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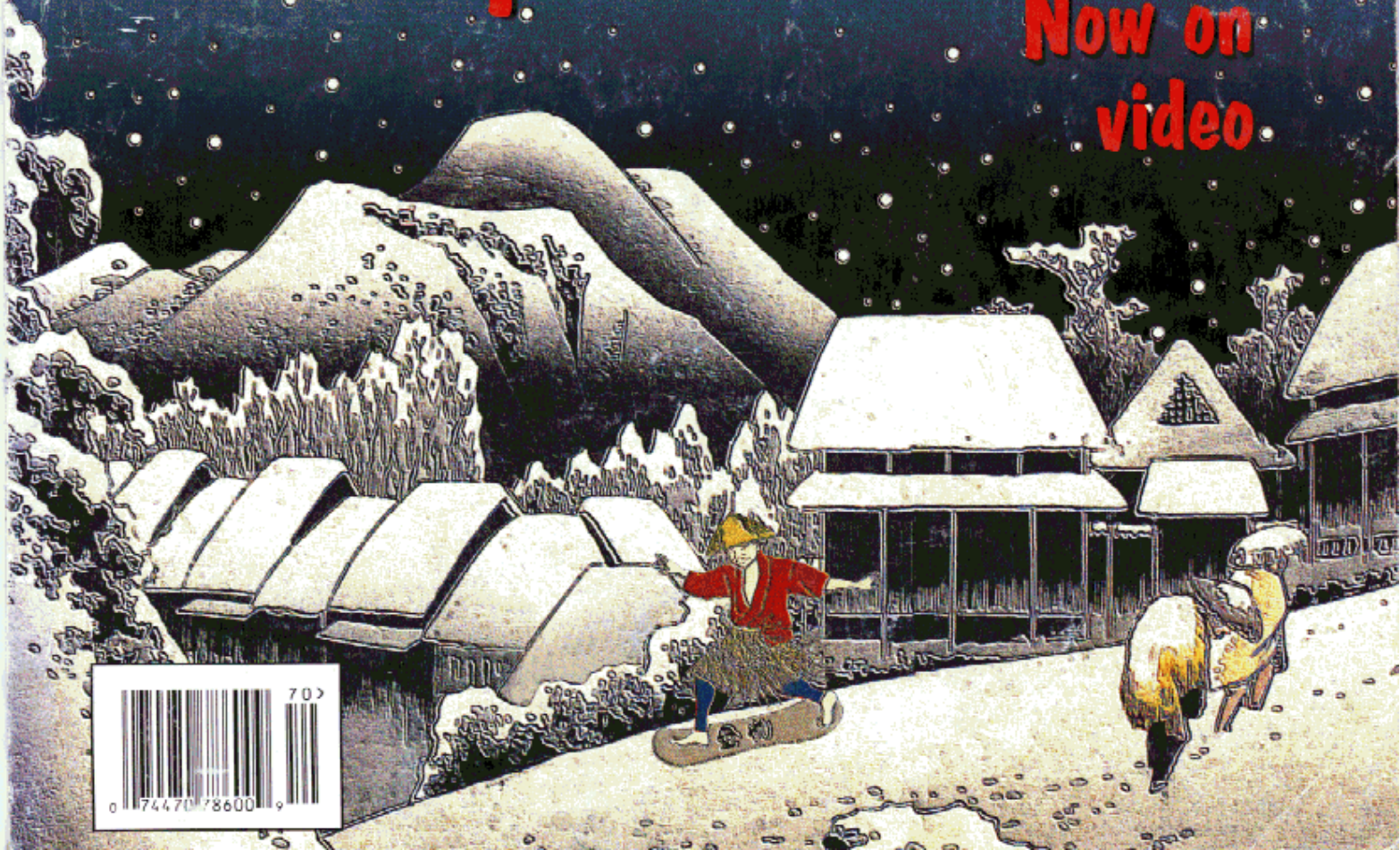
MANGAJIN

No. 70

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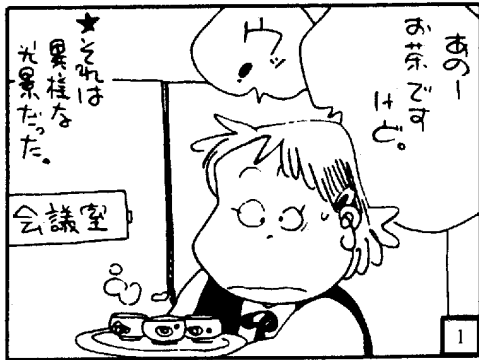


NON-CARI WOMAN

ノンキャリアウーマン

いしいひさいち

A Non-Career Woman by Ishii Hisaichi



1 **Miyake:** あのー、お茶 ですけど。ウッ!
Anō, o-cha desu kedo. U!
 (interj.) (hon.)-tea is but (interj.)
“Excuse me, I brought you some tea. Eek!” (PL3)

Narration: それは 異様な 光景 だった。
Sore wa iyō na kōkei datta.
 that as for strange scene/sight was
It was a strange spectacle. (PL2)

Sign: 会議室
Kaigi-shitsu
Conference Room

- *anō* is a hesitation word similar to “uhh/um.” It’s often used to get someone’s attention, essentially like “Excuse me.”

2 **Narration:** 部長 は ねていた。
Buchō wa nete ita.
 dept. head as for was sleeping
The Department Head was dozing. (PL2)

Sound FX: スー スー
Sū sū
Zzzz (effect of sleeping soundly)

- *nete ita* is the past form of *nete iru*, from the verb *neru*, “sleep/go to sleep.”

3 **Narration:** 課長 は 目 を あけて ねていた。
Kachō wa me o akete nete ita.
 section chief as for eyes (obj.) open-(manner) was sleeping
The Section Chief was asleep with his eyes open. (PL2)

Sound FX: スー スー
Sū sū
Zzzz (effect of sleeping soundly)

4 **Narration:** 係長 は しゃべりながら ねていた。
Kakarichō wa shaberi-nagara nete ita.
 sub-section chief as for while talking was sleeping
The Sub-Section Chief was sleeping even as he spoke. (PL2)

Kakarichō: えー、であります から して ペラペラ...
E, de arimasu kara shite pera-pera...
 (interj.) is because therefore (speaking fluently) FX
“Ahh, and so it is therefore blah blah blah...” (PL3)

Sound FX: グーグー グーグー スー スー
Gū gū Gū gū Sū sū
 (sleeping effects)

- *shaberi* is the stem of the verb *shaberu* (“talk”), and *-nagara* attached to the stem of a verb means that the action takes place simultaneously with another action: “while [doing the action].”

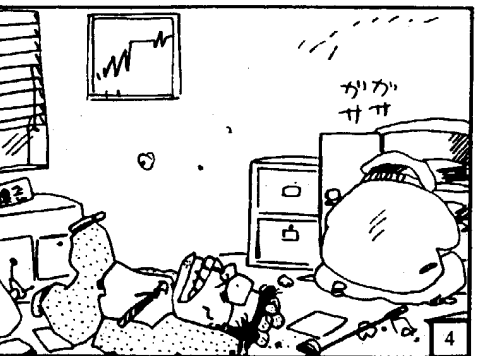
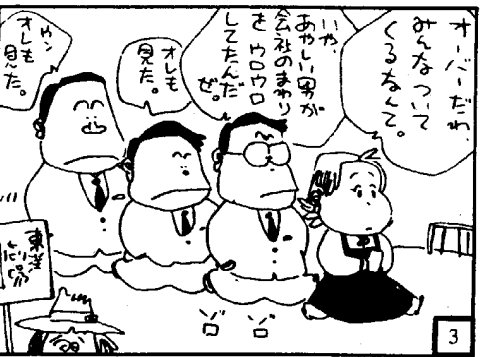
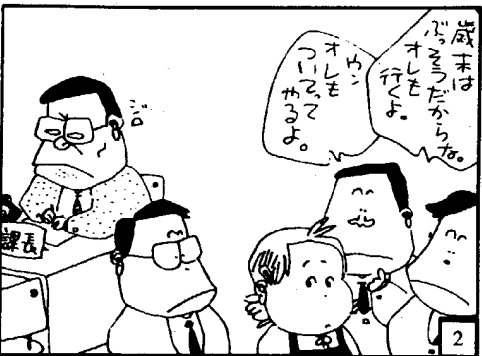
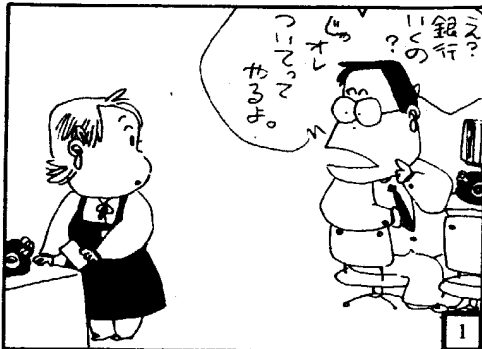
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NON-CARI WOMAN

ノンキャリアウーマン

いしいひさいち

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1 **Co-worker 1:** え? 銀行 いく の?
E? Ginkō iku no?
(interj.) bank will go (explan.-?)
“Huh? You’re going to the bank?” (PL2)

じゃ オレ ついてってやるよ。
Ja ore tsuite-ite yaru yo.
then I/me will go along-(for you) (emph.)
“I’ll go with you, then.” (PL2)

- *tsuite-ite* is a contraction of *tsuite-itte*, the *-ite* form of the verb *tsuite-iku* (or *tsuite-yuku*), “follow/accompany/go along with.” *Yaru* after the *-ite* form of verb implies “do [the action] for [someone younger/lower in ranking than oneself].”

2 **Co-worker 2:** 歳末 はぶっそうだからな。
Saimatsu wa bussō da kara na.
year-end as for unsafe is because (colloq.)

オレも行くよ。
Ore mo iku yo.
I/me also will go (emph.)

“The end of the year is a dangerous time. I’ll go, too.” (PL2)

Co-worker 3: ウン、オレも ついてってやるよ。
Un, ore mo tsuite-ite yaru yo.
yeah I/me also will go along-(for you) (emph.)
“Yeah, I’ll go with you, too.” (PL2)

FX: ジロ

Jiro (effect of glaring out of corner of eyes)

Sign: 課長

Kachō

Section Chief

3 **Miyake:** オーバーだわ、みんなついてくるなんて。
Ōbā da wa, minna tsuite-kuru nante.
overdone is (fem. emph.) everyone come along a thing like
“This is a bit much—everyone coming along like this.” (PL2)

Co-worker 1: いや、あやしい男が会社のまわりをウロウロしてたんだぜ。
Iya, ayashii otoko ga kaisha no mawari no uro-uro shite-ta nda ze.
(obj.) was loitering (explan.) (emph.)

“No really, I saw a suspicious-looking guy hanging around the building.” (PL2)

Co-worker 2: オレも見た。

Ore mo mita.
I/me also saw

“I saw him, too.” (PL2)

Co-worker 3: ウン、オレも見た。

Un, ore mo mita.
yeah I/me also saw

“Yeah, me too.” (PL2)

FX: ゾロゾロ

Zoro zoro (effect of crowd moving along)

- *ōbā*, from the English word “over,” is used to mean “overdone/exaggerated.” In other contexts, it can also mean “overcoat.”
- *nante* (a colloquial *nado to iu no wa*) implies the preceding thing or situation is ridiculous/silly/unbelievable.

4 **Sound FX:** ガサガサ

Gasa gasa (rummaging sound)

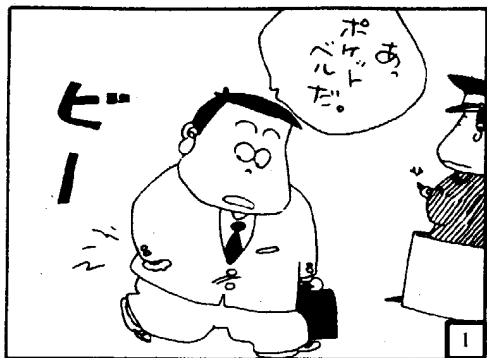
NON-CARI WOMAN

ノンキャリアウーマン

いしいひさいち

A Non-Career Woman

by Ishii Hisaichi



1 **Sound FX:** ビー

Bii

Be-eep

Nakayama: あっ、ポケットベルだ。

A!, *poketto beru da.*

(interj.) beeper is

“Oh, it’s my beeper.” (PL2)

- *poketto beru*, from the English words “pocket bell,” is the Japanese term for “beeper/pager.” It’s often shortened to *pokeberu*.



2 **Kachō:** 中山くん か。至急社にもどってくれ。

Nakayama-kun ka. Shikyū sha ni modotte kure.

(name-fam.) (?) urgently company to return please

“Is this Nakayama? Come back to the office on the double.” (PL2)

Nakayama: ハイッ、課長。

Hai!, *Kachō.*

yes sect. chief

“Yes sir, Chief!” (PL3)

- *sha* is an abbreviation of *kaisha* (“company/office”).
- *kure* is an abrupt equivalent of *kudasai*, used for making requests. A *-te kure* form can make either an informal request or a relatively gentle command, and is masculine. It’s natural for the boss to use it with his subordinate, but the reverse would be a major breach of etiquette.



3 **Sound FX:** ダダダ

Da da da da

(effect of running)

ハア ハア ハア

Hā hā hā

(sound of panting)

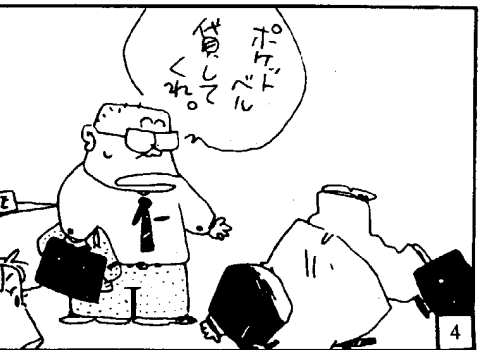
4 **Kachō:** ポケットベル貸してくれ。

Poketto beru kashite kure.

beeper lend please

“Lend me your beeper.” (PL2)

- *kashite* is the *-te* form of *kasu* (“lend”).

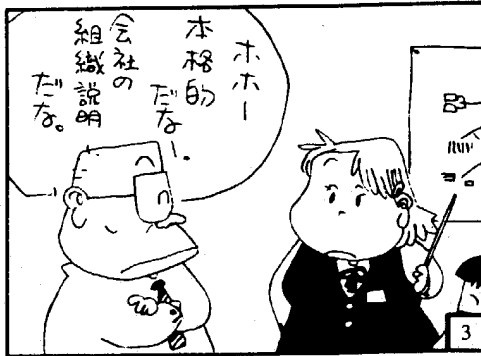
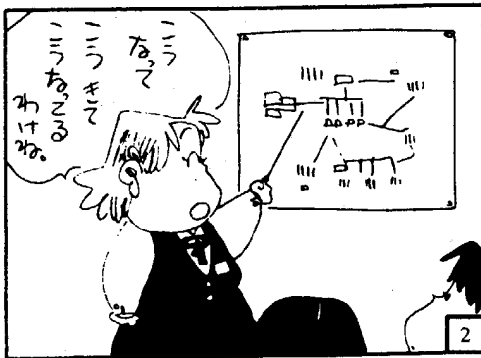


NON-CARI WOMAN

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1 **Kachō:** この春入社予定の大学生に先輩
Kono haru nyūsha yotei no daigakusei ni senpai
 this spring join co. schedule who are college students to senior
 OLの立場からレクチャーしてくれないか。
ōeru no tachiba kara rekuchā shite kurenai ka.
 OL's standpoint from won't you give lecture (?)
"These are some students slated to join the company this spring. Could you give them a talk from the perspective of an experienced worker?" (PL2)

Miyake: ハイ。
Hai.
"Yes, sir." (PL2)

• *senpai* refers to a person who is one's "senior" in a given group—here, Miyake is senior to the new hires within the OL ("office lady") group.

2 **Miyake:** こうなって、こうきて、
Kō natte, kō kite,
 this way becomes-and this way comes-and
 こうなってるわけね。
kō natte-ru wake ne.
 this way is situation (is-colloq.)
"This goes like this, this comes like this, and so this is how it is." (PL2)

• *natte-ru* is a contraction of *natte-iru* ("has become"), from *naru* ("has become"); *kō natte iru* = "has become like this" → "is like this."

3 **Kachō:** ホホー、本格的だなー。
Hohō, honkaku-teki da nā.
 (interj.) serious/full-scale is (colloq.)
"Ahaa, that's very thorough."
 会社の組織説明だな。
Kaisha no soshiki setsumei da na.
 co.'s organization explanation is (colloq.)
"You're explaining the company's organizational structure, right?" (PL2)

4 **Miyake:** 人間関係図ですよ。
Ningen kankei zu desu yo.
 human relations diag. is (emph.)
"It's a relationships diagram." (PL3)
 経理のこのコは部長とデキてる
Keiri no kono ko wa buchō to dekite-ru
 accounting from this girl as for dept. head with is making it
 から悪口言わない方がいいわね。
kara warukuchi iwanai hō ga ii wa ne.
 because it's better not to bad-mouth (fem. emph.) (colloq.)
"This girl from Accounting is making it with the Department Head, so it's best not to bad-mouth her." (PL2)

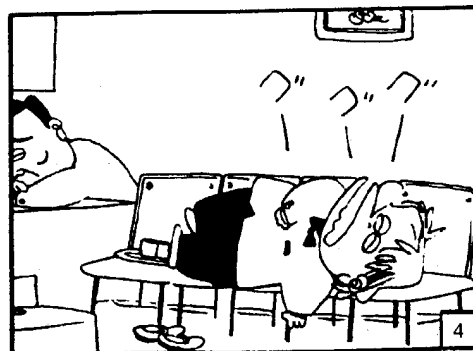
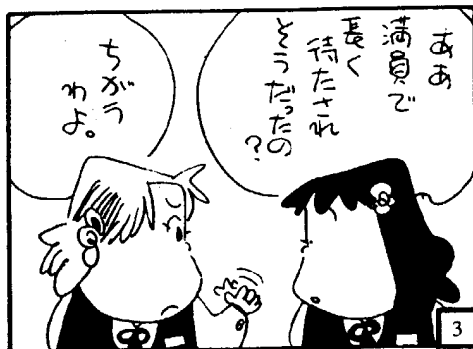
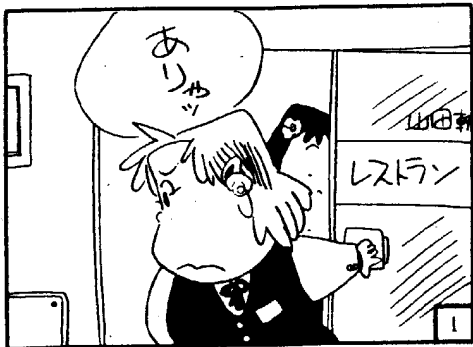
• *dekite-ru* is a contraction of *dekite iru*, from *dekiru* ("be made/completed"); *dekite iru* is a slang term for being intimately involved with/sleeping with someone.
 • ~ *hō ga ii* after a verb makes an expression meaning "it's preferable/better to ~"; or after a negative, "it's preferable/better not to ~."

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ノンキャリアウーマン

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1 **Door:** 山田軒 レストラン
Yamada-ken Resutoran
(name) restaurant
Yamada's Restaurant

Miyake: ありゃッ!
Arya!
(interj.)
"Whoa!"

- ken can be used as a suffix for counting houses or buildings (like "doors" in English), or, as here, it can be attached to restaurant names somewhat like "Chez ~."

2 **Friend:** どう した の? この 店 ダメ なの?
Dō shita no? Kono mise dame na no?
what/how did (explan.-?) this store/rest. no good/bad (is-explan.)
"What's the matter? Is this place no good?" (PL2)

Miyake: だめ よ。見なかった?
Dame yo. Minakatta?
no good/bad (is-emph.) didn't see
"Yeah. Didn't you see?" (PL2)

空席 待ち の 人 が すわる イス。
Kūseki -machi no hito ga suwaru isu.
empty seat waiting who are people (subj.) sit chairs
"The chairs where people waiting for open seats sit."
"The chairs for customers waiting to be seated." (PL2)

- the friend makes a question by using question intonation on the explanatory *na no*.
- kūseki-machi no hito* = "people who are waiting for empty seats."

3 **Friend:** ああ、満員 で 長く 待たされ そう
Ā, man'in de nagaku matasare sō
(interj.) full are-and long be made to wait seems
だった の?
datta no?
was (explan.-?)
"Oh, you mean they were full, so it looked like we'd have a long wait?" (PL2)

Miyake: ちがう わよ。
Chigau wa yo.
is different (fem. emph.)
"No, that's not it." (PL2)

- matasare-sō* is the stem of *matasareru* (the causative "make/let" form of the verb *matsu*, "wait") plus *sō* (*da/desu*), which after a verb implies "it seems/looks/feels like (the action will occur)."
- chigau* literally means "differs/is different," but often implies "is wrong/mistaken/a misunderstanding" → "you don't understand."

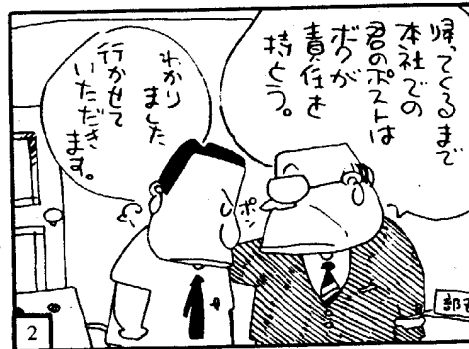
4 **FX:** ゲー ゲー ゲー
Gū gū gū
(effect of waiter sleeping soundly)

NON-CARI WOMAN

ノンキャリアウーマン

いしいひさいち

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1 **Buchō:** どう だろう、ラングーン 支店 へ
Dō darō, Rangūn shiten e
 how I wonder (place) branch office to
 行ってくれん か。
itte kuren ka.
 won't you go (?)
“So what do you think? Would you be willing to move to our Rangoon office?” (PL2)

Yoshioka: ハア...
Hā...
 (interj.)
“Well...” (PL2)

Sign: 部長
Buchō
Department Head

- itte* is the *-te* form of *iku* (“go”), and *kuren* a contraction of the negative form of *kureru* (“give to me/do for me”). The *-te* form of a verb plus *kurenai ka* makes an informal request or gentle command.

2 **Buchō:** 帰ってくる まで 本社 での 君の ポスト
Kaette kuru made honsha de no kimi no posuto
 return until head office at that is your job
 は ボク が 責任 を 持とう。
wa boku ga sekinin o motō.
 as for I (subj.) responsibility (obj.) shall hold
“I’ll take responsibility for protecting your job at the head office until you come back.” (PL2)

Yoshioka: わかりました。行かせていただきます。
Wakarimashita. ikasete itadakimasu.
 understood will have you let [me] go
“I understand. I will go.” (PL3)

Sound FX: ポン
Pon
 (sound of a pat on the back)

- motō* is the volitional “I shall” form of *motsu* (“hold/carry”).
- ikasete* is the *-te* form of *ikaseru*, the causative (“make/let”) form of *iku* (“go”); the causative *-te* form + *itadakimasu* is a roundabout and polite way of saying “I will (do the action).”

3 **Narration:** そして 10年 後
Soshite jūnen -go
 and then 10 yrs later
10 years later

Yoshioka: ただいま 帰りました、部長、いや 専務!
Tadaima kaerimashita, Buchō, iya Senmu!
 just now returned dept. head no exec. director
“I’ve just gotten back, Mr. Department Head—er, Mr. Executive Director!” (PL3)

Buchō: よー、長い 間 ごくろう だった。
Yō, nagai aida go-kurō datta.
 (greeting) long period (hon.)-hardship/suffering was
“Hey there, thanks for your hard work for such a long time.” (PL2)

- it sounds a bit stilted in English, but in Japanese it is standard for employees to address their superiors by their titles.
- gokurō datta* is an informal equivalent of *gokurō-sama deshita*, an expression for thanking someone for their labors.

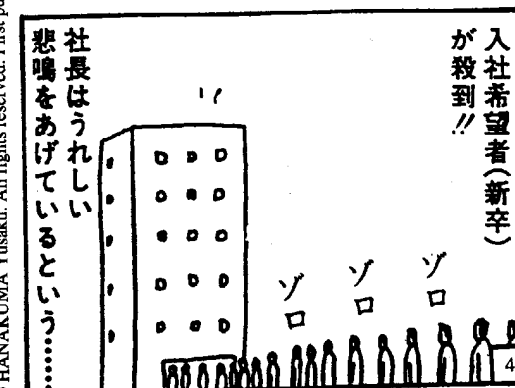
4 **Co-worker:** あー、吉岡さん。
Ā, Yoshioka-san.
 (interj.) (name-hon.)
“Say, Mr. Yoshioka.” (PL2)

Arrow: 10年 前 の ポスト
Jūnen -mae no posuto
 10 years before of job
Same job as 10 years ago

青春にぎりパンチ

Seishun Nigiri Punch

by 花くまゆうさく / Hanakuma Yūsaku



1 **Employee:** 休み なし で ずーっと 働かされ
Yasumi nashi de zūtto hatarakasare
 vacation/time off without (manner) all along made to work-(cause)
 私 もう 限界 です。
watashi mō genkai desu.
 I/me already limit am
"You've been working me all this time without a vacation and I'm at the end of my rope!" (PL3)

Sound FX: ゼイゼイ
Zei zei
Wheeze wheeze (effect of labored breathing)

- nashi* is a form of *nai* ("not exist"); it follows a word to give the meaning "without [the stated item]."
- hatarakasare* is a continuing form of *hatarakasareru*, the causative "make/let" form of the verb *hataraku* ("work"); here the continuing form is being used to indicate the cause of what follows.

2 **Employee:** 社長っ、 休み 下さい!
Shachō!, yasumi kudasai!
 president vacation/time off please give me
"Please, sir, give me some time off!" (PL3)

Shachō: ダメ じゃ。
Dame ja.
 no good/not permissible is
"I can't do it." (PL2)

- ja* is an equivalent of *da* ("is/are") used mostly by older men.

3 **Shachō:** 休み は あげん がシャブならあげるぞ。
Yasumi wa agen ga shabu nara ageru zo.
 time off as for won't give but drugs if it is will give (emph.)
"I won't give you time off, but I'll give you drugs." (PL2)

さあ、これ 打って また 働け。
Sā, kore uite mata hatarake.
 (interj.) this hit/shoot-and again work-(command)
"Here, shoot this up and get back to work." (PL2)

Narration: この 会社 のウワサ は 広まり、
Kono kaisha no uwasa wa hiromari,
 this company of rumors as for spread-and
Rumors of this company spread and...

- agen* is a contraction of *agenai*, the abrupt negative form of the verb *ageru*, "give."
- shabu* is a generic slang term for drugs, but especially those that are taken via injection. It originally referred specifically to amphetamines.
- hatarake* is the abrupt command form of *hataraku*, "work."
- hiromari* is a continuing form of *hiromaru* ("spreads"); the sentence continues to the next panel.

4 **Narration:** 入社 希望者 (新卒) が 殺到!
nyūsha kibō-sha (shin-sotsu) ga sattō!
 join co. desiring people new graduates (subj.) rush/stampede
people who wanted to join the company (new grads) came in droves! (PL2)

社長 は うれしい 悲鳴 を あげている という...
Shachō wa ureshii himei o agete iru to iu...
 president say for happy shrieks (obj.) is raising (quote) say
They say the president is howling with delight. (PL2)

Sound FX: ゾロゾロゾロ
Zoro zoro zoro
 (effect of large crowd moving)

- sattō* here implies the verb *sattō suru* ("rush/stampede [to a particular place]").

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青春にぎりパンチ

Seishun Nigiri Punch

by 花くまゆうさく / Hanakuma Yūsaku

Letters to the Editor

(continued from page 6)
as a Second Language.

During her stay in America, the Japanese intern seemed more like a relative than a visitor as she joined in our family holidays and vacations.

In return for introducing aspects of our culture to her, the intern delighted us by sharing her numerous talents. She frequently surprised us with gastronomical delights as beautiful to behold as to consume. She guided students in basic Japanese calligraphy and read Japanese folktales in English. With faculty and staff members, the intern—elegantly dressed in kimono, introduced *chanoyu* (tea ceremony) to us.

Needless to iterate, the experience was enriching for her and for us. For information on the program, contact International Internship Programs via e-mail at intern@mxd.meshnet.or.jp or via snail mail at 6-19-14 Hongo, Bunkyo-ku, Tokyo 113, Japan.

LINDA F. HARKINS
Chesapeake, VA



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1

FX: トロ～ン
Torōn
 (effect of drowsy, blurry eyes/being spaced out)
 グラグラ
Gura gura
 (effect of moving shakily)

2

Narration: 高校生 の 息子 は 大麻 を やっている。
Kōkōsei no musuko wa taima o yatte iru.
 high school student who is son as for marijuana (obj.) is doing
Their high-school-age son uses marijuana. (PL2)

FX: ユラユラ
Yura yura
 (effect of swaying)

Son: エへへ
E he he
 (dull laugh)
“Heh heh heh.”

- *taima* (“marijuana”) is written with the kanji for “great/large hemp.” The katakana rendering マリファナ (*marifana*) is also used, as are katakana versions of other English terms.

3

Mother: あなた、このまま で いい の!? このまま 黙って しらんぷり?
Anata, kono mama de ii no!? Kono mama damatte shiran-puri?
 you/dear continuing this way (manner) is good/OK (explan.-?) continuing this way be quiet-and feign ignorance
“Dear, can we go on like this? Can we just go on turning a blind eye?” (PL2)

Father: わ、わかった。わし が 言う。
Wa-wakatta. Washi ga iu.
 (stammer) understood I (subj.) will say
“Al- all right. I’ll say something.” (PL2)

Characters: 母 父
Haha Chichi
Mother Father

- Japanese women typically use *anata* to address their husbands in the way English-speaking women use “dear.”
- *mama* means “as is/unchanged,” so *kono mama* = “unchanged from this” → “continuing in this same manner.”
- *damatte* is the *-te* form of *damaru* (“fall silent/shut up”), and it can literally mean “silently.” But in some cases, as here, it can mean “without questioning.”
- *washi* is a word for “I/me” used mostly by middle-aged and older men.

4

Father: ちょっと 吸わせて くれん か。
Chotto suwasete kuren ka.
 a little allow to smoke won’t you please (?)
“Won’t you let us smoke a little?” (PL2)

Son: え?
E?
 (interj.)
“Huh?” (PL2)

Mother: そんなに いい の? 飛ぶ?
Sonna-ni ii no? Tobu?
 that much is good (explan.-?) fly
“Is it really that good? Do you get high?” (PL2)

Narration: いまこそ 腹 を 割って 話そう、日本の 家族 よ!
Ima koso hara o watte hanasō, Nihon no kazoku yo!
 now (emph.) guts (obj.) break open-and let’s talk Japan’s families (address)
O families of Japan! Now is the time to open up and talk to one another!

- *suwasete* is the *-te* form of *suwaseru*, a causative “make/let” form of the verb *suu* (“inhale” or in cases like this, “smoke”). *Kuren ka* is a contraction of *kurenai ka*, which makes an informal request or gentle command (masculine).
- *tobu* literally means “fly,” but it is also used much like the English “get high/be high (on drugs).” The verb *you* (酔う) is used to refer to the intoxicating effects of alcohol.
- *hara o watte* literally means “splitting open one’s stomach/guts” → “reveal one’s inner thoughts/deepest feelings.”
- *hanasō* is the volitional “let’s/I shall” form of *hanasu* (“talk”); *hara o watte hanasu* (lit., “split open one’s stomach and talk”) describes speaking openly and frankly.
- *yo* after a personal name or other entity being addressed directly is similar to “O” before the name when addressing someone in English.

骨子きん HONEBUTO-SAN

by フジツボミキ • Fujitsubo Miki



1 **FX:** どきっ
Doki!
(effect of heart jumping/skipping a beat)

2 **Man 1:** 警官 見たら 何でドキッとする ん だろ?
Keikan mitara nande doki tto suru n daro?
police when see why heart jumps (explan.) I wonder
"I wonder why my heart jumps whenever I see a cop?" (PL2)
悪い こと してない のに なあ。
Warui koto shite-nai noni nā.
bad thing haven't done even though (colloq.)
"I haven't done anything bad." (PL2)

- mitara is a conditional "if/when" form of the verb miru, "see."
- nande is a colloquial/informal naze or dōshite, "why?"
- FX words can often be made into verbs by adding to suru or tto suru: doki tto suru = "heart jumps/skips a beat."

3 **Man 2:** おそらく 恋。
Osoraku koi.
possibly/probably love
"It's probably love." (PL2)

4 **Man 1:** ち、ちがう!! 言うなあー!!
Chi-chigau!! Iu nā!!
(stammer) differs don't say
"N-no way!! Don't say tha-at!!" (PL2)

FX: ブンブン
Bun bun
(effect of emphatically shaking head)

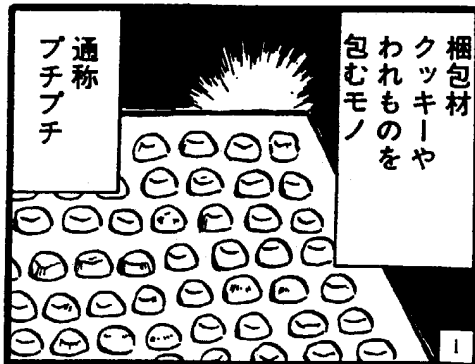
Man 2: もがけ、苦しめ。恋 と は そういう もの だ。
Mogake kurushime. Koi to wa sō iu mono da.
writhe suffer love (quote) as for that kind of thing is
"Writhe in torment. That's the way love is." (PL2)

- chigau literally means "differs/is different," but often implies "is wrong/mistaken" or "no, that's not it."
- mogake is the abrupt command form of mogaku ("writhe/squirm/struggle"), and kurushime is the abrupt command form of kurushimu ("suffer/be in pain").

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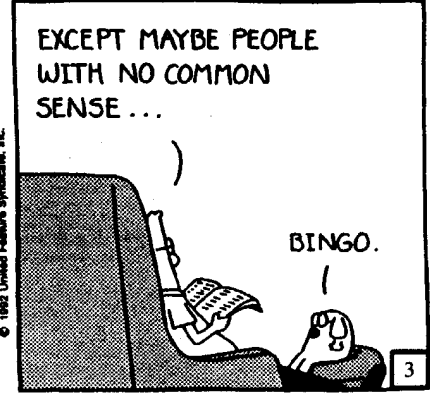
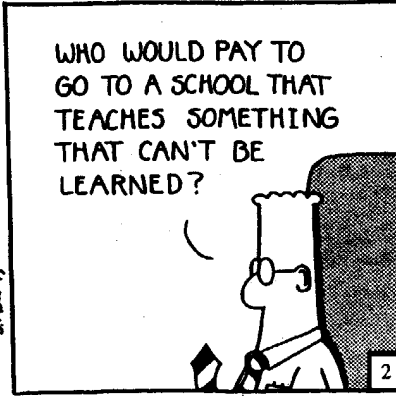
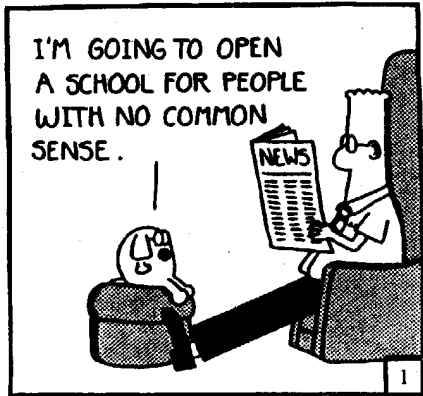
骨子さん HONEBUTO-SAN

by フジツボミキ • Fujitsubo Miki



1	<p>Narration: 梱包材: クッキーや われものを 包む モノ <i>Konpōzai: Kukkii ya waremono o tsutsumu mono</i> packing material cookies and/or breakables (obj.) wrap thing Packing material: A product for wrapping things like cookies and breakables</p> <p>通称: プチプチ <i>Tsūshō: Puchi-puchi</i> common name (popping/crackling FX) Commonly called "Pop-pop"</p>
2	<p>FX: じいー <i>Jii</i> (quiet, solemn effect)</p>
3	<p>FX: ぎゅう <i>Gyū</i> (effect of squeezing and twisting bubble wrap) プチ プチ プチ プチ プチ プチ プチ プチ プチ プチッ, etc. <i>Puchi puchi puchi puchi puchi puchi puchi puchi puchi!</i> (sound of bubbles popping)</p>
4	<p>Officer: もう 他に 思い残した 事 は ない か ね? <i>Mō hoka ni omoi-nokoshita koto wa nai ka ne?</i> anymore other regretted thing as for not have (?) (colloq.) "Do you not have anything else you regret leaving unfulfilled?" "Do you have any other last requests?" (PL2)</p> <p>Prisoner: ハイ... ありがとうございます。 <i>Hai... Arigatō gozaimashita.</i> yes thank you "No... thank you." (PL3)</p> <ul style="list-style-type: none"> • <i>omoi-nokoshita</i> is the past form of <i>omoi-nokosu</i>, which refers to regretting a goal or desire left unaccomplished/incomplete/unfulfilled. • as is customary with negative questions in Japanese, the prisoner answers <i>hai</i> ("yes") to confirm the officer's negative statement, literally like saying, "yes, I don't have anything else that I regret leaving unfulfilled." In English, it's more natural to say "no" in such cases.

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1 Dogbert: "I am going to open a school for people with no common sense."

常識 の ない 人 の た め の 学 校 を 作 ろ う と 思 う ン だ。
Jōshiki no nai hito no tame no gakkō o tsukurō to omou n da.
 common sense (subj.) not have people 's sake/benefit of/for school (obj.) shall make (quote) think (explan.)

- common sense は「常識」で、people with no common sense は「常識のない人」。
- *jōshiki no nai* ("[they] have no common sense") is a complete thought/sentence modifying *hito* ("person/people"); *no* often marks the subject in modifying sentences, instead of *ga*.
- *tsukurō* is the volitional "I shall" form of the verb *tsukuru*, "make/form."

2 Dilbert: "Who would pay to go to a school that teaches something that can't be learned?"

習 う こ と の で き な い も の を 教 え る 学 校 に、
Narau koto no dekinai mono o oshieru gakkō ni,
 learn act (subj.) can't do thing (obj.) teach school to
 金 を 払 っ て 行 く ヤ ツ な ん か い る わ け な い だ ろ。
kane o haratte iku yatsu nanka iru wake nai daro.
 money (obj.) pay-and go person thing like exist situation doesn't exist right?

- Who would pay ... は単純な質問ではなく反語的表現。「誰が金を払って行くものか→誰もいるわけがない」。
- something that can't (cannot) be learned 「習うことのできないもの」。
- ~ *wake (ga) nai* literally means "the situation of ~ does not/would not exist," typically implying "could never/couldn't possibly ~" → *iru* = "exist," so *iru wake (ga) nai* = "[the described kind of person] couldn't possibly exist."

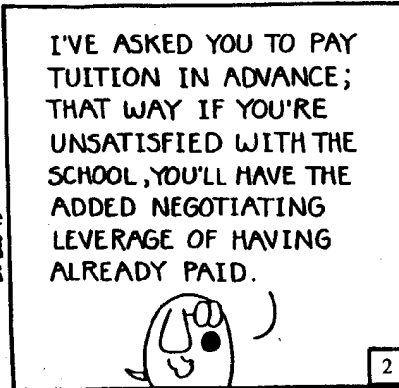
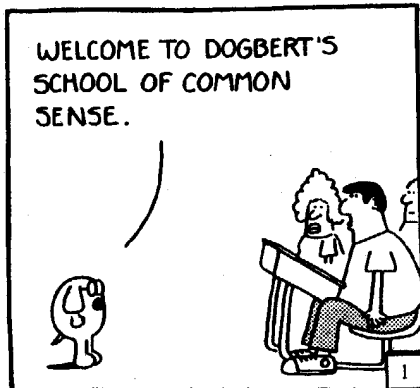
3 Dilbert: "Except maybe people with no common sense ..."

せいぜい 常識 の ない ヤ ツ くら い な も ん だ よ。
Seizei jōshiki no nai yatsu kurai na mon da yo.
 at most common sense (subj.) not have person extent thing/situation is (emph.)

Dogbert: "Bingo."

大 当 り!
Datari!
 exactly/on the mark

- Except ~ は「~を除いて/以外は」。
- bingo はゲームの名前からきており、ゲームで上がるときにビンゴということから、間投詞として「当たり/そのとおり/やった!」などの意味に用いられる。



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1 **Dogbert:** "Welcome to Dogbert's School of Common Sense."

ドッグバートの 常識 学校 によこそ。
Doggbātō no jōshiki gakkō ni yōkoso.
 (name) 's common sense school to welcome

- Welcome to ~ 「~によこそ/によくらいっしゃいました」。

2 **Dogbert:** "I've asked you to pay tuition in advance; that way if you're unsatisfied with the school, you'll have the added negotiating leverage of having already paid."

授業料 は 前納する よう お願いしました。
Jugyō-ryō wa zennō suru yō onegai shimashita.
 tuition as for prepay that (hon.)-requested

これは、その ほう が 学校 に 不満 が ある 場合 でも、
Kore wa, sono hō ga gakkō ni fuman ga aru baai demo,
 this as for that way (subj.) school with dissatisfaction (subj.) have situation even

すでに 支払った という こと で 皆さんの 交渉力 が 強くなる から です。
sude ni shiharatta to iu koto de mina-san no kōshō-ryoku ga tsuyoku naru kara desu.
 already paid (quote) say situation (cause) everyone's/your negotiating power (subj.) becomes stronger because is

- pay ~ in advance 「~を前払いする/前金で払う」。
- I've = I have; you're = you are; you'll = you will.
- yō here implies yō ni; the expression ~ yō ni iu (iu = "say/tell") makes an indirect command form, "tell [someone] to ~"; using a form of o-negai suru instead of iu makes it more like a request: "ask [someone] to ~."
- negotiating leverage 「交渉する際の強み/交渉力」。本来なら、授業料を前納してしまえば、生徒の側は交渉力が弱くなるのが当然だが、Dogbert は生徒の常識のなさを利用して、その正反対のことを言っているもの。

3 **Dogbert:** "And thanks Alice, for asking if tipping is customary."

それから、アリス、普通 チップ を 払う もの かどうか 質問してくれて ありがとう。
Sore kara, Arisu, futsū chippu o harau mono ka dō ka shitsumon shite kurete arigatō.
 furthermore (name) normally tip (obj.) pay situation whether or not question-(to/for me) thanks

- customary 「慣習的な/一般的な」。
- chippu o harau is a complete thought: "[one] pays tips," and (mono) ka dō ka after a complete thought/sentence means "whether or not [the described situation exists/is true]."
- shitsumon shite is the -te form of shitsumon suru ("question/ask"), and kurete is from kureru, which, after the -te form of a verb implies the action is done to or for the speaker by someone else.



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1 Phone: "Hi, this is Suzy. I'm not at home, but please leave a message at the tone..."

はい、スージーです。ただいま留守にしていますので、
Hai, Sūjii desu. Tadaima rusu ni shite imasu node,
 yes/hello (name) am/is now am away from home because

発信音 のあとにメッセージをどうぞ...
hasshin-on no ato ni messēji o dōzo...
 transmitted sound after message (obj.) please (leave)

- きわめて一般的な留守番電話のメッセージ。tone は発信音のことで、beep という表現を使うこともある。
- *dōzo* is a polite word for urging the listener to do something: "please [do the action]"—in this case, the implied action is leaving a message.

2 Phone: "Unless you're Jon Arbuckle, in which case the machine will automatically hang up. Beep!"

ただし、声の主がジョン・アーバクルの場合は、
Tadashi, koe no nushi ga Jon Ābakkuru no baai wa,
 however voice (of) owner (subj.) (name) is case as for

電話は自動的に切断されます。ピー!
denwa wa jidō-teki ni setsudan saremasu. Pii!
 phone as for automatically will be cut off (beep FX)

- Unless 前文からの続きで、「あなたがジョン・アーバクルでない場合はメッセージをどうぞ」となる。
- ジョンは John と綴るのが一般的だが、Jon と綴る場合もある。
- you're = you are.
- in ~ case は「~の場合は」。ここでは「あなたがジョン・アーバクルの場合は」。
- machine は answering machine、つまり留守番電話のこと。
- *setsudan saremasu* is a passive form of the verb *setsudan suru* ("cut off/disconnect").

3 Jon: "This is, uh, Ed Smith."

こちらは、えーと、エド・スミスです。
Kochira wa, ē to, Edo Sumisu desu.
 here as for (interj.) (name) is

FX: Click Bzzzzzz
 ガチャリ ツー
Gachari Tsū

Garfield: "Just amazing."

こりゃすごいな。
Korya sugoi na.
 as for this is amazing (colloq.)

- uh は「あー／えーと」など、ためらったり、間をおくときに用いる間投詞。
- *korya* is a colloquial contraction of *kore wa*.

Imadoki no Kodomo

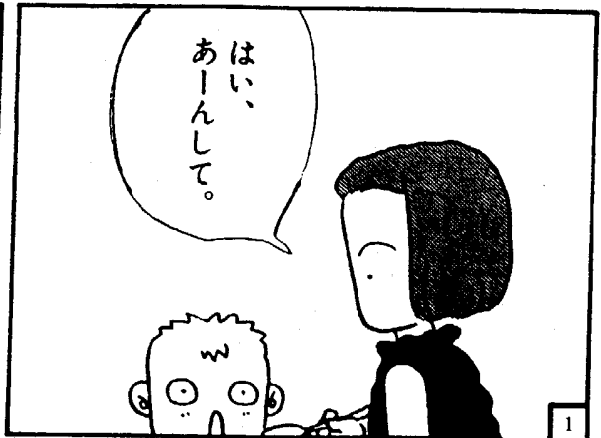
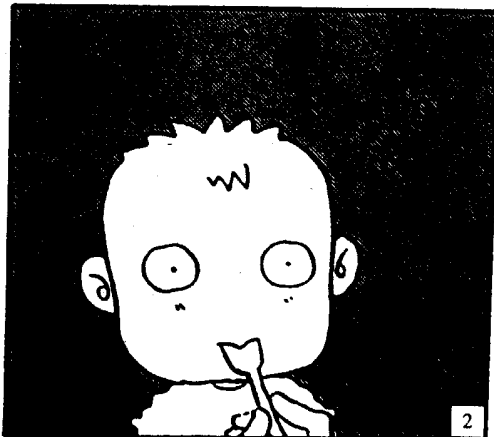
いまだきの Kids These Days

玖保キリコ

by Kubō Kiriko

chapter
52

おいっち



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Title: おいっち
Oitchi
Yumma

- in Japanese babytalk, many “s” or “sh” sounds change to “ch”—*desu* becomes *dechu*, for example. The word *oishii* (“delicious/tasty”) has just such a babytalk equivalent, *oichii*, which might be rendered as “yummy.” This is the word the mother uses when talking to the baby (see next page). What the baby in this episode says, however, is a little different, though, so we’ve translated it as “yumma.”

1

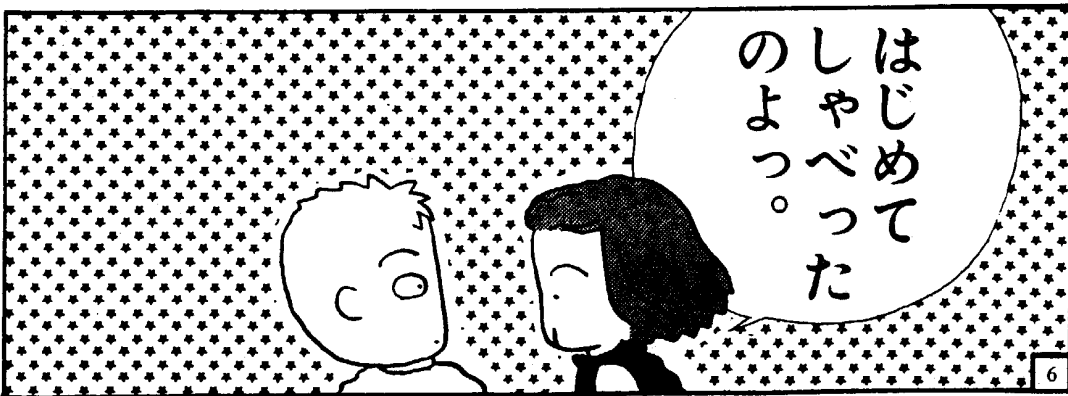
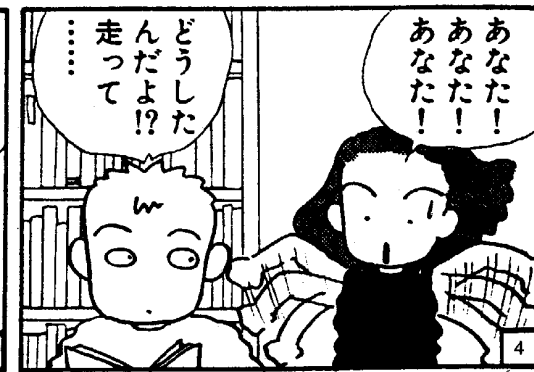
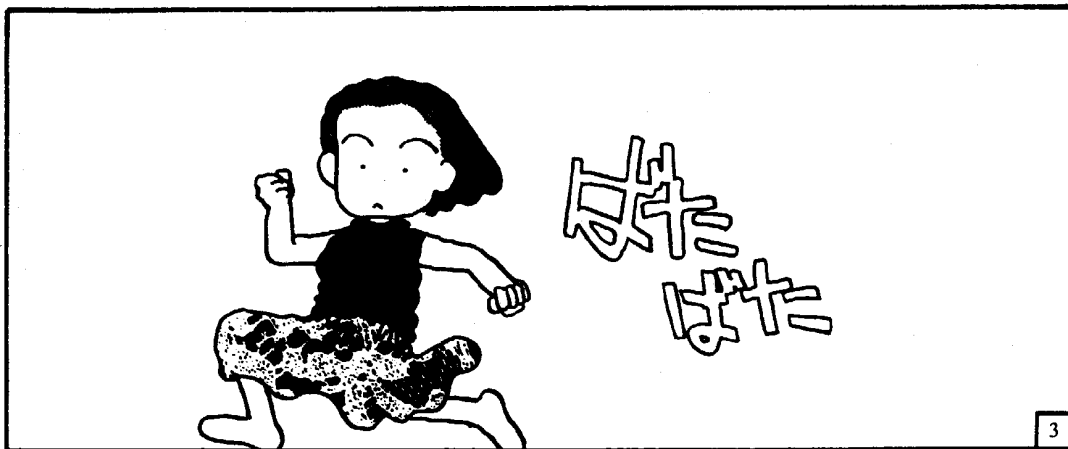
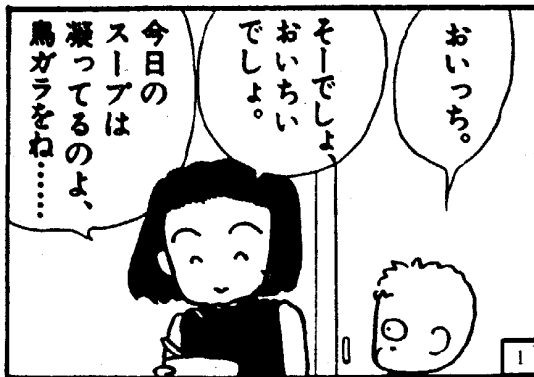
Mother: はい、あーん して。
Hai, ān shite.
yes/OK ahh do-(request)
“OK, say ‘ahh’.” (PL2)

- *ān shite* is literally “do ān”; it’s used like “open wide/say ‘ahh’.” *Shite* is the *-te* form of *suru*, here being used as an informal request/gentle command.

2

Sound FX: ぱくっ
Paku!
Chomp

- *paku* (or *paku!*) is the effect of closing one’s mouth onto something, generally a bite of food; *paku paku* represents a mouth opening and closing repeatedly and is the inspiration behind the name of the classic arcade game Pac-man (*Pakku-man* in Japanese).



1 **Baby:** おいっち。
Oitchi.
“Yumma.” (PL2)

Mother: そー でしょ、おいちい でしょ。
Sō desho, oichii desho.
 that way right? delicious right?
“That’s right, isn’t it? It’s yummy, isn’t it?” (PL2)

Mother: 今日のスープは凝ってるのよ。鳥ガラをね...
Kyō no sūpu wa kotte-ru no yo. Torigara o ne,...
 today’s soup as for is elaborate (explan.) (emph.) chicken bones (obj.) (colloq.)
“I went to special lengths with today’s soup. I took some chicken bones, you see, ...” (PL2)

- *desho* (a shortened *deshō*) is being used in a rhetorical sense: “It’s surely so, isn’t it? Of course it is.”
- *kotte-ru* is a contraction of *kotte iru* (“is elaborate/intricate/embellished” or “shows fine workmanship”), from the verb *koru*, which implies doing something with a particular passion/absorption/attention to detail.

2 **Sound FX:** はっ
Ha!
Huh! (a sharp intake of breath representing a sudden realization)

3 **Sound FX:** ばたばた
Bata bata
 (sound of running indoors; outdoor running would normally be *da da da* or *ta ta ta*)

4 **Mother:** あなた! あなた! あなた!
Anata! Anata! Anata!
 you you you
“Honey! Honey! Honey!” (PL2)

Father: どう した んだ よ!? 走って...
Dō shita n da yo!? Hashitte...
 what/how did (explan.) (emph.) running
“What’s the matter!? Running like that ...” (PL2)

- *anata* literally means “you,” but Japanese women typically use it to address their husbands in the way English-speaking women use “honey/dear.”
- *dō* is “how/what” and *shita* is the plain/abrupt past form of *suru* (“do”), so *dō shita* is literally “what did you do?” But the expression is often used idiomatically to ask for an explanation of something that seems out of the ordinary: “what’s wrong/what’s the matter/what’s the trouble?”

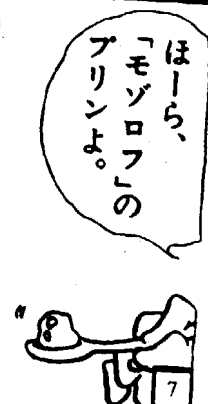
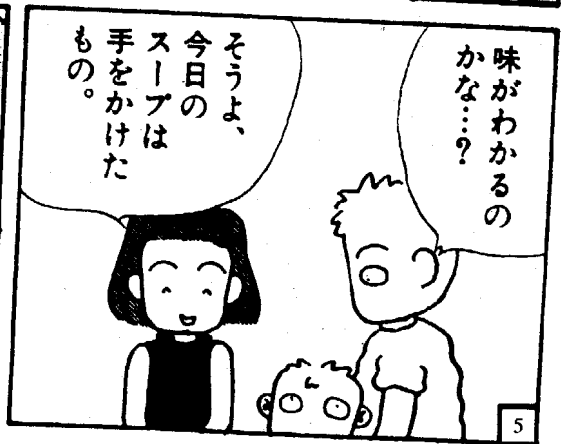
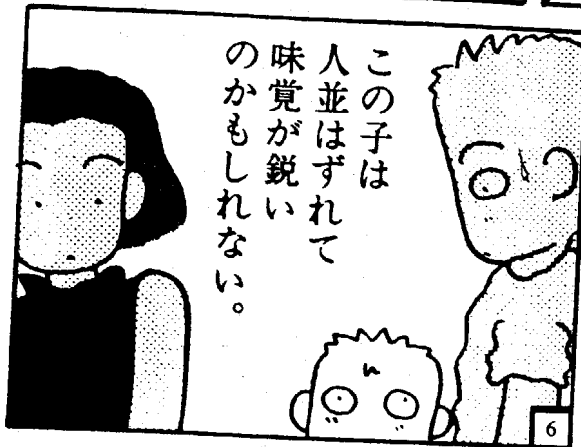
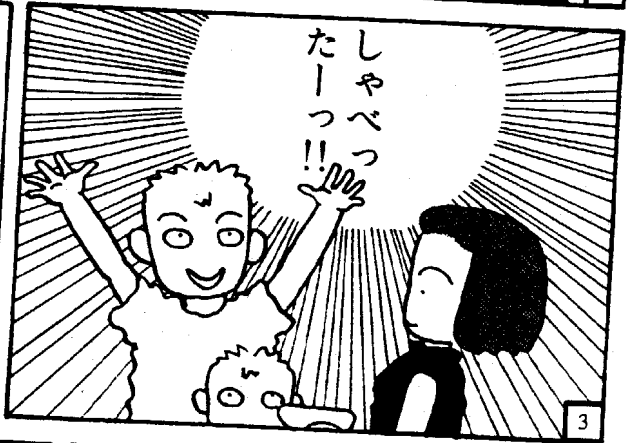
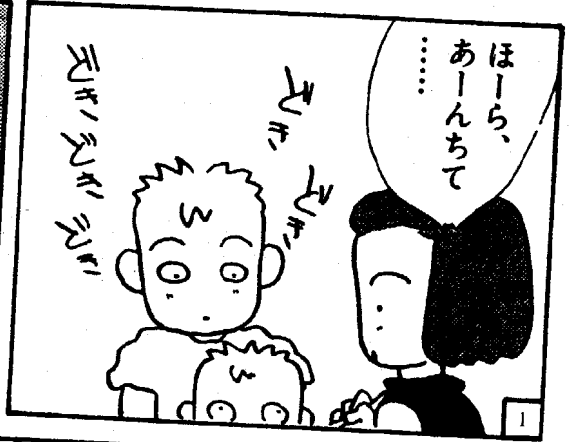
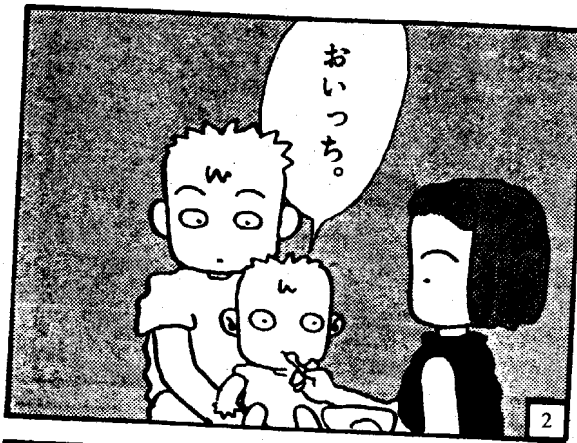
5 **Father:** うち は 走る ほど 広くない。
Uchi wa hashiru hodo hirokunai.
 our house as for run extent isn’t wide/spacious
“Our house isn’t big enough to be running.” (PL2)

Mother: 2歩 しか 走ってない わ。 それ より あの 子 が...
Niho shika hashitte-nai wa. Sore yori ano ko ga...
 2 steps other than haven’t run (fem. emph.) that more than that child (subj.)
“I only ran two steps. But never mind that. The baby ...” (PL2)

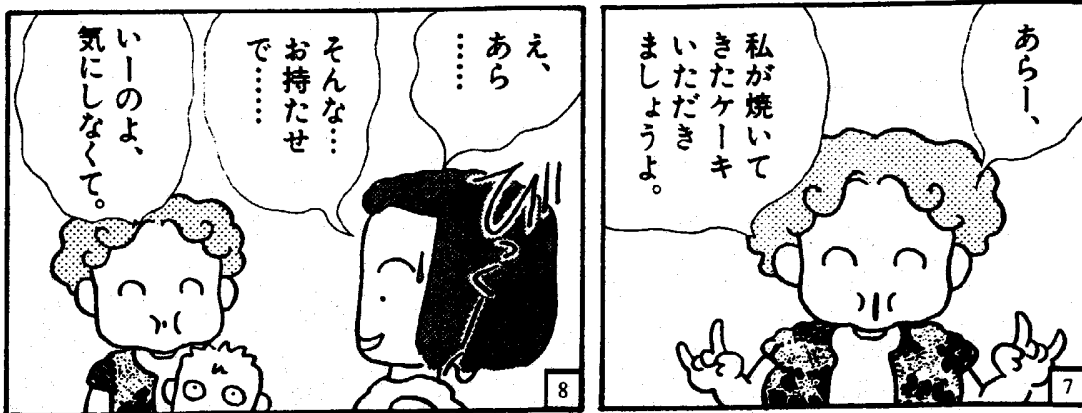
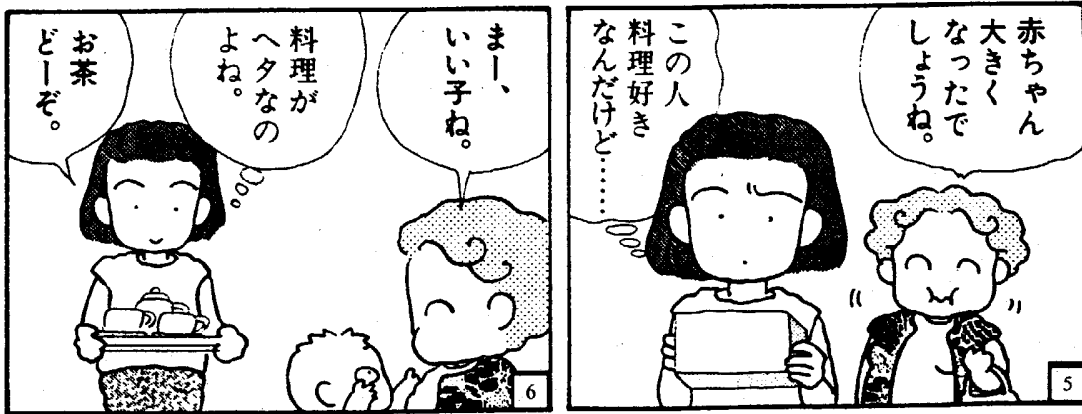
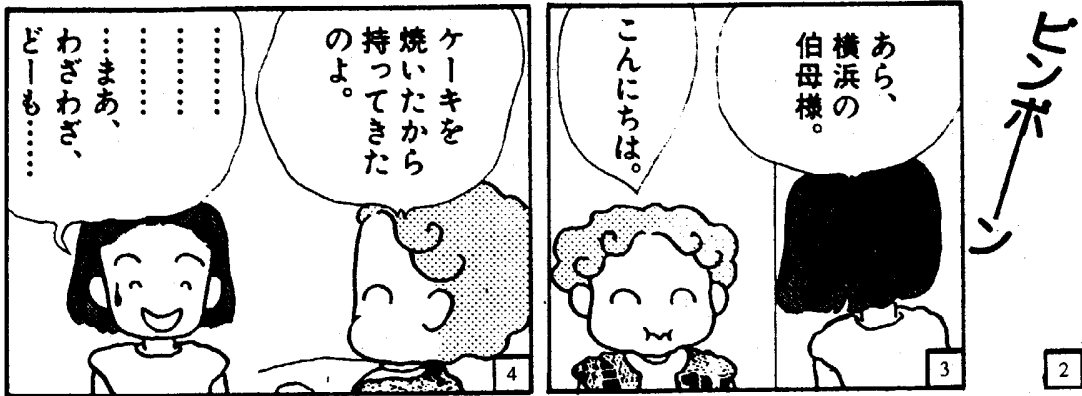
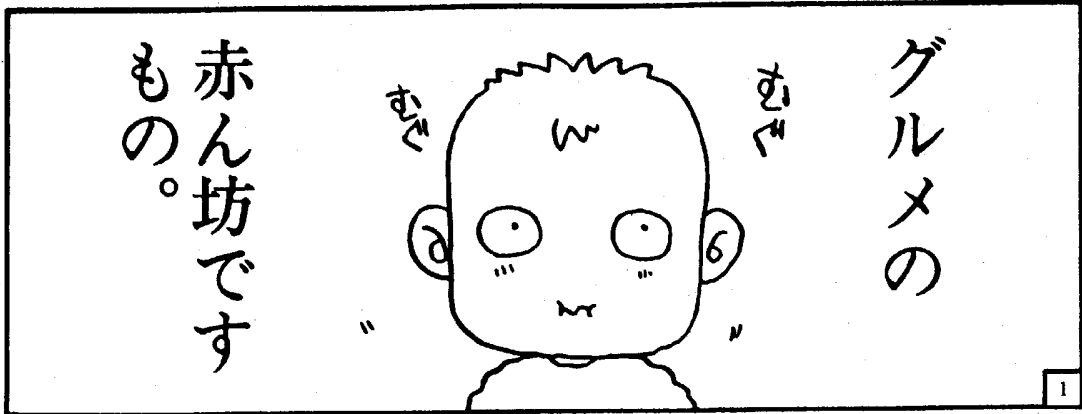
- *hodo* means “extent,” and what precedes it, whether an individual adjective/verb or a complete sentence, is a description of the extent; *hirokunai* is the negative form of *hiro* (“wide/spacious”), so *hashiru hodo hirokunai* = “not spacious to the extent that one needs to/can run.”
- *hashitte-nai* is a contraction of *hashitte inai*, the negative form of *hashitte iru*, from the verb *hashiru* (“run”). *Shika* works together with a negative later in the sentence to mean “only”: *niho shika (hashitte-nai)* = “(ran) only two steps.”
- *sore yori* = “more than that,” implying “more important than that”; it can be like saying “never mind that” to dismiss the importance of what the other person has said.

6 **Mother:** はじめてしゃべったのよっ。
Hajimete shabetta no yo!
 for first time spoke (explan.) (emph.)
“said his first word!” (PL2)

- *shabetta* is the plain/abrupt past form of the verb *shaberu* (“talk/chat”).



1	<p>Mother: ほーら、あーん ちて... <i>Hōra, ān chite...</i> here/look ahh do-(request) "Here, say 'ahh'." (PL2)</p> <p>Sound FX: どきどきどきどきどき <i>Doki doki doki doki doki</i> (effect of heart beating excitedly)</p>	<ul style="list-style-type: none"> • <i>hora</i> (elongated here) is used to call a person's attention to something, like "here/look/see/watch." • <i>ān chite</i> is a babytalk variation of <i>ān shite</i>, "open wide, say 'ahh.'"
2	<p>Baby: おいっち。 <i>Oitchi.</i> "Yumma." (PL2)</p>	
3	<p>Father: シャべったーっ!! <i>Shabettā!!</i> talked "He talked!!" (PL2)</p>	
4	<p>Father: すごい! 初めて 口にした 言葉 が 「おいしい」 なんて。 <i>Sugoi! Hajimete kuchi ni shita kotoba ga "oishii" nante.</i> amazing first spoke word (subj.) delicious (surprise) "That's amazing—the first word to come out of his mouth was 'yummy'!" (PL2)</p>	<ul style="list-style-type: none"> • <i>nante</i> implies the speaker thinks the situation described is extraordinary/astonishing.
5	<p>Father: 味 が わかる の かな...? <i>Aji ga wakaru no kana...?</i> taste (subj.) understands (explan.) I wonder "I wonder if he really appreciates the taste." (PL2)</p> <p>Mother: そう よ、 今日 の スープ は 手をかけた もの。 <i>Sō yo, kyō no sūpu wa te o kaketa mono.</i> that way (is-emph.) today 's soup as for worked extra on (explan.) "Sure he does. I worked hard on today's soup." (PL2)</p>	<ul style="list-style-type: none"> • <i>wakaru</i> can mean "understand/comprehend," but when referring to flavor, music, art, etc. it conveys the meaning "appreciate." • <i>te o kaketa</i> is a past form of <i>te o kakeru</i> (lit., "put/lay hands on"), an idiomatic expression meaning "go to extra trouble/expend special efforts/work hard on."
6	<p>Narration: この 子 は 人並はずれて 味覚 が 鋭い の かもしれない。 <i>Kono ko wa hitonami-hazurete mikaku ga surudoi no kamo shirenai.</i> this child as for extraordinarily/uncommonly taste-sense (subj.) is sharp/acute (explan.) might be "Maybe this boy has an uncommonly discerning palate." (PL2)</p>	<ul style="list-style-type: none"> • <i>hitonami-hazurete</i> is a form of <i>hitonami-hazureta</i> (lit., "separated from the common person"), an expression for "extraordinary/uncommon."
7	<p>Mother: ほーら、「モゾロフ」の プリン よ。 <i>Hōra, "Mozorofu" no purin yo.</i> see (brand name) from pudding (is-emph.) "Look, it's some pudding from Mozoroff." (PL2)</p>	<ul style="list-style-type: none"> • <i>purin</i>, from the English word "pudding," refers to a kind of custard pudding; <i>Mozorofu</i> is a play on the high-end confectionery brand name Morozoff.
8	<p>Father: おーい、「千匹屋」で マンゴー 買って きた ぞ。 <i>Ōi, "Senbiki-ya" de mangō katte kita zo.</i> hey (store name) at mangoes bought-and came (emph.) "Hey, I bought some mangoes at Senbiki-ya on my way home." (PL2)</p>	<ul style="list-style-type: none"> • <i>ōi</i> (or <i>oi</i>) is a "hey!/yo!" to get someone's attention. • <i>Senbiki-ya</i> is a play on the name of a famous fine-fruit store in Ginza; the real store's name is pronounced the same but written differently: 千疋屋. • <i>katte kita</i> combines the <i>-te</i> form of <i>kau</i> ("buy"), and the past form of <i>kuru</i> ("come"), so it literally means "bought and came"; <i>katte kita</i> can mean either "went and bought" or "bought on my way (here/home)."
9	<p>Mother: この 子 に は おいしい もの を 食べさせなくちゃね。 <i>Kono ko ni wa oishii mono o tabesasenakucha ne.</i> this child to as for delicious things (obj.) must feed (colloq.) "We've got to feed this child the finest foods." (PL2)</p> <p>Father: なんとって... <i>Nantatte...</i> "After all..." (PL2)</p>	<ul style="list-style-type: none"> • <i>tabesasenakucha</i> is a contraction of <i>tabesasenakute wa (ikenai)</i>, a "must/have to" form of <i>tabesaseru</i> ("cause to/make/let eat") → "feed", from <i>taberu</i> ("eat"). • <i>nantatte</i> is a colloquial equivalent of <i>nan to itte mo</i> ("after all/when all is said and done").



1 **Mother:** グルメの赤ん坊ですもの。
gurume no akanbō desu mono.
 gourmet who is baby is (explan.)
 "he's a gourmet baby." (PL3)

- this would seem to be a continuation of Father's line from the previous page, but the *desu mono* ending is generally associated with feminine speech, so we assumed that the mother took over and completed his line. Another possibility is that this is a line of narration.

Sound FX: むぐ むぐ
Mugu mugu
 (chewing effect)

2 **Sound FX:** ピンポーン
Pin-pōn
 Ding-dong

3 **Mother:** あら、横浜の伯母様。
Ara, Yokohama no obasama.
 (interj.) (place) from aunt-(hon.)
 "Oh, Auntie from Yokohama." (PL3-4)

Aunt: こんにちは。
Konnichi wa.
 "Hello." (PL2)

- using these kanji for *obasama* indicates that she is an elder sister (or older brother's wife) of the speaker's parents. When the aunt is a younger sister (or younger brother's wife) of the parents, the word is written 叔母様. In speech, there is no distinction.

4 **Aunt:** ケーキを焼いたから持ってきたのよ。
Kēki o yaīta kara mottekita no yo.
 cake (obj.) baked because brought (explan.)(emph.)
 "I baked a cake, so I brought it over." (PL2)

Mother: まあ、わざわざ、どーも...
Mā, waza-waza, dōmo...
 (interj.) [did] specially thank you
 "Oh, my, you shouldn't have. Thanks so much..." (PL3)

- waza-waza* implies the action required special/deliberate effort: "go/went to the trouble of [doing the action]"; here, the action is left unstated but is clearly the act of baking and bringing the cake.
- dōmo* in this case is shorthand for the PL3-4 expression of thanks, *dōmo arigatō gozaimasu*.

5 **Aunt:** 赤ちゃん大きくなったでしょうね。
Akachan ōkiku natta deshō ne.
 baby big became probably (colloq.)
 "I bet the baby has really grown." (PL3)

Mother: この人料理好きなんだけど...
 (thinking) *Kono hito ryōri-zuki na n da kedo...*
 this person cooking-fanatic is-(explan.) but
 "This woman loves to cook, but..."

- zuki*, from *suki* ("liking/fondness"; *s* changes to *z* for euphony), is used as a suffix to make a word meaning "lover of [something]."

6 **Aunt:** まー、いい子ね。
Mā, ii ko ne.
 (interj.) good child (is/are-colloq.)
 "My, what a good baby you are." (PL2)

Mother: 料理がヘタなのよね。
 (thinking) *ryōri ga heita na no yo ne.*
 cooking (subj.) unskilled is-(explan.) (colloq.)
 "... she's really bad at it." (PL2)

Mother: お茶どうぞ。
Ocha dōzo.
 (hon.)-tea please have
 "Please have some tea." (PL2)

7 **Aunt:** あらー、私が焼いてきたケーキ
Arā, watashi ga yaite kita kēki
 (interj.) I (subj.) baked-and came cake
 いただきますよ。
itadakimashō yo.
 let's eat (emph.)
 "Oh, let's eat the cake I brought." (PL3)

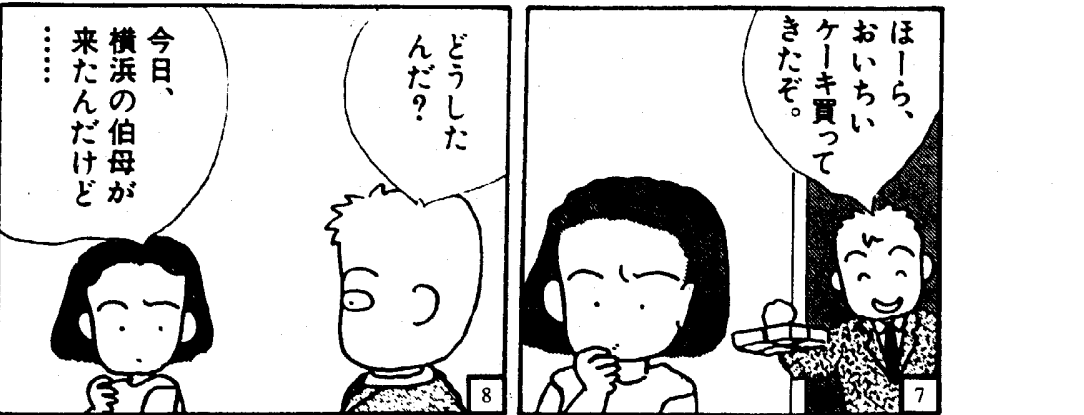
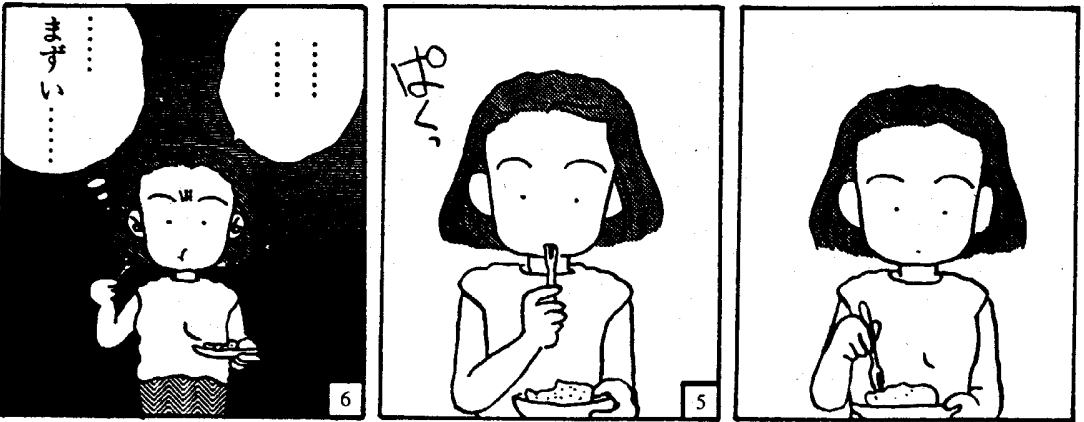
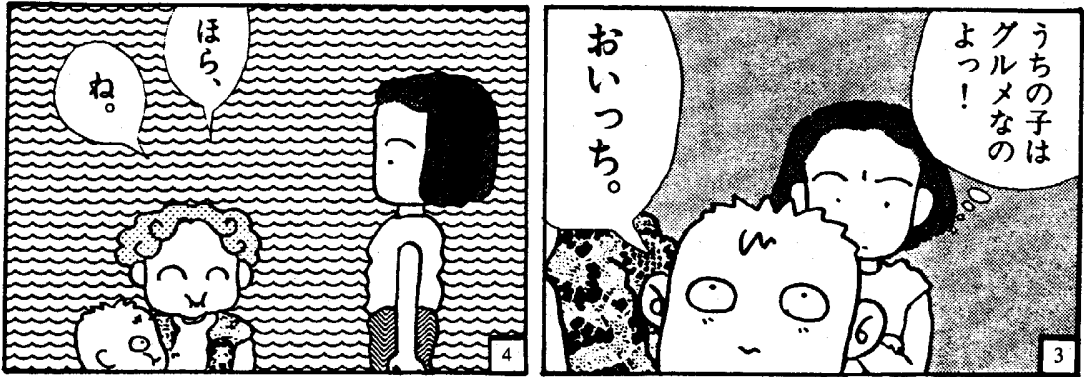
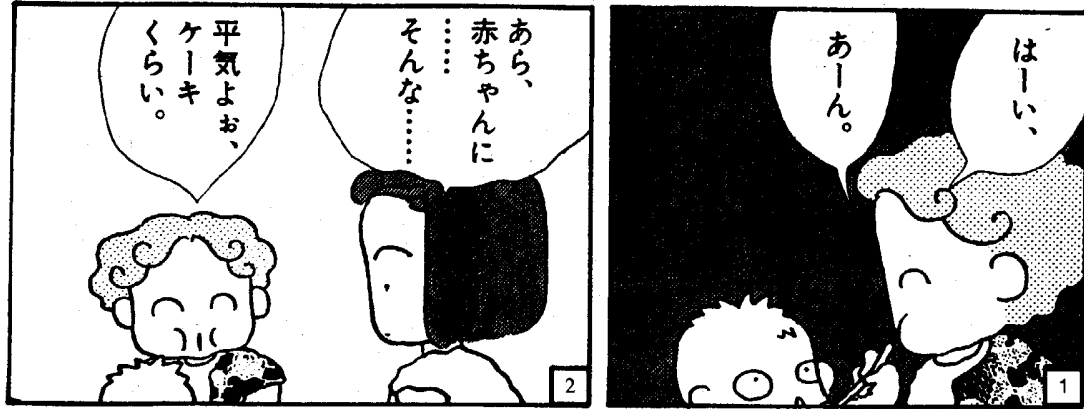
- itadakimashō* is the volitional ("let's/I shall") form of *itadaku* (lit., "receive"), a polite verb used for "eat."

8 **FX:** びっくーん
Bikkūn
 (effect of a jolt of dismay)

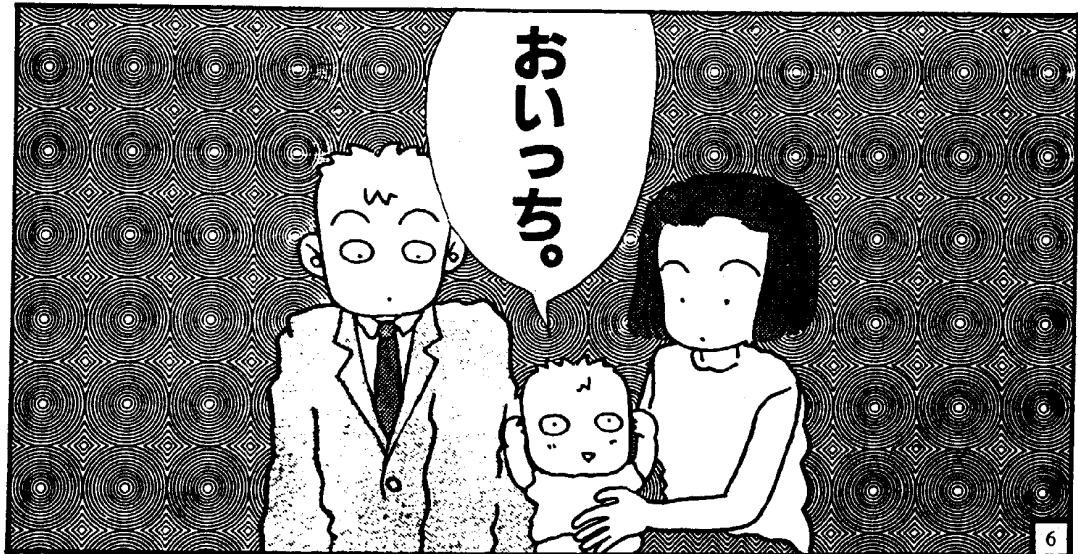
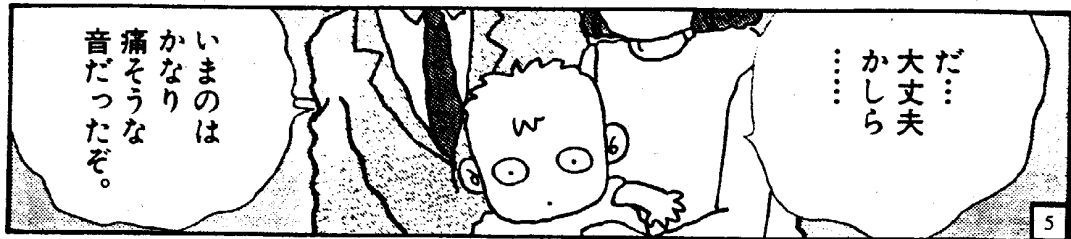
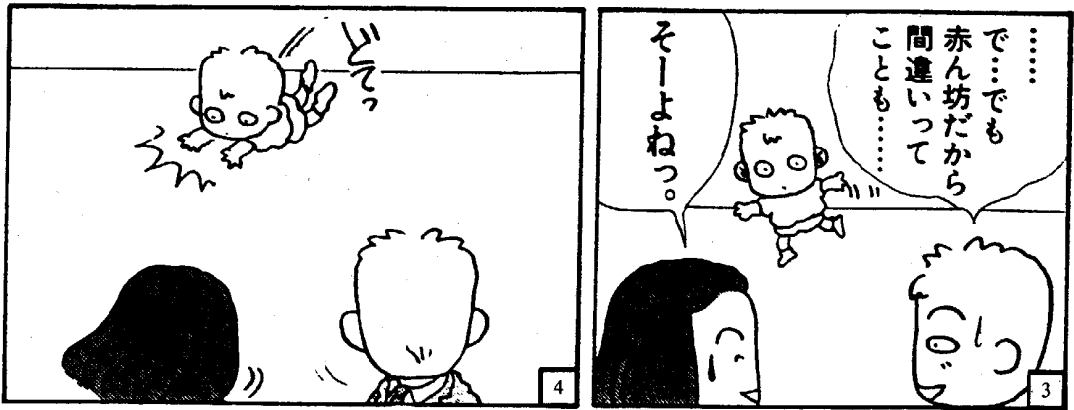
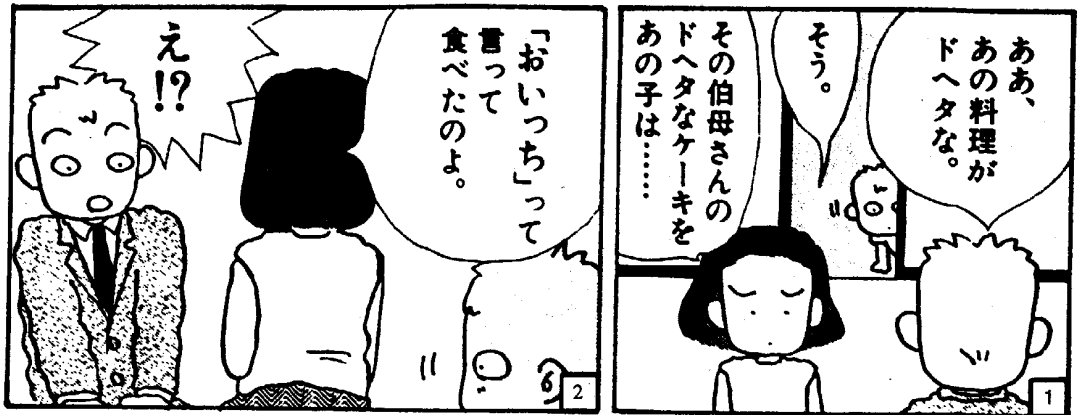
Mother: え、あら... そんな、お持たせで...
E, ara... sonna, o-motase de...
 (interj.) (interj.) that kind of (hon.)-brought with
 "Huh? Oh... but that, [to serve you] with what you brought..."
 "Huh, oh... but, it seems rude to serve you what you brought yourself..." (PL3)

Aunt: いーのよ、気にしないで。
Ii no yo, ki ni shinakute.
 is OK/fine (explan.) (emph.) not worrying
 "It's fine, never mind that." (PL2)

- o-motase* is a noun form of *motaseru*, the causative ("make/let") form of *motsu* ("hold/carry"). *O-motase* is a polite way of referring to the food gift the guest brought, when the host immediately serves it as refreshment to the guest.
- the aunt's response is inverted; normal order would be *ki ni shinakute ii no yo*, literally "it's OK not to worry about it" → "you don't need to worry about that/never mind that."



1	<p>Aunt: はい、あーん。 <i>Hāi, ān.</i> “Here you go, ahh.” (PL2)</p> <p>Baby: あー。 <i>Ā.</i> “Ahh.” (PL2)</p>
2	<p>Mother: あら、赤ちゃん に... そんな... <i>Ara, akachan ni... sonna...</i> (interj.) baby to that kind of “Oh dear, you’re giving <i>that</i> . . . to the baby?” (PL2)</p> <p>Aunt: 平気 よお、ケーキ くらい。 <i>Heiki yō, kēki kurai.</i> no concern (is-emph.) cake something like/to the extent of “Relax. A little bit of cake can’t hurt him.” (PL2)</p> <ul style="list-style-type: none"> • <i>heiki</i> refers to an “unconcerned/calm/cool” attitude, and <i>heiki da/desu</i> is used like “I’m fine/it’s fine” or “there’s no need for concern/it’s nothing to worry about.” Her sentence is inverted; normal order would be <i>kēki kurai heiki yo</i>.
3	<p>Mother: うちの 子 は グルメ なの よっ! (thinking) <i>Uchi no ko wa gurume na no yo!</i> our child as for gourmet is-(explan.) (emph.) Our baby is gourmet! (PL2)</p> <p>Baby: おいっち。 <i>Oitchi.</i> “Yumma.” (PL2)</p>
4	<p>Aunt: ほら、ね。 <i>Hōra, ne.</i> see/look (colloq.) “There, see?” (PL2)</p>
5	<p>Sound FX: ぱくっ <i>Paku!</i> Chomp</p>
6	<p>Mother: まずい... (thinking) <i>Mazui...</i> tastes bad It’s awful. (PL2)</p>
7	<p>Father: ほーら、おいちい、ケーキ 買って きた ぞ。 <i>Hōra, oichii kēki katte kita zo.</i> see/look delicious cake bought-and came (emph.) “Lo-ook, I bought some yummy cake on my way home!” (PL2)</p>
8	<p>Father: どう したん だ? <i>Dō shita n da?</i> what/how did (explan.) “What’s wrong?” (PL2)</p> <p>Mother: 今日、横浜 の 伯母 が 来た んだ けど... <i>Kyō, Yokohama no oba ga kita n da kedo...</i> today (place) from aunt (subj.) came (explan.) but/and “My aunt who lives in Yokohama came today . . .” (PL2)</p>



1

Father: ああ、あの料理がドヘタな。
A, ano ryōri ga do-heta na.
 (interj.) that cooking (subj.) super-unskillful
"Oh, you mean the one who's such a bad cook." (PL2)

Mother: そう。その伯母さんのドヘタなケーキをあの子は...
Sō. Sono obasan no do-heta na kēki o ano ko wa...
 that way that aunt-(hon.)'s super-unskillful cake (obj.) that child as for
"That's right. And [when given] that woman's really bad cake, that child..."
"That's right. And when she gave our baby some of her really gross cake,..."

- *do-* is generic slang prefix similar to "super-/ultra-."

2

Mother: 「おいっち」って言って食べたのよ。
"ōitchi" tte itte tabeta no yo.
ōitchi (quote) saying ate (explan.)(emph.)
"he gobbled it up saying 'yumma.'" (PL2)

Father: え!?
E!?
"What?!" (PL2)

3

Father: で、でも赤ん坊だから間違いってことも...
De- demo akanbō da kara machigai tte koto mo...
 (stammer) but baby is because mistake (quote) thing/situation also
"B- but considering that he's still a baby, it's possible he just made a mistake..." (PL2)

Mother: そーよねっ。
Sō yo ne!
 that way (is-emph.) (colloq.)
"Right, that has to be it!" (PL2)

- a verb such as *aru* ("exist/occur") is understood after Father's statement: *machigai tte koto mo aru* is an expression for "it could (conceivably) be a mistake."

4

Sound FX: どてっ
Dote!
Thud

5

Mother: だ、大丈夫かしら...
Da- daijōbu kashira...
 (stammer) all right/OK I wonder
"I wonder if he's all right?" (PL2)

Father: いまのはかなり痛そうな音だったぞ。
Ima no wa kanari itasō na oto datta zo.
 now one/thing as for considerably painful-seeming sound was (emph.)
"That sounded like it really hurt." (PL2)

- *daijōbu* means "all right/OK" in the sense of "safe and secure/no cause for concern."
- *no* is like the pronoun "one" or like "thing," so *ima no* = "the one/thing just now"—referring to the incident that just occurred.

6

Baby: おいっち。
Oitchi.
"Yumma!" (PL2)





1

Kaorin: 谷さん!
Tani-san!
(name-hon.)
“Tani!” (PL2)

2

Tani: これ が 事故 の 詳細 や。キミ は 関係者 の コメント を とって、
Kore ga jiko no shōsai ya. Kimi wa kankei-sha no komento o totte,
this/these (subj.) accident of details is/are you as for related persons 's comments (obj.) take/get-and
すぐに 記事 を 送ってくれ。
sugu ni kiji o okutte kure.
immediately article (obj.) send-(request)

“Here’s a rundown of the accident. Get comments from the people involved and call the article in immediately.” (PL2-K; PL2)

Kaorin: はい。
Hai.
yes/OK
“OK.” (PL3)

- *ya* often replaces *da* in Kansai dialect.
- *kimi* is an informal word for “you” generally used only by males when addressing equals or subordinates/juniors.
- *okutte* is from the verb *okuru* which means “send” in a broad, general sense. Since we later see Kaorin on the phone saying *Kiji okurimasu*, we decided to translate *okuru* as “call in” here. Many reporters these days carry small *wāpuro* (“word processors”) and send in articles electronically, but in this story, the “sending” seems to be done by voice.
- *kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command, “[do it], please/[do it], will you?” This is a masculine form.

3

Tani: おれは 病院 の 方 見てくる。
Ore wa byōin no hō mite kuru.
I/me as for hospital (mod.) side/direction will look/see-and come
“I’ll go check on things at the hospital.” (PL2)

- *ore* is a rough/informal, masculine word for “I/me.”
- *o* (を) is omitted after *hō*.
- *mite kuru* is literally “look/see and come,” but it’s used like the English “go look/see” → “go check.”

4

Kaorin: 店長さん です ねッ。
Tenchō-san desu ne!
store manager-(hon.) is/are (colloq.)
“You’re the manager, right?” (PL3)

日政 新聞 の ものですッ。さっき の 事故 について お話 を 聞かせてくださいッ。
Nissei Shinbun no mono desu! Sakki no jiko ni tsuite o-hanashi o kikasete kudasai!
(name) newspaper of/from person am a while ago (mod.) accident regarding (hon.)-story/comment (obj.) please let [me] hear
“I’m from Nissei News. Your comments, please, about the accident that happened earlier.” (PL3)

- a small *tsu* at the end of a word indicates that it is spoken especially sharply/forcefully.
- *kikasete* is the *-te* form of the verb *kikaseru*, the causative (“make/let”) form of the verb *kiku* (“hear/listen”).

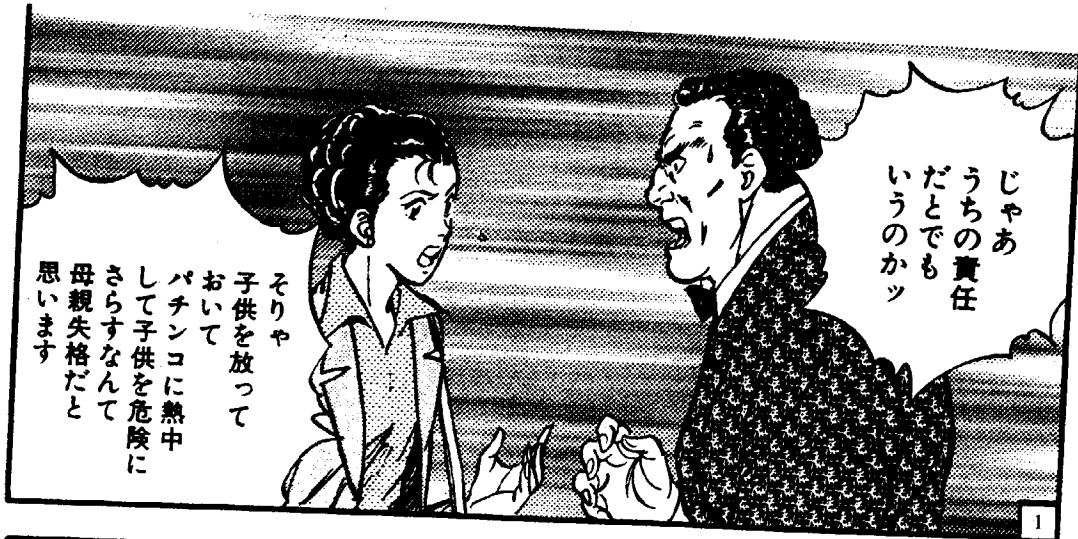
5

Manager: な、何も いう こと は ない。
Na- nani-mo iu koto wa nai.
(stammer) nothing say thing as for not have/exist
“I- I have nothing to say.” (PL2)

- *nani-mo* combines with a negative later in the sentence to mean “nothing/not anything.”

6

Kaorin: しかし、今 母親 が パチンコ に 熱中してる 間に 事故 が 起きた んですよッ。
Shikashi, ima haha-oya ga pachinko ni netchū shite-ru aida ni jiko ga okita n desu yo!
however now mother (subj.) pachinko in was absorbed period during accident (subj.) occurred (explan.) (emph.)
“But an accident just occurred while the victim’s mother was playing pachinko!” (PL3)



1 **Manager:** じゃあ うちの 責任 だと でも いう の かつ。
Jā uchi no sekinin da to demo iu no ka!
 in that case/then my/our responsibility is (quote) something like are saying (explan.) (?)
“Are you saying that makes it our fault?” (PL2)

Kaorin: そりゃ、子供 を 放って おいて、パチンコ に 熱中して
Sorya, kodomo o hōtte oite, pachinko ni netchū shite
 as for that child (obj.) leave be-and pachinko in become absorbed-and
 子供 を 危険 に さらす なんて 母親 失格 だ と思います。
kodomo o kiken ni sarasu nante haha-oya shikkaku da to omoimasu.
 child (obj.) danger to expose a thing like mother disqualification is (quote) think
 “Well, I think doing a thing like leaving her child alone, losing herself in pachinko, and exposing her child to danger disqualifies her as a mother.”
“Well, I think a woman who gets so wrapped up in pachinko that she neglects her child and exposes her to danger isn’t much of a mother.” (PL3)

- *uchi* literally means “within/inside,” but in many cases it’s used to refer to one’s own “company/shop/house.”
- *sorya* is a colloquial contraction of *sore wa*, “as for that.”

2 **Kaorin:** けど、母親 が 子供 を かえり見 なくなる 程 夢中 に させる
Kedo!, haha-oya ga kodomo o kaeriminaku naru hodo muchū ni saseru
 but mother (subj.) child (obj.) not look after become degree cause to be absorbed

あなた方の 商売 の やり方 にも 問題 がある ん じゃない でしょう か。
anata-gata no shōbai no yari-kata ni mo mondai ga aru n ja nai deshō ka.
 you all ’s business of way of doing in also problem (subj.) exists (explan.) does it not? probably/surely (?)
“But don’t you think there’s a problem in the way you do business if it causes a mother to become absorbed to the point that she doesn’t look after her child?!” (PL3)

- *kaeriminaku naru* comes from the verb *kaerimiru*, literally “look back (over one’s shoulder),” and by extension, “take notice of/pay attention to.” An adjective or negative verb in the *-ku* form plus *naru* (“become”) means “become [as described]” or “become so that (it is ~),” so *kaeriminaku naru* = “become so that one does not pay attention to.”
- *muchū* is written with kanji that mean “in a dream,” so it indicates quite a deep level of being “absorbed.”

3 **Manager:** そりゃ、どういふ こと だッ。
Sorya, dō iu koto da!
 as for that what kind of thing is
“What are you talking about?” (PL2)

Kaorin: あなた達、パチンコ屋 の もうけ主義 よ!
Anata-tachi, pachinko-ya no mōke shugi yo!
 you-(plural) pachinko parlor (mod.) profit principle/-ism (arc-emph.)
“You pachinko-parlor owners’ profits-first policy!”
“The way all you pachinko-parlor owners care about is making money!” (PL2)

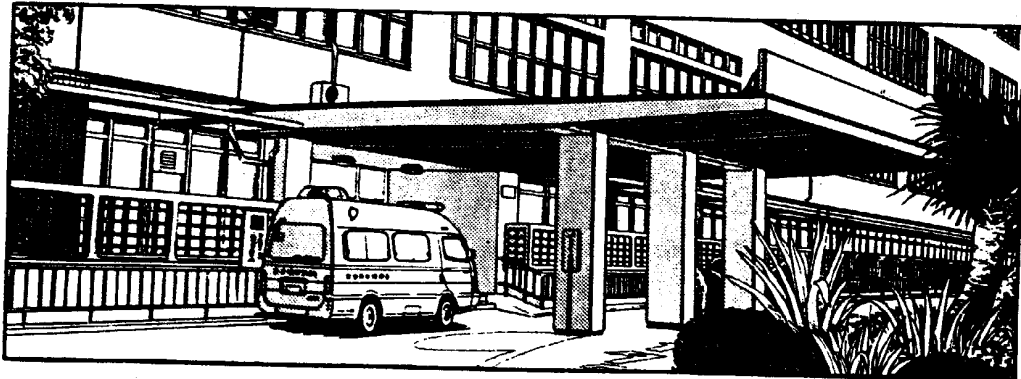
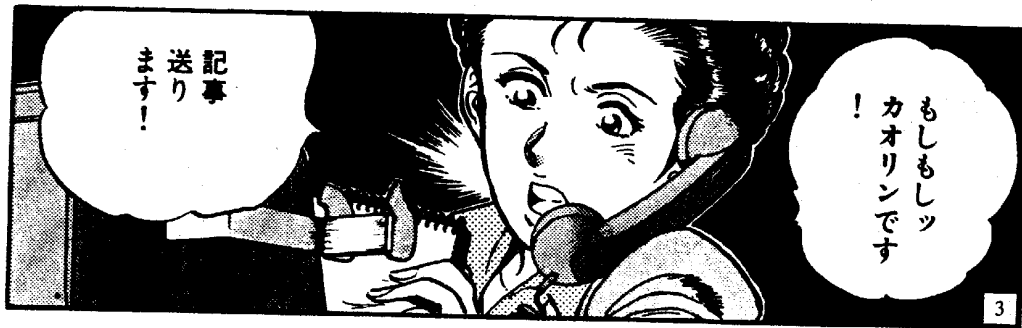
- *mōke* is a colloquial (non-accounting) word for “profit,” and *shugi* means “principle/policy”; *mōke shugi* = “a profits-first policy” → “only care about making money.”

4 **Kaorin:** あなた達 が むやみに 射幸心 を あおった 結果、悲惨な 事件 や 事故 が
Anata-tachi ga muyami ni shakō-shin o aotta kekka, hisanna jiken ya jiko ga
 you-(plural) (subj.) blindly gambling spirit (obj.) incited result tragic incidents and/or accidents (subj.)
 相次いで 起こる ように なった ん じゃない ですかッ。
aitsuide okoru yō ni natta n ja nai desu ka!
 successively occur became so that(explan.) is it not?

“Isn’t it because you’ve so indiscriminately encouraged people’s urge to gamble that these tragic incidents and accidents began to happen one after another?!” (PL3)

5 **Manager:** ぬぬう!
Nunū!
“Wha-at!” (PL2)

- *nunū* is *nanii* (an elongated *nani*, “what”), spoken through angrily gritted teeth. *Nanii!* with a long final syllable is often a fighting word, literally implying “What’s that you say?” but serving in the same capacity as English words/phrases like “Oh yeah?/Bull—/The hell it is!/Don’t give me that crap!/etc.”



1 **Manager:** 出ていってくれッ! 話す こと は ないッ!
Dete itte kure! Hanasu koto wa nai!
get out- (request) speak thing as for not have
“Get out! I have nothing to say to you!” (PL2)

- *kure* after the *-te* form of a verb makes an informal request; as seen here, it can sometimes be a very sharp request, essentially equivalent to a demand.

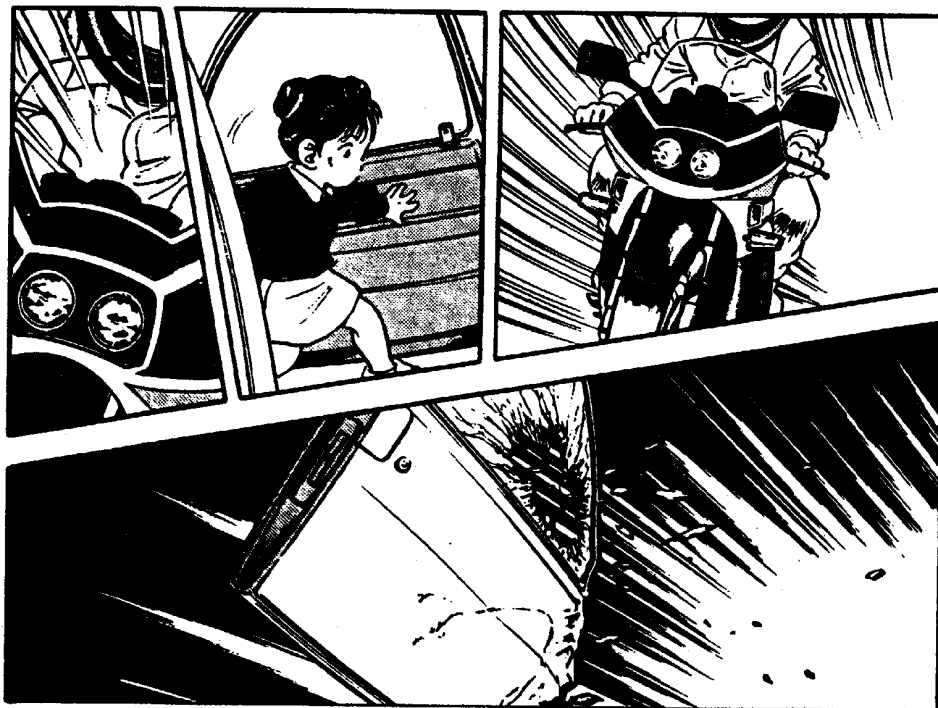
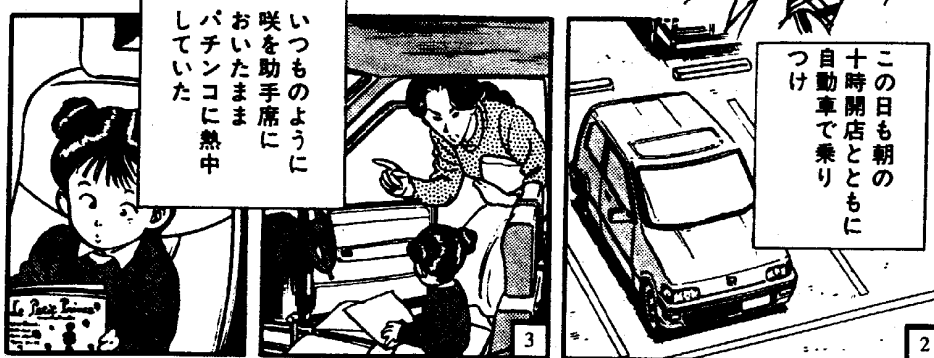
2 **Kaorin:** ちょっとオ!!
Chotto!!
(interj.)
“Hey!!” (PL2)

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

3 **Kaorin:** もしもしッ、カオリンです! 記事 送ります!
Moshi-moshi!, Kaorin desu! Kiji okurimasu!
hello (name) is article will send
“Hello, this is Kaorin. Here’s the article!” (PL3)

4 **Tani:** 子供 は 重体。 今のところ 危険な 状態 と いう ことです。
Kodomo wa jūtai. Ima no toko kiken na jōtai to iu koto desu.
child as for critical condition at this point dangerous condition (quote) say situation is
“The child’s in critical condition. They say she’s in a precarious state right now.” (PL2, PL3)

- *toko* is a contraction of *tokoro* (“place”); *ima no toko* is literally “the place/point that is now” → “(at) the present point/ stage.”



1

Article: 事故 に 遭った の は 山崎 咲 (3)、 母親 は 山崎 美代子 (28)。
Jiko ni atta no wa Yamazaki Saki (san); haha-oya wa Yamazaki Miyoko (nijūhachi).
 accident with met/encountered one as for (surname)(given name) (age) mother as for (surname) (given name) (age)
“Injured in the accident was Yamazaki Saki, 3; the mother is Yamazaki Miyoko, 28.” (PL2)

美代子 は 普通の サラリーマンの 主婦 であつた が ここ一年 程 は
Miyoko wa futsū no sarariiman no shufu de atta ga koko ichinen hodo wa
 (name) as for ordinary salaryman's housewife was but/and for the past year extent as for
 依存症 と いったいい ぐらい パチンコ に凝つていた。
izon-shō to itte ii gurai pachinko ni kotte ita.
 addiction (quote) could say extent pachinko was absorbed in/fanatic about

“Miyoko was an ordinary salaryman’s wife, but over the past year or so she had become so absorbed in pachinko that you could call it an addiction.” (PL2)

- *no* is like the pronoun “one”; *jiko ni atta no wa* = “as for the one who met with an accident” → “as for the one injured in the accident, [she was . . .].” This sentence is written in a journalistic style with the final *da/desu* left understood.
- ~ *to itte (mo) ii* is literally “it’s good/fine/OK to say/call it ~” → “you/we could call it ~.”

2

Article: この日 も 朝 の 十時 開店 とともに 自動車で 乗りつけ、
Kono hi mo asa no jūji kaiten to tomo ni jidōsha de nori-tsuke,
 this day also morning in 10:00 store opening together with car in drive/drove up to
“On this day, too, she drove up to the parlor when it opened at 10:00 in the morning, and

- this sentence continues to the next panel. *Noritsuke* is a continuing form of the verb *noritsukeru* and the tense is indeterminate, so the tense is set by the final verb (*netchū shite ita*).

3

Article: いつものように 咲 を 助手席 においたまま パチンコ に 熱中していた。
itsumo no yō ni Saki o joshu-seki ni oita mama pachinko ni netchū shite ita.
 always like (name) (obj.) passenger seat in left in place pachinko in was absorbed
as always, left Saki in the passenger seat while she lost herself in pachinko.” (PL2)

- *itsumo* = “always,” and *no yō ni* = “like/as if,” so *itsumo no yō ni* = “as always.”
- *oita* is the past form of the verb *oku* (“put/place”) and *mama* = “as is/unchanged,” so *oita mama* = “unchanged from being placed” → “left in place.” The ~ *mama* clause indicates the manner of the final verb: “[did the action] with Saki in place.”

100円

日政新聞

夕刊



100円

日政新聞

夕刊

物にはねられ重体

母親がパチンコ中



射幸心をあおる
パチンコ店にも責任が！

主婦に広がるパチンコ依存症

主婦がパチンコで依存症に陥るケースが増えている。パチンコ店の射幸心をあおる営業手法が、主婦の生活に大きな影響を与えている。パチンコ依存症の症状は、精神的な不安定さや、現実逃避の傾向が見られる。パチンコ店側は、こうした社会的責任をどう果たすべきか、真剣に考える必要がある。

パチンコ依存症の症状は、精神的な不安定さや、現実逃避の傾向が見られる。パチンコ店側は、こうした社会的責任をどう果たすべきか、真剣に考える必要がある。

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1

Title: 日政新聞 夕刊
Nissei Shinbun Yūkan
Nissei News Evening Edition

2

Headline

(top): (バイク) にはねられ 重体
(Ba)iku ni Hanerare Jūtai
 motorcycle by was hit-and critical condition

Girl Critical after Being Hit by Motorcycle

母親 が パチンコ中
Haha-oya ga Pachinko-chū
 mother (subj.) pachinko-midst

Mother was Playing Pachinko

(right): 射幸心 を あおる パチンコ店 にも 責任 が!?
Shakō-shin o Aoru Pachinko-ten ni mo Sekinin ga!?
 gambling spirit (obj.) incite pachinko parlor in also responsibility (subj.)
 [Is there] also responsibility on the part of pachinko parlors, which incite the gambling spirit?
Do pachinko parlors that whip up gambling compulsion share the blame?

主婦 に 広がる パチンコ 依存症
Shufu ni Hirogaru Pachinko Izon-shō
 housewives among is spreading pachinko addiction
Pachinko addiction spreads among housewives

- *hanerare* is a continuing form of *hanerareru*, a passive form of the verb *haneru* (“hit/knock down [with a vehicle]”).
- a phrase such as *aru ka* (“does it exist?” or “Is there ~?”), or perhaps more likely, *nai ka* (“doesn’t it exist?/isn’t there ~?”) is understood after *Shakō-shin o aoru pachinko-ten ni mo sekinin ga*. The distinction between singular and plural is not usually made with Japanese nouns, so we can’t say for certain whether the question is being asked about the particular pachinko parlor where the accident occurred, or about pachinko parlors in general.

TV for Children

(continued from page 33)

Another aspect of the children’s television scene in Japan is the increasing presence of children on screen. The Lolita complex seen in manga is also apparent on TV. Teen stars have long been prominent but recently the ranks of child actors have also been growing. *TV Star Meikan*, a directory of the top 3,000 personalities in the Japanese TV world, listed 204 up-and-coming child stars in its 1997 edition. In the summer of 1997, a 12-week miniseries called “*Kin no Tamago*” (“The Golden Egg”) offered the tale of a stage mother’s struggle to make her daughter a star and provided a behind-the-scenes look at a business that is attracting more and more kids and their parents.

Then there are the quiz and variety shows, which advertise for amateur child performers to compete for prizes. The most common feature “challenges” such as shopping segments where preschoolers are sent into a mall in search of two carrots, a

chicken leg, and a bottle of shaving cream. If they return with the goods within the allotted time, they can win cash prizes. Taking the concept to its ultimate limit, one show even offers ¥1 million to any parents who can get their toddler, ensconced in a gold-plated walker, to wheel his way through an obstacle course full of flashing lights, toys, and dolls within one minute without getting waylaid by the life-size Mickey and Minnie at the last turn. It is an almost insurmountable challenge but recently one happy set of parents and their 17-month-old did take home the prize.

Children’s programming does not play a prominent role in private network schedules in Japan but child actors, both amateurs and pros, are gaining an increasingly prominent place on the Japanese small screen in programs aimed at adults.

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



1 Later that night . . .

Maruyama: おお、カオリン! こっち だ、こっち。
Ō, Kaorin! Kotchi da, kotchi.
(interj.) (name) this direction is/are this direction
“Hey, Kaorin! We’re over here, over here!” (PL2)

- *kotchi* is a colloquial contraction of *kochira*, literally “this way/this direction/over here.”

2

Murota: ごくろうさん! パチンコ屋 の 事故 の 取材 どう だった?
Gokurō-san! Pachinko-ya no jiko no shuzai dō datta?
(hon.)-hardship-(hon.) pachinko parlor at accident of info gathering how was
“Good job! How did your coverage of the pachinko parlor accident go?” (PL2)

- *gokurō-san* (or *-sama*), the word *kurō* (“trouble/suffering/hardship”) with the honorific prefix *go-* and the honorific ending *-san*, has no real equivalent in English. It expresses thanks or sympathy for one’s trouble/hard work.

3

Murota: 同様の 事件、埼玉 神奈川 では あった けど 都内 は 初めて だ。
Dōyō no jiken, Saitama Kanagawa de wa atta kedo tonai wa hajimete da.
same kind of incident (place) (place) in as for occurred but within capital as for first time is/was
“The same kind of incident happened in Saitama and Kanagawa, but this is the first time it’s happened within Tokyo proper.” (PL2)

- 明日 の 首都圏版 でも 大きくいける だろ。
Ashita no shutoken-ban de mo ōkiku ikeru daro.
tomorrow’s capital/metro region edition in also largely can go probably
“Tomorrow’s Metropolitan edition can carry it big, too.” (PL2)
- Saitama and Kanagawa are prefectures right outside Tokyo, to the north and south respectively.
 - 都 *to* means “capital” and 内 *nai* means “inside/within”; *tonai* is often the preferred way to refer to Tokyo, especially when distinguishing Tokyo proper from the rest of the Tokyo metropolitan area, which stretches into the surrounding prefectures. By contrast, *shutoken*, literally “national capital region,” refers to the wider metropolitan area.

4

Kaorin: ホントに パチンコ玉 と 我子の 命 とどっちが 大事 なの よッ?
Honto ni pachinko-dama to wagako no inochi to dotchi ga daiji nano yo!?
truly pachinko balls and own child’s life and which (subj.) important (explan.) (emph.)
“Really, now, which is more important: pachinko balls or the life of your child?!” (PL2)

- *honto ni* is a colloquial contraction of *hontō ni* (“truly/really”).
- *wagako* is written with kanji that mean “my child,” but it’s often used to mean “a person’s own child.”
- *X to Y to dotchi ga ~* is like “between X and Y, which is ~.” *Dotchi* is an informal *dochira* (“which [of 2 items]”).

5

Kaorin: この前 も 埼玉 で 母親 が パチンコ中 に 3つ の 子 が 行方不明になって
Kono mae mo Saitama de haha-oya ga pachinko-chū ni mitsu no ko ga yukue-fumei ni natte
before this also (place) in mother (subj.) pachinko-midst in age three (mod.) child (subj.) disappeared-and
まだ見つかってない っていう のに! 最近 の 親 は どう なってる のッ!?
mada mitsukatte-nai tte iu noni! Saikin no oya wa dō natte-ru no!?
still hasn’t been found (quote) say even though nowadays (mod.) parents as for how/what have become (explan.-?)
“And this comes right after a three-year-old disappeared in Saitama while his mother was playing pachinko, and he still hasn’t been found! What’s with parents these days!?” (PL2)

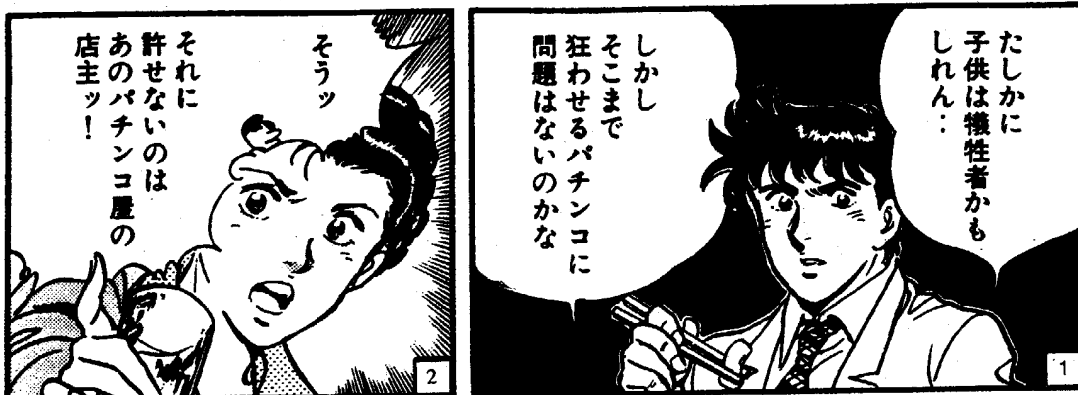
- *kono mae* literally means “before this,” but it refers to the time of a recent incident: “recently/just the other day.”
- asking a question with *no* is common in colloquial speech, especially among females.

6

Kaorin: そもそも 子 を 持つ 親 が パチンコ に ハマって その子ら が 命 を 落としていく
Somo-somo ko o motsu oya ga pachinko ni hamatte sono ko-ra ga inochi o otoshite iku
in the first place child (obj.) have parent (subj.) pachinko in be ensnared-and those children (subj.) life (obj.) lose-and-go
なんて 絶対 許せない の。 そういう 親 は 子 を 持つ 資格 が ない の よッ!
nante zettai yurusenai no. Sō iu oya wa ko o motsu shikaku ga nai no yo!
a thing like absolutely can’t forgive (explan.) that kind of parent as for child (obj.) have qualification (subj.) not have (explan.) (emph.)
“It’s absolutely unforgivable that parents with children let themselves get so caught up in pachinko that their children are losing their lives. That kind of parent isn’t qualified to have children!” (PL2)

Sound FX: グイーッ
Guii!
(effect of talking a long swig of beer)

- *nante* can be considered a colloquial equivalent of *nado* (“something like”), or of an entire phrase like *nado to iu koto/mono wa* (lit., “a thing that is something like ~”). It’s often used to imply the preceding is “ridiculous/inappropriate.”
- *yurusenai* is the negative form of *yuruseru*, the potential (“can/be able to”) form of the verb *yurusu* (“forgive”).



1 **Tani:** たしかに 子供 は 犠牲者 かもしれん。
Tashika ni kodomo wa gisei-sha kamo shiren.
 certainly children as for victims might/may possibly be
"It's true that the children may be victims." (PL2)

しかし そこまで 狂わせる パチンコ に 問題 は ない の かな。
Shikashi soko made kuruwaseru pachinko ni mondai wa nai no kana.
 however there/that point up to cause to go crazy pachinko in problem as for not exist (explan.) I wonder
"But I wonder if there isn't a problem with pachinko itself—the thing that's making people go so crazy." (PL2)

- *kuruwaseru* is the causative ("make/let") form of the verb *kuruu* ("go crazy").
- *kamo shiren* is a contraction of *kamo shirenai* ("may possibly be").

2 **Kaorin:** そうッ。それに 許せない の は あの パチンコ屋 の 店主ッ!
Sō! Sore ni yurusenai no wa ano pachinko-ya no tenshu!
 that way moreover can't forgive one as for that pachinko parlor 's manager
"Yes! And it's that pachinko parlor manager that I can't forgive!" (PL2)

- *no* after *yurusenai* is like the pronoun "one," so *yurusenai no* = "the one I can't forgive."

3 **Kaorin:** フィーバー だの 出玉倍増 だの 客の 射幸心 を あおるだけあおって 金を 儲けて
Fiibā dano de-dama baizō dano kyaku no shakō-shin o aoru dake aotte kane o mōkete
 fever and/or ball payout double and/or customer's gambling spirit (obj.) incite as much as possible-and money (obj.) earn-and
 事故 が 起こったら 悪いの は 自分たち じゃない だって。ふざけ ん じゃない わよッ!
jiko ga okottara warui no wa jibun-tachi ja nai datte. Fuzake n ja nai wa yo!
 accident (subj.) when occurs ones at fault as for ourselves is/are not (quote) fooling/joking (explan.) do not (fem. emph.)
"They rake in the profits by stirring up customers' compulsion to gamble as much as they can with gimmicks like 'Fever' and 'Double Balls,' and then when an accident happens, they say it's not their fault! Gimme a break!" (PL2)

- on some pachinko machines there are signs for "Fever" and "Double Balls" which light up under certain conditions and result in larger or more frequent payoffs.
- *dano* is used to link things or actions in a list with the feeling of "～ and/or ～" or "such things/actions as ～ and ～."
- *fuzaken ja nai* is a contraction of *fuzakeru no de wa nai*, from the verb *fuzakeru* ("fool around/joke around"). It makes a strong negative command, literally "Don't joke/fool around," which is used contentiously: "Don't you play games with me!"

4 **Maruyama:** わかった、 わかった。ここで 騒いでも しょうがない だろ。
Wakatta, wakatta. Koko de sawaide mo shō ga nai daro.
 know/understood know/understood here at even if make a fuss can't be helped right?
"OK, OK. But getting all worked up about it here won't help anything, right?" (PL2)

- *shō ga nai* (or *shiyō ga nai*) = *shikata ga nai*, lit. "there is nothing one can do" → "it won't help."

5 **Murota:** 谷やん も えらい の と 組む こと になった な。
Tani-yan mo erai no to kumu koto ni natta na.
 (name-fam.) also great/excellent one with team up thing/situation became (colloq.)
"Tani, you really got teamed up with a doozy, didn't you?" (PL2-K)

Kaorin: あーッ、それ どういう 意味 です かあ!?
Ā, sore dō iu imi desu kā!?
 (interj.) that what kind of meaning is (?)
"Hey! What do you mean by that!?" (PL3)

- *-yan* is an informal Kansai equivalent of *-san*, used with people's names.
- Kaorin elongates the *ka* at the end of her question for emphasis.

6 **Murota:** えらく 威勢がいい と いった んだ。
Eraku isei ga ii to itta nda.
 greatly plucky/high-spirited (quote) said (explan.)
"I was just saying that you've got a lot of pluck." (PL2)^

- *isei ga ii* is literally "power/influence is good," but it's used idiomatically to mean "plucky/high-spirited/energetic."

7 **Kaorin:** あたほう よ。こちとら チャキチャキの 江戸っ子 柴又 生まれ の 帰国子女 よ!
Atabō yo. Kochitora chaki-chaki no Edokko Shibamata umare no kikoku shijo yo!
 of course (is-emph.) I/me genuine/trueborn Edoite/Tokyoite (place) birth (mod.) returned home child (am-emph.)
"You got that right! I'm a true Tokyoite, born in Shibamata and back from traveling the world!" (PL2)

- *atabō* is an Edokko dialect slang form of *atarimae* ("a matter of course/common sense").
- *kochitora* is a slang/colloquial term for "I/me."
- *kikoku* is a noun for "returning to one's home country," and *shijo* is a formal/literary word for "children/young men and women"; *kikoku shijo* refers to Japanese who have spent part or all of their childhood/youth overseas and then returned to live in Japan.



1

Narration: カオリンこと 牧 香織 は 東京 は 葛飾 柴又 の 生まれでいて
Kaorin koto Maki Kaori wa Tōkyō wa Katsushika Shibamata no umare de ite
 (name) alias (surname) (given name) as for (place) as for (place) (place) of birth is-and
 応知 大学 の 国際 学部 出身。
Ōchi Daigaku no Kokusai Gakubu shusshin.
 (name) university of international college graduate

Maki Kaori, alias Kaorin, was born in Tokyo's Katsushika Ward, Shibamata, and graduated from the International College at Ōchi University. (PL2)

帰国 子女 で 英語・スペイン語 が ペラペラの バイリン ギャル だ。
Kikoku shijo de eigo, supeingo ga pera-pera no bairin gyaru da.
 returned home child is-and English Spanish (subj.) fluent bilingual girl is

Having lived overseas as a child, she is fluent in English and Spanish. (PL2)

- Ōchi Daigaku is a fictitious university name combining the *ō* from Keiō University with the *chi* from Jōchi (also known as Sophia University). The *Kokusai Gakubu* ("International Division/College") mentioned here would seem to be modeled on the well known International College at Jōchi, which attracts many *kikoku shijo*.
- *bairingyaru* is a combination of *bairingaruru* and *gyaru*, from the English words "bilingual" and "gal." Japanese speakers often use *bailingyaru* to also mean "multilingual."

2

Kaorin: と いう こと で、 谷さん、 東京 で わか ない こと が あ っ たら 何 だ け も 聞 いて くだ さい。
To iu koto de, Tani-san, Tōkyō de wakaranai koto ga attara nandemo kiite kudasai.
 (quote) say thing is-and so (name-hon.) (place) in not know thing (subj.) if there is anything ask please
"So if there's anything you need to know about Tokyo, Tani, just ask me." (PL3)

Tani: な に い っ て ん だ。 お れ も 出 身 は 東 京 で 大 学 も こ っ ち だ。
Nani itten da. Ore mo shusshin wa Tōkyō de daigaku mo kocchi da.
 what are saying (explan.) I/me also origin as for (place) is-and college also here is
"What're you talking about? I'm originally from Tokyo, too, and I went to college here." (PL2)

大 阪 社 会 部 に い た から 大 阪 弁 も ペラペラの バイリン 記 者 だ。
Osaka Shakai-bu ni ita kara Osaka-ben mo pera-pera no bairin-kisha da.
 (place) city desk at was posted because (place) dialect also fluent bilingual reporter is/am
"But since I worked for the city desk in Osaka, I speak Osaka dialect fluently, which makes me bilingual, too." (PL2)

- *itten da* is a colloquial contraction of *itte iru no da*; *itte iru* ("are saying/talking about") is from the verb *iu* ("say").
- *shakai* means "society/the world/the community," but the *shakai-bu* of a Japanese newspaper is perhaps most similar to the city/metro section of an American paper, where local news (crime, accidents, city government, etc.) is covered.
- *bairin-kisha*, combining the first part of *bairingaruru* with the latter part of *shinbun kisha* ("newspaper reporter") is not a widely used term, but is intended to parallel *bairingyaru*, above.

3

Sound FX: ピピピ ピピピ
Pi pi pi pi pi pi
Bee-bee-beep bee-bee-beep (sound of cellular phone ringing)

4

Sound FX: ピピピピ
Pi pi pi pi
Bee-bee-beep

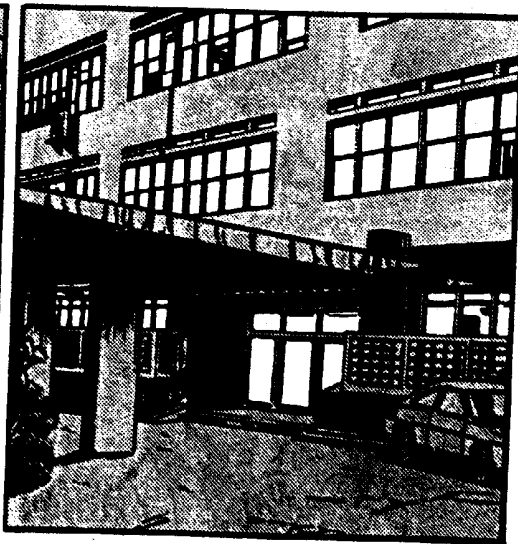
5

Sound FX: ビッ
Pi!
Beep

6

Tani: はい。 ああ、 坂本くん か。
Hai. A, Sakamoto-kun ka.
 yes (interj.) (name-fam.) (?)
"Yes. Oh, hi Sakamoto." (PL2)

- omitting *desu* and asking a question with just *ka* is masculine and very familiar. Here the question is rhetorical, simply confirming that he recognizes who's calling and serving as more of a greeting than a question.



1

Tani: なにイッ! 子供 が 死んだッ!!
Nanii! Kodomo ga shinda!!
 what child (subj.) died
 "Wha-at! The little girl died?!" (PL2)

2

Tani: わかった。じゃあ、今 から そっち に 行く から...
Wakatta. Jā, ima kara sotchi ni iku kara...
 understood in that case/then now from there to will go because
 "I see. Well then, I'll be right over..." (PL2)

- *ima kara* is literally "from now," meaning "starting right away/immediately."
- *sotchi* is a colloquial contraction of *sochira*, ("that direction/there"), referring to the other party's location.

Shortwave Radio

(continued from page 43)

broadcast is as follows: From Sunday to Thursday night, the first 15 minutes of the transmissions are devoted to Japanese and world news, market news, and Japanese weather.

"Asian Top News" follows and includes the top stories from other Asian radio stations. This program last 10 minutes.

A variety of features start at 25 minutes past the hour. On Mondays and Wednesdays, there are beginning and intermediate Japanese language lessons. Wednesday's lessons are a repeat of Monday's lessons; the beginning lesson can also be heard Sundays on the morning transmission.

Sundays, Tuesdays and Thursdays feature music programs playing a wide variety of music.

The evening program lineup for Friday and Saturday begins with ten minutes of Japanese and world news followed by "Asian Weekly" on Fridays, featuring with an Asian theme. On Saturday comes "Hello from Tokyo" Listeners' letters are read aloud and one listener is even called for a conversation. There is also an essay from a foreigner living in Japan.

The second evening transmission (12-1 AM) and the second hour of the morning transmission (7-8 AM) are next-day repeats of the first evening transmission.

Radio Japan's Japanese broadcasts to North America include:

9-11 PM EST (0200-0400 UTC) 5960 khz relay of NHK 1
 11 PM-12 AM EST (0400-0500 UTC) 6110 khz Radio Japan
 8-10 AM EST (1300-1500 UTC) 11705 khz relay of NHK 1

All transmissions start off with Japanese and world news. For schedules of programming to other countries or in other languages, contact Radio Japan at 2-2-1 Jinnan, Shibuya-ku, Tokyo 150-01, Japan. Website: <http://www.nhk.or.jp/rjnet>.

Japanese-language schedules are available via fax at: 81-3-5454-0888.

Radio Tampa is a Japanese-language commercial radio station. Limited by government restrictions to shortwave and a domestic audience, the station has created a niche for itself. Radio Tampa specializes in broadcasting programs that AM and FM stations in Japan do not carry. Weekdays feature continuous news and business reports while weekends are devoted to horse racing. Educational programs are broadcast in the local evenings.

Radio Tampa is on the air as follows:

1st Program: 3:30-12:30 PM EST (2030-1730 UTC) on 3925, 6055, 9595 khz

2nd Program: 6 PM until 8 AM EST (2300-1300 UTC) on 3945 khz

6 PM until 5 AM EST (2300-1000 UTC) 6115 khz

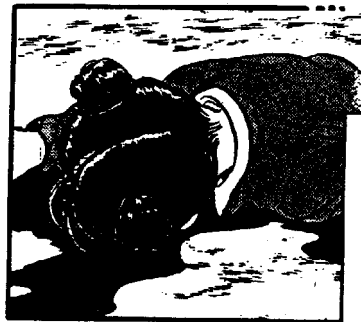
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Hans Johnson is a freelance writer based in Conroe, TX.



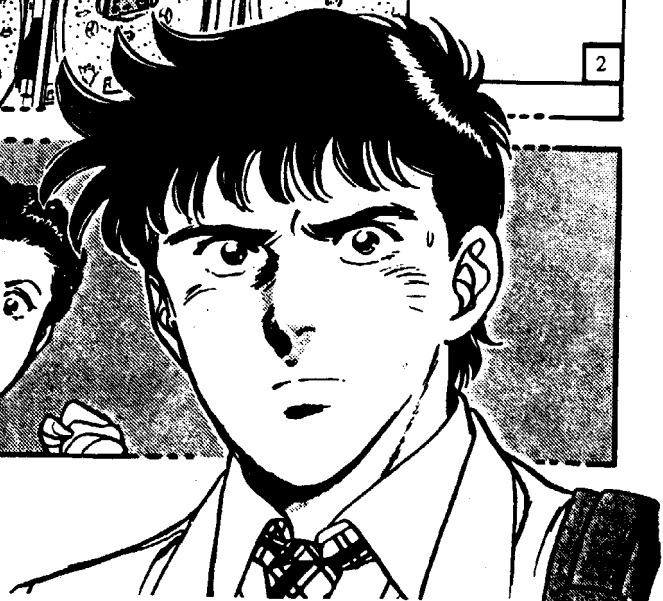
どうして
こんなことになっ
てしまった
んだ……



ここまで
人を狂わす
パチンコ……



パチンコ店が
悪いんだわ
パチンコ店の
責任よッ



1

Tani: どうしてこんな こと になってしまったん だ。
 (thinking) *Dōshite konna koto ni natte shimatta n da.*
 why this kind of thing/situation to became- (regret) (explan.)

How could something like this happen? (PL2)

- *shimatta* (from the verb *shimau*) after the *-te* form of a verb indicates that the action is undesirable or regrettable.

2

Tani: ここ まで 人 を 狂わす パチンコ...
 (thinking) *Koko made hito o kuruwasu pachinko...*
 here/this point up to person/people (obj.) make crazy pachinko

Pachinko, which makes people so crazy... (PL2)

Pachinko makes people so crazy... (PL2)

3

Kaorin: パチンコ店 が 悪い んだ わ パチンコ店の 責任 よッ。
Pachinko-ten ga warui nda wa. Pachinko-ten no sekinin yo!
 pachinko parlor (subj.) is bad/ata fault (explan.) (fem. emph.) pachinko parlor 's responsibility (is-emph.)

"It's the pachinko parlor's fault. The pachinko parlor is responsible." (PL2)

Lost Japan

(continued from page 34)

A wealthy Texas real estate developer later hired him as a buyer of Japanese art, and this led to his employment as part of a negotiating team on a proposed joint real-estate venture during the years of Japan's speculative bubble. Kerr returned to his home outside Kyoto after the bubble burst and resumed his art collecting and calligraphy.

There is much in *Lost Japan* that is fascinating to those with an interest in Japanese history and art: Kerr's depiction of the depopulated Iya Valley; his considerable expertise in traditional Asian art, calligraphy, and kabuki; his familiar-

ity with and opinions about Kyoto, Nara, and Osaka; his concise explanation of Heian-era decline; and even his name-dropping anecdotes.

Provided you can disregard the nose-held-high authorial tone, the book is a worthwhile read. Most Westerners living for a lengthy period of time in Japan, I've observed, seek some form of escape. Alex Kerr finds his in the traditional Japanese arts, which are removed from modern Japanese society. He could do worse.

John Benedict is a freelance translator and novelist.



1

Tani: 誰 が こんな こと を 仕掛けた んや?
 (thinking) *Dare ga konna koto o shikaketa n ya.*
 who (subj.) this kind of thing/situation (obj.) set up/started (explan.)

Who started all this? (PL2-K)

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

2

Narration: いったいこの事件の元はどこにあるんだ...!?
 (thinking) *Ittai kono jiken no moto wa doko ni aru nda...!?*
 (emph.) this incident 's root/origin as for where at exists (explan.)

“Where in the world is the root of this incident?”

What is really at the root of this incident?! (PL2)

- *ittai* is an emphasizer for question words: “(Where) in the world?/(What) on earth?/etc.”



BASIC JAPANESE through comics

Lesson 70 • The Concept of *Ki*, Part 2

In *Basic Japanese* No. 69 we introduced a few of the many phrases incorporating the word *ki*, such as *ki o tsukete* (“take care”), *~ ki ga suru* (“feel like ~”), and *ki ni shinai* (“don’t mind/worry”). We continue in this issue with more *ki* idioms and phrases that are likely to crop up in everyday conversation.

As we pointed out in Part 1, *ki* corresponds to a wide range of English meanings—from “spirit” to “mood” to “attention.” Partly because *ki* is so hard to pin down in English, in recent times it has begun to enter the English language as is, without translation—especially in conjunction with martial arts and alternative healing methods.

Ki ga omoi = “Feel down/dispirited/sluggish”

Okusama has been dragging her feet all morning as she and her husband get ready for their first day of work after the New Year’s holiday.



© AKIZUKI Risu / Okusama wa Interia Dezainā, Futabasha

Okusama: あー、気が重い。
 A, ki ga omoi.
 (interj.) feeling/spirits (subj.) is/are heavy
 “Ohh, I feel so sluggish.” (PL2)
 足どりまで重いわ。
 Ashidori made omoi wa.
 steps/pace even is/are heavy (fem. emph.)
 “Even my feet feel heavy.” (PL2)

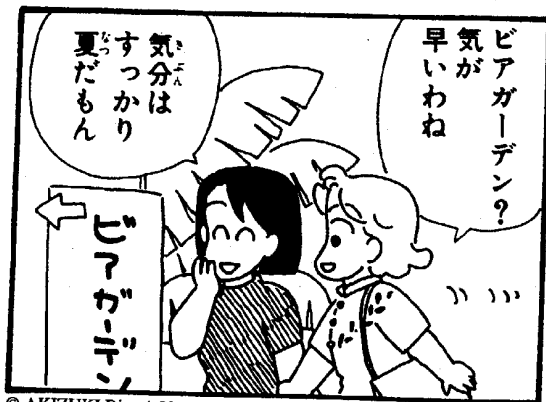
FX: のろのろ
 Noro noro
 (effect of being slow/sluggish)

Husband: 太ったんじゃないか?
 Futotta n ja nai ka?
 gained weight (explan.) is it not?
 “Haven’t you put on some weight?” (PL2)

- *ki ga omoi* literally means “(my) *ki* is heavy,” an expression that can be compared to the English “(my) heart is heavy.”
- *n ja nai ka* is a contraction of *no de wa nai ka*, which is a way of speculating about the truth of a situation: “isn’t it perhaps that ~?”

Ki ga hayai = "Be hasty/impatient"

One day still in the midst of the long rainy season before the heat of summer, Okusama is invited by her friend to have a drink after work. Since it isn't raining today, Okusama heads toward a beer garden where they can enjoy being outdoors.



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Friend: ビアガーデン? 気が早いわね。
Bia gāden? Ki ga hayai wa ne.
 beer garden spirit (subj.) is early (fem. emph.) (colloq.)
"A beer garden? Aren't you jumping the gun?" (PL2)

Okusama: 気分はすっかり夏だもん。
Kibun wa sukkari natsu da mon.
 feeling/mood as for completely summer is (explan.)
"I'm completely in a summer mood." (PL2)

Sign: ビアガーデン
Bia Gāden
Beer Garden

- *ki ga hayai*, literally "ki is fast/early," means "be hasty/be impatient/jump the gun."
- in this example *ki* also appears in the word *kibun*, literally "ki portion/part." It refers to one's "feeling/mood."
- the word "beer" is usually rendered as *biiru* in Japanese; *bia gāden* is a special case.

Ki ga au = "Be compatible/get along well"

Co-workers Yamada and Mimura had been invited out to dinner several times by their *kachō* ("section chief"), so they consulted with each other and decided that they ought to treat him to a meal tonight. When the *kachō* hears how they had planned the evening together, he startles them with this remark.



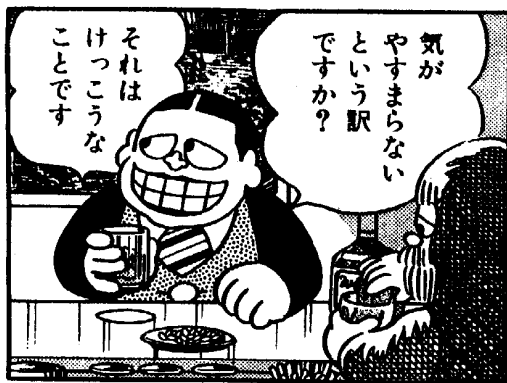
© DEGUCHI Chikara, MINAGAWA Sumio / Business Manners, Sunmark

Kachō: ふたりは気が合うみたいだね。
Futari wa ki ga au mitai da ne.
 2 people as for nature/disposition (subj.) matches it seems (colloq.)
"You two seem to get along well." (PL2)

- *ki ga au*, literally "ki matches," is used to refer to people who "get along well/are compatible/are like-minded."
- the *kachō* seems to be enjoying a light attempt at playing Cupid. It's not unusual for a boss/supervisor to act as a go-between or introduce single employees to prospective marriage partners.
- *futari*, literally "two people," is used as a term of address here: "you two."

Ki ga yasumaru = "Feel contented/soothed/at peace"

Onchi was introduced to the Super Music Hall karaoke singing stage by Moguro, the "Laughing Salesman." Onchi has found singing at the grand hall addictive, and he explains to Moguro one night that if he doesn't go at least every three days or so, he doesn't feel quite right. Moguro seems to understand his friend's feelings.



© FUJIKO Fujio (A) / *Warau Sērūsuman*, Chūō Kōronsha

Moguro: 気が休まらないという訳ですか?
Ki ga yasumaranai to iu wake desu ka?
 spirit (subj.) not become settled (quote) say situation is (?)
"You get restless—is that it?" (PL3)

それはけっこうなことです。
Sore wa kekkō na koto desu.
 that as for fine/splendid thing/situation is
"That's splendid." (PL3)

- *yasumaranai* is the negative form of *yasumaru* ("[something] becomes calm/settled"). *Ki ga yasumaru* (lit., "ki is calmed") is an expression for "feel relieved/contented/soothed/at peace," and the negative form *ki ga yasumaranai* means to be "restless/unsatisfied/wound up."
- *wake* = "situation/reason/explanation," and the expression *~ to iu wake desu ka* asks literally "is the situation/reason/explanation that ~?"
- Onchi, a made-up name, means "tone deaf." Normally he can't carry a tune in a bucket, but in this fantasy manga story, he sings like a pro and the crowd at the Super Music Hall loves him. As usual, Moguro is setting him up for a fall. For the full story, see *Mangajin* No. 36-37.

Ki ga hareru = "Feel better/relieved"

Ever since her husband and daughter were killed in an auto accident, Asuka has harbored a hatred for cars. Here, the good-natured Hira has taken her to a junkyard where he offers her an opportunity to vent her anger.



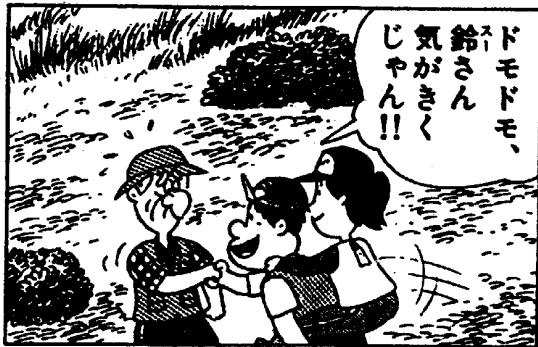
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Hira: さっ、私と一緒に気が晴れるまで
Sa!, watashi to issho ni ki ga hareru made
 (interj.) I/me together with mood (subj.) clears until
 憎い車を壊しましょう。
nikui kuruma o kowashimashō.
 hateful car(s) (obj.) let's smash
"Come on, let's you and me smash this hateful car until you feel better." (PL3)

- *ki ga hareru*, literally "ki clears," means "come to feel better/relieved/like a weight has been lifted from one's shoulders." It can also refer to the feeling of calm after anger has subsided, as is the case here. When referring to weather, *hareru* means "become clear/stop raining."
- the dots next to the words *nikui kuruma* indicate that they were spoken with special emphasis.
- *kowashimashō* is the volitional "let's/I shall" form of the verb *kowasu*, "smash/break."

Ki ga kiku = "Be considerate"

President Suzuki and rank-and-file worker Hamasaki of Suzuki Construction Company enjoy an odd friendship through their love of fishing. Here, they are on a fishing trip with Aya, their dentist, who happens to love fishing as well. Hamasaki offers the charming Aya a piggyback ride across a stream. Not to be outdone, Suzuki offers his hand to help her down on the other side, but to his chagrin, it's Hamasaki who accepts the help.



© YAMASAKI & KITAMI / *Tsuri-baka Nisshi*, Shogakukan

Hamasaki: ドモ ドモ、^{スー}鈴さん 気がきく じゃん!!
Domo domo, Sū-san ki ga kiku jan!!
 thanks thanks (name-hon.) attention (subj.) works does it not?
 "Thanks! Aren't you considerate, Sū-san!!" (PL2)

- *domo* is a shortened *dōmo*, an intensifier for expressions of thanks/greetings/etc., and often used by itself as a kind of shorthand for those same expressions.
- when they are at the office, Hamasaki addresses Suzuki as *shachō* ("President") just as any other employee would, but in private, he uses the nickname *Sū-san*. The duality of their relationship is a frequent source of humor in this series.
- *ki ga kiku* (lit., *ki* works/takes effect") is an expression for "be considerate/tactful/thoughtful."

Ki ga sumu = "Be content/satisfied"

Tsukamoto Kōichi, the founder of the Wacoal clothing company, is speaking to his son Yoshikata, who has succeeded him as president of the company. They are discussing an exhibit held in Kyoto to commemorate the 1,200th anniversary of the founding of the city. Kōichi expresses his hope that their company will prosper in the same way Kyoto has.



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Kōichi: 「千二百年 事業」を 絶対 成功させなさいかんのや!
"Sen-nihyaku-nen jigyō" o zettai seikō sasenakya ikan no ya!
 1,200-year enterprise (obj.) absolutely must make successful (explan.)
 "We absolutely must make successful a "1,200-year business."

"We've got to make our business a 1,200-year success, too!" (PL2-Kansai)

Yoshikata: いったいどこまで 仕事をやれば 気がすむ んだろ ね。
Ittai doko made shigoto o yareba ki ga sumu n daro ne.
 (emph.) where up to work (obj.) if do spirit (subj.) will be finished (explan.) I wonder (colloq.)
 "How far do you think we'll have to go before we're satisfied?!" (PL2)

- *seikō sasenakya ikan* is a colloquial variation of *seikō sasenakereba ikenai*, a "must/have to" form of *seikō saseru* ("make/cause to succeed").
- *ya* often replaces *da* in Kansai dialect.
- the *sumu* in *ki ga sumu* means "be finished/be settled/come to a conclusion," so the expression means "be content/be satisfied/be appeased."

Ki no sei = "A figment of one's imagination"

Hira and Asuka are on their way to visit a junkyard (see example for *ki ga hareru*) in a particularly run-down taxicab.



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Hira: 揺れる ね、これ。
Yureru ne, kore.
 shakes/rocks (collog.) this
"Sure is bumpy, this car." (PL2)

Driver: 気のせい だべ。
Ki no sei da be.
 mind of fault is probably/surely
"It's just your imagination." (PL2)

Sound FX: ミシ ミシ
Mishi mishi
Creak creak

- Hira's sentence is inverted; normal order would be *Kore (wa) yureru ne*.
- *sei* means "result/consequence (of)," so *ki no sei* means "a result of one's *ki*" → "all in one's head/a figment of the imagination."
- *be* is used in a number of dialects and is sometimes used in manga to give a generic "country bumpkin" effect. Here, *da be* is like *darō/deshō*.

Sono ki = "Determination/intent"

Kaji Ryūsuke has just announced to some of his friends that he plans to run for the Diet and that his stand will be to represent Japan's national interests instead of traditional pork-barrel politics. While Ōmori doubts that Kaji can win using such tactics, he supports his friend.



© HIROKANE Kenshi / *Kaji Ryūsuke no Gi*, Kodansha

Ōmori: うん... おまえがその気なら
Un... Omae ga sono ki nara
 yeah/uh-huh you (subj.) that intent if [you] are
 バックアップはしてやるが...
bakku-appu wa shite yaru ga...
 back-up/support as for will do-(for you) but
 "Uh-huh... If you are of that intent, I will back you up, but..."
"Uh-huh... If you're determined to do it, I'll back you up, but..." (PL2)

- *ki* here means "will/intent/desire," and *sono ki* is literally "that desire/wish" → "desire/wish for that."
- *shite* is the *-te* form of *suru* ("do"), and *youtu* after the *-te* form of a verb implies the speaker will do the action for the listener or someone else. When speaking with a stranger, this use of *youtu* would be condescending, but these are old friends.

Verb + *ki* = "Intent/inclination [to do]"

Okusama wakes up on a Sunday morning to find that it's sunny for the first time in days. She quickly gets ready to go out and enjoy the day, but as she heads for the door, she feels something holding her back.



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Husband: まて。ボクと洗たく物を残して
Mate. Boku to sentaku-mono o nokoshite
 wait-(command) me and laundry (obj.) leaving behind
 どこへ行く気だ?
doko e iku ki da?
 where to go intent is

"Wait. Where do you think you're going, leaving me and the laundry behind?" (PL2)

Okusama: う、起きてたのか。
U, okite-ta no ka.
 (interj.) were up/awake (explan.) (?)
"Ah, so you were awake." (PL2)

FX: ごってり
Gotteri
 (effect of a large pile of laundry)

- *mate* is the abrupt command form of the verb *matsu* ("wait").
- *nokoshite* is the *-te* form of *nokosu* ("leave behind"), here used to indicate the manner/circumstances of the next mentioned action.
- *ki* following the dictionary form of a verb typically means "intent/inclination to [do the action]," so *iku ki da* = "be of the intent to go."

Yaruki = "Drive/motivation"

Toshihiko, a freshman member of Kakegawa High's soccer team, is unhappy that the upperclassmen have called off practice so early. He wants more practice for the upcoming tournament, and he invites the other freshmen to join in. Some of them, however, are hesitant about using the field without the older students' permission and need a little goading.



Toshihiko: 先輩がやる気ないなら
Senpai ga yaruki nai nara
 seniors (subj.) motivation if don't have
 オレ達だけでもやるさ!
ore-tachi dake demo yaru sa!
 we/us only even if it is will do/play (colloq.)
"If the upperclassmen are too lazy, then we'll just have to practice by ourselves!" (PL2)

- as in the previous example, *yaru ki* is a verb (*yaru*, "do") followed by *ki*, so it means "intent/inclination to do" → *yaru ki (ga) nai* = "have no intent/inclination to do (it)." *Yaruki* can also be thought of as a single word meaning "motivation/enthusiasm/desire/get up and go," etc.

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vocabulary summary

From Non-Cari Woman, p. 19

異様な	iyō na	strange
光景	kōkei	scene/sight
会議室	kaigi-shitsu	conference room
銀行	ginkō	bank (n.)
歳末	saimatsu	year end
ぶっそう	bussō	unsafe
まわり	mawari	vicinity
あやしい	ayashii	suspicious-looking
ウロウロする	uro-uro suru	loiter
ポケットベル	pokketo beru	beeper/pager
至急	shikyū	urgently/immediately
貸す	kasu	lend
予定	yotei	schedule (n.)
大学生	daigakusei	college student
立場	tachiba	standpoint/perspective
組織	soshiki	organization
説明	setsumei	explanation
経理	keiri	accounting
店	mise	store/restaurant
空席	kūseki	empty seat
すわる	suwaru	sit
満員	man'in	full/packed (with people)
支店	shiten	branch office
本社	honsha	head office
責任	sekinin	responsibility
持つ	motsu	hold/carry

From Seishun Nigiri Punch, p. 25

休み	yasumi	vacation/time off
働く	hataraku	work (v.)
限界	genkai	limit (n.)
シャブ	shabu	(injected) drugs
ウワサ	uwasa	rumor
広まる	hiromaru	spread/circulate (v.)
入社する	nyūsha suru	join a company
新卒	shin-sotsu	new graduate
殺到する	sattō suru	stampede (v.)
高校生	kōkōsei	high school student
息子	musuko	son
大麻	taima	marijuana
黙る	damaru	fall silent/shut up
吸う	suu	smoke (v.)
飛ぶ	tobu	fly/get high
家族	kazoku	family

From Honebuto-san, p. 28

警官	keikan	police (n.)
おそらく	osoraku	possibly/probably
恋	koi	love (n.)
もがく	mogaku	writhe/squirm/struggle
苦しむ	kurushimu	suffer/be in pain
梱包材	konpōzai	packing material
われもの	waremono	breakables
包む	tsutsumu	wrap (v.)
通称	tsūshō	common name
プチプチ	puchi-puchi	popping FX
思い残す	omoi-nokosu	regret (v.)

From Imadoki no Kodomo, p. 48

おいしい	oishii	delicious/tasty
スープ	sūpu	soup
凝っている	kotte iru	is elaborate/intricate
鳥ガラ	torigara	chicken bones
走る	hashiru	run (v.)
しゃべる	shaberu	talk/chat (v.)
言葉	kotoba	word
味	aji	taste (n.)
鋭い	surudoī	sharp/acute
プリン	purin	pudding/custard
グルメ	gurume	gourmet
赤ん坊	akanbō	baby (n.)
焼く	yaku	bake
料理好き	ryōri-zuki	cooking enthusiast
へたな	heta na	unskilled
平気	heiki	unconcerned/calm/cool
まずい	mazui	bad-tasting
ドへたな	do-heta na	super-unskilled
間違い	machigai	mistake/error
かなり	kanari	considerably

From Kochira Shakai-bu, p. 61

事故	jiko	accident
詳細	shōsai	details
記事	kiji	news article/story
病院	byōin	hospital
店長	tenchō	store manager
熱中している	netchū shite iru	be absorbed (in something)
起こる	okoru	occur
放っておく	hōtte oku	leave alone/neglect
危険にさらす	kiken ni sarasu	expose to danger
失格	shikkaku	disqualification
もうけ	mōke	profit (n.)
むやみに	muyami ni	blindly
射幸心	shakō-shin	gambling spirit
あおる	aoru	stir up/incite/fan
悲惨な	hisana	tragic
重体	jūtai	critical condition
普通の	futsū no	ordinary
依存症	izon-shō	addiction
助手席	joshu-seki	(front) passenger seat
夕刊	yūkan	evening edition
はねる	haneru	hit/knock down
主婦	shufu	housewife
パチンコ屋	pachinko-ya	pachinko parlor
命	inochi	life
行方不明	yukue-fumei	missing/lost
命を落とす	inochi o otosu	lose one's life
許す	yurusu	forgive
犠牲者	gisei-sha	victim
狂う	kuruu	go crazy
ふざける	fuzakeru	fool around/joke around
組む	kumu	team up
威勢がいい	isei ga ii	plucky/high-spirited
チャキチャキの	chaki-chaki no	genuine/true
帰国子女	kikoku shijo	returned-home child
ペラペラの	pera-pera no	fluent
仕掛ける	shikakeru	set up/start/install

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.