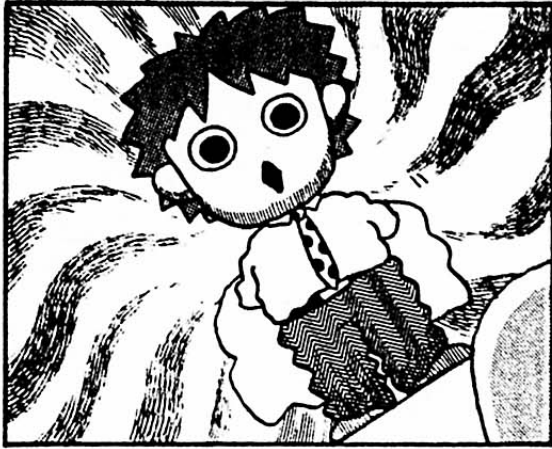
8 **Kuriko:** はっ。間違った 仕事 を 渡してしまった。  
*Ha! Machigatta shigoto o watashite shimatta.*  
 (catch breath) mistaken/wrong work (obj.) gave-(regret)  
**“Oh no! I gave him the wrong work.”**  
**“Oh no! I gave him the wrong one.”** (PL2)

- *machigatta* is the plain/abrupt past form of *machigau/machigaeru* (“make a mistake”); as a modifier, *machigatta* means “a mistaken/bad ~,” or “the wrong ~.”
- *watashite* is the *-te* form of *watasu* (“hand over to/give”), and *shimatta* is the plain/abrupt past form of *shimau*, which after the *-te* form of a verb implies the action was undesirable/regrettable.



- 1 **Kuriko:** どう しよう。  
Dō shiyō.  
what/how shall do  
“**What’ll I do?**” (PL2)
- 2 **Kuriko:** 社長 に バレたら えらい こと だ。  
Shachō ni baretara erai koto da.  
co. pres. to if is exposed terrible thing is  
“If it is exposed to the president, it’ll be a terrible thing.  
“**I’ll be in big trouble if the boss finds out.**” (PL2)
- *baretara* is a conditional (“if/when”) form of *bareru* (“[something] is exposed/comes to light”); *ni* marks the person(s) to whom it comes to light—i.e., the person who finds out.
  - *erai* = “admirable/worthy of praise/respect,” but *erai koto da* often has the idiomatic meaning of “a serious/terrible/disastrous thing” → “big trouble/a huge mess.”
- 3 **Sign:** 社長  
Shachō  
**President**
- 4 **Takumi:** 部長、 できました。  
Buchō, dekimashita.  
dept. head have completed  
“**I’ve finished it, sir.**” (PL3)
- FX:** びくっ  
Biku!  
(effect of suddenly stiffening in fright)
- *dekimashita* is the PL3 past form of *dekiru*, which when speaking of things being made/prepared implies “is done/finished/ready.”
- 5 **Kuriko:** タクミ君、 なんだ ね、 この 書類 は?! 間違ってる よ。  
Takumi-kun, nan da ne, kono shorui wa? Machigatte-ru yo.  
(name-fam.) what is (colloq.) this document as for is mistaken/wrong (emph.)  
“**What’s with this document, Takumi? It’s wrong.**” (PL2)
- the syntax is inverted; normal order would be *kono shorui wa nan da ne?* (“as for this document, what is it/what’s with it?”) Asking questions with *da ne* is mostly reserved for superiors speaking to subordinates.
  - *machigatte-ru* is a contraction of *machigatte iru* (“be mistaken/wrong”), from *machigau/machigaeru* (“make a mistake”).
- 6 **Takumi:** え? だって、 部長 が...  
E? Datte, Buchō ga...  
huh?/what? but dept. head/you (subj.)  
“**Huh? But you said . . .**” (PL3-implicit)
- Kuriko:** 言い訳 なんか 聞きたくない ね。 見苦しい よ、 きみ。  
Iiwake nanka kikitakunai ne. Migurushii yo, kimi.  
excuses as for not want to hear (colloq.) unseemly/disgraceful (emph.) you  
“**I don’t want to hear any excuses. You’re a disgrace!**” (PL2)
- *datte* has several uses as an opening conjunction, including the meaning of “but” when stating a protest/objection to what the other person has just said.
  - *ii* is the stem form of *iu* (“say”), and *wake* = “reason,” so *iiwake* is literally like “stated reason” → “an excuse.”
  - *nanka* is a colloquial *nado* (“something/someone like”), here essentially functioning to mark the topic, like *wa* (“as for”).
- 7 **Takumi:** ちくしょー、ミス を 押しつけやがって。  
Chikushō, misu o oshitsuke-yagatte!  
(curse) mistake (obj.) press/foist-(derog.)  
“**That jerk!—passing his own mistake off as mine!**” (PL1)
- Kirita:** しょうがない よ。 向こう も 立場 ってる もの が...  
Shiyō ga nai yo. Mukō mo tachiba tte mono ga...  
can’t be helped (emph.) that side/he too/also position/situation(quote) thing (subj.)  
“**What can you do? He’s got his own position to think about, too.**” (PL2)
- *chikushō* literally means “beast/dumb animal,” but it’s also probably the most commonly used curse of chagrin/aggravation/disgust: “rats!/damn!/curses!” It can also be an epithet: “the damn jerk!”
  - *misu* is abbreviated from *misutēku*, the katakana rendering of the English “mistake.”
  - *oshitsuke-* is the stem form of *oshitsukeru* (“push/press onto”), and *-yagatte* is the *-te* form of the derogatory/insulting verb suffix *-yagaru*.
  - *mukō* is literally “over there/the other side,” but it’s often used as a way of referring to another person—someone other than the speaker or listener.
  - *tte* after *tachiba* is a colloquial equivalent of the quotative *to iu*; *tte mono* is literally “a thing called ~.”
  - something like *aru kara* (“because he has”) is understood at the end → “because he has a [his own] position [to consider], there’s nothing one can do/it can’t be helped.”

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8 **Takumi:** そう いえば、ツグミちゃん は?  
Sō ieba, Tsugumi-chan wa?  
that way if say (name-dimin.) as for  
“**Incidentally, where’s Tsugumi?**” (PL2)

**Kirita:** 少し 遅く なる っ。仕事 で 部長 と 残ってる。  
Sukoshi osoku naru tte. Shigoto de buchō to nokotte-ru.  
a little late will become (quote) work (cause) dept. head with is remaining/staying behind  
“**She says she’ll be a little late. She has to stay behind with the boss to take care of some work.**” (PL2)

- *sō ieba* literally means “if you say that,” which often is equivalent to “now that you say that/mention it”; but here it’s more like a simple “incidentally.”
- 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.
- *nokotte-ru* is a contraction of *nokotte iru*, from *nokoru* (“remain/stay behind”).

9 **Takumi:** あの 部長 は 女グセ が 悪い っ。いう んで 有名 なんだ!!  
Ano buchō wa onna-guse ga warui tte iu n de yūmei na n da!!  
that dept. head as for woman habits (subj.) are bad (quote) say (explan.) famous (explan.)  
“**That chief is famous for messing around with the women!!**”  
“**Oh, no! We’ve all heard how the boss can’t keep his hands off of women!**” (PL2)

- *-guse* is from *kuse* (“habit”); *onna-guse ga warui* is literally “habits with women are bad” → “[the person] is always messing/fooling around with the women.”
- *yūmei da* = “is famous,” and *~(n) de yūmei da* = “is famous for ~.” Using *na n da* instead of a plain *da* is explanatory, but in this case the explanatory form is being used mostly for emphasis.

1 **Sound FX:** ガラッ  
Gara!  
(sound of door opening suddenly)

2 **Takumi:** あーあ。  
Ā-a.  
(interj.)  
“**Aww man.**” (PL2)

**Kirita:** 掃除 の おばさん が 助け に 来ちゃった。  
Sōji no obasan ga tasuke ni kichatta.  
cleaning (mod.) lady (subj.) rescue (purpose) came-(undesirable)  
“**The cleaning lady came to the rescue.**” (PL2)

- *obasan* (“aunt/auntie”) can be used to refer to any woman past her mid-twenties or so. *No* between two nouns makes the first into a modifier for the second, so *sōji no obasan* = “cleaning lady.”
- *tasuke* is a noun form of *tasukeru* (“rescue/save”), and *ni* marks this as the purpose of the sister’s arrival.
- *kichatta* is a contraction of *kite shimatta*, the *-te* form of *kuru* (“come”) plus the plain/abrupt past form of *shimau*, which after the *-te* form of a verb implies the action is/was not what the speaker wanted.

3 **Big Sister:** 誰 が 掃除 の おばさん よ?!  
Dare ga sōji no obasan yo?!  
who (subj.) cleaning (mod.) lady (emph.)  
“**Who’re you calling the cleaning lady?!**” (PL2)

何 やってん の、あんたたち? お父さんの 背広 ひっぱり出しちゃって。  
Nani yatten no, anta-tachi? Otōsan no sebiro hippari-dashichatte.  
what is/are doing (explan.) you-(plural) father ’s suits having pulled/dragged out-(undesirable)  
“**What are you doing, you guys—having dragged out Dad’s suits.**”  
“**What’re you guys doing, dragging out Dad’s suits?**” (PL2)

- *yatten* is a contraction of *yatte iru* (“is/are doing”), from *youtu* (informal word for “do”).
- *anta* is an informal *anata* (“you”), and *-tachi* makes nouns referring to people into plurals → “you guys.” *Wa* to mark this as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- *o*, to mark *sebiro* (“suits”) as the direct object of *hippari-dashichatte*, has similarly been omitted.
- *hippari-dashichatte* is a contraction of *hippari-dashite shimatte*, the *-te* form of *hippari-dasu* (“pull/drag out,” an informal equivalent of *hiki-dasu*) plus the *-te* form of *shimau*, which after the *-te* form of a verb means the action was undesirable or problematic in some way.
- a *-te* form often indicates the cause/reason for what follows, but in this case the syntax is inverted; normal word order would be *Anta-tachi wa otōsan no sebiro (o) hipparidashichatte nani yatten no?*—with *otōsan no sebiro (o) hippari-dashichatte* indicating the reason for asking *nani yatten no?* Asking a question with the explanatory *no* is quite common in colloquial speech.



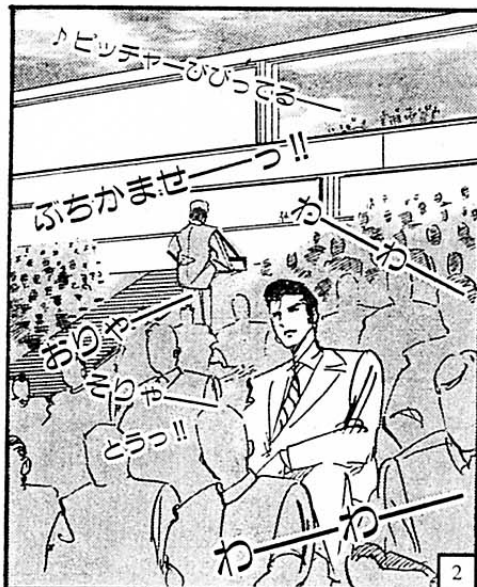


# 課長バカ一代

Kachō Baka Ichidai

野中英次

by Nonaka Eiji



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**Title:** 第 四十四章 波動  
*Dai yonjūyonshō: Hadō*  
 no. 44-chapter wave motion/undulation  
**Chapter 44: The Wave**

- *dai* is like “no.” and *-shō* is the counter suffix for chapters in a book.

1 **Crowd:** わーわーわーわーわーわー きゃー  
*Wā wā wā wā wā wā kyā*  
 (roar of crowd) (scream)

こらー! 打ったらん かいっー!!  
*Korā! Uttaran kai!!*

hey won't hit (?)

“Hey! Will you not hit it?”

“Come on! Give it a whack!” (PL2)

- *kora!* (often lengthened to *korā!*) is an interjection for scolding, often like “Hey, none of that!/Cut that out!” The spectator is apparently angry with the batter for not hitting the ball.
- *uttaran kai?* is a Kansai dialect equivalent for *ute yaranai ka?*, from *utsu* (“hit/knock”); the question, “will you not hit it?” is purely rhetorical, and the spectator is in fact telling the batter quite forcefully to hit the ball. *Yaranai* is the negative form of *yaru*, which after the *-te* form of a verb implies doing a beneficial action for someone or harmful action to someone—here the spectator wants the batter to “harm” the pitcher and his team by hitting the ball.
- *kai* is a colloquial variation of the question particle *ka*; depending on the tone of voice, it can be either softer or more forceful than the abrupt *ka*.

2 **Crowd:** ビッチャー びびってるー。ぶちかませーっ!!

*Pitchā bibitte-rū. Buchi-kamase!*

pitcher is scared hit/ram hard-(command)

“The pitcher’s quaking in his boots! Let him have it!” (PL2)

わーわー おりゃー そりゃー とうっ わーわー

*Wā wā Oryā! Soryā! Tō! Wā wā*

(crowd noises)

- *bibitte-ru* is a contraction of *bibitte iru*, from the slang verb *bibiru* (“lose one’s nerve/be scared”).
- *buchi-kamase* is the abrupt command form of *buchi-kamasu*, a slang word for “smack/ram into [someone]” or “let [someone] have it!”

3 **Yakami:** 「クール」を 信条 としている俺 は スポーツ 観戦 も さわがず 静かに。  
*“Kūru” o shinjō to shite iru ore wa supōtsu kansen mo sawagazu shizuka ni.*  
 cool (obj.) principle/creed make it I/me as for sports watching even without making noise quietly

**Since keeping cool is my credo, I even watch sports quietly, without getting worked up.** (PL2)

- *to shite iru* is from *to suru* (“make it ~”); “*Kūru* o *shinjō to shite iru* is a complete thought/sentence (“[someone] makes keeping cool [his] credo”) modifying *ore* (a rough, masculine “I/me”), and *wa* marks this as the topic, so the literal meaning is “as for I who makes keeping cool my credo . . .”
- *kansen* is a noun for “watching a competition,” so *supōtsu kansen* = “watching a sports competition.” *Kansen suru* is its verb form (in this case *suru* is understood at the end of the sentence).
- *sawagazu* is a negative form of *sawagu* (“make noise/be boisterous/kick up a fuss”), here equivalent to *sawaganaide*.

4 **Yakami:** 感情 を 表 には 出さない。だが...

*Kanjō o omote ni wa dasanai. Daga...*

emotion (obj.) front/surface to/on as for don't let out/show but

**I don't let my feelings show. But . . .** (PL2)

- *dasanai* is the negative form of *dasu* (“put/let out”—or in this context, “show”).

5 **Yakami:** 心 の 中 で 応援しているぞ、タニシゲ!!

*kokoro no naka de ōen shite iru zo, Tanishige!!*

heart of within/inside at/in am cheering/rooting (emph.) (name)

**in my heart I'm rooting for you: TANISHIGE!!** (PL2)

- *ōen* is a noun for “rooting/cheering,” and *ōen shite iru* is from the verb form, *ōen suru* (“root/cheer [for]”).

6 **Crowd:** ウォー

*Uō*

“Ohhh” (shout/noise accompanying the wave)

7 **Crowd:** ウォー

*Uō*

“Ohhh”

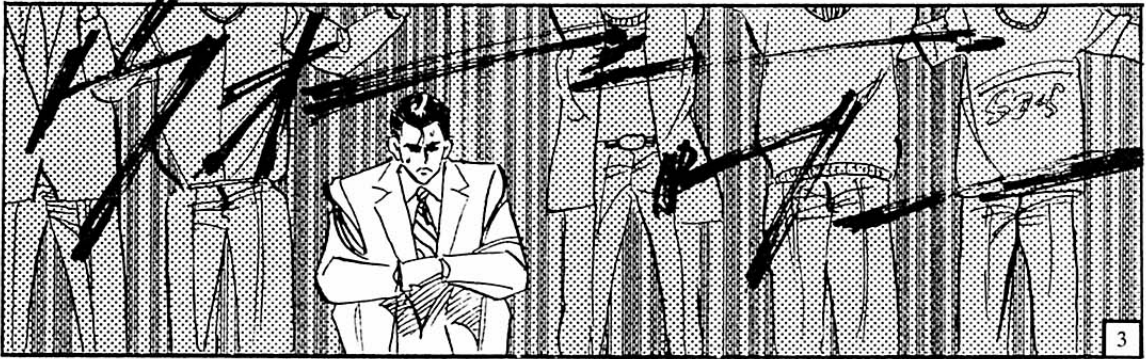
8 **Yakami:** あ、あれが噂にきく「ウェーブ」!!

*A- are ga uwasa ni kiku “uēbu”!!*

(stammer) that (subj.) rumor in hear wave

**Th- that’s “the wave” I’ve heard about!** (PL2)

- *uwasa ni kiku* is a complete thought/sentence (“[I] hear about [it] in rumors/gossip”) modifying *uēbu* (“wave”).



1 **Crowd:** ウォー  
Uō  
“Ohhh”

2 **Yakami:** み みんな 立ち上がっている!!  
Mi- minna tachi-agatte iru!!  
(stammer) everyone is standing up  
**Ev- everyone's standing up!!** (PL2)

- *tachi-agatte iru* is from *tachi-agaru* (“stand up/rise to one’s feet”), combining *tatsu* (“stand”) and *agaru* (“rise”).

3 **Crowd:** ウォー ワー  
Uō Wā  
**Ohhh! Raaah!**

4 **Yakami:** 言っとくけど、俺はもう30過ぎてんだぞ。  
*Itoku kedo, ore wa mō sanjū sugite n da zo.*  
will say but I/me as for already 30 have surpassed (explan.) (emph.)  
**Let me note that I'm already over 30.** (PL2)

- *itoku* is a contraction of *itte oku*, the *-te* form of *iu* (“say”) plus *oku* (“set/leave”). *Oku* after the *-te* form of a verb can mean “[do the action] up front/for starters,” and *itte oku* is often like “let me say first off/to begin with” when offering a disclaimer or warning.
- *sugite n da* is a contraction of *sugite iru* (from *sugiru*, “surpass/go over”) plus the explanatory *n da*.
- *zo* is a rough, masculine particle for emphasis.

5 **Yakami:** そんな 子供 みたいな マネ できるか!  
*Sonna kodomo mitai na mane dekiru ka!*  
that kind of child -like imitation/behavior can do (?)  
Can I do such a childish act? [Hardly!]  
**You can hardly expect me to do such a childish thing!** (PL2)

- *mane* by itself means “imitation/mimicry,” but when *mane* is modified, its meaning is usually “behavior [of the described kind]”; *X mitai na Y* = “Y that is like X,” so *kodomo mitai na mane* = “behavior that is like a child.”
- *dekiru* = “can do [it],” and *ka* makes it a question, “can I/we/he/you do [it]?” But the question in this case is strictly rhetorical: “Can I do it? Hardly!” → “How could I possibly do it?” or “I couldn’t possibly do it!”

6 **Yakami:** なんだ、その冷たい視線は!?  
*Nan da, sono tsumetai shisen wa!?*  
what is that cold gaze/stare as for  
俺ひとり座ってたからってどうってことないだろ!  
*Ore hitori suwatte-ta kara tte dō tte koto nai daro!*  
I/me alone was sitting because (quote) how/what (quote) thing/problem doesn't exist surely  
What are those cold stares? Just because I alone was sitting down, surely there's no particular problem.  
**What's with those cold stares? Surely it can't hurt anything for one guy like me to remain sitting.** (PL2)

- the word order of the first sentence is inverted; normal order would be *sono tsumetai shisen wa nan da?* (“what are those cold stares?”).
- *suwatte-ta* is a contraction of *suwatte ita* (“was/were sitting”), past of *suwatte iru*, from *suwaru* (“sit down”).
- *~ kara tte* is a colloquial form meaning “just because ~.”
- *dō tte koto nai* is a colloquial equivalent of *dō to iu koto wa nai*, which can be translated literally as “there is nothing to say anything about,” implying “there’s no problem.”
- *darō* (or *darō*) makes a conjecture (“probably/surely ~”), but especially when the last vowel is short and with the right tone of voice it can actually make a strong assertion.

7 **Yakami:** 前に座ってるオヤジだって...  
*Mae ni suwatte-ru oyaji datte...*  
in front is sitting man even  
**Even the man sitting in front of me...**

- *suwatte-ru* is a contraction of *suwatte iru* (“is sitting”), from *suwaru*; *mae ni suwatte-ru* is a complete thought/sentence (“[he] is sitting in front [of me]”) modifying *oyaji*.
- *oyaji* is an informal word for “father,” “master/boss,” or for any middle-aged man; it can be merely familiar or it can be offensive, so it should be used with caution if the person it refers to is present.
- *datte* is a colloquial equivalent of *mo*, meaning “too/also” or “even.”



1 **Man:** ウォー  
Uō  
“Ohhh”

2 **Yakami:** やってる。  
*yatte-ru.*  
is doing  
**is doing it.** (PL2)

- *yatte-ru* is a contraction of *yatte iru*, from *yaru* (informal word for “do”).

3 **Yakami:** そう か。俺 は 間違っていた。  
*Sō ka. Ore wa machigatte ita.*  
that way (?) I/me as for was wrong/mistaken  
**Wait. I was wrong.** (PL2)

つまらぬ 我 を 通して 調和 を 乱す 事 は 愚 の 骨頂!!  
*Tsumaranu ga o tōshite chōwa o midasu koto wa gu no kotchō!!*  
foolish/trivial self/ego (obj.) push through/assert-and harmony (obj.) disrupt thing/act as for idiocy/foolly of height  
**To disrupt the harmony by small-mindedly asserting my ego is the height of folly!** (PL2)

- *sō ka* can be a question (“Is that right?”) or it can express a sudden understanding/recognition: “Ahaa!/So that’s it!/Oh, I see!” In this case the feeling of recognition is more like “Wait! I get it now.”
- *machigatte ita* is the past form of *machigatte iru* (“am/is/are mistaken”), from *machigau/machigaeru* (“make a mistake”).
- *tsumaranu* is equivalent to *tsumaranai* (“trifling/worthless/pointless/empty/foolish”).
- *tōshite* is the *-te* form of *tōsu* (“put/push through” or “assert”); the *-te* form here makes the complete sentence *tsumaranu ga o tōsu* (“assert my foolish ego”) act as an adverb modifying *chōwa o midasu*.
- *chōwa o midasu* is a complete thought/sentence (“[it] disrupts harmony”) modifying *koto* (“thing,” here meaning “act”); *koto* after a complete sentence is often like “to [do the action]” → “to disrupt harmony by asserting my foolish ego.”

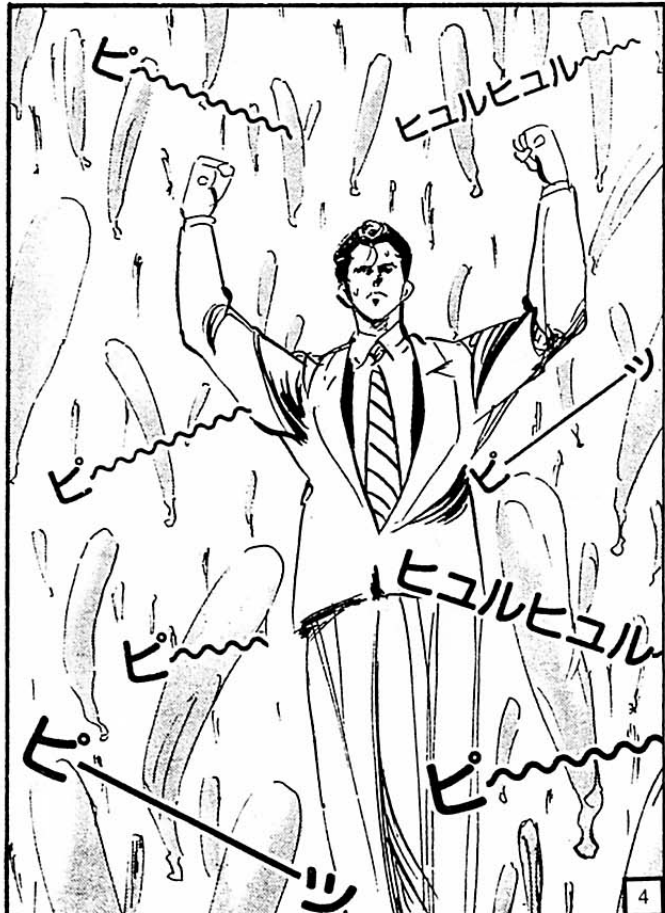
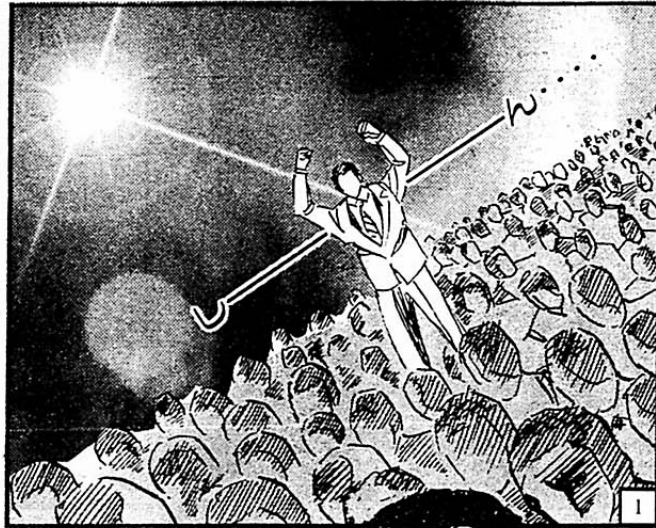
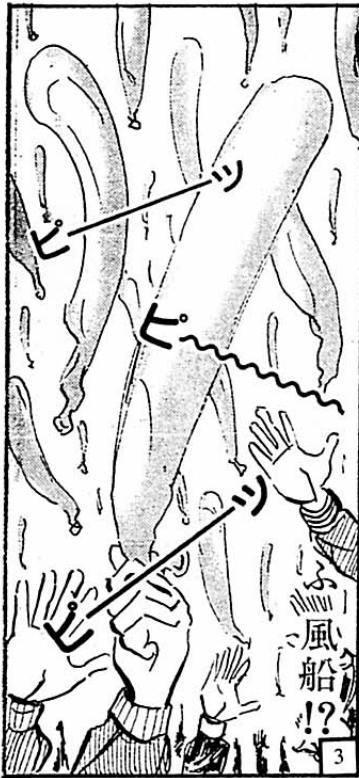
4 **Yakami:** 強いて言えば この ウェーブ を 拒否する 事 は サラリーマンとして 失格。  
*Shiite ieba kono uēbu o kyohi suru koto wa sarariiman to shite shikkaku.*  
forcibly if say this wave (obj.) deny/refuse thing as for salaryman as disqualification/failure  
**To be perfectly honest, I’d have to say that to refuse to do the wave is to fail as a salaryman.** (PL2)

- *shiite* is the *-te* form of *shiiru* (“coerce/force”); the *-te* form is acting as an adverb modifying *ieba* (conditional “if” form of *iu*, “say”): *shiite ieba* implies “forcing” one’s way to the truth/crux of the matter and stating that truth, so it is essentially like saying “to be totally/perfectly honest about it, ~.”
- *da* (“am/is/are”) is understood at the end; *shikkaku da* = “am a failure/am disqualified.”

5 **Yakami:** 恥じる 事 は ない! 立ちあがろう、胸 を 張って!!  
*Hajiru koto wa nai! Tachi-agarō, mune o hatte!!*  
be ashamed thing/reason as for doesn’t exist shall stand up chest (obj.) sticking out  
There’s no reason to be ashamed. Let me stand up with my chest thrust (proudly) forward.  
**I needn’t be ashamed! I’ll stand up with my head held high!** (PL2)

- *koto* (“thing”) here refers to a cause or reason, so *hajiru koto* = “reason to be ashamed.”
- *tachi-agarō* is the volitional (“let’s/I shall”) form of *tachi-agaru* (“stand up”).
- *mune o hatte* is the *-te* form of *mune o haru* (“throw one’s chest out”); the *-te* form serves as an adverb that essentially means “proudly.” The syntax is inverted in the second sentence; normal order would be *Mune o hatte tachi-agarō* (“I’ll stand up with my chest thrust out” → “I’ll stand up with my head held high”).

6 **FX:** バッ  
*Ba!*  
(effect of sudden, vigorous action—here of standing up)



第四十四章 完

1 **FX:** しーん...  
*Shiin...*  
(effect of silence)

2 **Yakami:** あれ...? ど、どうして...?  
*Are...? Do- dōshite...?*  
(interj.) (stammer) why  
**Huh? Wha- what's going on?** (PL2)  
• *are?* is an interjection of surprise/bewilderment when something is wrong or does not go as expected.  
• *dōshite* is a less formal *naze*, "why?" Implied in this case is "why am I the only one standing?" → "what's going on?"

3 **Sound FX:** ピーッ ピー ピーッ  
*Pii! Pii Pii!*  
(“whistling” sound of air escaping from balloons)  
**Yakami:** ふ 風船!?  
*Fu- fūsen!?*  
(stammer) balloons  
**Ba- balloons?!** (PL2)

4 **Sound FX:** ピー ヒュルヒュルー ピー ピーッ ピー ヒュルヒュル ピーッ ピー  
*Pii Hyuru hyuru Pii Pii! Pii Hyuru hyuru Pii! Pii*  
(“whistling” and “hissing/fluttering” sounds of air escaping from balloons)

5 **Yakami:** ご 御声援 ありがとう。  
*Go- go-seien arigatō.*  
(stammer) (hon.)-cheering thank you  
**Th- thank you for your support.** (PL4)  
**Sound FX:** ピー ヒョロロロロ  
*Pii Hyo ro ro ro rō*  
(“whistling” and “hissing/fluttering” sounds of air escaping from balloons)  
• *seien* refers to “vocal encouragement” → “cheering/rooting.”

**Title:** 第 四十四章 完  
*Dai yonjūyonshō Kan*  
no. 44-chapter end  
**Chapter 44 The End**





# いしいひさいち選集

Ishii Hisaichi Senshū

## SELECTED WORKS of ISHII HISAICHI



1 **Wife:** あら、なんですの、そのカッコウは?  
Ara, nan desu no, sono kakkō wa?  
(fem. interj.) what is (explan.-?) that appearance as for  
“My, what are you dressed up like that for?” (PL3)

• her syntax is inverted; normal word order would be *sono kakkō wa nan desu no?* In informal speech, anyone can ask a question with *no*, but *no* after a PL3 *desu/masu* form is distinctly feminine.

2 **Husband:** 見たらわかる だろ。マラソン にきまっとる。  
Mitara wakaru daro. Marason ni kimattoru.  
if look can know/see surely marathon/jogging of course  
“Isn’t it obvious? For running, of course.” (PL2)

**Wife:** ヘエ、三日坊主でおわりかと  
Hē, mikka bōzu de owari ka to  
(interj.) three-day monk with finished (?) (quote)  
思うとったら また始める んですか?  
omōtottara mata hajimeru n desu ka?  
when I was thinking again will begin (explan.-?)  
“Oh really? Here I was thinking you’d given it up after three days, but you’re starting up again?” (PL3)

- *marason*, from the English “marathon,” was long the only word for “jogging” in Japan and remains widely in use alongside the more recent arrival, *jogingu*.
- *~ ni kimattoru* is a masculine/dialect variation of *~ ni kimatte iru*, an expression meaning “of course [it’s] ~.”
- *mikka bōzu* is the standard term for referring to a person who can’t/doesn’t stick to something he/she has started, especially something that requires self-discipline. The expression literally means “three-day monk,” evoking the image of a man who decides to become a monk but finds the discipline/training too hard and returns to secular life after just three days.

3 **Husband:** なにを ポサッと しとる。  
Nani o bosatto shitoru.  
what (obj.) idly/absent-mindedly is/are doing  
“What’re you just standing there for?” (PL2)

ポカリスエットとカロリーメイトを持ってこい。  
Pokari Suetto to Karorii Meito o motte koi.  
(product name) and (product name) (obj.) bring here  
“Bring me some Pocari Sweat and Calorie Mate.” (PL2)

**Wife:** ハイハイ、マラソンは科学ですもんな。  
Hai hai, marason wa kagaku desu mon na.  
yes yes marathon/jogging as for science is because (colloq.)  
“Right, right, because running is a science.” (PL3)

- *bosa-bosa* (or *boya-boya*) is an FX word for a state of absentminded idleness, and *bosatto suru* (*shitoru* is dialect for *shite iru*, from *suru*) is its verb form.
- *Pocari Sweat* is a brand of sports drink, and *Calorie Mate* is a kind of multi-vitamin sports bar.

4 **Husband:** さあ、見るぞ。  
Saa, miru zo.  
well now/OK watch (masc. emph.)  
“Okay now, I’m going to watch.” (PL2)

**On TV:** マラソン 中継  
Marason chūkei  
marathon live broadcast  
**Live Marathon Coverage**

**Sound FX:** モグモグ  
Mogu mogu (effect of chewing)

**Wife:** アホくさ。  
Aho kusa.  
“Ridiculous.” (PL1)

# いしいひさいち選集

Ishii Hisaichi Senshū

## SELECTED WORKS of ISHII HISAICHI



- 1 **Wife:** あらま、お茶漬け 出せ とか言うといて。  
Ara ma, o-chazuke dase to ka iutoite.  
(interj.) (hon.)-tea rice put out/serve (quote) say-and-leave  
“My my, he tells me to make him some o-chazuke,  
(and then he falls asleep on me).” (PL2)

**Sound FX:** かー  
Kā  
(sound of breathing through mouth when asleep)

- o-chazuke refers to steamed rice in a bowl with green tea poured over it and garnished with shredded nori, salted salmon, pickles, bonito flakes, etc.
- dase is the abrupt command form of dasu (“put out,” or in the context of food, “prepare and serve”).
- ~ to ka iu is a quotative form that means “say something/things like ~.”
- iutoite is a Kansai dialect contraction of itte oite, the -te form of iu (“say”), and oku (“set/leave”).



- 2 **Sound FX:** かー  
Kā  
(raspy breathing through mouth when asleep)

**Wife:** 食べてもたろ。  
Tabete motaro.  
eat-(complete/volition)  
“I think I’ll just eat it myself.” (PL2)

**Sound FX:** サラ サラ サラ  
Sara sara sara  
(light slurping sound from eating o-chazuke)

- tabete motaro is Kansai dialect for tabete shimaō, the -te form of taberu (“eat”) plus the volitional (“I shall/I think I’ll”) form of shimau (“end/finish/put away”). Shimaui after the -te form of another verb can mean to do the action “fully/completely/thoroughly.”



- 3 **Sound FX:** ムク  
Muku  
(effect of abruptly sitting up)

**Husband:** おい、お茶漬け は？  
Oi, o-chazuke wa?  
(interj.) (hon.)-tea rice as for  
“Hey, where’s my o-chazuke?” (PL2)

**Wife:** あら、さっき 食べました やろ、全部。ホラ。  
Ara, sakki tabemashita yaro, zenbu. Hora.  
(interj.) a while ago ate surely/probably all look  
“My goodness, you ate it a while ago, right? All of it.  
Look.” (PL3)

- oi is a relatively rough way of getting someone’s attention: “Hey!”
- stating just a topic like this with the intonation of a question (... wa?) asks very generally about the status/condition, etc. of that topic.
- yaro is Kansai dialect for the conjectural darō (“surely/probably”), here essentially implying “surely you know/remember that.” Yaro is used much more widely by women in Kansai speech than darō is used by women in standard Japanese.
- in normal syntax, zenbu (“all”) would come before tabemashita.



- 4 **Husband:** あ、そーか。  
A, sō ka.  
(interj.) that way (?)  
“Oh, that’s right.” (PL2)

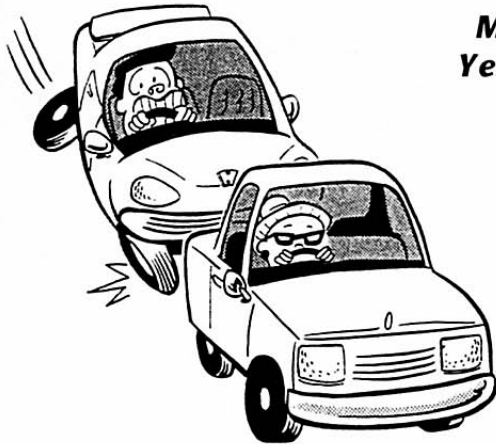
- sō ka is literally a question (“Is it so?/Is that right?”), but it’s also used as an expression of sudden realization/understanding (“That’s it!/Oh, right!/Oh, I know!”).

# Humorous Haiku

Poems submitted by our readers  
Illustrations by Anthony Owsley

SENRYU

川柳



**Morning freeway drive  
Yes, to the fast lane I fly  
Speeding to a halt.**

朝急ぎ  
Asa isogi  
高速車線へ  
Kōsoku shasen e  
急停車  
Kyū-teisha

by Don Cook, Honolulu, HI

- *isogi* is the noun form of the verb *isogu* ("hurry"), so *asa isogi* = "morning rush."
- *kōsoku shasen* is literally "high-speed car-lane" → "fast lane."
- *kyū-* is a prefix meaning "sudden/rapid," and *teisha* is a noun for "coming to a stop/halt" used with cars, trucks, buses, and trains.

- *arashi ga fuku* = "a strong wind/gale/storm will blow."
- *haru ichiban*, literally meaning "the first of the spring," most typically refers to the first strong southerly winds of spring that come from late February to early March and signal an end to the bitter northerly gales of winter, but it can also be used to refer to anything that occurs as one of the first occurrences of spring.
- beginning in April this year, Japan's consumption tax will rise to 5%, turning the usually welcome *haru ichiban* and arrival of spring into something considerably more bitter.

5%の  
Go-pāsento no  
嵐が吹くよ  
Arashi ga fuku yo  
春一番  
Haru ichiban

**The first wind of spring—  
this year it's a gale that brings  
a five percent tax.**

by 嵐に耐えるひと (*Arashi ni taeru hito*,  
"One who will endure the storm")



春一番  
Haru ichiban  
タイガー・ウッズの  
Taigā Uzzu no  
嵐吹く  
Arashi fuku

**The first wind of spring—  
The amazing Tiger Woods  
Blows in like a storm.**

by 虎の子ファン  
(*Tora no ko Fan*, "Tiger Cub Fan")

- *Taigā Uzzu* is the katakana rendering of Tiger Woods, who won a very exciting golf tournament in Thailand early this year. Lovers of golf that the Japanese are, they are anticipating great things from Woods at the Masters Tournament in April — the height of the spring season.
- in this case *ga* has been omitted from *arashi ga fuku* ("a gale/storm blows") in order to fit it into a 5-syllable line.



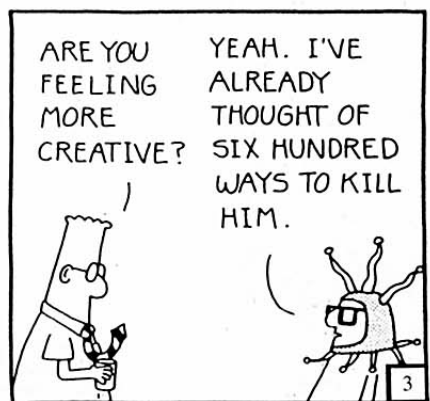
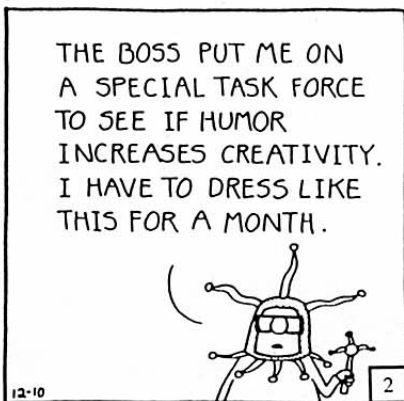
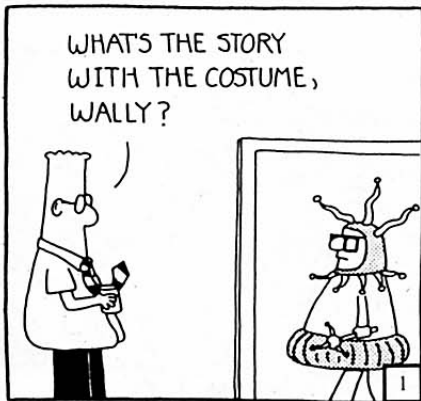
Dilbert © reprinted/translated by permission of United Media, New York.

- 1 **Boss :** "I'm using humor at work to ease tension and improve our creativity."  
 緊張を和らげて、創造性を向上させるために、職場でユーモアを使ってるんだ。  
*Kinchō o ywaragete, sōzō-sei o kājō saseru tame ni, shokuba de yūmoa o tsukatte-ru na.*  
 tension (obj.) ease-and creativity (obj.) cause to improve for/to workplace in/at humor (obj.) am using (explan.)
- I'm = I am.
  - to ease tension and improve our creativity は I'm using humor の目的を説明しており、improve は ease と並列し、to に続く。
  - *tsukatte-ru* is a contraction of *tsukatte iru* ("am using"), from *tsukau* ("use").
  - *ywaragete* is the *-te* form of *ywarageru* ("soften/moderate/ease"); the *-te* form is being used as a continuing form: "soften/ease [tension] and . . ."
  - *kājō saseru* is the causative ("cause to/make/let") form of *kājō suru* ("improve/uplift").
  - *tame ni* after a verb means "for the purpose of [doing]/in order to [do]."

- 2 **Sound FX:** Whump!  
 ゴツン  
*Gotsun*

**Boss :** "Ha ha ha ha!"  
 ハハハハ!

- 3 **Boss :** That loosened him up.  
 あれで ヤツ もリラックスしたな。  
*Are de yatsu mo rirakkusu shita na.*  
 that with that guy (emph.) relaxed (colloq.)
- loosen ~ up 「~をくつろがせる/楽にさせる」。
  - *yatsu* is an informal/rough word for "fellow/guy," often used to mean "that fellow/guy" → "he/him."
  - *rirakkusu* is from the English word "relax"; adding a form of *suru* makes it a verb.



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1 **Dilbert:** "What's the story with the costume, Wally?"

ウォリー、なんで そんな コスチューム を 着てる んだい?  
*Uorii, nande sonna kosuchūmu o kite-ru n dai?*  
 (name) why that kind of costume (obj.) are wearing (explan.-?)

- the story はこの場合「いわく/事情」の意味。「そのコスチュームのいわくは何か?」→「そのコスチュームを着ている事情は何か?」→「何でそんなコスチュームを着ているのか?」。

2 **Wally:** "The boss put me on a special task force to see if humor increases creativity."

部長 が、ユーモア が 創造性 を 伸ばす かどうか を  
*Buchō ga yūmoa ga sōzō-sei o nobasu ka dō ka o*  
 dept. head (subj.) humor (subj.) creativity (obj.) increase whether or not (obj.)  
 調べる ための 特別 研究 班 に、僕 を 入れた の さ。  
*shiraberu tame no tokubetsu kenkyū han ni, boku o ireta no sa.*  
 investigate purpose for special study group/corps into me (obj.) put in (explan.) (colloq.)

I have to dress like this for a month.

1ヵ月間 こんな 服 を 着なくちゃならない んだ。  
*Ikkagetsu-kan konna fuku o kinakucha naranai n da.*  
 one-month period this kind of clothing (obj.) must/have to wear (explan.)

- task force は特別の問題を調査、分析、解決するために設けられる特別 対策委員会などをさす。
- put me on ~ この場合は「私を~に加える/就ける」。
- to see if ~ 「~かどうかを調べるため」。
- I have to dress like this 「こんな服装をしなくてはならない」。
- kinakucha naranai is a contraction of kinakute wa naranai, a "must/have to" form of kiru ("wear").

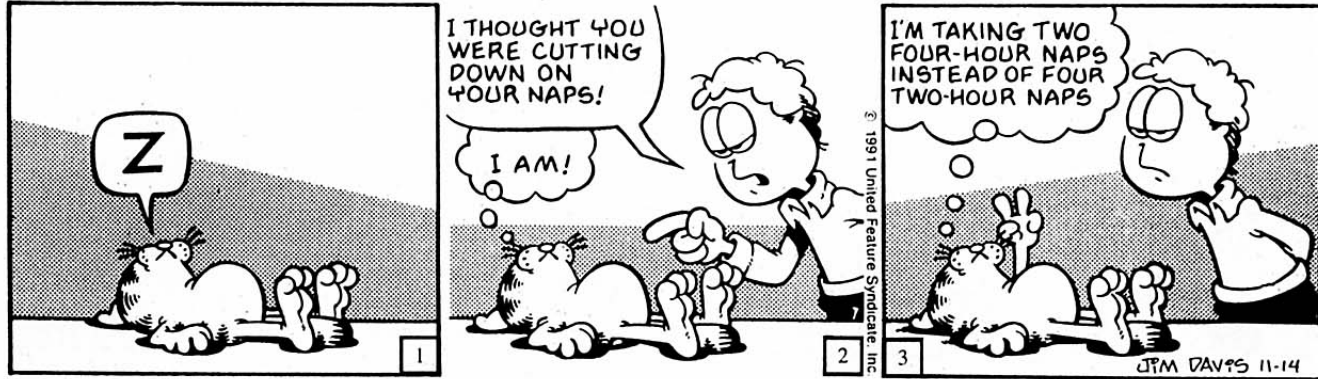
3 **Dilbert:** "Are you feeling more creative?"

いつもより クリエイティブ になった 気がする かい?  
*Itsumo yori kurieitibu ni natta ki ga suru kai?*  
 more than usual creative became feel like (?)

**Wally:** "Yeah. I've already thought of six hundred ways to kill him."

ああ、アイツ を 殺す 方法 を、もう 600通り も 考えた よ。  
*Ā, aitsu o korosu hōhō o, mō roppyaku-tōri mo kangaeta yo.*  
 yeah that guy (obj.) kill method (obj.) already 600-count as much as thought up (emph.)

- feeling creative 「クリエイティブに感じる」。
- Yeah は yes の口語 表現。
- I've (I have) thought of ~ 「私は~を考えついた」。
- to kill him は ways を修飾する。「彼を殺すための方法」。
- aitsu comes from ano yatsu ("that guy/person"), a rather rough way of referring to someone.



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**1 Garfield: Z**

- Z は寝息を表す「ぐう、すう」など。また名詞として使用して get some Z's などのように「眠り、居眠り」の意味にも使われる。

**2 Jon: "I thought you were cutting down on your naps!"**

おまえ、昼寝を減らしてるんじゃないのか?  
*Omae, hiru-ne o herashite-ru n ja nakatta no ka?*  
 naps (obj.) are reducing (explan.) wasn't it (explan.) (?)

**Garfield: "I am!"**

そうだよ!  
*Sō da yo!*  
 that way is (emph.)

- you 以下は thought の目的語としてその内容を説明する名詞節。
- cut down on ~ 「~を減らす/削減する」。ここでは進行形なので「減らしつつある/減らしている」。したがって全文は「おまえは昼寝を減らしているところだと僕は思っていた」という意味。
- herashite-ru is a contraction of herashite iru, from herasu, ("reduce [something]").

**3 Garfield: "I'm taking two four-hour naps instead of four two-hour naps."**

2時間の昼寝を4回する代わりに、4時間の昼寝を2回してるんだ。  
*Nijikan no hiru-ne o yonkai suru kawari ni, yojikan no hiru-ne o nikai shite-ru n da.*  
 2 hours of nap (obj.) 4 times do instead of 4 hours of nap (obj.) 2 times doing (explan.)

- four-hour naps 時間の単位を数値とハイフンで結んで形容詞として用いる場合、時間単位 (ここでは hour) は単数形を用いることに注意。
- instead of ~ 「~のかわりに」。
- shite-ru is a contraction of shite iru, from suru ("do"); hiru-ne (o) suru is the expression for "take a nap."

# みのり伝説

*Minori Densetsu • Conclusion*

## The Legend of Minori

by 尾瀬あきら / Oze Akira

On her 28th birthday, Suginae Minori marches into her office and slaps a letter of resignation down on her boss's desk. After years of slaving for an ungrateful employer (and not long after breaking up with a boyfriend), Minori has decided to quit her job and become a freelance writer.



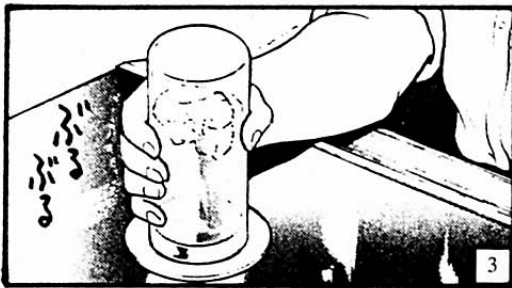
At home she is met by her landlady, who has a surprise delivery from Minori's mother—a wedding futon set. When she hears that not only is Minori *not* getting married, but that she quit her job, the landlady bursts into tears. It seems that developers have bought the building and will be tearing it down in two weeks. Minori is being evicted.

In a panic, Minori races to the bank—where she discovers that she has only ¥28 to her name. The company owes her two months' back pay, so she returns to her old office, only to find that they've gone bankrupt and the owner has skipped town. It's a devastating blow.



Dejected, Minori goes to her favorite watering hole for a drink. "This is a divine message telling me to go home to my parents' house in Gunma..." she tells the Mama-san. Unfortunately for her, the only other customers in the bar are some giggling 22-year-olds who are talking loudly about marriage. "What if you wound up just like now, unmarried, at age 25 or something?" one says to another. "Yikes! How totally awful!" the other responds. It's not what Minori needs to hear.







1 A: でしょう? オールド・ミス とか 老嬢 とかあ... ぞっとする よ ね。  
*Deshō? Ōrudo misu to ka rōjō to kā... Zo-tto suru yo ne.*  
 is probably/right? old maid or something spinster or something shudder (emph.)(colloq.)  
**“Right? [People’ll call you] an old maid or a spinster... Doesn’t it just make your skin crawl?”** (PL2)

B: やめて よォ、そんな ジゴク のような 話!  
*Yamete yō, sonna jigoku no yō na hanashi!*  
 stop-(request) (emph.) that kind of hell -like talk  
**“Oh, stop that. Such horror stories!”** (PL2)

Sound FX: ギャハハ アハハハ  
*Gya ha ha a ha ha ha*  
 (boisterous laughing)

- when *deshō* occurs by itself, as in this case, it’s essentially short for *sō deshō* (“it is so, isn’t it?/right?”).
- *ōrudo misu* is the katakana rendering of the English words “old miss,” meaning “old maid,” and *rōjō* is a Japanese synonym.
- ~ *to ka* ~ *to ka* means “things like ~ and/or ~”; it’s not unusual for the *ka* to become elongated.
- *yamete* is the *-te* form of *yameru* (“stop/quit”); the *-te* form is being used as an informal/abrupt request. The sentence order is inverted; normal order would be *sonna jigoku no yō na hanashi (wa) yamete yo*.

2 A: ごちそうさま!  
*Gochisō-sama*  
 (thanks for food/drink)  
**“Thanks!”** (PL3)

Mama: ありがとうございます。また ねーっ!  
*Arigatō gozaimashita. Mata nē!*  
 thank you again (colloq.)  
**“Thank you. Come again!”** (PL4; PL2)

- *gochisō-sama* (*deshita*) is the standard expression for thanking the person who prepared/provided the food or drink one has just had.

3 FX: ぶるぶる  
*Buru buru*  
 (effect of hand trembling)

4 Minori: バ... バカ ヤローっ!!  
*Ba... baka yarō!!*  
 (stammer) idiot/fool guy  
**“I- idiots!”** (PL2)

- *baka yarō* (“fool/idiot” + “guy/fellow”) is literally like “you idiot/fool/S.O.B.,” but it’s also used broadly as an all purpose expletive in situations when other kinds of curses (often much stronger) would be used in English.

5 Minori: どうせ そう よ! まわり は みんな 結婚してて、あたしだけ 働いてんだ よ!  
*Dōse sō yo! Mawari wa minna kekkon shite-te, atashi dake hataraitē n da yo!*  
 anyway/inescapably that way (is-emph.) surrounding as for everyone is married-and I only am working-(explan.)(emph.)  
**“That’s right! Everyone around me is married and I’m the only one still working!”** (PL2)

失恋して 婚期 逃がして 髪ひつつめて、  
*Shitsuren shite konki nogashite kami hittsumete,*  
 disappointed in love-and marriage-period lost/missed-and with hair drawn back

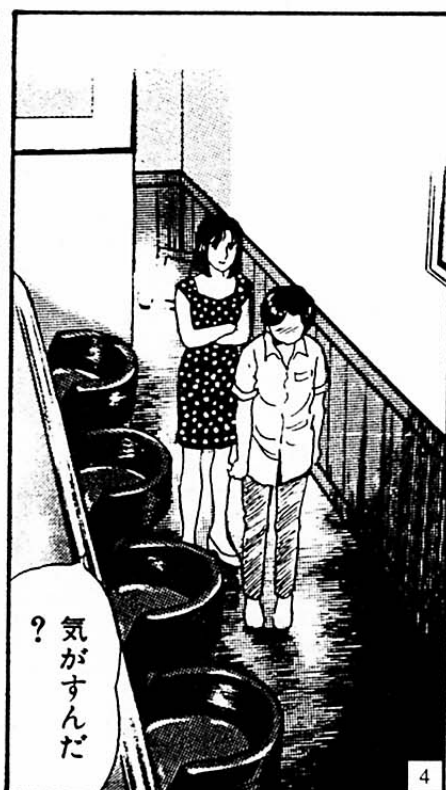
ハヒンハヒンと 馬車馬のごとく 会社勤め してきた んだ よ!  
*hahin-hahin to basha-uma no gotoku kaisha-zutome shite kita n da yo!*  
 (panting FX) (quote) carriage horse -like company employment did-and-came (explan.)(emph.)

“Disappointed in love and having missed my chance to get married, I tied my hair back and worked as hard as a panting carriage horse for my employer.”

**“I got my heart broken and got too old to marry, so I just pulled my hair back and worked like a dog.”** (PL2)

Mama: お... おちつけ、みのり。  
*O... ochitsuke, Minori.*  
 (stammer) calm down (name)  
**“T- take it easy, Minori.”** (PL2)

- *dōse* implies an element of predictability or inescapability about the matter in question, so *dōse sō* (*da/desu*) in response to criticism implies “that’s inescapably true.”
- *kekkon shite-te* is a contraction of *kekkon shite ite*, the *-te* form of *kekkon shite iru* (“is married”), from *kekkon suru* (“marry/get married”).
- *hataraitē n da* is a contraction of *hataraitē iru no da*, from the *-te* form of *hataraku* (“work”).
- *kami hittsumete* is the *-te* form of *kami o hittsumeru*, which refers to pulling one’s hair back and tying it in a bun.
- *-zutome* is from *tsutome* (“work/employment”), the noun form of *tsutomeru* (“work for” or “be employed by”); *kaisha-zutome* refers to “employment by a corporation,” and following it with a form of *suru* makes it a verb.
- *shite kita* is the *-te* form of *suru* plus the past form of *kuru* (“come”); *kuru* after the *-te* form of a verb can imply the action has taken place continuously or repeatedly from sometime in the past up to the present.



1 **Minori:** おまけに 昨日 は 28歳の 誕生日 だったんだ ぞ。 驚いた か!  
*Omake ni kinō wa nijūhassai no tanjōbi datta n da zo. Odooroita ka!*  
 in addition yesterday as for 28th birthday was (explan.) (emph.) surprised (?)  
**“And to top it all off, yesterday was my 28th birthday. How does that grab you?”** (PL1-2)

あんたら が 恐れおののいてる 25 なんざ とっくに 越えてる んだい!! あっはっはっ  
*Anta-ra ga osore-ononoite-ru nijūgo nanza tokku ni koete-ru n dai!! A! ha! ha!*  
 you guys (subj.) are trembling in fear 25 as for a thing like long since have surpassed (explan.) (laugh)  
**“I passed by the 25th you guys are so frightened of a long time ago! Ha ha ha!”** (PL1-2)

- *omake ni* implies that what follows is “in addition to/on top of” what’s already been mentioned, often implying “to top it off/to make matters worse/as if that weren’t enough.”
- *odoroita* is the abrupt past form of *odoroku* (“be surprised”).
- ending regular sentences with *da zo* or *n dai* and questions with just *ka* sounds abrupt and rough, and is usually reserved for male speakers.
- *nanza* = *nanzo wa* which is a colloquial equivalent of *nado wa* (lit., “as for a thing like”); like *nanka*, another colloquial equivalent of *nado*, *nanzo* often belittles/makes light of what comes before it, so *nanza* here feels something like “as for the likes of 25.”

2 **Minori:** それでも なー、サイテー と は なんだ?! ジゴク と は なんだ?!  
*Sore demo nā, saitē to wa nan da, jigoku to wa nan da!*  
 nevertheless (colloq.) worst (quote) as for what is hell (quote) as for what is  
**“But still, whaddaya mean, ‘totally awful’? Whaddaya mean, ‘horror story’?”**  
**“So you think it’d be ‘totally awful’ and ‘a horror story’ do you?”** (PL1-2)

若輩者 の あんたら に わかる もん か、 25すぎ の この 充実 が...!  
*Jakuhai-mono no anta-ra ni wakarū mon ka, nijūgo-sugi no kono jūjitsu ga...!*  
 novices that are you guys to understand thing (?) past 25 that is this satisfaction/fulfillment (subj.)  
**“How could kids like you know anything about the feelings of fulfillment that come after 25?”** (PL2)

- ~ *to wa nan da* is literally “As for saying ~, what is it?” The expression is a standard fighting retort, and feels something like “What the hell do you mean by ~?” Asking a question with *n da* sounds pretty rough in any case, and is mostly reserved for male speakers.
- *mon ka* after a verb implies “no way will/can [the action occur]” or “by no means will/can [the action occur],” so *wakarū mon ka* = “no way can [you] understand/know” → “how could you possibly know anything . . . ?”

3 **Minori:** そりゃあ つらい こと も 多い けど、 それなりに... それなりに あたし は...  
*Soryā tsurai koto mo ōi kedo, sore nari ni... sore nari ni atashi wa...*  
 as for that tough things/situations also are many but in own way I/me as for  
**“Oh, sure, there are a lot of tough times, too, but even those times . . . even those times . . .”** (PL2)

- *soryā* is a contraction of *sore wa*, “as for that”; it’s sometimes used like this as a “warm up” phrase with such idiomatic meanings as “of course/sure/it’s true that/it goes without saying that.”
- ~ *nari ni* = “in ~’s own way,” so *sore nari ni* = “in its/their own way”; we can only guess at how the sentence would be completed, but it looks like she wants to say that in their own way, even the tough times give her something positive.

4 **Mama:** 気がすんだ?  
*Ki ga sunda?*  
 satisfied  
**“Feel better?”** (PL2)

- *ki ga sunda* is the abrupt past form of *ki ga sumu* (“be satisfied/feel better”—typically in the context of venting anger or gaining recompense for some kind of offense).

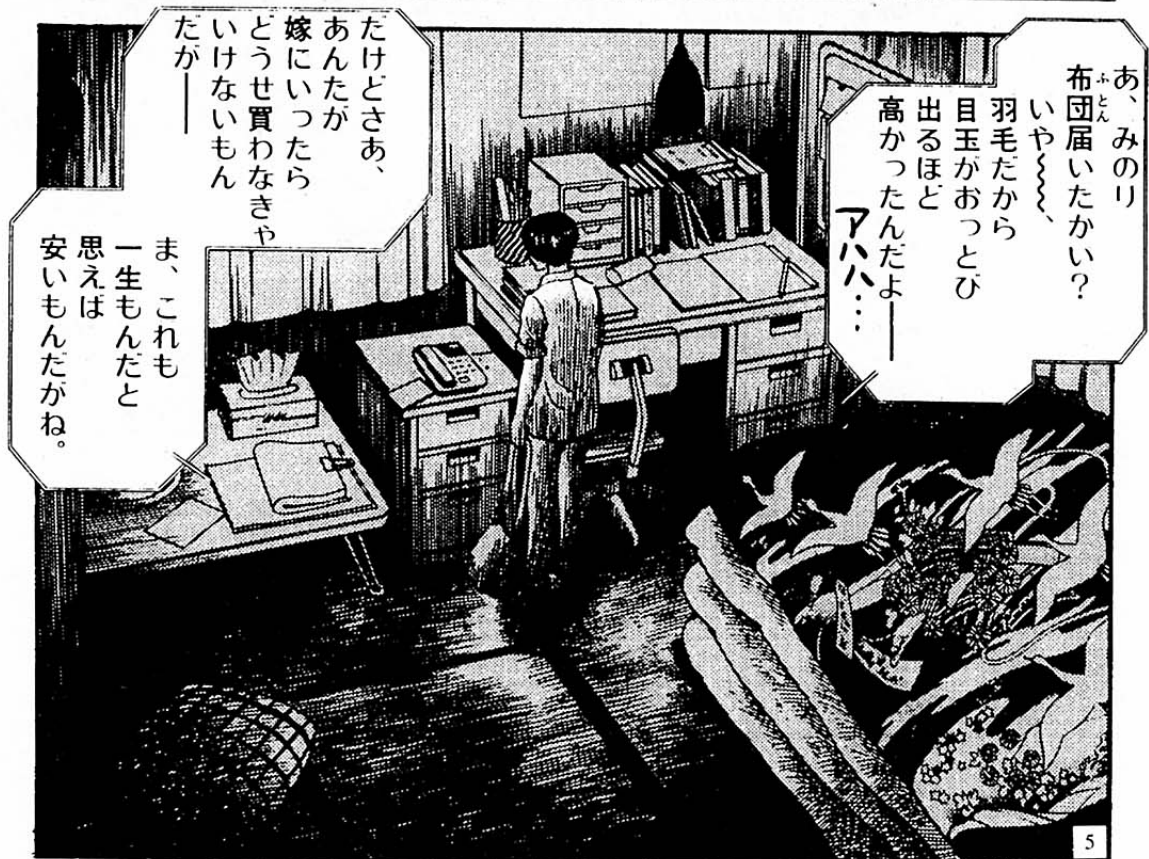
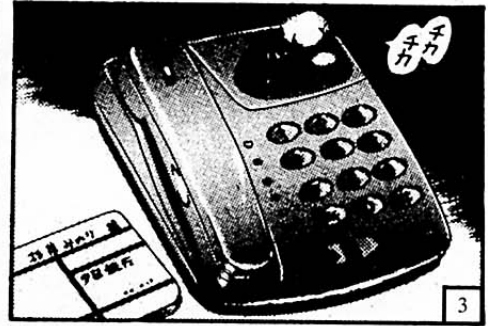
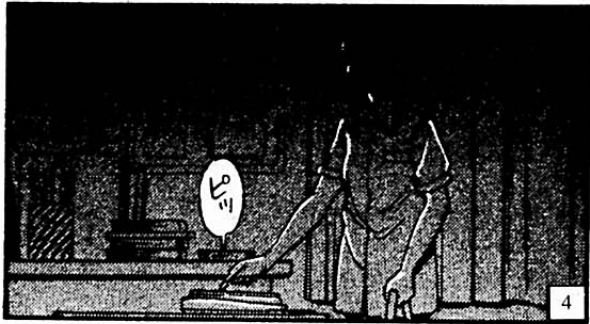
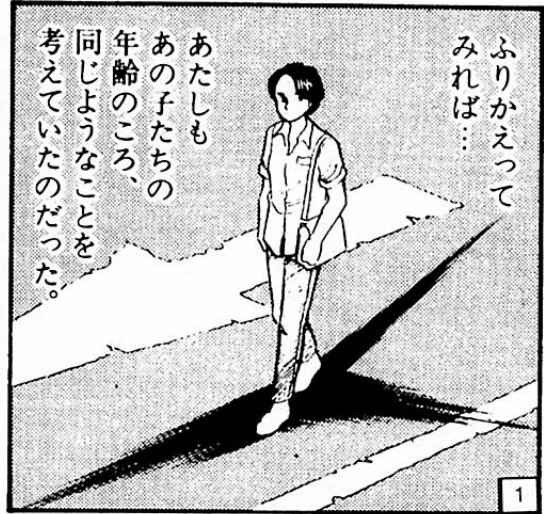
5 **Minori:** ごめん ママ...! 帰る ね。  
*Gomen, Mama...! Kaeru ne.*  
 sorry (title) return home (colloq.)  
**“Sorry, Mama. I’ll go on home.”** (PL2)

- *Mama* is one of the standard ways of addressing or referring to the female owner/proprietress of a drinking establishment.

6 **Mama:** がんばりなさい よ! 28 なんてこれから じゃない。  
*Ganbari-nasai yo! Nijūhachi nante kore kara ja nai.*  
 try hard-(command) (emph.) 28 as for from now isn’t it?  
**“Hang in there! 28 is still young.”** (PL2)

**Minori:** 26 の あんた に 言われたくない わよ。  
*Nijūroku no anta ni iwaretakunai wa yo.*  
 26 who are you by don’t want to be told (fem. emph.)  
**“I don’t want to hear that from you who are 26.”**  
**“Like I want to hear that from a 26-year-old.”** (PL2)

- *ganbari-nasai* is a relatively gentle command form of *ganbaru* (“strive hard/do one’s best”).
- *kore kara da* (lit., “it is from now”) makes an expression implying the person or thing is just beginning/getting started. In this case, *ja nai* replaces *da*, making the rhetorical question, “is it not?”—which actually has the feeling of a strong assertion, so *kore kara ja nai* essentially asserts that at 28, she’s just getting started with her life—i.e., she’s still young.
- *iwaretakunai* is the negative form of *iwaretai* (“want to be told”), from *iwareru* (“be told”), which is the passive form of *iu* (“say/tell”).



1 **Minori:** ふりかえってみれば、あたしも あの 子たちの 年齢 の ころ、  
 (thinking) *Furikaette mireba, atashi mo ano ko-tachi no nenrei no koro,*  
 if/when turn around-and-look I also that/those kids' age of time/period  
 同じ ような こと を 考えていた のだった。  
*onaji yō na koto o kangaete ita no datta.*  
 same like thing (obj.) was thinking (explan.)  
**When I look back, [I have to admit that] I thought pretty much the same thing when I was their age.**  
 (PL2)

- *furikaette mireba* is a conditional (“if/when”) form of *furikaette miru*, literally “turn around and look”; when speaking of the past, the expression means “look back/reflect.”
- *kangaete ita* is the past form of *kangaete iru* (“is/are thinking”), from *kangaeru* (“think”).

2 **Minori:** 25歳 は 遠い 未来 で、 なんの疑問もなく 世間の 常識 に ひたって  
 (thinking) *Nijūgosai wa tōi mirai de, nan no gimon mo naku seken no jōshiki ni hitatte*  
 25-yrs. old as for distant future is/was-and without any questions/doubts society's conventions in was soaked-and  
 仕事 だの 結婚 だの... 考えていた じゃないか。  
*shigoto dano kekkon dano... kangaete ita ja nai ka.*  
 work and/or marriage and/or was thinking isn't it so?  
**Age 25 was far off in the future, and without questioning anything, I thought about work and marriage in all the conventional ways.** (PL2)

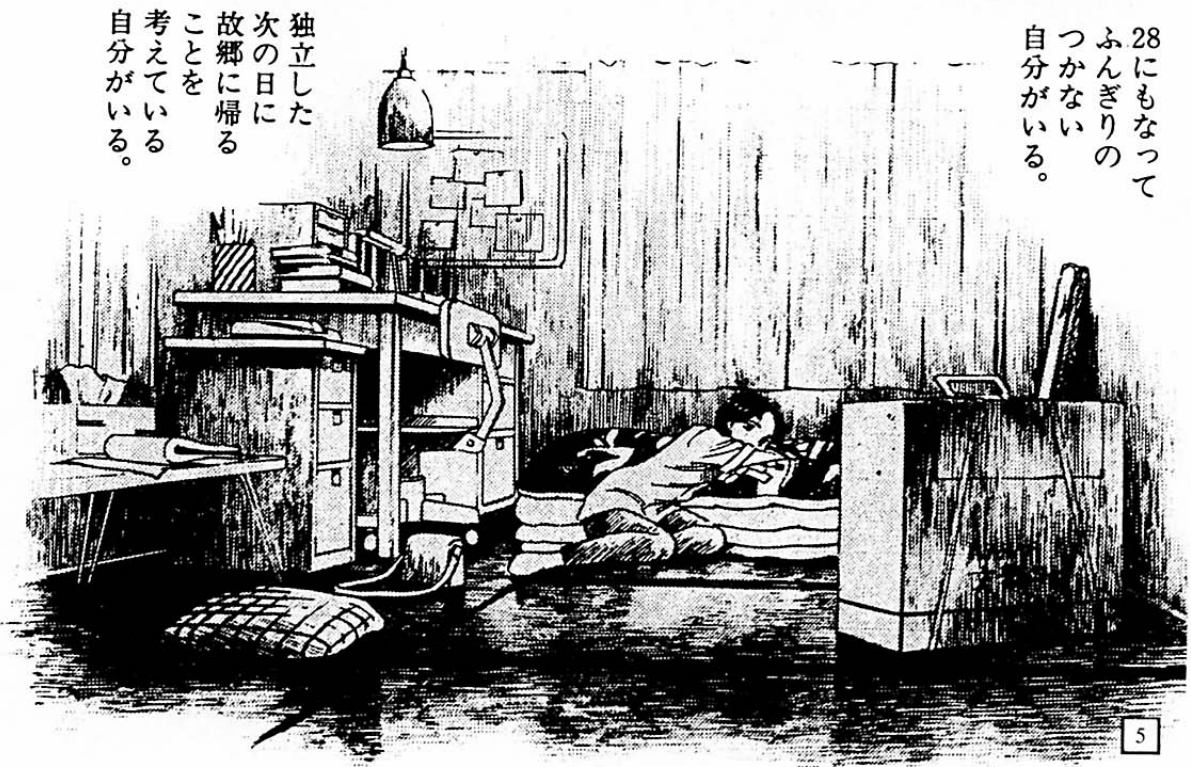
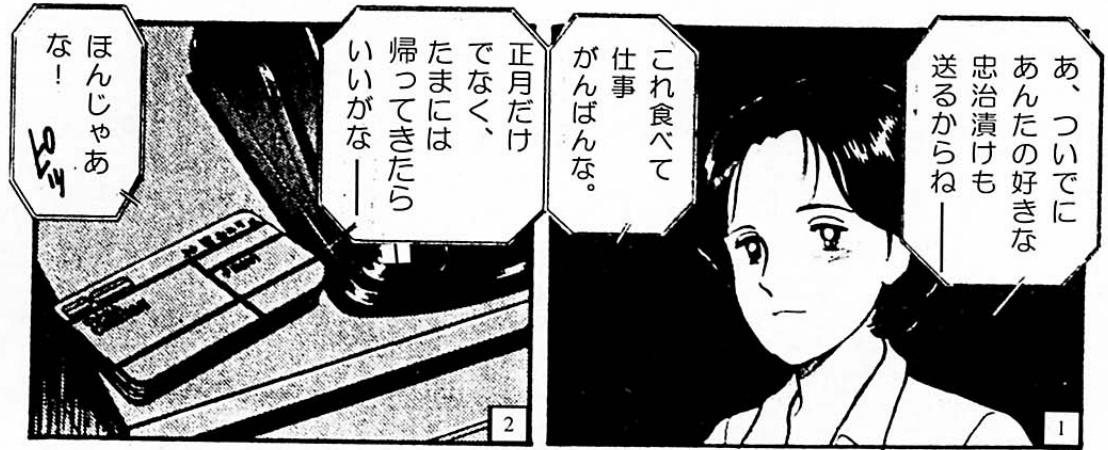
- *nan no ~ mo naku* is the adverb form of *nan no ~ mo nai*, meaning “not have any/the slightest ~” (cf. *nani mo nai* = “not have anything/have nothing”).
- *hitatte* is the *-te* form of *hitaru* (“be soaked/immersed [in]”); the *-te* form essentially makes the verb into an adverb indicating the manner of *kangaete ita* (“was thinking”): “I was thinking about work and marriage steeped in social convention.”
- *dano* is used to link things or actions in a list with the feeling of “~ and/or ~” or “such things/actions as ~ and ~.”
- *ja nai ka* (“is it not?/does it not?”) is often a purely rhetorical question that in fact makes a strong assertion; here she’s in effect berating herself for having forgotten her own past.

3 **FX:** チカ チカ  
*Chika chika*  
 (effect of blinking indicator)

4 **FX:** ピッ  
*Pi!*  
**Dit** (effect of pushing button)

5 **Mother:** あ、みのり、布団 届いた かい?  
*A, Minori, futon todoita kai?*  
 (interj.) (name) futon arrived/delivered (?)  
**“Oh, Minori, did the futon set arrive?”** (PL2)  
 いやー、羽毛 だ から 目玉 が おとび出る ほど 高かった んだ よー。アハハ...  
*Iyā, umō da kara medama ga ottobi-deru hodo takakatta nda yō. A ha ha...*  
 (interj.) down is because eyeballs (subj.) pop out extent was expensive (explan.) (emph.) (laugh)  
**“Since it was down, it cost enough to make your eyes pop out. Ha ha ha.”** (PL2)  
 けど さあ、あんた が 嫁 に いったら どうせ 買わなきゃいけない もんだ がー、  
*Dakedo sā, anta ga yome ni ittara dōse kawanakya ikenai mon da gā,*  
 but (colloq.) you (subj.) bride to when go anyway have to buy thing is but/and  
**“But you know, it’s something we’d have to buy anyway when you get married, and**  
 ま、これも 一生 もんだ と 思えば 安い もんだ が ね。  
*ma, kore mo isshō mon da to omoeba yasui mon da ga ne.*  
 (interj.) this also lifetime thing is (quote) if think/consider inexpensive thing is but (colloq.)  
**“well, if you think of it as something that’s going to last a lifetime, it really wasn’t all that much.”** (PL2)

- *iya* or *iyā* is often used as a kind of “warm-up” word for exclamations whether of delight/approval, chagrin/consternation, surprise/shock, wonderment/amazement, etc.
- *ottobi-deru* is an emphatic colloquial form of *tobi-deru* (“pop out/leap out”), *takakatta* is the past form of *takai* (“high/expensive”), and *hodo* (“extent”) links them with the meaning “was expensive to the extent that one’s eyes pop out” → “it cost enough to make your eyes pop out” (a standard idiomatic expression).
- *yome ni ittara* is a conditional (“if/when”) form of *yome ni iku* (lit., “go to [be] a bride” → “get married”).
- *kawanakya ikenai* is a contraction of *kawanakereba ikenai*, a “must/have to” form of *kau* (“buy”).
- *isshō* is literally “one life,” but idiomatically means “your whole life long/the rest of your life”; *isshō mon* = *isshō mono* = “a thing that is for one’s whole life.”



1 **Mother:** あ、 ついでに あんた の 好きな 忠治 漬け も 送る から ね。  
A, *tsuide ni anta no suki na Chūji -zuke mo okuru kara ne.*  
(interj.) at same time you (subj.) like (name) pickles also will send because (colloq.)  
**“Oh, while I’m at it, I’m also going to send some of those Chūji pickles you like.”** (PL2)

これ 食べて 仕事 がんばんな。  
*Kore tabete shigoto ganban-na.*  
this/these eat-and work strive hard-(command)  
**“Eat them and work hard.”** (PL2)

- *no* marks *anta* (a contraction of *anata*, “you”) as the subject of *suki da/na* (“like”), and *anta no suki na* is a complete thought/sentence (“you like [them]”) modifying *Chūji-zuke* → “the Chūji pickles you like.” *No* often replaces *ga* as the subject marker in modifying sentences.
- *ganban-na* is a contraction of *ganbari-nasai*, a relatively gentle command form of *ganbaru* (“strive hard/do one’s best”).

2 **Mother:** 正月 だけでなく、 たまに は 帰ってきたらいい がな。ほんじゃあ な!  
*Shōgatsu dake de naku, tama ni wa kaette kitara ii gana. Hon jā na!*  
New Year’s not only once in a while as for should come home (emph.) well then (colloq.)  
**“You should come home once in a while, not just at New Year’s. Well, then, bye.”** (PL2)

**Sound FX:** ピッ

*Pi!*

**Beep** (tone at end of message)

- *kaette* is the *-te* form of *kaeru* (“go/come home”), and *kitara* is a conditional (“if”) form of *kuru* (“come”), so *kaette kitara* = “if [you] come home”; *ii* (“good/OK”) after a conditional verb (lit., “it is/will be good if ~”) often means “should [do the action].”
- *hon jā* is a contraction of *sore de wa* (“in that case/then”); it serves idiomatically as a casual/informal “good-bye” (it’s often followed by *ne* or *na* for this use).

3 **Minori:** 今 だって そんなに 変わらない のだ。  
*Ima datte sonna-ni kawaranai no da.*  
now even that much is not different (explan.)  
**Even now, my thinking isn’t all that different.** (PL2)

**Sound FX:** パラ

*Para*

(sound of flipping open her savings passbook)

- *kawaranai* is the negative of *kawaru* (“[something] changes”) and can mean either “does not change” or “is not different [from].”

4 **Minori:** 世間 の 常識 を ぬぐいきれない 自分 が いる。  
*Seken no jōshiki o nugui-kirenai jibun ga iru.*  
society’s conventions/norms (obj.) can’t wipe away completely self (subj.) exists  
**There’s still someone inside me who can’t quite free herself from social conventions.** (PL2)

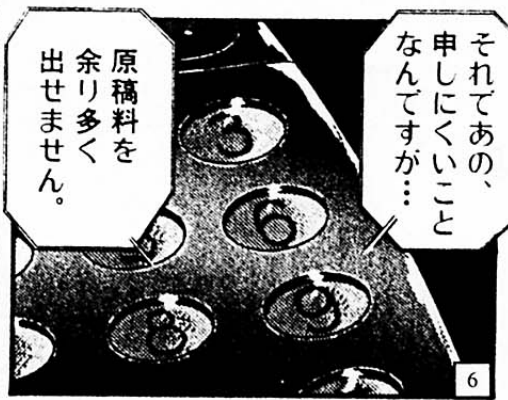
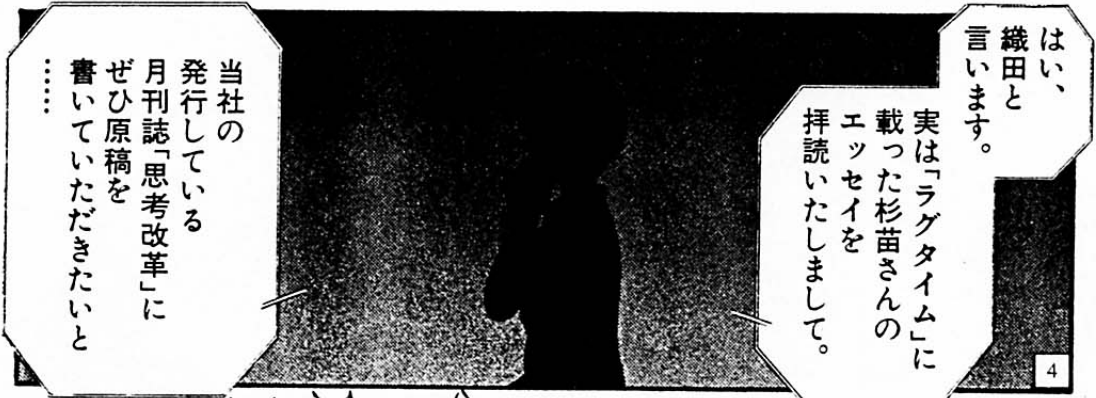
- *nugui* is the stem form of *nuguu* (“wipe off/away”), and *-kirenai* is the negative potential (“cannot”) form of *-kiru*, which as a suffix for verbs means “do completely/thoroughly/to the end.”
- here and below, *jibun* (“self/oneself”) is modified by a complete thought/sentence, literally giving us “a self who ~” → “someone who ~.”

5 **Minori:** 28 にも なって ふんぎりのつかない 自分 が いる。  
*Nijūhachi ni mo natte fungiri no tsukanai jibun ga iru.*  
28 to even become-and unable to make up mind self (subj.) exists  
**There’s someone who can’t break away even at age 28.** (PL2)

独立した 次の日 に 故郷 に 帰る ことを 考えている 自分 が いる。  
*Dokuritsu shita tsugi no hi ni furusato ni kaeru koto o kangaete iru jibun ga iru.*  
went independent next day on hometown to return home thing (obj.) am thinking self (subj.) exists

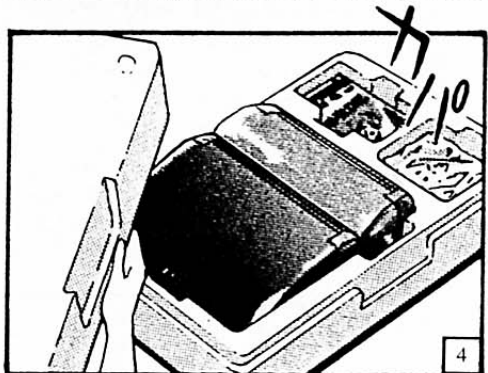
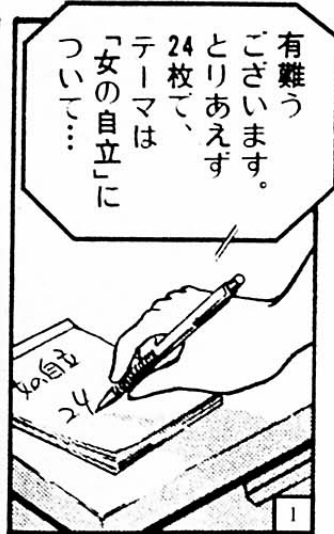
**There’s someone who’s thinking of going home on the very next day after striking out on her own.** (PL2)

- *tsugi no hi* (“the next day”) after a verb means “the day after [doing the action/having done the action].”
- *kangaete iru* (“is contemplating/thinking about”) is from *kangaeru* (“contemplate/think about”).





- 1 **Sound FX:** ルルルル  
Ru ru ru ru (phone ringing)
- 2 **Minori:** は... はい! 杉苗 です。  
Ha... hai! Suginae desu.  
(stammer) yes (name) is  
“**H- hello, Suginae speaking.**” (PL3)
- one of the most common ways to answer the phone is to say *hai* and then identify yourself. As in English, some go straight to the identification, dispensing with the *hai*.
- 3 **Minori:** え? おだ 出版?  
E? Oda Shuppan?  
(interj.) (name) publishing  
“**What? Did you say Oda Publishing?**” (PL3 implied)
- *e?* with the intonation of a question is like “huh?! what?!/excuse me?” when you haven’t heard clearly or aren’t quite sure you heard right.
- 4 **Oda:** はい、織田 と 言います。  
Hai, Oda to iimasu.  
yes (name) (quote) am called  
“**Yes, my name is Oda.**” (PL3)
- 実は「ラグタイム」に 載った 杉苗さんのエッセイを 拝読いたしまして、  
Jitsu wa Ragutaimu ni notta Suginae-san no essei o haidoku itashimashite,  
truth as for ragtime in appeared/was printed (name-hon./you’s essay (obj.) read-and  
“**I read an essay of yours that appeared in Ragtime, and**
- 当社の発行している月刊誌「思考改革」にぜひ原稿を書いていただきたいと...  
tōsha no hakkō shite iru gekkanshi “Shikō Kaikaku” ni zehi genkō o kaite itadakitai to...  
my co. (subj.) publishes monthly mag. thought reformation in by all means manuscript (obj.) want to have you write (quote)  
“**I’d very much like to have you write an article for the monthly that my company publishes, New Thinking.**” (PL4)
- *jitsu* = “truth/fact,” so *jitsu wa* is literally “in fact/actually/to tell the truth.” One of its common uses is to preface explanations, as in this case where he’s explaining why he called.
  - *notta* is the plain/abrupt past form of *noru* (“appear/be printed [in a publication]”). *Ragutaimu ni notta* is a complete thought/sentence (“[it] appeared in *Ragtime*”) modifying *Suginae-san no essei* (“Ms. Suginae’s essay,” here meaning “your essay”).
  - *haidoku itashimashite* is the *-te* form of *haidoku itashimasu*, a very polite PL4 humble equivalent of *yomu* (“read”).
- 5 **Minori:** 原... 稿 を...  
Gen... kō o...  
manu- script (obj.)  
“**An ar-... ticle?**” (PL2)
- 6 **Oda:** それで、あの、申しにくいこと なのですが、1 原稿料 を 余り 多く 出せません。  
Sore de, ano, mōshi-nikui koto na n desu ga, 1 genkō-ryō o amari ōku dasemasen.  
and (interj.) hard to say thing (explan.) is but manuscript fee (obj.) [not] very large amount/much can’t give/pay  
“**Now, um, I hate to say this, but... I’m afraid I can’t pay very much for the article.**” (PL4)
- *mōshi* is the stem form of *mōsu*, a PL4 humble verb for “say,” and *-nikui* is added to verbs to indicate that the action is “difficult/hard to do”; *mōshi-nikui koto* = “a thing that’s hard to say/a thing it pains me to say.”
  - *dasemasen* is the polite form of *dasenai* (“can’t pay”), which is the negative potential (“can/be able to”) form of *dasu* (“take/put out,” or when speaking of money/fees, “pay”).
- 7 **Minori:** やります! ただ でなければ いくらでも!!  
Yarimasu! Tada de nakereba ikura demo!!  
will do free if it isn’t any amount  
“I’ll do it. If it isn’t free, any amount [is fine].”  
“**I’ll do it! I’ll accept whatever you can pay!**” (PL3)
- 何百枚 でも 書かせてください!! まかしといてください!!  
Nanbyakumai demo kakasete kudasai!! Makashitoite kudasai!!  
hundreds of pages even if it is let me write please leave it to me please  
“Please let me write it, no matter how many hundred pages! Please just leave it to me!”  
“**Even if it’s hundreds of pages, please let me do it! You can count on me!**” (PL3)
- *nan-* (the contracted form of *nani*, literally “what”) as a prefix for *jū* (“ten”), *hyaku* (“hundred”; *hyaku* changes to *-byaku* for euphony), *sen* (“thousand”; *sen* changes to *-zen* for euphony), and *man* (“ten thousand”) means “several/many,” as in “several tens/hundreds/thousands/ten thousands,” but in English there is usually no need to specify “several”: *nanbyakumai demo* = “even if it is hundreds of pages” or “no matter how many hundreds of pages it is.”
  - *kakasete* is the *-te* form of *kakaseru*, which is the causative (“make/let”) form of *kaku* (“write”), and *kudasai* makes a polite request, so *kakasete kudasai* = “please let me write.”
  - *makashitoite* is a contraction of *makashite oite* (a variation of *makasete oite*, from *makaseru* (“leave/entrust to [someone/ something]”); when followed by *kudasai* it makes a polite request meaning “please leave it to me/count on me.”



1 **Oda:** 有難うございます。とりあえず 24枚 で、テーマ は「女の 自立」 について...  
*Arigatō gozaimasu. Toriaezu nijūyonmai de, tēma wa "Onna no Jiritsu" ni tsuite...*  
thank you for now/starters 24 pages and theme/subject as for women 's independence/autonomy relating to  
**"Thank you very much. As an initial assignment, I'd like 24 pages on the subject of 'A Woman's Independence.'" (PL4)**

- *toriaezu* introduces what will be done as an immediate/beginning step, with the expectation that further action will ultimately follow: "for now/for starters/initially" → "as an initial assignment."
- *tēma* is from the German *Thema*, "theme."

2 **Minori:** こちらこそ 有難うございます。 有難うございます。  
*Kochira koso arigatō gozaimasu. Arigatō gozaimasu.*  
this side (emph.) thank you thank you  
**"I'm the one who must thank you. Thank you very much." (PL4)**

- *kochira* is a common way of referring to oneself or one's own group ("I/we"), and *koso* is an emphatic particle. *Kochira koso* can be literally rendered as "I/we all the more" or "I/we as much as you"; the expression essentially implies that the sentiment is mutual, and it's most typically used as a set phrase for returning greetings and expressions of thanks.

3 **Minori:** 有難うございます。  
*Arigatō gozaimasu.*  
thank you  
**"Thank you very much." (PL4)**

**Sound FX:** くすん くすん くすん  
*Kusun kusun kusun*  
(sniffing)

4 **FX:** カパ  
*Kapa*  
(effect of opening up the foam packing for her new word processor)

5 **Sound FX:** ゴト  
*Goto*  
(sound of setting hard object on hard surface)

6 **Sound FX:** カチッ  
*Kachi!*  
**Click** (sound of opening word processor screen)

7 **Sound FX:** カチャ カチャ  
*Kacha kacha*  
**Click click** (sound from hitting keys)



1 **On screen:** 女 の 自立 について 杉苗 みのり  
Onna no Jiritsu ni tsuite Suginae Minori  
woman 's independence regarding (surname) (given name)  
**On a Woman's Independence by Suginae Minori**

2 **Minori:** 仕事 だ...! はじめての 仕事 だ!!  
Shigoto da...! Hajimete no shigoto da!!  
work/job is first work/job is  
**"A job! My first job!" (PL2)**

**Sound FX:** カチャ カチャ カチャ カチャ カチャ カチャ カチャ カチャ  
Kacha kacha kacha kacha kacha kacha kacha  
(sound of typing)

- *hajimete* can be either an adverb meaning "for the first time" or a noun meaning "the first time"; adding *no* makes it a modifier for another noun, "the first ~."

3 **FX:** バッ バッ  
Ba! ba!  
(effect of flashing lights)

4 **Sign:** 女 の 自立 について / 講師 杉苗 みのり 先生  
Onna no Jiritsu ni tsuite / Kōshi Suginae Minori -sensei  
women 's independence regarding speaker (surname) (given name) (title)  
**On a Woman's Independence / Speaker: Ms. Suginae Minori**

**Sound FX:** ワー ワー ワー  
Wā wā wā  
(enthusiastic crowd sound)

**Sound FX:** パチ パチ パチ パチ パチ パチ  
Pachi pachi pachi pachi pachi pachi  
(sound of clapping)

- *sensei*, most familiar as the word for "teacher," is used as a title/term of address for a variety of people considered worthy of respect, including doctors, writers, and politicians.

## Computer Corner

(continued from page 63)

*Mangajin* (the other subscriptions are meant for corporate use and are priced accordingly).

For some odd reason, while using a Macintosh PowerBook to browse the web, I could only access the MSDN pages with Microsoft Explorer (trying to access with Netscape crashed my computer—surely a coincidence). Best to proceed with caution and Microsoft Explorer (<http://www.microsoft.com/msdn/subscribe/>).

The MSDN Library CD-ROMs include over 150,000 pages of useful information regarding programming for all of the different versions of Windows. Roughly one-third of the information is updated every month. Subscribers also get a 20 percent discount on Microsoft Press books.

MSDN Library costs \$99 for a single copy and \$199 for a year's subscription (monthly updates). Like the other MSDN subscriptions, the Library comes with a 30-day money-back guarantee. Library subscribers can upgrade to MSDN Professional for \$399. (All upgrades end the current subscription and start a new one-year subscription at the new subscription level.)

The MSDN Professional subscription (\$499 for one year) provides all the API-level systems technology that Microsoft offers, including development and test versions of Windows operating systems. Keep in mind the fact that there are many different kinds of Windows (Windows 3.1, Windows 95, Windows NT 3.51, Windows NT 4.0, and Windows CE). The

MSDN Professional subscription includes all of the international versions of the various Windows operating systems as well.

### Something for everyone

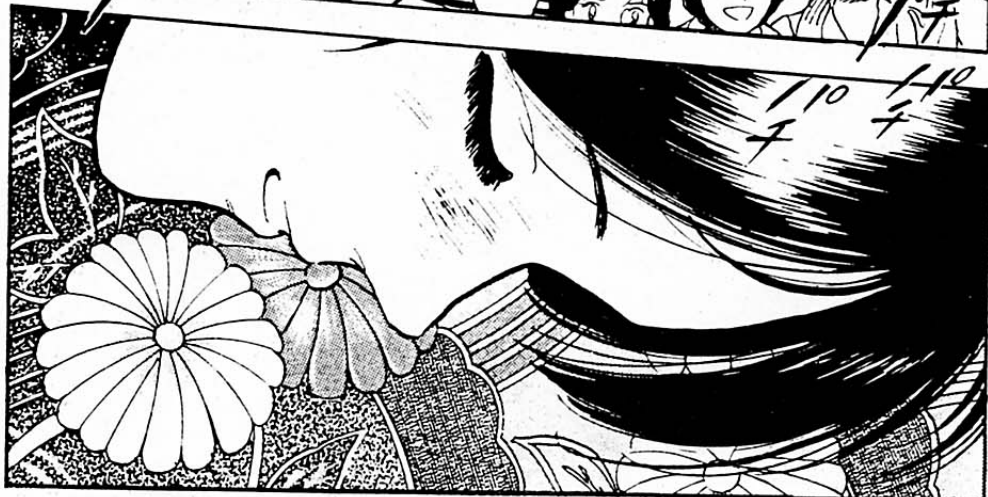
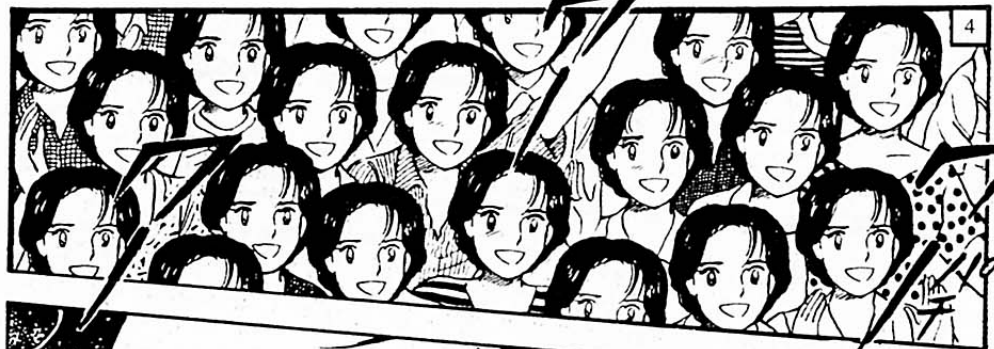
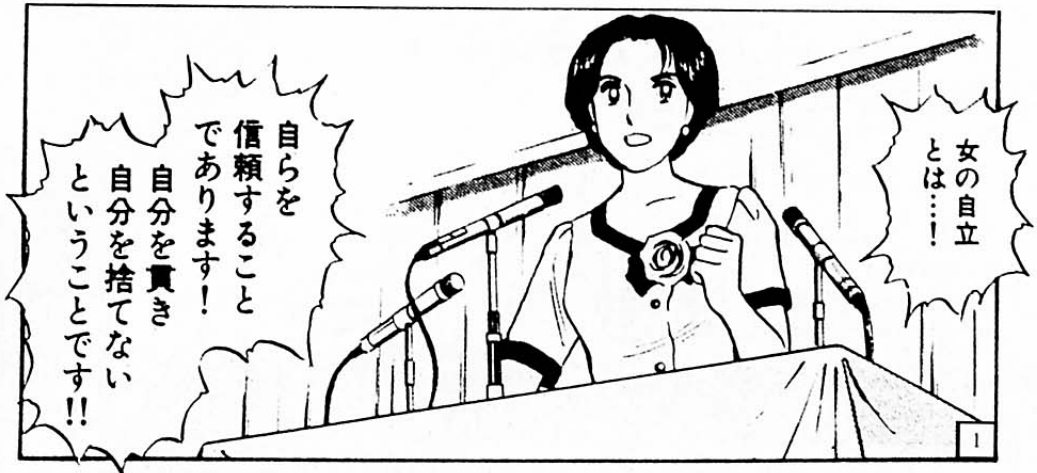
For a long time software development and localization were mysterious things which only skilled practitioners did in secret with tools not available to the rest of us. Now the situation is very different.

Just having access to development kits won't make you an expert in the field, but it will provide you with a place to start. Future versions of operating systems from Apple, Be, and Microsoft are going to have increased compatibility with Unix, Java, and OpenDoc. In time, it will be hard to distinguish users from programmers. What lies ahead is a lot less warm and fuzzy than the brochures would have us believe.

Even if you don't become a developer you should take a look at the information that companies such as Apple, Be, NeXT, and Microsoft make available for free over the WWW. Their developer pages are filled with interesting reports, programs, and more:

<http://www.be.com>  
<http://www.next.com>  
<http://www.devworld.apple.com>  
<http://www.microsoft.com/globaldev>

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1

**Minori:** 女の自立とは、/ 自らを信頼することであります!  
*Onna no jiritsu to wa, / mizukara o shinrai suru koto de arimasu!*  
 women's independence (quote) as for oneself (obj.) believe in thing is  
**"A woman's independence lies in believing in herself!"** (PL3)

自分を貫き、自分を捨てないということですよ!!  
*Jibun o tsuranuki, jibun o sutenai to iu koto desu!!*  
 oneself (obj.) maintain oneself (obj.) don't discard/abandon (quote) say thing is  
**"It means remaining true to herself, and never giving up on herself!"** (PL3)

- *to wa* is the quotative *to* plus the topic marker *wa* ("as for"), so it can literally be thought of as "as for what is called/termed ~."
- *mizukara* and *jibun* both basically mean "oneself" and become "me/myself," "she/herself," "you/yourself," etc., depending on the context.
- *de arimasu* is the polite form of *de aru*, a more formal/literary equivalent of *desu* ("is/are").
- *tsuranuki* is the stem form of *tsuranuku* ("maintain/carry through/stick to"); *jibun o tsuranuku* = "maintain/carry through oneself" → "remain true to oneself." The stem is being used as a continuing form: "remain true to oneself, and . . ."
- *sutenai* is the negative form of *suteru* ("discard/abandon/give up").
- both ~ *koto desu* (lit., "it is a thing of ~") and ~ *to iu koto desu* (lit., "it is a thing that can be called/described/explained/defined [as] ~") are often used in defining or explaining the meaning of something.

2

**Minori:** 愛する男性と結婚し、子供を育てることはひとつの幸せかもしれないけど、  
*Ai suru dansei to kekkon shi, kodomo o sodateru koto wa hitotsu no shiawase kamo shirenai kedo,*  
 love male/man with get married-and children (obj.) raise/rear thing as for one happiness may be but  
 結婚を恋愛の目的としてはならない!  
*kekkon o ren'ai no mokuteki to shite wa naranai!*  
 marriage (obj.) love of aim into must not make

**"To marry the man you love and raise children may be one kind of happiness, but you must not make marriage the goal of love."** (PL2)

- *ai suru* is the verb for "love"; *ai suru dansei* doesn't mean "a man who loves" but rather "the man that I/you/she love(s)."
- *kekkon shi* is the stem form of *kekkon suru* ("marry/get married"); *to* marks the person to/with whom one is getting married. The stem is being used as a continuing form: "get married, and . . ."
- *ai suru dansei to kekkon shi, kodomo o sodateru* is a complete thought/sentence ("[you] marry the man [you] love and raise children") modifying *koto* ("thing"—here referring to a lifestyle choice).
- *shite wa naranai* is a relatively formal-sounding "must not" form of *suru* ("do/make").

3

**Minori:** 人生も仕事も、恋愛も運ではない。決意であります!  
*Jinsei mo shigoto mo, ren'ai mo un de wa nai. Ketsui de arimasu!*  
 life too work too love too luck/fate are not resolve/determination is  
 "Life and work and love are not luck. They are personal resolve."

**"Life, work, and love are not merely fated. They are determined by your personal resolve!"** (PL3)

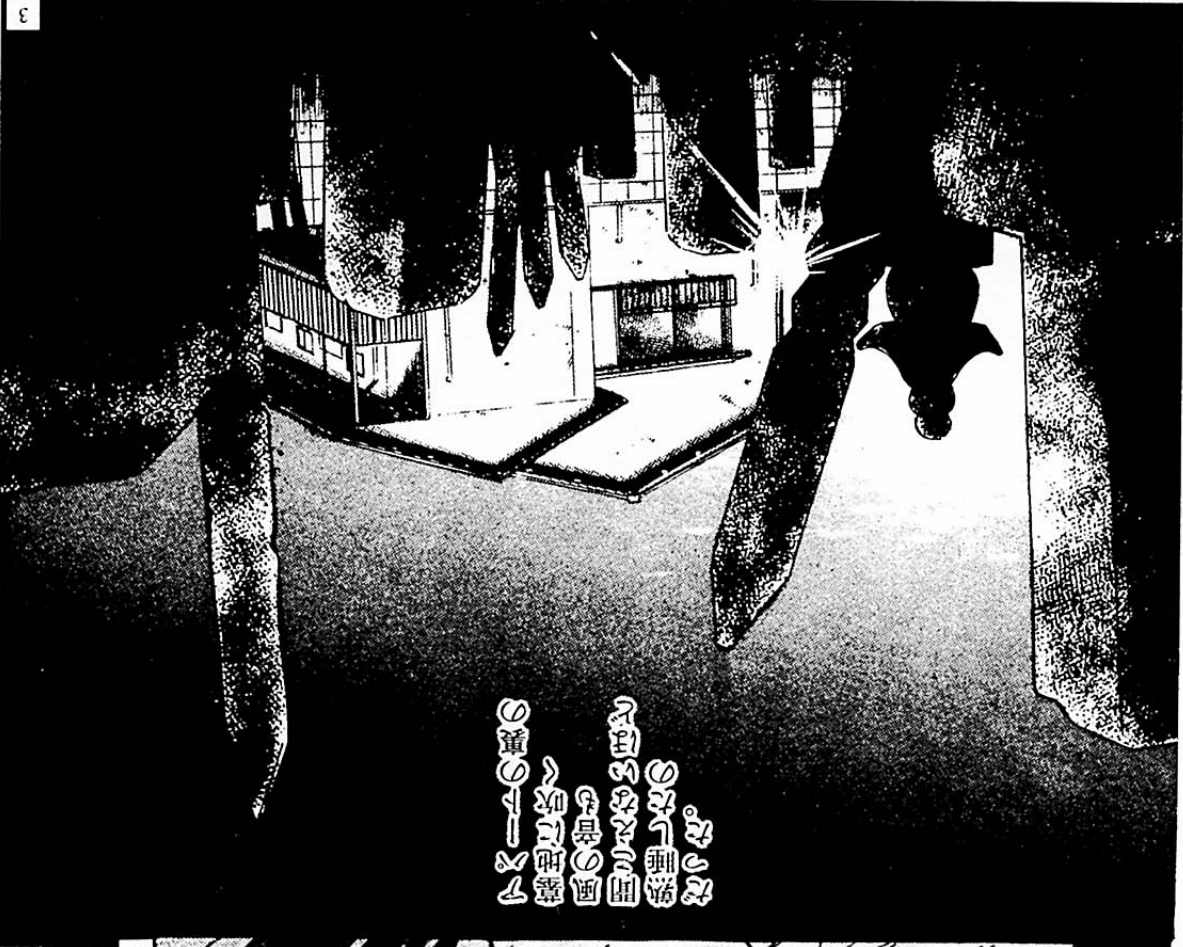
泣くことを恐れず、自らの手でつかむことです!  
*Naku koto o osorezu, mizukara no te de tsukamu koto desu!*  
 cry thing (obj.) without fearing oneself's hands with grasp thing is  
**"You must seize them with your own two hands, and not be afraid of crying!"** (PL3)

- *osorezu* here is essentially equivalent to *osorenaide*, the negative *-te* form of *osoreru* ("fear/be afraid of"). A verb in the *-zu* (*ni*) or *-naide* form followed by another verb implies "do the second action without/instead of doing the first action."

4

**Sound FX:** ワー ワー ワー  
*Wā wā wā*  
 (sound of enthusiastic crowd)

**Sound FX:** パチ パチ パチ  
*Pachi pachi pachi*  
**Clap clap clap**



3

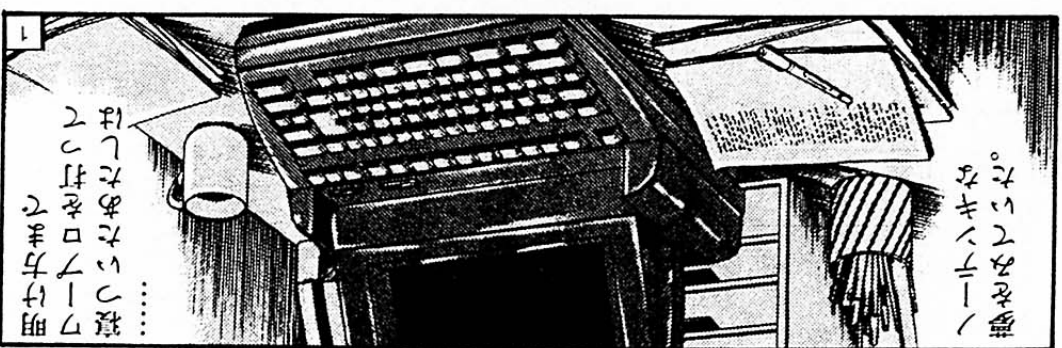
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1 **Minori:** 明け方までワープロを打って寝ついたあたしは、ノーテンキな夢をみていた。  
*Akegata made wāpuro o utte netsuita atashi wa, nōtenki na yume o mite ita.*  
 dawn until word processor (obj.) typed-and fell asleep I/me as for reckless/giddy dream (obj.) was watching  
 As for me, who fell asleep after having typed on my word processor until dawn, I was watching a giddy dream.  
**Falling asleep after banging at my word processor until dawn, I had a giddy dream.** (PL2)

- *wāpuro* is a contraction of the full katakana rendering of the English “word processor”: *wādo purosessā*. In Japan the term usually refers to dedicated word-processing hardware rather than to a software application.
- *akegata made wāpuro o utte netsuita* is a complete thought/sentence (“[I] typed on the word processor until dawn and then fell asleep”) modifying *atashi* (“I/me,” mostly feminine).
- *mite ita* is the past form of *mite iru* (“am/is/are watching”), from *miru* (“see/watch”). In Japanese, a dream is something you “watch”—not “have.”

2 **Minori:** なぜか観客はみなあたしだったけど、  
*Naze ka kankyaku wa mina atashi datta kedo,*  
 for some reason audience as for everyone I/me was but/and  
 万雷の拍手を浴びながら、婚礼ぶとんに抱きついて...  
*banrai no hakushu o abi-nagara, konrei-buton ni daki-tsuite...*  
 thunderous applause (obj.) while bathing/basking in wedding futon to cling/hug-and  
**For some reason, the audience was all me, and I was being showered with thunderous applause, while I hugged my wedding futon and**

- *abi* is the stem of *abiru* (“bathe/bask in” or “be showered with”), and *-nagara* attached to the stem of a verb means “while [doing the action].”
- *daki-tsuite* is the *-te* form of *daki-tsuku* (“take in one’s arms/cling to with both arms”). The *-te* form is being used as a continuing form: “hug and . . .”; the sentence continues to the next frame.

3 **Minori:** アパートの裏の墓地に吹く風の音も聞こえないほど熟睡したのだった。  
*apāto no ura no bochi ni fuku kaze no oto mo kikoenai hodo jukusui shita no datta.*  
 apartment in back of cemetery in/through blows wind of sound also/even couldn’t hear extent slept heavily (explan.)  
**slept so soundly that I didn’t even hear the wind blowing through the graveyard behind my apartment.**  
 (PL2)

- *apāto* is abbreviated from *apātomento*, the full katakana rendering of the English word “apartment.”
- *apāto no ura no bochi ni fuku* is a complete thought/sentence (“[it] blows through the cemetery in back of the apartment building”) modifying *kaze* (“wind”); *no* then makes *kaze* a modifier for *oto* (“sound”): *kaze no oto* = “the sound of the wind.”
- *no datta* is the past form of the explanatory *no da*, so it’s literally like “it was the case that ~.” Using the past form gives the statement a particular note of finality.



# BASIC JAPANESE through comics

## Lesson 64 • Contractions, Part 2

In Part 1 of our lesson on contractions, we reviewed a few of the more basic sound omission and substitution examples. This time we present a number of more complex transformations—especially the multifaceted world of verb endings. While contractions like *ja*, from *de wa*, occur in polite as well as less-polite speech, most of the shortened verb endings are used only in informal conversation.

### *Sore de wa* → *Sore ja*

As her husband prepares to leave for work, Ms. Hirayama hands him a bag of trash to set out on the street to be hauled away.

**Ms. Hirayama:** それじゃ お願い ネ。  
*Sore ja onegai ne.*  
 in that case/well then please (colloq.)  
 “Well then, take care of this please.”  
 (PL2)

- *sore ja*, contracted from *sore de wa* (literally, “in that case”), is often used as a conjunction like “now/well/well then.”



© Jeans & Hiramatsu / Reggie, Kodansha

### *De wa arimasen* → *Ja arimasen*

This young boy has lost his way near the police box of Officer Ryōtsu. The unusual boy seems to have an endless number of sophisticated electronic gadgets, which include a computer keyboard that looks like a *soroban* (“abacus”).



© Akimoto Osamu / Kochira Katsushika-ku Kameari Kōen-mae Hashutsu-jo, Shueisha

**Boy:** それは ソロバン じゃありません よ!  
*Sore wa soroban ja arimasen yo.*  
 that as for abacus is not (emph.)  
 “That’s not an abacus.” (PL3)

**Ryōtsu:** そんな バカな!  
*Sonna baka na!*  
 that kind of idiotic/foolish  
 “You’re kidding!” (PL2)

- *de wa arimasen* has been contracted to *ja arimasen*, as is common even in polite speech.
- *baka na* = “idiotic/foolish/crazy,” and *sonna baka na* is an exclamation like “That’s crazy/impossible/can’t be!” → “You’re kidding!”

## Watashi wa → Watasha

This man stands in a pre-Pearly Gates courtroom among the clouds, in front of a judge who has just ruled that his job as a debt collector will get him sent to hell.



© Okazaki Jirō / After Zero, Shogakukan

**Man:** わたしや、悪いことなんかしてない!!  
*Watasha, warui koto nanka shite nai!!*  
 as for me bad things something like have not done  
 ちゃんと社会のルールを守っていました!!  
*Chan-to shakai no ruru o mamotte imashita!!*  
 properly/fully society's rules (obj.) was following/honoring  
**"I didn't do anything wrong!! I followed all the laws and rules!!"** (PL2)

- *watasha* is a contraction of *watashi wa* ("as for me"). Similarly, the mostly feminine *atashi* can combine with *wa* to make *atasha*, and the masculine *ore* + *wa* can become *oryā*.
- *nanka* is a colloquial *nado* ("something/someone like").
- *shite nai* is a contraction of *shite inai* ("am not doing" or "have not done" depending on the context).
- *chan-to* basically implies doing the proper or necessary thing under the circumstances; its more exact meaning can range quite widely according to context: "duly/properly/perfectly/fully/neatly/successfully/safely/as expected."
- *mamotte* is the *-te* form of *mamoru* ("follow/obey/honor").

In informal speech, the topic marker *wa* often melds with the word before it, losing the *w* sound in the process. Sometimes the end of the previous word changes as well, as in the example below.

## Kore wa → Korya

Andō Momofuku is the founder of Nissin Shokuhin, of "Cup Noodle" fame. Here, in his manga biography, he is making one of his first attempts to devise a method of drying ramen noodles. Smoke billows up when he leaves the noodles in the deep fryer too long.



© Miyuki Takahashi & Toshiyuki Taiga / Nissin Shokuhin no Chōsen, Business Co.

**Andō:** ああー、こりやあかん。  
*Aā, korya akan.*  
 (interj.) as for this no good/won't do  
**"Oh no, this won't do."** (PL2-K)

**Family:** はははは  
*Ha ha ha ha*  
 (laughing)

- *korya* is a contraction of *kore wa*. Similarly, *sore wa* becomes *sorya*, and *are wa* becomes *arya*.
- *akan* is Kansai dialect for *ikenai* or *dame* ("is no good/won't do").

**-te shimatta → -chatta**

Yamano has been so worried about his wife, who's been in the hospital for a cancer operation, that he's been unable to eat or sleep. Yamano's co-workers are shocked to see him weak and stooped over, walking with a cane.



© Yukari Hirao & Sachiko Asuka / Yamano Biyō no Chōsen, Business Co.

**Woman:** 総長が半分になっちゃった!

*Sōchō ga hanbun ni natchatta!*  
(title) (subj.) half became-(surprise)

**“The president has shrunk!”** (PL2)

- *sōchō* is most typically the title for a university president or chancellor; here it's used because Yamano is the president of a beauty school.
- *natchatta* is a contraction of *natte shimatta*, the *-te* form of *naru* (“become”) plus the plain/abrupt past form of *shimau* (“end/finish/put away”). *Shimau* often implies regret, but here it's more a feeling of dismay.

Verbs ending in *-te shimau/shimatta* become *-chau/-chatta* (*tabete shimau* → *tabechau*, “eat”), those ending in *-tte shimau/shimatta* become *-tchau/-tchatta* (*katte shimau* → *katchau*, “buy”), and those ending in *-de shimau/shimatta* become *-jau/-jatta* (*nonde shimau* → *nonjau*, “drink”).

**-te shimatta → -chimatta**

These men have been working for Matsukaze Manufacturing in Kyoto for about a half a year, and they are beginning to feel disenchanted with the stingy and debt-ridden company. Kazuo is relaxing in the company dorm when his friend arrives with news about one of their peers.



© Katsumi Katō & Toshiyuki Taiga / Kyō-Sera no Chōsen, Business Co.

**Man:** 大変だ! 山本のやつほんとに

*Taihen da! Yamamoto no yatsu honto ni*  
serious/grave is (name) who is guy really

会社をやめちゃったぞ!

*kaisha o yamechimatta zo!*  
company (obj.) quit-(regret) (emph.)

**“Guess what! Yamamoto really went and quit the company!”**  
(PL2)

- *taihen da* can be used as an exclamation on any occasion involving something troublesome or shocking for the speaker.
- *yatsu* is an informal/slang word for “guy/fellow”; *no yatsu* after a name can just be familiar, or it can be derogatory, depending on the context.
- *honto ni* is a colloquial shortening of *hontō ni*.
- *yamechimatta* is a contraction of *yamete shimatta*, the *-te* form of *yameru* (“quit”) plus the plain/abrupt past form of *shimau*.

*-Te shimau/shimatta* verbs can also contract to *-chimau/-chimatta* (*mite shimau* → *michimau*), *-tte shimau/shimatta* verbs become *-tchimau/-tchimatta* (*katte shimau* → *katchimau*), and *-de shimau/shimatta* verbs become *-jimau/jimatta* (*nonde shimau* → *nonjimau*). This form of contraction is somewhat less common than the form above.

**-nakereba → -nakya**

On her way home, something catches the eye of this OL (“Office Lady”).



© Akizuki Risu / OL Shinkaron, Kodansha

**FX:** キラッ  
Kira!  
(effect of a sparkle or glint)

**OL:** あつ、流れ星 だ!  
A!, *nagare-boshi da!*  
(interj.) falling star is  
“Ooh, it’s a falling star!” (PL2)

願いごと しなぎゃ!  
*Negai-goto shinakya!*  
wish must do/make  
“I’ve got to make a wish!” (PL2)

- *shinakya* is a colloquial contraction of *shinakereba*, the conditional form of *suru* (“do”); *ikenai* or *naranai* is understood after *shinakya*, making a phrase that literally means “it won’t do/it’s no good if [I] don’t do it” → “[I] must/have to do it.”

The verb ending *-nakereba* may be shortened to *-nakerya* as well as *-nakya*.

**-nakute wa → -nakucha**

Shin-chan has enlisted the aid of this man to help him reach the mouth of the statue standing outside a Kentucky Fried Chicken restaurant. Shin-chan believes the figure is a mailbox, and he is having a little trouble posting his letter.



© Usui Yoshito / Kureyon Shin-chan, Futabasha

**Man:** 気がすんだかい、ボーヤ。  
*Ki ga sunda kai, bōya.*  
satisfied (?) little boy  
“Are you satisfied, sonny?” (PL2)

おじさん もう いかなくちや。  
*Ojisan mō ikanakucha.*  
uncle/I now must go  
“I’ve got to go now.” (PL2)

- *ki ga sunda* is the abrupt past form of *ki ga sumu* (“be satisfied”).
- *bōya* means “little boy,” and it’s often used by adults to address little boys whose names they don’t know.
- the man uses *ojisan* (“uncle”) to refer to himself—a common practice when talking to a child.
- *ikanakucha* is a contraction of *ikanakute wa*; again, *ikenai* or *naranai* is understood, making a “must/have to” form of the verb *iku* (“go”).

**-te wa → -cha**

It's the first day of school for young Kazuo. He is fine while the mothers sit in the back of the classroom and listen to introductions, but when it's time for the mothers to leave it's a different matter entirely.



© Katsumi Katō & Toshiyuki Taiga / Kyō-Sera no Chōsen, Business Co.

**FX:** ガタン  
Gatan  
(clatter of chair being pushed back/jostled as he stands up)

**Kazuo:** おかあちゃん、いっちゃ いや だ!!  
Okāchān, itcha iya da!!  
mother if go upsetting/unbearable is  
"Mommy, don't go!" (PL2)

- *okāchān* has been elongated from *okāchan*, the diminutive equivalent of *okāsan*, "mother."
- *itcha* is a contraction of *itte wa*, from *iku* ("go"); the *-te wa* form of a verb makes a conditional "if" meaning. *Iya da* means "is disagreeable/upsetting/unbearable," so *itte wa iya da* means "I'll be upset if you go" → "Don't go."

Besides the *-te wa* in *-nakute wa*, virtually any *-te* form plus *wa* can contract to *-cha*—or if the *-te* form ends in *-tte* or *-de*, it contracts to *-tcha* and *-ja*, respectively. For example, *nonde wa dame* ("[you] shouldn't drink it") becomes *nonja dame*.

**-reba → -rya**

When Mitsuo is not trying to fall asleep, the sheep that would normally be leaping over their fence as Mitsuo counts them are at a loss what to do. Finally, the rebellious black sheep speaks up.



© Imazeki Shin / O-jama Shimasu, Take Shobo

**Sheep:** なに ソワソワして んだ。  
Nani sowa-sowa shite n da.  
what be restless/nervous (explan.)  
"What're you standing around looking so nervous for?"

遊んでりゃ いい んだ ヨ。  
Asonderya ii nda yo.  
if play/have fun is good/fine (explan.)(emph.)  
"Go ahead and have some fun." (PL2)

- *sowa-sowa shite n da* is a contraction of *sowa-sowa shite iru* plus the explanatory ending *no da*. Asking a question with *n(o) da* is masculine.
- *asonderya* is a contraction of *asonde ireba*, a conditional ("if/when") form of *asonde iru*, from *asobu* ("play/have fun/goof off/be idle"); a conditional form plus *ii/yo* can mean "you should [do the action]," or "go ahead and [do the action]."

**-te oke → -toke**

The slack police officers of Kameari Kōen-mae have schemed to get their boss to down some whiskey during work hours, and now they think he's soused enough for them to begin filling their own cups.



© Akimoto Osamu / Kochira Katsushika-ku  
Kameari Kōen-mae Hashutsu-jo, Shueisha

**Ryōtsu:** ほっとけ、ほっとけ。かまう の は よそう。  
*Hottoke, hotoke. Kamau no wa yosō.*  
let him be let him be be concerned (nom.) as for let's stop  
“**Forget him, forget him. Let's quit worrying about him.**”  
(PL2)

**Totsuka:** それも そう だ な!  
*Sore mo sō da na!*  
that also that way is (colloq.)  
“**I suppose you're right!**” (PL2)

- *hotoke* is a colloquial contraction of *hōtte oke*, the abrupt command form of *hōtte oku* (“leave be/ignore”).
- *yosō* is the volitional (“let’s/I shall”) form of *yasu* (“stop/desist”).

When a *-te* form followed by a form of *oku* contracts, the form of *oku* remains intact and melds directly to the *t*. For example, *akete okimasu* (“leave open”) → *aketokimasu*; *akete oita* (“left open”) → *aketoita*, etc.

**No uchi → Chi**

Shin-chan and his parents have been searching for a spot in the park to sit and eat their *hana-mi* (“cherry-blossom viewing”) picnic. Finally, they bump into the family of one of Shin-chan’s classmates, Nene. Shin-chan wastes no time in making himself comfortable on the other family’s picnic blanket.



© Usui Yoshito / Kureyon Shin-chan, Futabasha

**Mother:** ネネちゃん ち の お料理 ばかり  
*Nene-chan chi no o-ryōri bakari*  
(name-dim.)’s house/family of (hon.)-food only  
食べちゃ ダメ でしょ!!  
*tabecha dame desho!!*  
if eat is no good/won’t do surely/probably  
“It won’t do if you eat only Nene-chan’s family’s food!”  
“**Don’t be eating all of Nene-chan’s food, now!**” (PL2-3)

**Nene’s Mom:** いい じゃありませんか。  
*Ii ja arimasen ka.*  
fine/OK isn’t it?  
“**Oh, it’s all right.**” (PL3)

**FX:** ガツガツ ばくばく ムシヤムシヤ  
*Gatsu gatsu Baku baku Musha musha*  
(effect of eating voraciously)

- *Nene-chan chi* is a contraction of *Nene-chan no uchi* (“Nene-chan’s house/family”). The same contraction occurs when *-kun* and *-san* or words like *jibun* (“oneself”) are followed by *no uchi* (“~’s house/family”).
- *desho* is a colloquial shortening of *deshō*.
- *tabecha dame* is a contraction of *tabete wa dame*, from *taberu* (“eat”). *-Te wa dame* (literally, “it won’t do if ~”) is essentially a prohibition: “don’t/you mustn’t ~.”



# vocabulary summary

## From *Mammoth-like Ojōsama*, p. 17

情報	<i>jōhō</i>	information
先輩	<i>senpai</i>	predecessor/senior
雰囲気	<i>fun'iki</i>	atmosphere/mood
最高	<i>saikō</i>	greatest
人事	<i>jinji</i>	personnel
本音	<i>honne</i>	true view/intention/motive
タテマエ	<i>tatemae</i>	face/facade
すぐに	<i>sugu ni</i>	immediately
採用	<i>saiyō</i>	hiring
就職する	<i>shūshoku suru</i>	take up a permanent job
相談	<i>sōdan</i>	advice/consultation
小細工	<i>kozaiku</i>	trickery/artifice
目標	<i>mokuhyō</i>	goals
述べる	<i>noberu</i>	say/state
正直者	<i>shōjiki-mono</i>	honest person

## From *Furiten-kun*, p. 20

信号	<i>shingō</i>	traffic light
まがる	<i>magaru</i>	turn (v.)
クリーニング屋	<i>kuriiningu-ya</i>	dry-cleaner
となり	<i>tonari</i>	next to
つぶれる	<i>tsubureru</i>	collapse (v.)
ひきょうな	<i>hikyō na</i>	cowardly
行きどまり	<i>iki-domari</i>	dead end
オンボロ	<i>onboro</i>	dilapidated/run down
病院	<i>byōin</i>	hospital

## From *Honto ka na*, p. 24

漫画家	<i>manga-ka</i>	comic artist
崇拜する	<i>sūhai suru</i>	worship
王族	<i>ōzoku</i>	royalty/royal family
暮らし	<i>kurashi</i>	living (n.)
上等	<i>jōtō</i>	high class/quality
召し使い	<i>meshi-tsukai</i>	servant
群れ	<i>mure</i>	herd/crowd (n.)
抑える	<i>osaeru</i>	hold back
警官	<i>keikan</i>	police
命	<i>inochi</i>	life
絨毯	<i>jūtan</i>	carpet
敷く	<i>shiku</i>	spread out (v.)
歓迎する	<i>kangei suru</i>	welcome (v.)
際限なく	<i>saigen naku</i>	without limit
専用	<i>sen'yō</i>	for exclusive use [by]
目を見はる	<i>me o miharu</i>	spectacular/eye-opening
背景	<i>haikai</i>	background
消しゴム	<i>keshi-gomu</i>	eraser
睡眠	<i>suimin</i>	sleep (n.)
しめ切り	<i>shimekiri</i>	deadline
歯止め	<i>hadome</i>	brakes/restraints

## From *Imadoki no Kodomo*, p. 32

ライバル	<i>raibaru</i>	rival (n.)
書類	<i>shorui</i>	document
重要な	<i>jūyō na</i>	important
差	<i>sa</i>	gap/difference
ひいき	<i>hiiki</i>	favorite/favoritism
怒られる	<i>okorareru</i>	be scolded
出世する	<i>shusse suru</i>	advance [at work] (v.)

間違う	<i>machigau</i>	make a mistake
渡す	<i>watasu</i>	hand over to/give
言い訳	<i>iwake</i>	excuse (n.)
見苦しい	<i>migurushii</i>	unseemly/disgraceful
掃除	<i>sōji</i>	cleaning
助け	<i>tasuke</i>	rescue (n.)
背広	<i>sebiro</i>	[man's] suit

## From *Kachō Baka Ichi-dai*, p. 40

波動	<i>hadō</i>	wave motion/undulation
びびる	<i>bibiru</i>	lose one's nerve/be scared
信条	<i>shinjō</i>	principle/creed
さわぐ	<i>sawagu</i>	[people] make noise/fuss
感情	<i>kanjō</i>	emotion
表	<i>omote</i>	front/surface
応援する	<i>ōen suru</i>	cheer/root (v.)
噂	<i>uwasa</i>	rumor
マネ	<i>mane</i>	imitation/behavior
視線	<i>shisen</i>	gaze/stare (n.)
つまらない	<i>tsumaranai</i>	foolish/trivial
調和	<i>chōwa</i>	harmony
乱す	<i>midasu</i>	disrupt
拒否する	<i>kyohi suru</i>	deny/refuse
失格	<i>shikkaku</i>	disqualification/failure
恥じる	<i>hajiru</i>	be ashamed
風船	<i>fūsen</i>	balloon

## From *Minori Densetsu*, p. 67

老嬢	<i>rōjō</i>	spinster
ぞっとする	<i>zo-tto suru</i>	shudder
ジゴク	<i>jigoku</i>	hell
どうせ	<i>dōse</i>	anyway/inescapably
おまけに	<i>omake ni</i>	in addition
驚く	<i>odoroku</i>	be surprised
恐れる	<i>osoreru</i>	fear/be afraid of
若輩者	<i>jakuhei-mono</i>	novice/beginner
充実	<i>jūjitsu</i>	satisfaction/fulfillment
気がすむ	<i>ki ga sumu</i>	be satisfied/feel better
年齢	<i>nenrei</i>	age (n.)
未来	<i>mirai</i>	future
疑問	<i>gimon</i>	doubt (n.)
世間	<i>seken</i>	society
常識	<i>jōshiki</i>	conventions/norms
載る	<i>noru</i>	appear in a publication
拝読する	<i>haidoku suru</i>	read
発行する	<i>hakkō suru</i>	publish
改革	<i>kaikaku</i>	reformation
原稿	<i>genkō</i>	manuscript
自立	<i>jiritsu</i>	independence/autonomy
信頼する	<i>shinrai suru</i>	believe in
貫く	<i>tsuranuku</i>	maintain/carry through
育てる	<i>sodateru</i>	raise/rear
運	<i>un</i>	luck/fate
決意	<i>ketsui</i>	resolve/determination
明け方	<i>akegata</i>	dawn
寝つく	<i>netsuku</i>	fall asleep
観客	<i>kankyaku</i>	audience/spectators
拍手	<i>hakushu</i>	applause
墓地	<i>bochi</i>	cemetery
熟睡する	<i>jukusui suru</i>	sleep heavily

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.