

Owning a Home in Japan : An Elusive Dream?

# 漫画人

JAPANESE  
POP CULTURE  
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MANGAJIN

No. 60

## The Search for "My Home"



Japan's  
Comedian  
Politicians

Legends of  
the Samurai



# 加治隆介の議

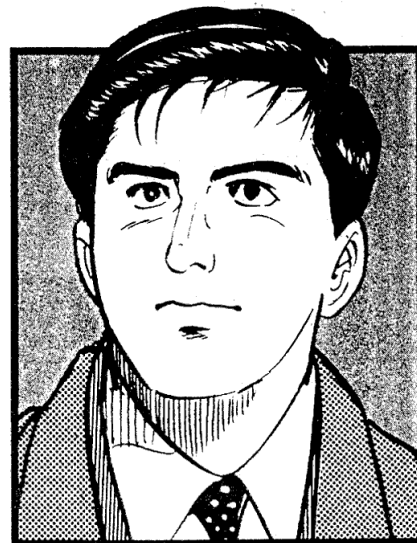
Kaji Ryūsuke no Gi

## Kaji Ryūsuke's Agenda (Part 2)

by 弘兼憲史 Hirokane Kenshi

**Scandals, deception, infighting, gridlock**—business as usual for politics in Japan. Hirokane Kenshi (the well-known creator of *Kachō Shima Kōsaku* and artist of the series *Ningen Kōsaten*, both featured in earlier issues of *Mangajin*) approaches this inexhaustible subject from the inside with his latest solo project, *Kaji Ryūsuke no Gi*.

**Kaji Ryūsuke**, the 39-year-old second son of a powerful politician, is from Kagoshima on the island of Kyushu. Although he has a wife and children back home in Kagoshima, he has built a successful career in Tokyo as an elite salaryman at one of Japan's foremost corporations. Becoming a politician like his late father is the furthest thing from his mind. Talented, confident, and hotheaded (one colleague compares him to a “wild thoroughbred”), he evokes both respect and censure from those around him.



**Yamamoto Makio** is secretary-general of the Nishikie club, Kaji's father's political support group in Kagoshima.



**Ichinoseki Ayumi** is an employee of Ryūsuke's. She is also his lover, and recently revealed that she is pregnant.

**In the last episode**, Yamamoto comes to Tokyo to meet with Ryūsuke. He pressures him to drop out of corporate life, return to his home in Kagoshima, and become a politician, following in his father's footsteps. Ryūsuke objects to the idea until Yamamoto reveals a letter he received long ago from Ryūsuke's father, Motoharu. The letter expresses Motoharu's feelings about his sons—how he thought his studious eldest son would make a good bureaucrat, while Ryūsuke, who loved to play sports and was not keen on schooling, would make an ideal politician.

**Ryūsuke is moved** by his father's letter, but still not persuaded. He asks Yamamoto to give him time to consider whether politics is the correct path for him to take. Yamamoto leaves with a word of caution for Ryūsuke: if he's to become a politician, he had better clean up certain personal matters which could damage his image.

**Meanwhile, we learn** that a rival political party has gotten hold of a wiretap tape of a gaffe made by the Education Minister—which might force the ruling party to dissolve the House of Representatives and hold a new general election. Will Ryūsuke resolve to run for office in time to help his party maintain its majority vote?

**Tonight, Ryūsuke is** meeting with his good friends Ōmori Yōichirō and Kurachi Jun. Both have their hands in politics: Ōmori is the chief of the *Dainichi* newspaper's political desk, while Kurachi is an officer in the foreign minister's Secretariat Planning Office. Ryūsuke is hoping they will be able to help him with the difficult decision he must make.





1 **Narration:** 外務省 大臣 官房 企画官 倉地 潤  
*Gaimu-shō Daijin Kanbō Kikaku-kan Kurachi Jun*  
 Foreign Ministry minister secretariat planning officer (surname) (given name)  
**Foreign Minister's Secretariat Planning Officer Kurachi Jun**

- *-shō* is a suffix used in the names of government ministries; *gaimu* = “foreign/external affairs,” so *Gaimu-shō* = “Foreign Ministry” (equivalent to the US State Department).
- *daijin* is the title for the top official in each government ministry: “minister”; *daijin kanbō* = “minister’s secretariat.”
- *-kan* is a generic suffix for “[government] officer/official.”

2 **Narration:** 大日 新聞 政治部 キャップ 大森 洋一郎  
*Dainichi Shinbun Seiji-bu Kyappu Ōmori Yōichirō*  
 (name) newspaper political dept./desk captain/chief (surname)(given name)  
**Dainichi Newspaper Political Desk Chief Ōmori Yōichirō**

- *Dainichi* is a fictitious newspaper name, a play on Mainichi Shinbun.
- *kyappu* (deriving from the English “captain”) is used in newspaper companies to refer to the chief of a department/desk.

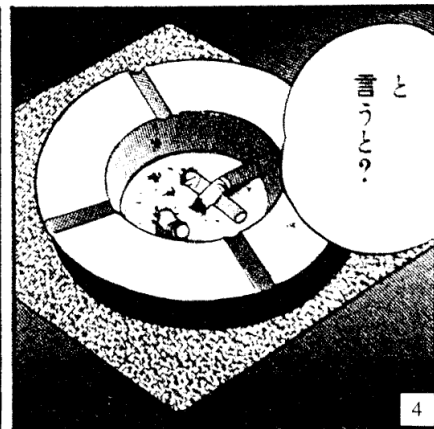
3 **Kaji:** 親友 として 忌憚 の ない 意見 を 聞きたい。  
*Shin'yū to shite kitan no nai iken o kikitai.*  
 close friends as reserve (subj.) not exist opinions/views (obj.) want to hear

**“Since you are my closest friends, I want to hear your candid views.” (PL2)**

**Kaji:** 俺 自身 迷ってる んだ。俺 は 政治 の 道 を 選ぶ べき か 否 か。  
*Ore jishin mayotteru n da. Ore wa seiji no michi o erabu beki ka ina ka.*  
 I myself am undecided (explan.) I/me as for politics of path (obj.) choose should or not (?)  
 “I myself remain undecided. Should I choose the path of politics or not?”

**“I’m undecided myself. Should I go into politics or not?” (PL2)**

- *kitan* = “reserve/scruple,” but it usually occurs only in a negative form, as here: *kitan no nai* = “without reserve/unreserved” → “candid.” This modifies *iken* (“views/opinions”). *Kitan* is a relatively formal word that is mostly used in written language.
- *kikitai* is the “want to” form of *kiku* (“hear/listen to”).
- *ore* is a rough, masculine word for “I/me.”
- *jishin* (“self/oneself”) is commonly used in combination with personal pronouns and nouns: *watashi/boku/ore jishin* = “I myself,” *kare jishin* = “he himself,” *Yamada-san jishin* = “Ms. Yamada herself.”
- *mayotteru* is a contraction of *mayotte iru*, from *mayou* (“be irresolute/undecided/at a loss”).
- *n da* shows he’s making an explanation—explaining why he wants his friends’ input.
- *beki* after a verb can variously mean “can/should/must”; *erabu beki* = “should choose.”
- *~ ka ina ka* is an expression for “whether or not ~,” used mostly in written language: *~ beki ka ina ka* = “should [I] ~ or not?”





1 **Kaji:** 無論、やる からは 自分なりの ポリシー を 貫いた 政治家 になる つもり だ。  
*Muron, yaru kara ni wa jibun-nari no porishii o tsuranuita seiji-ka ni naru tsumori da.*  
 of course do so long as personal policy (obj.) carried through politician become intent is  
 “Of course, so long as I’m doing it, I intend to become a politician who carries through a personal policy.”  
**“Of course, if I’m going to be a politician, I want to remain true to my own policy.”** (PL2)

- *muron* is a more formal-sounding synonym of *mochiron* (“of course/needless to say/to be sure”).
- *kara ni wa* is a particle combination used after verbs to mean “if/so long as [the action occurs] anyway.”
- *-nari no* after a personal pronoun or name is used as a modifier to imply the following item is in that person’s “own manner/style” or represents his/her “best effort.” With *jibun* and other “I” pronouns it’s often used to show modesty about something that may be viewed as overambitious or vainglorious by others.
- *porishii* is a katakana rendering of the English word “policy.”
- *tsuranuita* is the plain/abrupt past form of *tsuranuku* (“carry through faithfully”); *jibun-nari no porishii o tsuranuita* is a complete thought/sentence (“[he] carried through his own personal policy”) modifying *seiji-ka* (“politician”).
- *seiji* = “politics,” and *seiji-ka* = “politician.” The suffix 家 (read *ka*) after certain nouns can denote a person engaged in/specializing in the associated activity.

2 **Kurachi:** おまえのポリシー と は 何 だ?  
*Omae no porishii to wa nan da?*  
 you 's policy (quote) as for what is  
**“And what is that policy?”** (PL2)

- *omae* is an informal, masculine word for “you.”

3 **Kaji:** 衆議院 議員 は 国政 を 司る 立場 にある。  
*Shūgiin giin wa kokusei o tsukasadoru tachiba ni aru.*  
 House of Reps. representatives as for national gov./affairs of state (obj.) manage position in exist  
**“Members of the Diet are responsible for the management of national affairs.”** (PL2)

**Kaji:** 地元 の 利益 ではなく、 国益 を 考える こと だ。  
*Jimoto no rieki de wa naku, kokueki o kangaeru koto da.*  
 local area of benefit/interest instead of national benefit/interest (obj.) think thing is  
 “[As for my policy,] it is to think about the national interest rather than the interests of my home district.”  
**“My policy will be to focus on the national interest rather than my home district’s interests.”** (PL2)

- *Shūgiin* (“House of Representatives”) refers to the lower house of Japan’s legislature, the national Diet. The Diet also has an upper house (*Sangiin*, “the House of Councillors”), but it is the *Shūgiin* that predominates in selecting the prime minister as well as in legislation and budget.
- *kokusei o tsukasadoru* is a complete thought/sentence (“[it] manages national affairs”) modifying *tachiba* (“standpoint/position”).
- *jimoto* = “local area/district” or “hometown”; in politics it refers to a legislator’s home district.
- *~ de wa naku* (or *~ ja naku*) is a continuing form of *~ de wa nai* (“is not ~”). It implies “instead of/rather than ~.”
- the unstated topic of his second sentence is something like *ore no porishii wa* (“as for my policy”), making a sentence like *ore no porishii wa ~ koto da* = “as for my policy, it is to ~.” In such sentences, *koto* essentially makes the preceding verb or complete thought/sentence act as a single noun within the larger sentence.

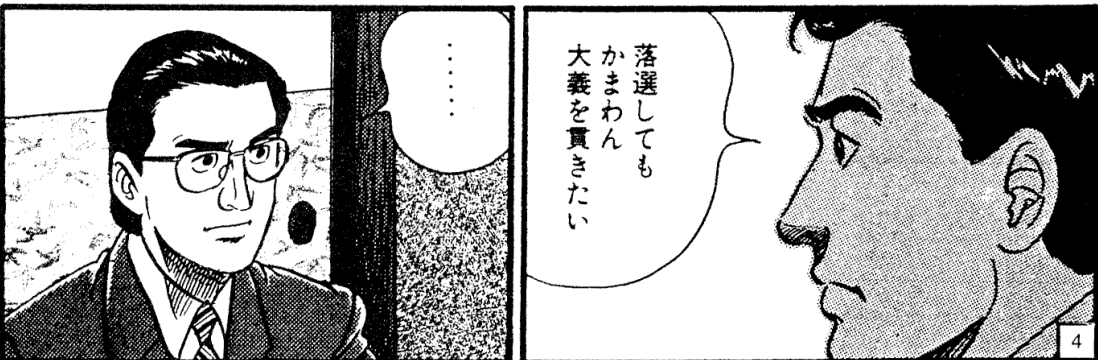
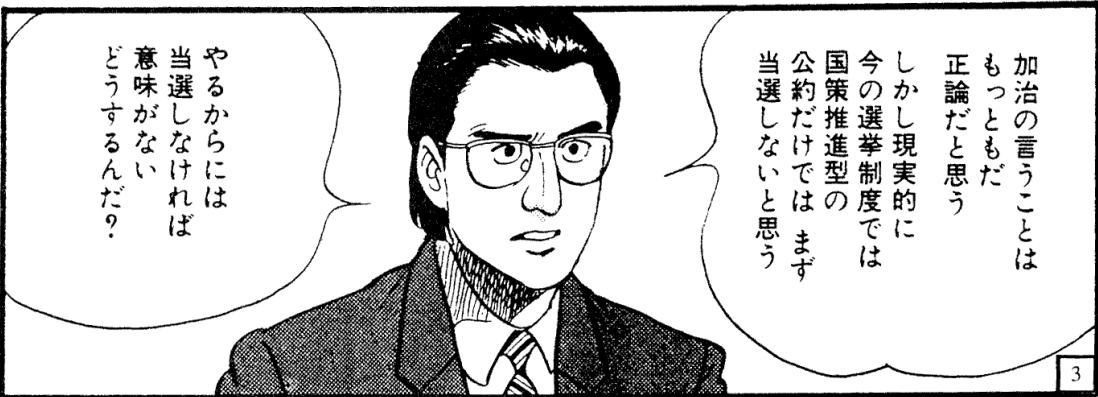
4 **Kurachi:** と 言う と?  
*To iu to?*  
 (quote) if/when say  
 “When you say that [you mean what?]”  
**“Which means what?”** (PL2)

- *to iu to* (or the PL3 *to iimasu to*) as a response to what the other person has said asks for further elaboration/clarification.

5 **Kaji:** 自分の 選挙区 への 利益 誘導 型 の 公約 は 一切 しない!  
*Jibun no senkyo-ku e no rieki yūdō-gata no kōyaku wa issai shinai!*  
 my own election district to that are profits/benefits inducement type that are campaign promises as for absolutely not do/make  
**“I will make absolutely no campaign promises about bringing pork to my district!”** (PL2)

**Kaji:** そういふ 姿勢 で 選挙 に 臨みたい。  
*Sō iu shisei de senkyo ni nozomitai.*  
 that kind of posture/stance with/in election (target) want to face/approach  
**“That’s the posture with which I want to approach the election.”** (PL2)

- *jibun* = “oneself,” or “me/myself,” “he/himself,” “you/yourself,” “they/themselves,” etc., depending on the context. Adding *no* makes it possessive, “my/his/your/their,” etc.
- *e* marks *senkyo-ku* as a destination, and *no* makes that destination a modifier for *rieki* (“benefits”) → “benefits that go/come to my own election district.”
- *-gata* denotes a type or model, so *rieki yūdō-gata* = “benefit inducement-type”; *no* makes this a modifier for *kōyaku* (“campaign promise/pledge”) → “benefit inducement-type campaign promises.” It refers to politicians’ pork-barrel promises.
- *issai* provides strong emphasis for negatives: “absolutely [not/none].”
- *shinai* is the negative form of *suru* (“do/make”).
- *nozomitai* is the “want to” form of *nozomu* (“face/approach [a situation]”). *Ni* marks the situation faced.





1

**Omori:** バカな! そんな こと 言ったら 落選する ぞ!!  
*Baka na! Sonna koto ittara rakusen suru zo!*  
 idiotic/foolish like that thing if say will lose election (emph.)  
**“That’s ridiculous! If you say things like that, you’ll lose for sure!”** (PL2)

**Omori:** 庶民 の 政治家 に対する 感覚 という の は おらが 村 の 橋 を 作ってくれる ことであり、  
*Shomin no seiji-ka ni taisuru kankaku to iu no wa ora ga mura no hashi o tsukutte kureru koto de ari,*  
 voters 's politicians regarding feeling (quote) say (nom.) as for my village 's bridge (obj.) build-(for me) thing is-and  
 おらが 村 の 道路 を 整備してくれる こと なんだ!  
*ora ga mura no dōro o seibi shite kureru koto na n da!*  
 my village 's roads (obj.) maintain-(for me) thing (explan.-is)  
**“As for the voters’ feeling regarding politicians, it is that they will build a bridge for my village, and that they will do maintenance on the roads in my village.”**  
**“The expectation voters have of politicians is that they’ll build a bridge for their hometown, and that they’ll fix the roads in their hometown.”** (PL2)

そういう 庶民 感情 から 乖離して 当選 は ありえない!  
*Sō iu shomin kanjō kara kairi shite tōsen wa arienai!*  
 that kind of voter sentiment from being detached/alienated winning election as for is impossible  
**“You can’t possibly win if you alienate yourself from that kind of voter sentiment!”** (PL2)

- *ittara* is a conditional (“if/when”) form of *iu* (“say”).
- *rakusen* is a noun for “losing an election,” and *tōsen* is a noun for “winning an election”; adding *suru* makes them verbs.
- *shomin no* (“the populace’s/voters”) and *seiji-ka ni taisuru* (“regarding politicians”) both modify *kankaku* (“feeling”).
- *to iu no wa* is literally “as for what is called,” but it’s often just a fancy *wa* (“as for”).
- *ora ga mura* is a rustic-sounding equivalent of *ore no mura* (“my village”).
- *tsukutte* is from *tsukuru* (“make/build”), and *seibi shite* is from *seibi suru* (“fix/do maintenance on”); *kureru* after the *-te* form of a verb implies the action is done for the subject.
- *de ari* is a continuing form of *de aru*, a formal/literary equivalent of *da/desu* (“is/are”).
- *kairi* = “estrangement/alienation,” and *kairi shite* is the *-te* form of *kairi suru* (“become estranged/alienated/detached”).

2

**Kaji:** 勿論 それ は わかっている。しかし インフラ 整備 の 公約 は  
*Mochiron sore wa wakatte iru. Shikashi infura seibi no kōyaku wa*  
 of course that as for know but infrastructure maintenance of campaign promises as for  
 地方 自治体 の 政治家 に まかせる べきで、 個々の 国会議員 が 言う こと じゃない。  
*chihō jichitai no seiji-ka ni makaseru beki de, koko no kokkai giin ga iu koto ja nai.*  
 local government of politicians to leave/entrust should-and individual Diet members (subj.) say thing is not  
**“I’m well aware of that. But campaign promises about infrastructure should be left to local politicians; they’re not something that individual Diet members should talk about.”** (PL2)

**Kaji:** 国民 全体 の 為に 何 を すべき か? 日本 の 為に 何 を すべき か?  
*Kokumin zentai no tame ni nani o subeki ka? Nihon no tame ni nani o subeki ka?*  
 citizenry totality for what (obj.) should do (?) Japan for what (obj.) should do (?)  
**“What should be done for the entire population? What should be done for Japan as a whole?”** (PL2)

それが 国政 レベル の 公約 だろう。  
*Sore ga kokusei reberu no kōyaku darō.*  
 that (subj.) national gov. level of campaign promise is surely  
**“Surely those are the campaign promises for the national level.”** (PL2)

- *infura* is a katakana rendering of “infra-” and refers to “infrastructure.”
- *chihō jichitai* is literally “regional self-governing body” → “local government.”
- *beki* (*da/desu*) follows verbs to give the meaning “should/ought to/must”; *de* is a continuing form of *da/desu*, so *makaseru beki de* = “should leave it to [someone] and ~.” *Ni* marks who it should be left to.
- *no tame ni* is literally “for the purpose/benefit of” → “for.”
- *subeki* is equivalent to *suru beki* (“do” + “should/ought to/must”); in questions, *ka* directly follows *beki*, replacing *da/desu*: *subeki ka* = “should one do it?” and *nani o subeki ka?* = “what should one do?”
- *darō* literally makes a conjecture (“perhaps/probably”), but often it can be quite assertive (“surely/almost certainly”).

3

**Kurachi:** 加治 の 言う こと は もっとも だ。 正論 だ と 思う。  
*Kaji no iu koto wa mottomo da. Seiron da to omou.*  
 (name)/you (subj.) say thing as for reasonable/true is just/sound argument is (quote) think  
**“What you say is true. It’s a good argument.”** (PL2)

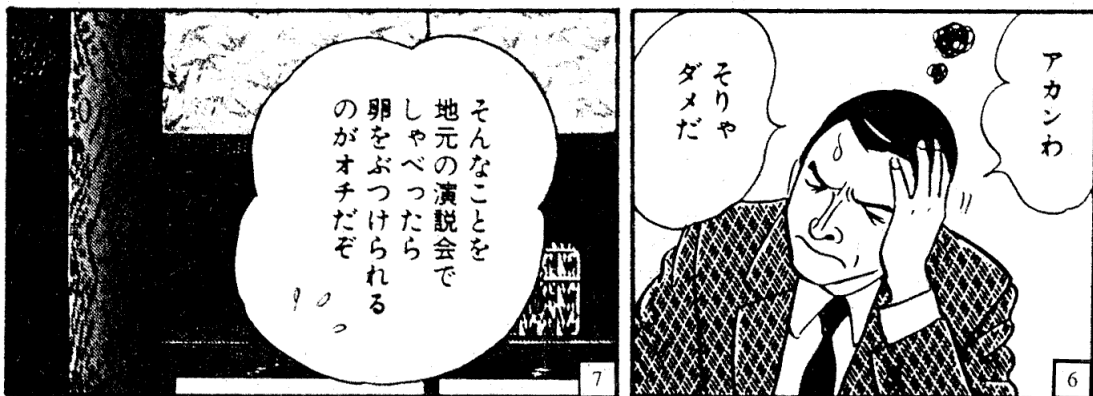
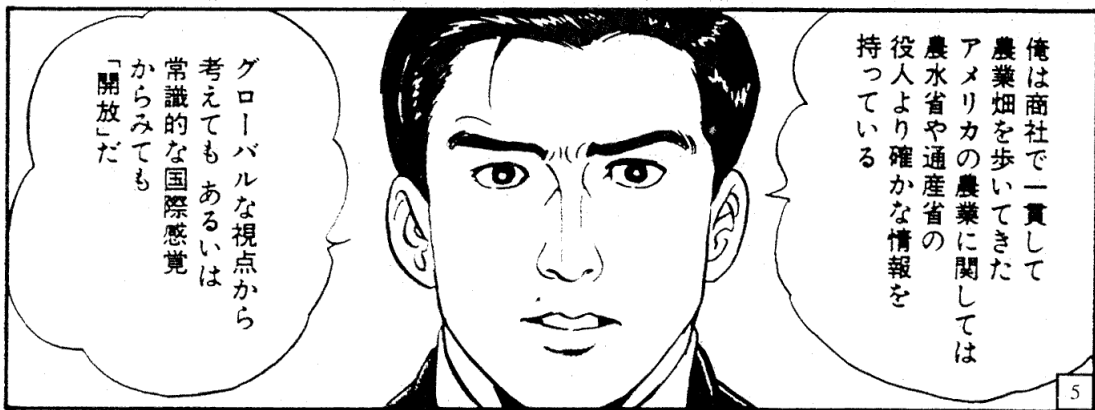
しかし 現実的に 今の 選挙 制度 では 国策 推進 型 の 公約  
*Shikashi genjitsu-teki ni ima no senkyo seido de wa kokusaku suishin -gata no kōyaku*  
 but realistically now of election system in as for national policy promotion type that is campaign promise

だけでは まず 当選しない と 思う。  
*dake de wa mazu tōsen shinai to omou.*  
 only with as for (emph.) not win election (quote) think

**“But realistically, under the present election system, campaigning only on national policy issues is an almost certain prescription for defeat.”** (PL2)

**Kurachi:** やる からは 当選しなければ 意味 が ない。 どう する んだ?  
*Yaru kara ni wa tōsen shinakereba imi ga nai. Dō suru n da?*  
 so long as doing if don’t win election meaning (subj.) not exist what/how will do (explan.)  
**“If you’re going to run, it’s pointless if you don’t run to win. What’re you going to do about that?”** (PL2)

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- Kurachi uses his listener's name in a situation where English speakers would use "you." *Kaji no iu* is a complete thought/sentence ("Kaji says [it]/you say [it]") modifying *koto* ("thing") → "what you say."
- *ima no senkyo seido* = "the election system of now" → "the present election system."
- *mazu* is used to strongly emphasize negatives—though with a conjunctural feeling: *mazu tōsen shinai* = "almost certainly won't win the election" → "is an almost certain prescription for defeat."
- *tōsen shinakereba* is a conditional ("if/when") form of *tōsen shinai*, negative of *tōsen suru* ("win the election") → "if you don't win the election."
- *dō suru n da?* (for female speakers, *dō suru no?*) can ask for an explanation either of what the listener will do/intends to do, or of how something is done—here the former.

4

**Kaji:** 落選しても かまわん。 大義 を 貫きたい。  
*Rakusen shite mo kamawan. Taigi o tsuranukitai.*  
 even if lose election don't care noble cause/ideal (obj.) want to carry through  
**"I don't care if I lose. I want to hold to the ideal."** (PL2)

• *rakusen shite mo* is a conditional "even if" form of *rakusen suru* ("lose the election"), and *kamawan* is a contraction of *kamawanai* ("not care").

- *taigi* refers to a "great/noble moral cause."
- *tsuranukitai* is the "want to" form of *tsuranuku* ("carry through faithfully").

1

**Ōmori:** しかし アメリカの 議員 できえ 選挙 の 時は  
*Shikashi Amerika no giin de sae senkyo no toki wa*  
 but American legislators even election of time as for  
 地元 の 利益 誘導 の 公約 をうたっているんだぞ。  
*jimoto no rieki yūdō no kōyaku o utatte iru n da zo.*  
 home district of/to benefit inducement that is campaign promises (obj.) promote (expln.) (emph.)  
**"But even legislators in America make pork-barrel campaign promises at election time."** (PL2)

- *de sae* is like *demo* ("even/even if it is"), but gives a feeling of stronger emphasis.
- *utatte iru* is from *utau* ("express/extol/promote").

2

**Ōmori:** そんな ドラスティックな 意識 改革 が  
*Sonna dorasutikku na ishiki kaikaku ga*  
 that kind of drastic consciousness reform (subj.)  
 鹿児島県 という 保守的な 地盤 で 可能 だ と思うか?  
*Kagoshima-ken to iu hoshu-teki na jiban de kanō da to omou ka?*  
 (name)-prefecture (quote) say conservative constituency in possible is (quote) think (?)  
**"Do you really think such a drastic shift in thinking is possible in a conservative district like Kagoshima?"** (PL2)

- *dorasutikku* is a katakana rendering of the English word "drastic."
- *X to iu Y* often implies X is the more specific name of Y or of what Y describes: *Kagoshima-ken to iu hoshu-teki na jiban* = "the conservative constituency known as Kagoshima Prefecture." Kagoshima is in southern Kyushu.
- *to* marks everything before it as the content of *omou* ("think"); *ka* makes it a question of whether that's what Kaji thinks.

3

**Kaji:** やってみる。  
*Yatte miru.*  
 will do-and-see  
**"I'll try it and see what happens."** (PL2)

- *yatte* is the *-te* form of *yaru* (informal word for "do"), and *miru* after the *-te* form of a verb implies "try [doing the action]" or "do [the action] and see."

4

**Kurachi:** 鹿児島県 は 日本一の 畜産 県 であり 農業 県 だ。  
*Kagoshima-ken wa Nihon-ichi no chikusan -ken de ari nōgyō -ken da.*  
 (name)-prefecture as for Japan's No. 1 livestock raising prefecture is-and farming prefecture is  
**"Kagoshima prefecture is Japan's top livestock and farming prefecture."** (PL2)

**Kurachi:** 例えば コメ 問題 とか 農業 の 自由化 に対して は どう 答える?  
*Tatoeba kome mondai to ka nōgyō no jiyū-ka ni taishite wa dō kotaeru?*  
 for example rice issue or farming of deregulation regarding as for what/how reply/respond  
**"For example, what will your position be on the rice issue or on the removal of import barriers for farm products?"** (PL2)

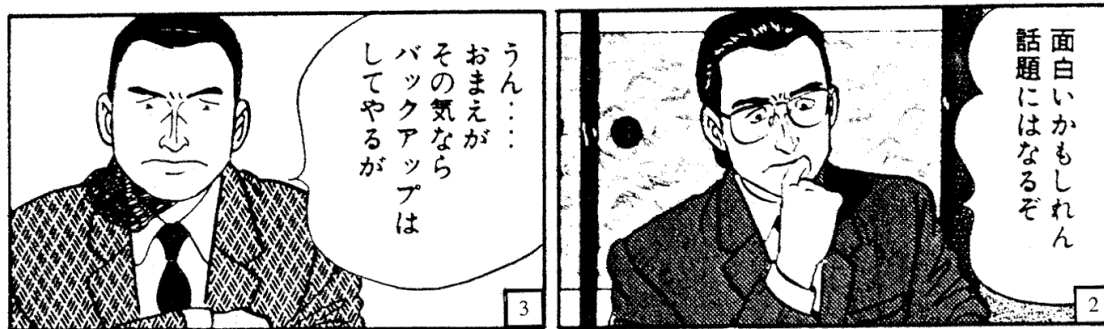
- *-ichi* (lit., "number one") as a suffix for the name of a country means "the greatest in that country." *No* makes it a modifier: *Nihon-ichi no chikusan-ken* = "Japan's greatest/top livestock-raising prefecture."
- *jiyū* = "freedom/liberty," and 化 *ka* is a suffix that implies "changing/turning into" (typically equivalent to -ization or -ification in English), so *jiyū-ka* essentially refers to making something freer: "deregulation/liberalization." When speaking of farm products it refers to "tariffication" (関税化, "tariff" + the suffix *-ka*)—i.e., the move from non-tariff barriers restricting or banning imports of various products to a system that allows all imports but assesses tariffs on them.

5

**Kaji:** 俺 は 商社 で 一貫して 農業畑 を 歩いてきた。アメリカの 農業 に関して は  
*Ore wa shōsha de ikkan shite nōgyō-batake o aruite kita. Amerika no nōgyō ni kanshite wa*  
 I/me as for trading co. in consistently/throughout agriculture field (obj.) walked-and-came American agriculture regarding as for  
 農水省 や 通産省 の 役人 より 確かな 情報 を 持っている。  
*Nōsui-shō ya Tsūsan-shō no yakunin yori tashika na jōhō o motte iru.*  
 Min. of Agr. For. & Fish and MITI of officials more than reliable information (obj.) have/possess

**"Working for a trading company, I've specialized in agricultural products since I first started. When it comes to American agriculture, I have more reliable information than the bureaucrats at the Ministry of Agriculture or MITI."** (PL2)

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**Kaji:** グローバルな視点から考えても、あるいは常識的な国際感覚からみても「開放」だ。  
Gurōbaru na shiten kara kangaete mo, arui wa jōshiki-teki na kokusai kankaku kara mite mo "kaihō" da.  
global perspective from even if think or common sense international feeling from even if look opening is  
"Whether you think about it from a global perspective or take a common-sense international view, the markets should be opened." (PL2)

- *ikken shite* means "consistently/from start to finish/throughout."
- *-batake* is from *hatake*, which refers to "cultivated field/farm land," but the suffix form is also used for "field of specialization": *nōgyō-batake* = "the agricultural field of specialization."
- *aruite* is the *-te* form of *aruku* ("walk") and *kita* is the plain/abrupt past form of *kuru* ("come"), which after the *-te* form of a verb can imply the action began in the past and has continued down to the present → "have walked"; *nōgyō-batake o aruite kita* (lit., "have walked the agricultural field of specialization") means "have specialized in agriculture."
- *~ ni kanshite* is the *-te* form of the expression *~ ni kansuru*, which means "regarding/concerning ~."
- *Nōsui-shō* is the abbreviated name of 農林水産省 *Nōrin Suisan-shō* ("Ministry of Agriculture, Forestry, and Fisheries").
- *Tsūsan-shō* is the abbreviated name of 通商産業省 *Tsūshō Sangyō-shō* ("Ministry of International Trade and Industry," usually referred to in English as "MITI"). *Yakunin* = "government official/bureaucrat."
- *tashika na* = "certain/reliable/positive."
- *motte iru* is from *motsu* ("hold/possess").
- *kangaete mo* is a conditional ("even if") form of *kangaeru* ("think about/consider"), and *mite mo* is a conditional ("even if") form of *miru* ("see/view").
- *arui wa* is a formal-sounding "or."
- *jōshiki* = "common sense," and *-teki* is a suffix that basically means "having the character of ~," so *jōshiki-teki na* = "of a common sense nature."

6

**Ōmori:** アカン わ。そりゃ ダメだ。  
Akan wa. Sorya dame da.  
no good/won't do (colloq.) as for that won't work  
"No way. That'll never work." (PL2-K)

- *akan* is Kansai dialect for *ikenai*, "is no good/won't do."
- with a falling intonation, men can use the particle *wa* (generally described as feminine) without sounding effeminate; this use is especially common in Kansai dialect.
- *sorya* is a contraction of *sore wa* ("as for that").
- *dame* (*da/desu*) is often used as a prohibition, but it can also be used like this to mean a desired end cannot be achieved: "I can't do it/It's no use/It won't work," etc.

7

**Ōmori:** そんなことを地元の演説会でしゃべったら、卵をおつけられるのがオチだぞ。  
Sonna koto o jimoto no enzetsu-kai de shabettara, tamago o butsukerareru no ga ochi da zo.  
that kind of thing (obj.) hometown off/in meeting/rally at if speak eggs (obj.) be hit with (nom.) (subj.) result is (emph.)  
"If you give a speech like that at a rally in your hometown, you're gonna get pelted with eggs." (PL2)

- *enzetsu* = "public speech," and *-kai* means "meeting," so *enzetsu-kai* is a gathering at which speeches are given → "rally."
- *shabettara* is a conditional ("if/when") form of *shaberu* ("talk/speak").
- *butsukerareru* is the passive form of *butsukeru* ("hit [with something]/throw [something] at"). *No* is a nominalizer that makes the complete thought/sentence *tamago o butsukerareru* ("[you] will be hit with eggs") act as a single noun, and *ga* marks that as the subject of *ochi da* ("is/will be the result").

1

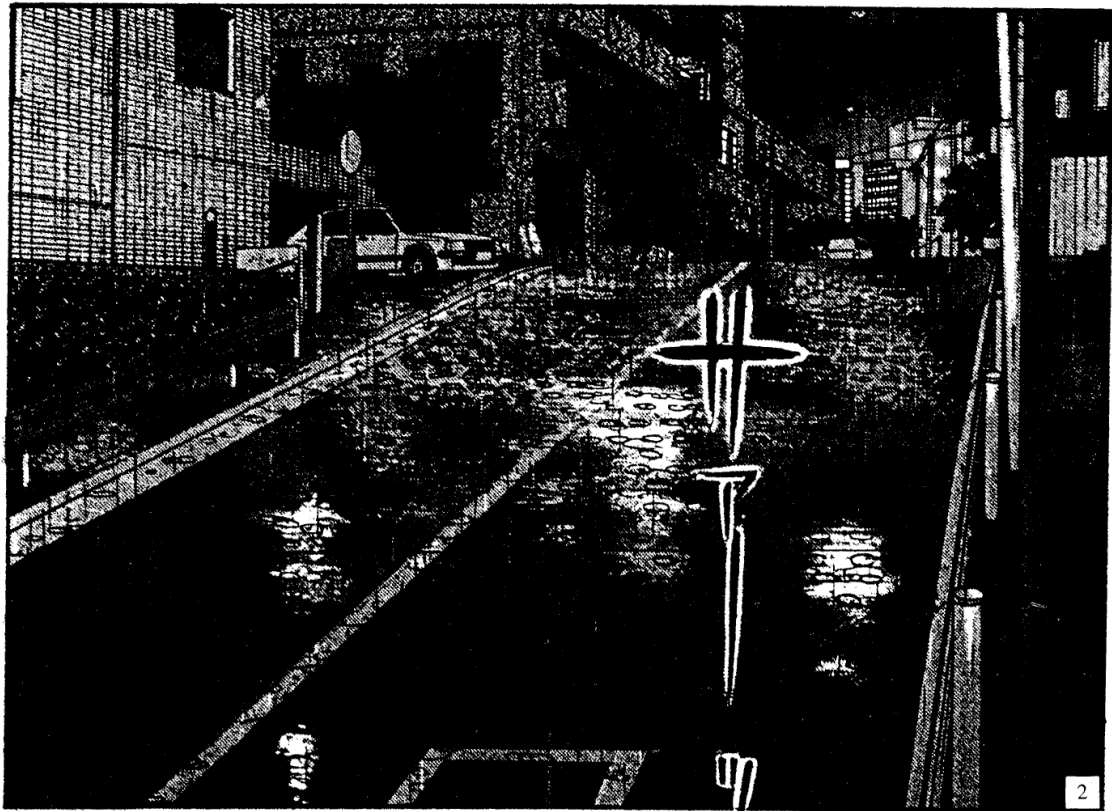
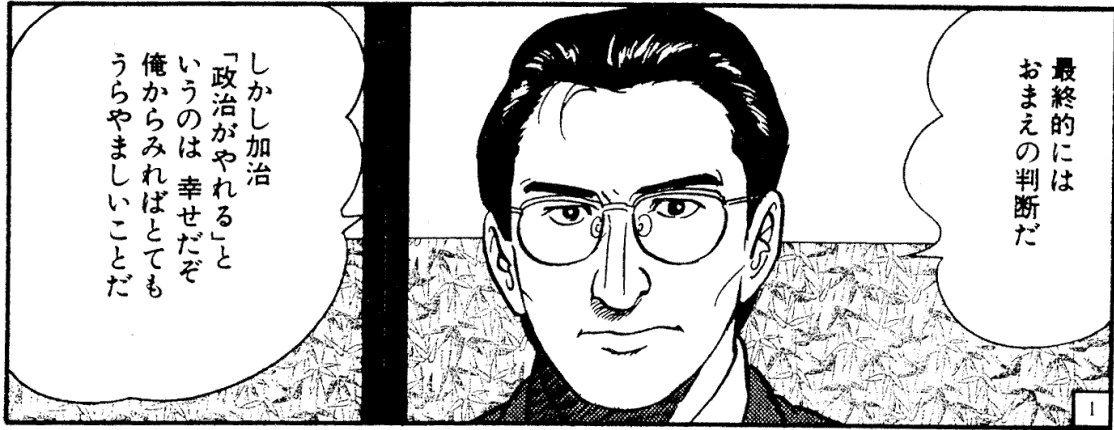
**Kaji:** だから あえて それをやってみる。  
Dakara aete sore o yatte miru.  
because is so daringly/in spite of adversity that (obj.) will try doing  
"Because of that, in spite of the likelihood of failure, I will try it."  
"That's exactly why I want to try it." (PL2)

**Kaji:** それをやらなきゃ日本人はいつまでたっても国際感覚を身につけることは出来ない。  
Sore o yaranakya Nihonjin wa itsu made tatte mo kokusai kankaku o mi ni tsukeru koto wa dekinai.  
that (obj.) if don't do Japanese people as for forever international sensibility (obj.) acquire thing as for cannot do  
"If someone doesn't, the people of this country will never be able to achieve an international sensibility."  
(PL2)

前代未聞の公約を掲げて落選する。それでいいじゃないか。  
Zendai mimon no kōyaku o kakagete rakusen suru. Sore de ii ja nai ka.  
previously unheard campaign promises (obj.) hoisting lose election that with is good/fine is it not?  
"I will hoist a banner with unprecedented campaign pledges and lose the election. That's fine, isn't it?"  
"I may lose, but only after having aired a fresh agenda. That sounds fine to me." (PL2)

- *aete* implies daringly/venturesomely taking up a challenge in spite of adversity or likely failure.
- *yananakya* is a contraction of *yananakereba*, a conditional ("if/when") form of *yananai*, negative of *yaru* ("do," informal) → "if [I or someone] don't/doesn't do [it]."
- *itsu made tatte mo* is followed by a negative to mean "[something won't happen] no matter how much time passes/forever" → "will never happen."
- *mi ni tsukeru* is literally "attach to one's body," an idiomatic expression used to speak of acquiring skills/knowledge/a new way of thinking, etc.
- *~ koto wa dekinai* is the negative form of the expression *~ koto ga dekiru*, meaning "can/be able to [do the action]."
- *zendai mimon no* = "unprecedented/previously unheard of/unparalleled."
- *kakagete* is the *-te* form of *kakageru* ("put up/hoist up for display"); the *-te* form is being used to indicate the manner of the verb mentioned next: how he might lose the election.

(continued on next page)



2 **Kurachi:** 面白い かもしれん。 話題 には なる ぞ。  
*Omoshiroi kamo shiren. Wadai ni wa naru zo.*  
 interesting may possibly be topic of discussion to at least will become (emph.)  
**“It could be interesting. It’ll at least get people talking.”** (PL2)

- *kamo shiren* is a mostly masculine short form of *kamo shirenai* (“might be/may possibly be”).
- *wadai* = “topic of conversation,” and *ni naru* as a combination is like “become/will become ~.” Inserting *wa* gives the feeling of “at least”: “it will at least become the topic of conversation.”
- *zo* is a rough, masculine particle for emphasis.

3 **Ōmori:** うん... おまえが その 気 なら バックアップ は してやる が...  
*Un... Omae ga sono ki nara bakku-appu wa shite yaru ga...*  
 yeah/uh-huh you (subj.) that intent if you are 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* means “will/intent/desire,” so *sono ki* is literally “desire/wish for that.” *Omae ga sono ki* = “you are of that desire/intent.”
- *nara* makes a conditional “if” meaning.
- *shite* is the *-te* form of *suru* (“do”), and *yaru* after the *-te* form of a verb implies the speaker will do the action for the listener or someone else.
- *ga* (“but”) expresses his continuing reservations about Kaji’s plan.

4 **Kaji:** 秋 に 総選挙 が 行われる としたら もう 決断しなければ 時間 が ない。  
*Aki ni sōsenkyo ga okonawareru to shitara mō ketsudan shinakereba jikan ga nai.*  
 autumn in general election (subj.) will be held supposing already/now if don’t decide time (subj.) is lacking  
 “Assuming a general election will be held this fall, if I don’t decide now, there’s not enough time.”  
**“If there’s going to be a general election this fall, I need to decide now or there won’t be enough time to prepare.”** (PL2)

**Kaji:** こんな バカな 選挙戦 でも やってみる 価値 は ある と思うか?  
*Konna baka na senkyo-sen demo yatte miru kachi wa aru to omou ka?*  
 this kind of foolish/idiotic campaign strategy even if it is try doing merit as for exists (quote) think (?)  
 “Even if it is such a foolish campaign strategy, do you think there exists enough merit for me to try doing it?”  
**“Even if it’s with such a foolish campaign strategy, do you think it’s worth making the attempt?”** (PL2)

- *sō-* is a prefix that implies everyone/everything/the totality is included in the event/action/item, so *sōsenkyo* refers to all of the seats in the House being contested at the same time → “general election.”
- *okonawareru* is the passive form of *okonau* (“hold [an event]”).
- *~ to shitara* follows verbs for the meaning “supposing/assuming that [the action occurs].”
- *ketsudan* = “decision,” and *ketsudan shinakereba* is a negative conditional (“if not” or “if [I/you] don’t”) form of the verb *ketsudan suru* (“decide”).
- *nai* literally means “doesn’t exist,” but it’s often used to mean “is lacking/insufficient.”
- *yatte miru* (“[I] will try doing [it]”) is a complete thought/sentence modifying *kachi* (“value/worth/merit”): *yatte miru kachi* = “the merit for me to try doing it.”

1 **Kurachi:** 最終的に は おまえの 判断 だ。  
*Saishū-teki ni wa omae no handan da.*  
 ultimately as for you ’s decision is  
**“In the end, it’s your decision.”** (PL2)

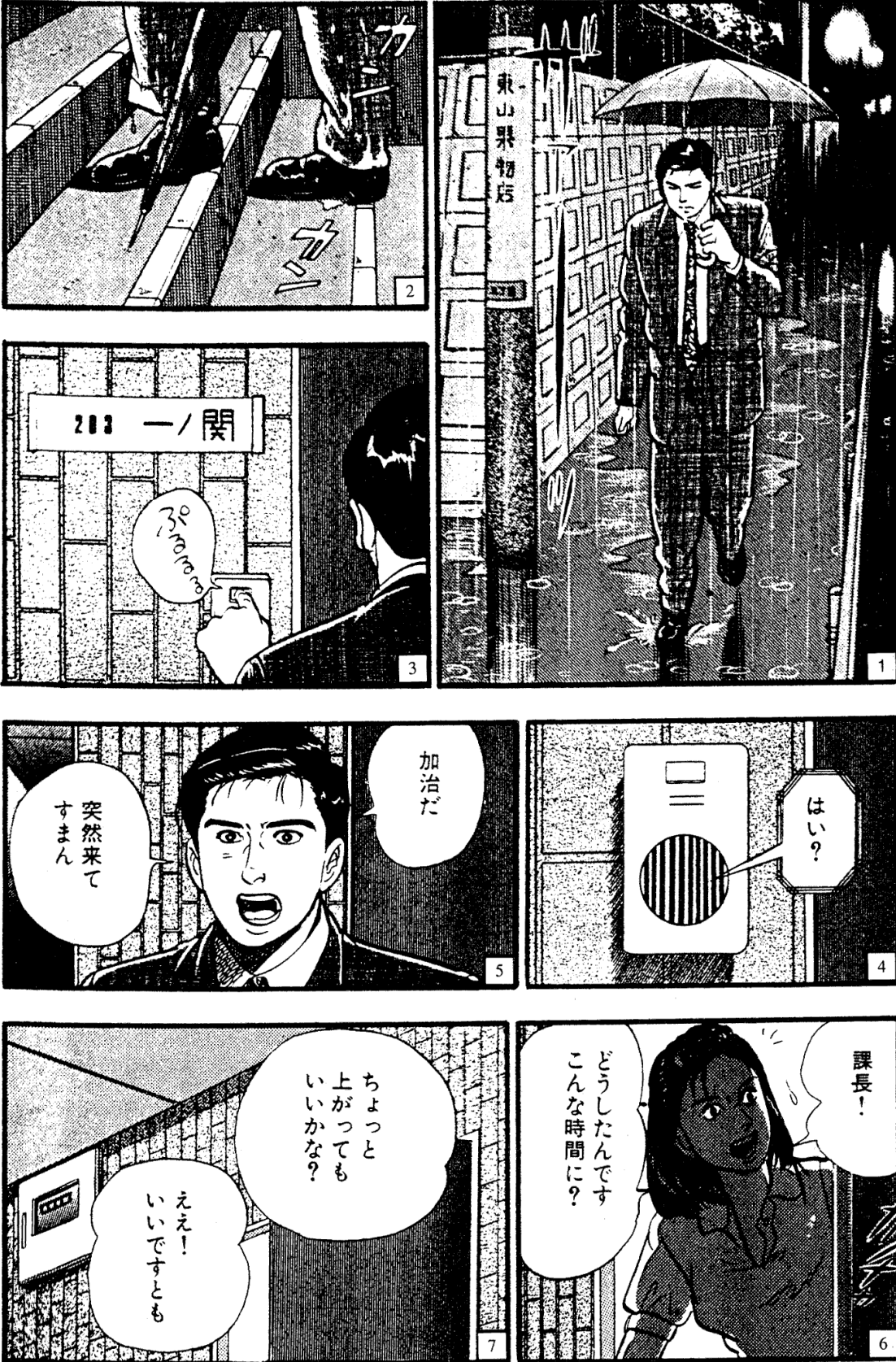
**Kurachi:** しかし 加治、「政治 が やれる」というのは 幸せ だぞ。  
*Shikashi Kaji, seiji ga yareru to iu no wa shiawase da zo.*  
 but (name) politics (subj.) can do (quote) say (nom.) as for happiness/good fortune is (emph.)  
**“But Kaji, being able to go into politics is a rare privilege.”** (PL2)

俺 から みれば とても うらやましい こど だ。  
*Ore kara mireba totemo urayamashii koto da.*  
 I/me from if view very much envious/enviable thing/situation is  
 “Viewed from my perspective, it’s a very enviable thing.”  
**“I really envy you.”** (PL2)

- *yareru* is the potential (“can/be able to”) form of *yaru* (“do”).
- *to iu no* makes *seiji ga yareru* act as a single noun, and *wa* marks it as the topic of the sentence: “as for being able to do/engage in politics, ...”
- *shiawase* is a noun for “happiness,” and *shiawase da* is often equivalent to the adjective “happy,” but in this case *shiawase da* is more like “it is a happiness” → “it is a blessing/privilege.”
- *mireba* is a conditional (“if/when”) form of *miru* (“see/view”); *ore kara mireba* = “if viewed from me” → “viewed from my perspective.”

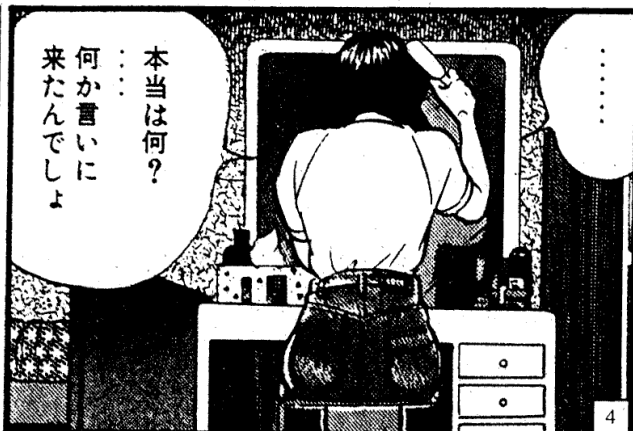
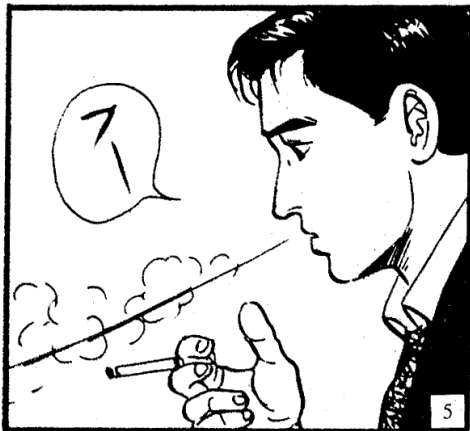
2 **Sound FX:** サアーツ  
*Sā!*  
 (sound of rain)

- more typically, the sound of rain is represented with *zā*, especially when the sound of rain hitting nearby roofs and umbrellas is included, as in the next frame; using *sā* suggests a more muted sound.





- 1 **Sound FX:** ザア—ッ  
Zā!  
(sound of pouring rain)
- Sign:** 東山 果物 店  
Higashiyama Kudamono -ten  
(name) fruit store  
**Higashiyama Fruit Store**
- the suffix *-ten*, meaning “store/shop,” occurs in the names of many retail businesses.
- 2 **Sound FX:** カン カン  
Kan kan  
(hollow sound of heels on concrete steps)
- 3 **Sign:** 一ノ関  
Ichinoseki  
(surname)  
**Ichinoseki**
- Sound FX:** ぶるるる  
Pu ru ru ru  
(beep/ring of intercom)
- 4 **Intercom:** はい?  
Hai?  
“Yes?” (PL3)
- 5 **Kaji:** 加治 だ。 突然 来て すまん。  
Kaji da. Totsuzen kite suman.  
(name) is suddenly/unexpectedly having come (apology)  
“It’s Kaji. Sorry to drop in unannounced.” (PL2)
- kite* is the *-te* form of *kuru* (“come”); the *-te* form is here being used to indicate the cause/reason for what follows—i.e., for his apology.
  - suman* is a masculine contraction of *sumanai*, the PL2 form of the expression *sumimasen*, which can mean either “I’m sorry” or “thanks” depending on context.
- 6 **Sound FX:** ガチャ  
Gacha  
**Click** (sound of door latch)
- Ichinoseki:** 課長! どう した んです、こんな 時間 に?  
Kachō! Dō shita n desu, konna jikan ni?  
section chief what/how did (explan.) this kind of time at  
“Chief! What brings you here at this hour?” (PL3)
- 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?”
  - the syntax is inverted; normal order would be *konna jikan ni dō shita n desu*? The question particle *ka* has been omitted, as it often is in colloquial speech.
- 7 **Kaji:** ちょっと 上がっても いい かな?  
Chotto agatte mo ii ka na?  
a little if come in is OK perhaps?  
“Can I come in a minute?” (PL2)
- Ichinoseki:** ええ! いいです とも。  
Ē! Ii desu tomo.  
yes is fine/OK (emph.)  
“Yes! Of course!” (PL3)
- chotto* (lit., “a little”) often refers to a small amount of time: “a second/a minute.”
  - agatte* is the *-te* form of *agaru*, which means “go up/come up”; because entering a Japanese home requires a step up from the ground level to the floor level, *agaru* is used to mean “come in/go in.”
  - te mo ii* (or just *-te ii*) is the standard phrase for giving permission; adding *ka* makes it a request for permission: “Is it OK if ~/May I ~?” Using *ka na* (for females speakers, *kashira*) softens it and makes it seem a little more polite: “Could I perhaps ~/I wonder if I might ~?”
  - the particle *tomo* is added to the end of sentences to strongly affirm/agree with what the other person has said or asked.



1 **Ichinoseki:** うふッ、めずらしい わ。あれだけ 私の アパート に来る こと を  
*Ufu!, mezurashii wa. Are dake watashi no apāto ni kuru koto o*  
 (chuckle) is rare/unusual (fem. colloq.) that much my apartment to come thing/action (obj.)  
 嫌がっていた 加治 課長 が 訪ねてくる なんて。  
*iyagatte ita Kaji Kachō ga tazunete kuru nante.*  
 was resisting/disliking (name) section chief (subj.) come visiting (surprise)  
 “Ha ha, this is a rare occasion!—for Section Chief Kaji, who was showing that much distaste for coming to my apartment, to come for a visit!”  
**“Ha ha, this is rare occasion! A visit from the man who disliked so much coming to my apartment!”**  
 (PL2)

- since *dake* means “only,” *are dake* looks like “only that,” but it often has the idiomatic meaning of “that much/that many”—implying that the amount/number/extent is great.
- *watashi no apāto ni kuru* is a complete thought/sentence (“[you/he] come[s] to my apartment”) modifying *koto*; *koto* refers to an intangible “thing”—in this case an action: *watashi no apāto ni kuru koto* = “the act of coming to my apartment.”
- *iyagatte ita* is the past form of *iyagatte iru*, from *iyagaru* (“show dislike/distaste for”), which when speaking of actions can mean “resist [doing the action].” *Are dake iyagatte ita* = “was resisting that much,” and *o* marks *watashi no apāto ni kuru koto* as the thing being resisted.
- *are dake watashi no apāto ni kuru koto o iyagatte ita* is a complete thought/sentence (“[he] so resisted coming to my apartment”) modifying *Kaji Kachō* (“Section Chief Kaji”) → “Section Chief Kaji who so resisted . . .” → “you/the man who so resisted . . .”
- *tazunete* is the *-te* form of *tazuneru* (“visit/call on”), and *kuru* (“come”) after the *-te* form of a verb implies the action moves toward the speaker.
- *nante* implies the speaker thinks the situation described is extraordinary/astonishing.

2 **Kaji:** 嫌がっていた わけじゃない。迷惑 だろう と 思って 来なかった だけ だ。  
*Iyagatte ita wake ja nai. Meiwaku darō to omotte konakatta dake da.*  
 was resisting/disliking situation is not nuisance/trouble is probably (quote) thought-(reason) didn’t come just/only is  
 “It’s not that I was resisting. It’s only that I didn’t come because I thought it would cause problems for you.”  
**“It’s not that I didn’t want to come. I was just afraid that it might make things difficult for you.”** (PL2)

- *wake* = “circumstances/situation,” so *~ wake da/desu* means “the situation is that ~,” and *~ wake ja nai* = “the situation is not that/it’s not the situation that ~.”
- *meiwaku* refers to “trouble/annoyance/nuisance” caused by one person to another. *Meiwaku darō* = “is probably a nuisance/annoyance/cause for trouble.”
- *omotte* is the *-te* form of *omou* (“think”); the *-te* form is here being used to indicate the reason for what follows.
- *konakatta* is the plain/abrupt past form of *konai* (“not come”), the negative form of *kuru* (“come”).

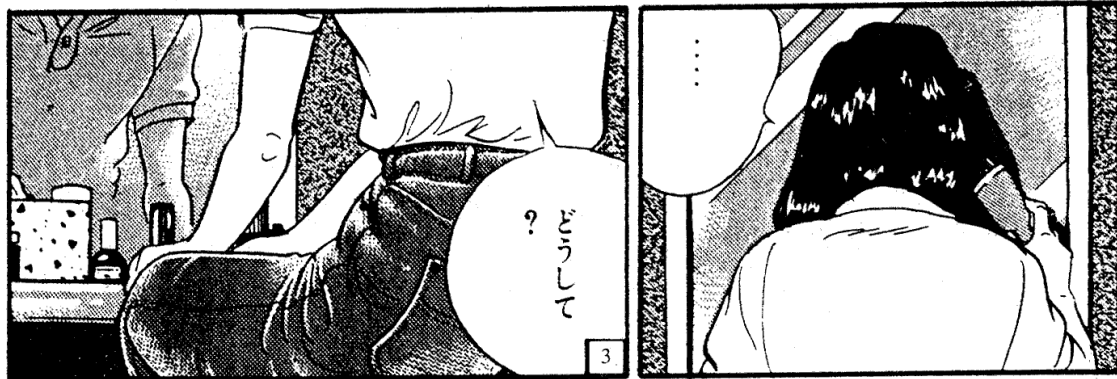
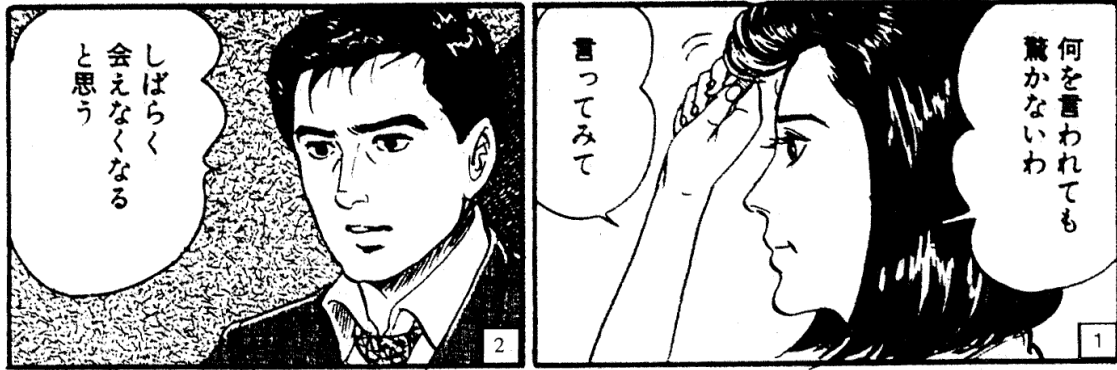
3 **Ichinoseki:** イヤ だ わ、カーラー つけた まんま!  
*Iya da wa, kārā tsuketa manma!*  
 disagreeable/embarrassing is (fem. colloq.) curlers attached still  
**“Oh no! I’ve still got curlers in my hair!”** (PL2)

- *iya da* often expresses strong displeasure/distaste, but here it’s a milder exclamation, expressing a feeling of flusteredness or embarrassment.
- *kārā* is a katakana rendering of the English word “curler.” *O*, to mark it as the direct object of *tsuketa*, has been omitted.
- *tsuketa* is the plain/abrupt past form of *tsukeru* (“attach”).
- *manma* is a colloquial variation of *mama* = “as is/unchanged from” so *tsuketa manma* means “unchanged from being attached/still in the attached state.”

4 **Ichinoseki:** 本当 は 何? 何か 言い に 来た ん でしょ?  
*Hontō wa nani? Nanika ii ni kita n desho?*  
 truth as for what something say (purpose) came (explan.) right?  
**“What is it really? You came to tell me something, right?”** (PL3-informal)

- *ii* is the stem form of *iu* (“say”), and *kita* is the plain/abrupt past form of *kuru* (“come”). *Ni kuru* after the stem form of a verb means “come for the purpose of/come in order to,” so *ii ni kita* = “came to say/tell ~.”
- *desho* (or *deshō*) literally makes a conjecture (“probably/surely is”), or with a rising intonation, a conjectural question. Often it’s a purely rhetorical question that expects the listener to confirm the conjecture: “right?”

5 **Sound FX:** フー  
*Fū*  
 (effect of blowing smoke)





1 **Ichinoseki:** 何を言われても驚かないわ。言ってみて。  
*Nani o iwarete mo odorokanai wa. Itte mite.*  
 what (obj.) even if am told won't be surprised (fem. colloq.) try saying-(request)  
 "No matter what I am told, I won't be surprised. Try saying it."  
**"No matter what it is, I won't be surprised, so tell me."** (PL2)

- *iwarete mo* is a conditional ("even if") form of *iwareru* ("be told"), passive of *iu* ("say/tell"). *Nani o iwarete mo* makes an expression for "no matter what I'm told."
- *odorokanai* is the negative form of *odoroku* ("be surprised/shocked").
- *itte* is the *-te* form of *iu* ("say/tell"), and *mite* is the *-te* form of *miru* ("see"), which after the *-te* form of a verb implies either "try [doing the action]" or "do [the action] and see."
- the *-te* form of a verb can make an informal request or gentle command: "please [do the action]/[do the action] will you." That's the use of *mite* here.

2 **Kaji:** しばらく会えなくなると思う。  
*Shibaraku aenaku naru to omou.*  
 for a while unable to meet/see become (quote) think  
 "I think I will become unable to see you for a while."  
**"I don't think I'll be able to see you for a while."** (PL2)

- *shibaraku* refers to an indefinite period of time, ranging from "a moment" to "a while/a long time," depending on the context.
- *aenaku* is the adverb form of *aenai* ("cannot meet/see"), the negative form of *aeru* ("can meet/see"), which is the potential ("can/be able to") form of *au* ("meet/see"). *Naru* = "become," so *aenaku naru* = "become unable to meet/see [you]."

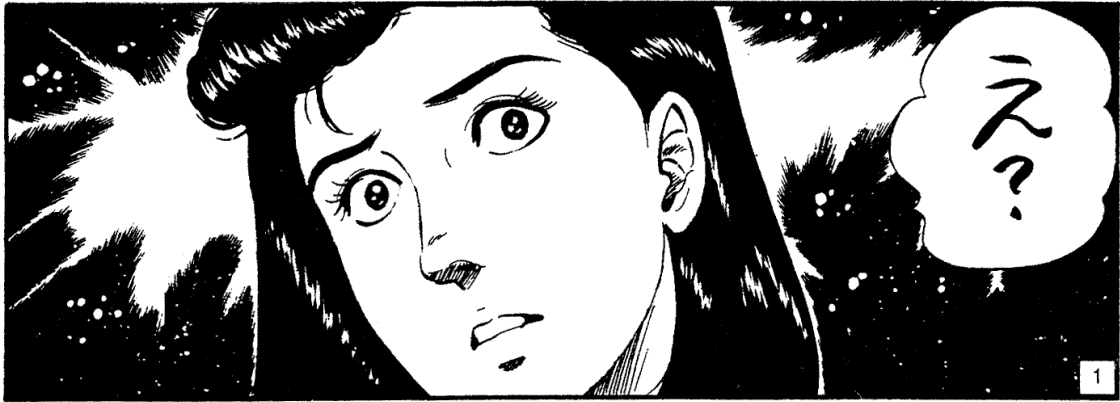
3 **Ichinoseki:** どうして?  
*Dōshite?*  
**"Why?"** (PL2)

- *dōshite* is a less formal *naze* ("why").

4 **Kaji:** 会社を退職して鹿児島県に戻る。  
*Kaisha o taishoku shite Kagoshima-ken ni modoru.*  
 company (obj.) resign-and (pref. name) to will return  
**"I'm quitting my job and going back to Kagoshima."** (PL2)

**Kaji:** 俺は政治家になろうと思うんだ。  
*Ore wa seiji-ka ni narō to omou n da.*  
 I/me as for politician shall become (quote) think (explan.)  
 "I think I shall become a politician."  
**"I'm planning to go into politics."** (PL2)

- *taishoku* (lit. "withdraw" + "occupation") refers to "retiring/resigning [from a job/career]." It is used to speak of leaving long term, "permanent" employment, not of quitting a temporary or part time job. *Taishoku shite* is the *-te* form of the verb *taishoku suru*. Here the *-te* form is acting as a continuing form: "quit my job, and ~."
- *narō* is the volitional ("let's/I shall") form of *naru* ("become"); a volitional form followed by *to omou* expresses intent: "I intend/plan to ~."



1 **Ichinoseki:** え?  
E?  
“What?” (PL2)

- *e?* spoken with the rising intonation of a question is an interjection like “huh?/what?/oh?” when you haven’t heard clearly or are surprised/startled by what you’ve heard.

2 **Kaji:** オヤジの 地盤 を もらって 衆院選 に 立候補する つもり だ。  
*Oyaji no jiban o moratte shūin-sen ni rikkōho suru tsumori da.*  
dad ’s constituency (obj.) receive-and House of Rep. election in run intent is  
“I intend to take over my dad’s old constituency and run for the Diet.” (PL2)

- *oyaji* is an informal word for “father.” In adult speech it’s usually reserved for one’s own father, and *oyaji-san* is used for someone else’s father. The word remains quite informal even with the honorific *-san*, though, so it should be used with caution.
- *moratte* is the *-te* form of *morau* (“receive”); the *-te* form here indicates the manner of the next-mentioned action.
- *shūin-* is an abbreviation for *shūgiin* (“House of Representatives”), and *-sen* stands for *senkyo* (“election”), so *shūin-sen* is literally “the House of Representatives election.”
- *rikkōho suru* is literally “stand as a candidate” → “become a candidate/run for office.” *Ni* marks the election in which, or office for which, one becomes a candidate.
- *tsumori da/desu* follows verbs or complete sentences to indicate an intent to do the described action.

3 **FX:** ギュッ  
*Gyu!*  
(effect of stubbing out cigarette)

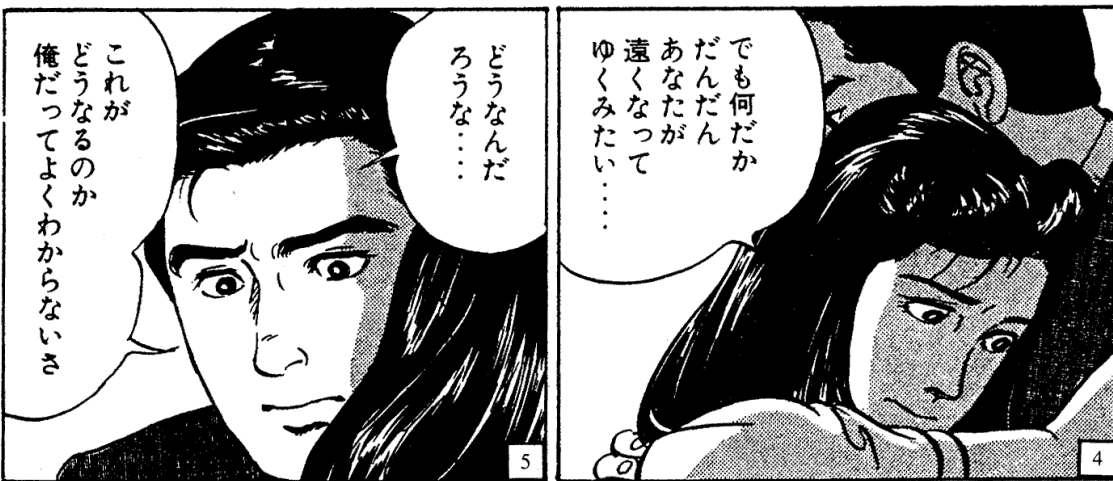
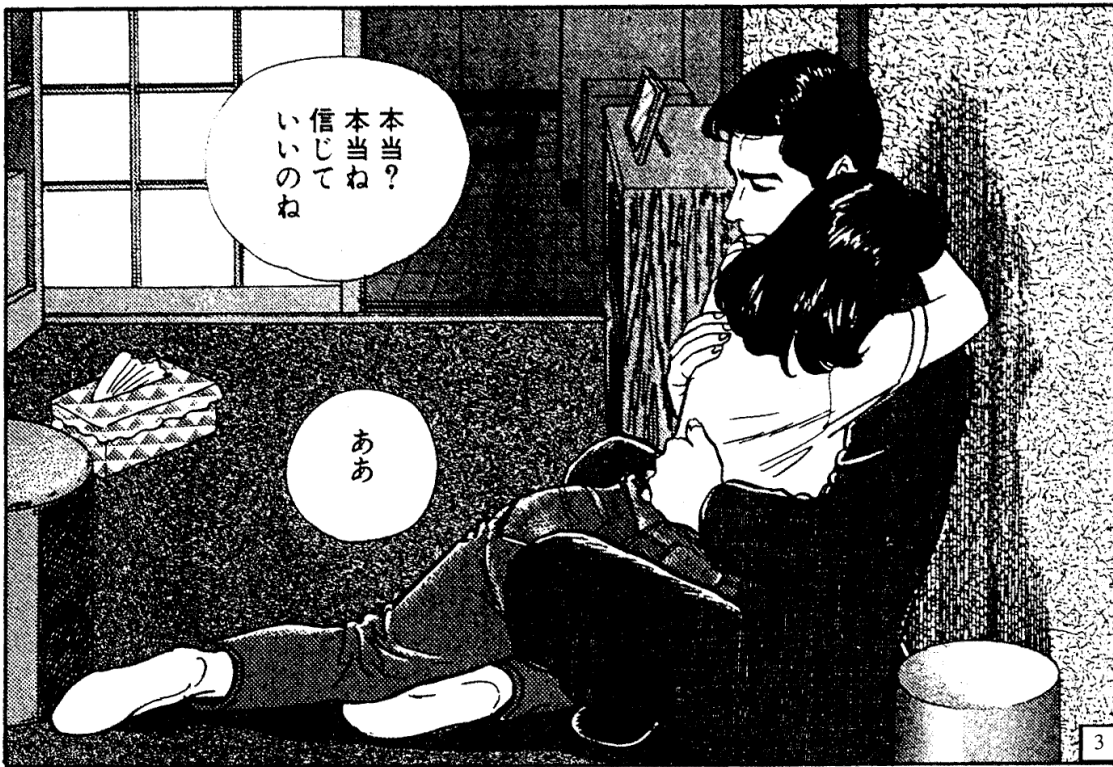
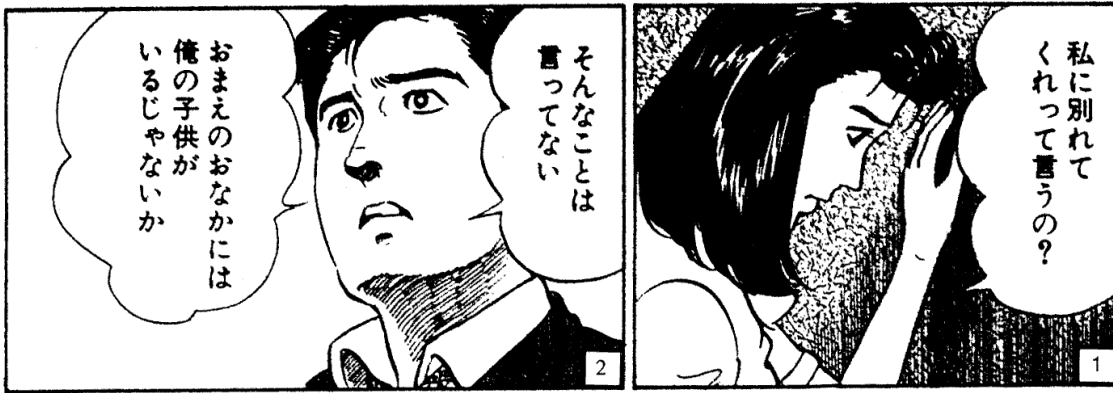
**Kaji:** その ため に 今 から 地元 に 戻って 準備 しなければならない。  
*Sono tame ni ima kara jimoto ni modotte junbi shinakereba naranai.*  
of that purpose for now from hometown/district to return-and preparations must do/make  
“So, I have to go back home right away and start laying the groundwork.” (PL2)

- *sono tame ni* (lit., “for the purpose of that”) means “for that purpose/to that end.”
- *ima kara* is literally “from now,” and it carries the feeling of “immediately/right away.”
- *modotte* is the *-te* form of *modoru* (“return/go back”); *-te* here is a continuing form: “return and ~.”
- *junbi* = “preparations,” and *shinakereba naranai* is a “must/have to” form of *suru* (“do/make”), which in this case turns *junbi* into a verb: *junbi shinakereba naranai* = “must make preparations.”

4 **Kaji:** 次の 総選挙 が いつ になる の か わからない が、  
*Tsugi no sōsenkyo ga itsu ni naru no ka wakaranai ga,*  
next general election (subj.) when will become (explan.) (?) not know but  
選挙 が 終わる まで 鹿児島 に 居続ける こと になる。  
*senkyo ga owaru made Kagoshima ni i-tsuzukeru koto ni naru.*  
election (subj.) ends until (pref. name) in continue to be/stay thing/situation will become  
“I don’t know when the next general election will be, but I’ll be remaining in Kagoshima until it’s over.” (PL2)

だから 今までの ように 会えなく なる。  
*Dakara ima made no yō ni aenaku naru.*  
because is so until now like unable to meet/see will become  
“So I will become unable to see you like before.”  
“So I won’t be able to see you like before.” (PL2)

- *tsugi no sōsenkyo ga itsu ni naru no ka* makes a complete question embedded within the larger sentence: “when will the next general election become?”
- *wakaranai* is the negative form of *wakaru* (“come to know”). A question ending in *ka* followed by *wakaranai* makes an indirect question, “I don’t know who/where/when ~.”
- *made* after a verb means “until” that action/event takes place.
- *i-* is the stem of *iru* (“be/stay in a place” for humans and other animate beings), and *tsuzukeru* = “continue”; the stem of a verb followed by *tsuzukeru* implies “continue [doing the action],” so *i-tsuzukeru* = “continue to be/stay [in Kagoshima].”
- *koto* is literally “thing,” but here it has the more abstract sense of “situation.” The expression *~ koto ni naru* is literally “the situation becomes ~”; after a non-past verb (or a complete sentence) this can imply either “has come to pass that ~” or “will come to pass that ~.”
- *~ no yō ni* means “like/in the manner of ~”; *ima made no yō ni* = “like until now” → “like before.”
- *aenaku naru* = “become unable to see.”





1 **Ichinoseki:** 私 に 別れてくれ って 言う の?  
*Watashi ni wakarete kure tte iu no?*  
 I/me to break up-(request) (quote) say (explan.)  
 “Are you saying to me, ‘Please break up with me?’”  
 “**Are you asking me to break up with you?**” (PL2)

- *wakarete* is the *-te* form of *wakareru* (“separate/break up”), and *kure* after the *-te* form of a verb makes an informal, masculine request.
- *tte* is a colloquial equivalent of quotative *to*; here it marks *wakarete kure* as a paraphrase of what she thinks he’s really trying to say. *Ni* marks *watashi* (“I/me”) as the person to whom the paraphrased statement/request is directed.
- asking a question with the explanatory *no* instead of *ka* is common in informal speech, especially that of women.

2 **Kaji:** そんな ことは 言ってない。おまえの おなか には 俺の 子供 が いる じゃないか。  
*Sonna koto wa ittenai. Omae no onaka ni wa ore no kodomo ga iru ja nai ka.*  
 that kind of thing as for not saying you ’s abdomen/womb in as for my child (subj.) exists does it not?  
 “I’m not saying anything of that kind. My child is in your womb, is he not?”  
 “**I’m not saying anything like that. How could I, when you’re carrying my child?!**” (PL2)

- *ittenai* is a contraction of *itte inai*, negative of *itte iru* (“am saying”), from *iu* (“say”).
- *onaka*, essentially meaning “abdomen,” is the general term used to refer to “stomach/intestines/uterus,” each of which also has a more technical name.
- *ja nai ka* (literally the question “is it not?”) is often used rhetorically as a strong, admonishing assertion with the feeling of “you know very well that ~.” Here the feeling is like “how could you even wonder about such a thing when ~.”

3 **Ichinoseki:** 本当? 本当 ね? 信じていい の ね?  
*Hontō? Hontō ne? Shinjite ii no ne?*  
 truth truth (colloq.) OK to believe (explan.) (colloq.)  
 “Is that the truth? That’s the truth, right? It’s OK for me to believe you, right?”  
 “**Really? You mean it, right? I can take your word for it, right?**” (PL2)

**Kaji:** ああ。  
 Ā.  
 “**Mmm.**” (PL2)

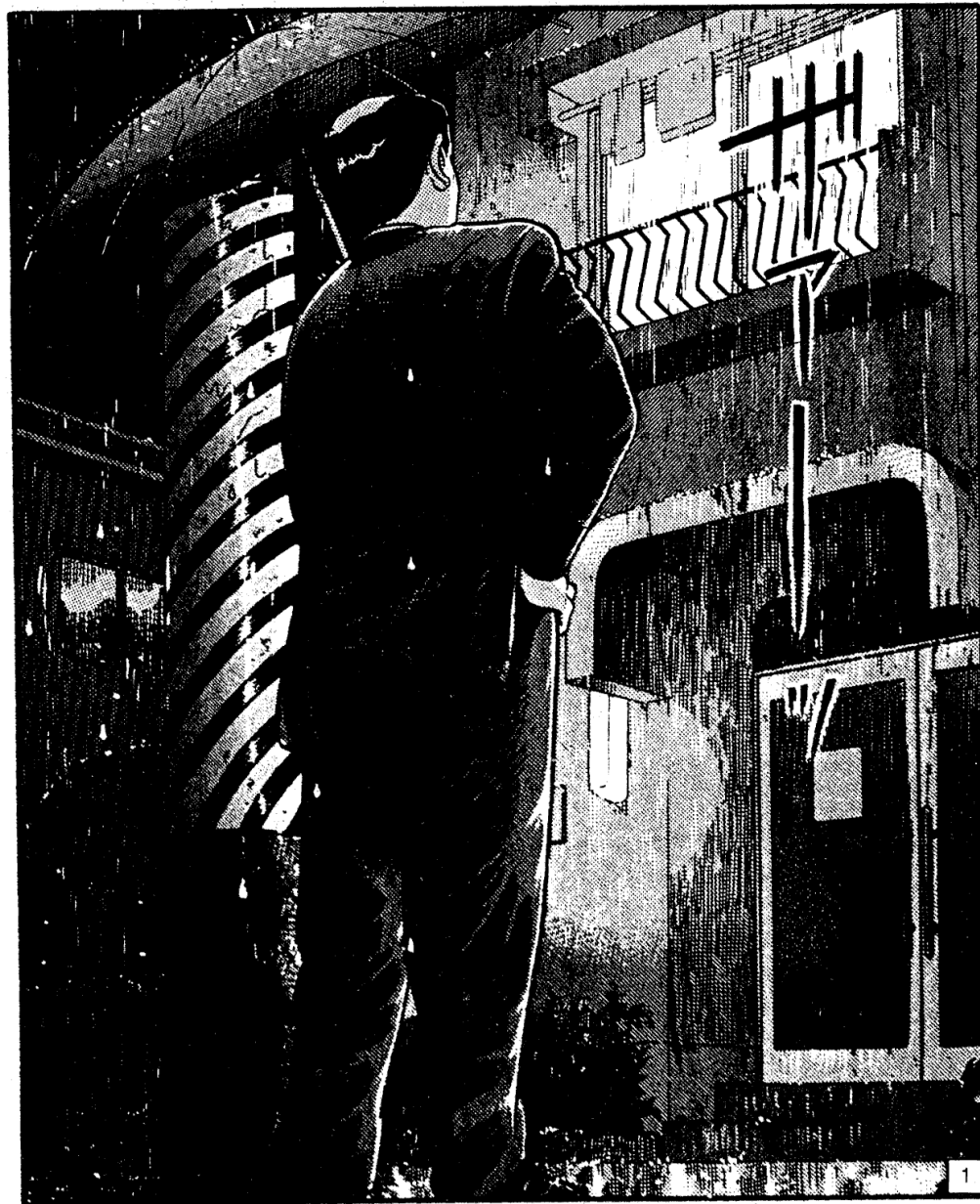
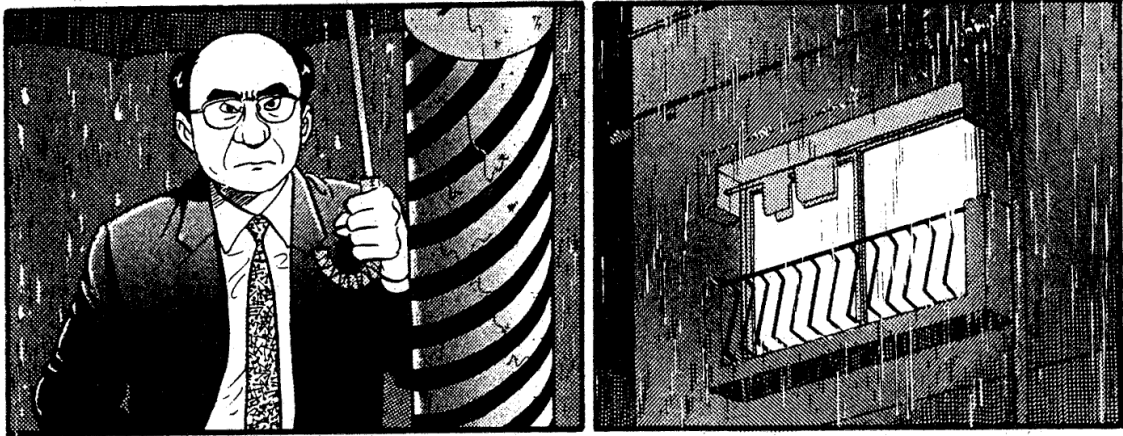
- *hontō* means “truth,” but with the intonation of a question it becomes “Is that true?/Really?/You mean it?”
- *ne* is like a tag question that assumes an affirmative answer: “Isn’t it?/Right?”
- *shinjite* is the *-te* form of *shinjiru* (“believe”); *-te ii* grants permission, “it’s OK to ~,” but with the tag question effect of *ne* it becomes “it’s OK to ~, right?”
- *ā* is an informal “yeah/right/uh-huh” used by males.

4 **Ichinoseki:** でも、 何だか だんだん あなた が 遠く なってゆく みたい。  
*Demo, nandaka dandan anata ga tōku natte yuku mitai.*  
 but somehow gradually/more&more you (subj.) distant are becoming it seems  
 “**But somehow it seems like you’re already drifting farther and farther away from me.**” (PL2)

- *nandaka* is a “softener” for statements about how something seems/feels: “somehow/somewhat/sort of/vaguely [it seems/feels like ~].”
- *dandan* implies “gradually/increasingly.”
- *tōku* is the adverb form of *tōi* (“far/distant”).
- *natte* is the *-te* form of *naru* (“become”) and *yuku* is an alternate form of *iku* (“go”); *iku* after the *-te* form of certain verbs implies a gradual/progressive change or development, so *tōku natte yuku* describes something/someone growing progressively more distant.
- *mitai* after a verb implies “that’s the way it appears/seems/feels.” The word is not related to the *-tai* ending that expresses desire.

5 **Kaji:** どう なん だろう な。これが どう なる のか、俺 だって よく わからない さ。  
*Dō na n darō na. Kore ga dō naru no ka, ore datte yoku wakaranai sa.*  
 what/how (explan.) I wonder (colloq.) this (subj.) what/how will become (explan.-?) I/me also/even well don’t know (colloq.)  
 “**I wonder . . . I don’t really know what’s going to come of this either.**” (PL2)

- *kore ga dō naru no ka* is a complete question embedded in the larger sentence: “How/what will this become?” → “What will become of this?” A complete question ending in *ka* followed immediately or later by *wakaranai* makes an indirect question like “I don’t know what/who/when/how ~?”
- *datte* is a colloquial equivalent of *mo* (“too/also” or “even”) → *ore datte* = “I also/even I.”
- *yoku* is the adverb form of *ii/yoī* (“good/fine/OK”): *yoku wakaranai* = “don’t know very well/don’t really know.”
- *sa* is used in informal speech for assertive emphasis. End-of-sentence use, where it typically takes the place of *da/desu* (“is/are”), is mostly masculine.

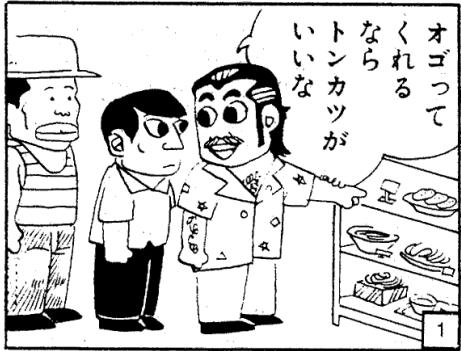


1 Sound FX: ザアーン  
Zā!  
(sound of pouring rain)

# ガムシア君

## Garcia-kun

by 竹内章 / Takeuchi Akira



1 **Gonzales:** オゴってくれるなら、トンカツがいいな。  
*Ogotte kureru nara, tonkatsu ga ii na.*  
 treat-for me if tonkatsu (subj.) is good (colloq.)  
**"If you're treating, I'd like tonkatsu."** (PL2)

- *ogotte* is the *-te* form of *ogoru* ("treat [someone] to food/a meal"), and *kureru* after the *-te* form of a verb implies the action is done to or for the speaker by someone else—in this case by the listener ("you"). *Nara* makes it conditional: *ogotte kureru nara* = "if you're treating/if it's your treat."
- *tonkatsu* is a breaded, deep-fried pork cutlet.
- *~ ga ii* is used to express a choice/preference, "I prefer/I want ~."

2 **Friend:** でも、ワタシの宗教は肉食は食べられないです。  
*Demo, watashi no shūkyō wa niku wa taberarenai desu.*  
 but I/me 's religion as for meat as for can't eat  
**"But in my religion we can't eat meat."** (PL3)

- *taberarenai* is the negative form of *taberareru*, the potential ("can/be able to") form of *taberu* ("eat"). *Nai desu* is sometimes an alternate form for the PL3 negative form of a verb, *-masen*, but here it is a non-native speaker's error for the explanatory *-nai n desu*. A native speaker would probably say *taberarenai n desu* in this situation because he's "explaining" why Gonzales' suggestion/request is a problem for him.

3 **Noren:** 和食  
*Washoku*  
**Japanese-style Food**

**Gonzales:** 大丈夫。オレに考えがある。  
*Daijōbu. Ore ni kangae ga aru.*  
 all right I/me in idea (subj.) exists  
**"That's OK, I have an idea."** (PL2)

**Garcia:** ゴンザレス!  
*Gozaresu!*  
 (name)  
**"Gonzales!"**

- in the broadest categorization of food in Japan, *washoku* ("Japanese-style food") contrasts with *yōshoku* ("Western/European-style food") and *chūka ryōri* ("Chinese food").
- *daijōbu* means "all right/OK" in the sense of "[there's] no cause for concern." It's important to remember that *daijōbu* is not always the proper equivalent for English "all right": it's not used to express willingness ("OK, I'll do it"; use *hai* or *wakatta/wakarimashita* instead), when beginning an action ("All right, here goes"; use *sā* or *yoshi*), or as an exclamation "All right!" when you win the lottery or hit a home run (use *yatta!*).
- literally, *ni* marks *ore* ("I/me") as the place where *kangae* ("an idea"), which *ga* marks as the subject, "exists" → "an idea exists in me" → "I have an idea."

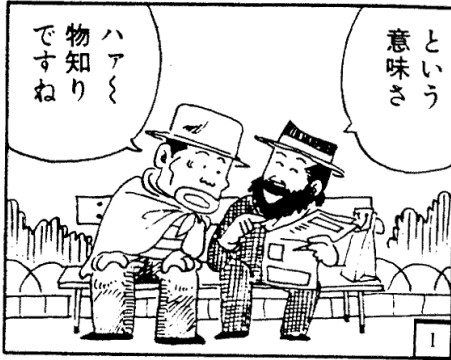
4 **Gonzales:** あのね、この人だけトンカツの肉抜きね。  
*Ano ne, kono hito dake tonkatsu no niku-nuki ne.*  
 (interj.) (colloq.) this person only/alone tonkatsu that is without meat (colloq.)  
**"By the way, for just this guy, a tonkatsu without the meat."**  
**"By the way, hold the meat on this guy's tonkatsu."** (PL2)

- *ano ne* is often used to get the listener's attention, either when first speaking to him/her ("excuse me"), or when wanting to draw his/her attention to a particular point ("by the way/incidentally").
- *-nuki* is a noun form of the verb *nuku* ("omit/skip" or "remove"), so *niku-nuki* means "without meat."

# ガキんすん

Garcia-kun

by 竹内章 / Takeuchi Akira



1 **Man:** ...という 意味 さ。  
 ...to iu imi sa.  
 (quote) say meaning is  
 "...and that's what it means." (PL2)

**Garcia:** ハア〜。物知り ですね。  
 Hā. Monoshiri desu ne.  
 (interj.) knowledgeable are (colloq.)  
 "Hmm. You sure know a lot." (PL3)

- starting out with *to iu* implies he is just finishing up an explanation.
- *sa* at the end of a sentence in informal speech gives authoritative or self-satisfied emphasis. It usually takes the place of *da/desu* ("is/are"), and it's a mostly masculine use.
- *hā* is a rather tentative/uncertain *hai* ("yes"), here serving as vague acknowledgement that he has heard what the other person said—though he may not have understood it.

2 **Man:** 日本 は 情報 社会 だ から  
 Nihon wa jōhō shakai da kara  
 Japan as for information society is because/so  
 何でも 知ってないと 仲間はずれ さ。  
 nan de mo shittenai to nakama-hazure sa.  
 everything if don't know outcast is/are  
 "Japan is an information society, so if you don't know everything, you're an outcast."  
 "Japan's an information society, so if you're not well-informed you're an outcast." (PL2)

**Garcia:** ハア  
 Hā  
 (interj.)  
 "Ahaa." (PL3)

- *shittenai* is a contraction of *shitte inai*, negative of *shitte iru* ("know"), from *shiru* ("come to know/find out"). *To* after a non-past verb can make a conditional "if/when" meaning.
- *nakama* refers to one's "in-group" and *-hazure* is from *hazureru* ("come off of/become detached from"). *Nakama-hazure ni naru* is an expression for "be shunned/ostracized by the group"; *nakama-hazure ni suru* means "shun/ostracize [someone] from the group"; and *nakama-hazure* refers to the person who is being shunned/ostracized → "outcast."

3 **Garcia:** じゃ、 どうして ホームレス してる んですか?  
 Ja, dōshite hōmuresu shiteru n desu ka?  
 in that case/then why homeless are doing (explan.-?)  
 "Then why are you doing the homeless thing?" (PL3)

- *dōshite* is an informal *naze*, "why?"

4 **Man:** オレ が 物知り だ っ て 事 を  
 Ore ga monoshiri da tte koto o  
 I (subj.) knowledgeable am (quote) thing/fact (obj.)

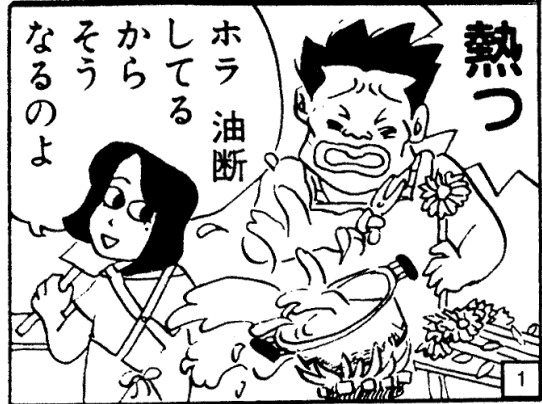
誰も 知らない んだ。  
 dare mo shiranai n da.  
 no one not know (explan.)

"Because no one knows that I know so much." (PL2)

**Garcia:** ハア  
 Hā  
 (interj.)  
 "Ahaa." (PL3)

- *tte* is a colloquial equivalent of the quotative *to iu*, which marks the complete thought/sentence *ore ga monoshiri da* ("I am knowledgeable") as the specific content of *koto* (lit., "thing"—here referring to a "fact"). ~ *to iu koto* = "the fact that ~," so *ore ga monoshiri da tte koto* = "the fact that I am knowledgeable." *O* marks this as the direct object of *shiranai*.
- *dare mo* followed by a negative verb means "no one [does the action]"; *shiranai* is the negative form of *shiru* and *shitte iru* ("know"), so *dare mo shiranai* = "no one knows."





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1 **Garcia:** 熱っ!  
*Atsu!*  
 hot  
**“Ouch!”**

**Kotani:** ホラ、油断 してる から  
*Hora, yudan shiteru kara*  
 (interj.) inattentiveness is/are doing because  
 そう なる の よ。  
*sō naru no yo.*  
 that way becomes (explan.) (emph.)  
**“See, it becomes that way because you’re yudan.”**  
**“See, that’s what happens when you’re yudan.”** (PL2)

- *atsu!* is shortened from the adjective *atsui* (“is hot”); it’s one of several forms of the word used as an exclamation of pain when one is burned/scalded.
- *hora* is often used to call a person’s attention to something, like “here/look/see/watch.”
- *yudan* means “inattentiveness/carelessness/unguardedness,” and *yudan shiteru* is a contraction of *yudan shite iru*, from *yudan suru* (“be inattentive/careless” or “have one’s guard down”).

2 **Garcia:** フウ。ゆだん?  
*Fū. Yudan?*  
 (sigh) inattentiveness  
**“Whew. Yudan?”** (PL2)

**On Apron:** 花屋  
*Hana-ya*  
 flower shop  
**Florist**

**Kotani:** うん、気をつけてね。  
*Un, ki o tsukete ne.*  
 yeah/uh-huh be careful (colloq.)  
**“Uh-huh. You need to be more careful.”**  
 (PL2)

**On Card:** 供  
 offering  
**In Memoriam**

- *fū* represents blowing one’s breath out through rounded lips; typically it’s a sigh of relief or fatigue (“whew!”).
- *ki o tsukete* is the *-te* form of *ki o tsukeru* (“take care/be careful”); the *-te* form of a verb is often used as an informal request or gentle command.
- the suffix *-ya* can refer to a shop or to the person/people running it, so *hana-ya* can be either “flower shop” or “florist.”
- the kanji 供, from 供える *sonaeru* (“make an offering”) or 供え物 *sonaemono* (“offering”), indicates that the item is an offering to the dead. She is apparently preparing an arrangement for a funeral.

3 **Garcia:** あのオ、ゆだん って  
*Anō, yudan tte*  
 (interj.) inattentiveness as for  
 どういう 意味 ですか?  
*dō iu imi desu ka?*  
 what kind of meaning is (?)  
**“Excuse me, but what does yudan mean?”** (PL3)

**On Book:** 説明  
*Setsumei*  
 explanation  
**Instruction Manual**

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

3 (continued)  
 • ~ *tte* is a colloquial quotative form equivalent to ~ *to iu no wa* (“as for what is called ~”). When *tte* (or *to iu no wa*) follows a noun, it’s often equivalent to the topic-marker *wa* (“as for”).

• *dō iu imi desu ka* (lit. “what kind of meaning is it?”) is the way to ask “what does it mean?” To ask the meaning of a specific word, start by stating that word as the topic, “X wa...”

4 **Owner:** 不注意 って 事 だよ。  
*Fuchūi tte koto da yo.*  
 inattentiveness (quote) thing is (emph.)  
**“It means fuchūi.”** (PL2)

**Garcia:** ふちゅうい?  
*Fuchūi?*  
 inattentiveness  
**“Fuchūi?”** (PL2)

- *chūi* = “attention/heed,” and *fu-* is prefix for making negatives, like “un-/non-/in-/mis-,” so *fuchūi* = “inattention/inattentiveness/heedlessness.”
- *tte* here is a colloquial equivalent of the quotative *to iu*; ~ *tte koto da* or ~ *to iu koto da* at the end of a sentence implies “means ~.”

5 **Garcia:** あのオ、ふちゅうい って  
*Anō, fuchūi tte*  
 (interj.) inattentiveness as for  
 どういう 意味 ですか?  
*dō iu imi desu ka?*  
 what kind of meaning is (?)  
**“Excuse me, but what does fuchūi mean?”** (PL3)

**On Hat:** 花屋  
*Hanaya*  
 flower shop  
**Florist**

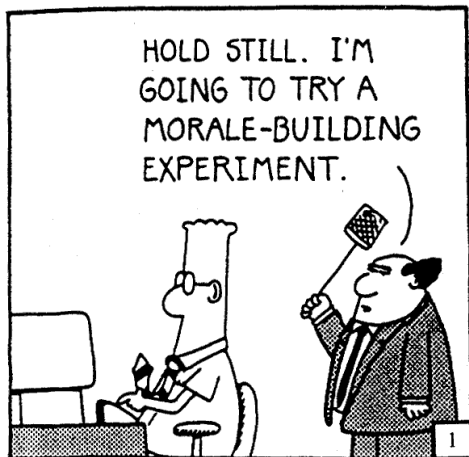
6 **Co-worker:** うっかり してる って 事 だよ。  
*Ukkari shiteru tte koto da yo.*  
 inattentiveness is doing (quote) thing is (emph.)  
**“It means being ukkari.”** (PL2)

**Garcia:** うっかり?  
*Ukkari?*  
 inattentiveness  
**“Ukkari?”** (PL2)

- *ukkari* refers to a “careless/inattentive/absentminded” manner, and *ukkari shiteru* is a contraction of *ukkari shite iru* (“is inattentive/absentminded”).

7 **Garcia:** うっかりしてる って  
*Ukkari shiteru tte*  
 be inattentive as for  
 どういう 意味 ですか?  
*dō iu imi desu ka?*  
 what kind of meaning is (?)  
**“What does being ukkari mean?”** (PL3)

8 **Delivery boy:** 油断 してる って 事 ですよ。  
*Yudan shiteru tte koto desu yo.*  
 inattentiveness is doing (quote) thing is (emph.)  
**“It means being yudan.”** (PL3)



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1

**Boss:** "Hold still. I'm going to try a morale-building experiment."

じっとしてろ。これから 士気 向上 実験 をしてみる から な。  
*Jitto shitero. Kore kara shiki kōjō jikken o shite miru kara na.*  
 stay still from now morale improvement experiment (obj.) will try because (colloq.)

- Hold still 静止状態を保つという意味で「じっとしていなさい/動くな」など。
- I'm going to ~ = I am going to ~ 「これから~する」。
- morale-building 「士気の向上」。
- *jitto shitero* is a contraction of *jitto shite iro*, the abrupt command form of *jitto shite iru*, from *jitto suru* ("be still/hold still").
- *kōjō* is a noun meaning "improvement/increasing/heightening"; it can be made into a verb for "improve/rise" by adding *suru*.
- *shite* is the *-te* form of *suru* ("do"), and *miru* after the *-te* form of a verb implies "try [doing the action]," so (*jikken o*) *shite miru* = "trying doing (an experiment)."

2

**Sound FX:** Slap Slap Slap Slap

パシッ パシッ パシッ パシッ  
*Pashi! Pashi! Pashi! Pashi!* (effect of slapping)

3

**Boss:** "Thanks. I feel a lot better."

ありがとう。ずっと 気分 が良くなった よ。  
*Arigatō. Zutto kibun ga yoku natta yo.*  
 thanks much more feeling/mood (subj.) became good (emph.)

- *zutto* modifying an adjective or adverb means "much more ~," *yoku* is the adverb form of *ii/yoi* ("good/fine"), and *natta* is the plain/abrupt past form of *naru* ("become"), so *zutto yoku natta* is literally "became much more good" → "became much better." *Zutto kibun ga yoku natta* = "my feeling/mood became much better."

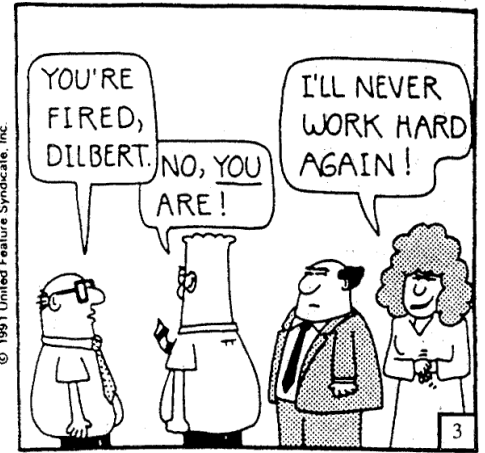
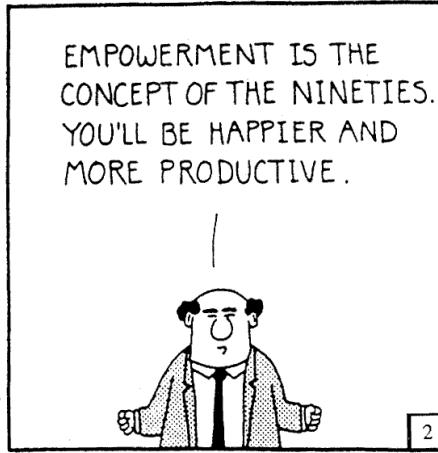
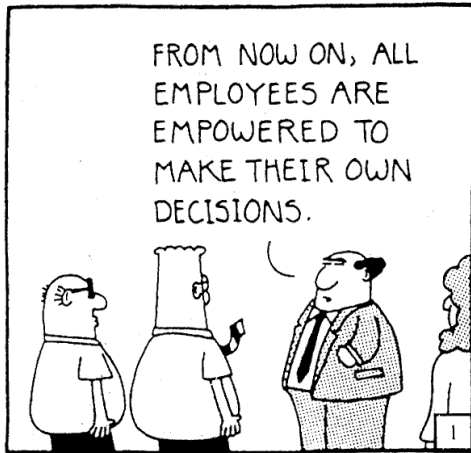
## INTRODUCING "DILBERT"

Scott Adams' comic strip featuring Dilbert—"cartoon hero of the workplace"—first appeared in 1989 and is now published in over 1,200 newspapers in 35 countries. Dilbert is a nondescript engineer at a nondescript company, doomed to forever battle a witless boss and senseless company policies from his 9' x 9' office cubicle. Dilbert stoically muddles through management fads, downsizing, out-of-control technology, corporate double talk, and outrageous work hours.

Dogbert, Dilbert's sarcastic canine friend, believes that he is destined to rule the world because humans are too stupid to stop him. Other characters who frequently show up are Dilbert's beleaguered co-workers Alice and Wally, his nameless boss, and, occasionally, troublemakers Ratbert and Catbert.

"マンガ世界の職場のヒーロー"、ディルバートを主人公とするスコット・アダムスのマンガは、1989年に初登場し、現在では世界35カ国で1,200紙以上の新聞に掲載されています。ディルバートはあまりパツとしない会社のパツとしないエンジニアで、2.7m 四方の自分のオフィススペース、キュービクルから、愚鈍な上司や無意味な会社方針との永遠の戦いを余儀なくされています。ディルバートは流行の経営方針や、経営規模の縮小、コントロールの効かないテクノロジー、企業特有のあいまい表現、ムチャクチャな勤務時間などの問題を、どうにか冷静に切り抜けて行きます。

ディルバートの皮肉屋の犬の友達、ドッグバートは、人類は自分を止めるには馬鹿すぎるので、自分は世界の支配者になる運命にあると信じています。そのほか、しばしば現れる登場人物には、悩み多き職場仲間のアリスとウォリーや名前のない上司がおり、ラットバートやキャットバートも時たま登場します。



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1 **Boss:** "From now on, all employees are empowered to make their own decisions."

今日 から、全 従業員 に 自分自身で ものごとを 決定する 権限 を 与える ことにした。  
*Kyō kara, zen- jūgyōin ni jibun jishin de monogoto o kettei suru kengen o ataeru koto ni shita.*  
 today from all employees to by oneself things (obj.) decide power/auth. (obj.) will give decided to

- From now on 「今から/今日から」。ここでは文脈から「今日から」の方が適切。
- all employees are empowered to make... ここでは I will empower all employees to... の意味。Empower は「権限を与える」ことで、to make 以下は empower の補語となっており、どんな権限を与えるかを説明している。
- *jibun* and *jishin* both refer to "oneself"; the combination is literally like "one's own self"—i.e., it emphasizes the focus on oneself. *Jibun jishin de* = "by oneself."
- *jibun jishin de monogoto o kettei suru* is a complete thought/sentence ("decide things by oneself") modifying *kengen* ("power/authority").
- ~ *koto ni shita* is the past form of the expression ~ *koto ni suru*, which follows verbs for the meaning "decide to [do the action]." This pattern is often used when a new policy or other decision is announced.

2 **Boss:** "Empowerment is the concept of the nineties. You'll be happier and more productive."

エンパワーメントこそ、90年代 のコンセプトだ。  
*Empawāmento koso, kyūjū-nendai no konseputo da.*  
 empowerment (emph.) nineties of concept is

諸君 も、これから より 楽しく、生産的に 仕事 が できる だろう。  
*Shokun mo, kore kara yori tanoshiku, seisan-teki ni shigoto ga dekiru darō.*  
 you guys too from now more happily productively job/work (subj.) can do probably

- empowerment は最近、米国の一部で潮流となっている経営概念で、従業員により広範囲な権限や知識、能力を与えて、経営を活性化させようというもの。
- the nineties 「1990年代」。

3 **Wally:** "You're fired, Dilbert."

ディルバート、おまえ は クビだ。  
*Dirubāto, omae wa kubi da.*  
 (name) you as for are fired

**Dilbert:** "No, you are!"

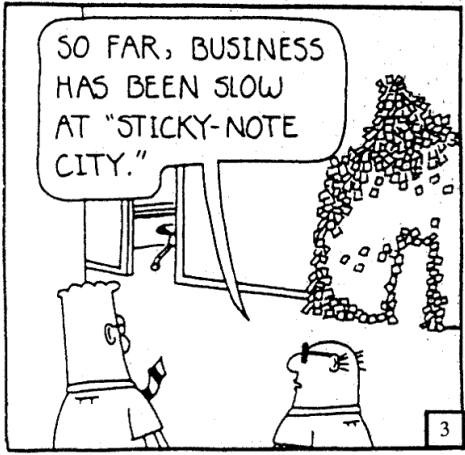
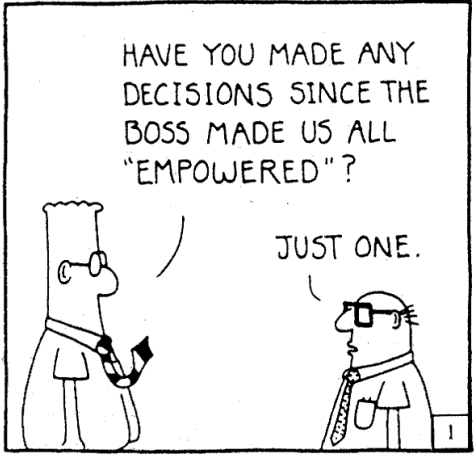
おまえこそ クビだ!  
*Omae koso kubi da!*  
 you (emph.) are fired

**Alice:** "I'll never work hard again!"

もう二度と一生懸命 働かない わ!  
*Mō nido to isshōkenmei hatarakanai wa!*  
 never again very hard won't work (fem-emph.)

- You're fired = You are fired. 動詞の fire は「解雇する」で、You are fired は「おまえはクビだ」の意味。
- *nido* = "two times/twice" and *nido to* followed by a negative verb literally means "not do the action a second time"; *mō* can be thought of as adding emphasis: "never again."





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**1 Dilbert:** "Have you made any decisions since the boss made us all 'empowered'?"  
 社長 が ボくら 全員 を「エンパワー」してから、何か 決めたかい?  
*Shachō ga boku-ra zen'in o "enpawā" shite kara, nanka kimeta kai?*  
 president (subj.) us all members (obj.) empower do/did since anything decided (?)

**Wally:** "Just one."  
 ひとつだけ ね。  
*Hitotsu dake ne.*  
 one only (colloq.)

- Have you made any decisions... ここでは boss に決定権を与えられてから、その権利を行使したかという意味。  
 make decisions は「決定を行う」だが、the boss made us all 'empowered' の make は使役用法で、「われわれ全員を empower した」という意味。
- since 「して以来」。
- *boku* is an informal word for "I/me" used by men, and the suffix *-ra* makes it plural, so *boku-ra* is a masculine "we/us."
- *kara* after the *-te* form of a verb implies "after [doing the action]" or "since [doing the action]."
- *kai* is a softer-sounding equivalent of the question particle *ka*.

**2 Wally:** "I turned my cubicle into a revenue-generating tourist attraction."  
 ぼくの オフィス を、カネ儲け できる ような 観光 名所 に作り替えた んだ。  
*Boku no ofisu o, kane mōke dekiru yō na kankō meisho ni tsukurikaeta nda.*  
 I/me 's office (obj.) money-making can do type tourism attraction to changed into (explan.)

- cubicle は大部屋をついたて状の壁で仕切った区画のことで、この絵のようについたての高さが高いものもあるが、立つと外から区画の中が覗き込めるような仕切り壁の低い cubicle もある。米国の会社のオフィスでよく見られ、各従業員に一つの cubicle を与えるケースが多い。
- turn ... into ~ 「...を~に変える/改造する/作り替える」。
- revenue-generating tourist attraction = tourist attraction that would generate revenue.

**3 Wally:** "So far, business has been slow at 'Sticky-Note City.'"  
 今んところ、「ベタベタメモ・シティ」の 景気 は あんまり 良くない けど ね。  
*Ima n tokoro, "Beta-beta Memo Shitii" no keiki wa anmari yokunai kedo ne.*  
 right now sticky memo city 's bus. conditions as for not much not good though (colloq.)

- So far 「これまでのところ/今のところ」。
- business has been slow 「商売が不振だ/(商売の)景気が悪い」。
- *ima n tokoro* is a contraction of *ima no tokoro*, a colloquial expression meaning "for now/for the time being/so far."
- *anmari* is a colloquial *amari*, which before a negative means "not very"; *yokunai* is the negative form of *ii/yo!* ("good/fine/okay"), so *anmari yokunai* = "is not very good" → "[business] is slow."

# Humorous Haiku

Poems submitted by our readers  
Illustrations by Anthony Owsley



つりあがる

Tsuriagaru

目をつりさげる

me o tsurisageru

漫画人

Mangajin

**Cultural bias—  
prescription for correction:  
Mangajin**

by 水鏡 / 酔狂 (Mizu Kagami or Suikyō, "water mirror" /  
Suikyō, "drunken madness"), Tokyo

- *tsuriagaru* means "be pulled/drawn up," and *tsuriagaru me* (lit., "eyes that draw/slant up") implies having or tending toward a slanted viewpoint or a bias. *Tsuriagatta me no hito* ("person with slanted eyes") describes a person who is biased.
- *sageru* means "take/put down" or "lower," so *tsurisageru* here counters the action of *tsuriagaru*—i.e., it means "pull down/straighten out." It implies correcting a biased view, which in turn suggests an easing of tension and a new state of enjoyment.
- more literally the Japanese says, "Slanted eyes are pulled down [by a smile]: *Mangajin*."

- *shutchō* = business trip.
- *ofu* is from the English "off" and refers to time off from work.
- *tomokaku* ("at any rate/anyhow") here implies it's the first or primary thing he does/wants to do: although the poet is visiting the large, glitzy city of Osaka, all he wants is cheap and pedestrian *takoyaki* ("grilled octopus cakes").
- *takoyaki* are balls of dough-covered octopus cooked on a special grill with rounded indentations, usually served at small outdoor stands.
- the suffix *-ya* designates a shop, eatery, or small business.

大阪出張

Ōsaka shutchō

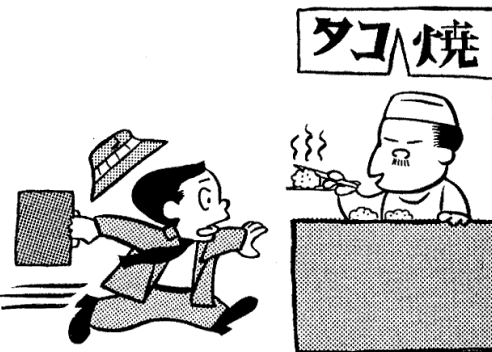
オフはともかく

ofu wa tomokaku

タコ焼屋

takoyaki-ya

**Business in Osaka—  
after work, a beeline to  
the takoyaki stand.**



by 羽下正一 (Hashita Masakazu), Ichinomiya, Aichi

墓参り

Haka-mairi

せずに旅した

sezu ni tabi shita

盆休み

Bon-yasumi

**Family gravesite  
was not my destination—  
this Bon vacation**

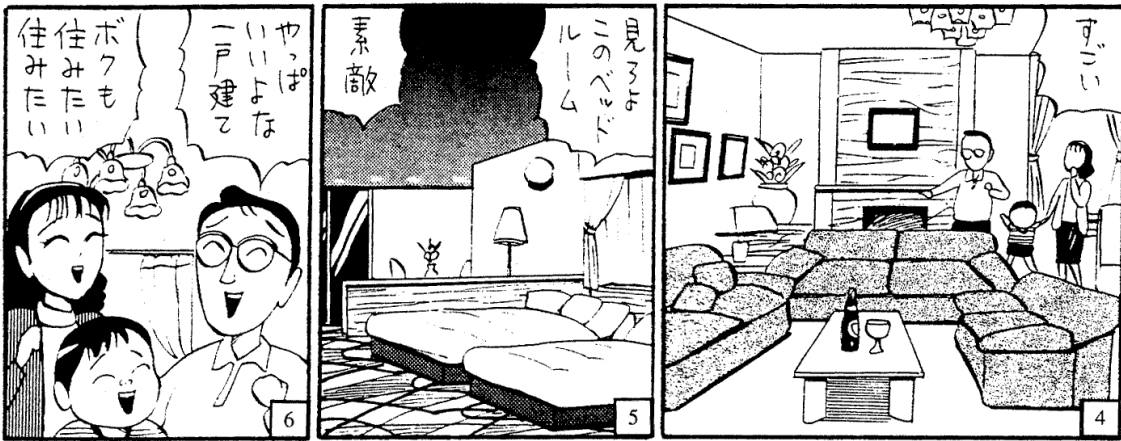
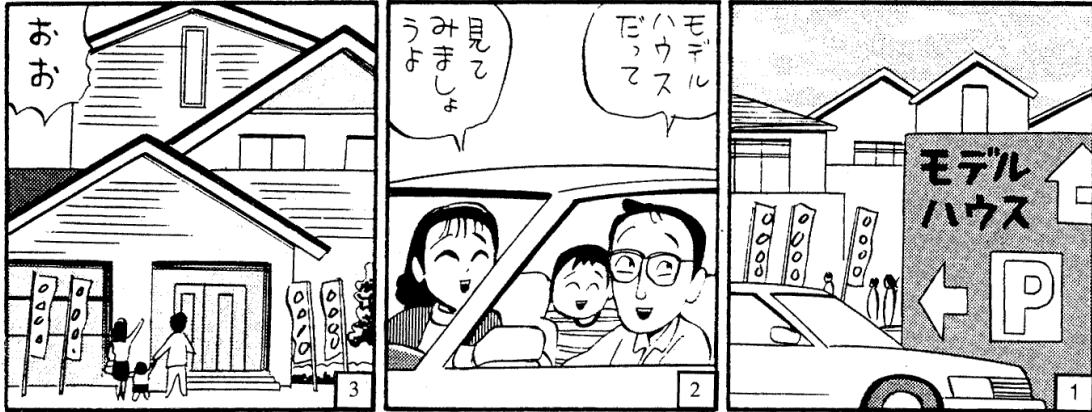
by 尾張名古屋 (Owari Nagoya), Aichi

- *haka-mairi* (lit., "grave/tomb visit") refers to visiting the graves of ancestors, a central part of Obon rites.
- *sezu ni* = *shinaide* ("without doing").
- *tabi shita* combines *tabi*, the noun for "traveling," with *shita*, the past form of *suru* ("do"); *tabi (o) suru* makes the verb "to travel."
- *Bon*, *Obon*, or *Urabon* is the Buddhist "All Souls' Days" observed each year in late summer. It is a heavy travel time as families gather for the festivities much as Americans do during Thanksgiving. However, the poet here confesses that he traveled about during the Bon vacation without paying his respects to his ancestors.



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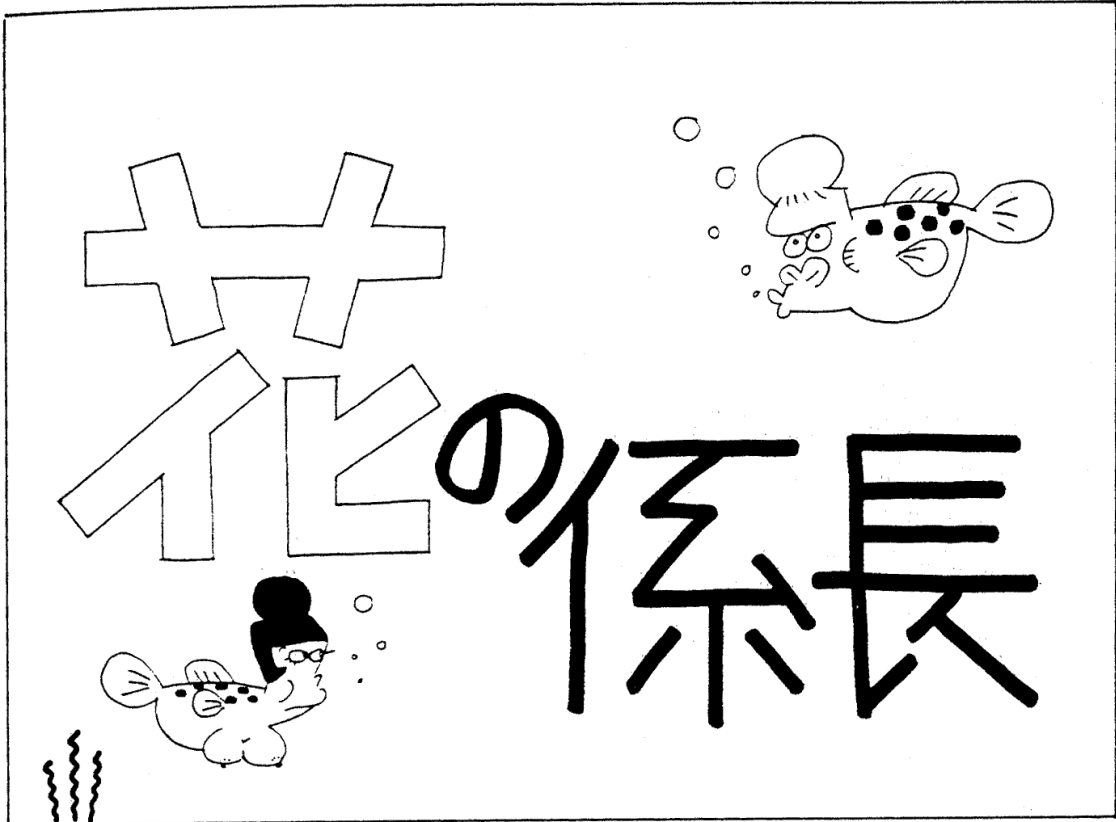
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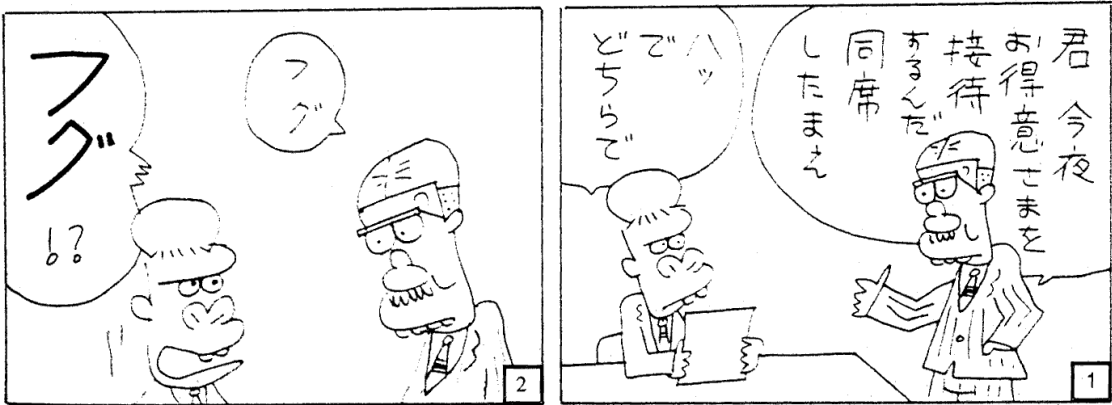
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- 1 **Sign:** モデル ハウス  
*Moderu hausu*  
 model house  
**Model Home**
- 2 **Father:** モデル ハウス だって。  
*Moderu hausu da tte.*  
 model house is (quote)  
**"It says it's a model home."** (PL2)
- Mother:** 見てみましょう よ。  
*Mite mimashō yo.*  
 let's try looking (emph.)  
**"Let's take a look."** (PL2)
- 3 **Father:** おお!  
 〇!  
 (exclam.)  
**"Wow!"** (PL2)
- 4 **Son:** すごい!  
*Sugoi!*  
 amazing/incredible  
**"Incredible!"** (PL2)
- 5 **Father:** 見ろ よ、この ベッドルーム!  
*Miro yo, kono beddorūmu!*  
 look (emph.) this bedroom  
**"Look at this bedroom!"** (PL2)
- Mother:** 素敵!  
*Suteki!*  
 wonderful/lovely  
**"It's beautiful!"** (PL2)
- 6 **Father:** やっぱ いい よ な、 一戸建て。  
*Yappa ii yo na, ikko-date.*  
 after all is good/fine (emph.)(colloq.) single-family house  
**"After all, it is the best—a single-family home."**  
**"In the end, you just can't beat having a house of your own."** (PL2)
- Son:** ボク も 住みたい、 住みたい。  
*Boku mo sumitai, sumitai.*  
 I also want to live/reside want to live/reside  
**"I, also, want to live in one; want to live in one."**  
**"I want to live in a house, too. In a house!"** (PL2)
- 7 **Agent:** 土地 は どちらに お持ちですか? 頭金 は いかほど ご用意で?  
*Tochi wa dochira ni o-mochi desu ka? Atamakin wa ikahodo go-yōi de?*  
 land/lot as for where at (hon.)-own (?) down payment as for how much (hon.)-have prepared  
**"Where is your lot located? How much money will you be able to put down?"** (PL4)
- Brochure:** 三友 住宅  
*San'yū Jūtaku*  
 (co. name) house  
**San'yū Housing**
- *tochi* means "land" in the sense of real estate to farm/build on/develop → "lot."
  - *dochira* is literally "which direction/side?" but this is often a polite way of asking "where/what location?"
  - *o-mochi da/desu* is a PL4 honorific equivalent of *motte iru* ("have/own").
  - *ikahodo* is a more formal equivalent of *ikura* or *dono kurai* ("[about] how much").
  - *go-yōi de* is a shortened form of the very polite *go-yōi de irasshaimasu ka*, which is equivalent to *yōi shite iru ka* ("have you prepared?").
- 8 **Father:** あ。  
 A.  
 (interj.)  
**"Oh."**
- 9 **Senryū:** 金 が ない モデルハウスで 思い出し (中流 家族)  
*Kane ga nai moderu hausu de omoidashi (Chūryū Kazoku)*  
 money (subj.) not have model home at remember middle class family  
**We have no money /we suddenly remember / at the model home**  
**(Middle-class Family)**
- *omoidashi* is the stem form of *omoidasu* ("remember"). Using the stem gives the poem an open-ended quality, leaving the reader to ponder over just how the family might be feeling.





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**Title:** 花の 係長  
*Hana no Kakari-chō*  
 flowery/glorious sub-section chief  
**The Glorious Kakari-chō**

- *hana no* (lit., “flowered/flowery/flowering”) is used to mean “the beautiful/glorious ~.”
- *kakari* is typically a subdivision of *ka* (“section”) in Japanese corporate structure, and *-chō* is a suffix meaning “head/chief/leader,” so *kakari-chō* = “sub-section chief.”

1 **Boss:** 君、今夜 お得意さま を 接待する んだ。 同席したまえ。  
*Kimi, kon'ya o-tokui-sama o settai suru n da. Dōseki shitamae.*  
 you tonight (hon.)-client-(hon.) (obj.) will entertain (explan.) attend with me-(command)  
**“Say, I’m entertaining some clients tonight. I want you to go along.”** (PL2)

**Kakari-chō:** ハッ。で、どちら で?  
*Ha! De, dochira de?*  
 yes and so which direction/where at  
**“Yes sir. So, at what place [will we be entertaining]?”**  
**“Yes sir. And where will we be going?”** (PL2)

- *kimi* is an informal word for “you” generally used only by males when addressing equals or subordinates/juniors.
- *tokui* refers to a person’s “forte/special skill(s),” but *o-tokui-sama* is a word for “steady/favored customer.”
- *settai* is a noun referring to the entertainment of business clients, and *settai suru* is its verb form.
- he uses the explanatory *n da* because he’s in effect explaining why he has come to talk to Kakari-chō.
- *dōseki*, written with kanji meaning “same seat,” refers to two or more people taking seats at the same meeting; adding *suru* makes it a verb, “attend/be with [someone at a meeting].” *Dōseki shi-* is the stem form of *dōseki suru*, and the suffix *-tamae* attaches to the stem form of a verb to make a strong, authoritarian command.
- *ha!* is a crisp, obedient *hai* (“yes”), expressing assent/compliance with a request or command.
- *de* at the beginning of a sentence is short for the conjunctive phrase *sore de* (“as a result of that/that being the case/since it is so” → “so/and so”).
- *dochira* is literally “which direction/side?” but this is often a polite way of asking “where/what location?”
- the final *de* marks *dochira* as the place where an action occurs/will occur. The implied verb is *settai suru* (“entertain”): *dochira de settai suru no desu ka* (“where is it that we will entertain?”).

2 **Boss:** フグ。  
*Fugu.*  
**“Blowfish.”** (PL2)

**Kakari-chō:** フグ?!  
*Fugu?!*  
**“Blowfish?! ”** (PL2)

- *fugu*, variously called “puffer/globefish/swellfish/blowfish” because they blow themselves up into a globular shape when disturbed, are famous as an expensive and potentially deadly delicacy. Because the fish’s internal organs contain a highly toxic poison, to ensure diners’ safety only specially trained and licensed chefs are permitted to serve *fugu*.

3 **Sound FX:** ハラ ハラ ハラ  
*Hara hara hara*  
 (effect of tears falling)

4 **Boss:** おい、君、ど、どうか した のか?  
*Oi, kimi, do- dōka shita no ka?*  
 (interj.) you (stammer) something or other did (explan.-?)  
**“Hey, is something the matter?”** (PL2)

**Kakari-chō:** ウッウッウッ  
*U! u! u!*  
 (sobbing with joy)

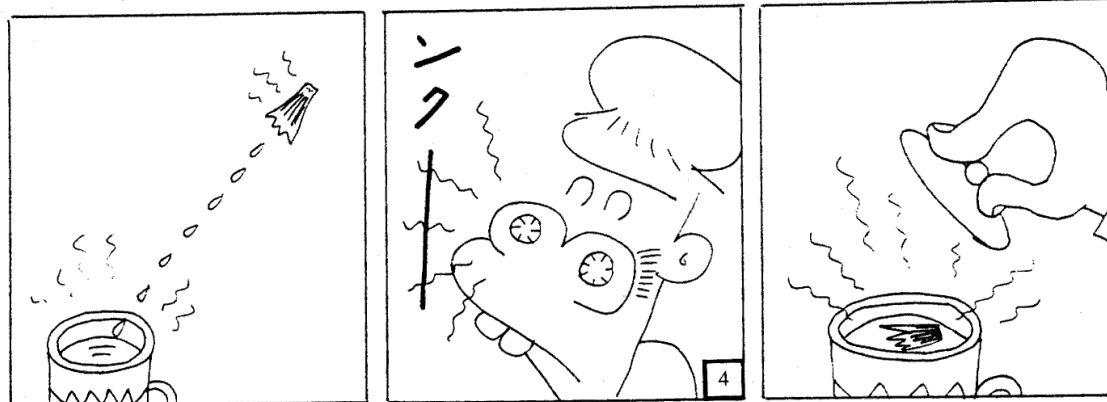
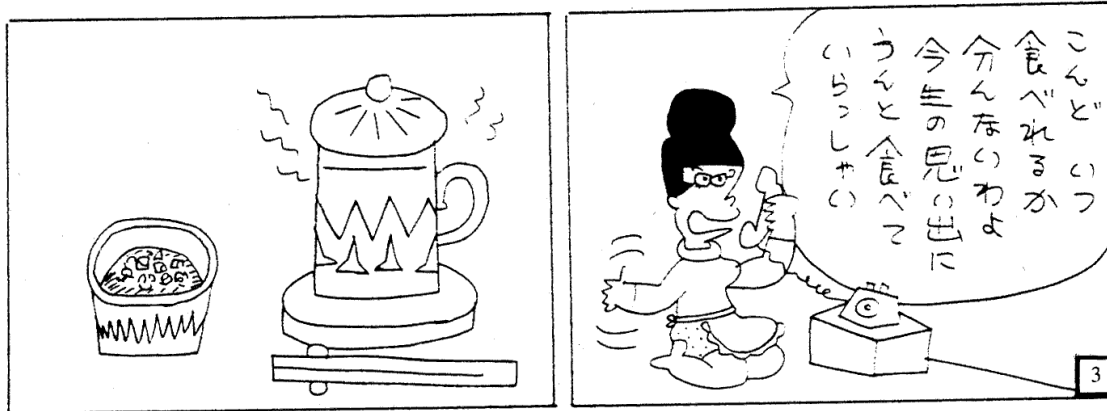
- *oi* is an abrupt “hey” or “yo!”
- *dōka shita* is the past form of *dōka suru*, an expression for “do something or other.” In a question, the past form means “has something or other happened?” in the sense of “is something wrong?”

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

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

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

- *kōsaihi* is literally “social expenses”; in the corporate context, it refers to an “expense account” for entertaining.
- the suffix *-ya* designates a wide variety of shops, eateries, and small businesses and the people who run them. *Fugu-ya* = “blowfish restaurant.”
- *ikeru* is the potential (“can/be able to”) form of *iku* (“go”).
- *hodo* means “extent,” and what precedes it, whether an individual adjective/verb or a complete sentence, is a description of the extent; following the complete thought/sentence *kaisha no kōsaihi de fugu-ya e ikeru*, it has the meaning: “to the extent that [I] can go to a blowfish restaurant on a company expense account.”
- *shusse* refers to “success/advancement [in life/career]”; *shusse shita* is the past form of the verb *shusse suru*. ~ *hodo shusse shita* = “have advanced to the extent that ~.”
- *no ka* completes an embedded question (“Is it that [I have] advanced . . . ?”), and *to* marks that question as the specific content of what he is thinking (*omou* = “think”). *To* after a non-past verb can make a conditional (“if/when”) meaning, so ~ *no ka to omou to* = “when I think, ‘Is it the case that I have advanced . . . ?’”
- *tsui* implies the next mentioned (or understood) action is done/occurs “inadvertently/in spite of oneself.” Something like *namida ga deru* (“the tears flow”) is understood after *tsui*.



1 **Wife:** ハイ。あら、あなた、どうしたの?  
*Hai. Ara, anata, dō shita no?*  
 yes/hello (interj.) you/dear what/how did (explan.-?)  
**“Hello. Oh, hi honey. What’s wrong?”** (PL2)

- *hai*, literally “yes,” is used as a “hello” when answering the phone.
- *ara* is a feminine interjection showing surprise, “oh!/oh?!/oh my!/hey!”
- *dō* is “how/what” and *shita* is the past form of *suru* (“do/make”), but *dō shita* is an expression meaning “What’s wrong?/What’s the matter?/What happened?”

2 **Wife:** エッ、フグ?!  
*E!?! Fugu?*  
 what?/huh? blowfish  
**“What? Blowfish?!”** (PL2)

3 **Wife:** こんど いつ 食べれるか 分んない わよ。  
*Kondo itsu tabereru ka wakannai wa yo.*  
 next time when can eat (?) don’t/can’t know (fem. emph.)  
**“You don’t know when you’ll be able to eat [it] again.”**  
**“There’s no telling if you’ll ever get another chance to eat it.”** (PL2)

**Wife:** 今生の思い出にうんと食べていらっしやい。  
*Konjō no omoide ni unto tabete irasshai.*  
 this life of remembrance as plenty eat-and-come  
**“As a remembrance of this life, go eat plenty.”**  
**“Think of it as a once-in-a-lifetime experience and be sure to eat your fill.”** (PL2-3)

- *tabereru* is an alternate potential (“can/be able to”) form of *taberu* (“eat”). The potential form of *taberu* is actually *taberareru*, but some speakers, especially young people, frequently shorten the *-rareru* forms of potential verbs to *-reru* and reserve *-rareru* for the passive form. The phenomenon is referred to as *ra-nuki*, which literally means “skipping/deleting the *ra*.”
- *wakannai* is a contraction of *wakaranai* (“don’t know”), from *wakaru* (“come to know”). An abrupt question ending in *ka* followed by *wakaranai* makes an indirect question, “If you don’t know who/when/where/what kind of ~.”
- *wa yo* is a colloquial combination that provides distinctly feminine emphasis.
- *konjō* = “this life/this world/this existence,” and *omoide* = “memory/remembrance”; *konjō no omoide* = “a remembrance of this lifetime” → “a once-in-a-lifetime memory/experience.”
- *unto* is an informal equivalent of *takusan* (“a large quantity/a lot”).
- *tabete* is the *-te* form of *taberu* (“eat”), and *irasshai* is the abrupt command form of the PL4 verb *irassharu*, in this case equivalent to *kuru* (“come”). *Kuru* or equivalent after the *-te* form of a verb is literally “[do the action] and come,” but it is often like the English expression “go do.”

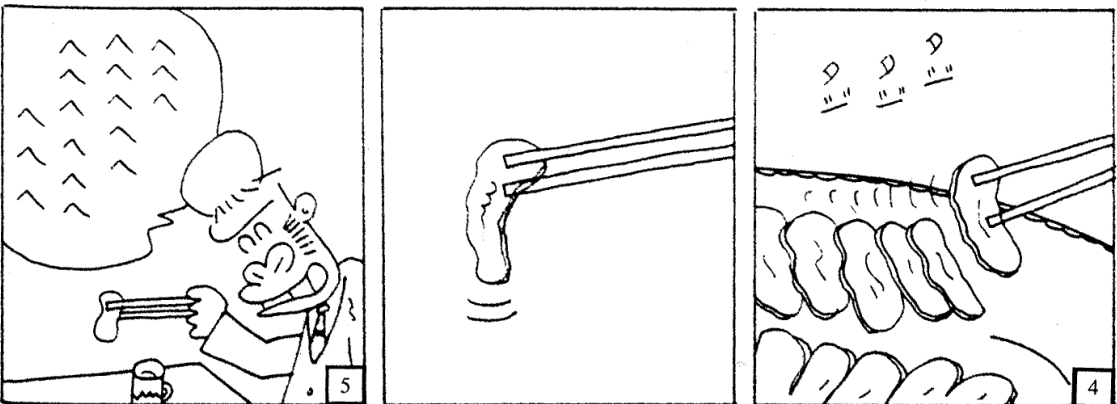
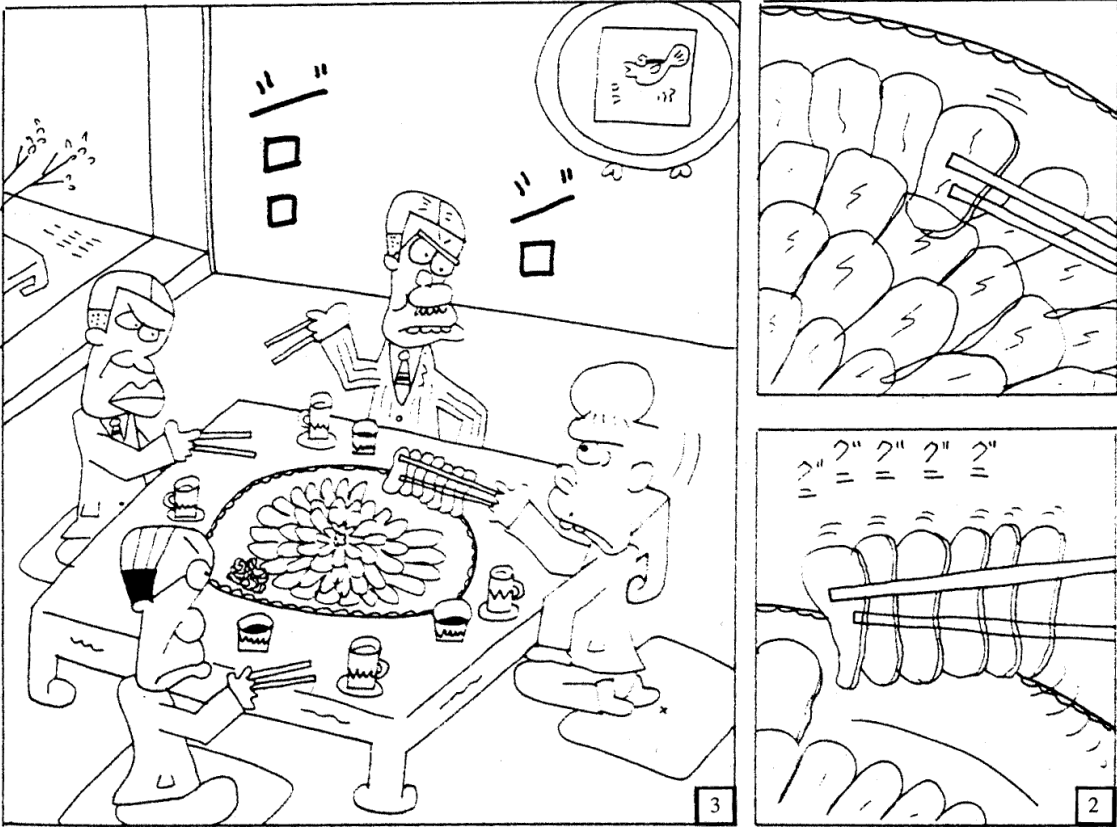
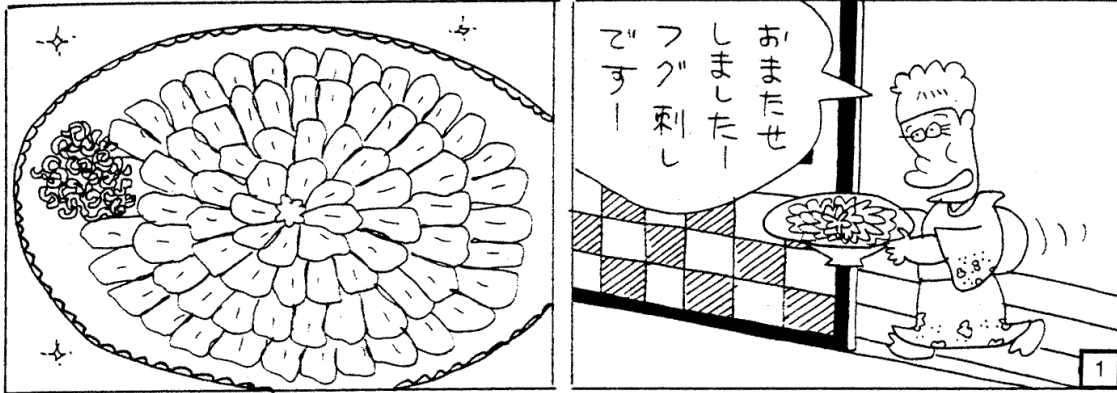
4 **Sound FX:** シュー  
*Nkū*  
 (effect of inhaling the fragrance of the saké)

5 **Kakari-chō:** あー、ヒレ酒のこのにおい。  
*Ā, hire-zake no kono nioi.*  
 (exclam.) fin saké of this fragrance  
**“Ahh, this fragrance of hire-zake.”**  
**“Ahh, the fragrance of hire-zake.”** (PL2)

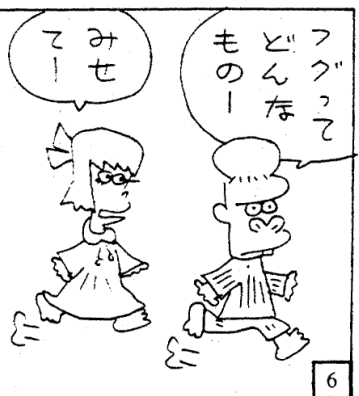
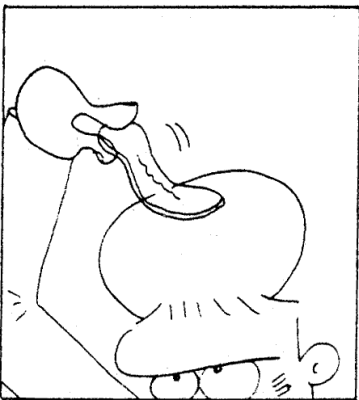
**Boss:** えらい 感動のしようだねえ。  
*Erai kandō no shiyō da nē.*  
 amazing/remarkable way of being moved is (colloq.)  
**“It certainly is a remarkable way of being moved.”**  
**“Have you ever seen anyone get so excited?”** (PL2)

- *hire* refers to the fins of a fish, and *-zake* is from *sake* (“rice wine”; *s* changes to *z* in combinations); *hire-zake* is made by roasting the fin of a blowfish or sea bream and pouring heated saké over it.
- *erai* basically means “admirable” or “worthy of praise/respect,” but here the word is being used as an emphasizing adjective (“great/amazing/remarkable”), to modify *kandō no shiyō*.
- *kandō no shiyō* is from *kandō suru* = “be moved”; *shiyō* is the stem form of *suru* plus *-yō*, meaning “manner/way,” so *kandō no shiyō* = “way of being moved/getting excited.” *Erai kandō no shiyō* = “an amazing/remarkable/extreme way of being moved.”









1 **Kakari-chō:** ただいま。  
*Tadaima.*  
 just now  
**“I’m home.”** (PL2)

- *tadaima* (lit., “just now”) is the standard greeting spoken when arriving home: “I’m home/I’m back.” As a greeting, the final syllable is often elongated. Those who are already at home respond with *okaerinasai*.

2 **Wife:** ねえ、フグ どうだった?  
*Nē, fugu dō datta?*  
 say/he/ blowfish how was  
**“Say, how was the blowfish?”** (PL2)

- *nē* at the beginning of a sentence is used to get the listener’s attention, like “say/he/look here/by the way.”
- *datta* is the past form of *da* (“is/are”), and *dō datta* (“what/how” + “was/were”) is used to ask “how was it/how did it go?”

3 **Kakari-chō:** ほら、おみやげ にもってかえってやったぞ。  
*Hora, omiyage ni motte kaette yatta zo.*  
 here/look present as brought home-for you (emph.)  
**“Look, I brought some home for you as a present.”**  
 (PL2)

- *omiyage* refers to a gift or souvenir brought back from a trip/outing, or to a “house gift” when paying someone a visit; other traditional gifts have their own names.
- *motte kaette* is the *-te* form of *motte kaeru* (“bring/take home”), and *yatta* is the past form of *yaru*, which after the *-te* form of a verb implies the speaker/subject did the action for the listener or someone else.

4 **Kakari-chō:** こっそり 一枚 頭 にはりつけてきた。  
*Kossori ichimai atama ni haritsukete kita.*  
 secretly 1 slice head on stuck-and-came  
**“I secretly stuck a slice on my head.”** (PL2)

- *-mai* is the counter suffix for thin flat things, including sliced food; *ichimai* = “one slice.”
- *haritsukete* is the *-te* form of *haritsukeru* (“stick/paste onto”), and *kita* is the past form of *kuru* (“come”); a form of *kuru* after the *-te* form of a verb can imply “do/did the action before coming” or “do/did the action and then came.”

5 **Wife:** いくら フグ でも アカの ついた もの 食べれますか。  
*Ikura fugu demo aka no tsuita mono taberemasu ka.*  
 how much blowfish even if it is grime (subj.) attached/stuck thing can eat (?)  
**“Even if it’s blowfish, you don’t expect me to eat that grimy thing.”** (PL2)

- *ikura* = “how much,” but *ikura ~ demo* makes an expression for “even if it’s ~.”
- *tsuita* is the plain/abrupt past form of *tsuku* (“[something] sticks/adheres/attaches”). *Aka no tsuita* is a complete thought/sentence (“grime has stuck to [it]”) modifying *mono* (“thing”). *O*, to mark *mono* as the direct object, has been omitted.
- *taberemasu* is the PL3 form of *tabereru* (“can/be able to eat”); *taberemasu ka* here is a purely rhetorical question: “Can I eat it? Hardly!”

6 **Son:** フグ って どんな ものー?  
*Fugu tte donna monō?*  
 blowfish as for what kind of thing  
**“What’s blowfish like?”** (PL2)

- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* (“as for what is called/termed ~”), which is often just a fancy *wa* (“as for”). *Fugu tte = fugu wa* = “as for blowfish, . . .”
- *misete* is the *-te* form of *miseru* (“show”); the *-te* form of a verb is often used to make an informal request or relatively gentle command.

**Daughter:** みせてー。  
*Misete.*  
 show-(request)  
**“Show us!”** (PL2)

7 **Kakari-chō:** お前ら もとうさんのように フグ 食える ような えらい 人間 になる んだ ぞ。  
*Omae-ra mo tōsan no yō ni fugu kueru yō na erai ningen ni naru nda zo.*  
 you-(plur.) also daddy like blowfish can eat type important person become (explan.) (emph.)  
**“You guys, too, like Daddy, must become bigshots who can eat blowfish.”**  
**“I want you guys to become bigshots who get to eat blowfish, too, just like Dad.”** (PL2)

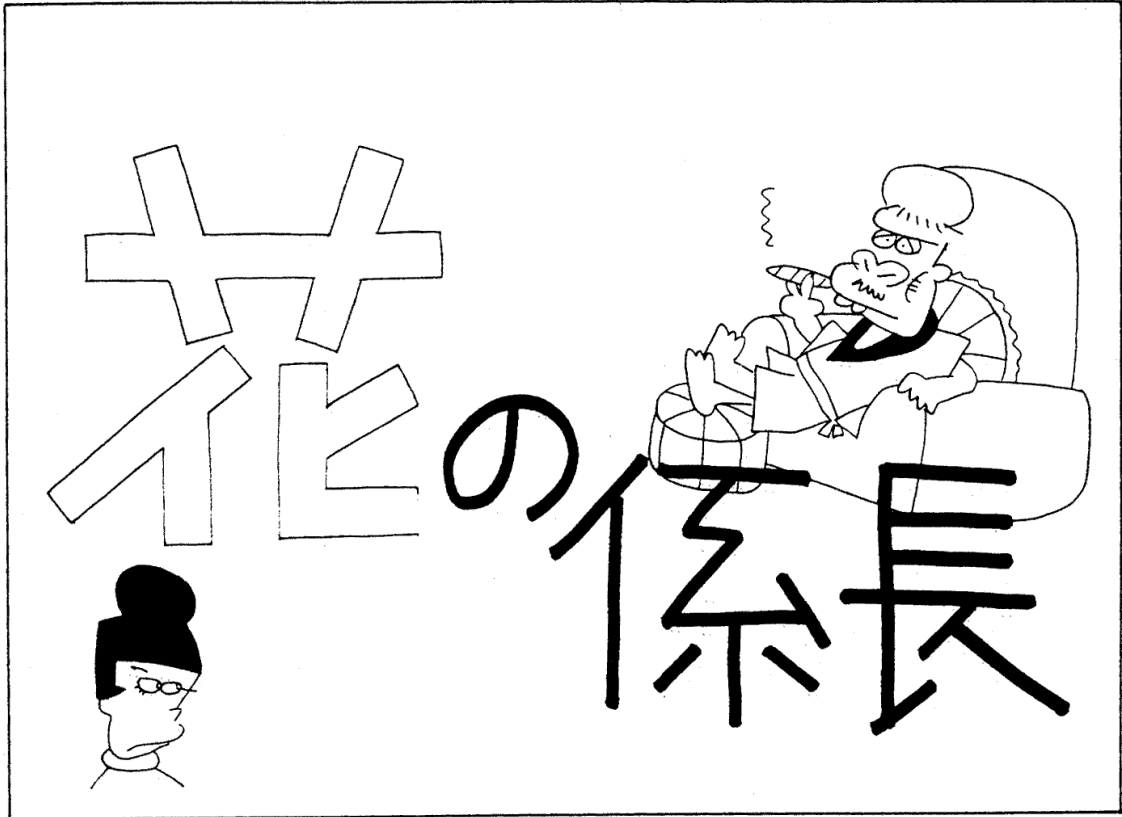
**Daughter:** わたし パパ ソンケイしちゃった。  
*Watashi Papa sonkei shichatta.*  
 I/me papa/dad/you gained respect  
**“I’ve gained new respect for you, Dad.”** (PL2)

**Son:** ワア、 スゴイ なあ。これ えらくならないと 食べれない んだ ね。  
*Wā, sugoi nā. Kore eraku naranai to taberenai nda ne.*  
 (exclam.) amazing/incredible (colloq.) this if don’t become important can’t eat (explan.) (colloq.)  
**“Wow, incredible. You can’t eat this unless you become a bigshot.”** (PL2)

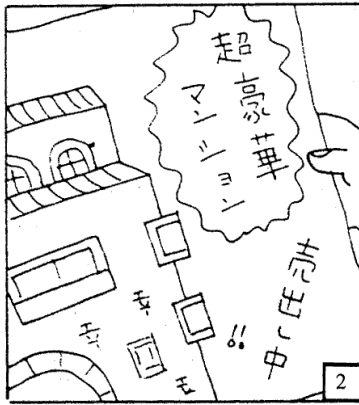
**Wife:** なんだか とっても ミジメ。  
*Nandaka tottemo mijime.*  
 somehow/vaguely very much miserable/wretched/pathetic  
**“For some reason, I feel so miserable.”** (PL2)

- *~ no yō ni naru* is an expression for “become like ~.”
- *kueru* is the potential (“can/be able to”) form of *kuu* (informal, mostly masculine word for “eat”); *yō na* (“type”) makes the complete thought/sentence *fugu (ga) kueru* (“can eat blowfish”) into a modifier for *erai ningen* (“important person/bigshot”) → “a can-eat-blowfish-type bigshot” → “bigshot who can eat blowfish.”
- *sonkei shichatta* is a contraction of *sonkei shite shimatta*, from the verb *sonkei suru* (“respect/gain respect for”). *Shimatta* after the *-te* form of a verb can imply the action was involuntary/spontaneous.
- *eraku* is the adverb form of *erai* (“worthy of respect/important”); *naranai* is the negative form of *naru* (“become”) and adding *to* makes it conditional, “if [you] don’t become” or “unless you become”; and *taberenai* is the negative form of *tabereru* (“can/be able to eat”) → *eraku naranai to taberenai* = “can’t eat [it] unless you become important/a bigshot.”





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1 **“Sound” FX:** ハラリ  
*Harari*  
**Flutter** (effect of inserted flier fluttering out of newspaper onto table)

2 **Ad:** 超豪華 マンション 売出し中  
*Chō-gōka manshon Uridashi-chū*  
 ultra splendid/luxurious mansion/condo on sale-midst  
**Ultra-Luxury Condominiums On Sale Now**

- *manshon*, from the English “mansion,” refers to a high-class apartment house or condominium in Japanese.
- *uri-* is from *uru* (“sell”), *-dashi* is from *dasu* (“put out”), and the combination *uridashi* is a noun meaning “putting out for sale”; the suffix *-chū* means “during/in the midst of/in the state of,” so *uridashi-chū* = “in the midst of being sold” → “now on sale.”

3 **Kakari-chō:** なあ、うちもてぜまになったし、引っこすか?  
*Nā, uchi mo tezema ni natta shi, hikkosu ka?*  
 say/hey our house also cramped has become so move (?)  
**“Say, since this place is getting cramped, maybe we should move.”** (PL2)

- *nā* (masculine) or *nē* (feminine) at the beginning of a sentence is to get the listener’s attention, like “say/hey/look here/you know” or like calling the person’s name.
- *uchi* can simply be a generic term for “house,” but in many contexts it specifically means “our house.”
- *tezema (na)* = “cramped/confined/too small [in space]”; *natta* is the plain/abrupt past form of *naru* (“become”), so *tezema ni natta* = “became/has become cramped.”
- *shi* marks the preceding as the cause/reason for what follows—here, the reason for his suggestion that they move.
- *hikkosu* means to “move/relocate” one’s residence or place of business; *ka* makes it a question, “shall we move?”—in this case with the feeling of “perhaps we should.”

4 **Wife:** そうねえ。せめて二DK バストイレつきのおうちに住みたいわ。  
*Sō nē. Semete ni-dii-kē basu toire -tsuki no o-uchi ni sumitai wa.*  
 that way (colloq.-is) at least 2DK bath toilet included that has (hon.)-house in want to live (fem. colloq.)  
**“That’s true. I’d like to at least live in a house that includes 2 rooms plus a dine-in kitchen, bath, and toilet.”**  
**“Maybe so. It’d be nice to have a place that’s at least 2DK with toilet and bath.”** (PL2)

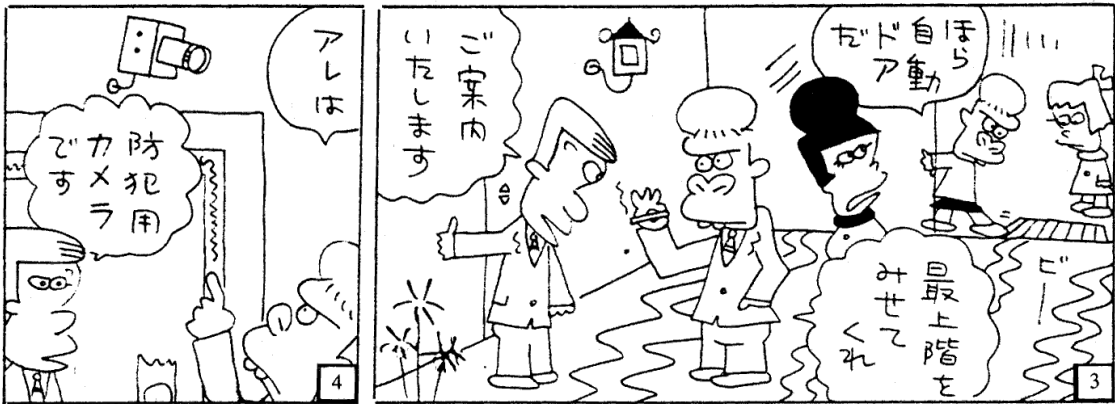
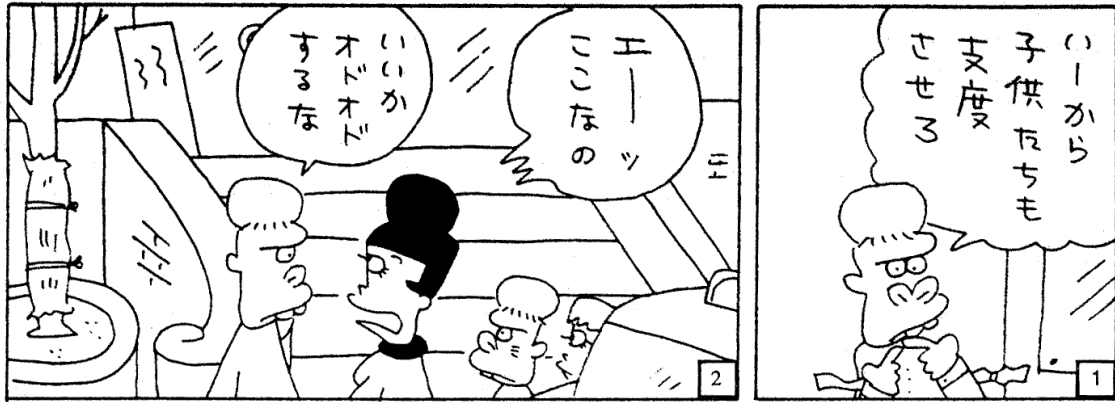
- *sō nē* expresses agreement/confirmation (“yes/that’s true”).
- *semete* means “at least”; it’s used to speak of a lesser/limited goal or condition you would like to achieve when a greater, more ideal one is unattainable.
- “DK” stands for “dining kitchen,” which, except in really fancy houses, usually implies a “dine-in kitchen”; the number preceding it indicates the number of bedrooms/other rooms in the house or apartment. The other rooms in small homes are usually tatami-floored rooms, which serve as bedrooms at night but are used for other purposes during the day; in smaller homes without a dine-in kitchen, one of them becomes a sitting/dining room.
- when speaking of homes/living accommodations, *basu* means “bath” (from the English); when speaking of a means of transportation, *basu* means “bus” (also from the English). Many small—and usually older—Japanese apartment have no bath of their own, and residents must go out to the public bath.
- *toire* is from “toilet”; most apartments today have their own toilets, but in some older apartments residents must share a toilet at the end of the hall.
- *o-uchi* with the honorific prefix is mostly feminine; it can mean “house” or “your house,” but usually not “my/our house.”
- *sumitai* is the “want to” form of *sumu* (“live/reside”).

5 **Kakari-chō:** よし、弁当用意しろや。マンションを下見にいこう。  
*Yoshi, bentō yōi shiro ya. Manshon o shitami ni ikō.*  
 good/OK box lunches prepare (emph.) condo (obj.) prelim. look (purpose) let’s go  
**“All right, then, pack some lunches. Let’s go look at a condo.”** (PL2)

- *yoshi* (or *yōshi*) is an interjectory form of *ii/yo!* (“good/OK”), often used to introduce statements declaring that one has decided to, or is about to, do some special action.
- *yōi shiro* is the abrupt command form of *yōi suru* (“prepare”); *o*, to mark *bentō* (“box lunch”) as its direct object, has been omitted. *Ya* is often used to emphasize commands/requests/suggestions in colloquial speech.

6 **Wife:** あんた、気やすくいうけどお金あるの?  
*Anta, kiyasuku iu kedo o-kane aru no?*  
 you/dear easily/lightly say but money have (explan.-?)  
**“That’s easy for you to say, dear, but do we have the money?”** (PL2)

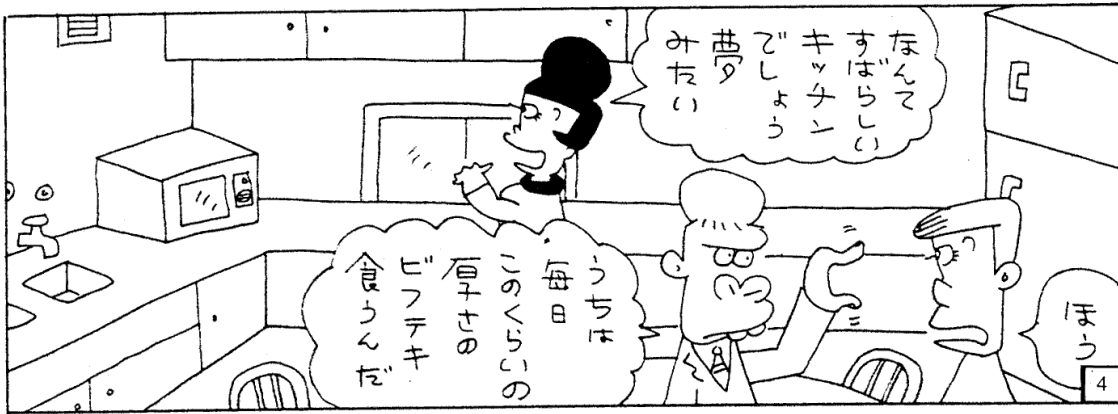
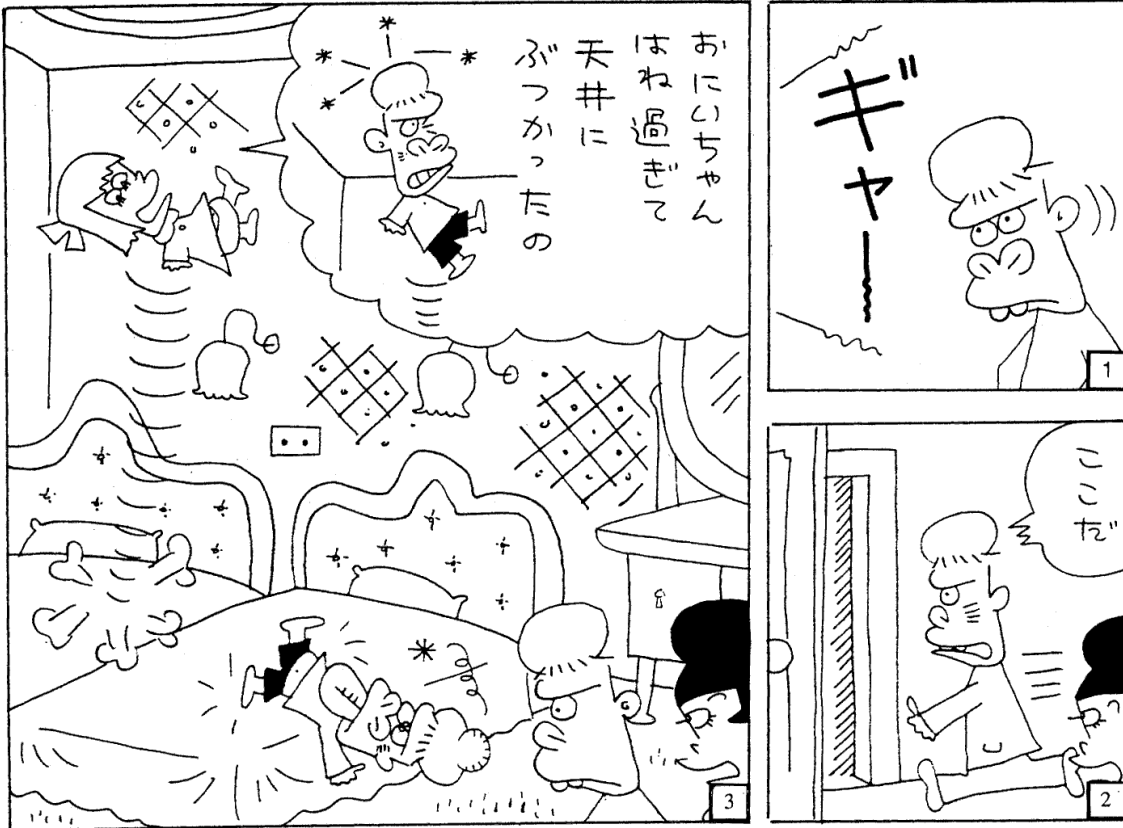
- *anta* is a contraction of *anata* (“you”); Japanese women typically use *anata* to address their husbands in the way English-speaking women use “dear.”
- *kiyasuku* refers to doing an action without any reticence/reserve/concern, as though it were the most natural thing in the world—usually when the speaker thinks some reserve is in fact called for. *Kiyasuku iu* = “say lightly/offhandedly.”
- *wa*, to mark *o-kane* as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- asking a question with explanatory *no* is very common in informal speech, especially among female speakers and children.



- 1 **Kakari-chō:** いー から、子供たち も 支度させろ。  
*Ii kara, kodomo-tachi mo shitaku sasero.*  
 is good/OK because children also make prepare  
**“Never mind that. Tell the children to get ready, too.”** (PL2)
- ii kara* (literally “because it’s OK/fine”) is an expression for “that’s OK/never mind.”
  - shitaku sasero* is the abrupt command form of *shitaku saseru*, the causative (“make/let”) form of *shitaku suru* (“prepare/get ready”).
- 2 **Wife:** エーッ、ここなの?  
*Ē!?, koko na no?*  
 what?/huh? here (explan.-?)  
**“Hu-u-unh? This is the place?”** (PL2)
- Kakari-chō:** いい か? オドオドするな。  
*Ii ka? Odo-odo suru na.*  
 good/OK (?) don’t be nervous/frightened  
**“Now listen. Don’t act nervous.”** (PL2)
- ii ka* is literally the question “is it OK?,” but it’s also used when beginning admonitions/instructions like “listen here/listen up!”
  - odo-odo suru* can refer either to being nervous/frightened, or to showing one’s nervousness/fright in one’s behavior. *Na* makes an abrupt negative command/prohibition, so *odo-odo suru na* = “don’t be/act nervous.”
- 3 **Son:** ほら、自動ドアだ。  
*Hora, jidō doa da.*  
 here/look automatic door is  
**“Look, it’s an automatic door.”** (PL2)
- Sound FX:** ビー  
*Bii* (hum/buzz of automatic door opening)
- Kakari-chō:** 最上階 を みせてくれ。  
*Saijō-kai o misete kure.*  
 highest/top floor (obj.) show-to us  
**“Show us the top floor.”**  
**“We want to see the unit on the top floor.”** (PL2)
- Agent:** ご案内 いたします。  
*Go-annai itashimasu*  
 (hon.)-guide will do  
**“I will guide you.”**  
**“Right this way, please.”** (PL4)
- hora* is used to call a person’s attention to something, like “here/look/see/watch.”
  - saijō* means “highest/top,” and *kai* refers to “floors/stories” of a building; *saijō-kai* = “top floor.”
  - misete* is the *-te* form of *miseru* (“show”), and *kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command, “[do it], please / [do it], will you?” Requesting/commanding with *-te kure* is masculine; females would add an honorific *o-* to make it *-te o-kure*, or use just the *-te* form by itself.
  - go-annai itashimasu* is a PL4 humble equivalent of *annai suru* (“guide/show the way”). A PL4 humble verb shows respect for the listener by humbling the speaker’s action.
- 4 **Kakari-chō:** アレは?  
*Are wa?*  
 that as for  
**“What’s that?”** (PL2)
- Agent:** 防犯 用 カメラです。  
*Bōhan yō kamera desu.*  
 crime prevention purpose camera is  
**“It’s a surveillance camera.”** (PL3)
- stating just a topic + *wa* (“as for”) with the intonation of a question asks very generally about the status/condition/nature/identity/etc. of the item.
  - the suffix *-yō* attached to a noun means “for/for the purpose of.”
- 5 **Son:** ウワー、すごい デントー。  
*Uwā, sugoi dentō.*  
 (exclam.) amazing/incredible lamp/light  
**“Wow, what an incredible lamp!”** (PL2)
- dentō* (“lamp/light”) today has something of an old-fashioned sound; referring to a chandelier (Japanese: *shandaria*) as *dentō* betrays how far Kakari-chō is out of his league.
- 6 **Wife:** キヤー、あなた、暖炉 よ。 別荘 にきた みたい。  
*Kyā, anata, danro yo. Bessō ni kita mitai.*  
 (delight) you/dear fireplace (is+emph.) country villa to came is like  
**“Oooh, it’s a fireplace, dear. I feel like we’ve come to a country villa.”** (PL2)
- Kakari-chō:** そんなに キヤーキヤー いうな。  
*Sonnani kyā-kyā iu na.*  
 that much (squeals of delight) don’t say  
**“Don’t ooh and ahh so much.”** (PL2)
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* (“is/are/will be” + emph.), especially in female speech.
  - kita* is the plain/abrupt past form of *kuru* (“come”), and *mitai* after a verb implies “that’s the way it appears/seems/feels.”
- 7 **Kakari-chō:** おー、民 のカマド はにぎおうてるな。  
*Ō, tami no kamado wa nigioeru na.*  
 (exclam.) subjects/commoners of firepits as for are bustling (colloq.)  
**“Well, well, I see the commoners have their cookfires going strong.”** (PL2)
- Agent:** 家具 は 全て そなえつけ になっております。  
*Kagu wa subete sonaetsuke ni natte orimasu.*  
 furniture as for all furnished has been arranged  
**“The place comes completely furnished.”** (PL2)
- Wife:** 革張りの イス ね。  
*Kawabari no isu ne.*  
 leather-covered chairs (is/are-colloq.)  
**“These chairs are covered with real leather.”** (PL2)
- tami* is an archaic word for “the people/the commoners”; *kamado* is an archaic word for “kitchen stove/firepit.”
  - nigioeru oru* is equivalent to *nigiwatte iru* (“is busy/bustling with activity”), from *nigiwau* (“become busy/bustling”). In an effort to sound important and wealthy, Kakari-chō alludes to a famous poem attributed to 5th-century emperor Nintoku, who, climbing to the top of a tower and noticing the absence of cookfire smoke rising from his subjects’ homes, realized that the people were poor and foodless. Taking pity on them, he abolished all forced labor for 3 years, after which he gazed across his

(continued on next page)





7 (continued from previous page)

realm again, saw that smoke now rose everywhere, and composed a poem rejoicing that the land was prosperous again.  
• *sonaetsuke* is a noun form of *sonaetsukeru* (“equip/install/furnish [with]”), and *ni natte orimasu* is a PL4 humble equivalent of *ni natte iru* (from the verb *naru*, “become”), which is literally like “has become [that way] and remains [that way]” → “is/has been arranged [that way],” so *sonaetsuke ni natte iru* essentially means “is furnished/included.”

1 **Sound FX:** ギャー  
*Gyā Aaack* (scream)

2 **Kakari-chō:** ここ だ。  
*Koko da.*  
this place/here is  
“It’s this place.”  
“It came from here.” (PL2)

3 **Daughter:** おにいちゃん、 はね過ぎて 天井 にぶつかった の。  
*O-niichan, hane-sugite tenjō ni butsukatta no.*  
(hon.)-older brother bounced excessively-and ceiling against bumped/hit (explan.)  
“O-niichan bounced too high and hit the ceiling.” (PL2)

- within the family younger siblings generally refer to their older siblings by their kinship titles (*o-niisan*, “older brother,” or *o-nēsan*, “older sister”; the honorific *o-* is optional in both cases) rather than by their names.
- *hane-* is the stem form of *haneru* (“bounce”), and *-sugite* is the *-te* form of *-sugiru*, which as a verb suffix means “[do the action] too much/excessively”; the *-te* form is being used as a conjunction: “bounced too much/too high and ~.”
- *butsukatta* is the plain/abrupt past form of *butsukaru* (“hit/bump into”). *Ni* marks the object bumped into.

4 **Wife:** なんて すばらしい キッチン でしょう。 夢 みたい。  
*Nante subarashii kitchin deshō. Yume mitai.*  
what kind of wonderful/magnificent kitchen is it dream is like  
“What a wonderful kitchen! It’s like a dream!” (PL3; PL2)

**Kakari-chō:** うち は 毎日 このくらい の 厚さ の ビフテキ 食う んだ。  
*Uchi wa mainichi kono kurai no atsusa no bifuteki kuu n da.*  
our house as for everyday about this much of thickness of beef steak eat (explan.)  
“At our house we eat steak this thick every day.” (PL2)

**Agent:** ほう。  
*Hō.*  
(interj.)  
“I see.” (PL2)

- *nante ~ deshō* makes a feminine exclamation like “what a ~ it is!”
- *kitchin* is from the English “kitchen.”
- *~ mitai (da/desu)* after a noun can mean either “is like ~” or “seems/appears to be ~.”
- *uchi wa* in this case implies *uchi de wa*, “as for at our house.”
- 厚い *atsui* means “thick,” and 厚さ *atsusa* is its noun form, “thickness”; *kono kurai no atsusa* = “thickness of about this much,” and *no* makes it a modifier for *bifuteki* (“beef steak”) → “beef steak about this thick.”
- *o*, to mark *bifuteki* as the direct object of *kuu* (informal, mostly masculine for “eat”), has been omitted.
- *hō* is an interjection showing interest/mild surprise, like “Really?/Well, well/I see/Hmm.”

5 **Kakari-chō:** ところで、いくら か ね、この 最上階 は?  
*Tokorode, ikura ka ne, kono saijō-kai wa?*  
by the way how much (?) (colloq.) this top floor as for  
“By the way, how much is it—this top floor?” (PL2)

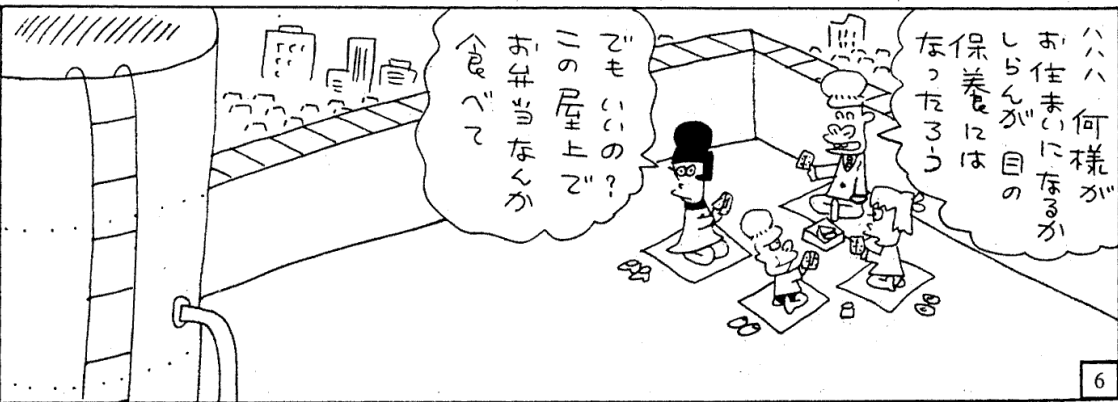
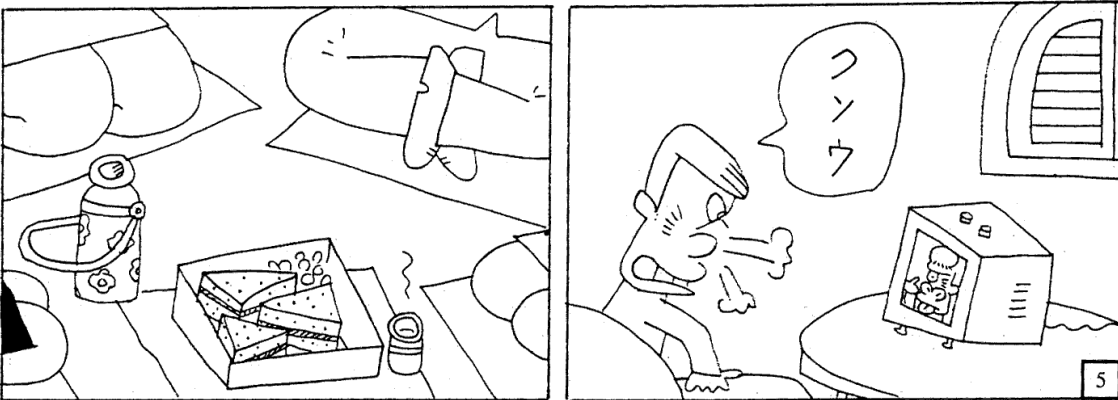
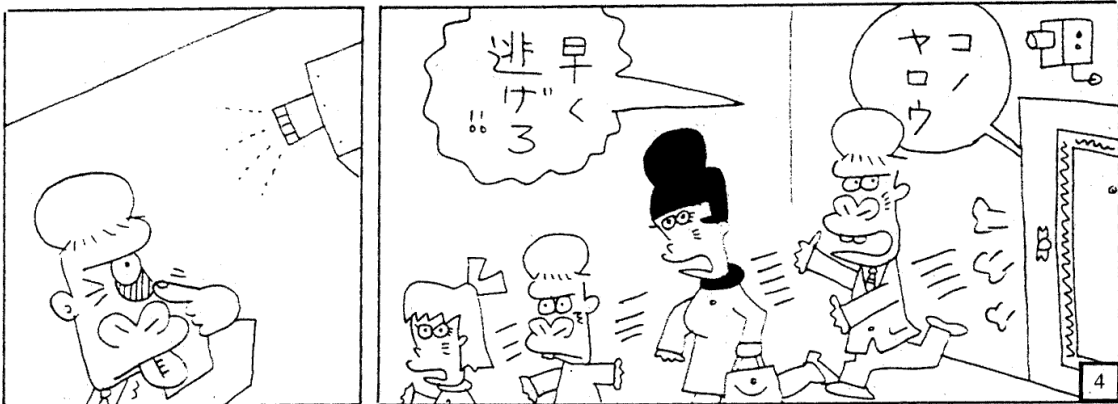
- *ikura* can ask “how much” for just about anything, but it’s often the question “how much does it/did it cost?”
- the syntax is inverted; normal order would be *kono saijō-kai wa ikura ka ne?*

6 **Agent:** お買い上げ いただけます か?! 一億二千万 です!!  
*O-kaiage itadakemasu ka?! Ichi-oku nisen-man desu!!*  
(hon.)-purchase can you do for me/us (?) 120,000,000 is  
“Can we have you purchase it? It’s 120 million.”  
“You wish to buy it?! It’s ¥120 million.” (PL4; 3)

- *itadakemasu* is the PL3 potential (“can/be able to”) form of *itadaku* (“receive”). *Itadakemasu ka* after a verb essentially asks “can I receive the action from you” → “can you do the action for me?”—where “for me” can mean either “in my stead” or “for my benefit” (here, the latter). In this very polite PL4 speech, *itadakemasu ka* follows an honorific prefix (*o-* or *go-*) plus action noun combination (*kaiage* is a noun for “buying/purchasing”); in PL3 speech it follow a *-te* form verb (*katte itadakemasu ka*).
- Japanese numbers have a distinct ten-thousands unit, *man*, so 1 *man* = 10,000, 10 *man* = 100,000, 100 *man* = 1,000,000, and 1000 *man* = 10,000,000. Next comes the *oku* unit, which again has four places: 1 *oku* = 100,000,000, 10 *oku* = 1,000,000,000, 100 *oku* = 10 billion, and 1000 *oku* = 100 billion.

7 **Kakari-chō:** あー、 そう。  
*Ā, sō.*  
(interj.) that way  
“Ahh, I see.” (PL2)

- *sō* here is short for *sō desu ka*, “is it that way?/is that so?”—a rhetorical question that essentially means “I see.”



1 **Kakari-chō:** アリイ、今日 は 持ち合わせ が...  
*Arii, kyō wa mochiawase ga...*  
 (interj.) today as for on hand (subj.)  
 “Huh? As for today, on hand [money is lacking].”  
 “**Huh? I don’t seem to have that much on me today.**” (PL2)

- *arii?* is a slang variation of *are?*—an interjection of surprise/bewilderment/confusion when something is not as expected: “Huh?/What?/What’s this?”
- *mochiawase* refers to something “on hand/in stock”; one of its most common uses is to speak of how much money one is carrying. The verb *nai* (“not exist/not have”) is understood after *ga*.

2 **Kakari-chō:** いつも 一億 や 二億 の はした金 は ポケットに入れてんだ が。  
*Itsumo ichioku ya nioku no hashitagane wa poketto ni irete nda ga.*  
 always/usually 100 mil. or 200 mil. amounting to small change as for pocket in carry (explan.) but/although  
 “Although normally I have small change like 100 or 200 million in my pocket.”  
 “**Though I normally carry around piddling sums like 100 or 200 million as pocket change.**” (PL2)

- *ya* is used to connect items in a list, implying that the list is not complete and additional items could be listed. Most typically it translates as “and,” but in some cases “or” makes a better English equivalent. *Ichioku ya nioku no hashitagane* = “small change amounting to 100 million or 200 million.”
- *poketto* is from the English “pocket,” and *ireten da* is a contraction of *irete iru* (“have put in,” from *ireru*, “put in”) plus the explanatory *no da*. *Poketto ni irete iru* implies one has put something in one’s pocket and it remains there: “have/keep in [my] pocket.”
- *ga* literally means “but,” but here can be thought of simply as softening the end of the sentence.

3 **Agent:** あんた、ヒヤカシ でしょう。  
*Anta, hiyakashi deshō.*  
 you teasing aren’t you  
 “**You’re just window-shopping, aren’t you?**” (PL2)

- *hiyakashi* is the noun form of *hiyakasu* (“make fun of/tease”), which in the context of shopping means “window-shop/browse.”
- *deshō* literally makes a conjecture, “surely/probably,” but it’s often like a tag question, “right?/isn’t that so?” Depending on the exact tone, the question can be mostly rhetorical and serve as more of an accusation than a question.

4 **Agent:** コノ ヤロウ!  
*Kono yarō!*  
 this guy  
 “**You jerk!**” (PL1)

**Kakari-chō:** 早く 逃げろ!!  
*Hayaku nigero!*  
 quickly run away  
 “**Hurry! Run!**” (PL2)

- *yarō* is an informal word for “guy/fellow,” so *kono yarō* looks benign enough in its literal meaning of “this guy/fellow”; but it’s actually an insult, “you rascal/jerk/S.O.B.” (or worse, depending on the context and tone).
- *hayaku* is the adverb form of *hayai* (“fast/quick”).
- *nigero* is the abrupt command form of *nigeru* (“flee/run away”).

5 **Agent:** クソウ!  
*Kusō!*  
 (curse)  
 “**Crap!**” (PL2)

- *kuso* (lit., “excrement”; often lengthened to *kusō*) is widely used as a curse of chagrin, but it’s not considered unprintably offensive like its English counterparts.

6 **Kakari-chō:** ハハハ、何様 が お住まいになる か しらん が 目の 保養 には なったろう?  
*Ha ha ha, nani-sama ga o-sumai ni naru ka shiran ga me no hoyō ni wa natarō?*  
 (laugh) what-(hon.) (subj.) (hon.)-will live (?) don’t know but eyes for rest/recreation to as for became, didn’t it?  
 “Ha ha ha. I don’t know what bigshot’s going to live there, but at least it was good recreation for our eyes, wasn’t it?”  
 “**Ha ha ha. Who knows what bigshot’ll buy it, but we got a great feast for our eyes, didn’t we.**” (PL2)

**Wife:** でも、いい の? この 屋上 で お弁当 なんか 食べて。  
*Demo, ii no? Kono okujō de o-bentō nanka tabete.*  
 but good/OK (explan.-?) this rooftop on (hon.)-box lunch a thing like eat  
 “**But are you sure it’s OK for us to eat our lunch here on the roof?**” (PL2)

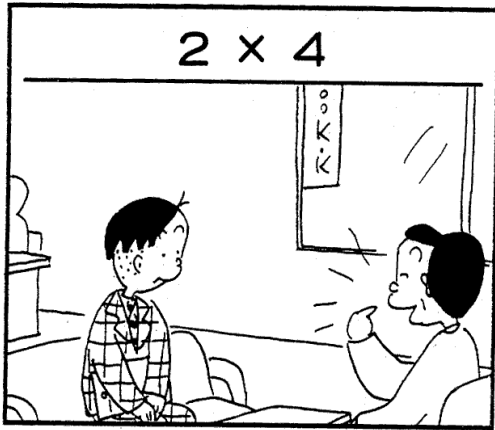
- *-sama* is a more polite equivalent of the respectful/honorific *-san*, used with names, so *nani-sama* is literally “what *sama*! what person of importance”; but the expression is actually a sarcastic way of referring to another person, especially someone who seems to have an inflated sense of his own importance.
- *o-sumai ni naru* is a PL4 honorific equivalent of *sumu* (“live/reside”).
- *shiran* is a contraction of *shiranai* (“not know”); an abrupt question ending in *ka* followed by *shiranai* makes an indirect question, “I don’t know who/when/where/what ~.”
- *hoyō* essentially refers to activities done to preserve/restore one’s health, including rest and recreation. *Me no hoyō* is often a figure of speech for things that “delight/provide a feast for one’s eyes.” *Natarō* is from *naru* (“becomes” → “serves as/provides”); *me no hoyō ni naru* basically means “is/provides a feast for one’s eyes.”
- *natarō* is a contraction of *natta darō*, the plain/abrupt past form of *naru* plus the conjectural *darō*, which, like *deshō* above, is often equivalent to a tag question, “right?/isn’t that so?”
- the wife’s syntax is inverted; normal order would be *kono okujō de o-bentō nanka tabete ii no?* *Tabete* is the *-te* form of *taberu* (“eat”), and *-te ii* is the standard form for giving permission; adding *no?* with the intonation of a question asks “is it that it’s OK?” → “are you sure it’s OK?”
- female speakers typically use the honoric prefix *o-* with *bentō* even in informal speech.
- *nanka* is a colloquial *nado* (“things/a thing like”); here it can be thought of as a substitute for the object marker *o*.



# かりあげクン

## Kariage-kun

by 植田まさし / Ueda Masashi



**Title:** 2 × 4  
Tsūbaifō  
**Two-by-Four**

- *tsūbaifō* is from the English “two-by-four”; *tsūbaifō kōhō* (ツーバイフォー工法, lit., “two-by-four construction method”) is the common name for American-style wood frame construction using two-by-four lumber, as opposed to the traditional four-by-four post-and-beam construction. This makes it possible to build larger houses, and also has a certain cachet as being modern and fashionable.

**1 Kariage:** 都内 に ツー・バイ・フォー の 住宅  
Tonai ni tsūbaifō no jūtaku  
within Tokyo in two-by-four made with home  
建てたんですって。  
tateta n desu tte.  
built (expln.) (quote)  
“He apparently built a two-by-four house within Tokyo.”  
“He apparently built a two-by-four-style house right here in the city.” (PL3)

**Boss:** へー、あの 課長 が。やる ね。  
Hē, ano kachō ga. Yaru ne.  
(interj.) that section chief (subj.) do/does (colloq.)  
“Well, well, that *kachō* [built a two-by-four house in the city]. He’s got drive, doesn’t he.”  
“Well, well, he built a new house. He’s really something, isn’t he?” (PL2)

- 都 *to* means “capital” and 内 *nai* means “inside/within”; when in Tokyo or its vicinity, *tonai* is often the preferred way to refer to Tokyo, especially the area within the 23 metropolitan wards (as opposed to the rest of Tokyo Prefecture, which still includes rural and wilderness areas as well as many other cities).
- *n desu tte* is a colloquial quotative form that indicates he’s relating what someone else told him.
- *hē* is a light exclamation, like “Gee!/Wow!/How about that!”—showing that the speaker is impressed.
- *ano kachō* = “that *kachō*, over there,” referring to the section chief Kariage visited at another company in frame one; after *ga*, a full or partial echo of Kariage’s quote is understood: *tonai ni tsūbaifō no jūtaku (o) tateta*.
- *yaru* is an informal word for “do,” and *yaru ne* as a comment on what someone has done is an expression of admiration for that person’s cleverness/drive/efficiency, etc.

**2 Boss:** ツー・バイ・フォー の 家 を  
Tsūbaifō no ie o  
two-by-four made with house (obj.)  
お建てになった そうで。  
o-tate ni natta sō de.  
(hon.)-built (hearsay)  
“I understand you built a two-by-four house?” (PL4)  
すごいです なー。  
Sugoi desu nā.  
is amazing/impressive (colloq.)  
“That’s really impressive.” (PL3)

- *o-tate ni natta* is the past form of *o-tate ni naru*, a PL4 honorific equivalent of *tateru* (“build”).
- *sō de* implies he is repeating information he has heard from someone else.

**3 Kachō:** ツー・バイ・フォー? そら、ま、そうですけど...  
Tsūbaifō? Sora, ma, sō desu kedo...  
two-by-four as for that (interj.) that way is but...  
“Two-by-four? Well, yes, that’s true, but...” (PL3)

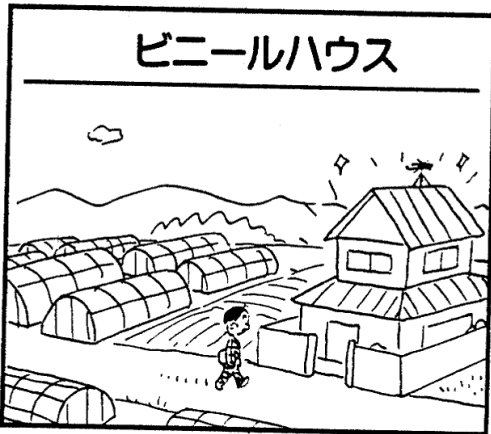
**Star:** 床面積 が 2間 × 4間  
Yuka menseki ga ni ken kakeru yon ken.  
floor area (subj.) 2-count by 4-count  
**Floor area 2 ken by 4 ken.**

- *sora* is a contraction of *sore wa* (“as for that”).
- *ken* is a traditional unit of measure used in building. It’s roughly 6 feet, so the floor area of the new house is only about 12’ by 24’—pretty small for a house even by Japanese standards.

# かりあげクン

## Kariage-kun

by 植田まさし / Ueda Masashi



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**Title:** ビニール ハウス  
*Biniiru hausu*  
 vinyl house/greenhouse  
**Plastic Houses**

**1 Colleague:** 係長 の 新居 へ行 った っ っ?  
*Kakari-chō no shinkyo e itta tte?*  
 sub-section chief 's new home to went (quote)  
 どう だ っ っ?  
*Dō datta?*  
 how/like what was

**"I understand you went to the chief's new home. What was it like?" (PL2)**

**Kariage** ビニール ハウス。  
*Biniiru hausu.*  
 vinyl house/greenhouse  
**"A sea of plastic." (PL2)**

- *kakari* is typically a subdivision of *ka* ("section") in Japanese corporate structure, and *-chō* is a suffix meaning "head/chief/leader," so *kakari-chō* = "sub-section chief."
- *itta* is the plain/abrupt past form of *iku* ("go").
- *tte* is a colloquial equivalent of the quotative *to*. It implies that he's repeating something his listener or someone else has said.
- *biniiru hausu* usually refers to a plastic-covered greenhouse, but in this case it has a double meaning, so we've had to handle it differently in English.

**2 Colleague:** へー、まわり が ビニール ハウス だらけ  
*Hē, mawari ga biniiru hausu -darake*  
 (interj.) surroundings (subj.) vinyl houses -covered with  
 の い な か か。  
*no inaka ka.*  
 that is countryside (?)

**"Oh, so the surroundings are countryside covered with plastic greenhouses?"  
 "Oh, so it's out in the country surrounded by nothing but plastic greenhouses?" (PL2)**

**Kariage** 家 自体 も。  
*Ie jitai mo.*  
 house itself too/also  
**"The house itself, too." (PL2)**

- *mawari* = "surroundings/vicinity"; *mawari ga inaka (da)* = "the surroundings are countryside."
- *-darake* is a suffix for nouns that means "covered with/full of ~," so *biniiru hausu-darake* = "covered with plastic green houses." This modifies *inaka* ("country/countryside").

**3 Arrows:** ビニール 天井 ビニール かべ ビニール 床  
*Biniiru tenjō Biniiru kabe Biniiru yuka*  
**Vinyl ceiling Vinyl walls Vinyl floors**

**Kakari-chō:** エー エー、どうせ 安普請 だ よ。  
*Ē Ē, dōse yasubushin da yo.*  
 (interj.) (interj.) anyway cheaply built house is (emph.)  
**"Yeah, yeah, it's cheaply built. What did you expect?" (PL2)**

- *dōse* implies there is a predictability or inevitability about the situation.
- *yasubushin* refers either to the act of building a house shoddily/cheaply, or to the resulting house.

# かりあげクン

## Kariage-kun

by 植田まさし / Ueda Masashi

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**Title:** 外国人  
Gaikokujin  
outside country person  
**Foreign Visitor**

**1** **Smith:** ハロー。  
Harō.  
"Hello."  
**Shachō:** ウエルカム。  
Uerukamu.  
"Welcome."  
**Kachō:** キミ、ミスター スミス に コーヒー を。  
Kimi, Misutā Sumisu ni kōhī o.  
you Mr. Smith to/for coffee (obj.)  
"Bring Mr. Smith some coffee, will you." (PL2)  
**OL:** ハイ。  
Hai.  
"Yes sir." (PL3)

- kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates/juniors. As here, it's often used in situations when an English-speaking boss would call the subordinate by name.
- a verb that means "bring" or "serve" is understood after *o*.
- hai* ("yes") is used to express assent to/compliance with a request or command. Its tone can range from informal to quite formal.

**2** **OL:** こんな カップ じゃ 小さくない かしら。  
Konna kappu ja chiisakunai kashira.  
like this cup if it is is not [too] small I wonder if  
"I wonder if a cup like this isn't too small?" (PL2)  
**Kariage:** そう ねー。でっかい 人 だ から。  
Sō nē. Dekkai hito da kara.  
that way (colloq.-is) big person is because/since  
"I suppose you're right, since he's a big man." (PL2)

- ja* is a contraction of *de wa* ("if it is").
- chiisakunai* is the negative form of *chiisai* ("small"). *Chiisai* is often used as a relative term, essentially implying "too small for the desired purpose," rather than as an absolute description of size.
- kashira* makes a question like, "is it perhaps/I wonder if"; it's mostly feminine (the masculine equivalent is *ka na*). *Chiisakunai kashira* = "I wonder if it isn't too small?"
- sō ne* expresses agreement or acceptance, like "that's true, isn't it?"; with a long *nē*, the feeling is a little more tentative, like "maybe so/I suppose so."
- dekkai* is an informal/slang word for "big/huge."

**3** **Smith:** オー、サンキュー。  
Ō, sankyū.  
"Oh, thank you." (PL3)

**4** **Colleague:** 筆立て どうした の?  
Fudetate dō shita no?  
pencil holder what/how did (explan.)  
"What happened to your pencil holder?" (PL2)  
**Kariage:** ちょっと 出張。  
Chotto shutchō.  
a little business trip  
"It's away on a little business trip." (PL2)

- fude* literally means "brush," but is often used to encompass other kinds of writing instruments. *-Tate* literally means "stand," so *fudetate* refers only to cup-type pencil/pen holders. *Wa*, to mark *fudetate* as the topic of the sentence, has been omitted, as it often is in colloquial speech.
- asking questions with an explanatory *no* is common in colloquial speech.
- dō* is "how/what" and *shita* is the past form of *suru* ("do/make"), so *dō shita* can literally mean "what did [you/he] do?" But it's most commonly used as an idiomatic expression meaning "what's wrong [with you/him/something]?/what happened [to you/him/something]?"

# かりあげクン

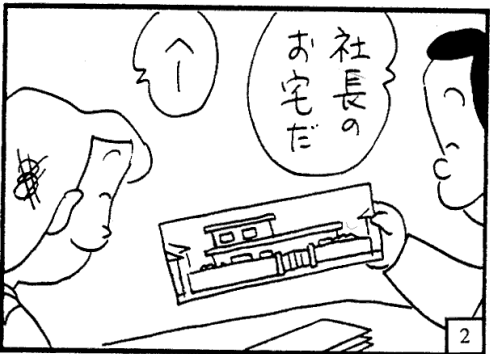
## Kariage-kun

by 植田まさし / Ueda Masashi

**Title:** パノラマ 写真  
Panorama Shashin  
panorama photograph  
**Panoramic Shots**



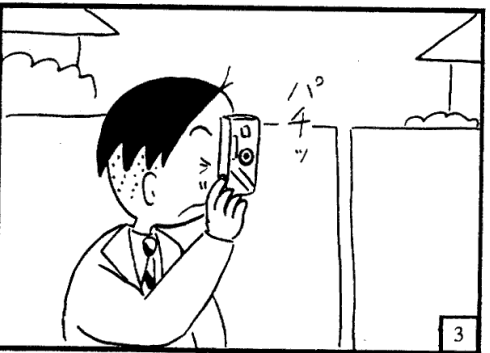
1 **Sound FX:** パチッ  
Pachi!  
**Click** (sound of shutter)



2 **Colleague:** 社長のお宅だ。  
Shachō no otaku da.  
co. pres. 's (hon.)-home is  
**"This is the company president's house."** (PL2)

**OL:** へー。  
Hē.  
(interj.)  
**"Wow."** (PL2)

- 社長 *shachō* combines the second kanji of 会社 *kaisha* ("company") with the suffix for indicating the "head/chief/leader" of a group, 長 *-chō*, to give the meaning "company president/owner."
- *no* between two nouns makes the first into a modifier for the second in a wide variety of ways. When the first noun refers to a person, the *no* is usually possessive, so *shachō no* = "the company president's."
- *o-taku* is a polite word for referring to someone else's house. If it's unmodified, it usually means "your house" (i.e., the listener's). The word is never used to refer to one's own house (use *uchi* instead).



3 **Sound FX:** パチッ  
Pachi!  
**Click** (sound of shutter)



4 **Kariage:** 課長のお宅だ。  
Kachō no otaku da.  
section chief 's (hon.)-home is  
**"This is my section chief's house."** (PL2)

**Kachō:** あの なー...  
Ano nā...  
(interj.) (colloq.)  
**"Hey..."**

- large Japanese corporations are typically divided into *bu* ("departments"), which are in turn divided into *ka* ("sections"). *Kachō* is this *ka* plus the suffix *-chō* for referring to the "head/chief/leader" of a group.
- *ano nā* is a mostly masculine equivalent of *ano nē*, a kind of warm-up phrase for cautioning or correcting someone when they've crossed the line. It can be spoken with a sharp, scolding tone, like "Listen here/Look here," or (as in this case) with a somewhat gentler tone, like "you know/hold on a minute."



# BASIC JAPANESE through comics

## Lesson 60 • You (Part 2)

This lesson wraps up our series on personal pronouns, and by now it should be clear that while there are numerous choices for “I” and “you,” most of them would be better left to native speakers of Japanese. Quite a few of the words included in this lesson can in fact cause serious offense, and we show them not to recommend their use but to give a more complete picture of what you may hear or read.

As we’ve noted before, much of the time the most natural thing to do is to omit the pronoun altogether. That means it’s a good idea to rein in the English-based impulse to pepper your sentences with “I this” and “I that”; and it means that whenever you feel the urge to say “you,” one of the first things to consider should be whether you can get by without it because context makes it obvious that you’re referring to your listener.

When that doesn’t seem like it will work, consider imitating the speakers in our first three examples. Learning to use a name, title, or *sochira* at the right time is something we definitely do recommend as a step toward sounding less like a *gaijin* and more like a native speaker.

### Name as “you”

Tanaka-kun has just rudely asked Ms. Sukegawa, a co-worker, how old she is. She retaliates by asking the vertically-challenged Tanaka-kun the following question.



© Tanaka Hiroshi / *Naku na! Tanaka-kun*, Take Shobo

**Sukegawa:** 田中くん は 身長 何 センチ?  
*Tanaka-kun wa shinchō nan -senchi?*  
 (name-fam.)/you as for height what/how many centimeters  
 “As for you, your height is how many centimeters?”  
 “**How tall are you?**” (PL2)

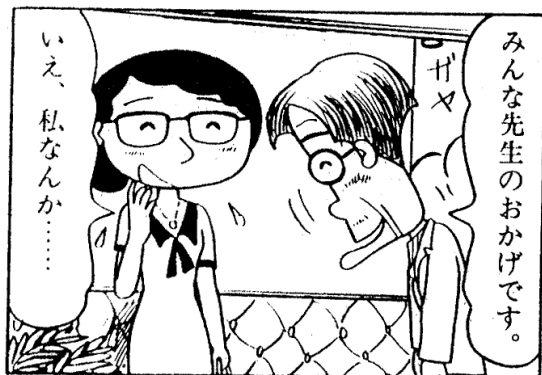
**On Book:** ホンコン  
*Honkon*  
**Hong Kong**

- in colloquial speech, questions can be asked without *ka* or *desu ka* by simply raising the intonation on the last syllable. If grammatically complete, Sukegawa’s question would read *Tanaka-kun wa shinchō wa nan senchi desu ka?*
- *senchi* is short for *senchimētoru*, from the English “centimeter.” *Nan* is a contraction of *nani* (“what”), but when prefixed to counters or measurements it means “how many/how much.”

Japanese speakers often refer to their listener by name instead of using a pronoun meaning “you.”

## Title as “you”

Junnosuke has been living with Mr. Chagawa since his mother abandoned him. His schoolwork has improved greatly since the move, and now he has won the school's essay contest. After the assembly for hearing the student essays, Mr. Chagawa speaks with Junnosuke's teacher, Ms. Sakamoto.



© Saigan Ryōhei / *Yūyake no Uta*, Shogakukan

**Chagawa:** みんな 先生 のおかげ です。  
*Minna sensei no okage desu.*  
 all teacher/you to thanks is  
 “We owe it all to you.” (PL3)

**FX:** ガヤ  
*Gaya* (sound of crowd)

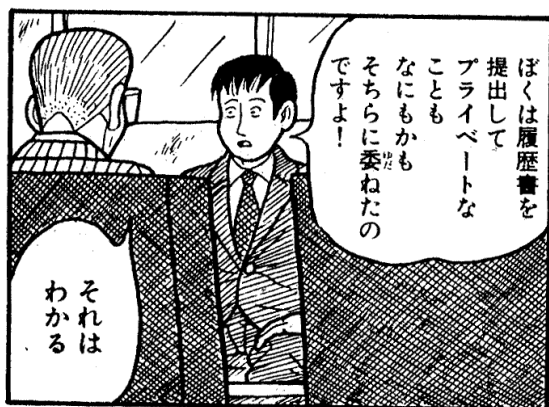
**Sakamoto:** いえ、私 なんか...  
*Ie, watashi nanka...*  
 no I/me as for  
 “No, as for me [I did nothing].”  
 “Not at all...” (PL2)

- *minna* (“all/everything”) refers to what Junnosuke has accomplished.
- *~ no okage desu* means “owes to/is thanks to ~” → “I/we owe it all to ~.”
- *nanka* here can be considered a colloquial equivalent of *wa* (“as for”). *Nanka* used this way often belittles the preceding as trifling/insignificant/unworthy; when it follows *watashi* it expresses modesty/humility.

Especially when speaking to social superiors, titles such as *sensei* (“teacher/doctor”), *shachō* (“president/boss”), *taishō* (“head/boss”), and *senpai* (“senior/superior”) are frequently used instead of a pronoun meaning “you.”

## Sotchi/sochira as “you”

Haibara has applied to work at a loan company, but the personnel manager there tells him that although he did very well on the written exam, he can't be hired. Upset, Haibara asks why he is being turned down, but the manager refuses to tell him. Haibara protests the unfairness of the manager's refusal.



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**Haibara:** ぼくは履歴書を提出してプライベートなことも  
*Boku wa rirekisho o teishutsu shite puraibēto na koto mo*  
 I as for resumé (obj.) submitted-and private things also  
 なにもかも そちらに委ねたのですよ!  
*nanimo-kamo sochira ni yudaneta no desu yo!*  
 everything your direction/you to entrusted/revealed (expln.) (emph.)  
 “I submitted my resumé and revealed everything to you,  
 even private things!” (PL3)

**Manager:** それはわかる。  
*Sore wa wakaru.*  
 that as for understand/know  
 “I know that.” (PL2)

- *teishutsu shite* is the *-te* form of *teishutsu suru* (“submit”); the *-te* form here serves as a conjunction: “submitted and ~.”
- *yudaneta* is the plain/abrupt past form of *yudaneru* (“entrust to/give into the hands of another” → “reveal”).

Just as *kotchi* and the more formal *kochira* (lit., “this side/direction”) are used to mean “I/me” or “we/us” (see Basic Japanese 58), *sotchi* and the more formal *sochira* (lit., “that side/direction”) are often used as polite ways of saying “you.”

## Omae

This printing shop *shachō* (“owner/president”) is on the phone with a finance company, asking them to discount one of his customer’s promissory notes. The company is refusing to discount the note until the previous one has cleared. After a heated discussion, the *shachō* spits out:



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**Shachō:** もう ええ! お前のところには二度と頼まんからのー!  
*Mō ē! Omae no toko ni wa nido to tanoman kara nō!*  
 already good/enough you 's place to as for two times won't ask because (emph.)  
**“Forget it! I’ll never ask your company again, you can be sure of that!”** (PL2-K)

- *ē* is Kansai dialect for *ii/yoii* (“good/fine”), but *mō ē/mō ii* is an expression of anger or lost patience: “Fine!/Forget it!”
- *toko* is a contraction of *tokoro* (“place”), here referring to the other party’s workplace/company.
- *nido to* plus a negative verb means “will not [do the action] a second time” → “will never do [it] again.”
- *tanoman* is a contraction of *tanomanai*, the negative form of *tanomu* (“ask a favor”).
- *nō* is like *nā* or *nē* in assuming the listener already knows or agrees with the statement, so in this case it’s something like “you know that, don’t you?/I presume,” or, since it’s a parting shot, “you can be sure of that!”

*Omae* is used mostly by men with their peers and subordinates. When used with people other than friends, it has a rough feeling and can be very rude/insulting. When men get angry or talk tough, they often switch to *omae* (or *omae-ra* for plural, below) from the more polite manner of address they’d normally use.

## Omae-ra

Officer Ryōtsu stumbles upon two uniformed men he has never met before. Although the men are actually actors involved in filming a movie, Ryōtsu jumps to the conclusion that they are impersonating police officers and prepares to arrest them.



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

**Ryōtsu:** おまえら どの 署 の もの だ!?  
*Omae-ra doko no sho no mono da!?*  
 you-(plur.) where of station 's people are  
**“Which station are you from!?”** (PL2)

**Actor 1:** いや、署 は どこ だ と いわれて も...  
*Iya, sho wa doko da to iwarete mo...*  
 (interj.) station as for where is (quote)even if are told/asked  
 “Well, even if we’re asked what station [it’s hard to say].”  
**“Well, it’s hard for us to say . . .”** (PL2)

**Actor 2:** 撮影 が ありまして...  
*Satsuei ga arimashite...*  
 filming (subj.) exists/there is-(and)  
 “There’s some filming, and . . .”  
**“A film’s being shot, you see . . .”** (PL2)

- *-ra* is an abrupt ending that makes nouns and pronouns referring to humans into plurals. It has a more informal feeling than *-tachi* and is usually the plural suffix of choice when talking tough.
- *doko no sho* = “which [police] station,” and *doko no sho no mono* = “person of which station.”
- *iya* is literally “no,” but often it serves merely as a kind of hesitation word, like “well/err/that is.”
- *iwarete mo* is a conditional “even if” form of *iwareru*, passive of *iu* (“say”); *iwareru* can mean either “be told” or “be asked.”
- *arimashite* is the PL3 *-te* form of *aru* (“exists/there is”).

## Omē

Adachi, the head of an office supply house, is speaking to two representatives of Marukita Co., a regular client. Adachi has heard through the grapevine that one of the men will be quitting Marukita soon, and he is offended that he wasn't told directly.



© Arai Hideki / Miyamoto kara Kimi e, Kodansha

**Adachi:** おめえ、辞める時は真っ先に  
*Omē, yameru toki wa massaki ni*  
 you quit time as for very first  
 俺に言うって言ったな。  
*ore ni iu tte itta na.*  
 I/me to say/tell (quote) said (colloq.)  
**“You said you’d tell me first when you quit!”**  
 (PL1-2)

- when *yameru* is written with this kanji, it specifically means “quit [a job]/resign [from office].”
- *massaki ni* is an emphatic form of *saki ni* (“first/before”) → “the very first/before anyone else.”
- *tte* is a colloquial equivalent of the quotative *to*.
- *itta* is the plain/abrupt past form of *iu* (“say/tell”).

The *ae* vowel combination often becomes *ē* in masculine slang, so *omae* often becomes *omē*, especially when spoken in the heat of contention. In general, *omē* sounds rougher than *omae*—though it does depend on the context and tone of voice.

## Temē

The protective big brother Tora-san has just figured out that Hiroshi has his eye on his younger sister, Sakura.

**Tora-san:** この野郎—!  
*Kono yarō!*  
 this fellow  
**“You jerk!”** (PL1)  
 てめえ、さくらに惚れてんな!  
*Temē, Sakura ni horetēna!*  
 you (name) on have a crush (colloq.)  
**“You’re in love with Sakura, aren’t you?!”**  
 (PL1)

**FX:** ギクッ  
*Giku!* (effect of stiffening in fright)

- *yarō* is an informal/slang word for “guy/fellow,” but *kono yarō* doesn’t just mean “this guy/fellow”; it’s in fact an insult: “you jerk/twit/S.O.B.” (or worse).
- *horetēna* is a contraction of *horete iru* (“be in love [with]/have a crush on”), from *horeru* (“fall in love [with]/fall for”).



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*Temē* is a slurred *temae*, which can be a fairly polite “you.” But in spite of its polite origins, the slurred *temē* usually sounds even rougher than *omē* and in many cases can actually be translated as “you jerk/twit/S.O.B.”



### Kisama

“Ace” Nakajima, pitcher for the Yokohama Balloons, is up against batter Reggie Foster, star hitter for the Tokyo Gentlemen. Reggie is trying for his 50th homerun of the season, but the arrogant Nakajima is not about to allow him such a triumph. As he prepares to throw the pitch, Nakajima calls out to Reggie.



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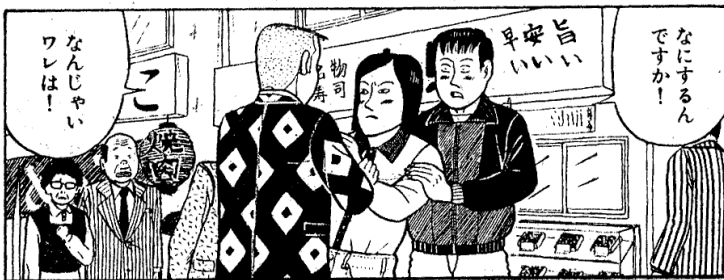
**Nakajima:** REGGIE! 貴様にこいつをくれてやる!  
*Reiji! Kisama ni koitsu o kurete yaru!*  
 (name) you to this thing/one (obj.) will give  
 “Hey, Reggie! This one’s for you, you S.O.B.!” (PL1)

- *koitsu* is a contraction of *kono yatsu* (“this guy/fellow/thing”); when used to refer to a person, it can range from mildly to very rough, but when referring to things it’s merely informal.
- *kurete yaru* is a disdainful way of saying “I’ll give it to you.”

*Kisama* once was a very polite word for “you,” but now it’s the opposite: very rough and derogatory. In a fight or other contentious situation, *kisama* has the feeling of “you S.O.B.”

### Ware

Akemi has bumped into an ex-boyfriend, a *yakuza* tough, on the streets of Osaka. She is not glad to see him and she resists his advances, making him angry enough to grab her when she tries to walk away. Seeing this, her friend Haibara rushes over to help.



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**Haibara:** なんにするんだですか?!  
*Nani suru n desu ka?!*  
 what do (explan.-?)  
 “What are you doing?!”  
 “What do you think you’re doing?!” (PL2)

**Man:** なんじゃい、ワレは?!  
*Nan jai, ware wa?!*  
 what is/are you as for  
 “As for you, what are you?!”  
 “What’s it to you?!” (PL1-K)

- *nan jai* is a colloquial/slang equivalent of *nan dai*, a less abrupt version of the informal/rough *nan da* (“what is it?”).
- the sentence is in inverted syntax; conventional order would be “Ware wa nan jai?”

*Ware* is rough Kansai dialect for “you”—rougher and more derogatory than *omae* and more or less on a par with *temē* and *kisama*.

## Boku as “you”

As usual, Shin-chan is up to no good. He has set himself down at a bookstore to read magazines which are not categorized as children’s material. The saleswoman first tries the polite-and-friendly approach to get him to leave.



**Saleswoman:** ボクう、今日は何のご用?  
*Bokū, kyō wa nan no go-yō?*  
 I/you today as for what of (hon.)-business  
**“What can I do for you today?”** (PL2)

**Shin-chan:** 別に用はないけど。  
*Betsu-ni yō wa nai kedo.*  
 not particularly business as for not have but  
**“Nothing in particular.”** (PL2)

- *go-yō* is literally “[your] business/purpose for coming,” so *nan no go-yō* = “What is your business?” → “What can I do for you?”
- *betsu-ni* combines with a negative later in the sentence to mean “not particularly/nothing in particular.”
- *kedo* (“but”) is being used merely to “soften” the end of the sentence.

*Boku* is actually a word for “I/me” used by young boys and by men in informal settings. But adults occasionally address younger boys using *boku* when they mean “you,” especially when they don’t know the child’s name. For girls, they are likely to use the title *ojōchan* (“young lady/[your] daughter”).

## Onushi

This group of friends is staying at a countryside inn, which they have discovered is haunted. One of the ghostly inhabitants is the beautiful Otama, whom they have befriended. Here, the impudent Cherry—himself not quite of this world—questions Otama.



**Cherry:** おぬしこの世にどんな未練があるのじゃ?  
*Onushi kono yo ni donna miren ga aru no ja?*  
 you this world in/to what kind of attachment (subj.) have (explan.)  
**“What attachment do you have to this world?”** (PL2)

- *miren* is a “lingering affection/attachment” or a “reluctance to give [something] up/let [something] go,” and refers to the reason the woman became a ghost.
- *no ja* is equivalent to the explanatory *no da*, in this case being used to ask a question, as is often done in colloquial speech. Substituting *ja* for *da* is a usage typical of many older people, especially males.

*Onushi* is an archaic word for “you” that is still sometimes used with those of equal or slightly lower social status.



# vocabulary summary

## From *Kaji Ryūsuke no Gi*, p. 17

外務省	<i>gaimu-shō</i>	Foreign Ministry
大臣	<i>daijin</i>	[political] minister
意見	<i>iken</i>	opinion
迷う	<i>mayou</i>	be irresolute/undecided
政治	<i>seiji</i>	politics
無論	<i>muron</i>	of course
貫く	<i>tsuranuku</i>	carry through
衆議院	<i>shūgiin</i>	House of Representatives
司る	<i>tsukasadoru</i>	manage
立場	<i>tachiba</i>	position/standpoint
利益	<i>rieki</i>	benefit/interest
選挙	<i>senkyo</i>	election
誘導	<i>yūdō</i>	inducement
公約	<i>kōyaku</i>	campaign promise
一切	<i>issai</i>	absolutely [not/none]
姿勢	<i>shisei</i>	posture/stance
臨む	<i>nozomu</i>	face/approach [a situation]
落選する	<i>rakusen suru</i>	lose an election
庶民	<i>shomin</i>	voters
感覚	<i>kankaku</i>	feeling
村	<i>mura</i>	village
橋	<i>hashi</i>	bridge
道路	<i>dōro</i>	road
整備する	<i>seibi suru</i>	maintain
当選する	<i>tōsen suru</i>	win an election
インフラ	<i>infura</i>	infrastructure
まかせる	<i>makaseru</i>	leave/entrust [to someone]
個々の	<i>koko no</i>	individual
国民	<i>kokumin</i>	citizenry
もっともだ	<i>mottomo da</i>	is reasonable/true
正論	<i>seiron</i>	just/sound argument
現実的	<i>genjitsu-teki</i>	realistic
制度	<i>seido</i>	system
推進	<i>suishin</i>	promotion
大義	<i>taigi</i>	noble cause/ideal
意識	<i>ishiki</i>	consciousness
改革	<i>kaikaku</i>	reform (n.)
保守的	<i>hoshu-teki</i>	conservative
自由化	<i>jiyū-ka</i>	deregulation
答える	<i>kotaeru</i>	reply/respond
一貫して	<i>ikkan shite</i>	consistently/throughout
グローバル	<i>gurōbaru</i>	global
視点	<i>shiten</i>	perspective
常識	<i>jōshiki</i>	common sense
しゃべる	<i>shaberu</i>	speak
卵	<i>tamago</i>	egg
ぶつけられる	<i>butsukerareru</i>	be hit with
身につける	<i>mi ni tsukeru</i>	acquire
話題	<i>wadai</i>	topic of conversation
バックアップ	<i>bakku appu</i>	back-up/support
決断する	<i>ketsudan suru</i>	decide
選挙戦	<i>senkyo-sen</i>	campaign strategy
価値	<i>kachi</i>	merit (n.)
最終的に	<i>saishū-teki ni</i>	ultimately
判断	<i>handan</i>	decision/judgment
うらやましい	<i>urayamashii</i>	envious/enviable
突然	<i>totsuzen</i>	suddenly/unexpectedly
めずらしい	<i>mezurashii</i>	rare/unusual

嫌がる	<i>iyagaru</i>	show dislike/distaste for
迷惑	<i>meiwaku</i>	nuisance/trouble
驚く	<i>odoroku</i>	be surprised/shocked
しばらく	<i>shibaraku</i>	for a while
退職する	<i>taishoku suru</i>	retire/resign [from a job]
準備	<i>junbi</i>	preparations
別れる	<i>wakareru</i>	separate/break up (v.)

## From *Garcia-kun*, p. 42

おごる	<i>ogoru</i>	treat [someone] to a meal
宗教	<i>shūkyō</i>	religion
意味	<i>imi</i>	meaning
物知り	<i>monoshiri</i>	knowledgeable
情報	<i>jōhō</i>	information
社会	<i>shakai</i>	society
油断	<i>yudan</i>	inattentiveness

## From *Hana no Kakari-chō*, p. 66

接待する	<i>settai suru</i>	entertain a client
交際費	<i>kōsaihi</i>	expense account
出世する	<i>shusse suru</i>	succeed/advance
思い出	<i>omoide</i>	remembrance
におい	<i>nioi</i>	fragrance/smell
こっそり	<i>kossori</i>	secretly
アカ	<i>aka</i>	grime
sonkeiする	<i>sonkei suru</i>	respect (v.)
ミジメ	<i>mijime</i>	miserable/wretched
売出し	<i>uridashi</i>	sale
てざま	<i>tezema</i>	cramped
引っこす	<i>hikkosu</i>	move/relocate
せめて	<i>semete</i>	at least
用意する	<i>yōi suru</i>	prepare
気やすく	<i>kiyasuku</i>	easily/lightly
支度する	<i>shitaku suru</i>	prepare/get ready
オドオドする	<i>odo-odo suru</i>	be/act nervous
自動	<i>jidō</i>	automatic
案内する	<i>annai suru</i>	guide/show the way
すごい	<i>sugoi</i>	amazing/incredible
暖炉	<i>danro</i>	fireplace
皮張りの	<i>kawabari no</i>	leather-covered
天井	<i>tenjō</i>	ceiling
夢	<i>yume</i>	dream
ビフテキ	<i>bifuteki</i>	[beef] steak
はした金	<i>hashitagane</i>	small change
逃げる	<i>nigeru</i>	run/flee
保養	<i>hoyō</i>	rest/recreation
屋上	<i>okujō</i>	rooftop

## From *Kariage-kun*, p. 82

住宅	<i>jūtaku</i>	home
建てる	<i>tateru</i>	build (v.)
床	<i>yuka</i>	floor
面積	<i>menseki</i>	area
新居	<i>shinkyō</i>	new home
かべ	<i>kabe</i>	wall
どうせ	<i>dōse</i>	anyway
でっかい	<i>dekkai</i>	big/huge
筆立て	<i>fudetate</i>	pencil holder

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.