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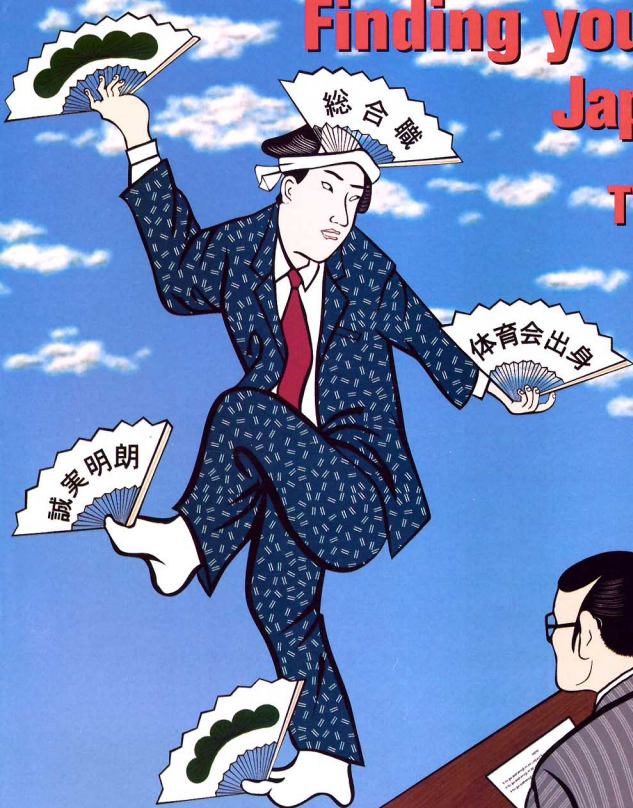
MANGAJIN

No. 67

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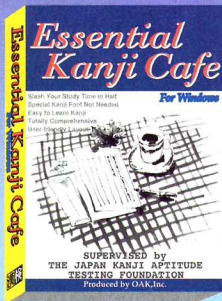
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Let's Try!

FROM THE TV SERIES "HITO: FUGU TV"



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# 漫画人 MANGAJIN

*Publisher & Editor-in-Chief*  
Vaughan P. Simmons

*Japan Representative*  
Moteki Hiromichi

*Translation Editor*  
Wayne Lammers

*Editor*  
Virginia Murray

*Associate Editors*  
Paige Larkin, Matthew J. Spellman

*Contributors*  
Loraine Fick, Douglas Horn, Kathleen Morikawa, Okuyama Ikuko, Sasaki Yoshinobu, Robbie Swinnerton, Ginny Skord Waters

*Art & Graphics*  
Ashizawa Kazuko

*Cover*  
Ashizawa Kazuko

*Catalog/Marketing Manager*  
Grey Williams

*Business Manager*  
Alton Wallace

*Advertising Director*  
Nishizaki Kazuo

*Office/Subscriptions Manager*  
Gwenn M. Glish

*Accounting Supervisor*  
Cathy Hanrahan

*Administrative Assistants*  
Elissa Carvin, Steven Cummings, Sean Durkin, Jeff Embry, Murahashi Maki, Inoue Satoko, Greg Jednaszewski, Jeremiah Poole, Keiko Sweigart

*Exclusive Agent in Japan:*  
Sekai Shuppan Co., Ltd.  
Tel. 03-3479-4434 / Fax 03-3479-5047  
Subscriptions in Japan: ¥10,000/year

*Advisory Board*  
Akizawa Kōji, Peter Goodman, Karen Sandness, Frederik L. Schodt, Jack Seward, John Steed, Ginny Skord Waters, William Yamaguchi

Mangajin employees can be reached via e-mail at: [firstname@mangajin.com](mailto:firstname@mangajin.com)

Mangajin web page:  
<http://www.mangajin.com>

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## PUBLISHER'S NOTE

This note is primarily for our subscribers. That doesn't mean we don't appreciate those of you who buy *Mangajin* from newsstands and bookstores. We have been very fortunate to get much better newsstand distribution than anyone thought possible back in 1989 when we were getting started. That includes even the big chain stores like Barnes & Noble and Borders, along with the specialty bookstores where you might expect to find us. (We are not in every one of those chain stores—the decision to carry a particular title is still up to each manager.) Once the magazine is on the rack, however, people have to buy it to make the system work, so newsstand purchasers are an important part of our ecosystem. In fact, most of our subscribers are “converted” newsstand purchasers.



Our subscribers are very important to us, and we try to stay in touch. We have always maintained our subscriber database in house. It gives us better quality control, and we can respond more quickly to address changes, special requests, etc.

In the very beginning we kept a mailing list in WordPerfect on an old XT-type PC—actually a surprisingly workable system. We printed labels on a small dot-matrix printer that had a bad habit of going out of alignment, so as I kept an eye on the printer, I got to know the names of many of our subscribers. Eventually, we switched to a real database custom-programmed in a software called 4th Dimension. That database served us well for a number of years, but with the launch of our catalog operation last year the time had come for a new system. After much deliberation and consultation, we decided on FileMaker Pro.

The new database went into service with issue No. 66. The old database had been through a lot of changes under various business managers and subscription managers, and, although it served its purpose, there were some problems when the old data was flowed into the new database. We have tried to catch and correct these, but if your address is not exactly as it should be (if, for example, your zip code has changed, or if your apartment number is not correct), please let us know by e-mail ([orders@mangajin.com](mailto:orders@mangajin.com)) or through our subscription hotline (1-800-552-3206).

We occasionally get calls from concerned subscribers who want to make sure their subscriptions do not lapse. Of course, we send out renewal notices starting two issues before expiration, but if you suspect your renewal notice somehow went astray, or if you just want to see how much longer you have on your subscription, look at the top left part of the mailing label from your subscriber copy. The number there is the last issue in your subscription. Thanks for keeping it current.

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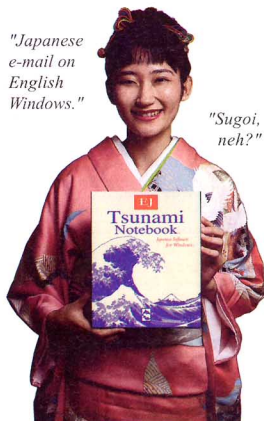
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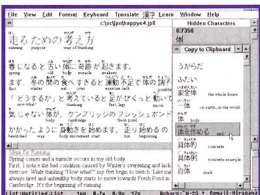
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## LETTERS

### Letters to the Editor

*Mangajin welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 77188, Atlanta, GA 30357 (Editor@Mangajin.com).*

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### More long manga

I was sorry to see that there was no continuing story in issue No. 65. I like to read excerpts from longer manga as it allows me to get a true feeling of the style of the author and to get involved in the story. I also feel that a good way to learn a specific vocabulary is to see the same words come up over and over again in three subsequent issues. Also the subject matter is often more interesting in longer manga.

MARIE LABELLE  
Montreal

### Loosen up!

I am a Japanese male, 26. I have enjoyed reading *Mangajin* since No. 26. I believe your magazine helps non-Japanese to understand not only language but also culture and habits.

Please don't be conservative when selecting comics. Just as non-Japanese want to find out more about Japan, I want to find out more about the US and other countries. I feel your choice of US comics is very conservative. I would like to see comics like "Beavis and Butthead" to learn more about Americans of the same generation.

ADACHI ATSUSHI  
Kawasaki, Japan

### Washlet worries

Having just returned from a business trip to Japan, I was quite interested in the "Rise of the Washlet" article in *Mangajin* No. 65. Missing from the article, however, was a helpful listing of the various push-buttons on such devices. For those proficient in katakana, *sutoppu*, *shawā*, and *dorai* can be readily recognized as stop, shower, and dry, but what is the function of the *chāmu* ("charm") button? No doubt this is yet

another creative example of *gairaigo*, but like many such "loan words" the meaning is not immediately clear to a non-Japanese. Even the pictograph on the button—a female hovering over a mini-fountain—only deepens the mystery. The fact that the toilet in question was in the men's room is an additional complication.

A braver soul, no doubt, would have solved the mystery through direct experimentation, but somehow I find the idea of a toilet seat plugged directly into an electrical socket to be somewhat unnerving. Also, knowing how the Japanese like very hot baths, I'm a little concerned with respect to the temperature set-point of such devices—is fuzzy logic used to ensure an optimum level of warmth?

BOB NASH  
Webster, NY

*Most washlets come with temperature control capabilities, but we can't offer any guarantees. Although different brands have different buttons, here are a few more options found on a washlet's remote control:*

洗淨 (senjō), "wash/rinse"

止 (tomeru), "stop"

ビデ水勢調節 (bide suisei chōsetsu), "bidet water control"

乾燥 (kansō), "dryer"

温水 (onsui), "warm water"

便座 (benza), "seat"

### Websites of the moment

With a Japanese film ("*Unagi*") sharing top honors at Cannes this spring, the time seems right to explore websites devoted to Japanese cinema:

The "*Unagi*" homepage:

<http://www.shochiku.co.jp/english/unagi-e/index-e.html>

The Kinema Club is an informal group of scholars studying Japanese cinema and other moving-image media. Reviews, links, resources.

<http://pears.lib.ohio-state.edu/Markus/Welcome.html>



## Blooper Classics: Don't let them happen to you

Some bloopers—like the following examples—are committed by almost everyone. With this we officially declare a moratorium on the publishing of bloopers involving these words.



And we wonder why many Japanese people approach foreigners with trepidation!

MARK WERDIN  
St. Ignatius, MT

One day, while helping some students with the daily school-cleaning ritual, one of them correctly pointed out that I had arrived at school very late that day. Wanting to tell them I was only human (*ningen*), I unwittingly informed them that I was only a carrot (*ninjin*). They all fell about laughing, leaning on their brooms, probably thinking, “Yeah, I’d say that’s about right.”

TONY MITCHELL  
Saga-ken, Japan

Recently I was volunteering at a nursing home for Japanese people in Los Angeles. One of the residents asked what I was studying in school, and I told him that I had already graduated and was currently unemployed due to a layoff. The resident responded with, “How sad, you are a bimbo.” My shocked facial expression must have said something because he repeated the remark. When I came home that night I told my mother about the incident. She just laughed and explained he had probably called me “*binbō*”—“poor.” Boy was I embarrassed.

SUSAN SHOHO  
Los Angeles

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I went to Japan on the JET Program without previously studying Japanese, and during my first year I had a lot of problems keeping similar-sounding words straight in my head. I quickly found out I was not alone, however. My friend confessed that he sometimes had a problem distinguishing between words like *kawaii* (“cute”) and *kowai* (“frightening/scary”). Before he got it straight in his mind, he had unwittingly approached many mothers with their little kids, crouched down to the child’s level, and in a friendly tone said, “*Kowai, ne!*” (“My, isn’t it frightening!”).

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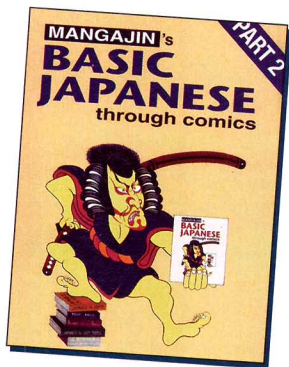
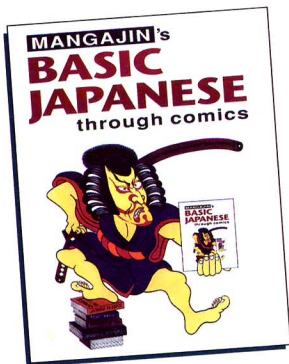
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In reader surveys over the years, *Mangajin's Basic Japanese* column has consistently been voted the most popular part of the magazine. (Check out the *Basic Japanese* in this issue to see why!)

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## チーちく Chiichiku

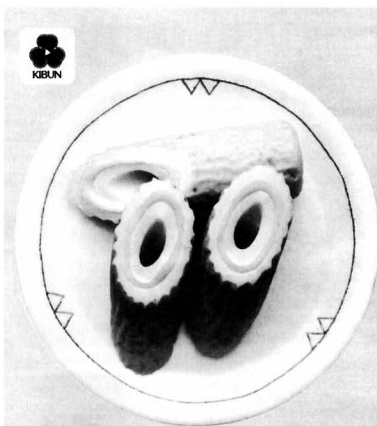
The Japanese have a reputation for bringing in the best of Western culture and blending it with their own, resulting in unique new hybrids. This seems to be especially true in the area of foodstuffs. That mainstay of Japanese cuisine, *tempura*, was originally picked up from the Portuguese. *Tonkatsu*, superficially nothing more than a pork cutlet, has been refined and re-defined in a way that is now uniquely Japanese. *Kasutera* (“castella,” a kind of pound cake), *hayashi-raisu* (“hash-*rice*”), *omu-raisu* (“omelet-*rice*”), and *anpan* (a bread roll filled with sweetened bean paste) are all based on culinary imports.

Now, a product called Chiichiku offers the unlikely combination of cheese (Camembert, no less) and *chikuwa*. Written with kanji meaning “bamboo-ring” (竹輪), *chikuwa* is made from fish paste and fashioned into a cylindrical shape. Unlike some of its milder-flavored cousins, *chikuwa* has a rather strong fishy taste, making it a favorite of cats, but it’s a taste that, for most foreigners, is an acquired one. (The Chiichiku package notes that the product’s fine, dark texture comes from fish skin, so there is definitely no shortage of fishy flavor here.)

The name Chiichiku is written in a way that hints at its combination of ingredients. The initial *chii* is written in katakana, the script generally used for imported words. In fact, it is simply the first sound of the word *chiiizu* (チーズ), as “cheese” is rendered in the Japanese phonetic syllabary. The second part, *-chiku*, is written in hiragana, the standard phonetic script, in keeping with its identity as a Japanese word.

The little singing birds over the name show why this is such a catchy name: *chiichiku* is a slight variation of the sound associated with the call of little birds (usually *piichiku*, *pāchiku*). As the ad copy states, “You can’t forget the name or the delicious taste.” To clinch the association with bird calls, it describes the taste as *fushigi-na uji no hāmonii* (“a marvelous/mysterious harmony of flavors”).

Cheese, although an imported food, has long been a part of Japanese cuisine. One of its more popular uses has been as *o-tsumami*, the kind of finger foods eaten with adult beverages, and the copy in this ad for Chichiku starts out “With beer, with wine, with saké . . .” It goes on, however, to add “. . . that’s right, in lunch boxes too,” positioning Chiichiku as a taste treat for the entire family.

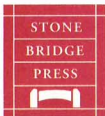


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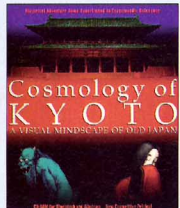
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# Hunting for a Job in Japan

For Japanese college seniors, the search for employment begins long before graduation in April, and in a system where lifetime employment is still the norm, selection of one's first employer has far-reaching consequences.

by Sasaki Yoshinobu



Job seekers can find an array of magazines catering to their needs. The headline at left reads "Mensetsu no kachikata" ("Tips for a good interview").

日本の学生の就職活動は数ヶ月から1年間におよび、前期、中期、後期の三段階に分けられる。前期の活動は基礎的な情報収集。大学が開催する就職ガイダンスで労働市場の現状を知り、ダイレクト・メールされてくる企業カタログをみて詳しい資料を企業に請求する。中期は各企業の会社説明会などに出席して、具体的な情報を収集する。同時に中学、高校レベルの国語、社会、英語などを復習して筆記試験に備える。後期の主な活動は面接になる。

数次にわたる面接の後は、企業から実質的な採用通知である「内定」つまり非公式な採用通知の予約を口頭で受ける。後は形式的な手続きで、「内定」つまり非公式な採用通知を書面で10月1日以降に受け取る。

それでは、今年6月現在、就職活動中の学生男女2人の実体験を通して日本の就職活動の実態をのぞいてみよう。

## 活動前期

法政大学社会学部4年生の佐藤清美さん(21)が就職活動を始めたのは昨年12月。都内の自宅に厚さが電話帳くらいある就職情報誌が業種別に3冊送られてきた。情報誌には、求人を用意している会社の概要が紹介されている。興味のある会社を見つけて資料請求のハガキをその会社に送ると、詳しい資料が送られてくる。

今年2月と3月にそれぞれ別の就職情報誌のセットが送

A Japanese student's job hunt can last from several months to a year and is divided into early, intermediate, and later stages. The initial stage consists of gathering basic information. Students learn about the current job market through employment guidance sponsored by the university, and they send off to companies for information after looking at catalogs that come as direct mail. In the intermediate stage they attend *kaisha setsumei-kai* (literally "company explanation meetings") held by various firms and gather specific information. Also during this time, they review middle- and high-school-level courses such as Japanese language, social sciences, and English in preparation for written exams. The later stage consists primarily of interviews.

After repeated interviews, those who are selected receive what is called *nai-naitei*, an informal, verbal, preliminary notification. Sometime after October 1, in a more formal process, they receive a *naitei*, an unofficial notification in writing.

With this background, let's take a look at the experiences of two students, a man and a woman, who are in the middle of their job-hunting activities.

## The Early Stages

Satō Kiyomi, age 21, a senior majoring in sociology at Hōsei University, began her job hunt in December of last year. Three job-hunting information magazines, each for a different type of business and each about the thickness of a telephone book, arrived at her home in metro Tokyo. The magazines gave profiles of companies that were planning to hire new employees. She picked out the companies she was interested in and sent off postcards requesting information. The companies then sent her detailed information.

In February and March of this year, additional sets of employment

られてきた。清美さんは2月末までに約180社へ資料請求のハガキを出した。男子学生より就職が難しい女子学生の間では、資料請求のハガキや手紙を200通ぐら出すのは当たり前になっている。

資料請求して約1ヵ月後、清美さんの自宅に約30社から資料が届いた。銀行や電機、自動車、食品メーカーの封筒の中には会社案内や商品のパンフレットのほか「エントリー・カード」という就職の応募用紙が入っていた。大手企業の多くは独自の応募用紙を同封しており、名前や大学名のほか作文を書く欄がある。出題頻度の高い作文のテーマは「志望動機」や「この会社で何ができるか」など。清美さんが「エントリー・カード」を送ったのはわずか10社。作文を書くのが意外に大変で「その会社の仕事に本当に興味がないと、なかなか書けなかった」からだ。

一方、清美さんのゼミのクラスメイトで法政大学社会学部4年の山田貴生君(21)は志望を商社に絞って昨年未から就職活動を始めた。山田君にも12月から1月にかけて情報誌が3セット9冊送られてきた。資料請求した会社は商社を中心に約60社。会社を選んだ理由は業務の「国際性」で、機会があれば外国に駐在して働きたいと山田君は願っている。

### 活動中期

4月中旬、清美さんは濃紺のスーツと白のブラウスに身包み、自動車メーカーの会社説明会に出席した。スーツにストッキングや靴を含めると、約10万円かかったが、すべて親が負担した。大学生が就職活動のときに着る「リクルート・スーツ」は紺とグレーがほとんど。紺とグレーが日本の若者に人気があるというわけではなく、会社訪問のときに好印象を持ってもらう最も無難なスーツの色と信じられているためだ。

information magazines were delivered. By the end of February, Kiyomi had sent out postcards requesting information to 180 companies. Job hunting is more difficult for women students than men, and they send off around 200 postcards and letters as a matter of course.

About a month after she sent out the requests, she had received materials from about 30 companies. In the envelopes that came from banks, appliance makers, auto makers, and food companies was information about the companies, pamphlets on their products, and an employment application form, called *entorii kado* ("entry card") in Japanese. Most large companies include their own application form, which, in addition to spaces for name, name of university, etc., have a space for an essay. Frequently used themes for these essays are "My reasons for wanting to apply," or "What can I do at this company?" Kiyomi sent an entry card to only 10 companies. She found writing the essays more difficult than she expected, since "if I wasn't really interested in the company, I didn't have anything to say."

Kiyomi's classmate, Yamada Takao, 21, a senior also majoring in sociology at Hōsei, had set his sights on working for a *shōsha* ("trading company") and began his job-hunting activities at the end of last year. From December to January, he also received three sets (nine volumes) of job-hunting information magazines. He sent off to 60 companies for information, primarily trading companies. The basis for his selection was how international the operations were; if possible, he wanted to be posted overseas.

### The Intermediate Stage

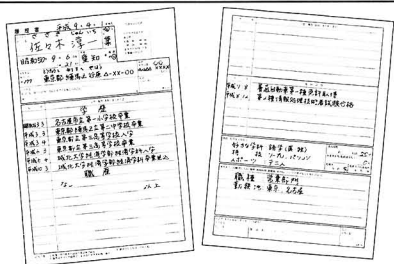
Around the middle of April, Kiyomi put on her navy-blue suit and white blouse and attended the *kaisha setsumeikai* of an auto maker. Her outfit—including suit, nylons, and shoes—cost around ¥100,000, but her parents had paid for all of it. The "recruit suits" (*rikurūto sūtsu*) worn by students during their job-hunting activities are almost exclusively navy blue or grey. It's not that these navy blue and grey are especially popular among Japan's young people; they are just considered to be the safest colors for creating a favorable impression when calling on potential employers.

### Earlier and Earlier

Most Japanese companies have a system of lifetime employment, making the task of job hunting for students a serious one indeed. On the days of interviews or written tests, they skip classes. To prevent job-hunting activities from interfering with education, corporations formed an agreement limiting the period during which recruiting takes place. Visits to companies started on July 1; screening based on tests and interviews started on August 1; and selections started on October 1.

As the Japanese economy hit hard times, however, the number of new hires fell off, and corporations found themselves in a buyer's market. Many companies started calling their "company explanation meetings" (which were to be held starting in July) "industry seminars," and started them in April. The agreement, which had no penalties for violations, became meaningless and was scrapped this year.

The selection process started on October 1 as before, but there were no guidelines for interviews or screening. As a result, students began their job hunts even earlier than in previous years.



The typical resume is a handwritten form showing education (left), certificates, hobbies and additional skills, and job-placement preferences (right). A passport-like photograph is placed in the rectangle at top center.

自動車メーカーのビデオを使った会社説明は約1時間。続いて工場見学が30分。最後に同じ大学ごとに3人1組で15分ほどおしゃべりするグループ面接が2回あった。清美さんのグループは女子学生2人、男子学生1人で、これに25歳の前後の男性の先輩社員2人が加わった。

その席で志望職種を聞かれた清美さんは、昇進や昇給が一定の範囲内にとどまる「一般職」と答えた。本当は実力次第で昇進できる「総合職」を希望したかった。けれども、この自動車メーカーの採用実績を調べたら、総合職に採用されたのは上位校の男子学生ばかり。女子学生が総合職で入るのは難しいと清美さんは判断したわけだが、さっきまで笑顔を見せていた先輩社員が少し怒った顔で彼女をたしなめた。「4年間勉強してきたのに、どうして総合職を希望しないのか」と。清美さんは反論しなかった。逆効果になると思ったからだ。

The company presentation of the auto maker consisted of a video that lasted about an hour, then there was a tour of the factory for about 30 minutes. Finally, groups of three students from the same university were formed, and there were two informal, chatty group interviews of about 15 minutes each. There were two female students and one male in Kiyomi's group. They were joined by two male employees of about age 25.

## One Company, Two Tracks

In general, there are two tracks of employment in a corporation: *ippan-shoku* ("general employment")—home of the Office Lady and other low-level clerical workers—and *sōgō-shoku* ("comprehensive employment"). The *sōgō-shoku* offers opportunities for promotion in exchange for hard work and long hours; the *ippan-shoku* offers a job with fewer responsibilities and shorter hours but little chance for advancement. Within the *sōgō-shoku* there are different tracks based on job type (administration, engineering, sales, etc.). Although the situation is changing, at present women are more likely to choose the first course than the second.

When she was asked which type of employment she was interested in, Kiyomi replied *ippan-shoku*—in which advancement and salary are limited to within a certain range. She really wanted to try for *sōgō-shoku*, where she could advance based on her abilities, but she had researched the employment practices of this

particular automaker and found that it was almost exclusively male students from top-level schools who were hired on the *sōgō-shoku* course. Kiyomi had decided that it would be difficult for a woman student to be hired for that course, but the employee "interviewer," who had been smiling until then, seemed a little perturbed and reproached her: "You've studied for four long years, why don't you want to try for *sōgō-shoku*?" Kiyomi didn't argue; she thought it would be counterproductive.

*Going to the bathroom just got a little bit nicer.*

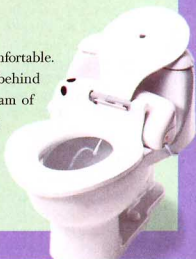


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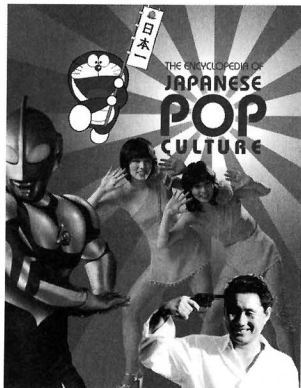
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清美さんが参加した会社説明会はこれまでに9社。中学レベルの国語や算数のテストを20分ずつ実施した会社もあった。

清美さんとは対照的に山田君に対する企業の反応は早かった。すでに12月末に呉服の専門商社から会社案内が届いた。極めて順調な滑り出しである。ところが3月ごろになると、山田君の興味は銀行に移ってきた。九州出身の山田君は地元の地方銀行の本店を訪問した。

それまでのハガキや手紙のやりとりとは違って初めて生身の人間と接することになり、山田君は少し緊張した。こんなときの対策が面接のマニュアル本に細かく書いてある。だが、山田君はマニュアル本を買わなかった。

日本の大学のスポーツ・クラブは「体育会」と呼ばれ、先輩と後輩の上下関係がはつきりしている。山田君は大学の水球部に所属し、大学の寄宿所で生活している。そんなタテ型の組織で山田君は先輩に対する礼儀を厳しく教え込まれた。日本の会社も集団行動や協調性を重んじるタテ型組織なので、体育会出身の学生は企業に人気がある。「ある会社に自分が書類選考に通った理由をきいたら、『水球部の寄宿所に住んでいるところに興味があった』と言われました」（山田君）

This was the ninth *kaisha setsumeikai* Kiyomi had attended. Some of the companies had administered 20-minute tests of middle-school-level Japanese and mathematics.

In contrast to Kiyomi's experience, the reaction of the companies to Takao had been fast. By the end of December he had already received a brochure from a trading company that specialized in kimono. He was off to a good start. Around March, however, his interest changed to banking. He visited the main office of a local bank in Kyushu, where he was from.

Unlike the exchange of cards and letters so far, this was the first time he had come in contact with a live human being, and he was a little nervous. Interview manuals give detailed instructions about how to deal with such situations, but he had not bought a manual.

The hierarchical relationships [between senior and junior members] of sports clubs (*taikku-kai*) at Japanese schools are very clearly defined. Takao was on the water polo team, and he had lived in the team dormitory. In that kind of hierarchy, he received strict training in proper etiquette toward his superiors. Japanese companies are also hierarchical organizations that place heavy emphasis on group activities and group harmony. For that reason, students from sports clubs are popular with corporations. Takao reports that when he asked one company why he had passed the "paper selection" (screening based on application documents), he was told, "We were interested in the fact that you had been living in the water-polo dormitory."

(continued on page 50)

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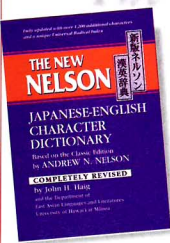
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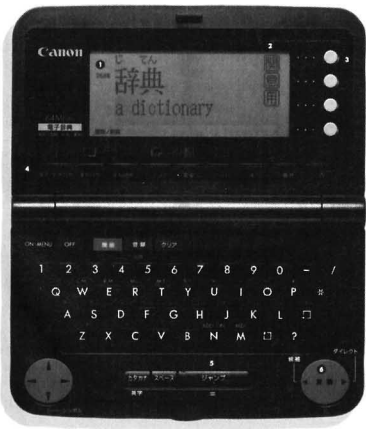
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# The Lighter Side of Ninja

*Mangajin* has previously featured manga from Ishii Hisaichi's "Action Comics Donuts Books" (subtitled "*Ishii Hisaichi Senshi*"). Many of Ishii's strips parody Japan's famous ninja warriors, and these manga have now been collected in a newly-published volume called "*Ninja Mugei-chō*" ("Record of the Inept Ninja"). Even the title of the book is a take-off on fellow-manga artist Shirato Sanpei's series called "*Kōga Bugei-chō*" (甲賀武芸帖, "Record of the Kōga Martial Arts").

*Ninja* (忍者) are the fabled practitioners of *ninjutsu* (忍術), the art of stealth. (The "nin" in these words—忍—is the same kanji used in *shinobu*, "hide/lie hidden.") Employed by rival warlords in times of strife, ninja specialized in spying, sabotage, and assassinations. Their training was intense—to avoid capture a ninja had to be both devious and physically fit. Different schools of ninjutsu developed over time, each with special tricks and gadgets used for escape or to avoid detection. One famous ninja technique was the *suïton no jutsu*, by which a spy could secretly cross a moat by submerging himself completely in the water, breathing through a pipe.



The warrior shown at left is using a typical ninja tool, the *shukōkagi*, which was used for climbing walls. (Getting one's head stepped on, however, was not a form of ninjutsu.)

Ninja warriors came from ninja families, found especially in the remote

areas of Iga (now called Mie) and Kōga (now Shiga). The secrets of the art were taught from an early age and passed down over generations. Clad in black and working at night, real ninja were so skillful and mysterious that many Japanese believed there was magic involved in their feats.



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(continued on next page)

1	<p><b>Ninja 1:</b> ここ だ な、 組頭さま と おちあう 場所 は。  <i>Koko da na, kumigashira-sama to ochi-au basho wa.</i>  here/this place is (colloq.) leader-(hon.) with rendezvous place as for  <b>“This is it—the rendezvous point with the captain.”</b> (PL2)</p> <p><b>Ninja 2:</b> 合図 は なん だ?  <i>Aizu wa nan da?</i>  signal as for what is  <b>“What’s the signal?”</b> (PL2)</p> <p><b>Ninja 3:</b> フクロウ の 鳴き声 3回 だ よ。  <i>Fukurō no naki-goe sankai da yo.</i>  owl of cry/call 3 times is (emph.)  <b>“Three owl hoots.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>kumi</i> refers to a group—in this case a band of <i>ninja</i>. <i>Kashira</i> (which changes to <i>-gashira</i> in this combination) means “head/chief/leader.”</li> </ul>
2	<p><b>Ninja 1:</b> あっ、オレ さ、フクロウ の 鳴き マネ 苦手 なんだ。  <i>A!, ore sa, fukurō no naki -mane nigate na n da.</i>  (interj.) I (colloq.) owl of cry/call imitation weak/unskilled at (am-explan.)  <b>“Ah, you know, I’m really bad at doing owl imitations.”</b> (PL2)</p> <p><b>Ninja 2:</b> おまえ は?  <i>Omae wa?</i>  you as for  <b>“How about you?”</b> (PL2)</p> <p><b>Ninja 3:</b> オレ も だめ だ。ニワトリ なら 得意 なんだ けど。  <i>Ore mo dame da. Niwatori nara tokui na n da kedo.</i>  I/me also no good am chicken if it is forte (is-explan.) but  <b>“I’m no good either. But I can do a mean chicken.”</b> (PL2)</p>
3	<p><b>Ninja 1:</b> オレ は ブタ と イノシシ 専門 なんだ。  <i>Ore wa buta to inoshishi senmon na n da.</i>  I/me as for pig and wild boar specialist (am-explan.)  <b>“I specialize in pigs and boars.”</b> (PL2)</p> <p><b>Ninja 2:</b> オレ カエル しかできない。  <i>Ore kaeru shika dekinai.</i>  I/me frog can only do  <b>“I can only do frogs.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>shika</i> works together with a negative later in the sentence to mean “only”; here, <i>dekinai</i> = “can’t do,” so ~ <i>shika dekinai</i> means “can only do ~.”</li> <li>• <i>yowatta</i> is the plain/abrupt past form of <i>yowaru</i> (“become weak”), used idiomatically to mean “be at a loss/in a quandary.”</li> </ul> <p><b>Ninja 3:</b> 弱った な。  <i>Yowatta na.</i>  be at a loss (colloq.)  <b>“What’ll we do?”</b> (PL2)</p>
4	<p><b>Ninja 1:</b> じゃあ さ、本物の フクロウ つかまえて さ、  <i>Jā sa, honmono no fukurō tsukamaete sa,</i>  in that case/then (colloq.) real owl catch-and (colloq.)  しめあげて むりやり 鳴かせりゃ いい んだ よ。  <i>shime-agate muriyari nakaserya ii n da yo.</i>  put squeeze on-and forcibly if make cry/call is good (explan.) (emph.)  <b>“Well then, all we have to do is catch a real owl and give it the squeeze until we make it hoot!”</b> (PL2)</p> <p><b>Ninja 2:</b> あ、おまえ 頭 いい。  <i>A, omae atama ii.</i>  (interj.) you head is good  <b>“Hey, you’re smart.”</b> (PL2)</p> <p><b>Ninja 3:</b> さすが 寺子屋 だ。  <i>Sasuga terakoya-de da.</i>  befitting school graduate is/are  <b>“That’s an elementary school graduate for you.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>nakaserya ii</i> is a colloquial <i>nakasereba ii</i>, from <i>nakaseru</i>, a causative (“make ~”) form of the verb <i>naku</i> (“cry/call”). The <i>-ba</i> form of a verb is conditional (“if”), but when followed by <i>ii</i> it takes on the idiomatic meaning of “it’s enough to do ~ / all we have to do is ~,” so <i>nakaserya ii</i> = “all we have to do is make it cry [by putting the squeeze on it].”</li> <li>• <i>sasuga</i> implies the action is befitting of that person or lives up to what one would expect of him—in this case what one would expect of a person who has been schooled.</li> <li>• <i>terako</i> (lit., “temple child”) was the word for “schoolchild” in the Edo period (the term probably comes from an earlier era when priests were the providers of what little education was available), and <i>terakoya</i> (<i>-ya</i> denotes a shop or small business) were shops or homes that took pupils for a living. Small private schools of this kind proliferated during the Edo period, catering especially to children of the commoner classes, providing them with an elementary education.</li> <li>• the suffix <i>-de</i> after a type of school means “graduate of [that kind of school].”</li> </ul> <p style="text-align: right;"><i>(continued on next page)</i></p>



(continued from previous page)

5 **Ninja 1:** どこか に フクロウ は  
*Dokoka ni fukurō wa*  
 somewhere in/at owl as for

**Ninja 2:** いない かな?  
*inai ka na!*  
 not exist I wonder

**Ninja 3:** と。  
*to*  
 (emph.)

“I wonder if there isn’t an owl around here somewhere.” (PL2)

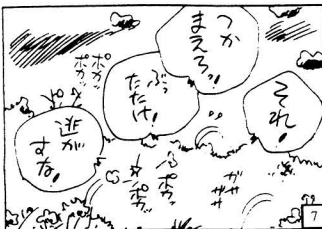
**FX:** キョロキョロ  
*Kyoro kyoro*  
 (effect of peering about)

- though pointing to three different ninja, the three balloons actually represent a single sentence: *Doko ka ni fukurō wa inai ka na to* (“I wonder if there isn’t an owl around here somewhere”). *To* or *to* is sometimes used at the end of a sentence for emphasis.



6 **Sound FX:** ホウ ホウ ホウ  
*Hō hō hō*  
**Hoo hoo hoo**

**Ninja:** あっ! いた ぞ!  
*A! Ita zo!*  
 (interj.) exists/is present (emph.)  
 “Ah! There’s one!” (PL2)



7 **All:** それ! つかまろっ! ぶったたけ! 逃がすな!  
*Sore! Tsukamaero! Buttatake! Nigasu na!*  
 there catch hit don’t let escape  
 “Take that! Catch him! Clobber him! Don’t let him get away!” (PL2)

**Sound FX:** ガサ ガサ  
*Gas gasa*  
**Rustle rustle**  
 ポカッ ポカッ ポカッ ポカッ  
*Poka! poka! poka! poka!*  
**Wham! Bam! Wham! Bam!**

- tsukamaero* is the abrupt command form of *tsukamaeru*, “catch/capture.”
- ぶっ *bu!* is an emphatic prefix, and *tattake* is the abrupt command form of *tataku*, “hit” → “clobber.”
- nigasu* = “let go/allow to escape,” and *na* after the dictionary form of a verb can make an abrupt negative command, “don’t ~.”



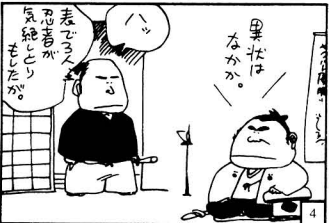
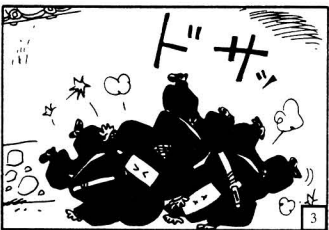
8 **Ninja 1:** あー!  
*A!*  
 (interj.)  
 “Oh no!” (PL2)

**Ninja 2:** 組頭さま!  
*Kumigashira-sama!*  
 leader-(hon.)  
 “Captain!” (PL4)

Ninja Mugei-chō  
忍者無芸帖

Record of the Inept Ninja

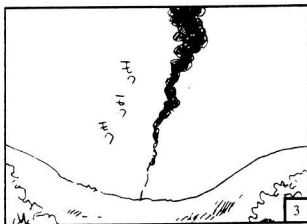
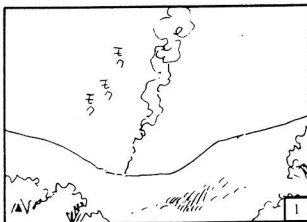
by いしいひさいち Ishii Hisaichi



1	<p><b>Ninja 1:</b> いくぞ。 <i>Iku zo.</i> will go (emph.) “Let’s go.” (PL2)</p> <p><b>Ninja 2:</b> よし、足をのせろ。 <i>Yoshi, ashi o nosero.</i> OK foot (obj.) put on top “OK, put your foot here.” (PL2)</p> <p><b>Sound FX:</b> さすッ <i>Sasa!</i> (effect of moving swiftly) ぱっ <i>Pa!</i> (effect of setting foot down)</p> <ul style="list-style-type: none"> <li>• <i>nosero</i> is the abrupt command form of the verb <i>noseru</i> (“put/place on”).</li> </ul>
2	<p><b>Ninja 1:</b> それっ! <i>Sore!</i> that “Heave-ho!” (PL2)</p> <p><b>Sound FX:</b> バーッ <i>Pā!</i> (effect of flying into the air) シュワッチ <i>Shuwatchi</i> (effect of powerful heaving)</p> <ul style="list-style-type: none"> <li>• <i>sore!</i> (lit., “that”) is often used as an interjection when thrusting/swinging/striking/throwing something.</li> <li>• <i>shuwatchi</i> is borrowed from the “Ultraman” TV series; it’s the effect of the masterful Ultraman getting ready to set off his laser beam.</li> </ul>
3	<p><b>Sound FX:</b> ドッ <i>Dosa!</i> Thud</p>
4	<p><b>Tono:</b> 異状 はなかか。 <i>Ijō wa naka ka.</i> abnormal situation/disturbance as for not exist (?) “Are there no disturbances?” “Is everything quiet?” (PL2)</p> <p><b>Councillor:</b> ハッ。表で3人忍者が <i>Ha! Omote de sannin ninja ga</i> yes front at 3 people ninja (subj.) 気絶しとりもした が。 <i>kizetsu shitorimoshita ga.</i> were passed out but/though “Yes, sir—though I did find three unconscious ninja out front.” (PL3)</p> <ul style="list-style-type: none"> <li>• <i>ijō</i> refers to a situation that is abnormal or a disturbance of some kind, and <i>naka</i> here is dialect for <i>nai</i> (“not exist”): <i>ijō wa nai ka</i> (lit., “is there nothing out of the ordinary/are there no disturbances?”) is used widely among security personnel to inquire whether security remains intact, with no disturbing incidents, so it’s like “is everything OK/quiet?” or “are there any incidents to report?”</li> <li>• <i>hai!</i> is a crisp/formal <i>hai</i> (“yes”); note that, in Japanese, answering <i>hai/hai</i> to a negative question like “are there no disturbances?” means “yes, [that is correct]; there are no disturbances.” That’s why he uses <i>ga</i> (“but/though”) when he adds the remark about the unconscious ninja.</li> <li>• <i>shitorimoshita</i> is a dialect/contraction of <i>shite orimashita</i>, the PL3 past form of <i>shite oru</i> (= <i>shite iru</i>) from the verb <i>suru</i> (“do”). <i>Kizetsu suru</i> = “faint/pass out,” and <i>kizetsu shite iru/oru</i> = “is/are passed out.”</li> </ul>

Ninja Mugei-chō  
**忍者無芸帖**  
 Record of the Inept Ninja

by いいいひさいち Ishii Hisaichi



1

**FX:** モク モク モク  
*Moku moku moku*  
**Puff puff puff**

2

**Ninja:** だーれも 集ってこない スね。  
*Dāremo atsumatte konai su ne.*  
 no one doesn't gather-and-come (pol.) (colloq.)  
**"No one's coming at all!"** (PL3)

合図のノロシあげてるのに。  
*Aizu no noroshi agete-ru noni.*  
 the signal that is smoke signal am raising even though  
**"Even though we're raising the smoke signal,"**  
 (PL2)

**Tono:** 仕事を嫌がってやがるんだ。  
*Shigoto o iyagatte-yagaru n da.*  
 work (obj.) are showing aversion to-(derog.) (explan.)  
 あいつら。  
*aitsu-ra.*  
 those guys  
**"They just want to avoid having to work, the rats."**  
 (PL2)

- *daremo* combines with a negative to mean "not anyone/no one." Lengthening the *da* adds emphasis: "no one at all."
- *atsumatte konai* is the negative of *atsumatte kuru*, from *atsumaru* ("[people] gather"); using the *-te* form plus *kuru* ("come") implies that the people will be coming to gather where the speaker is—or at least they're supposed to.
- *su* is a contraction of *desu*, here added merely for politeness.
- *iyagatte-yagaru* is a contraction of *iyagatte iru* with the derogatory verb ending *-yagaru*. *Iyagatte iru* ("are shunning/showing an aversion to") is from 嫌がる *iyagaru*; *shigoto o iyagaru* = "show an aversion to work" or "show the desire to avoid work."
- *aitsu* comes from *ano yatsu* ("that guy/person"), a rather rough way of referring to someone; *-ra* makes it plural ("those guys") → "the rats/the lazy bums." The sentence is inverted; *aitsura (wa)* would normally come at the beginning.

3

**FX:** モク モク モク  
*Moku moku moku*  
**Puff puff puff**

4

**Sound FX:** タタタタタタタ  
*Ta ta ta ta ta ta ta*  
 (sound of running feet)  
 ジュ ジュ ジュ  
*Ju ju ju*  
 (sizzling of roasting fish)



# 愛の若草山物語

## Ai no Wakakusayama Monogatari

### Quaint Wakakusayama Story

by 寺島玲子 Terashima Reiko



The author of this autobiographical 4-panel manga, Terashima Reiko, writes in her book's foreword that the inspiration for her series came from a TV cartoon that used to run on Sunday nights called "Ai no Wakakusa Monogatari" (literally, "Love's Wakakusa Story," with *wakakusa* being a place name made up of the kanji for "young-grass"). The cartoon was the animated story of women who bravely fought to survive in the frontiers of 19th-century America.

Terashima likened her unmarried older sister, Shizuka, to the staunch widow in the cartoon and saw her father as a stranded soul in a woman's household. Although Terashima has now married and moved from her parents' home in Kyoto, the story of her Wakakusayama home continues to be chronicled from the point of view of the family cat in a manga series called *Tadasuke Nikki* ("Tadasuke's Diary").

1	<p><b>FX:</b> こっそり... <i>Kossori</i>... (effect of stealth/sneaking)</p>
2	<p><b>Father:</b> ワシの 高級 ブランドー が へってるぞ。 <i>Washi no kōkyū burandē ga hette-ru zo.</i> my high-grade brandy (subj.) has decreased (emph.)</p> <p>静香 か? 育美 か? <i>Shizuka ka? Ikumi ka?</i> (name) (?) (name) (?)</p> <p>高い から かざってある のに... <i>Takai kara kazatte aru noni...</i> expensive because is on display even though</p> <p><b>"Some of my good brandy's gone. Was it you, Shizuka? I was keeping it on display because it's so expensive."</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>washi</i> is a word for "I/me" used mostly by middle-aged and older men.</li> <li><i>hette-ru</i> is a contraction of <i>hette iru</i>, from <i>heru</i> ("decrease/go down").</li> <li><i>kazatte</i> is the <i>-te</i> form of the verb <i>kazaru</i> ("decorate/display"), and <i>aru</i> means "exist/be in a place" (for inanimate things). <i>Aru</i> after the <i>-te</i> form of a verb means the action was done and the result remains in place.</li> </ul>
3	<p><b>FX:</b> こっそり <i>Kossori</i> (effect of stealth/sneaking)</p>
4	<p><b>Mother:</b> ワタシの 高価な シワとり ナイトクリーム <i>Watashi no kōka na shiwa-tori naito kuriimu</i> my high-priced wrinkle-remover night cream</p> <p>も 減ってる! これは 静香 やなつ。 <i>mo hette-ru! Kore wa Shizuka ya na!</i> also has decreased this as for (name) is/was, I bet</p> <p><b>"Some of my expensive wrinkle cream is gone, too! This had to be Shizuka!"</b> (PL2-K)</p> <ul style="list-style-type: none"> <li><i>ya na</i> is Kansai dialect for <i>da na</i>; ~ <i>da na</i> with the intonation of a question essentially makes a conjecture: "it's ~, it seems/I guess/I bet."</li> </ul>

# 愛の若草山物語

## *Ai no Wakakusayama Monogatari*

### Quaint Wakakusayama Story

by 寺島玲子 Terashima Reiko



1

**Ikumi:** んーと、四柱 推命 って...  
N- to, *shichū suimei* te  
(interj.) 4-pillar fortune telling as for  
“Hmm, as for *shichū suimei*,

めんどくさい なあ、計算 が。  
*mēndokusai nā, keisan ga.*  
It's troublesome (emph.) calculation (subj.)  
the calculations sure are troublesome.”

“Hmm, *shichū suimei* sure is a pain, with all these calculations!” (PL2)

**Shizuka:** 占い?  
*Uranai?*  
divination/fortune-telling  
“Finding out your fortune?” (PL2)

- *shichū suimei* is a category in *kigaku*, a kind of divination that uses a system of charts and calculations to predict or guide a person's future.



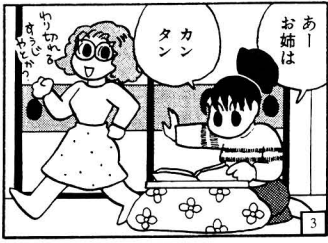
2

**Ikumi:** いつ 結婚したら 幸せ になれる か だって。  
*Itsu kekkon shitara shiawase ni nareru ka da te.*  
when if marry happy can become (?) (quote)  
“It says it'll tell you when to get married in order to be happy.” (PL2)

キヤ、みて 2年 後 だって。相手 みつけなきゃ!  
*Kya, mite 2nen go da te. Aite mitsukenakya!*  
(squeal) look 2 years later (quote) partner must find  
“Ooh, look, it says in two years! I've got to find a husband!” (PL2)

**Shizuka:** んー、私 は... けいさんきもってこー かな?  
N- *watashi wa... Keisan-ki motte kō kana?*  
(interj.) me as for calculator shall bring I wonder  
“Hmm, and what about me? Maybe I should get a calculator.” (PL2)

- *mite* (*-te* form of *miru*, “look at”) is being used as an informal command.
- *mitsukenakya* is a colloquial contraction of *mitsukenakute wa*, which here implies *mitsukenakute wa ikenai*, a “must/have to” form of *mitsukeru* (“find”).
- *kō* is a contraction of *koyō*, the volitional (“I think I'll ~”) form of the verb *kuru* (“come”); *motte kuru* = “bring” → *motte koyō* = “I think I'll bring/go get ~”.



3

**Ikumi:** あー、お姉 はカンタン。  
*Ā, onē wa kantan.*  
(interj.) older sister as for simple  
“Oh, you're easy.” (PL2)

**Shizuka:** わり切れる すうじや とか?  
*Wari-kireru sūji ya to ka?*  
evenly divisible number is or something  
“You mean it's an evenly divisible number or something?” (PL2-K)

- *ya* often replaces *da* in Kansai dialect.



4

**Ikumi:** 昭和40年 以前 うまれ は 一括して  
*Shōwa yonjūnen izen umare wa ikatsu shite*  
Showa 40th year before birth as for are lumped together-and  
「明日 にでも」って なってます。ホラ。  
“*ashita ni demo*” te *natte-masu*. Hora.  
tomorrow on even (quote) has become look/see  
“As for those born before 1965, they're all lumped together and it says 'as soon as tomorrow.' See.”  
“For anyone born before 1965 it says 'tomorrow, if possible, see?'” (PL3)

**Sound FX:** ばし  
*Pashii*  
Smack!

- *te natte-masu* is a contraction of *to natte imasu*, from *naru* (“become”), but here it essentially means “it says.”

# 愛の若草山物語

*Ai no Wakakusayama Monogatari*  
Quaint Wakakusayama Story

by 寺島玲子 Terashima Reiko



1

**Wife:** キヤー! お父さんっ!  
*Kyā! Otōsan!*  
(interj.) father  
“**Eek! Father!**” (PL2)

ゴキ が! とって、とって。  
*Goki ga! Totte, totte.*  
cockroach (subj.) get get  
“**It’s a roach! Get it, get it.**” (PL2)

- although it would be impossible to quantify, Japanese spouses tend to address and refer to each other as *otōsan/okōsan* a good deal more than American spouses, perhaps because they see their roles as parents as more significant than their roles as husband and wife. We considered changing “Father!” to “Honey!” in the first line, because “Father” seems more like a daughter addressing parent rather than a wife addressing her spouse.
- *goki* is short for *gokuburi*, “cockroach.”
- *totte* is the *-te* form of *toru* (“take/get/catch”).



2

**Wife:** こう やって たまには 頼りにしなげましょー。  
(thinking) *Kō yatte tama ni wa tayori ni shitagemashō.*  
this way do-and sometimes as for shall make him my support  
“**I should show him I depend on him like this every once in a while.**” (PL2)

**FX:** ぶりぶり サービス  
*Buri-buri Sābisu*  
Buri-buri (quivering FX) service  
(effect of being very pleased with herself for rendering the “service” of massaging her husband’s ego)

**Husband:** もう 大丈夫。  
*Mō daijōbu.*  
now/already OK  
“**It’s OK now.**” (PL2)

- *tayori* is the noun form of *tayori* (“depend/rely upon”); the expression here comes from *tayori ni suru* (lit., “make [someone] one’s dependence), which implies depending on someone as a source of support and strength.
- *shitagemashō* is a contraction of *shite agemashō*, which is a volitional (“let’s/I shall”) form of *shite ageru*, from the verb *suru* (“do/make”); *ageru* after the *-te* form of another verb implies doing the action for someone else’s benefit.



3

**Husband:** もう 大丈夫 やー。やつは 逃げた ぞっ。  
*Mō daijōbu yā. Yatsu wa nigeta zo!*  
now/already OK/safe is guy as for ran away (emph.)  
“**It’s OK now. He ran away.**” (PL2)

**Wife:** え?  
*E?*  
“**Huh?**” (PL2)



4

**Wife:** まあ ええ けど ね。  
*Mā ē kedo ne.*  
well good/fine but (colloq.)  
“**Well, so much for that.**” (PL2-K)

あ、いた。  
*A, ita.*  
(interj.) exists/is there  
“**Ah, there it is.**” (PL2)

**Sound FX:** ばふ  
*Bafu*  
Stomp

- *ē* is Kansai dialect for *ii/yoi* = “good/fine.”

# The salvaging of the *Sindia*



When the *Sindia* was built in 1887, it was the largest four-masted, steel-hull sailing vessel ever. Built by Harland and Wolff—the firm that produced the *Titanic* a decade later—the *Sindia* was owned by oil magnate John D. Rockefeller. Her final voyage began in Shanghai in 1901. Taking advantage

of the chaos surrounding the end of the Boxer Rebellion, traders loaded the *Sindia* with priceless items looted from temples and, some say, with tons of gold. At the next stop, in Kobe, the *Sindia* picked up fine china and other valuable Japanese goods to be sold in the US during the Christmas season. The ship had bad luck off the coast of New Jersey, however, and ran aground not far from Ocean City. Attempts to retrieve items stored in the lower holds were unsuccessful, and eventually the *Sindia* sank into the sand.

Recently, however, a group of treasure hunters have begun an effort to salvage the *Sindia* and her cargo. Since the ship lies in fairly shallow water, engineers have been able to build a steel cofferdam around the ruins. After the water is pumped out, the site will be dry and archaeologists will be able to work without using diving gear.

The salvage project is not only the largest marine archaeological excavation ever, it is also the only Japanese and Chinese archaeological dig ever to take place in the United States. The treasures unearthed are expected to have a value of \$30 million.

One doesn't have to be an investor or an archaeologist to benefit from the excavation of the *Sindia*. A ramp to the dig, bleachers, and even a video screen have been set up for spectators.

In conjunction with the commencement of the salvage project, a bilingual (Japanese and English) children's picture book has just been published. Called *The Sindia and the Whale* (Sekai Shuppan, 1997), the book is a fanciful tale of the ship's last voyage involving vengeful gods, heroic whales, and a very lucky captain. It was written by Fukumoto Tomoo.



**Sindia links! [www.mangajin.com](http://www.mangajin.com)**

## 愛の若草山物語 *Ai no Wakakusayama Monogatari* Quaint Wakakusayama Story

by 寺島玲子 Terashima Reiko



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1	<p><b>Narration:</b> カラオケで徹夜  <i>Karaoke de tetsuya</i>  karaoke at all-nighter  <b>All-nighter at the Karaoke Bar</b></p> <p><b>Waiter:</b> 閉店です。マインド。  <i>Heiten desu. Maimo.</i>  store closing is always/each time  <b>"It's closing time. Thanks for coming."</b> (PL3; PL2)</p> <p><b>Shizuka:</b> うおー、外が明るいぞー。  <i>Uō, soto ga akarui zō.</i>  (interj.) outside (subj.) is bright/light (emph.)  <b>"Wow, it's light outside."</b> (PL2)</p> <p><b>Co-worker:</b> 5時だもの。  <i>Go-ji da mono.</i>  5:00 is (explan.)  <b>"Well, it's 5:00."</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>maido</i> is an informal abbreviation of <i>maido arigatō gozaimasu</i>, which is a standard polite phrase for thanking customers/clients for their patronage/business. It literally means "Thank you for every time" → "thank you for your (frequent/loyal) patronage."</li> </ul>
2	<p><b>Shizuka:</b> なんかハイな気分。このまま出社できるぞっ。  <i>Nanka hai na kibun. Kono mama shussha dekiru zo!</i>  somehow high feeling as is can go to work (emph.)  <b>"I feel like I'm flying high. I could go straight to work."</b> (PL2)</p> <p><b>Co-worker 1:</b> いっぺん帰ろうよ。着替えもしたいし。  <i>Ippen kaerō yo. Kigae mo shitai shi.</i>  once let's go home (emph.) change of clothes also want to do and besides  <b>"Let's go home first. I want to at least change my clothes."</b> (PL2)</p> <p><b>Co-worker 2:</b> センパイげんき。  <i>Senpai genki.</i>  senior lively/energetic  <b>"You sure are full of energy."</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>mama</i> means "as is/unchanged," so <i>kono mama</i> = "unchanged from this" → "continuing on in this same manner/state"; when speaking of going somewhere, this often means "[go] immediately/directly."</li> <li><i>senpai</i> refers to a person who is one's "senior" in a given group.</li> </ul>
3	<p><b>Shizuka:</b> 明るいと近所の目が... ハッ! だれかいる。  <i>Akarui to kinjo no me ga... Ha! Dareka iru.</i>  when light neighborhood's eyes (subj.) (breath) someone is there  <b>"Since it's light, the neighbors might see... Uh-oh! Someone's there!"</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>ha!</i> represents catching her breath in alarm.</li> </ul>
4	<p><b>Shizuka:</b> オハヨーございますー、おとなりさん。  <i>Ohayō gozaimasū, o-tonari-sān.</i>  good morning (hon.)-neighbor-(hon.)  <b>"Go-ood mo-orning, neighbor!"</b> (PL3)</p> <p><b>Neighbor:</b> あ、オハヨーさん。  <i>A, ohayō-san.</i>  (interj.) good morning-(hon.)  <b>"Oh, good morning."</b> (PL3)</p> <p><b>Mother:</b> どこの家のゴミ出してるんや、うちの娘は?  <i>Doko no uchi no gomi dashite-ru n ya, uchi no musume wa?</i>  what house's garbage is putting out (explan.) my daughter as for  <b>"Whose garbage is my daughter putting out?"</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>ohayō-san</i> is a variation of <i>ohayō gozaimasu</i>, "good morning."</li> </ul>
	<p><b>Arrow:</b> 家はこっち。  <i>Ie wa kochi.</i>  house as for this direction  <b>Her house is this way.</b></p> <ul style="list-style-type: none"> <li><i>kochi</i> is a colloquial contraction of <i>kochira</i> ("here").</li> </ul>

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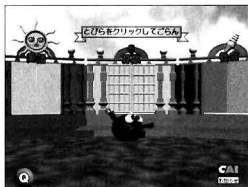
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# 愛の若草山物語

*Ai no Wakakusayama Monogatari*  
Quaint Wakakusayama Story

by 寺島玲子 Terashima Reiko



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1	<p><b>Shizuka:</b> さっ、いってこよ、カイシャ。  <i>Sa!, itte koyo, kaisha.</i>  (interj.) shall go &amp; come company/work  <b>“OK, I’m off to work!”</b> (PL2)</p> <p><b>Ikumi:</b> ずいぶん あっさり。  <i>Zuibun assari.</i>  very much simple/plain  <b>“You look awfully plain.”</b> (PL2)</p> <p>お姉、アクセサリー 何もナシ?  <i>Onē, akusesarii nani mo nashi?</i>  older sister accessories nothing  <b>“No accessories, sis?”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>itte koyo</i> is a contraction of <i>itte koyō</i>, the volitional “let’s/I shall” form of <i>itte kuru</i> (“go and come”).</li> </ul>
2	<p><b>Shizuka:</b> 仕事 の ジャマ! イヤリング が、ネックレス が、スカーフ が。  <i>Shigoto no jama! Iyaringu ga, nekkuresu ga, sukāfu ga.</i>  work of/to hindrance earrings (subj.) necklace (subj.) scarf (subj.)  <b>“They get in the way of work—earrings, necklaces, scarves.”</b></p> <p>そんな もの、フン!  <i>Sonna mono, fun!</i>  that kind of thing humph  <b>“Who needs them? Humph!”</b> (PL2)</p> <p><b>Sound FX:</b> コツン  <i>Kotsun</i>  <b>Clink</b> (sound of earring hitting phone handset)</p> <p><b>Ikumi:</b> なるほど。男 に 互して 社会 で 働く ために は!  <i>Naruhodo. Otoko ni goshite shakai de hataraku tame ni wa!</i>  I see men with rank/associate-and society in work for purpose of as for  <b>“I get it. It’s so you can compete shoulder to shoulder with men in the working world!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>naruhodo</i> expresses one’s understanding of what has been said or observed: “aha/I see/indeed/really” → “that makes sense/I get it.”</li> <li>• <i>goshite</i> is the <i>-te</i> form of <i>gosuru</i> (“rank/associate [with]”), usually written 伍する.</li> </ul>
3	<p><b>Ikumi:</b> でも 女らしく 足元 は ハイヒール はいてく の ね!  <i>Demo onna-rashiku ashimoto wa hai-hiiru haite-ku no ne!</i>  but in womanly manner on feet as for high heels wear-and-go (explan.) (colloq.)  <b>“Yet you wear high heels for a feminine touch.”</b> (PL2)</p> <p>ますます カンシン。  <i>Masu-masu kanshin.</i>  more and more admirable  <b>“I’m impressed all the more!”</b> (PL2)</p> <p><b>Shizuka:</b> まあ ね。  <i>Mā ne.</i>  well (colloq.)  <b>“Well, I try.”</b> (PL2)</p> <p><b>Father:</b> それは な、  <i>Sore wa na,</i>  that as for (colloq.)  <b>“Those are…”</b></p> <ul style="list-style-type: none"> <li>• <i>haite-ku</i> is a contraction of <i>haite iku</i>, the <i>-te</i> form of <i>haku</i> (“wear [on feet/legs]”) plus <i>iku</i> (“go”).</li> <li>• <i>mā ne</i> vaguely affirms what another person has said: “Yeah, sort of/Well, yes, I suppose/Yeah, something like that.”</li> </ul>
4	<p><b>Father:</b> デンシャ の 網棚 の マンガ を とる ため やろ。男 に 互して。  <i>densha no amidana no manga o toru tame yaro. Otoko ni goshite.</i>  train in shelf on manga (obj.) get/take purpose right? men with rank/associate-and  <b>“so she can grab the manga on the baggage rack in the train, right? Competing shoulder to shoulder with the men.”</b> (PL2)</p> <p><b>FX:</b> ひょいっ  <i>Hyoit!</i>  (effect of reaching/grabbing)</p> <p><b>Shizuka:</b> みてた のー?  <i>Mite-ta nō?</i>  were looking (explan.-?)  <b>“You saw that?”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• asking a question with <i>no</i> (elongated here) is common in colloquial speech, especially among females.</li> </ul>

# Hyaku-nen Senryū

業田良家  
by Gōda Yoshiie





1	<p><b>Sound FX:</b> パラ パラ <i>Para para</i> (effect of rain beginning to fall)</p> <p><b>Man:</b> あ。 A. (interj.) “Oh.”</p>
2	<p><b>Man:</b> なん だ、雨 か。さっき まで 降ってなかった のに。 <i>Nan da, ame ka. Sakki made futte-nakatta noni.</i> what is rain (?) a while ago up to wasn't falling even though “<b>Shoot! It's raining. It wasn't raining a little a while ago.</b>” (PL2)</p> <ul style="list-style-type: none"> <li>• <i>nan da</i> (literally, “what is it?”) at the beginning of a sentence often expresses a feeling of letdown/dismay.</li> <li>• <i>futte-nakatta</i> is a contraction of <i>futte inakatta</i> (“wasn't raining”), from <i>furu</i> (“[rain/snow/etc.] falls”).</li> </ul>
3	<p><b>Man:</b> おばちゃん、ビニール 傘 ちょうだい。 <i>Obachan, biniiru -gasa chōdai.</i> aunt/ma'am vinyl umbrella please give me “<b>Ma'am, I'd like a plastic umbrella.</b>” (PL2)</p>
4	<p><b>Man:</b> ちよっと 待て よ。いつも ビニール 傘 買った とたん に やんだりする んだ よ な。 (thinking) <i>Chotto mate yo. Itsumo biniiru -gasa katta totan ni yandari suru nda yo na.</i> a little wait (emph.) always vinyl umbrella bought as soon as does a thing like stop raining (explan.) (emph.) (colloq.) “<b>Wait a minute! It always stops raining as soon as I buy one of these plastic umbrellas.</b>” (PL2)</p> <ul style="list-style-type: none"> <li>• <i>katta</i> is the plain past form of <i>kau</i> (“buy”); <i>o</i>, to mark <i>biniiru-gasa</i> as the object bought, has been omitted.</li> <li>• <i>yandari</i> is a form of <i>yamu</i> (“stops/ceases/abates”); the <i>-tari-dari</i> form of a verb followed immediately or later in the sentence by <i>suru</i> means “do a thing like ~.”</li> </ul>
5	<p><b>Sound FX:</b> ザー <i>Zā</i> (effect of pouring rain)</p>
6	<p><b>Narration:</b> 10分 経過 <i>Jappun keika</i> 10 minutes pass <b>10 minutes go by.</b></p>
7	<p><b>Man:</b> すみません、やっぱり もらいます。 <i>Sumimasen, yappari moraimasu.</i> excuse me after all will receive/take “<b>Excuse me, I'll take one after all.</b>” (PL2)</p>
8	<p><b>Poem:</b> にわか 雨 / ビニール 傘 の / ため に ある。 (おばちゃん) <i>Niwaka ame / biniiru -gasa no / tame ni aru. (Obachan)</i> sudden rain vinyl umbrella of benefit/advantage for exists/occurs aunt/lady <b>Sudden showers / exist for the sake of / plastic umbrellas. (Kiosk Lady)</b></p> <p><b>Man:</b> あ。 A. “Ah.”</p>
9	<p><b>Man:</b> 今 の は なかった こと にー! <i>Ima no wa nakatta koto nii!</i> now of as for didn't exist/occur situation to “Let's cancel [the exchange] of just now.” “<b>My money back, ple-e-ease!</b>” (PL2)</p> <p><b>Obachan:</b> そんな こと したら 商売 になりません ので ねエ。 <i>Sonna koto shite-tara shōbai ni narimasen no de nē.</i> that kind of thing if did business to not become because/so (colloq.) “<b>If I did that kind of thing, I wouldn't make any money, so . . .</b>” (PL2)</p> <ul style="list-style-type: none"> <li>• <i>ima no</i> is often used to refer to something “just done/seen/heard” a few moment ago.</li> <li>• <i>nakatta</i> is the plain past form of <i>nai</i> (“not exist/occur”), and <i>koto ni</i> here implies ~ <i>koto ni shite kudasai</i> (“please make it the situation that ~”), from ~ <i>koto ni suru</i>; <i>nakatta koto ni suru</i> can be like “say/pretext [it] didn't occur,” “wipe the slate clean,” “forget/cancel the whole thing,” etc.</li> <li>• <i>shite-tara</i> is a contraction of <i>shite iru</i>, a conditional “if” form of <i>shite iru</i> (“be doing”), from <i>suru</i> (“do”).</li> <li>• <i>shōbai ni narimasen</i> is the polite form of <i>shōbai ni naranai</i> (lit., “won't become business”), an expression for “won't/can't turn a profit.”</li> </ul>



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1 **Boss:** "We've got to make drastic changes to keep up with the competition."

競争に生き残っていくには、思いきった変革が必要だ。  
*Kyōsō ni iki-nokotte iku ni wa, omoikitta henkaku ga hitsuyō da.*  
 competition in survive-and-go on (purpose) as for drastic change (subj.) necessary is

- we've got to = we have got to. have got to ~ は have to と同様、「~しなければならない」という意味の口語的表現で、have はしばしば縮小形で使用する。
- make changes 「変更を加える／修正を加える／改変する」。
- keep up with ~ は、「~に負けない／遅れないようにしていく」。

2 **Boss:** "That's why I've had these little note pads made that say 'QUALITY.'"

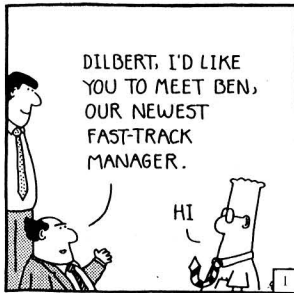
そこで、「QUALITY」と印刷したこの小さなメモ帳を作らせたわけだ。  
*Soko de, 'kuoritii' to insatsu shita kono chiisa na memo-chō o tsukuraseta wake da.*  
 and so/therefore quality (quote) printed these small memo pads (obj.) had made situation is

- That's is That is, I've は I have の短縮形。
- That's why ~ 「これが~をした理由だ／この理由で~をした」。
- I've had ~ made の had (have の過去分詞) は使役用法で、「(人に) ~を~させた／してもらった」という意味に使われる。ここでは現在完了形なので、「(業者に) note pads を作らせた」ということ。
- that say 'QUALITY' は note pads にかかっており、「'QUALITY' と書かれた／印刷されたメモ帳」。ただし、この文脈では「書かれた／印刷された」という受動態より「書いた／印刷した」と訳す方が日本語として自然。
- *tsukuraseta* is the abrupt past form of *tsukuraseru*, a causative form of the verb *tsukuru* ("make").

3 **Dilbert:** "Isn't it spelled with a 'U'?"

これ、綴りに「U」が入るはずじゃないですか？  
*Kore, tsuzuri ni "ū" ga hairu hazu ja nai desu ka?*  
 this spelling for U (subj.) go in expectation is it not?

- Isn't = Is not.
- It は "QUALITY" の語を指す。
- *hazu* is a noun referring to "normal expectations"—the way something should/ought to be.



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1

**Boss:** "Dilbert, I'd like you to meet Ben, our newest fast-track manager."

ディルバート、ベン を 紹介しよう。

*Dirubāto, Ben o shōkai shiyō.*  
(name) (name) (obj.) shall introduce

ウチの 一番 新しい 出世 コース 組 の マネージャー だ。  
*Uchi no ichiban atarashii shusse kōsu -gumi no manējā da.*  
our most new promotion course group in manager is

**Dilbert:** "Hi."

やあ、 どうも。

*Yā, dōmo.*

(greeting) (emph.)

- I'd = I would. would like to ~ は「~したい」。would like you to ~ は「あなたに~してもらいたい」。ここでは「君にベンに会ってもらいたい」→「君にベンを紹介したい」。人を紹介するときによく使われる表現。
- fast-track 「出世の早い/早く昇進する」という意味で、昇進の早いコースに乗っていることをさす。
- yā is an informal "hi/hello" used by male speakers, and dōmo is an intensifier used with expressions of greeting, apology, and thanks.

2

**Boss:** "Ben has no real experience but he's very tall, so we know he'll go far."

ベン は この 仕事 の 経験 は ない が、  
*Ben wa kono shigoto no keiken wa nai ga,*  
(name) as for this work/job at experience as for doesn't have but  
背が高い から、 出世する こと は 間違いない。  
*se ga takai kara, shusse suru koto wa machigainai.*  
is tall because/so be promoted situation as for is certain

- he's = he is, he'll = he will.
- know のあとの that が省略してある。
- go far は「成功する/出世すること」。we know he'll go far 「彼が出世するであろうことはわかっている」。内容よりも、外観が出世を決めるという皮肉。

3

**Ben:** "I also have executive style hair."

それに ほかは 髪形 が 重役 スタイル です し ね。  
*Sore ni boku wa kamigata ga jūyaku sutairu desu shi ne.*  
furthermore /me as for hairstyle (subj.) executive style is and besides (colloq.)

**Boss:** "We think it will turn silver."

銀髪 になると 思うんだ。  
*Ginpatsu ni naru to omou nda.*  
silver hair will become (quote) think (explan.)

- think のあとの that は省略してある。
- it は hair を指す。
- 髪が silver という場合は普通、白髪を意味する。一般には白髪は gray を用いるが、語感をよくしたいときには silver を使うこともある。ここでは、見るからに重役にふさわしい美しい白髪ということ。



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1 **Jon:** "I have a date with the most beautiful woman on the planet tonight!"

今夜 は、世界 で 一番 きれいな 女 と デート なんだ!  
*Kon'ya wa sekai de ichiban kirei na onna to dēto na n da!*  
 tonight as for world in most pretty woman with date (is-explan.)

- have a date 「デートの約束がある」。
- planet は一般には「惑星」のことだが、定冠詞 the とともに使われると特に指定がないかぎり、「地球」を意味する。形容詞の最上級で修飾された名詞 + on the planet は「地球上で最も～な～」の意味に使われる。ここでは、次のガーフィールドの台詞との関係で「地球上」ではジョークが成立立たないため、「世界」としたものの。
- *ichiban* means "number one/first," but it's also the word used to modify adjectives and descriptive nouns to give the meaning of "most ~." *Kirei* = "pretty/beautiful," so *ichiban kirei* = "most beautiful."

2 **Garfield:** "And which planet would that be?"

そりゃ、どの 世界 の こと だろう な。  
*Sorya, dono sekai no koto darō na.*  
 as for that which world of thing could it be (colloq.)

**Jon:** "I heard that!"

聞こえたぞ!  
*Kikoeta zo!*  
 heard (emph.)

- which planet would that be は単純な疑問ではなく「いったいどの planet のことを言っているんだ」という皮肉。
- would that be の that は前文中の the planet を指すが、I heard that の that は、Garfield の言った文全体を指す。
- *sorya* is a colloquial contraction of *sore wa*.
- *kikoeta* is the plain/abrupt past form of the verb *kikoeru* ("can hear/is audible").





"Ii Hito" ("Nice Guy") starred Kusanagi Tsuyoshi, a member of the pop group SMAP, as a young man working for a sports-shoe company.

# The road to ratings success

Using tried-and-true formulas, TV dramas score big ratings on Japanese TV.

by Kathleen Morikawa

Toru and Kazumi are seatmates on the flight from New York to Narita International Airport. He's got the aisle, she the window seat. That's why, when she neglects to grab one of the convenient little baggies and tries to run for the rest room, she ends up regurgitating all over him.

But it is not airsickness: she is several months' pregnant, deserted by her older, married lover and wondering how she's going to break the news to her strict but ailing father. And so begins their love affair. Toru agrees to go home with her for the evening and pose as her fiancé—for a fee, of course.

Change the plane to a train and Narita to Napa and we could easily be talking about the 1996 Keanu Reeves movie *A Walk in the Clouds*, but this first scene is where the similarity ends.

Like many Japanese TV dramas, "Virgin Road"—Fuji TV's miniseries for the first quarter of 1997—does not hesitate to "take a hint" (ヒントにして, *hinto ni shite*) from Western films, as the TV magazines like to describe such borrowing, but quickly returns to familiar subplots, cultural symbols, and stereotypes to flesh out the remaining 10 episodes.

In the case of "Virgin Road" (バージンロード, *Bājin Rōdo*)—the title is the Japanese-English term for walking down the aisle), which ran on Monday nights for 11 weeks starting in January, the old standards employed were sentimental, often maudlin family relationships, long-kept secrets concerning Kazumi's own birth, a conniving rival for Toru's affections, and the essential differences between Tokyo and Osaka residents.

Toru, played by relative newcomer Sorimachi Takashi, is an Osakan trying to make his way as a freelance writer in Tokyo. The role has sent Sorimachi's career soaring. He quickly rose to a top-10 position in viewer polls of Japan's favorite male actors and has picked up lucrative commercial contracts with companies such as Shiseido Cosmetics. He returns to the same time slot in the summer season in a series called "Beach Boys."

Kazumi is played by Wakui Emi, who was scouted some years ago by a talent agent while strolling through Tokyo Disneyland. Currently ranked as the nation's fourth most popular actress, she has enjoyed a succession of memorable roles.

Most of the sentimentality is provided by veteran Takeda Tetsuya in the role of Kazumi's father, a man whose emotions drip from his *yukata* sleeves. The multi-talented Takeda, a singer, writer, and actor, has been almost a national institution since 1980 when he first starred in "3-Nen B Gumi, *Kinpachi Sensei*." It was there that he immortalized the character of the highly emotional, hard-working, and long-enduring junior-high-school teacher who has appeared in sequel after sequel, helping three generations of students through the traumas of the Japanese educational system.

Once their charade has begun, Kazumi and Toru cannot seem to put an end to it; a string of misunderstandings—and their own emotions—interfere. One of the main complications is that there are soon three suitors vying for

Kazumi's hand: the baby's father, her new boss, and, although he is loathe to admit it, Toru.

The audience knows she will marry one of them because the opening credits feature a very pregnant Kazumi strolling down the "virgin road" with an unidentified groom waiting for her at the altar. But who is it? His face is obscured by songstress Amuro Namie who, like Cupid, floats down from the church balcony where she has been belting out her latest million-seller, the series theme song "Can You Celebrate?"

The secret was not, of course, revealed until the final episode at the end of March—an episode which garnered ratings of 28 percent, up from the series average of 20 percent.

The entire series was made available on video April 18, almost real time for those Japanese drama fans without access to the televised version and others eager to vicariously relive the happy moment. A spokesperson for Pony Canon Shopping Club, the distributor of the four-volume set, reports the series is selling well even with a ¥36,200 (around \$350) price tag. Publisher Kadokawa Shoten beat out the video by releasing the tale in book form on April 11.

The "Virgin Road" success story is typical of many of the better dramas that the nation's four major private broadcasting networks (Nihon Television, Tokyo Broadcasting, Fuji, and TV Asahi) churn out at the rate of approximately two dozen per quarter.

Japan has four TV seasons of 11 to 12 weeks, each sepa-

rated by a fortnight of specials. (NHK, the public network, runs on a different schedule, and its serials can run from six months to a year.) Most of the miniseries that do well in the ratings can expect to reappear in expensive video collectors' editions that, at nearly ¥10,000 per volume, are often offered for sale on an installment plan. Pony Canon, for example, offers two to three titles a month, and they face plenty of competition in the distribution field.

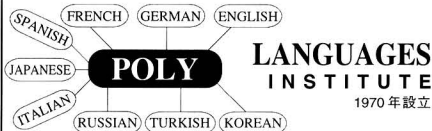
Part of the popularity of owning one's own copy may be that Japanese dramas are so seldom rebroadcast. A recent report from the Ministry of Posts and Telecommunications noted that only two percent of new programs are repeated.

A few hits like "Virgin Road" will turn up several months later, rerun in late afternoon slots. But then they, like their less successful competitors, disappear into the TV archives, accessible only on video or at the Hōsō ("Broadcasting") Library in Yokohama where fans can go to watch memorable TV programs from the past.

Old shows do return, however, in the form of updated sequels, such as the top draws of the second quarter of 1997: "Hitotsu Yane no Shita 2" ("Under One Roof 2," the story of six orphaned and reunited siblings trying to live together again, a 1992 hit) and "Fuzoroi no Ringo-tachi IV" ("Irregular Apples IV"), which began as a tale of college buddies in 1983 and now, in its fourth return, is tracking the old friends through their traumatic 30s.

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The other major characteristic of the second quarter of 1997 was the continued monopoly of top roles in prime-time dramas by members of pop music groups, especially SMAP, the energetic five-man act that now dominates the Japanese TV world.

Starting out in 1988 as a skateboarding back-up group for Hikaru Genji, the top teen group of that era, the boys soon moved to center stage and were christened SMAP, which stands for Sports, Music, Assemble, People. Assembling people is a skill at which they have proven expert: on New Year's Day, 1992, they had the distinction of becoming the first group ever to give five concerts in one day at the Nippon Budōkan arena. Since then, there's been no stopping them, and the nation's TV magazines are compelled to provide a listing of all their scheduled appearances each week, including their own extremely popular Fuji variety show "SMAPxSMAP."

In the second quarter of 1997, the group or one of its members appeared in more than 20 programs a week, and three members were starring in highly rated prime-time dramas. It is no wonder that when 100 well-known figures were asked by *Shūkan Gendai* magazine to choose the Man of the Year of 1996, the president of Fuji TV cast his vote for SMAP.

Kimura Takuya, SMAP's most popular member, starred in an unpleasant and violent little drama called "Gift," playing a man who suffers from amnesia and works as delivery man for a blackmailer. Fellow SMAPster Kusanagi Tsūyoshi, on the other hand, starred in the uplifting drama "Ii Hito" ("Nice

Guy"), the story of a Hokkaido lad who comes to Tokyo to work for the company that makes his favorite sports shoes. His motto is: "The happiness of those around me is my happiness," and his attempts to help others also make his own dreams come true. "Ii Hito" was such a refreshing change from other prime-time dramas—which have grown increasingly bizarre and violent in the past few years—that it enthralled the public. Kusanagi's character may be out to humanize a Japanese corporation, but as he sprints around Tokyo in his favorite running shoes viewers cannot help but recognize the influence of *Forrest Gump*.

And what is likely to be the most successful series of the third quarter?

Another SMAP member, Nakai Masahiro, is starring with Tokiwa Takako (a rival of Wakui Emi, now ranked as the nation's second most popular TV actress). This too is a love story, with Nakai playing a young intern who is propositioned by Tokiwa, a prostitute out to earn enough money for her brother's heart surgery. *TV Gaido*, Japan's oldest and most widely read TV magazine, is calling this one a Japanese version of *Pretty Woman*.

And so another new season dawns. Japan may have four TV seasons, but the climate changes very little from one season to the next.

*Kathleen Morikawa* is a columnist for the Asahi Evening News and Daily Yomiuri newspapers.

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**Albright: U.S. will handle base issue  
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U.S. Secretary of State Madeleine Albright told Prime Minister Ryutaro Hashimoto on Monday that the United States will handle with sensitivity various issues arising from the U.S. military presence in Okinawa Prefecture, gov...

# Pop culture, from A to Z

*The latest book devoted to the ever-changing world of Japanese popular culture is a handy one, says reviewer Ginny Skord Waters.*



*The Drifters' comic variety show ruled the airwaves in the 1970s.*

THE ENCYCLOPEDIA OF JAPANESE POP CULTURE, by Mark Schilling. Weatherhill, 1997. 343 pages, \$22.95 (paperback)

For western devotees of Japan, pop culture is at once the most accessible and mystifying of phenomena: Its lurid ubiquitousness just about smacks you in the face, but attempts to figure out just what is going on are met with puzzlement as to why you would ever want to bother when you could be pursuing better known and, the Japanese like to think, far more representative exemplars of Japanese culture such as Zen gardens or flower arranging. The only people who take pop culture very seriously are anthropologists and, more recently, literary scholars of a post-modernist bent, but their heavy-handedness often tends to drown the baby in the bath water.

Pop culture is elusive by nature: a swiftly moving amalgam of fun and sheer goofiness. And nowhere does it move more swiftly or unexpectedly than in Japan—you have to run

## And that's not all . . .

If you are up to more academic approaches to Japanese popular culture, take a look at *The Handbook of Japanese Popular Culture* (Greenwood Press, 1989; reviewed in *Mangajin* No. 15) and the more recent *Contemporary Japan and Popular Culture* (University of Hawaii Press, 1996). The former is somewhat uneven but nonetheless chock-full of information. The latter, a compilation of symposium papers, can make confusing reading for those uninitiated to contemporary academic psycho-babble. Still, the two standout articles on television and film by Andrew Painter and Susan Napier, respectively, are relatively accessible and marvelously insightful. For my money, however, the best of the genre remains Ian Buruma's *Behind the Mask* (Pantheon Books, 1984, reviewed in *Mangajin* No. 7). Now out of print but still available through special order, this witty, irreverent analysis of the Japanese psyche through film, manga, and popular entertainment is as timely and provocative today as it was 15 years ago. So it goes with the classics.

very fast to keep up with it. Armchair travelers on either side of the globe will find pop culture sprinter Mark Schilling's hot-off-the-press *Encyclopedia of Japanese Pop Culture* to be a reliable and informative companion.

The *Encyclopedia* takes up where your Japanese informants trail off, in mercifully brisk and stylistically uncluttered prose. In true encyclopedic fashion, topics are arranged alphabetically from A for Animal Friends (cute pandas and pet lizards) to Z for *Zoku* (trends manifested as social groupings—this is Japan, after all). Clearly the author, a Japan-based journalist specializing in entertainment, knows his stuff: Each entry not only liberally describes a given phenomenon, but also traces its history, press coverage, reverberations, and the psycho-social basis of its appeal. Look up Pachinko (sandwiched between *Oyaji gyaru* and Pink Lady) and you'll find that Japan boasts 18,000 neon-blazing pachinko halls, that the Kansai area is prone to giving out paperweights as prizes, and that yes, right around the corner you can trade your winnings for cold cash and eventually—given a change in current gambling laws—your groceries.

Look up Misora Hibari, a sort of Japanese Judy Garland, and you'll find a capsule history of *enka* popular singing; those geared more toward rock and roll will be more than edified by the many entries on its postwar manifestations, ranging from Sakamoto Kyū (remember "Sukiyaki"?) to SMAP and the Kinki Kids, who, if for nothing else than their name, deserve to be around for a while.

Connoisseurs of Japanese pop culture might quibble about the topic selection, for the *Encyclopedia* sticks to mostly home-grown phenomena. Not included, for example, are *gaijin* linguistic *tarento* like pioneering Kyoto-ite Edith Hanson and shrewd buffoons like Kent Gilbert or Dave Spector, or other Japanese imports (such as the cult of golf). But you have to draw the line somewhere; otherwise, the book might have run to multiple volumes. Even so, some entries are puzzling in their extreme detail—do we really need two pages on

*(continued on page 85)*

## ON THE BOOKSHELF

### A Japanese Advertising Agency: An Anthropology of Media and Markets, by Brian Moeran. Honolulu: University of Hawaii Press, 1996. 352 pages, \$19.95 (paperback)

Based on a year's field work in a Tokyo-based agency, the book presents a case study of an advertising campaign to outline the complex relations that exist among different divisions within the agency, between the agency and the client, and between the agency and the media.

### Japanese as a Heritage Language: The Canadian Experience, ed. by Kazuko Nakajima and Michiko Suzuki. Toronto: Soleil Publishing, 1996. 159 pages, \$18 (paperback)

A collection of essays, research papers, lesson outlines, and a teacher's guide written by those involved in the teaching of Japanese as a heritage language for more than 20 years.

### Exploring Kantō: Weekend Pilgrimages from Tokyo, by Michael Plastow. New York: Weatherhill, 1996. 261 pages, \$19.95 (paperback)

A modern-day tour of the 33 temples of the ancient Bandō pilgrimage route, each within easy travel range of Tokyo. At each temple there are walking routes that require from

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**Living Language Japanese All the Way**, by Hiroko Storm. New York: Crown Publishers, 1996. 512 pages (paperback) and 8 compact disks, \$95  
A Japanese course designed for self-study, carrying the student from basic through intermediate Japanese. The second set of CDs is designed for "on-the-go" learning, requiring no textbook.

**Child of Darkness: Yōko and Other Stories**, by Furui Yoshikichi, translated by Donna George Storey. Ann Arbor, MI: Center for Japanese Studies, The University of Michigan, 1997. 212 pages, \$38.95 (hardcover), \$16.95 (paperback)  
Furui, who won the Akutagawa Prize in 1971 with the novella "Yōko," is regarded as the leading writer of Japan's "Inverted Generation." This book provides translations and critical commentaries of his stories "Yōko," "The Plain of Sorrows (Aihara)," and "The Doll (Ningyō)."

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# Text entry made easy

*KanjiScan allows users to scan Japanese text into their computers—but it needs a little help.*

Reviewed by Douglas Horn

Printing a computer document is a simple task these days—even if that document is in Japanese—but putting an existing paper document *into* a computer is a little more difficult. For years, the only way to do it was to laboriously type the document by hand. Today, page scanners and optical character recognition (OCR) software can ease the burden considerably. And now, a new application from NeocorTech called KanjiScan for Windows promises to bring Japanese OCR to users of non-Japanese Microsoft Windows—even those who do not read Japanese.

This is a potential boon to non-Japanese speakers who try to communicate with non-English-speaking Japanese via machine translation software. KanjiScan is clearly meant to target the users of NeocorTech's other products, the

Tsunami English-to-Japanese and Typhoon Japanese-to-English translation systems. In fact, KanjiScan includes a data link feature to automatically transfer recognized text to Typhoon for translation. (Users of other machine translation systems can save the recognized text and open it in their translation programs.)

## Using KanjiScan

Optical character recognition software reads scanned documents or image files of text and tries to determine what letters, numbers, or characters the black marks represent. People do the same thing when they read, only they're much better at it. Some characters are easy to recognize, while others are more difficult. And, as anyone who's attempted to read a messy photocopy or fax knows, image quality makes a big difference in whether or not a document

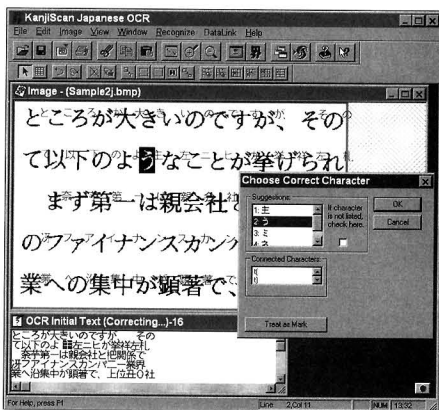
is readable. KanjiScan makes its best guess on what character each mark represents, and on clear, high resolution scans, it often does very well. As resolution and clarity decrease, however, so does recognition. But even the clearest images are rarely error-free. So once KanjiScan completes its initial recognition, the user must go through every

character, making sure that the program has correctly interpreted the mark.

To help the user check and correct recognized characters, KanjiScan displays the character it believes to be correct in red, next to the black and white image of each scanned character. The user can then read through each character and modify those that have been incorrectly identified. Unfortunately, because the red and black characters are crammed together, reading them is occasionally difficult.

When the user notices an incorrectly recognized character, he can click on the character with the mouse, bringing up a window which allows him to select the proper character. KanjiScan offers a list of other probable characters; usually the proper character is on this list of near misses. If not, the user may enter the proper character, either using KanjiScan's front-end processor or using the kanji search system. NeocorTech claims that the search system allows even those who do not read Japanese to find and enter the proper character. While this may be technically accurate, in practice those without some basic understanding of the Japanese writing system would have difficulty using the search system with any speed.

NeocorTech's promotional materials for KanjiScan claim a 90-95 percent recognition accuracy rate when using quality scans. The scans used to test the system for this article never reached this level, however. Interestingly enough, KanjiScan seems to have little trouble discerning complex kanji characters that many advanced language students might balk at. What stumps it, however, are



A document halfway through the correction phase of recognition.

simple hiragana characters and Arabic numerals. When a hiragana character is misread, however, it is invariably the second choice on the correction list, so correcting these problems is a simple operation.

KanjiScan includes several tools for improving recognition accuracy. The first allows users to define areas to be recognized, letting the user select which text will be recognized and in what order. Other tools allow users to clean up messy images. This includes removing extraneous spots and lines that will interfere with proper recognition and lightening or darkening text as necessary to provide a readable image. Unfortunately, while this last tool is useful for poorly scanned text, it can only be applied to the entire image, rather than on a block-by-block basis, which limits its use.

One of KanjiScan's more advanced features for improving scanning ability is its "self-learning." KanjiScan keeps track of the corrections users make and employs this knowledge to make itself "smarter." This does work, to a point: about half of the mistakes corrected the

first time through a particular scan did not occur in subsequent scans. But this feature seems to have an upward limit to its ability to correct itself. Even after scanning the same image six times, the same errors kept coming up—and wouldn't you know it, those pesky hiragana characters were almost always the culprits. These errors were easy enough to correct, but troublesome nonetheless, if only because, to human eyes, these are the simplest characters to recognize. Users will just have to chalk this up to the difference between computers and people and hope that NeocorTech finds a workaround for future versions (or that with enough "learning" the program will one day break through this particular shortcoming).

#### Specifics

KanjiScan runs on Windows 95 or NT computer systems with a 486 or better microprocessor, at least 16MB of RAM (32 MB for Windows NT), and 40 MB of free hard disk space. It does not require any Japanese computer software (US versions of Windows work just fine).

It will connect to any TWAIN-compatible scanner (300 dpi or higher recommended), or it can read existing scans in TIFF, BMP, PCX, or GIF format.

The system is simple to install, and the documentation is adequate. KanjiScan is capable of scanning horizontal or vertical Japanese text, as well as English. (There are, however, more capable applications available for English-only OCR.)

Overall, KanjiScan is a useful system, which, though it appears to fall short of a few of its claimed abilities, still fills a need for many users. Advertising hyperbole aside, the system works as promised, allowing even users with only moderate Japanese reading abilities to scan Japanese documents into the computer—with a little user correction along the way. Users who need to input large amounts of Japanese text will find KanjiScan to be worth its \$490 price tag, in terms of saved time and frustration.

*Douglas Horn is a freelance writer living in Seattle.*

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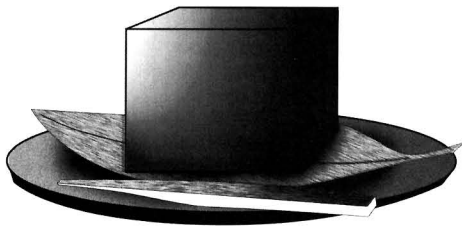
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# The Gelatin of Japan

*Like so many ingredients in Japanese cooking, kanten (“agar-agar”) has a seaweed base.*



*Mizu-yōkan*

One of the best consolations of summer in Japan—and one of its simplest pleasures—is to duck into the cool of a traditional *kissaten* teahouse. Its wooden interior should be dark and shaded; outside a small stand of bamboo rustles gently; a *fūrin* wind chime softly amplifies even the faintest breath of air; miniature moss gardens induce memories of moist green glades in far-off forests. Waitresses in *kasuri*-patterned yukata offer oh-so-welcome *o-shibori* towels and ice-cold *muji-cha* tea. But best of all they bring glass bowls filled with cooling desserts.

There will be mounds of *kakigōri*, shaved ice frappé flavored with fruit syrups; or *anmitsu*, sweetened azuki beans; maybe *amazake*, a naturally sweet preparation of rice; or, best of all, *kanten*—chilled cubes of translucent jelly seasoned with vinegared soy sauce and a dab of mustard. For a brief moment the sweltering heat lifts, and you understand how Tokyoites (and Edokko before them) managed to survive the dog days of summer in those long-gone, pre-air-conditioning days.

It is not the taste that does it—*kanten* has little flavor. It is something in the smooth, slithering texture that cools and refreshes so effectively. This Asian Jell-O seems to whisper of snow-covered mountains or of dappled ocean depths. Somehow it is no surprise to find out that the basic ingredient of *kanten* is seaweed and that it is prepared in the dead of winter in the Japanese Alps.

The use of marine gelatin is nothing new. *Tokoroten*, a dish made by cooking down *tengusa* (“heaven’s herb”) seaweed and allowing its natural gels to set, was already popular in Nara times. Nor was it exclusive to Japan: The awkward (and unappetizing) English name “agar-agar” was taken from the Malay language, even though the Celts too have long eaten carrageen jelly. Predictably, though, it was the Edo-era Japanese who found a way of refining it the furthest.

Like many of the best discoveries, it was accidental. In 1652, while traveling to his feudal fief in Kyushu, the *daimyō*

of Satsuma made an overnight stop at an inn in Fushimi village, near Kyoto. The landlord, a certain Minoya Toraemon, served him *tokoroten* even though the weather was unseasonably cold. As was customary, all leftovers were thrown out into the snowy night. A few days later, Toraemon came across the *daimyō*’s jelly—but it had been transformed by the process of repeated freezing and thawing into a white, spongelike substance.

The curious publican tried an experiment. He found that when this naturally freeze-dried *tokoroten* was cooked down and allowed to gel again, it not only looked more refined than the original dish, it also tasted far better.

The new dish became a specialty of Toraemon’s inn, and word began to spread. Nine years later, the Zen priest Ingen came to try the new delicacy. Mightily impressed, he promptly bestowed on it the poetic name *Kan-Ten* (寒天, “cold heavens”). The name stuck, and its popularity has remained unchanged to the present day—as has the way in which it is prepared.

*Kanten* can be used in much the same way as the gelatin derived from animal sources (usually the hoofs and bones of cows) to make both sweet and savory dishes. But in almost every aspect *kanten* is superior. It dissolves better, sets more readily at room temperature, produces a firmer jelly, and does not melt as quickly in hot weather. It also has a neutral taste that combines well with other ingredients. *Kanten* is an ideal food for dieters, since it contains valuable trace elements, lends bulk to meals, stimulates digestion while suppressing the appetite, and has zero calories.

In Japan *kanten* is mostly used to make desserts or aspics, and also features in traditional *wagashi* candies. However, this versatile ingredient also has many uses in Western-style dishes as a thickening agent for jams, salad dressings, condiments, soups, and stews.

*Robbie Swinnerton is the food editor of Tokyo Journal.*



# Azuki bean jelly • 水ようかん (Mizu Yōkan)

## Ingredients (serves 8)

- 1 stick (10 oz.) *kanten* (agar-agar)
- 3 cups water
- 3-3/2 oz. sugar
- 14 oz. can of *neri-an* (puréed azuki beans), sweetened
- pinch of salt

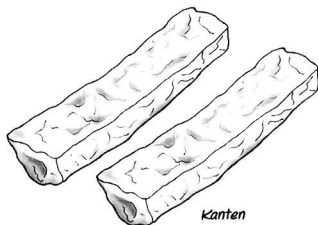
## Preparation

1. Rinse the *kanten* and tear into four pieces. Cover with water and soak until soft (about 30 minutes). To prevent the *kanten* from floating up, rest a light plate directly on top of it.
2. Wrap the *kanten* in a cloth and squeeze out the excess water. Tear into fine pieces and place in a pan. Add the water and cook over medium heat, stirring until it has dissolved.
3. Strain through a sieve into another pan. Add the sugar and stir over medium heat until dissolved. Remove from heat and add the *neri-an*.
4. Return to the heat and add the salt. When the mixture

comes to a boil, lower the heat and simmer for 3-4 minutes, stirring constantly. Stand the pan in a basin of ice water and stir the mixture to reduce its temperature.

5. Rinse a 5 1/2" x 6 1/2" tray in cold water, as the water will help the jelly slide out once set. Stand the tray in a basin of ice water and pour in the bean mixture. Refrigerate until set.
6. Turn out of the tray and cut into eight pieces using a wet knife. Alternatively, cut the jelly in the tray, resting a chopstick over the tray as a guide.

(From *The Essentials of Japanese Cooking*, by *Suzuki Tomoko*, distributed by Tuttle.)



*Kanten*

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**Businessman 2:** *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*  
"It's just that the TV program he was looking forward to got cancelled."

**FX:** *GAAAN*  
(an FX word indicating shock or realization)

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# Job-Hunting in Japan

(continued from page 16)

こうして山田君は2月から4月にかけて商社や銀行、化粧品メーカーなど5社の会社説明会や業界セミナーにだけかけた。就職活動には彼も紺のスーツを着る。1年前の成人式のときに祖父母が買ってくれたもので、シャツやネクタイ、靴、ベルトなどを含めると、やはり10万円したそう。

## 活動後期

清美さんは5月下旬、履歴書を持参して総合商社の個人面接を受けた。応募職種は総合職で、男子学生と競合する。面接官は40歳ぐらいの男性で、仕立てのよいスーツと外国製のネクタイが給料の高さを物語っていたという。

志望理由を聞かれて、清美さんは「外国との取引に大学で勉強したことを生かしたい。消費者にいい商品を提供したい」と答えた。

1週間後、その商社から封書が届いた。<・・・ご縁がありませんでした>。不採用の通知に見合いの相手を断わるような表現を日本の会社はよく使う。就職先がみつかるまで、資料請求→説明会→面接のプロセスを清美さんは繰り返すという。

山田君の初めての面接は4月中旬。会社訪問した九州の地方銀行の東京支店に呼び出された。一次面接の相手は人事の担当者2人で40代半ばと30代後半の男性だった。まず別室でアンケートに答え、それに沿って面接で質問された。学生生活や水球のことに続いて「この会社の長所」を聞かれた。「地元文化の発展に寄与している地域密着型」のさわやかな銀行」と山田君は答えた。そう思った理由を聞かれたので、実は3月に本店を訪問した際、この銀行が地元のためにコンサートを定期的に開いていることを知ったと説明した。東京での面接の前に地元に戻って自分の目でこの銀行を調べた態度が高く評価されたようだ。しばらくして、この銀行から二次面接の連絡がきた。

2人の職探しはまだ続いているが、「できれば秋までに就職活動を終わりたい」と清美さんのため息をつく。山田君は7月中旬に内定をとる目標だ。

佐々木芳伸 (横浜在住のフリーランスジャーナリスト)

Between February and April, Takao attended presentations or industry seminars for a total of five different companies, including trading companies, banks, and cosmetics companies. On those occasions he wore his navy-blue suit; his grandparents had bought it for him a year ago for his Coming of Age Ceremony (*seijin-shiki*). With the shirt, shoes, necktie, and belt, it had cost around ¥100,000.

## The Later Stage

In the latter part of May, Kiyomi went, resume in hand, to a [general] trading company for an individual interview. She was applying for the *sōgō-shoku* course, and was thus competing with the male students. The interviewer was a man, about 40 years old; his well-made suit and imported necktie indicated that he was in a highly paid position.

When asked about her reasons for applying, Harumi replied, “I want to use what I learned at university in trade with foreign countries; I want to bring good products to consumers.”

One week later, an envelope arrived from the company: “*Go-en ga arimassen deshita*”—literally, “There was no karmic connection.” In their letters of rejection, Japanese companies frequently employ the same language used in turning down a prospective marriage partner from an *o-miai* (“arranged marriage”) meeting. Kiyomi says she will repeat the process of requesting information, attending company presentations, and interviewing until she finds employment.

Takao had his first interview in mid-April. He was called to the Tokyo branch of the local Kyushu bank he had visited earlier. The first interview was with two human resources managers, both males, one in his mid-40s, the other in his late 30s. Takao first filled out a questionnaire in another room, then the interview questions proceeded along the lines of the questionnaire. After being asked about his student activities and the water polo team, he was asked what he thought the strong points of the company were. Takao replied, “It’s a refreshing bank with strong ties to its area, and it contributes to the local cultural development.” When asked why he thought so, he explained that when he had visited the head office in March, he learned that the bank was periodically sponsoring concerts for the area. The interviewers were impressed with the fact that he had made a trip and investigated the bank with his own eyes before the interview in Tokyo. Shortly after the first interview, he was contacted for a second interview.

Both of these students are still continuing their job search. With a sigh, Kiyomi says that she wants to complete her job-hunting activities by fall, if possible. Takao’s goal is to get a preliminary decision (*nai-naitei*) by mid-July.

Sasaki Yoshinobu is a freelance journalist living in Yokohama.

# 夕焼けの詩<sup>うた</sup> *Yūyake no Uta*

by  
西岸良平<sup>さいがんりょうへい</sup>  
Saigan Ryōhei

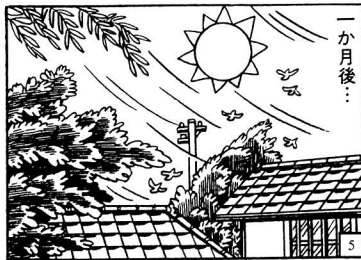
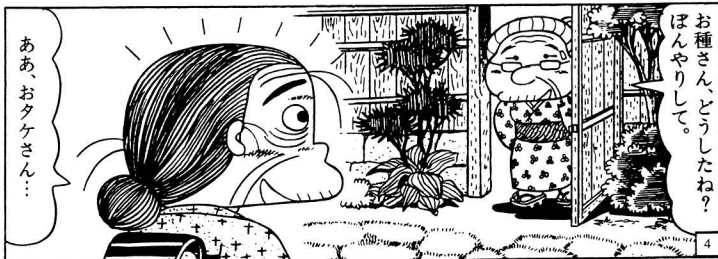
*Yūyake no Uta* is the title of a collection of manga from the larger work *San-chōme no Yūhi*, “Evening Sun Over 3-chōme,” a series that has been running in *Big Comic Original* since 1974. Through detailed drawings and carefully conceived dialogue, author Saigan Ryōhei lovingly portrays the everyday lives of ordinary people in Japan in the late 1950s and early 1960s.

This story, “Grandma’s Little Garden,” centers around the Yarigai family, regulars in the *Yūyake* series. After a dam is built and her village is flooded, scrappy old Otane is forced to move to the city and live with her daughter, Matsuyo. It is proving to be a difficult arrangement for both Otane and the status-conscious Matsuyo.

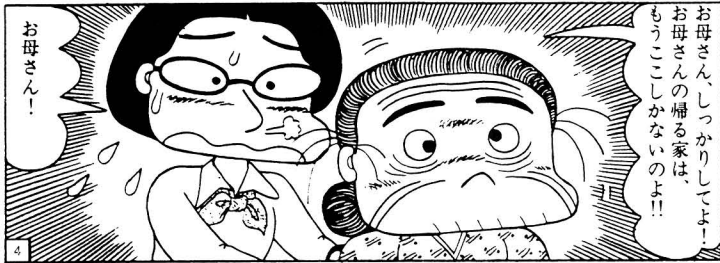
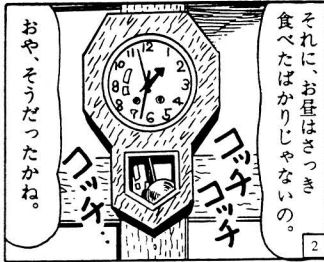
The first sign of trouble appears when Otane hikes around the neighborhood peeking into the neighbors’ yards while wearing her farm clothes—much to Matsuyo’s embarrassment. Later Otane tries to help with the household chores, but she’s not accustomed to modern homes and winds up ruining a newly waxed floor and breaking an imported teacup (“It’s awfully flimsy for being so expensive,” she sniffs unsympathetically). An exasperated Matsuyo orders Otane to sit still and not to touch anything while she’s gone.



But sitting still is not in Otane’s nature. While reminiscing about the village with her grandson Yō-chan, Otane has an idea: turn the Yarigai family’s lawn into a vegetable garden. Happily she sets to work digging trenches, planting seeds, and spreading an especially odorous fertilizer made from human waste. When she returns home, Matsuyo is appalled by what she discovers.

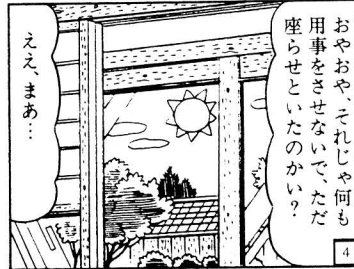


1	<p><b>Narration:</b> お母ちゃん は カンカンに 怒り、 おばあちゃん の 作った 畑 は 芝生 に 戻された。  <i>O-kāchan wa kankan ni okori, O-bāchan no tsukutta hatake wa shibafu ni modosareta.</i>          (hon.)-mom as for (ho)/angry FX became angry-and (hon.)-grandma (subj.) made garden as for lawn to was restored  <b>Mother threw a fit and the garden Grandma had made was turned back into lawn.</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>kankan</i> is an effects word for “burning hot,” and in the form <i>kankan ni</i> describes intense anger; <i>okori</i> is the stem of <i>okoru</i> (“get angry”), used as a continuing form (“~, and . . .”) so <i>kankan ni okori</i> = “get/got intensely angry and . . .” → “flew into a rage/became hysterical and . . .”</li> <li><i>modosareta</i> is the past form of <i>modosareru</i>, which is the passive form of <i>modosu</i> (“return/put back/restore”).</li> </ul>
2	<p><b>Matsuyo:</b> いい こと、 お母さん、 もう なんにも しちゃだめ よ!  <i>ii koto, O-kāsan, mō nanni mo shicha dame yo!</i>          good thing (hon.)-mother [not] anymore [not] anything mustn't do (emph.)  <b>“Now listen, Mother. Don't do anything else!”</b> (PL2)</p> <p>ろくな 事 しない んだ から。 もう、 じっと 座って よ!!  <i>Roku na koto shinai nda kara. Mō, jitto suwatte-te yo!!</i>          proper/decent things don't do (explan.) because (exasp.) still/quietly be sitting (emph.)  <b>“You don't do anything decent! Really! Please sit still!”</b>  <b>“You're never up to any good, so just sit still! Sheesh!”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>ii koto</i> is literally “good thing,” but it's also used idiomatically as a “warm-up” for admonitions/instructions—like “Now listen.” <i>Ii desu ka</i> can be used in the same way.</li> <li><i>mō</i> often works together with a negative later in the sentence to mean “not anymore”; here, <i>dame</i> (“no good/won't do”) functions as the negative. <i>Mō</i> can also be an exclamation of exasperation/disgust (“good grief!/really!/sheesh!”)—which is how the second instance is used here.</li> <li><i>nanni mo</i> is an emphatic <i>nanti mo</i>, which works together with a negative later in the sentence to mean “not anything/nothing.” <i>Shicha dame</i> is a contraction of <i>shite wa dame</i> (“is no good if you do” → “mustn't do”).</li> </ul>
3	<p><b>FX:</b> ポツン  <i>Potsun</i>          (effect of someone/something being all alone, separated from other people/things)</p>
4	<p><b>Otake:</b> お種さん、 どう した ね? ぼんやりして。  <i>Otane-san, dō shita ne? Bon'yari shite.</i>          (name-hon.) how/what did (colloq.) are spaced out/listless-and  <b>“What's the matter, Otane? You're just sitting there staring into space.”</b> (PL2-3)</p> <p><b>Otane:</b> ああ、 おタケさん。  <i>Ā, Otake-san.</i>          (interj.) (name-hon.)  <b>“Oh, Otake.”</b> (PL3)</p> <ul style="list-style-type: none"> <li><i>dō</i> is “how/what” and <i>shita</i> is the plain/abrupt past form of <i>suru</i> (“do”), so <i>dō shita</i> is literally “What did you do?” But the expression is often used idiomatically to ask for an explanation of something that appears out of the ordinary: “What's wrong/What's the matter/What's the trouble?”</li> </ul>
5	<p><b>Narration:</b> 一か月 後 . . .  <i>Ikkagetsu go . . .</i>  <b>One month later . . .</b></p>
6	<p><b>Otane:</b> おしげさん、 昼ごはん まだ か ねー?  <i>Oshige-sān, hiru-gohan mada ka ne?</i>          (name-hon.) lunch not yet (?) (colloq.)  <b>“Oshige, is lunch ready yet?”</b> (PL2)</p> <p>おなか すいた よー。  <i>Onaka sutita yō.</i>          stomach has become empty (emph.)  <b>“I'm hungry!”</b> (PL2)</p>





1	<p><b>Otane:</b> おしげさん、昼ごはん まだ かい?  <i>Oshige-san, hiru-gohan mada kai?</i>  <small>(name-hon.) lunch not yet (?)</small>  <b>“Oshige, isn’t lunch ready yet?”</b> (PL2)</p> <p><b>Matsuyo:</b> お母さん、何 言ってる の!? 誰 よ、おしげって!? あたし は 娘 の 松代 でしょ!  <i>O-kāsan, nani itte-ru no!? Dare yo, Oshige te!? Atashi wa musume no Matsuyo desho!</i>  <small>(hon.)-mother what are saying (explan-?) who (is-emph.) (name) (quote) I/me as for daughter who is (name) surely</small>  <b>“What are you saying, Mother? Who’s Oshige!? You know I’m your daughter Matsuyo!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>kai</i> makes a softer/less abrupt question than <i>ka</i>.</li> </ul>
2	<p><b>Matsuyo:</b> それに、お昼 は さっき 食べたばかり じゃないの。  <i>Sore ni, o-hiru wa sakkī tabeta bakari ja nai no.</i>  <small>and also lunch as for a while ago just ate is it not that?</small>  <b>“And besides, we just ate lunch.”</b> (PL2)</p> <p><b>Otane:</b> おや、そう だった かね。  <i>Oya, sō datta ka ne.</i>  <small>(interj.) that way was (?)</small>  <b>“Oh, did we?”</b> (PL2)</p> <p><b>Sound FX:</b> コッチ コッチ コッチ  <i>Kotchi kotchi kotchi</i>  <b>Tick tock tick</b></p> <ul style="list-style-type: none"> <li>• <i>tabeta</i> is the plain/abrupt past form of <i>taberu</i> (“eat”), and <i>bakari</i> after the past form of a verb implies the action occurred just now or very recently. <i>Ja nai no</i> is literally a question (“isn’t it the case that ~”), but it’s a purely rhetorical one that in fact serves as a strong assertion.</li> </ul>
3	<p><b>Otane:</b> それじゃ、ほちほち 帰らせてもらいます。おじさま様 でした。  <i>Sore ja, bochi-bochi kaerasete moraimasu. Ojama-sama deshita.</i>  <small>in that case/then soon will go home (hon.)-intrusion was</small>  <b>“Well then, I’ll be going on home. Thank you for your hospitality.”</b> (PL4)</p> <p><b>Matsuyo:</b> か、帰る って? どこに 帰る の よ!?  <i>Ka, kaeru tte? Doko ni kaeru no yo!?</i>  <small>(stammer) go home (quote) where to go home (explan.) (emph.)</small>  <b>“G- go home? Go home to where!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>bochi-bochi</i> is an informal/slang equivalent of <i>soro-soro</i>, literally meaning “slowly/gradually/by and by” but often used in situations like this to mean “it’s about time to ~”</li> <li>• <i>kaerasete</i> is the <i>-te</i> form of <i>kaeraseru</i>, the causative form of the verb <i>kaeru</i> (“go/return home”). A causative verb plus <i>morau/moraimasu</i> is a polite way of saying “I will do the action.”</li> <li>• <i>ojama-sama deshita</i> is a variation of <i>ojama shimashita</i>, a polite formula used when leaving someone’s home/office/etc. after a visit. It literally means “I have intruded,” and implies an apology for the intrusion and thanks for the hospitality.</li> </ul>
4	<p><b>Matsuyo:</b> お母さん、しっかりして よ! お母さんの 帰る 家は、  <i>O-kāsan, shikkari shite yo! O-kāsan no kaeru ie wa,</i>  <small>(hon.)-mother be strong-(command) (emph.) (hon.)-mother (subj.) go home house as for</small>  もうここしかない の よ!! お母さん!  <i>mō koko shika nai no yo!! O-kāsan!</i>  <small>now here have only (explan.) (emph.) (hon.)-mother</small>  <b>“Mother, get a hold of yourself! The only house you can go home to now is this one, Mother!”</b> (PL2)</p>
5	<p><b>Otake:</b> こんにちはー。お種さん、大福 持って来た よ。  <i>Konnichi wā. Otane-sān, daifuku motte kita yo.</i>  <small>(greeting) (name-hon.) rice cakes brought (emph.)</small>  <b>“Hello-o. Otane, I brought you some daifuku!”</b> (PL2)</p> <p><b>Sound FX:</b> ギイー  <i>Gii</i> (sound of door opening)</p> <ul style="list-style-type: none"> <li>• <i>daifuku</i> is a small round cake of <i>mochi</i> (“pounded rice cake”) filled with <i>an</i> (“sweet bean paste”).</li> </ul>
6	<p><b>Matsuyo:</b> おばあちゃん、うちの 母 が 変 な の よ!  <i>O-bāchan, uchi no haha ga hen na no yo!</i>  <small>(hon.)-grandma my mother (subj.) is strange (is-explan.) (emph.)</small>  <b>“O-bāchan, my mother’s acting strange!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>uchi</i> literally means “inside/within” but is used frequently to refer to one’s own house/family, company, or other group; <i>uchi no</i> = “my/our.”</li> <li>• <i>haha</i> is the proper word for referring to one’s own mother when speaking to someone outside the family.</li> </ul>



1	<p><b>FX:</b> ポケーツ  <i>Pokē!</i>  (effect of staring blankly)</p>
2	<p><b>Otake:</b> お種さん、しっかりしとくれ よ。あたしが わかる かい?  <i>Otane-san, shikkari shitokure yo. Atashi ga wakuaru kai?</i>  (name-hon.) please be strong-(request) (emph.) I/me (obj.) can recognize (?)  <b>“Otane, please snap out of it. Do you know who I am?”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>shikkari shitokure</i> is a contraction of <i>shikkari shite o-kure</i>, the <i>-te</i> form of <i>shikkari suru</i> plus <i>o-kure</i> (“please,” feminine).</li> <li><i>atashi</i> is a feminine variation of <i>watashi</i> (“I/me”). With <i>wakuaru</i> (“know/can recognize”), <i>ga</i> marks the thing known/recognized—which is equivalent to the direct object in English: <i>watashi ga wakuaru</i> = “[you] recognize me.”</li> </ul>
3	<p><b>Otake:</b> どうやら、ボケ だ ねえ、こりゃ。  <i>Dōyara, boke da nē, korya.</i>  apparently senility is (colloq.) as for this  <b>“It looks like she’s gone senile.”</b> (PL2)</p> <p><b>Matsuyo:</b> えーっ! どう しましょう。困った わ。  <i>Ē! Dō shimashō. Komatta wa.</i>  (interj.) how/what shall do am troubled (fem, emph.)  <b>“Hu-u-nh?! What should I do! Oh dear.”</b> (PL2)</p> <p><b>FX:</b> ポケーツ  <i>Pokē!</i> (effect of staring blankly)</p> <ul style="list-style-type: none"> <li><i>korya</i> is a colloquial contraction of <i>kore wa</i>. The sentence order is inverted; <i>korya</i> would normally come first.</li> </ul>
4	<p><b>Otake:</b> おやおや、それじゃ 何も 用事 を させないで、ただ 座らせといた のかい?  <i>Oya oya, sore ja nanimo yōji o sasenaide, tada suwarasetoita no kai?</i>  (interj.) then [not] anything task (obj.) without letting [her] do just made [her] sit (explan.-?)  <b>“Goodness gracious, you mean you just made her sit around without giving her anything to do?”</b> (PL2)</p> <p><b>Matsuyo:</b> ええ、まあ...  <i>Ē, mā...</i>  yes (interj.)  <b>“Well, yes.”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>suwarasetoita</i> is a contraction of <i>suwarasete oita</i>, the <i>-te</i> form of <i>suwaraseru</i> (“cause to sit”) and <i>oita</i>, a past form of <i>oku</i> (“set/leave/put in place”). A <i>-te</i> form + <i>oku</i> can mean to do the action and leave the result in place, so <i>suwarasete oita</i> is literally “caused [her] to sit and left [her] that way.”</li> </ul>
5	<p><b>Otake:</b> ひどい ねー。それじゃ ボケる に決まってる よ!!  <i>Hidoi nē. Sore ja bokeru ni kimatte-ru yo!!</i>  is awful/cruel (colloq.) then/in that case go senile is certain to, (emph.)  <b>“That’s awful. In that case, she’s certain to go senile.”</b>  <b>“How awful—it’s no wonder she’s lost her mind!”</b> (PL2)</p> <p>今 から でも 遅くない から、何か 一番 好きな 事 を させてあげる んだ ねえ。  <i>Ima kara demo osokunai kara, nanika ichiban suki na koto o sasete ageru nda nē.</i>  now from even isn’t too late because/so something most likes thing (obj.) let [her] do (explan.) (colloq.)  <b>“It’s still not too late; you’ve got to let her do something she really likes.”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>ichiban</i> is literally “number one,” but when it modifies an adjective or descriptive noun, it means “most/to the greatest degree”: <i>ichiban suki na koto</i> = “thing [she] most likes” → “[her] favorite thing.”</li> </ul>
6	<p><b>Otake:</b> そう そう、庭 に 畑 なんて いい んじゃないかい? きつと ボケ も よくなる し。  <i>Sō sō, niwa ni hatake nante ii n ja nai kai? Kitto boke mo yoku naru shi.</i>  that way that way yard in garden something like will be good won’t it? surely senility also will become better and  <b>“Ah, yes, something like a vegetable garden in your yard might be nice. That would surely help her come out of this stupor.”</b> (PL2)</p> <p>とにかく、これ以上 本格的に ボケたりしたら、奥さん も 大変 だよ、  <i>Tonikaku, kore ijō honkaku-teki ni boketari shitara, okusan mo taihen da yō,</i>  anyhow more than this seriously if goes senile or something wife/you also difficulty/trouble will be (emph.)</p> <p>つきっきり で 面倒見なくちゃならなくて。  <i>tsukikiri de mendō minakucha naranakute.</i>  constant attendance (manner) must care for (cause)</p> <p><b>“Anyhow, if her condition gets any worse, it’s going to be a lot of trouble for you, you know. You’ll have to care for her around the clock.”</b> (PL2)</p> <p><b>FX:</b> ポケーツ  <i>Pokē!</i> (effect of staring blankly)</p> <ul style="list-style-type: none"> <li>the <i>-tari</i> form of a verb followed immediately or later in the sentence by <i>suru</i> means “do something/things like ~,” and <i>shitara</i> is a conditional form of <i>suru</i>, so <i>honkaku-teki ni boketari shitara</i> = “if [she] goes seriously senile or something.”</li> <li><i>tsukikiri</i> is a variation of <i>tsuki-kiri</i> (付き切り, “constant attendance”).</li> </ul>



1

**Matsuyo:** お母さん、 それじゃ ここ 畑 に していい わ。  
*O-kāsan, sore ja koko hatake ni shite ii wa.*  
 (hon.)-mother in that case/then here/this place garden into is OK to make (fem. emph.)  
**“OK, Mother, you can make a garden here.”** (PL2)

ただし 肥料 だけ は、 別な の を 使って ね。 だめ よ、 アレ は。  
*Tadashi hiryō dake wa, betsu na no o tsukatte ne. Dame yo, are wa.*  
 however fertilizer only/just as for different one (obj.) use-(request) (colloq.) no good (is-emph.) that as for  
**“But, for the fertilizer, please use something else. Not that stuff.”** (PL2)

**Otane:** はい はい。

*Hai hai.*  
 yes yes  
**“OK, OK.”** (PL2)

- dots are added next to *hiryō* and *are* to show that she stresses the words. *Are* (“that”) refers to the night soil Otane used as fertilizer the first time around.
- Matsuyo is letting her mother have her way, but *hiryō dake wa* (“as for just the fertilizer”) carries the feeling of “but I have just one restriction regarding the fertilizer.”
- Matsuyo’s last sentence is inverted; normal order would be *Are wa dame yo*.

2

**Narration:** おばあちゃん は 庭 の 隅 に 穴 を 掘り、 堆肥 を 作った。  
*O-bāchan wa niwa no sumi ni ana o hori, taihi o tsukutta.*  
 (hon.)-grandma as for yard of corner in hole (obj.) dug-and compost (obj.) made  
**Grandma dug a hole in one corner of the yard and made compost.** (PL2)

**Text balloon:** 台所 の 生ゴミ、 落ち葉・ 雑草、 近所 から もらった ニワトリ の フン、  
*Daidokoro no nama-gomi, ochiba, zassō, kinjo kara moratta niwatori no fun,*  
 kitchen from raw garbage fallen leaves weeds neighbors from received chicken (mod.) droppings  
 お米 の とぎ汁、 etc.  
*o-kome no togi-jiru, etosetora.*  
 (hon.)-rice from wash water etc.

**Kitchen scraps, fallen leaves and weeds, chicken droppings from the neighbors, water from rinsing rice, etc.**

**Arrows (R-L):** 時々 かきまわす 雨よけ フタ  
*Tokidoki kaki-mawasu Ama-yoke futa*  
 occasionally stir up rain-protection cover  
**Stir occasionally Rain Cover**

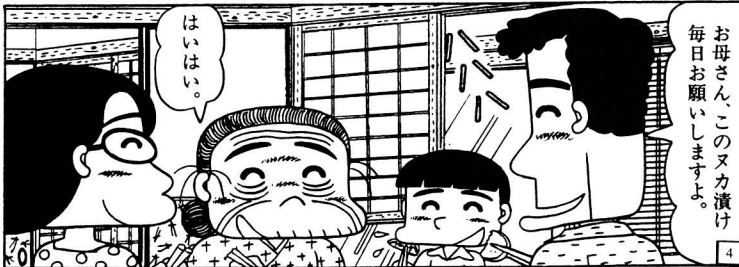
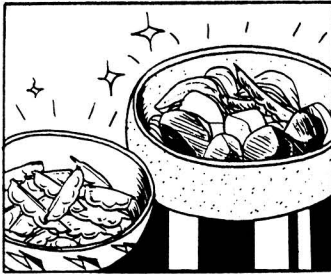
- *kome* refers to uncooked rice; it often gets the honorific *o-* even in informal speech.

3

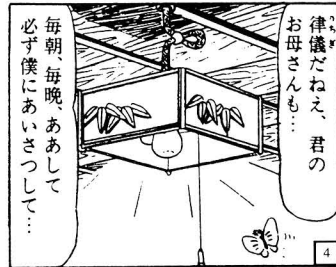
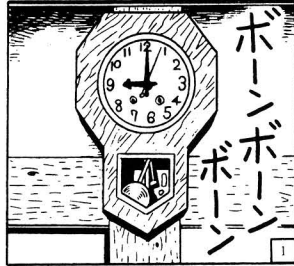
**Narration:** やがて…  
*Yagate…*  
**Before long…**

4

**Sound FX:** ミーン ミーン ミーン ミーン ミーン  
*Miin miin miin miin miin*  
 (sound of cicadas chirping/droning)

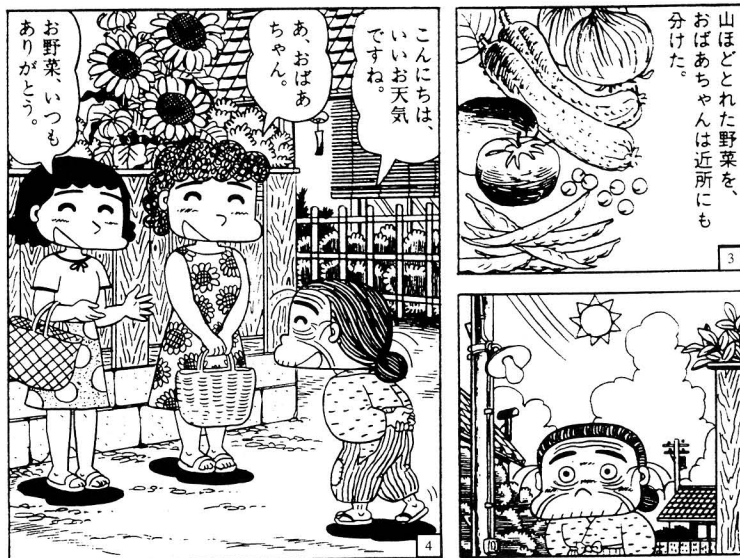


1	<p><b>Matsuyo:</b> お野菜 は みんな うちの 畑 の よ。  <i>O-yasai wa minna uchi no hatake no yo.</i>          (hon.)-vegetables as for all our garden from (are-emph.)          “As for the vegetables, they are all [things] from our garden.”  <b>“The vegetables all came from our garden.”</b> (PL2)</p> <p><b>Father:</b> とっても 新鮮 で おいしい ね。  <i>Tottemo shinsen de oishii ne.</i>          very fresh are-(cause) delicious (colloq.)  <b>“They’re so fresh and delicious.”</b> (PL2)</p> <p><b>Yū-chan:</b> 僕 も 手伝った んだ よ!  <i>Boku mo tetsudatta nda yo!</i>          I/me also helped (explan.) (emph.)  <b>“I helped, too!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>understood after the second <i>no</i> is something like <i>yasai</i> (“vegetables”) or <i>mono</i> (“things”); <i>no</i> between two nouns makes the first noun into a modifier for the second, and where context makes the meaning clear, the second noun can be left understood like this.</li> <li>in informal situations, the emphatic particle <i>yo</i> by itself can function as <i>desu yo</i> (“is/are/will be” + emph.), especially in female speech.</li> </ul>
2	<p><b>Matsuyo:</b> この スカミソ漬け も おばあちゃんの 特製 よ。  <i>Kono nukamiso-zuke mo Obāchan no tokusei yo.</i>          this/these nukamiso pickles also (hon.)-grandma 's specialty (are-emph.)  <b>“These nukamiso pickles are Grandma’s special recipe, too.”</b> (PL2)</p> <p><b>Father:</b> ほう、どれどれ。  <i>Hō, dore dore.</i>          (interj.) which which  <b>“Oh? Let me see.”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>nukamiso</i> is a type of paste used for pickling vegetables, made from rice bran (<i>nuka</i>), salt, water, and spices; <i>-zuke</i> is a suffix meaning “~ pickles” or “pickled in ~.”</li> <li><i>dore</i> is a pronoun for “which,” but it’s also used as an interjection when the speaker is about to try something out or examine something, with the feeling of “Well now, let’s give it a try/let’s take a look/let’s check them out.”</li> </ul>
3	<p><b>Sound FX:</b> コリ コリ  <i>Kori kori</i>  <b>Crunch crunch</b></p> <p><b>Father:</b> う、こりゃ うまい! 最高 だ!!  <i>U, korya umai! Saikō da!!</i>          (interj.) as for this delicious greatest/best are  <b>“Wow, these are great! Wonderful!!”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>korya</i> is a contraction of <i>kore wa</i>.</li> <li><i>umai</i>, when used of foods and beverages, is a mostly masculine, informal word for “delicious/tasty.”</li> </ul>
4	<p><b>Father:</b> お母さん、この スカ漬け、毎日 お願いしますよ。  <i>Okāsan, kono nuka-zuke, mainichi onegai shimasu yo.</i>          (hon.)-mother these rice bran pickles every day (hon.)-request (emph.)  <b>“Mother, please make these pickles every day!”</b> (PL3)</p> <p><b>All:</b> ハハハ  <b>Ha ha ha</b></p> <p><b>Otane:</b> はい はい。  <i>Hai hai.</i>          yes yes  <b>“OK, OK.”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>nuka-zuke</i> is short for <i>nukamiso-zuke</i>, a pickling process utilizing rice bran. Although there are different methods depending on the type of vegetable, size, and time of year, in many cases the pickles are ready the next day.</li> </ul>

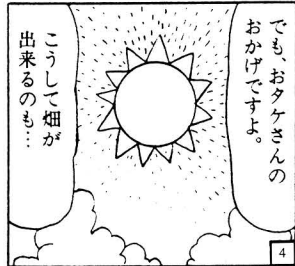




1	<b>Sound FX:</b> ボーン ボーン ボーン <i>Bōn bōn bōn</i> <b>Bong bong bong</b>
2	<b>Otane:</b> それじゃ、旦那様、 お先に 休ませていただきます。 <i>Sore ja, danna-sama, o-saki ni yasumasete itadakimasu.</i> then master-(hon.) (hon.)-before will have you allow me to rest/go to bed <b>“Well then, sir, I’ll be retiring now.”</b> (PL4) <ul style="list-style-type: none"> <li>• <i>yasumasete</i> is from <i>yasumaseru</i> (“make/let [someone] rest/go to bed”), and <i>itadaku/itadakimasu</i> after a <i>-te</i> form implies “have [someone] do the action;” so the combination here means “have you let me go to bed?”; this is simply a very polite way of saying <i>yasumimasu</i> (“I will go to bed”).</li> <li>• <i>danna-sama</i> is a very polite/formal way of addressing or referring to the “master of the house”; it’s most typically used by servants and outsiders, but in very formal households may also be used by the wife or, as here, the in-laws.</li> </ul>
3	<b>Otane:</b> お休みなさいませ。 <i>O-yasuminasaiませ.</i> (hon.)-good night <b>“Good night.”</b> (PL4) <b>Father:</b> あ、 どうも。 お休みなさい。 <i>A. dōmo. O-yasuminasai.</i> (interj.) thanks (hon.)-good night <b>“Oh, thanks. Good night.”</b> (PL2)
4	<b>Father:</b> 律儀 だねえ、 君の お母さん も... <i>Richigi da nē, kimi no o-kāsan mo...</i> proper/mannerly is (emph.) your (hon.)-mother (emph.) <b>“She’s so proper, your mother—</b> 毎朝、 毎晩、 ああして 必ず 僕に あいさつして。 <i>mai-asa, mai-ban, ā shite kanarazu boku ni aisatsu shite.</i> every morning every night in that way without fail me to greets/offers good wishes-(manner) “every morning and every evening, in that way she greets me without fail.” <b>“every day without fail, she politely wishes me good morning and good night like that.”</b> (PL2) <ul style="list-style-type: none"> <li>• <i>aisatsu</i> refers to all of the various greetings, salutations, offering of good wishes, and paying of respects exchanged when meeting or parting, arising or going to bed, on seasonal and other special occasions, etc. <i>Aisatsu shite</i> is the <i>-te</i> form of the verb <i>aisatsu (o) suru</i> (“greet/salute/offer good wishes/pay respects”).</li> <li>• the sentence is inverted; <i>richigi da nē</i> would normally come at the end. The <i>-te</i> form of <i>aisatsu shite</i> marks the preceding as the manner in which she is so proper.</li> </ul>
5	<b>Matsuyo:</b> あれで、あなたには本当に感謝してるのよね。 <i>Are de, anata ni wa hontō ni kansha shite-ru no yo ne.</i> that with you to as for truly is thankful (explan.) (emph.) (colloq.) <b>“It shows just how truly thankful she is to you.”</b> (PL2) 故郷をなくして、行くあてもない、年寄りを引き取ってくれたって。 <i>Kokyō o nakushite, iku ate mo nai, toshi-yori o hikiotte kureta tte.</i> hometown (obj.) lost-and nowhere to go elderly person (obj.) took in (quote) <b>“For taking in an old woman who’d lost her home and had nowhere to go.”</b> (PL2) <ul style="list-style-type: none"> <li>• the colloquial quotative <i>tte</i> marks the preceding as the specific reason for her gratitude.</li> </ul>
6	<b>Father:</b> ハハハ、何言ってるんだい。君は一人娘なんだから、あたりまえじゃないか。 <i>Ha ha ha, nani itte-ru n dai. Kimi wa hitori-musume na nda kara, atarimae ja nai ka.</i> (laugh) what is/are saying (explan.) you as for 1 person daughter (is/are-explan.) because a matter of course is it not? <b>“Ha ha ha, what are you talking about? You’re an only child, so it’s only natural.”</b> (PL2) <b>Matsuyo:</b> それは そう なんだ けど... <i>Sore wa sō na nda kedo...</i> that as for like that (is-explan.) but <b>“That’s true, but ...”</b> (PL2) <b>Sound FX:</b> ハハハ ホホホ <b>Ha ha ha Ho ho ho</b> (masculine and feminine laughs) <ul style="list-style-type: none"> <li>• asking a question with <i>dai</i> or <i>n dai</i> is generally restricted to males in informal situations. It feels a little softer than asking with the abrupt <i>da</i> or <i>n da</i>.</li> <li>• <i>hitori</i> = “one person,” and <i>hitori-musume</i> refers to a daughter who is the family’s sole/only child. Traditionally it’s the responsibility of the eldest son to take care of the parents in their old age. If a daughter is an only child, however, the responsibility falls to her.</li> </ul>



1	<p><b>Matsuyo:</b> でも よかった わ、畑 を作らせてあげて。おかげで ポケ も ずいぶん よくなったし、  <i>Demo yokatta wa, hatake o tsukurasete agete. Okage de boke mo zuibun yoku natta shi,</i>  but was good/am glad (fem. emph.) garden (obj.) allowed to make thanks to that senility also considerably better became and  <b>“Anyway, I’m glad I let her make that garden. Thanks to that, she’s gotten much better, and</b></p> <ul style="list-style-type: none"> <li>• <i>yokatta</i> is the plain past form of <i>ii/yoi</i> (“good/fine”). Besides its literal meaning of “was good,” <i>yokatta</i> is used idiomatically to mean “I’m glad” or “I’m relieved,” depending on the situation.</li> <li>• <i>tsukurasete</i> is the <i>-te</i> form of <i>tsukuraseru</i>, the causative (“make/let”) form of the verb <i>tsukuru</i> (“make/create”). A form of <i>ageru</i> after the <i>-te</i> form of a verb implies the speaker/subject does/did/will do the action for someone else’s benefit; in this case, Matsuyo is allowing her mother to make a garden.</li> </ul>
2	<p><b>Matsuyo:</b> 洋太郎 の 野菜 嫌い も すっかり なおった の よ。  <i>Yātārō no yasai -girai mo sukkari naotta no yo.</i>  (name) ’s vegetable dislike also completely was cured (explan.) (emph.)  <b>“Yātārō’s dislike of vegetables has been completely cured, too.”</b> (PL2)</p> <p><b>Father:</b> お母さん には、いつまでも 元気で、長生き を してもらいたい ね。  <i>O-kāsan ni wa, itsu made mo genki de, naga-iki o shite moraitai ne.</i>  (hon.)-mother to as for forever in good health long life (obj.) want her to have (colloq.)  <b>“As for your mother, I hope she’ll have a long, healthy life.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>-girai</i> is from <i>kirai</i>, a noun referring to a feeling of dislike/repugnance; <i>yasai-girai</i> can refer either to a person who dislikes vegetables or to the dislike itself.</li> </ul>
3	<p><b>Narration:</b> 山 ほど とれた 野菜 を、おばあちゃん は 近所 にも 分けた。  <i>Yama hodo toreta yasai o, O-bāchan wa kinjo ni mo waketa.</i>  mountain extent was able to harvest vegetables (obj.) (hon.)-grandma as for neighbors among also divided  <b>(Grandma was able to harvest a mountain of vegetables, and she shared them with the neighbors as well.</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>hodo</i> indicates “degree/extent,” so <i>yama hodo</i> = “to the extent of a mountain/as much as a mountain,” modifying <i>toreta</i> (“was able to harvest”) → “[she] was able to harvest as much as a mountain.” This in turn is a complete sentence modifying <i>yasai</i> (“vegetables”). For more on the use of <i>hodo</i>, see <i>Basic Japanese 67</i> in this issue.</li> </ul>
4	<p><b>Otane:</b> こんにちは、 いい お天気 です ね。  <i>Konnichi wa, ii o-tenki desu ne.</i>  good day/good afternoon good/fine (hon.)-weather is (colloq.)  <b>“Good day. Beautiful weather, isn’t it.”</b> (PL2)</p> <p><b>Neighbor 1:</b> あ、 おばあちゃん。  <i>A, o-bāchan.</i>  (interj.) (hon.)-grandma  <b>“Oh, hi, O-bāchan.”</b> (PL2)</p> <p><b>Neighbor 2:</b> お野菜、 いつも ありがとう。  <i>O-yasai, itsumo arigatō.</i>  (hon.)-vegetables always thank you  <b>“Thank you for the vegetables.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>a</i> is an interjection that indicates recognition/making a connection; it’s often used as an informal “hi” when running into someone in the hall/on the street/etc.</li> </ul>
5	<p><b>Neighbor 1:</b> でも、庭 の 小さな 畑 で、 よく あんなに たくさん 野菜 が とれる わねえ!  <i>Demo, niwa no chīsana hatake de, yoku anna-ni takusan yasai ga toreru wa nē!</i>  but yard in small garden in well/amazingly that much a lot of vegetables (subj.) is able to harvest (fem. emph.)  <b>“But she sure does get a lot of vegetables out of such a small garden in her yard!”</b> (PL2)</p> <p><b>Neighbor 2:</b> それに、八百屋さんの より ずっと おいしい し。  <i>Sore ni yaoya-san no yori zutto oishii shi.</i>  furthermore greengrocer ’s more than much more is/are delicious and besides  <b>“And they’re so much tastier than the ones from the greengrocer.”</b> (PL2)</p> <p>やっぱり プロ ねえ! きっと 何か コツ が ある の よ。  <i>Yappari puro nē! Kitto nanika kotsu ga aru no yo.</i>  after all/sure enough professional (is-colloq.) surely something knack/trick (subj.) exists/has (explan.) (emph.)  <b>“That’s a pro for you! She must know some special tricks.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>yoku</i> (the adverb form of <i>ii/yoi</i>, “good/fine”) can express surprise/amazement at the action/behavior/situation mentioned.</li> <li>• the suffix <i>-ya</i> can refer either to a trade/business (most commonly a small shop) or to the person/people running it; <i>yao-ya</i>, written with kanji meaning “shop of eight hundred (i.e., many) things,” is the Japanese word for “greengrocer.”</li> </ul>



1	<p><b>FX:</b> キョロ キョロ  <i>Kyoro kyoro</i>  (effect of casting eyes back and forth to make sure the coast is clear)</p>
2	<p><b>Sound FX:</b> ドボボ・・・  <i>Do bo bo...</i>  <b>Plop plop</b></p>
3	<p><b>Otane:</b> やっぱり、こやし は これ を 少しは 使わないと ねえ。  <i>Yappari, koyashi wa kore o sukoshi wa tsukawanai to nē.</i>  after all/really fertilizer as for this (obj.) a little at least if don't use (colloq.)  “After all, as for fertilizer, if you don't use at least of little of this, [it's no good].”  <b>“For fertilizer, you really do have to use at least a little of this stuff.”</b> (PL2)</p> <p>なあと、溝 を 掘って 入れて、後で 埋めときゃ、臭わない から わからない よ。  <i>Nāni, mizo o hotte irete, ato de umetokya, niowanai kara, wakaranai yo.</i>  what trench (obj.) dig-and put in-and later, if bury/cover doesn't smell because/so won't know/can't tell (emph.)  <b>“Why, if I just dig a little trench to put it in and cover it up afterwards, it doesn't smell, so no one even knows it's there.”</b> (PL2)</p> <p><b>Both:</b>  ハハハ アハハハ  <b>Ha ha ha A ha ha ha</b></p> <p><b>Sound FX:</b> ジャーッ  <i>Jā!</i>  (pouring effect)</p> <ul style="list-style-type: none"> <li><i>nāni</i> (an elongated <i>nani</i>, “what”) is sometimes used as an interjection when denying/belittling/shrugging off some problem or difficulty, as if to say “never mind/it's nothing to worry about.”</li> <li><i>umetokya</i> is a colloquial contraction of <i>umete okeba</i>, the <i>-te</i> form of <i>umeru</i> (“bury”) plus a conditional (“if”) form of the verb <i>oku</i> (“set/leave”); <i>oku</i> after the <i>-te</i> form of another verb implies doing the action and leaving the result in place in order to gain a desired benefit now or later.</li> </ul>
4	<p><b>Otane:</b> でも、おたけさんのおかげです。こうして 畑 が 出来る のも ...  <i>Demo, Otake-san no okage desu yo. Kō shite hatake ga dekiru no mo...</i>  but, (name-hon.) thanks to is (emph.) in this way garden (subj.) can do (nom.) also  “But it is all thanks to you, Otake—being able to do a garden like this.”  <b>“It's all thanks to you, Otake, that I can garden like this now.”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>no</i> makes the complete sentence <i>kō shite hatake ga dekiru</i> (“[I] am able to do a garden like this”) function as a single noun (“being able to do a garden like this”).</li> <li>again the sentence is inverted; normal order would be <i>Demo, kōshite hatake ga dekiru no mo Otake-san no okage desu yo.</i></li> </ul>
5	<p><b>Otane:</b> ハハハ、あれは 大成功 だった ねえ。あなたに ボケた ふり を させて、  <i>Ha ha ha, are wa dai-seikō datta nē. Anta ni boketa furi o sasete,</i>  (laugh) that as for big success was (colloq.) you (doer) went senile pretense/act (obj.) made do-and  <b>“Ha ha ha, that really worked well, didn't it—having you do that senile act, and then ...”</b></p> <p><b>Sound FX:</b> ハハハ  <b>Ha ha ha</b></p> <ul style="list-style-type: none"> <li><i>furi</i> (“pretense”) following a verb means the “pretense of [doing the action],” so <i>boketa furi</i> = “pretense of being senile.”</li> </ul>
6	<p><b>Otane:</b> 娘さん が オロオロしてる とこ に、あたし が 出てって、  <i>musume-san ga oro-oro shite-ru toko ni, atashi ga dete-ite,</i>  daughter-(hon.) (subj.) was flustered situation to I (subj.) came out-and  畑 でも やらせろ って 忠告したら、すぐに OKしてくれたものね。  <i>hatake demo yarasero itte chūkoku shitara, sugu ni ōkē shite kureta mono ne.</i>  garden or something let do-(command) (quote) when advised immediately OK'ed-(for you) (explan.)(colloq.)  <b>“... when your daughter was all in a dither, I showed up, and when I told her she should let you have a garden, she agreed right away!”</b> (PL2)</p> <p><b>Sound FX:</b> アハハハ アハハハ  <b>A ha ha ha A ha ha ha</b></p> <ul style="list-style-type: none"> <li><i>dete-ite</i> is a contraction of <i>dete itte</i>, from <i>dete iku</i> (“come out/appear”).</li> <li><i>yarasero</i> is the command form of <i>yaraseru</i> (“make/let do”), <i>ite</i> is a colloquial equivalent of quotative <i>to</i>, and <i>chūkoku shitara</i> is a conditional (“if/when”) form of <i>chūkoku suru</i> (“warn/advise”) → “when I advised her ‘let you ~’” → “when I told her she should let you ~.”</li> </ul>

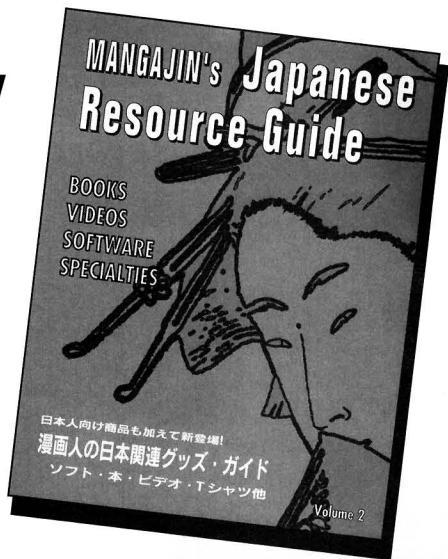


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# 快傑!! 卜下課長

## Kaiketsu!! Todo Kachō Chief Todo, Wonderful Guy!!

by 門橋靖人 Kadohashi Yasuto

Tōdō Kaoru is nicknamed “Todo,” which means “sea lion”—and it so happens that he strongly resembles one of these creatures. He’s a section chief (*kachō*) at Gokoku Shuzō, a manufacturer of traditional Japanese saké as well as beer and liquor. Todo Kachō works in the Welfare Section (厚生課, *kōsei-ka*) of the General Affairs Department, where he is often called upon to handle touchy employee problems. Although he may appear to be a bumbling fool who is overly fond of his company’s products, he has a good heart and a knack for making everything work out to everyone’s satisfaction. Perhaps this is the reason behind the series title, *Kaiketsu!! Todo Kachō* (“Chief Todo, Wonderful Guy!!!”).

At the beginning of the series, young Kuwata Masumi is assigned to work in Todo’s section, and a good deal of the stories involve her relationship with her unconventional boss. Masumi entered Gokoku as a “career track” (総合職, *sōgō-shoku*—see our feature story on page 12 for more on this subject) staff member, instead of the standard track for women which leads to a few years of serving tea and then getting married.

Though she was at first disappointed at her transfer to the Welfare Section, which she saw as a demotion, Masumi was pleased to find that Todo Kachō was willing to take her under his wing and teach her the tricks of the trade.

In the episode that runs in this and the next two issues of *Mangajin*, we get an inside look at the office politics of a typical Japanese corporation. On the title page of that chapter (shown at left), Todo Kachō and Masumi are pictured enjoying freshly-steamed sweet potatoes—an old-fashioned treat.

*Kaiketsu!! Todo Kachō* first appeared in Kodansha’s *Mister Magazine* in 1996, and it continues to be serialized in the bi-weekly publication.

### Title:

第 5 話 : 土壇場 の 救世主  
Dai Go Wa: Dotanba no Kyūsei-shū  
No. 5 story execution ground/point of no return of savior  
**Chapter 5: Last-Minute Savior**



Career woman Kuwata Masumi

### 第5話 土壇場の救世主







1	<p><b>Isoda:</b> 今日 は 来春 発売 の “ミスターカクテル” の 初 お目見え を、南 関東 地区 の <i>Kyō wa raishun hatsubai no “Misutā Kakuteru” no hatsu o-memie o, Minami Kantō Chiku no</i> today as for next spring go on sale (mod.) Mr. cocktail of first (hon.)-debut (obj.) south (pl. name) district of コンビニ・ 酒店 の 方々 を お招きして 行う 大事な イベントです。 <i>konbini, shuten no katagata o o-maneki shite okonau daijin na ibento desu.</i> convenience stores liquor stores from people (obj.) (hon.)-invite-and hold/conduct important event is</p> <p><b>“Today we have invited the operators of convenience and liquor stores throughout the southern Kantō area for an important event: the unveiling of ‘Mr. Cocktail,’ which will go on sale next spring.”</b> (PL3-4)</p> <p><b>Sign:</b> カクテル <i>Kakuteru</i> <b>Cocktail</b></p> <ul style="list-style-type: none"> <li>the basic sentence here is <i>Kyō wa . . . daijin na ibento desu</i> (lit., “Today is an important event”); everything in between is a modifier for <i>daijin na ibento</i>.</li> <li><i>konbini</i> is a shortened form of <i>konbiniensu sutoa</i>, the katakana rendering of “convenience store.”</li> </ul>
2	<p><b>Isoda:</b> “甘い だけ じゃない。男 の カクテル— ミスター カクテル” は <i>“Amai dake ja nai. Otoko no kakuteru— Misutā Kakuteru” wa</i> sweet only is not man 's cocktail as for</p> <p>ジン・ウオッカ・ウイスキー が ベース の 辛口の 酒 です。 <i>jin, uokka, uisukii ga bēsu no karakuchi no sake desu.</i> gin vodka whiskey (subj.) base (mod.) dry-tasting alcoholic beverage is</p> <p><b>“Not all cocktails are sweet. A man’s cocktail—Mr. Cocktail! is a dry beverage made with gin, vodka, or whiskey.”</b> (PL3)</p> <ul style="list-style-type: none"> <li><i>karakuchi</i> can describe tastes ranging from “unsweet” to “spicy”; in the case of alcoholic beverages, it means “dry.”</li> </ul>
3	<p><b>Narration:</b> 仕事納め も 近い 慌しい 年 の 瀬 に、私 は 東京湾 の 晴海 埠頭 <i>Shigoto-osame mo chikai awatashii toshi no se ni, watashi wa Tōkyō-wan no Harumi Fudō</i> work wrap-up also near flurried year-end at/during 1/me as for Tokyo Bay of Harumi wharf/pier</p> <p>特設会場 の イベントに 駆り出されました。 <i>Tokusetsu Kaijō no ibento ni kari-dasaremashita.</i> special exhibition hall at event to/for was mobilized</p> <p><b>Near the end of the year, amidst the flurry of wrapping up the year’s business, I was sent out to an event at the special exhibition center on Harumi Pier in Tokyo Bay.</b> (PL3)</p> <p>ゴクウ 酒造 では 若い 女性 社員 が コンパニオンとして <i>Gokoku Shuzō de wa wakai josei shain ga konpanion to shite</i> our company at as for young female employees (subj.) companions as</p> <p>駆り出される こと が 間々 あります。 <i>kari-dasareru koto ga mama arimasu.</i> are mobilized occasions (subj.) now&amp;then exist/occur</p> <p><b>From time to time, the young women working at our company are sent out to act as ‘companions’.</b> (PL3)</p> <p><b>Masumi:</b> や だー、この 格好。 <i>Ya dā, kono kakkō.</i> disagreeable/embarrassing is this appearance</p> <p><b>“Ugh—I look ridiculous.”</b> (PL2)</p> <p><b>Coat:</b> ミスターカクテル <i>Misutā Kakuteru</i> <b>Mr. Cocktail</b></p> <ul style="list-style-type: none"> <li>ゴクウ酒造 is properly read <i>Gokoku Shuzō</i>, and is the actual name of her company (<i>shuzō</i> means “alcoholic beverage maker” → “brewery/distillery/winery”). The furigana <i>uchi no kaisha</i> (“my/our company”) represents what would actually be spoken aloud, while the <i>kanji</i> serve to add more specific information, making it like “my/our company, Gokoku Shuzō.”</li> <li><i>konpanion</i> (from the English “companion”) refers to young women deployed at trade shows and other events to act as hostesses or assist in various ways—handing out brochures, presenting information, or just being there and looking pretty.</li> <li><i>ya da</i> (with the <i>da</i> elongated for emphasis) is a contraction of <i>iya da</i> (“is disagreeable/unpleasant/embarrassing”).</li> </ul> <p><b>Isoda:</b> 幸い 天候 にも 恵まれ、絶好の コンディション と なりました。 <i>Saiwai tenkō ni mo megumare, zekkō no kondishon to narimashita.</i> luckily weather by also have been blessed-and splendid conditions (result) became</p> <p><b>“We have fortunately been blessed with good weather, and conditions are perfect.”</b> (PL3)</p> <p>本日 この 会場 には ゴクウ が 誇る キレイ所 に 集合していただいた わけ でした。 <i>Honjitsu kono kaijō ni wa Gokoku ga hokoru kirei-dokoro ni shūgō shite itadaita wake deshite,</i> today this exhib. hall to as for (co. name) (subj.) is proud of fair maidens (doer) have had gather situation is-and</p> <p><b>“We’ve had Gokoku’s pride, our loveliest young ladies, gather in this hall today and . . .</b></p> <p>皆さん の 中から 何人 が 芸能界 に スカウトされる か 楽しみ です ね。 <i>Minna-san no naka kara nannin ga geinōkai ni sukauto sareru ka tanoshimi desu ne.</i> everyone from among how many people (subj.) show business by will be scouted (?) pleasure is (colloq.)</p> <p><b>“I look forward to seeing how many among you will be discovered by talent scouts!”</b> (PL3)</p> <p style="text-align: right;"><i>(continued on next page)</i></p>



4] (continued from previous page)

**Sound FX:** わあっ

Wā!

**Wooo!** (excited crowd noise)

**Box:** ゴコク 酒造 宣伝 部 僱事 課 課長 磯田 純一  
*Gokoku Shuzō Senden bu Saiji ka Kachō Isoda Jun'ichi*  
(co. name) alc. bev. maker advertising dept. special events sect. sect. chief (surname) (given name)  
**Gokoku Brewery & Distillers, Advertising Dept., Special Events Section Chief Isoda Jun'ichi**

- *kirei-dokoro* (lit., "pretty place") is a geisha world slang term for "geisha girl," and is sometimes used more broadly to refer to "lovely young girls/fair maidens."
- *tanoshimi* is a noun meaning "pleasure/enjoyment/delight"; when a future event is referred to as *tanoshimi*, it means that event is awaited with eager anticipation → "[I] look forward to/can hardly wait for."

1] **Isoda:** 4時 からのレセプションは マスコミ 関係者 に加え ヒット 映画  
*Yoji kara no resepushon wa masukomi kankei-sha ni kuwae hitto eiga*  
4:00 from that is reception as for mass media related persons in addition to hit movie  
"クリスマス・プレゼント" の 主役 お二人 を お迎えします。  
*"Kurisumasu Puzento" no shuyaku o-futakata o o-mukae shimasu.*  
Christmas present of leading roles (hon.)-2 people (obj.) (hon.)-will welcome  
**"At the reception to be held at 4:00, we will welcome members of the mass media as well as the lead couple from the hit movie, 'Christmas Present.'" (PL4)**  
"ミスターカクテル" の 成功 は 皆さんの 頑張り にかかっています。  
*"Misutā Kakuteru" no seikō wa mina-san no ganbari ni kakatte imasu.*  
Mr. cocktail of success as for everyone 's best effort on depends  
**"The success of 'Mr. Cocktail' depends on the best efforts of each one of you."** (PL3)

**Sound FX:** きゃああっ ごわわっ  
*Kyā! Zawawā!*  
(excited screams and bustling crowd noises)

**Background:** クリスマス・プレ[ゼ]ント  
*Kurisumasu Puzento*  
**Christmas Present**

- *masukomi* is abbreviated from *masu komyunikēshon*, the katakana rendering of "mass communication"; it's the Japanese word for "the mass media."
- *kuwae* is from the verb *kuwaeru* ("add"); ~ *ni kuwae* = "adding to ~" → "in addition to ~."

2] **Masumi:** あ!  
*A!*  
(interj.)  
**"Ah!"**

3] **Isoda:** なお 会場 内には チーフの 鈴木 冴子 をはじめ 宣伝 部の ...  
*Nao kaijō nai ni wa chiifu no Suzuki Saeko o hajime Senden bu no ...*  
furthermore exhib. hall inside in as for chief who is (surname) (given name) beginning with advertising dept. of  
**"Also with us in this hall today are members of the Advertising Department, led by head coordinator Suzuki Saeko,..." (PL3 implied)**

**FX:** ぺこっ  
*Peko!*  
(effect of slight bow)

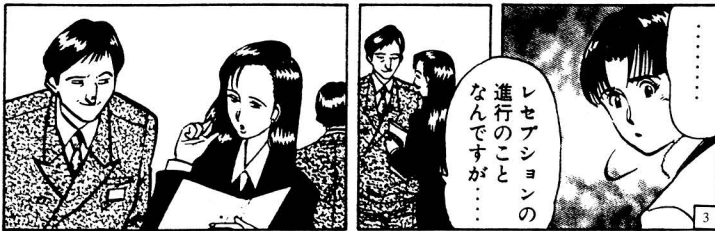
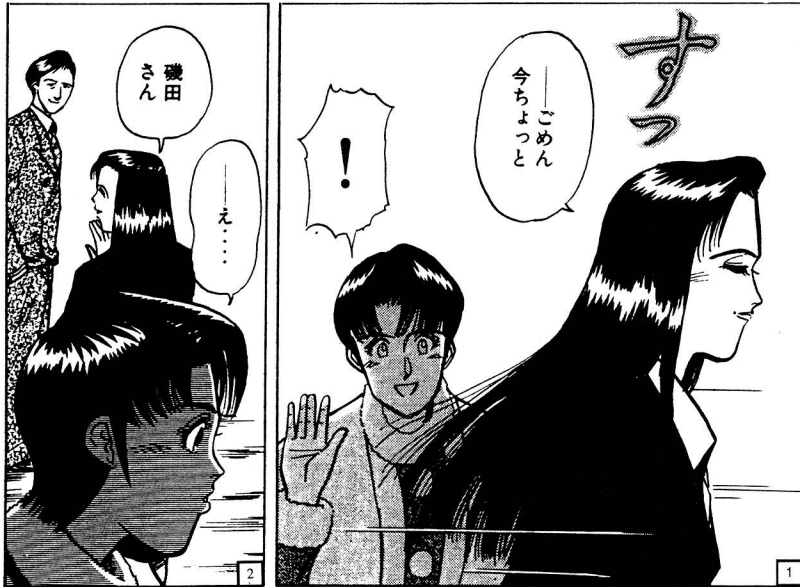
4] **Masumi:** あれ、冴子 だ わ。 へえー、チーフ なんだ。  
*Are, Saeko da wa. Heē, chiifu na nda.*  
(interj.) (name) is (fem. emph.) (interj.) chief (is-explan.)  
**"Hey, it's Saeko. Wow, she's the head coordinator."** (PL2)

5] **Masumi:** 冴子ーッ!  
*Saeko!*  
(name)  
**"Saeko-o!"** (PL2)

6] **Masumi:** 久しぶりイ! 元気 だったあ?  
*Hisashiburi! Genki dattā?*  
for first time in a long time fine/healthy was/were  
**"It's been so long! How've you been?"** (PL2)

**FX:** チラ  
*Chira*  
(effect of barely glancing out of the corner of her eye)

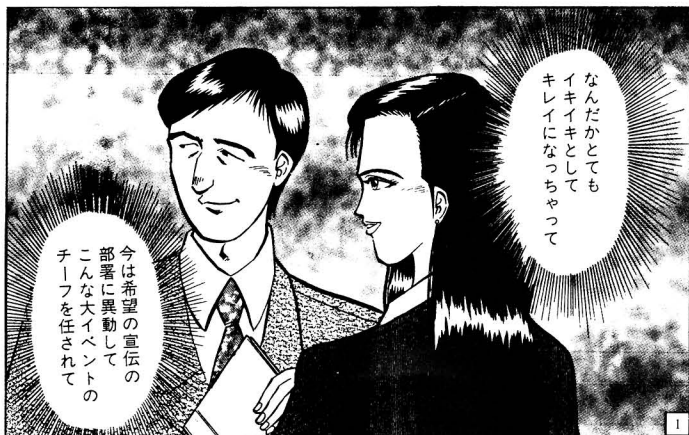
- *hisashiburi* is short for *hisashiburi desu* (lit., "It's been a long time"), a standard greeting used when meeting someone you haven't seen in a long time.



1	<p><b>Saeko:</b> ごめん。今 ちよっと。  <i>Gomen. Ima chotto.</i>  sorry now a little  <b>“Sorry, I can’t talk now.”</b> (PL2)</p> <p><b>FX:</b> すっ  <i>Su!</i>  (effect of walking quickly by)</p> <ul style="list-style-type: none"> <li>• <i>gomen</i>, from the honorific prefix <i>go-</i> and <i>menjiru</i> (“exempt/excuse”), is an informal word for apologizing. A more formal version is <i>gomen nasai</i>.</li> <li>• <i>chotto</i> (lit., “a little/slightly”) is often used as a “softener” before negative statements, as if to say “that’s slightly no good/ he’s slightly unavailable/etc.” When the context makes the implication obvious, <i>chotto</i> by itself serves as a shorthand for the entire statement, allowing the speaker to avoid being too specific/direct about something negative. Here she essentially implies “now is slightly inconvenient to stop and talk.”</li> </ul>
2	<p><b>Masumi:</b> え…  <i>E…</i>  (interj.)  <b>“Huh…”</b></p> <p><b>Saeko:</b> 磯田さん。  <i>Isoda-san.</i>  (name-hon.)  <b>“Mr. Isoda.”</b> (PL3)</p>
3	<p><b>Saeko:</b> レセプションの進行のことなんですが…  <i>Resepushon no shinkō no koto na n desu ga…</i>  reception of progress of thing (is-explan.) but  <b>“About the reception proceedings…”</b> (PL3)</p>
4	<p><b>Masumi:</b> 無視…? すいぶんじゃない。あれがあの冴子…?  <i>Mushi…? Suibun ja nai. Are ga ano Saeko?</i>  ignoring very much is it not? that (subj.) that (name)  <b>“A brush off…? Of all the nerve! Can that be the Saeko I knew?”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>mushi suru</i> = “ignore/disregard,” and <i>mushi</i> by itself is a noun for the act of “ignoring/disregarding/neglecting.”</li> <li>• <i>ja nai</i> looks like “is not,” but here it’s short for the rhetorical question <i>ja nai desu ka?</i> or <i>ja nai no?</i> (“is it not?/does she not?”); <i>zuibun da</i> is an expression for “he/she has a lot of gall/nerve,” so <i>zuibun ja nai</i> is literally like “she has a lot of nerve, does she not?”—implying that she does indeed.</li> </ul>
5	<p><b>Narration:</b> 2年 前  <i>Ni nen mae</i>  2 years before  <b>Two years earlier</b></p> <p><b>Masumi:</b> もう 泣かないで よ、冴子。  <i>Mō nakanaide yo, Saeko.</i>  [not] anymore don’t cry-(request) (emph.) (name)  <b>“Stop crying, Saeko.”</b> (PL2)</p> <p>総合職 で 入社した 2人 で 一緒に 頑張ろう って、  <i>Sōgō-shoku de nyūsha shita futari de issho ni ganbarō tte,</i>  career track on entered company 2 people between together let’s strive hard (quote)</p> <p>研修 の 時 に 約束した じゃない。  <i>kenshū no toki ni yakusoku shita ja nai.</i>  study/training of time at promised did we not?  <b>“When we joined the company on the career track and were in training, didn’t we promise we’d hang in there together?”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>mō</i> followed by a negative verb means “not anymore.”</li> <li>• <i>nakanaide</i> is a negative <i>-te</i> form of <i>naku</i> (“cry”); the <i>-te</i> form is being used as an informal request/command.</li> <li>• <i>sōgō-shoku</i> is the “career track” in Japanese companies, as opposed to <i>ippan-shoku</i>, the track associated with OLs and non-career employees. <i>Sōgō-shoku de nyūsha shita</i> is a complete thought/sentence (“[we] entered the company on the career track”) modifying <i>futari</i> (“two people,” here meaning “the two of us”).</li> <li>• <i>futari de</i> connects to <i>yakusoku shita</i> (“promised”) → “promised between the two of us.” The colloquial quotative <i>tte</i> marks <i>issho ni ganbarō</i> (“let’s strive hard/hang in there together”) as the content of the promise.</li> <li>• <i>kenshū</i> refers to the period of training that all new <i>sōgō-shoku</i> employees conventionally undergo in Japanese companies. The training usually lasts for three to six months and might include instruction in such subjects as bowing etiquette, telephone manners, and making “cold calls.” All new hires for the year are trained together as one class to foster cooperation and loyalty within the company.</li> </ul>



1	<p><b>Saeko:</b> だめ なの よ。 女 の 私 に は 営業 なんて とても 無理 なの よ。  <i>Dame na no yo. Onna no watashi ni wa eigyō nante totemo muri na no yo.</i>      no good (is-explan.)(emph.) woman who am I/me for as for sales something like very much impossible (is-explan.) (emph.)      “It’s no use. It’s really impossible for me, a woman, to do something like sales.”  <b>“It’s no use. I’m a woman, so I’m just not cut out for something like sales.”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>eigyō</i> means “business operations,” but the <i>eigyō</i> department is invariably the section of the company in charge of sales/marketing. She’s talking about working in <i>eigyō</i> as a career-track employee; being an OL in the same department would be a completely different matter—presumably far less stressful.</li> </ul>
2	<p><b>Saeko:</b> テレビ の CM を つくりたくて メーカー に 入る なんて 考え が 甘かった の よ。  <i>Terebi no shi-emu o tsukuritakute mēkā ni hairu nante kangae ga amakatta no yo.</i>      TV for commercials (obj.) wanted to make-(cause) manufac. into enter (quote) idea (subj.) was naive (explan.)(emph.)      “The idea that I would join a manufacturer because I wanted to make TV commercials was naive.”  <b>“It was naive of me to think I’d join a manufacturer and be able to make TV commercials.”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>tsukuritakute</i> is the <i>-te</i> form of <i>tsukuritai</i>, the “want to” form of the verb <i>tsukuru</i> (“make”); the <i>-te</i> form is being used to indicate the cause/reason for the next mentioned action, <i>mēkā ni hairu</i> (“enter/join a manufacturer”); <i>mēkā</i> is from the English word “maker”.</li> <li><i>nante</i> here is a colloquial equivalent of <i>nado</i> plus the quotative <i>to iu</i>, which in effect makes the preceding into a modifier for <i>kangae</i> (“thinking/idea”); <i>nante</i> also often carries the feeling that the preceding is somehow ridiculous/preposterous, and that is her implication here.</li> </ul>
3	<p><b>Masumi:</b> 何 を 言ってる の!  <i>Nani o itte-ru no!</i>      what (obj.) are saying (explan.-?)  <b>“What are you saying?!”</b> (PL2)</p> <p><b>FX:</b> がっ  <i>Ga!</i>      (effect of grabbing her shoulders)</p>
4	<p><b>Masumi:</b> 男性 社会 に 飛び込んできた の よ。  <i>Dansei shakai ni tobi-konde kita no yo.</i>      male society (target) came leaping into (explan.) (emph.)</p> <p>苦勞 は 最初 から 覚悟 した はず じゃない のッ!  <i>Kurō wa saisho kara kakugo shite-ta hazu ja nai no!</i>      hardship as for beginning from were prepared for/resigned to surely was so wasn’t it? (explan.)  <b>“You came diving into a man’s world. You knew from the start that you had to be prepared for hardships!”</b> (PL2)</p> <p>あなたは T大 を 出た んでしょ! 能力 も 経歴 も 誰にも 負けていない の よ!  <i>Anata wa Tū-dai o deta n desho! Nōryoku mo keireki mo dare ni mo makete inai no yo!</i>      you as for T Univ. (obj.) graduated right? capability also background also [not] to anyone are inferior (explan.) (emph.)  <b>“You’re a graduate of T University! No one can beat your smarts and background!”</b> (PL2)</p>
5	<p><b>Masumi:</b> あと は 自信! 自信 を 持つ のッ!  <i>Ato wa jishin! Jishin o motsu no!</i>      remainder as for confidence confidence (obj.) have (explan.)      “As for the rest, [it’s a matter of] confidence. You must have confidence!”  <b>“Now all you need is confidence! Have confidence!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>an explanatory <i>no</i> (or for male speakers <i>n da</i>) after the dictionary form of a verb can make a strong command.</li> </ul>
6	<p><b>Saeko:</b> ゲスッ、そんな コト 言っても、ますみい...  <i>Gusu!, sonna koto itte mo, Masumi...</i>      (sob) that kind of thing even if say (name)  <b>“[Sob] That’s easy for you to say, Masumi, but ...”</b> (PL2)</p>
7	<p><b>Masumi:</b> あれ が 一緒に 営業 に いた 頃 泣いてばかりいた 様子 なの?  <i>Are ga issho ni eigyō ni ita koro naite bakari ita Saeko na no?</i>      that (subj.) together sales dept. in were located time/period was always crying (name) (is-explan.-?)  <b>“Is that really the same Saeko who was always bursting into tears back when we were in sales together?”</b> (PL2)</p> <ul style="list-style-type: none"> <li><i>naite ita</i> is the past form of <i>naite iru</i> (“is crying”), from <i>naku</i> (“cry”); inserting <i>bakari</i> between a <i>-te</i> form and <i>iru/ita</i> implies that the person is/was doing the action continuously/continually.</li> </ul>





1	<p><b>Masumi:</b> なんだか とても イキイキとして キレイ になっちゃって、 (thinking) <i>Nan da ka totemo iki-iki to shite kirei ni natchatte,</i> somehow/seemingly very much is vibrant/lively-and pretty became-(unexpected)-and  <b>“She seems so full of life, and she’s blossomed into a real beauty, and</b>  今 は 希望の 宣伝の 部署 に 異動して、こんな 大イベントの チーフ を 任されて…  <i>ima wa kibō no senden no bushō ni idō shite, konna dai-ibento no chūfu o makasarete...</i>  now as for desired advertising in post to moved-and this kind of major event of chief (obj.) be put in charge of  <b>“now she’s moved into advertising like she always wanted, and she’s been made head coordinator of a big event like this…”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>nan da ka</i> is used idiomatically as a softener, “somehow/sort of/vaguely/seemingly.”</li> <li>• <i>natchatte</i> is a contraction of <i>natte shimatte</i>, the <i>-te</i> form of <i>naruru</i> (“become”) plus the <i>-te</i> form of <i>shimau</i>; <i>shimau</i> after the <i>-te</i> form of another verb can imply the action is a surprise/was unexpected. The <i>-te</i> form of <i>shimau</i> here is like “and.”</li> <li>• <i>makasarete</i> is the <i>-te</i> form of <i>makasareru</i>, a passive form of <i>makasu</i>, which is an alternate form of the verb <i>makaseru</i> (“put in charge of/trust with”) → <i>chūfu o makasarete</i> = “be put in charge of [the role of] chief [coordinator]…” The <i>-te</i> form could again imply “and,” with the sentence continuing to the next panel, but the shift in topic probably makes it better to view it as just trailing off.</li> </ul>
2	<p><b>Masumi:</b> 私 は と 言えば 同じ 総合職 でも 営業 で 落ちこぼれて… <i>Watashi wa to ieba onaji sōgō-shoku demo eigyō de ochi-koborete...</i> I/me as for (quote) if say same career track even though was sales dept. in fell/got left behind-and  <b>“Meanwhile, for my part, even though I started out on the same career track, I’m stuck in sales, and</b>  クリスマス の 日に こんな 格好 させられて…  <i>Kurisumasu no hi ni konna kakkō saserarete...</i>  Christmas of day on this kind of appearance was made to do-and  <b>“here I am on Christmas Day having to dress up like this…”</b> (PL 2)</p> <ul style="list-style-type: none"> <li>• <i>watashi wa to ieba</i> is literally “if I/you say ‘as for me…’” → “for my part…”</li> <li>• <i>kakkō</i> refers to one’s external appearance—most commonly how one is dressed—and the expression <i>~ kakkō (o) suru</i> means “assume a ~ appearance” or “dress like ~.” <i>Saserarete</i> is the <i>-te</i> form of <i>saserareru</i> (“be made to do,” from <i>suru</i>), so <i>konna kakkō saserarete</i> = “be made to dress up like this” → “have to dress up like this.”</li> </ul>
3	<p><b>Isoda:</b> いよいよ だ ね、鈴木クン。キミの デビュー だ。 <i>Iyo-iyō da ne, Suzuki-kun. Kimi no debiū da.</i> imminent is (colloq.) (name-fam.) your debut is  <b>“This is it, Suzuki. Your debut!”</b> (PL2)</p> <p><b>Saeko:</b> はいッ。頑張りますッ。 <i>Hai! Ganbarimasu!</i> yes will strive hard  <b>“Yes, I’ll do my best!”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• <i>iyō-iyō</i> is used when referring to an event that is “imminent/near at hand,” generally with the feeling of “finally/at long last.”</li> <li>• <i>-kun</i> is a more familiar equivalent of <i>-san</i> (“Mr./Ms.”), commonly used with younger males. In a corporate setting, superiors typically address all of their subordinates, including women, with <i>-kun</i>.</li> </ul>
4	<p><b>Isoda:</b> その 意気 だ。でも ボク は ヤル気 だけでは 評価 は しない よ。 <i>Sono iki da. Demo boku wa yaru-ki dake de wa hyōka wa shinai yo.</i> that spirit is but I/me as for spirit/enthusiasm only with as for evaluation/rating as for won’t do (emph.)  <b>“That’s the spirit. But remember that enthusiasm alone is not going to win you a favorable review from me.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>ki</i> 気 following a verb means “be in the spirit to/have the attitude to [do the action],” so <i>yaru-ki</i> literally means “be in the spirit to do.” It implies being enthusiastic about the task at hand.</li> <li>• <i>hyōka suru</i> literally just means “evaluate/assess” but it often implies “evaluate favorably”; <i>hyōka wa shinai</i> = “won’t evaluate favorably.”</li> <li>• <i>yo</i> often emphasizes something the speaker thinks the listener particularly needs to know or be reminded of: “~, remember/~, you know.”</li> </ul>
5	<p><b>Saeko:</b> 判っています。準備 も 万全です。必ず いい 結果 を 出してみせます。 <i>Wakatte imasu. Junbi mo banzen desu. Kanarazu ii kekka o dashite misemasu.</i> know/understand preparations (emph.) perfect are without fail good results (obj.) will put out and show  <b>“I know. Everything is ready. I’ll definitely show you good results.”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• <i>misemasu</i> is the polite form of <i>miseru</i> (“show”), which can be used after the <i>-te</i> form of a verb to express strong resolve/determination to do the action—especially an action one has been asked to do by someone one wants to impress.</li> </ul>



1	<p><b>Isoda:</b> よし、判った。しっかり頼む。  <i>Yoshi, wakatta. Shikkari tanomu.</i>  (interj.) understood firmly/solidly request/rely on  <b>“OK, fine. I’m counting on you.”</b> (PL2)</p> <p><b>Saeko:</b> はいッ。  <i>Hai!</i>  <b>“Yes sir.”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• <i>yoshi</i> is an interjectory <i>ii/yo!</i> (“good/fine/okay”).</li> </ul>
2	<p><b>Saeko:</b> はいっ。そう ですか。ありがとうございます。岸田さん は 三時過ぎに 会場入り OK ですね。  <i>Hai! Sō desu ka. Arigatō gozaimasu. Kishida-san wa sanji-sugi ni kaijō-iri ōke desu ne.</i>  yes that way is (?) thank you (name-hon.)you as for past 3:00 at exhib. hall entry OK is (colloq.)  <b>“Yes, I see. Thank you very much. You’re set to arrive shortly after 3:00, right?”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• a round hour plus <i>-sugi</i> means “shortly after the top of that hour” → <i>sanji-sugi</i> = “a little after 3:00.”</li> <li>• <i>OK desu ne</i> is something like “it’s all OK, right?”—implying “it’s all set/going according to plan, right?” She’s making sure that Kishida is on schedule. It’s possible Kishida is a third person, but we decided to assume it’s the person she’s talking to; Japanese speakers often refer to their listeners by name in situations when English speakers would use “you.”</li> </ul>
3	<p><b>Saeko:</b> それでは 失礼いたします。  <i>Sore de wa shitsurei itashimasu.</i>  well then excuse me  <b>“Goodbye, then.”</b> (PL4)</p> <p><b>Sound FX:</b>  ビッ  <i>Pi!</i>  Beep</p>
4	<p><b>Saeko:</b> ちょっと 岡野くん。  <i>Chotto Okano-kun.</i>  a little (name-fam.)  <b>“Say, Okano, . . .”</b></p> <ul style="list-style-type: none"> <li>• <i>chotto</i>, literally “a little,” is also used as an interjection for getting others’ attention, like “say/he/!listen here.”</li> </ul>
5	<p><b>Saeko:</b> “ミスター カクテル” はとくに 工場 から 着いてる 時間 だけど、どう なるの?  <i>Misutā Kakuteru wa tokku ni kōjō kara tsuite-ru jikan da kedo, dō natte-ru no?</i>  Mr. cocktail as for long ago factory from has arrived time is but how/what has become (explan.-?)  <b>“The shipment of ‘Mr. Cocktail’ should have arrived from the factory a long time ago. What’s going on?”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>dō natte-ru no</i> is a contraction of <i>dō natte iru no</i>, where <i>dō</i> means “how/what,” <i>natte iru</i> means “has become” (from <i>naru</i>, “become”), and <i>no</i> asks for an explanation, so it literally means “what has [the situation] become?” → “what is the situation?/what’s going on?”</li> </ul>
6	<p><b>Okano:</b> はあ . . . 年末 とクリスマス の 渋滞 で 少し 遅れる そうですが、  <i>Hā . . . nennatsu to Kurisumasu no jūtai de sukoshi okureru sō desu ga</i>  (interj.) year-end and Christmas of traffic (cause) a little will be late (hearsay) is but  大丈夫 だ と思います けど。  <i>daijōbu da to omoimasu kedo.</i>  OK is (quote) think but  <b>“Yes, they say it’ll be a little late because of the heavy year-end and Christmas traffic, but I think it should make it OK.”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• <i>hā</i> is a rather tentative/uncertain <i>hai</i> (“yes”).</li> </ul>
7	<p><b>Saeko:</b> “思います けど” じゃない わっ! 万が一 にも 試飲会 に  <i>“Omoimasu kedo” ja nai wa! Man ga ichi ni mo shiinkai ni</i>  think but is not (fem. emph.) by any chance even taste test at  肝心の 商品 が ありません じゃ 大ゴト な の よッ!  <i>kanjin no shōhin ga arimasen ja ōgoto na no yo!</i>  crucial product (subj.) isn’t present if it is serious matter (is-explan.) (emph.)  <b>“What do you mean, you ‘think’!?! If there’s any chance the product we’re supposed to be tasting won’t be here in time, it’s a serious problem!”</b> (PL2)</p> <p>携帯 電話 持てる ん でしょ。 何度も 確認 取りなさい!  <i>Keitai denwa motte-ru n desho. Nando demo kakunin torinasai!</i>  portable phone have (explan.) right? however many times confirmation get  <b>“You have a cell phone, don’t you? Keep calling to make sure—I don’t care how many times it takes!”</b> (PL2)</p>

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7] (continued from previous page)

**Okano:** は... はい。  
Ha... hai.  
(stammer) yes  
“**O-OK.**” (PL3)

- *man ga ichi* is literally “one in ten thousand,” and *man ga ichi ni* is used idiomatically to mean “(if) by any chance/by some rare accident.”
- *torinasai* is a relatively gentle command form of the verb *toru* (“take/get”).

8] **Okano:** えーと...  
Ē to...  
(interj.)  
“**Let’s see...**”

**Saeko:** あっ、講談芸能さん ですか?  
A! Kōdan Geinō-san desu ka?  
(interj.) (talent agency name-non.) is (?)  
“**Yes, is this the Kōdan Agency?**” (PL3)

- the publisher of this manga is Kōdansha, so Kōdan Geinō is a kind of inside joke. (For another example, see *Basic Japanese 67*, page 86.)
- it’s polite to refer to a company using the honorific *-san* when speaking to an employee of the company.

1] **Saeko:** それでは よろしく お願いします。  
Sore de wa yoroshiku onegai shimasu.  
then well (hon.)-request  
“**Thank you for your help.**” (PL4)

**Masumi:** 冴子。  
Saeko.  
(name)  
“**Saeko.**” (PL2)

- *yoroshiku* is the adverb form of *yoroshii* (“good/fine”), and *o-negai shimasu* is a polite form of *o-negai suru*, a PL4 equivalent of *negau* (“request”), so it’s literally like “I request your favorable treatment/consideration.” It’s a polite phrase used when someone has agreed to do something for the speaker, and it generally carries with it a feeling of gratitude.

2] **Saeko:** あら、ますみ。さっき は 悪かった わ。  
Ara, Masumi. Sakki wa warukatta wa.  
(interj.) (name) a while ago as for was bad/wrong (fem. emph.)  
“**Oh, Masumi. Sorry about a while ago.**” (PL2)

- *warukatta* is the plain/abrupt past form of *warui* (“bad/wrong”); *warui* and *warukatta* are both used to apologize informally: “it is/was bad of me” → “sorry/forgive me/I shouldn’t have done it.”

3] **Masumi:** うん、大変 そうだ な と 思って。あつたかい 飲み物 でも どう?  
Un, taihen sō da na to omotte. Attakai nomimono demo dō?  
uh-huh difficult/harried sit. it seems (colloq.) (quote) thought warm drink or something how about  
“Uh-huh, I thought it seemed you were harried. How about a warm drink or something?”  
“**That’s OK, you seemed awfully busy. How about something hot to drink?**” (PL2)

- *omotte* is the *-te* form of *omou* (“think”); speakers sometimes use a *-te* form to “soften” the end of their sentence in colloquial speech.

4] **Saeko:** あ... ありがと。  
A... arigato.  
(interj.) thanks  
“**Oh, thanks.**” (PL2)

5] **FX:** スト  
Suto  
(effect of slipping phone into her pocket)

**Saeko:** ふうー  
Fū  
“**Phew.**”

6] **Saeko:** ちよっと 一息 ね。ますみ... 会う の は 久しぶり ね。  
Chotto hito-iki ne. Masumi... au no wa hisashiburi ne.  
a little rest/breather (colloq.) (name) meet (nom.) as for first time in a long time (is-colloq.)  
“**I could use a little breather. Masumi... it’s been quite a while since I’ve seen you, hasn’t it?**” (PL2)

- *hito-iki* is literally “one breath,” but it’s also used to mean “rest/breather.”

7] **Masumi:** 冴子、念願 の 宣伝 に 移れて 頑張ってる みたい ね。  
Saeko, nengan no senden ni utsurete ganbatte-ru mitai ne.  
(name) heart’s desire that was advertising to were able to move-and are striving hard it seems (colloq.)  
“**So, Saeko, it looks like you got your wish to move into advertising and you’re really going strong.**” (PL2)

- *utsurete* is the *-te* form of *utsureru* (“can move”), the potential form of *utsuru* (“move [from one place to another]”).

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## Manga artists honored



Honorees Fujimoto Masako (widow of Fujiko F. Fujio), Hagio Moto, Naiki Toshio

In June the very first Tezuka Osamu *Bunka Shō* (Cultural Awards) were presented to two noted Japanese manga artists, Fujiko F. Fujio and Hagio Moto. Sponsored by the *Asahi Shinbun* newspaper, the awards honor the memory of Tezuka Osamu, who revolutionized Japanese comics in the late 1940s and is known as the "God of Manga." The winners were chosen from among all manga books that were published in 1996. Twenty-five judges voted using a point system.

The primary honor, the *Manga Taishō* (Grand Prize) award, went to the late Fujiko F. Fujio, creator of the manga and anime clas-

sic "*Doraemon*." Born Fujimoto Hiroshi in 1933, Fujio started out as part of the highly successful manga duo Fujiko Fujio. He credited Tezuka's early encouragement for leading him into a career as a manga artist. After the team broke up in 1988, Fujio took the pen name Fujiko F. Fujio and continued to create successful manga stories of his own. He died last September.

"*Doraemon*," which began in 1970, is the tale of a catlike robot from the 22nd century who is sent back in time to assist a bumbling boy named Nobita. It's not an easy task, however, and *Doraemon* is often forced to rely on magical tools pulled from a special fourth-dimensional pocket in his fur.

"His achievements will exceed hundreds of contemporary cartoonists," wrote one judge of Fujiko F. Fujio.

The second award was the *Yūshū-shō* (Award of Excellence) to *shōjo* manga artist Hagio Moto, 48, for her story "*Zankoku na Kami ga Shitai Suru*" ("A Cruel God Rules"). Born in Fukuoka prefecture in 1949, Hagio usually explores sensitive social issues

in her work, and "*Zankoku na Kami*," which is still serialized in the magazine *Petite Flower*, is no exception: It is the tale of an American teenager, Jeremy, who is bullied and sexually abused by his stepfather. An earlier story about child abuse, "*Iguana no Musume*," was made into a TV movie. "I suppose," she said in an interview, "I like to set up situations that are hard to solve."

Hagio says she was inspired to become a cartoonist after reading Tezuka's manga "*Shinsen-gumi*," the story of a samurai soldier who discovers his best friend is a spy and is torn between loyalty to his friend and loyalty to his comrades.

A Special Award was given to Naiki Toshio, 59, the head librarian of Tokyo's *Gendai Manga Toshokan* (Modern Manga Library). A labor of love, the library has operated on a shoestring since 1978, and now boasts a collection of 140,000 manga books, magazines, and critiques. Books can be rented for ¥100 each. "I sincerely want as many people as possible to look at manga, so I will keep this place open to the public as long as I can," vowed Naiki.

Other finalists in the contest were the manga stories "Dragon Head," "Ping-pong," "*Sōten Koro*," and "*Kakugo no Susume*." It was also announced that contest judge Frederik L. Schodt's book *Dreamland Japan: Writings on Modern Manga* will be published in Japanese in November.

(continued from previous page)

8

**Saeko:** ううん、まだ まだ これから よ。 でも 私は ラッキー だった わ。  
*U'un, mada mada kore kara yo. Demo watashi wa rakkii datta wa.*  
no still still from now (is-emph.) but I/me as for lucky was (fem. emph.)  
“**Not at all, I’ve still got a long way to go. But I was lucky.**” (PL2)

- うん *un* is an informal “yes,” and うーん *ūn* represents pondering, but ううん *u'un* (with a slight inflection between the two *u*’s) means “no/not at all/never mind.”
- *mada* = “still/not yet,” and doubling it up makes it more emphatic—something like “still much more.”

1

**Saeko:** あの 人 に 会えて 私は 変わった んだ もの。  
*Ano hito ni aete watashi wa kawareta nda mono.*  
that person to was able to meet-(cause) I/me as for was able to change (explain.) because  
“I was able to meet that person and so I was able to change.”

“**Meeting him changed my life.**”

- dots by あの 人 *ano hito* add emphasis and indicate that there’s some special meaning behind the words.
- *aete* is the *-te* form of *aeru*, which is the potential form of the verb *au* (“meet”); the *-te* form shows that the preceding was what caused/enabled the following.
- *kawareta* is the plain/abrupt past form of *kawareru*, which is the potential form of the verb *kawaru* (“change”).

*To be continued . . .*

## Pop culture from A to Z

(continued from page 40)

instant ramen or a four-page, biographically heavy piece on James Dean-like actor Matsuda Yusaku? In fact, entries do tend to run heavily toward biography at the expense of the actual work. Information on the magnificent anime *Nausicaä of the Valley of the Wind* is embedded in the entry on its animator, Miyazaki Hayao. Certainly Miyazaki is a talent to be reckoned with, but at least in the case of anime, perhaps the creation should take precedence over the creator.

But this minor flaw may merely be the result of the organizational bear that Schilling had to wrestle down: An encyclopedic format demands careful filing of minimal redundancy with a place for everything and everything in its place—a system antithetical to the riotous jumble of pop culture. In this regard, the subject guide and index are helpful indeed, providing a back entrance to material which is not apparent from the table of contents.

The introduction makes a good stab at justifying the significance of Japanese popular culture in general, although it may seem to be preaching to the converted. The author freely admits that while it is “frequently banal, vulgar, derivative, and utterly commercialized,” he knows darn well that it

outdraws by millions the more esoteric Butoh or taiko drummers that the elitist foreign press has chosen to spotlight. As such, pop culture is a far more valuable tool in cutting to the quick of the national character. Besides, it can be surprisingly good. As Schilling puts it, “Many Japanese pop musicians are technically accomplished. A few can even rock.”

A book on pop culture without illustrations being like Doraemon without his gadgets (see D for Doraemon), just about every entry in the *Encyclopedia* boasts at least one well-chosen illustration. The jacket art—Beat Takeshi with a gun to his head, flanked by the prancing Pink Ladies, Ultraman, and Doraemon and, on the reverse, Tora-san hovering above a sword-wielding Takakura Ken—would stand alone as a great poster. The wry, adept verbal characterizations (e.g., Kuroyanagi Tetsuko as the iron lady of Japanese television) are both snappy and highly evocative: if the combination of text and illustration doesn’t give you a real feel for the subject, you’d better go back to flower arrangement. Thank you, Mr. Schilling. Well done.

*Ginny Skord Waters* is a frequent contributor to Mangajin.

# BASIC JAPANESE through comics

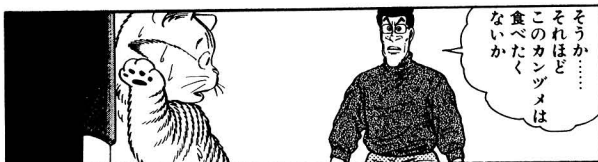
## Lesson 67 • *Hodo*: A matter of degree

There are quite a few ways to express a degree, extent, or limit in Japanese. For example, *konna ni*, *kore dake*, *kono kurai*, *kore hodo* and *kono teido* can all be translated as “this much.” The nouns *kagen* and *kagiri* are also used to express an extent.

For this *Basic Japanese* lesson, we’ve chosen to focus on *hodo* (ほど or 程), which is perhaps the most versatile of these types of words. As a noun, *hodo* means “limit” or “extent/degree,” but in modern Japanese it’s encountered more often as a particle that can follow a noun, a verb, an adjective, or an entire embedded sentence. Although you can usually see in these cases that the word retains the underlying meaning of “degree/extent” in some way, its effect is generally more idiomatic, and it corresponds to a variety of different English constructions.

### That much

Our favorite feline, Michael, has been begging his owner for food all morning, even though his dish is full of “Morning Cat” canned food (an inside joke—the series *What’s Michael?* originally appeared in Kodansha’s *Comic Morning* magazine). His owner finally tries to force the food on Michael, but he stubbornly resists and tries to flee.



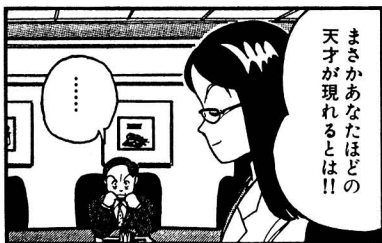
© Kobayashi Makoto / *What's Michael?*, Kodansha

- Man:** そう か... それ ほど この カンヅメ は 食べたくない か。  
*Sō ka... sore hodo kono kanzume wa tabetakunai ka.*  
 that way (?) that extent this canned food as for don't want to eat (?)  
 “Is that how it is? That’s the extent to which you don’t want to eat this canned food?”  
**“I see . . . so that’s how much you don’t want to eat this food!”** (PL2)
- *sore hodo* = “(to) that extent” → “that much.”
  - *tabetakunai* is the negative of *tabetai*, the “want to” form of *taberu* (“eat”).
  - *ka* literally makes it a question (“Is that how much you don’t want to eat?”), but the question form is often used rhetorically when observing/confirming something for oneself, with the feeling of “So this is ~, is it?/I guess/it seems.”



## Caliber

The woman in the foreground is Dr. Kamimura, a brilliant scientist who has succeeded in developing a wheat that will grow even in poor soil without needing fertilizer. She listens as an executive of the chemical company she works for sings her praises.



© Okazaki Jirō / After Zero, Shogakukan

**Executive:**

まさか あなた ほどの 天才 が 現れる と は!!  
*Masaka anata hodo no tensai ga arawareru to wa!!*  
 hardly/never you extent who is genius (subj.) would appear (quote) as for  
**“I never imagined that a genius of your caliber would appear!!”**  
 (PL3)

- *masaka* emphasizes statements of incredulity/disbelief. Something like *omowanakatta* (“didn’t think”) is implied after the quotative ~ *to wa*, making it like “I hardly thought/I never imagined ~.”
- *X hodo no Y* means “a Y that is to the extent of X,” so *anata hodo no tensai* = “a genius that is to the extent of you” → “a genius of your caliber/a genius as brilliant as you.”

## Approximate amount

An unusual gradeschooler has wandered into Officer Ryōtsu’s police box to ask for directions. The boy gets sidetracked when his cellular phone rings, prompting him to check on some stock transactions and send some emergency faxes. The electronic gadgetry he’s carrying soon requires maintenance.



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

**Boy:** 15分 ほど 充電させていただいでいいですか?  
*Jūgofun hodo jūden sasete itadaiite ii desu ka?*  
 15 min. about if take liberty of recharging is all right (?)  
**“Would it be all right if I recharged my battery for about 15 minutes?”** (PL3)

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

- *hodo* after a number or amount indicates an approximation: “about/around.”
- *jūden* is a noun for “battery (re)charging,” and adding *suru* makes it a verb. *Jūden sasete itadaku* is like saying “I will take the liberty of recharging my battery.” Using the *-te* form plus *ii desu ka* makes it a polite request for permission, “may I/would it be all right if I recharge my battery?”
- *kamawan* is a contraction of *kamawanai*, the negative of the verb *kamau* (“mind/care about”) → “don’t mind/don’t care/have no objection.” *Kamawanai* is often used to grant permission: “that’ll be fine/go right ahead.”

## Just the right extent

Having had a bad experience with an unprofessional chef at a sushi shop, apprentice chef Ibashi now believes that all sushi chefs are a rank below regular chefs. To set him straight, his boss invites Ibashi to a small shop where a venerable sushi chef shows him what the combination of dedication and years of experience can produce. When Ibashi examines the sushi set before him, he can hardly believe the perfection.



© Abe & Kurata / Aji Ichi Monme, Shogakukan

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

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

## Position/status

One of the female employees where Arima works told her coworkers that she had been groped by a man on the train that morning. Arima begins to say that the groper should at least have had the sense to go after someone younger and prettier, but catches himself just in time and turns his remark in a more diplomatic direction.



© Hayashi & Takai / Yamaguchi Roppeta, Shogakukan

**Arima:** あ、 いや、 つまり その...  
 A, iya, tsumari sono...  
 (interj.) no I mean/in other words that  
 身のほど 知らぬ けしからん 奴と...  
*mi no hodo shiranu keshikaran yatsu to...*  
 self of position/status doesn't know rude/insolent guy (quote)  
**“Ah, err, I mean, that is... he’s an insolent brute who doesn’t know his place...”** (PL2)

- *mi no hodo* literally means “the extent/level of oneself,” an idiomatic phrase used to mean “one’s place/status/standing/capabilities.” *Shiranu* is equivalent to *shiranai* (“not know”), so *mi no hodo o shiranu yatsu* = “a person who doesn’t know his place.”

## So ~ that ~

This group of OLs (“Office Ladies”) has just returned from a trip to Hong Kong. The women are thankful to get a taste of familiar Japanese food again.



© Akizuki Ritsu / OL Shinkaron, Kodansha

**OL:** ううっ。

*U!*

(getting choked up with joy)

おいしい... お茶 と おすし が 死ぬ ほど おいしい。  
*Oishii... o-cha to o-sushi ga shinu hodo oishii.*  
 is delicious (hon.)-tea and (hon.)-sushi (subj.) die extent is delicious  
**“It’s delicious... the tea and sushi are so delicious I could die!”** (PL2)

**FX:** ばくばく

*Paku paku*

(effect of taking bites)

もぐもぐ

*Mogu mogu*

(effect of chewing)

- *shinu hodo* = “to the extent that one could die,” and *shinu hodo oishii* = “is so delicious that one could die.”

*X hodo Y*—literally “Y to the extent of X”—is often equivalent to the English expression “so Y that X.”

## Not as ~ as ~

Ichijō shows his wife a picture of his mother when she was young, saying that he doesn’t see how his father could have fallen in love with her at first sight because she was so ugly. Sayuri chides him for not believing what his own father told him, and has a kinder opinion of the photo.



© Yajima & Hirokane / Ningen Kōsaten, Shogakukan

**Sayuri:** それに お義母さん って、

*Sore-ni Okāsan tte,*

besides mother-in-law as for

あなたが 言ってる ほど ヒドクない わよ。

*anata ga itte-ru hodo hidokunai wa yo.*

you (subj.) are saying extent not terrible (fem. emph.)

**“Besides, your mother wasn’t as bad as you make her out to be.”** (PL2)

- *sore-ni* is a conjunction meaning “besides/moreover/on top of that.”
- *itte-ru* is a contraction of *ite iru* (“is/are saying”), from *iu* (“say”); *itte-ru hodo* = “to the extent you say/are saying.” *Hidokunai* is the negative form of *hidoi* (“terrible/bad”), so *itte-ru hodo hidokunai* = “not as bad as you say.”
- the informal particle for emphasis, *yo*, sounds masculine after the plain form of a verb or adjective, so female speakers typically add the mostly feminine particle *wa* (わ) and say *wa yo*.

When Y in *X hodo Y* is negative, the English equivalent is “not as Y as X.”

## ~ enough that ~

Kakari-chō (“sub-section chief”) has received a rare invitation from his boss to help entertain some clients at a fancy restaurant where the delicacy *fugu* (“blowfish/globefish”) is served. Kakari-chō breaks down in tears and has to explain why to his boss.



© Sonoyama Shunji / Hana no Kakari-chō, Yomiuri Shinbunsha

**Kakari-chō:**

いや、私も会社の交際費で  
*Iya, watashi mo kaisha no kōsaihi de*  
 (interj.) I also company 's expense account on  
 フグ屋へいけるほど  
*fugu-ya e ikeru hodo*  
 blowfish restaurant to can go extent

出せましたのかと思うと、つい...  
*shusse shita no ka to omou to, tsui...*  
 have advanced (explan.-?) (quote) when think inadvertently

**“No, it’s just that when I realize that I’ve advanced enough to go to a blowfish restaurant on company expense, I just can’t help myself...”** (PL2)

- the complete embedded sentence *kaisha no kōsaihi de fugu-ya e ikeru* expresses the extent of his *shusse* (“success/advancement in [life/career]”) → “[I’ve advanced] enough that [I] can go to a blowfish restaurant on a company expense account.”
- tsui* implies the next mentioned (or understood) action is done/occurs “inadvertently/in spite of oneself.” Something like *namida ga deru* (“the tears flow”) is understood after *tsui*.

*X hodo Y* can also mean “have done *Y* enough.”

**A simple adverb/adjective**

In this example from the series *Dai-Tokyo Binbō Seikatsu Manual*, Kōsuke has entered a sushi-eating contest. Whoever eats the most sushi in an hour’s time gets the meal for free.



© Maekawa Tsukasa / Dai-Tokyo Binbō Seikatsu Manual, Kodansha

**Narration:** 隣のヤセっぼの人は驚くほどの  
*Tonari no yaseppochi no hito wa odoroku hodo no*  
 neighboring skinny person as for surprising extent that is

ハイペースでたくさん食べた。  
*hai pēsu de takusan tabeta.*  
 fast pace at lots ate

**The skinny man next to me ate a lot at a surprisingly fast pace.** (PL2)

**Man in back:** ふふうう...  
*Fū... (sigh)*

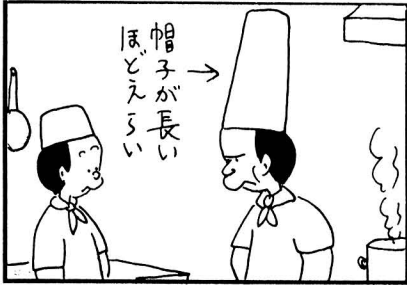
**FX:** ズズ  
*Zu zu* (sound of sipping at tea)  
 パリパリ パリパリ  
*Pari pari pari pari*  
 (sound of brisk, energetic chewing)

- yaseppochi no* is a slang expression for *yaseta* (“skinny”).
- odoroku* (“be surprised”) + *hodo* = “to an extent one would be surprised”; *no* allows this to modify the following noun, *hai pēsu* (from the English “high pace” → “fast pace”).

In some cases, *X hodo Y* best translates as a simple adjective or adverb: *Odoroku hodo no pēsu* = “a surprising pace”; *odoroku hodo no hai pēsu* = “a surprisingly fast pace.”

## The more X, the more Y

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



© Ueda Masashi / *Furiten-kun*, Take Shobo

**Arrow:** 帽子 が 長い ほど、えらい。  
*Bōshi ga nagai hodo, erai.*  
 hat (subj.) is long extent is important  
 "To the extent the hat is long, [the chef] is important."  
**The taller the hat, the more important the chef.**  
 (PL2)

X hodo Y can also mean "to the extent that X occurs/is true, Y occurs/is true," thus becoming a way to say "the more X, the more Y."

## The more X, the more Y

Ichijō is reflecting on his childhood after the death of his mother, who was the founder of a religious sect that stressed the importance of living a cheerful life.



© Yajima & Hirokane / *Ningen Kōsaten*, Shogakukan

**Narration:** 子供 の 時 から 私は、  
*Kodomo no toki kara watashi wa,*  
 child (mod.) time from I/me as for  
 人間 という の は 大人 になる ほど  
*ningen to iu no wa otona ni naru hodo*  
 humans/people (quote) say (nom.) as for adult become extent  
 馬鹿 になる もの だ と 信じて 育った。  
*baka ni naru mono da to shinjite sodatta.*  
 foolish/stupid become thing is (quote) believing grew up  
**From the time I was a child, I grew up believing that the older people got, the more foolish they became.** (PL2)

- *ningen to iu no wa* is essentially like *ningen wa* ("as for humans").
- following the same pattern as above, *otona ni naru hodo baka ni naru* is literally "the more [they] become adults, the more [they] become foolish" → "the older they get the more foolish they get." This complete sentence modifies *mono* ("thing").
- *mono da* ends a larger embedded sentence, which quotative *to* marks as the specific content of *shinjite sodatta* ("grew up believing that ~").



One of the best ways to learn about the Japanese (aside from going there) is to meet people from Japan. All over the world, there are groups devoted to bringing Japanese and non-Japanese together for language practice, study, or just plain fun. On this page in each issue you will find examples of these groups. If you don't live near a particular club that sounds interesting, you'll find tips for starting one of your own.

We also invite readers to send in information about Japan festivals being held in their area so others can make travel

plans if they are interested. (Please note that we need several months' advance notice of any event; information will be posted on a space-available basis.)

**Send us your announcements!** If you know of any kind of group in your area in which Japanese and non-Japanese have the opportunity to meet, let us know. Write to Mangajin/Cultural Exchange, P.O. Box 77188, Atlanta, GA 30357-1188; call 1-800-552-3206; fax 404-724-0897; or e-mail [editors@mangajin.com](mailto:editors@mangajin.com).

## Exchange club of the month

### Vancouver, BC • Moku'yōkai

The Moku'yōkai was founded 14 years ago by Canadians who had returned from Japan and were looking for ways to maintain their contact with Japanese people and events in British Columbia. These returnees first met informally, but as numbers grew, they decided to create a formal organization, and in September 1982 the group was incorporated with a constitution and set of bylaws.

The group began by meeting informally on Friday nights, calling themselves the Kin'yōkai (literally meaning "the Friday Society"). When the time came to incorporate, however, one of the members had the bright idea of changing the meetings to Thursdays—*mokuyōbi*—and calling it the Moku'yōkai. The "*moku*" in *mokuyōbi* means "tree/wood," which also represents lumber, British Columbia's largest industry.

Today the volunteer-run society continues to grow, promoting and supporting those who want to keep in touch with Japan. There are now more than 150 members, of which approximately 30 percent are Japanese. Events include:

- Donwakai, an informal monthly gathering of members and potential members;
- Benkyōkai, a Japanese-language study group;
- Business breakfasts and luncheons (recent topic: "Financial sector reform in Japan—is it real and is it important for Canada?");



Members of Vancouver's Moku'yōkai.

- Special events, including parties, outings, hikes, and cultural experiences;
- A Japanese Hot Line to answer members' *nihongo* questions.

The Moku'yōkai is funded by annual dues paid by members, which range from \$25 for students to \$55 for families. Many of the events are open to non-members, although sometimes there is an extra charge.

To contact the group, call the Moku'yōkai Information Line (604-878-9358) or send e-mail to [MOKU-L@hoshi.cic.sfu.ca](mailto:MOKU-L@hoshi.cic.sfu.ca). They also have a web site: <http://hoshi.cic.sfu.ca/Moku/moku.html>.

## Other exchange clubs

### Raleigh, NC • Hatsu-Moku-Kai

Meets on the first Thursday of each month (as the group's name indicates) at the North Carolina Japan Center for a series of informative lectures. Contact the NC Japan Center at 919-515-3450 or see their webpage at <http://www2.ncsu.edu/unity/lockers/project/ncjapancenter/www>.

### Cincinnati, OH • Nichibei Friendship Club

This group meets monthly for lunch and other get-togethers. Recent event: lunch at Pompilio's Italian Restaurant and a tour of Cincinnati. Contact the Japan America Society for more information: 513-579-3150.

### Denver, CO • Japan America Society of Colorado

Promotes cross-cultural understanding through seminars, cultural events, public-affairs lectures, and a summer golf tournament. Contact 303-628-9633 or <http://www.us-japan.org/colorado/> for more information.

# vocabulary summary

## From *Ninja Mugei-chō*, p. 18

おちあう場所	<i>ochi-au basho</i>	rendezvous point
合図	<i>aizu</i>	signal (n.)
フクロウ	<i>fukurō</i>	owl
苦手だ	<i>nigate da</i>	be weak/unskilled at
ブタ	<i>buta</i>	pig
イノシシ	<i>inoshishi</i>	wild boar
カエル	<i>kaeru</i>	frog
つかまえる	<i>tsukamaeru</i>	catch (v.)
気絶する	<i>kizetsu suru</i>	faint/pass out
集まる	<i>atsumaru</i>	[people/things] gather

## From *Ai no Wakakusayama* . . . , p. 23

高級	<i>kōkyū</i>	high-grade
高価な	<i>kōka na</i>	high-priced
計算	<i>keisan</i>	calculation
占い	<i>uranai</i>	divination/fortune-telling
結婚する	<i>kekkon suru</i>	marry
みつける	<i>mitsukeru</i>	find (v.)
すうじ	<i>sūji</i>	number
たまに	<i>tama ni</i>	sometimes
頼り	<i>tayori</i>	dependence/support
逃げる	<i>nigeru</i>	run away
徹夜	<i>tetsuya</i>	all-nighter
いっぺん	<i>ikken</i>	once
着替え	<i>kigae</i>	change of clothing
近所	<i>kinjo</i>	neighborhood
ゴミ	<i>gomi</i>	garbage
ずいぶん	<i>zuibun</i>	very much
ますます	<i>masu-masu</i>	more and more

## From *Hyaku-nen Senryū*, p. 30

降る	<i>furu</i>	[rain/snow/etc.] falls
傘	<i>kasa</i>	umbrella
やむ	<i>yamu</i>	[rain] stops
にわか	<i>niwaka</i>	sudden
商売	<i>shōbai</i>	business/trade

## From *Yūyake no Uta*, p. 51

畑	<i>hatake</i>	[vegetable] garden (n.)
芝生	<i>shibafu</i>	lawn
戻す	<i>modosu</i>	return/put back/restore
ろくな	<i>roku na</i>	proper/decent
ほんやりする	<i>bon'yari suru</i>	space out/be listless
しっかりする	<i>shikkari suru</i>	be strong
変	<i>hen</i>	strange
ボケ	<i>boke</i>	senility
困る	<i>komaru</i>	be troubled
用事	<i>yōji</i>	task
ひどい	<i>hidoi</i>	awful/cruel
庭	<i>niwa</i>	yard
きつと	<i>kitto</i>	surely
本格的に	<i>honkaku-teki ni</i>	seriously
面倒見る	<i>mendō miru</i>	care for/look after
隅	<i>sumi</i>	corner (n.)
穴	<i>ana</i>	hole
掘る	<i>horu</i>	dig
堆肥	<i>taihi</i>	compost
台所	<i>daidokoro</i>	kitchen

雑草	<i>zassō</i>	weeds
ニワトリ	<i>niwatori</i>	chicken
かきまわす	<i>kaki-mawasu</i>	stir up
新鮮	<i>shinsen</i>	fresh
手伝う	<i>tetsudau</i>	help (v.)
特製	<i>tokusei</i>	specialty
律義	<i>richigi</i>	proper/mannerly
必ず	<i>kanarazu</i>	without fail
あいさつする	<i>aisatsu suru</i>	greet/offer good wishes
感謝する	<i>kansha suru</i>	appreciate/be grateful
故郷	<i>kokyō</i>	hometown
年寄り	<i>toshi-yori</i>	elderly person
引き取る	<i>hiki-toru</i>	take in
あたりまえ	<i>atarimae</i>	a matter of course
すっかり	<i>sukkari</i>	completely
なる	<i>naoru</i>	[something] is cured
八百屋さん	<i>yaoya-san</i>	greengrocer
ずっと	<i>zutto</i>	much more
コツ	<i>kotsu</i>	knack/trick
埋める	<i>umeru</i>	bury
臭う	<i>niou</i>	smell [bad] (v.)
忠告する	<i>chūkoku suru</i>	advise

## From *Kaiketsu!! Todo-Kachō*, p. 69

コンビニ	<i>konbini</i>	convenience store
招く	<i>maneku</i>	invite
懐しい	<i>awatadashii</i>	flurried
格好	<i>kakkō</i>	appearance
幸い	<i>saiwai</i>	luckily
絶好の	<i>zekkō no</i>	splendid
誇る	<i>hokoru</i>	be proud
芸能界	<i>geinōkai</i>	show business
宣伝	<i>senden</i>	advertising
マスコミ	<i>masukomi</i>	mass media
映画	<i>eiga</i>	movie
成功	<i>seikō</i>	success
無視	<i>mushi</i>	ignoring/diregarding
約束する	<i>yakusoku suru</i>	promise (v.)
無理	<i>muri</i>	impossible
考え	<i>kangae</i>	idea
飛び込む	<i>tobi-komu</i>	leap into
苦労	<i>kurō</i>	hardship
覚悟する	<i>kakugo suru</i>	be prepared for
能力	<i>nōryoku</i>	capability
自信	<i>jishin</i>	confidence
部署	<i>busho</i>	post/position [at work]
評価	<i>hyōka</i>	evaluate/assess
準備	<i>junbi</i>	preparation
万全	<i>banzen</i>	perfect
結果	<i>kekka</i>	results
頼む	<i>tanomu</i>	request/rely on
とっくに	<i>tokku ni</i>	long ago
工場	<i>kōjō</i>	factory
着く	<i>tsuku</i>	arrive
年末	<i>nenmatsu</i>	year-end
肝心の	<i>kanjin no</i>	crucial
一息	<i>hito-iki</i>	rest/breather
念願	<i>nengan</i>	heart's desire

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.

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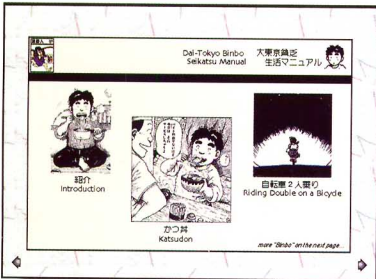
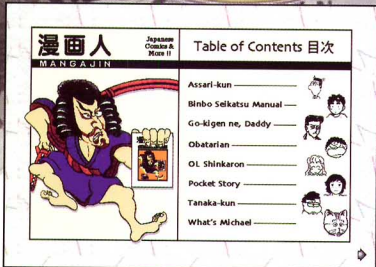
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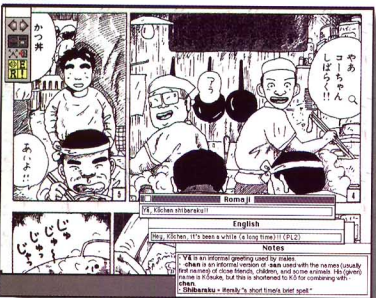
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