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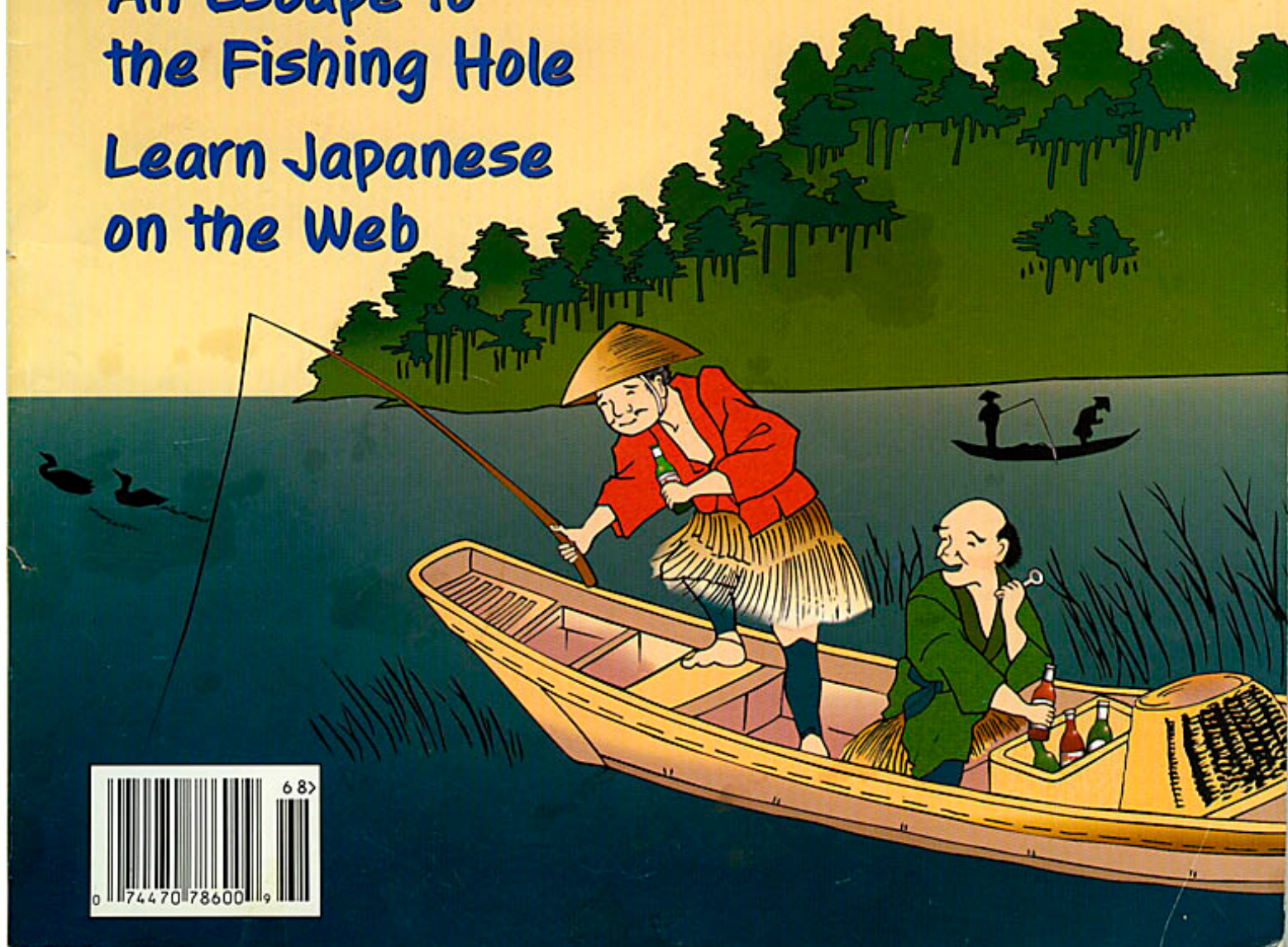
MANGAJIN

No. 68

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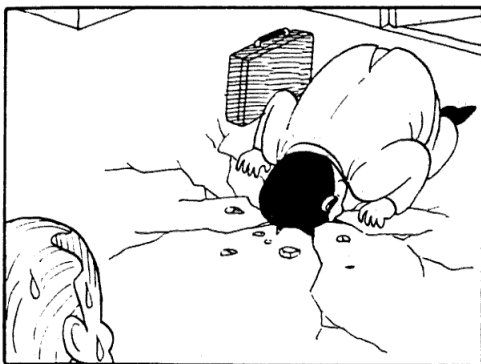
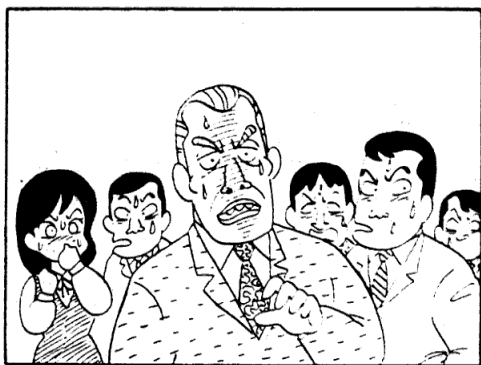


# C-Class Salaryman Course

C級 さらりーまん 講座

Shii-Kyū Sarariiman Kōza

by 山科けいすけ • Yamashina Keisuke



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**Title:** スペシャリスト  
Supesharisuto  
**The Specialist**

1 **Sound FX:** ドゴォ!  
Dogō!  
**Wham!**

2 **Employee:** こちらの ミス を ころよく  
*Kochira no misu o kokoroyoku*  
this side's/our mistake (obj.) agreeably/readily  
許してくれました。  
*yurushite kuremashita.*  
forgave-(for us)  
**"They gladly forgave our mistake."** (PL3)  
また 取り引きしてくれる そうです。  
*Mata torihiki shite kureru sō desu.*  
again will do business-(with us) (hearsay)  
**"They say they will do business with us again."** (PL3)

**Kachō:** やはり あやまり に 行かせたら、  
*Yahari ayamari ni ikasetara,*  
sure enough/really apology (purpose) if [I] send  
キミの 右 に出る 者 は いない な!  
*kimi no migi ni deru mono wa inai na!*  
your right on emerge person as for doesn't exist (colloq.)  
**"Sure enough, if I [need to] send someone to apologize,  
there's no one who comes out on your right!"**  
**"You really are the best man to send when it comes to  
making apologies!"** (PL2)

- *kochira* (lit., "this side/direction") is a polite way of referring to oneself or one's own group ("I/we").
- *misu* is abbreviated from *misutēku*, the katakana rendering of English "mistake."
- *yurushite* is the *-te* form of *yurusu* ("forgive"), and *kuremashita* is the polite past form of *kureru*. *Kureru* after the *-te* form of another verb implies the action benefits or is done as a favor to the speaker or his group.
- *sō da/desu* after a complete verb implies the speaker is repeating information he has heard from someone else or that comes from a secondary source of some kind. Here he's repeating what the client told him.
- *ikasetara* is a conditional form of *ikaseru* ("make [someone] go"), which is the causative form of *iku* ("go") → "send [someone]."
- *~ no migi ni deru* (lit., "come out on the right side of ~") is an expression meaning "be superior to/surpass ~." *Kimi no migi ni deru* modifies *mono*, an informal word for "person."

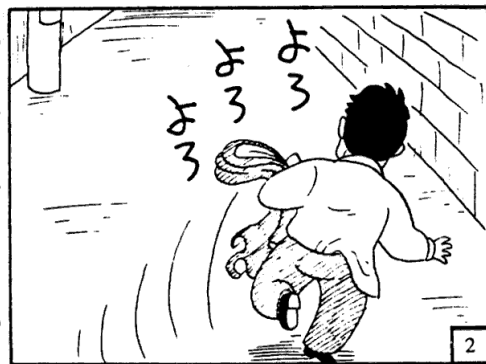


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	<p><b>Title:</b> 蛇行 Dakō meandering/zigzagging <b>Zigzag</b></p> <ul style="list-style-type: none"> <li><i>dakō</i>, written with the kanji for “snake” and “movement,” is a noun that refers to movement that zigzags/meanders back and forth like a slithering snake.</li> </ul>
1	<p><b>Man:</b> ウーイ! U-i! “U-u-rp”</p> <p><b>FX:</b> ふら ふら Fura fura (effect of tottering/wobbling)</p> <ul style="list-style-type: none"> <li><i>ūi</i> (or <i>ui</i>) is one of the standard sounds associated with drunkenness. It’s like a high-pitched “hic/urp!” made with an intake of breath.</li> </ul>
2	<p><b>FX:</b> よろ よろ よろ Yoro yoro yoro (effect of stumbling/walking shakily)</p>
3	<p><b>FX:</b> よろ よろ よろ Yoro yoro yoro (effect of stumbling/walking shakily)</p>
4	<p><b>Doctor:</b> 健康 のために 歩く 距離 を 増やす Kenkō no tame ni aruku kyori o fuyasu health for sake of walk distance (obj.) increase と いう 事 守ってます か? to iu koto mamotte-masu ka? (quote) say thing/instructions is/are abiding by (?) “Are you abiding by my instructions to increase the distance you walk for the sake of your health?” <b>“Have you followed my instructions to walk more for the sake of your health?”</b> (PL3)</p> <p><b>Man:</b> はい。 Hai. “Yes.” (PL2)</p> <ul style="list-style-type: none"> <li><i>aruku</i> (“walk”) modifies <i>kyori</i> (“distance”), giving the meaning “the distance that you walk”; <i>o</i> marks this as the direct object of <i>fuyasu</i> (“increase”).</li> <li><i>kenkō no tame ni aruku kyori o fuyasu</i> is a complete embedded sentence (“[you should] increase the distance you walk for the sake of your health”), and the quotative <i>to iu</i> essentially makes this a modifier for <i>koto</i> (“thing,” here referring to “instructions”). <i>O</i>, to mark this as the direct object of <i>mamotte-masu</i>, has been omitted.</li> <li><i>mamotte-masu</i> is a contraction of <i>mamotte imasu</i>, from <i>mamoru</i> (“abide by/stick to”).</li> </ul>



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**Title:** 夢  
Yume  
Dream

1 **Sound FX:** カリ カリ  
Kari kari  
**Scratch scratch** (sound of writing/pen on paper)

2 **FX:** す...  
Su... (effect of slipping silently up behind him)

3 **Kachō:** くおら 秋田っ! なんだこの見積り はあーっ!!  
Kuora Akita! Nan da kono mitsumori wā!!  
hey (name) what is this quote/estimate as for  
"HEY AKITA! What the heck is this quote!!" (PL2)

- kuora is a corruption of kora, an interjection for scolding: "Hey!"
- wā is an elongated wa ("as for"); the sentence is inverted—normal order would be *Kono mitsumori wa na n da?*

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

**Co-worker:** さすがです ねー、課長。ロッカーの上  
Sasuga desu nē, Kachō. Rokkā no ue  
fitting is (colloq.) sect. chief lockers on top of  
なんて、新記録 じゃないですか!  
nante, shin-kiroku ja nai desu ka!  
as for new record is it not?

"Wow! I'm impressed! On top of the lockers must be a new record!" (PL3)

ボクがやった時はコピー機の上  
Boku ga yatta toki wa kopii-ki no ue  
I (subj.) did time as for copy machine on top of

でしたよ。  
deshita yo.  
was (emph.)

"When I did it, he only jumped on top of the copy machine." (PL3)

**Sound FX:** ハアハアハア  
Hā hā hā  
**Pant pant pant**

**Kachō:** いや、なんだな...  
Iya, nan da na...  
no/well what is (colloq.)

やってみると なかなか おもしろい もんだ な。  
Yatte miru to naka-naka omoshiroi mon da na.  
if/when try doing quite/consid. fun thing is (colloq.)

"Well, you know... it's actually kind of fun once you try it." (PL2)

- sasuga implies an action or its result is "fitting/what you'd expect" from the person, with a tone of admiration or awe.
- kachō is literally "section chief," roughly equivalent to "manager" in US corporate structure.
- ~ ja nai desu ka here is a purely rhetorical question, actually acting as a strong assertion/exclamation.
- kopii-ki combines the English word "copy" with -ki, a suffix for machine/device.
- iya literally is an informal "no," but it's often used merely as a warm-up/hesitation word; nan da na is also a pause/hesitation phrase that's sometimes used when the speaker is trying to decide just how to respond.



# C-Class Salaryman Course

## C級 さらりーまん 講座

Shii-Kyū Sarariiman Kōza

by 山科けいすけ • Yamashina Keisuke

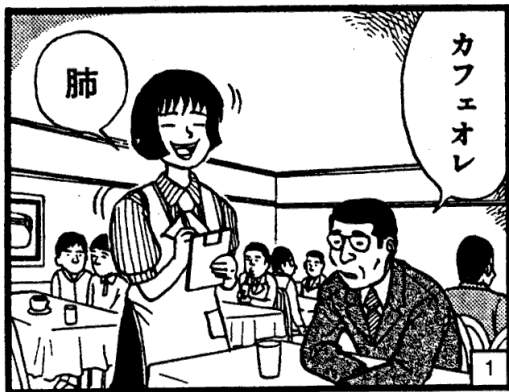


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<p><b>Title:</b> 性格 把握 Seikaku ha'aku character/personality grasp/understanding Personality Understanding <b>An Understanding of Character</b></p>	
1	<p><b>Employee:</b> あのう、課長... Anō, Kachō... (interj.) section chief <b>"Excuse me, Chief?"</b> (PL3)</p> <p><b>Kachō:</b> ん、なん だ? N, nan da? (interj.) what is <b>"Yeah, what?"</b> (PL2)</p> <ul style="list-style-type: none"> <li>• anō is a hesitation word similar to "uhh/um." It's often used to get someone's attention, essentially like "Excuse me."</li> </ul>
2	<p><b>Envelope:</b> 辞職願 Jishoku-negai <b>Letter of Resignation</b></p>
3	<p><b>Sound FX:</b> しゅぼっ Shubo! <b>Poof</b> (sound of the flame igniting)</p>
4	<p><b>Kachō:</b> で、なんの 用 だ っ て? De, nan no yō da tte? and so what of business is (quote) <b>"So, what was it you said you wanted?"</b> (PL2)</p> <p><b>Sound FX:</b> すっぱ すっぱ Suppa suppa <b>Puff puff</b></p> <p><b>Employee:</b> い... いえ、なんでもないです。 I... ie, nandemo-nai desu. (stammer) no is/was nothing-(hon.) <b>"Uh, n- nothing."</b> (PL3)</p> <p><b>Employee 2:</b> 気の弱い ヤツ の 対 処 の 仕 方 Ki no yowai yatsu no taisho no shikata weak-willed guys of handling of method 心得てる な。 kokoroete-ru na. understands (colloq.) <b>"He sure knows how to handle the weak-willed guys."</b> (PL2)</p> <ul style="list-style-type: none"> <li>• nan is a contraction of nani ("what"), and yō means "business," so nan no yō da = "what is your business?" → "what do you want?" Asking a question with da is masculine and often sounds quite rough.</li> <li>• nandemo-nai = "it's nothing/not anything at all," and desu is added for politeness.</li> <li>• ki ga yowai is an expression for "[someone] is weak-willed/unassertive/spineless"; the ga changes to no because the expression is being used as a modifier of yatsu (an informal/slang word for "fellow/guy").</li> <li>• kokoroete-ru is a contraction of kokoroete iru, from kokoroeru ("know/understand/be aware of").</li> </ul>

# 骨不さん HONEBUTO-SAN

by フジツボミキ • Fujitsubo Miki



1 **Customer 1:** カフェオレ。  
*Kafe ore.*  
“Café au lait.” (PL2)

**Waitress:** 肺。  
*Hai.*  
lung  
“Yes sir.” (PL3)

- this strip features visual puns on the word *hai* (“yes/OK”). The word would normally be written in kana, but in this case various kanji that are read *hai* (there are dozens) are used instead. The waitress finds it amusing to imagine those kanji as she says *hai*, but to the customers, of course, it still sounds like the standard *hai*.

2 **Customer 2:** ミックス サンド と ホット。  
*Mikkusu sando to hotto.*  
mixed sandwiches and hot [coffee]  
“Mixed sandwiches and coffee.” (PL2)

**Waitress:** 灰。  
*Hai.*  
ashes  
“All right.” (PL3)

**Customer 3:** レモン ティー。  
*Remon tii.*  
lemon tea  
“Tea with lemon.” (PL2)

**Waitress:** 敗。 (to herself) フフフ。  
*Hai. Fu fu fu.*  
defeat (giggle)  
“OK. (Tee hee hee.)” (PL3)

- an order of *mikkusu sando* typically includes a variety of thin sandwiches made of crustless white bread filled with egg salad, potato salad, ham and lettuce, cheese and cucumbers, etc.

3 **Waitress:** 私 が 漢字 で 返事してる の も  
(thinking) *Watashi ga kanji de henji shite-ru no mo*  
I (subj.) kanji with am replying (nom.) even  
知らないで、みんな アンポンタン だ わ。  
*shiranaide, minna anpontan da wa.*  
without knowing everyone idiot/simpleton is (fem. emph.)  
**They don't even realize I'm answering in kanji.**  
**What nincompoops!** (PL2)

**Customer 4:** おひや ちょーだい。  
*O-hiya chōdai.*  
(hon.)-cold water please give me  
“Water, please.” (PL2)

**Waitress:** 俳優。  
*Hai.*  
actor  
“Right away, sir.” (PL3)

- *chōdai* is a less formal (but still quite polite) equivalent of *kudasai*, “please give me/let me have.”

4 **Waitress:** たまに は 英語 で 返事しちゃったりして。  
(thinking) *Tama ni wa eigo de henji shichattari shite.*  
sometimes as for English with do something like reply  
**I even occasionally answer in English.** (PL2)

**Customer 5:** ドリア。  
*Doria.*  
“Doria.” (PL2)

**Waitress:** High. (to herself) ウフフフ。  
*Hai. U fu fu fu.*  
“Yes sir. (Tee hee hee.)” (PL3)

- *henji shichattari shite* is from *henji shichau*, a contraction of *henji shite shimau*; in this case the *-te shimau* form indicates that the action is done impulsively, with a feeling of special excitement/pleasure/satisfaction.
- *doria* is a Japanese adaptation of a French dish, consisting of a rice and cheese mixture in a casserole dish, covered with white sauce and baked.

# 骨子さん HONEBUTO-SAN

by フジツボミキ • Fujitsubo Miki



1 **Sound FX:** しず しず  
Shizu shizu  
(effect of proceeding solemnly/sedately)

- pictured is a *gissha* (牛車), common transportation for aristocrats in the Heian Era (A.D. 794–1185).

2 **Co-workers:** 来た。来たぞ。  
Kita. Kita zo.  
came came (emph.)  
“**He’s here. He’s arrived.**” (PL2)

**Sound FX:** サッ  
Sa!  
(effect of a quick motion—in this case, the attendant kneeling/bowing as his master steps down)

- *zo* is a rough, masculine particle for emphasis.

3 **Nobleman:** おはようでおじゃる。  
Ohayō de ojaru.  
“**Good morning.**” (PL3-4)

**Co-worker:** おはよーッス。  
Ohayō ssu.  
“**Morning.**” (PL2)

**Sound FX:** しず しず  
Shizu shizu  
(effect of proceeding solemnly/sedately)

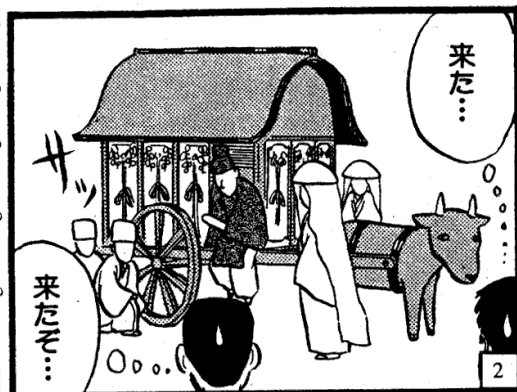
**Sign:** 総務部  
Sōmu-bu  
**General Affairs**

- *ohayō de ojaru* is a pre-modern Japanese equivalent of the morning greeting *ohayō gozaimasu*. *Ohayō ssu* is an informal contraction of the same greeting.

4 **Co-workers:** 独身 貴族。  
(thinking) Dokushin kizoku.  
bachelor nobles/aristocracy  
**Aristocrat bachelor.**

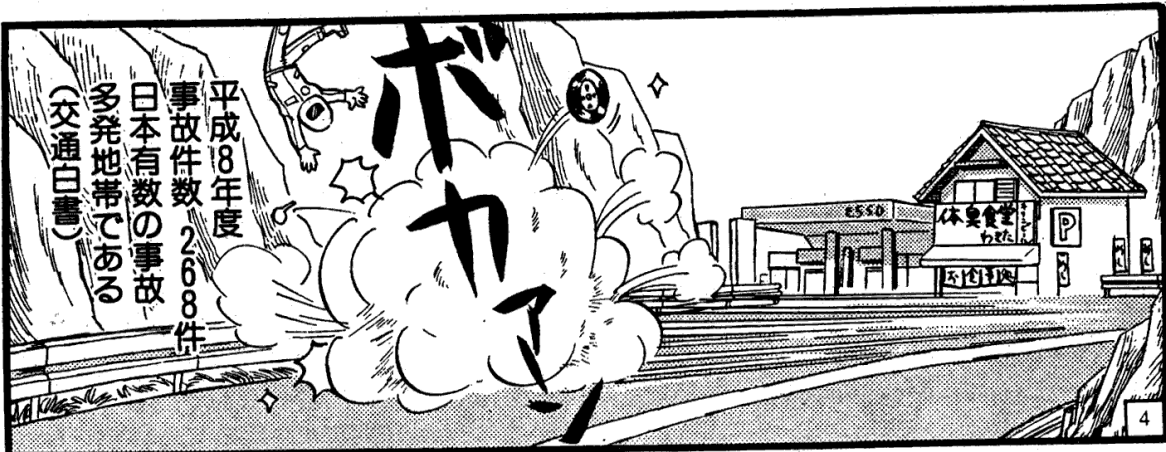
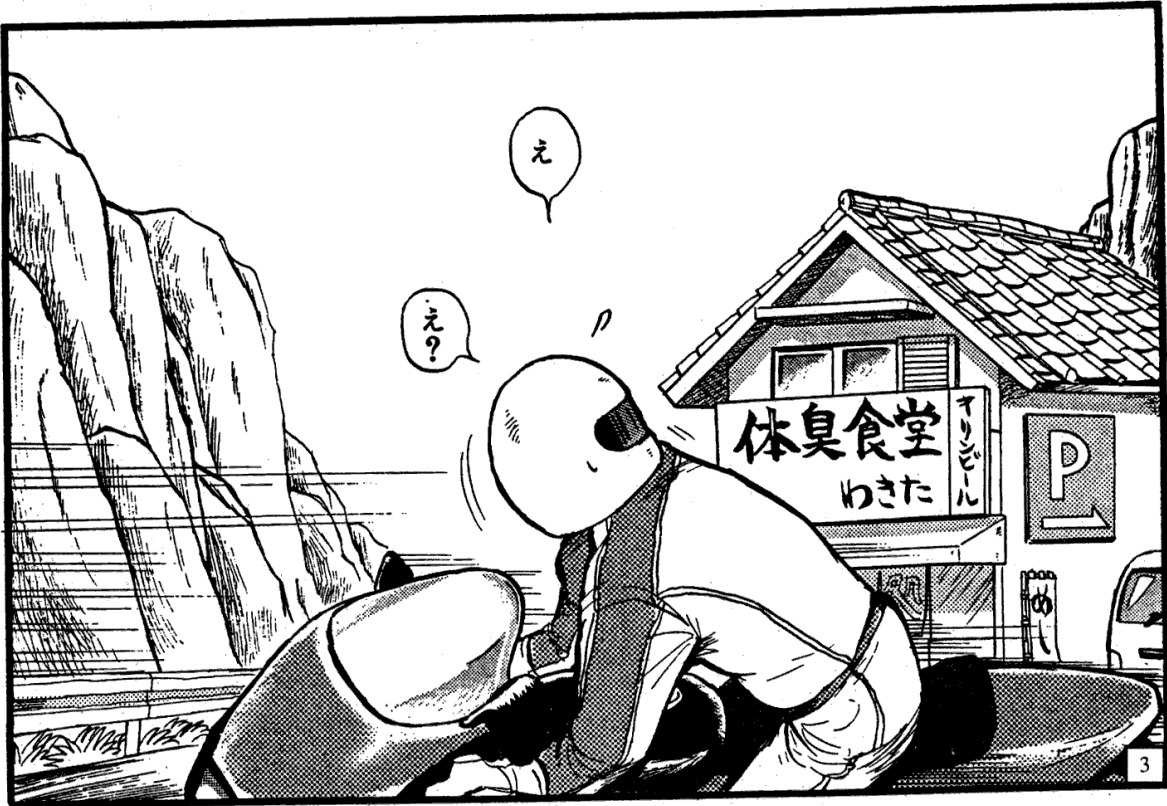
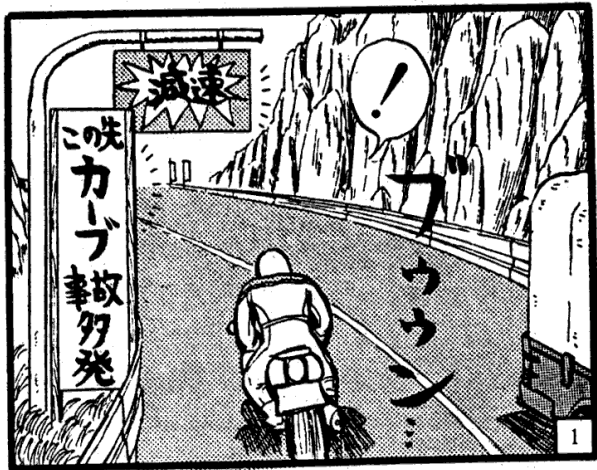
**Sound FX:** しず  
Shizu  
(effect of taking his seat in the same solemn/sedate manner)

- *dokushin kizoku*, literally meaning “unmarried aristocrat,” is a term applied to young, unmarried men or women who have a high level of disposable income and lead a comfortable lifestyle.



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<p>1 <b>Sound FX:</b> ブウウン <i>Būn</i> <b>Vroom</b></p> <p><b>Signs:</b> 減速 この先 カーブ 事故 多発 <i>Gensoku Kono saki kābu jiko tahatsu</i> decrease speed ahead curve accidents frequent occurrence Slow down Many accidents occur at curve ahead <b>Reduce Speed Dangerous Curve Ahead</b></p>
<p>2 <b>Rider:</b> フッ、たとえ どんな カーブ だろう と 俺の ハングオン で... <i>Fu!, tatoe donna kābu darō to ore no hangu-on de...</i> (snort) even if what kind of curve [it] may be even if my hang-on/grip with <b>“Hah! No matter what kind of curve it may be, with my grip...”</b> (PL2)</p> <p><b>Sound FX:</b> ブォーン <i>Buōn</i> <b>Vroom</b></p> <ul style="list-style-type: none"> <li><i>tatoe</i> combines with a conditional (“if/even if”) form later in the sentence to emphasize the conditional meaning. The literal meaning here is like “even if it may be what(ever) kind of curve” → “no matter what kind of curve it may be.”</li> </ul>
<p>3 <b>Rider:</b> え、 え? <i>E, e?</i> (interj.) (interj.) <b>“Huh, huh?”</b> (PL2)</p> <p><b>Signs:</b> 体臭 食堂 / わきた / キリンビール / めし <i>Taishū Shokudō / Wakita / Kirin biiru / Meshi</i> body odor restaurant/café (name) (name) beer rice/meal <b>Wakita’s B.O. Café Kirin Beer Eats</b></p> <ul style="list-style-type: none"> <li><i>taishū shokudō</i> is normally written with 大衆 (“general public/the masses”) as the first two kanji, and it refers to restaurants/café’s where inexpensive food can be found. This establishment has chosen to use a homonym meaning “body odor” on its sign, however—to the cyclist’s, and apparently many others’, surprise. Appropriately enough, the name <i>Wakita</i> also brings to mind <i>waki</i> (“armpit”).</li> </ul>
<p>4 <b>Sound FX:</b> ボカーン <i>Bokān</i> <b>CRASH</b></p> <p><b>Narration:</b> 平成 8年度 事故 件数 268件 <i>Heisei hachi nendo Jiko kensū nihyaku rokujūhakken</i> Heisei year 8/1996 accident no. of cases 268 count <b>Number of accidents in 1996: 268</b></p> <p>日本 有数の 事故 多発 地帯 である。 <i>Nihon yūsū no jiko tahatsu chitai de aru.</i> Japan leading accident frequent occurrence zone is <b>One of Japan’s worst accident sites.</b> (交通白書) <i>(Kōtsū Hakusho)</i> <b>(from the Transportation White Paper)</b></p> <ul style="list-style-type: none"> <li><i>yūsū no</i> literally means “has number,” and essentially implies that the item referred to can be counted among the top 5 or 10 of its class → “prominent/leading/foremost/best,” or when the basis of comparison is bad/negative, “worst.”</li> <li><i>hakusho</i> (literally, “white paper”) refers to a government document or report.</li> </ul>

# ひまわり組のみんなは とっても仲良しだ編

その4



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**Title:** ひまわり 組 のみんな は とっても 仲よし だ 編 その4  
*Himawari -gumi no minna wa totemo naka-yoshi da hen Sono yon*  
 sunflower class/group in everyone as for very much good friends is/are collection no. 4  
**All of Us in the Sunflower Class are Really Great Pals, Episode 4**

1 **Labels:** スネカフェ スティックシュガー  
*Sunekafe Sutikku shugā*  
 (name) stick sugar  
**Snecafé Sugar**

- *Sunekafe* reverses the first two syllables of the coffee brand *Nesukafe* (Nescafé).
- *sutikku shugā* refers to stick-shaped packets of regular granulated sugar.

2 **Shin-chan:** おお、いい におい。何 のんでる の?  
*O, ii nioi. Nani nonde-ru no?*  
 (interj.) good smell what are drinking (explan.-?)  
**“Mmm, that smells good. What’re you drinking?” (PL2)**

**Mother:** コーヒー よ。  
*Kōhii yo.*  
 coffee (is-emph.)  
**“It’s coffee.” (PL2)**

- *nonde-ru* is a colloquial contraction of *nonde iru*, from *nomu* (“drink”).

3 **Shin-chan:** オラ も のみたい。オラ もー。  
*Ora mo nomitai. Ora mō.*  
 I/me also want to drink I/me also  
**“I want some, too. Me, too!” (PL2)**

**Mother:** だーめ。これは 大人の 飲み物 よ。子供 が 飲んだら 眠れなくなっちゃう の。  
*Dāme. Kore wa otona no nomimono yo. Kodomo ga nondara nemurenaku natchau no.*  
 not permitted this as for adult 's drink (is-emph.) children (subj.) if drink become unable to sleep-(undesirable)(explan.)  
**“No. This is a drink for grown-ups. If kids drink it, they get so they can’t sleep.” (PL2)**

- *ora* is a variation of *ore*, a rough, masculine word for “I/me.”
- *nemurenaku* is from *nemurenai*, the negative form of the verb *nemureru* (“be able to sleep”). *Natchau* is a contraction of *natte shimau*, the *-te* form of *naru* (“become”) plus *shimau*, which after the *-te* form of another verb can imply the action is undesirable or regrettable.

4 **Shin-chan:** ほほーお。  
*Hohō.*  
 (interj.)  
**“Aha-a.” (PL2)**

**“FX”:** きょうみしんしん  
*Kyōmi-shinshin*  
 interest/curiosity overflowing  
**Mounting curiosity**

**Narration:** 「眠れなく なってみたい」と 思っている。  
*“Nemurenaku natte mitai” to omotte iru.*  
 unable to sleep want to try becoming (quote) is thinking  
**Thinking that he’d like to try getting so he couldn’t sleep. (PL2)**

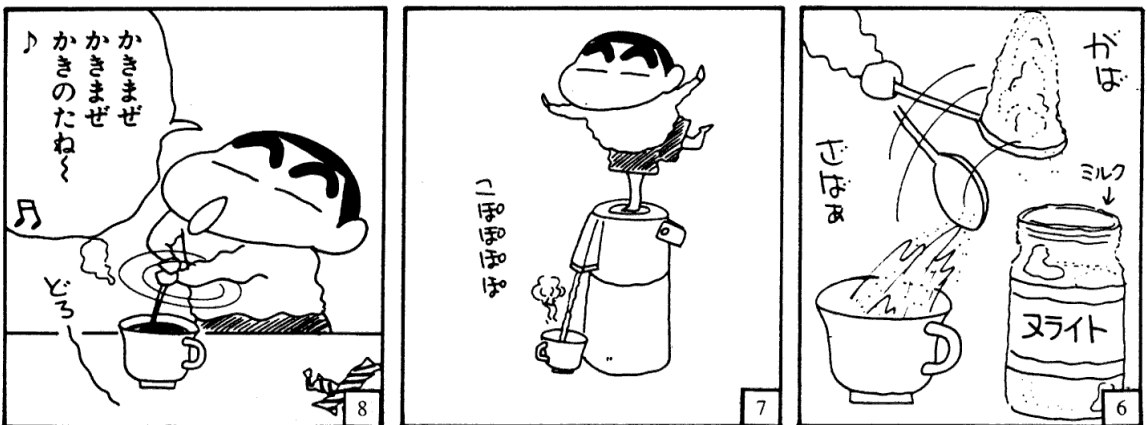
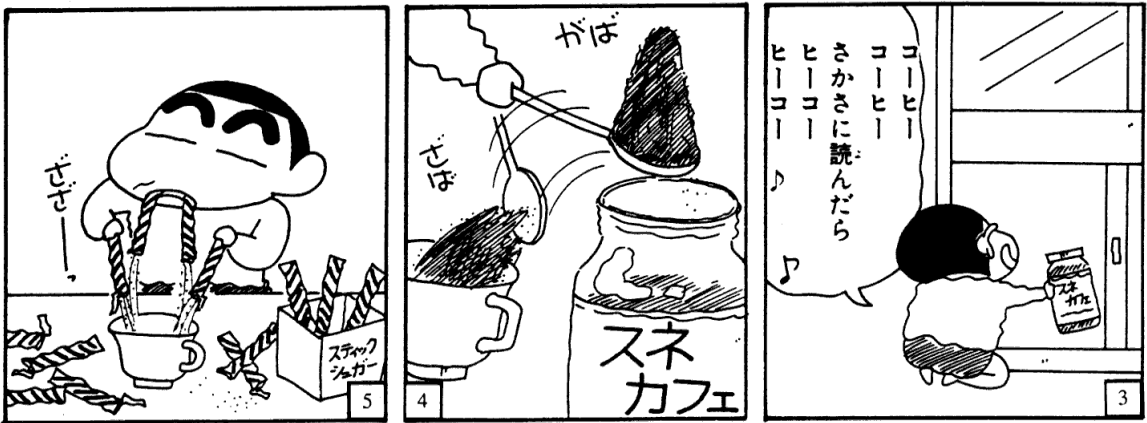
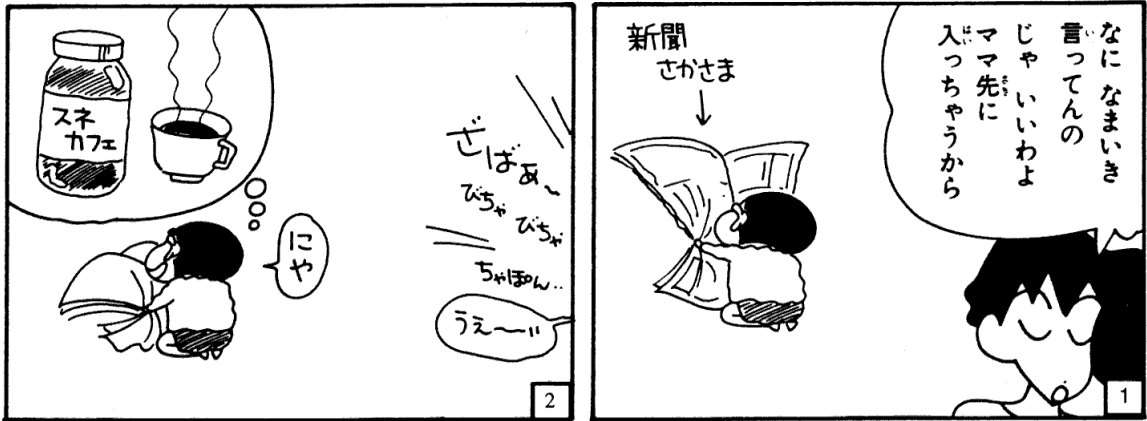
5 **Narration:** 夜  
*Yoru*  
**Night**

**Mother:** しんちゃん、おふろ いっしょに 入ろ。  
*Shin-chan, o-furo issho ni hairu.*  
 (name-dim.) (hon.)-bath together let’s get in/take  
**“Shin-chan, let’s take a bath.” (PL2)**

**Shin-chan:** オラ、そろそろ 年ごろ だ から ひとりで 入る。  
*Ora, soro-soro toshi-goro da kara hitori de hairu.*  
 I/me soon of age am because/so alone will get in/take  
**“I’ll be of age soon, so I’ll take my bath alone.” (PL2)**

**Newspaper:** 天才 マジシャン、ダーク 太陽 東京 ドーム ライブ。  
*Tensai majishan, Dāku Taiyō Tōkyō Dōmu raibu.*  
 genius magician dark sun Tokyo Dome live  
**Amazing magician, Dark Sun, live at Tokyo Dome**

- *hairu* is a contraction of *hairō*, the volitional “let’s/I shall” form of *hairu* (“enter/go in”); *ofuro ni hairu* = “get in/take a bath”).



1 **Mother:** なに なまいき 言ってん の。  
*Nani namaiki itten no.*  
 what affectation/cheek are saying (explan.)  
 じゃ、いい わよ。  
*Ja, ii wa yo.*  
 then is OK/fine (fem. emph.)  
 ママ 先に 入っちゃう から。  
*Mama saki ni haitchau kara.*  
 Mama/I first will get in/take because  
**“Smart aleck! Well, OK then. I’ll take my bath first.”** (PL2)

**Arrow:** 新聞 さかさま  
*Shinbun sakasama*  
 newspaper upside down  
**Newspaper is upside down**

- *itten* is a colloquial contraction of *itte iru* (“is/are saying”).
- *namaiki* means “affectation/cheek/impudence,” and *namaiki (o) iu* is “say cheeky/impudent things” → “be a smart aleck.”
- *haitchau* is a contraction of *haitte shimau*, the *-te* form of *hairu* (“get in/take [a bath]”) followed by *shimau*, which can imply the action’s consequences will be negative/undesirable—here, it’ll be too late for Shin-chan to join his mother in the bath if he changes his mind.

2 **Sound FX:** ざばあー びちゃびちゃ ちゃぼん  
*Zabā Bicha-bicha Chapon*  
**Spla-a-ash Splish splash Plunk**

**Mother:** うえーい。  
*Uēi.*  
**“Ahhh!”**

**Shin-chan:** にや  
*Niya*  
**Grin**

**Label:** スネカフェ  
*Sunekafe*  
**Snecafé**

- *zabā* represents a big splash, like pouring a whole basin of water over yourself, while *bicha bicha* represents smaller splashes, such as when dipping a hand/soap/washcloth into a basin or when a small amount of water spills as you dip water from the tub. In a Japanese bath, bathers first wet down, soap up and rinse off outside the tub, using a basin to dip water from the tub, before getting in to soak in the deep hot water.

3 **Shin-chan:** コーヒー コーヒー。  
*Kōhii kōhii.*  
 coffee coffee  
 さかさに 読んだら ヒーコー ヒーコー。  
*Sakasa ni yondara hiikō hiikō.*  
 upside down if read feeco feeco  
**“Coffee, coffee. Read it backwards and you get feeco, feeco.”** (PL2)

- *sakasa* is an alternate form of *sakasama*, seen above. The word basically means “upside down/topsy-turvy/wrong side up,” but sometimes is better translated as “reversed/backwards.” Note that in this case, it really is “upside down” in the original, vertical text.

4 **Sound FX:** がば ざば  
*Gaba zaba*  
 (effect of scooping up a large spoonful and then dumping it into the cup)

**Label:** スネカフェ  
*Sunekafe*  
**Snecafé**

5 **Sound FX:** ざざーっ  
*Zazā!*  
 (effect of pouring a lot of sugar into the cup)

**Label:** スティック シュガー  
*Sutikku shugā*  
 stick sugar  
**Sugar**

6 **Sound FX:** がば ざばあ  
*Gaba zabā*  
 (effect of scooping up a large spoonful of powdered creamer and then dumping it into the cup)

**Arrow:** ミルク  
*Miruku*  
**Milk**

**Label:** スライト  
*Nuraito*  
 (brand name)  
**Nulight**

- Nulight (スライト, *nuraito*) is a play on the creamer brand Bright (ブライト, *buraito*). The two names closely resemble each other when written in katakana.

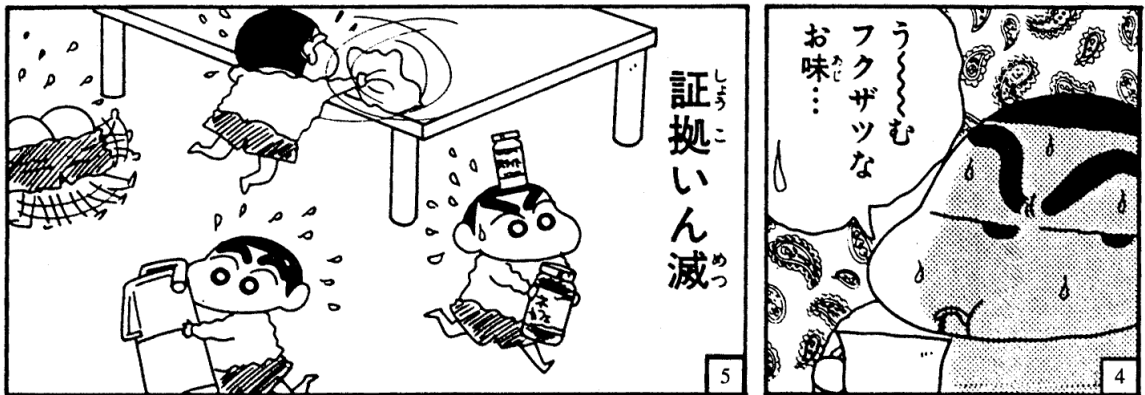
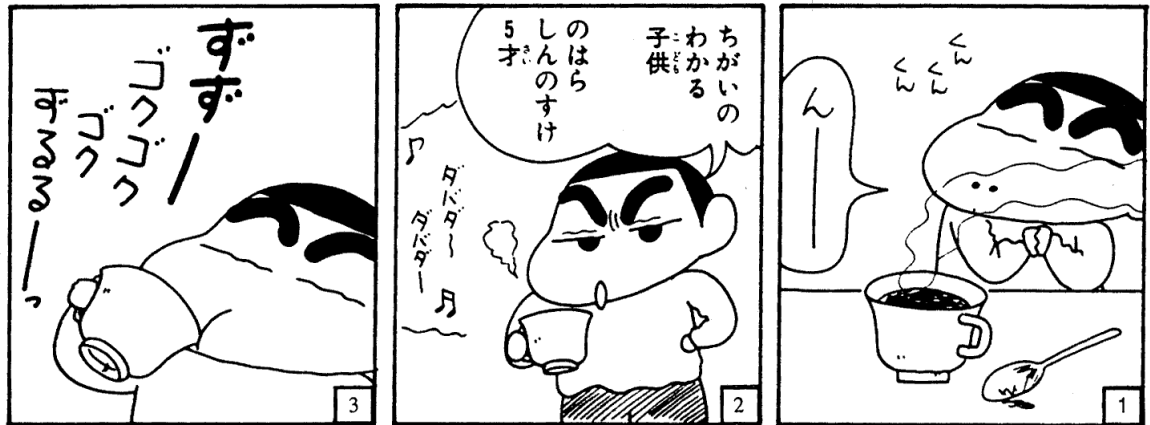
7 **Sound FX:** こぼぽぽぽ  
*Kopopopopo*  
 (sound of hot water pouring into cup)

8 **Shin-chan:** かきまぜ、かきまぜ、かきのたねー。  
*Kakimaze, kakimaze, kaki no tanē.*  
 stirring stirring persimmon seeds/chili bits  
**“Stir it up, stir it up, hot chili bits.”** (PL2)

**Sound FX:** どろー  
*Dorō*  
 (effect of thick liquid)

- *kakimaze* is from the verb *kakimazeru* (“stir/mix”).
- Shin-chan throws in *kaki no tanē* simply because its first part sounds similar to *kakimaze*. *Kaki no tane* is literally “persimmon seed,” but it’s also the name of a popular rice cracker/rice bits snack food, which many English speakers know as “chili bits.”





1	<b>Sound FX:</b> くんくんくん <i>Kun kun kun</i> <b>Sniff sniff sniff</b>
	<b>Shin-chan:</b> んー。 <i>Nn.</i> “Mmmm.” (PL2)
2	<b>Shin-chan:</b> ちがいのわかる子供、 <i>Chigai no wakaru kodomo,</i> difference (subj.) understands child のはらしんのすけ、5才。 <i>Nohara Shinnosuke, gosai.</i> (surname) (given name) 5 yrs old <b>“A child of discerning taste, Nohara Shinnosuke, age 5.”</b> (PL2)
	<b>Sound FX:</b> ダバダー ダバダー <i>Dabadā dabadā</i> (jingle from a famous coffee commercial)
	• Shin-chan is rephrasing a famous Nescafé Gold Blend commercial. The actual line from the commercial was <i>Chigai no wakaru otoko</i> (“a man who knows the difference/a discerning man” → “a man of discerning taste”).
3	<b>Sound FX:</b> ずずー ゴクゴクゴク ずるるーっ <i>Zuzū goku goku goku zururū!</i> <b>S-s-sip Gulp gulp gulp S-s-slurp</b>
4	<b>Shin-chan:</b> うーむ、フクザツな お味。 <i>Umu, fukuzatsu na o-aji.</i> (interj.) complex (hon.)-taste <b>“Hmmm, a complex taste.”</b> (PL2)

5	<b>Narration:</b> 証拠 いん滅 <i>Shōko inmetsu</i> evidence destruction <b>Destruction of evidence</b>
6	<b>Narration:</b> 夜中 <i>Yonaka</i> <b>Late night</b>
	<b>Mother:</b> くかー <i>Kukā</i> (sound of someone sleeping—the slightly raspy sound of deep, regular breathing)
7	<b>Sound FX:</b> くわっ <i>Kuwa!</i> (effect of eyes opening widely)
	<b>Shin-chan:</b> おお、ぜんぜん ねむくないぞ。 <i>Ō, zenzen nemukunai zo.</i> (interj.) [not] at all not sleepy (emph.) <b>“Wow, I’m not a bit sleepy!”</b> (PL2)
	• <i>zenzen</i> is usually followed by a negative for the meaning “[not] at all/completely [not].”
8	<b>Shin-chan:</b> ケツ でか おばさん こんばんわ。 <i>Ketsu -deka obasan konban wa.</i> buttocks large aunt/woman good evening <b>“Good evening, big-butt lady.”</b> (PL1)
	<b>Sound FX:</b> ぷり ぷり <i>Puri puri</i> (effect of Shin-chan shaking his bottom)
	<b>Mother:</b> くかー <i>Kukā</i> (sleeping sound)
	• <i>deka</i> is from the adjective <i>dekai</i> , a slang word for “big/large”; <i>ketsu-deka</i> (“big butt”) is essentially a noun, and it links directly to <i>obasan</i> to make a compound noun for “big-butt lady.”
	• <i>こんばんわ</i> is more properly spelled <i>こんばんは</i> .

## Letters

(continued from page 6)

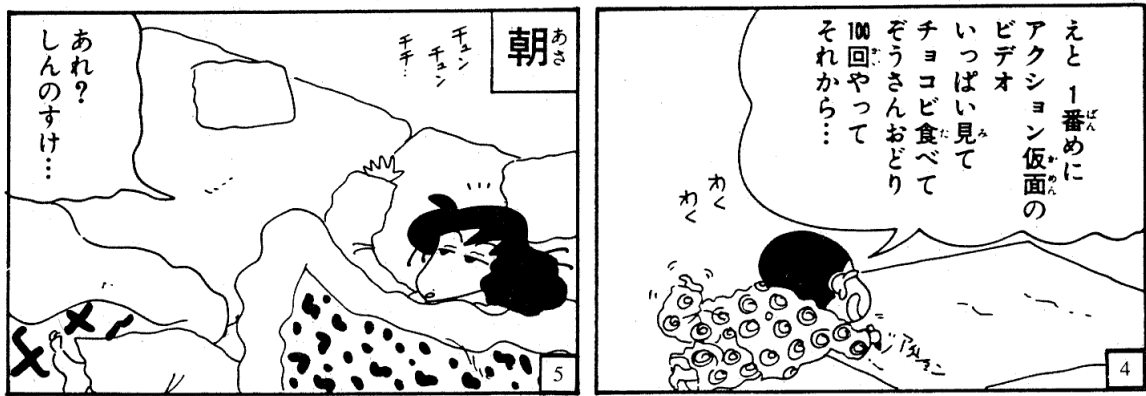
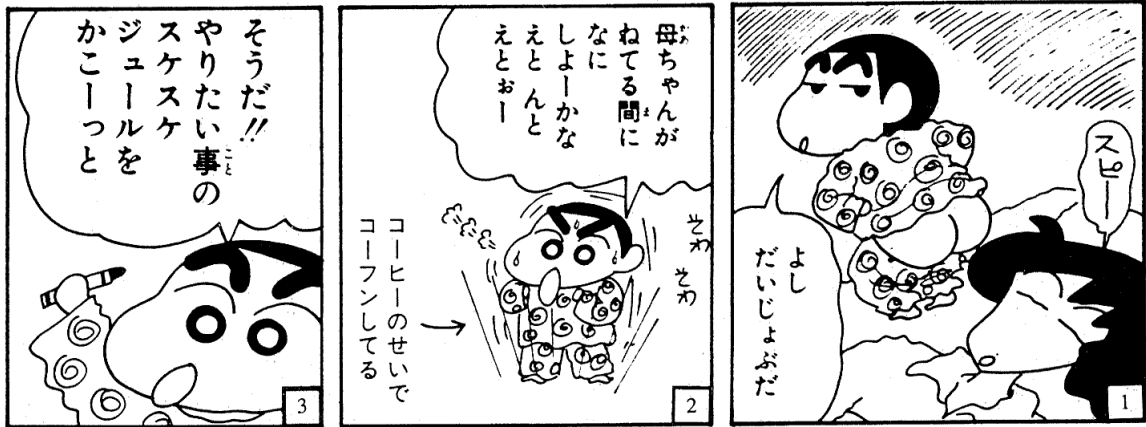
in numberless period films and TV productions. Have they no eyes to see?

The mindless pursuit of fashion and fads to which we’re all driven in this postmodern phase of late capitalism is exacerbated in the rigidly hierarchical and basically authoritarian societies of which Japan is a prime example. Unable—or unwilling—to effect the socioeconomic changes needed to de-emphasize stifling group conformity and broaden freedom of real individual choice, these otherwise remarkable people

are compelled to seek with unequalled single-mindedness banal (and counterproductive) forms of relief betraying a fundamental identity crisis.

Make no mistake about it: Beyond the arguably innocuous vagaries of fashion, the continuous decline of the aesthetic sensibility that until relatively recent times permeated many aspects of daily life in Japan bodes ill for humankind as a whole.

FRANCO COSSU  
South Pasadena, CA

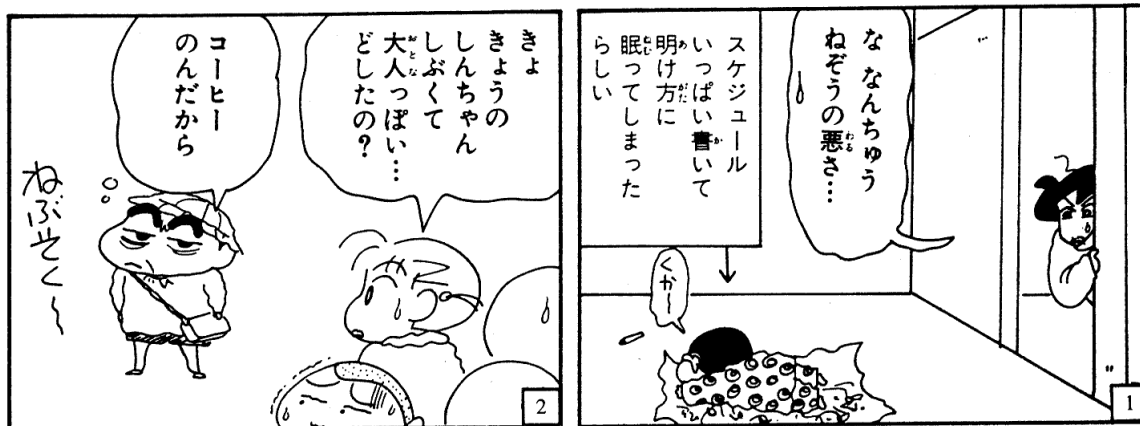


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<p>1 <b>Mother:</b> スピー  <i>Supii</i>  (another sleeping sound)</p> <p><b>Shin-chan:</b> よし、だいじょうぶだ。  <i>Yoshi, daijōbu da.</i>  good/OK all right/safe is  <b>“Good, all’s clear.”</b> (PL2)</p>
<p>2 <b>Shin-chan:</b> 母ちゃんがねてる間になにしよーかな? えと、んと、えとおー。  <i>Kāchan ga nete-ru ma ni nani shiyō ka na? E to, n to, e tō.</i>  mom (subj.) is sleeping period during what shall do I wonder (interj.) (interj.) (interj.)  <b>“What shall I do while Mom’s sleeping? Umm, errr, ahhh.”</b> (PL2)</p> <p><b>Sound FX:</b> そわ そわ  <i>Sowa sowa</i> (effect of being restless/fidgety)</p> <p><b>Arrow:</b> コーヒーのせいであ、コーフンしてる。  <i>Kōhii no sei de, kōfun shite-ru.</i>  coffee of result/consequence (cause) is excited  <b>Excited due to the coffee.</b> (PL2)</p>
<p>3 <b>Shin-chan:</b> そうだ!! やりたい事のスケスケジュールをかこーっと。  <i>Sō da!! Yaritai koto no suke-sukejūru o kakō tto.</i>  that way is want to do things of (nonsense)-schedule (obj.) shall write (emph.)  <b>“That’s it! I’ll write down things I want to do on a sched-schedule.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>tto</i> or <i>to</i> is sometimes used at the end of a sentence merely for emphasis; one common situation is when the speaker is declaring something he intends/plans to do.</li> </ul>
<p>4 <b>Shin-chan:</b> えと、1番めにアクション仮面のビデオいっぱい見て、  <i>E to, ichiban-me ni Akushon Kamen no bideo ippai mite,</i>  (interj.) first for action mask of videos a lot watch-and</p> <p>チョコビ 食べて、ぞうさん おどり 100回 やって、それから...  <i>chokobi tabete, zō-san odori hyakkai yatte, sore kara...</i>  (chocolate snack name) eat-and elephant-(hon.) dance 100 times do-and and then</p> <p><b>“Let’s see, first I’ll watch lots of Masked Actionman videos, and then I’ll eat Chocobees, and then I’ll do the elephant dance a hundred times, and then ...”</b> (PL2)</p> <p><b>Sound FX:</b> わく わく  <i>Waku waku</i> (effect of being excited/thrilled)</p> <ul style="list-style-type: none"> <li>• <i>Akushon Kamen</i> (lit., “action mask”) is intended as the title of an action show like “Kamen Rider” or “The Power Rangers” where the hero is dressed in a masked costume when fighting the bad guys. The <i>akushon</i> (“action”) part comes from <i>Action Comics</i>, the magazine in which this manga is serialized.</li> </ul>
<p>5 <b>Narration:</b> 朝  <i>Asa</i>  <b>Morning</b></p> <p><b>Sound FX:</b> チュン チュン チチ  <i>Chun chun chichi</i>  <b>Chirrup chirrup cheep</b></p> <p><b>Mother:</b> あれ? しんのすけ...  <i>Are? Shinnosuke...</i>  (interj.) (name)  <b>“Huh? Shinnosuke?”</b> (PL2)</p>



1 **Mother:** な、なんちゅうねぞうの悪さ。  
*Na-nanchū nezō no warusa.*  
 (stammer) what kind of sleep posture/appearance of badness  
 "What a disorderly sleeper!"

**"He really tossed and turned last night!"** (PL2)

**Narration:** スケジュール いっぱい書いて、明け方に眠ってしまったらしい。  
*Sukejūru ippai kaite, akegata ni nemutte shimatta rashii.*  
 schedule a lot wrote-and dawn at fell asleep-(complete) it seems  
**He apparently wrote lots on his schedule, then fell asleep at dawn.** (PL2)

**Shin-chan:** くかー  
*Kukā*  
 (sleeping sound)

- *nanchū* is a contraction of *nan to iu* (lit., "called what?" but idiomatically meaning "what kind of"). *Nanchū* ~ often carries an astonished/shocked feeling, as it does here.
- *nezō no warusa* is a noun form of the expression *nezō ga warui* (lit., "sleep posture/appearance is bad"), which is used to describe people who sleep in odd positions or shift positions a lot in their sleep.

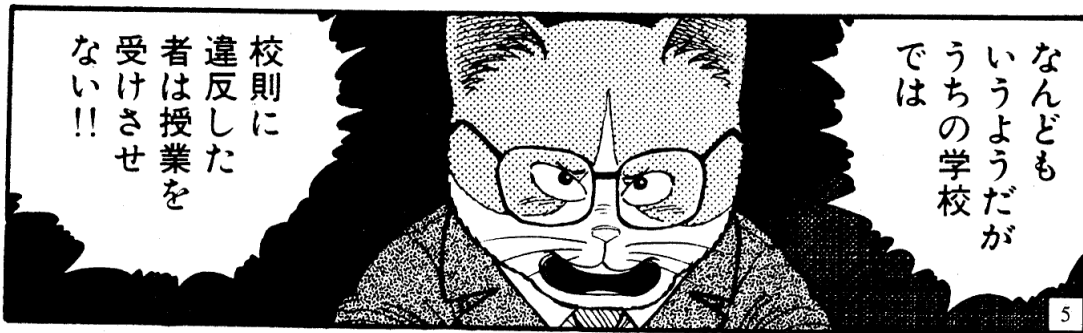
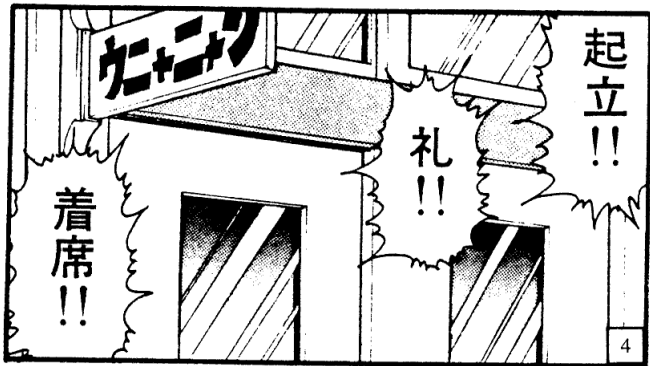
2 **Friend:** きよ、きょうのしんちゃん、しぶくて大人っぽい。どしたの?  
*Kyo-kyō no Shin-chan, shibukute otona-ppoi. Doshita no?*  
 (stammer) today 's (name-dim.) austere/subdued-and adult-like what happened (explan.-?)  
**"Y- you look rough today, Shin-chan, like a grown-up! What happened?"** (PL2)

**Shin-chan:** コーヒーのんだから。  
*Kōhii nonda kara.*  
 coffee drank because  
**"It's because I drank coffee."** (PL2)

**Narration:** ねぶそくー  
*Ne-busokū*  
 lack of sleep  
**Not enough sleep!**

- *shibukute* is the *-te* form of the adjective *shibui*, which has a wide range of meanings but generally implies an underlying austerity or subduedness. Describing a man in general (it's not normally used of women), the word typically implies he is cool/good-looking in an austere sort of way (Charles Bronson is considered by many to be the epitome of *shibui*). But a *shibui* face is a "glum/sullen/grim" one—and the picture suggests that is probably what his friend is actually referring to. *Shibui* with *otona-ppoi*—though not compliments in themselves—are words that children might use to describe each other with a touch of admiration.
- the suffix *-ppoi* makes nouns into adjectives meaning "is like/is full of/is characterized by ~," so *otona-ppoi* = "adult-like."
- *doshita* is a contraction of *dō shita*. *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 appears out of the ordinary: "What happened/What's the matter/What's wrong?"
- *ne-busoku* combines the stem of the verb *neru* ("sleep") with *fusoku* ("lack/insufficiency") → "lack of sleep."



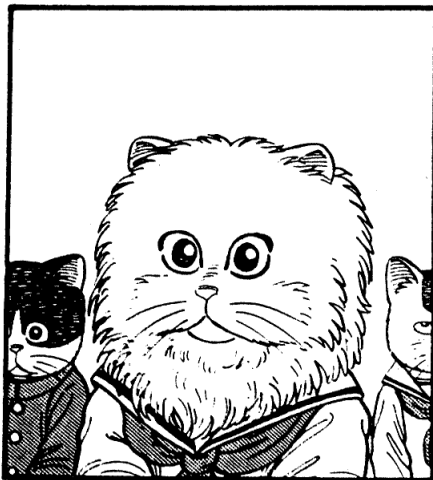
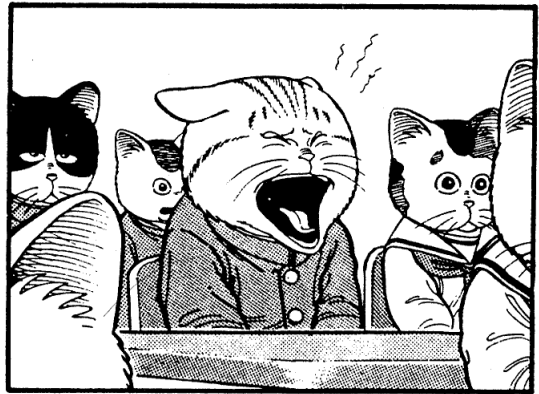
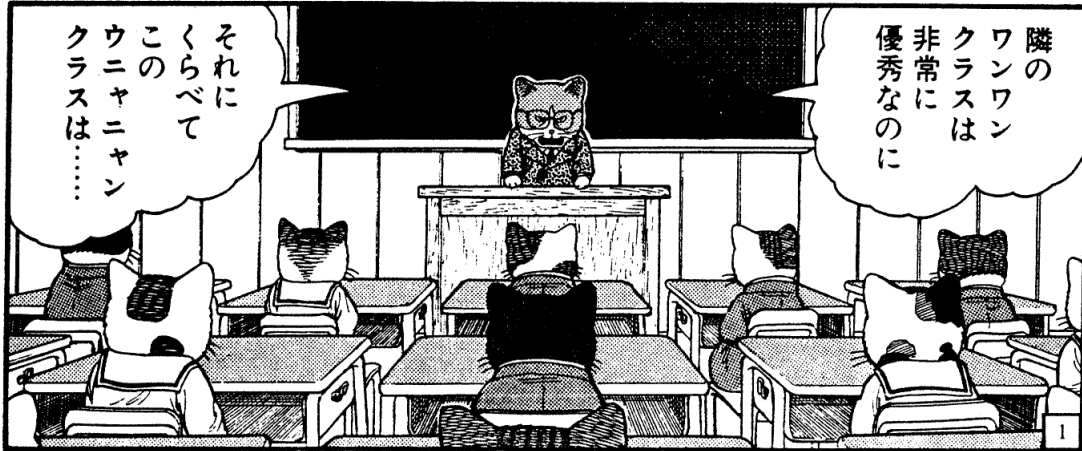


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# ホワッツ マイケル What's Michael?

by 小林まこと / Kobayashi Makoto

1	<p><b>Title:</b> 校則 <i>Kōsoku</i> school rules/regulations <b>School Rules</b></p> <p><b>Sound FX:</b> キーン コーン カーン <i>Kiin kōn kān</i> <b>Ding dong ding</b> (chimes signaling the start of class)</p> <p><b>Sign:</b> ウニャワン 中学校 <i>Unya-wan Chūgakkō</i> (name) middle school <b>Meow-bow Junior High School</b></p> <ul style="list-style-type: none"> <li>• <i>unya</i> is one of several variations on the Japanese equivalent of “meow”; <i>nya</i>, <i>nyā</i>, <i>nyao</i>, and <i>nyan</i> are other common variations. <i>Wan</i> (often <i>wan-wan</i>) is a Japanese equivalent of a dog’s “bow-(wow).”</li> </ul>
2	<p><b>Sound FX:</b> カツ カツ カツ <i>Katsu katsu katsu</i> <b>Clomp clomp clomp</b></p>
3	<p><b>Sound FX:</b> ガラッ <i>Gara!</i> <b>Rattle</b> (sound of sliding door being pushed open)</p> <p><b>Sign:</b> ウニャニャン <i>Unya-nyan</i> <b>Meow-ow</b></p> <ul style="list-style-type: none"> <li>• the sign over the door would normally be the name of the grade and class.</li> </ul>
4	<p><b>Student:</b> 起立!! 礼!! 着席!! <i>Kiritsu!! Rei!! Chakuseki!!</i> rise/stand up bow/salutation taking a seat <b>“Rise!! Bow!! Take your seats!!”</b> (PL2)</p> <p><b>Sign:</b> ウニャニャン <i>Unya-nyan</i> <b>Meow-ow</b></p> <ul style="list-style-type: none"> <li>• at most Japanese junior highs, students stay in one classroom throughout the day, and teachers change rooms each period. As the teacher enters a classroom, the appointed head student calls out <i>Kiritsu</i>, <i>rei</i>, <i>chakuseki</i> so that students can stand, bow, and sit in unison.</li> </ul>
5	<p><b>Teacher:</b> なんども いう ようだ が、うちの 学校 で は <i>Nando mo iu yō da ga, uchi no gakkō de wa</i> many times say it seems but our school at as for 校則 に 違反した 者 は 授業 を 受けさせない!! <i>kōsoku ni ihan shita mono wa jugyō o ukesasenai!!</i> school rules (obj.) violated person(s) as for instruction (obj.) won't let receive “It seems that I say this repeatedly, but at our school, students who violate the school rules are not permitted to receive instruction.” <b>“I’ve said this many times before, but students who violate the rules at this school will be barred from class!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>nando</i> asks “how many times?” but <i>nando mo</i> is “many times/repeatedly/over and over.”</li> <li>• <i>kōsoku ni ihan shita</i> (“[he/she/they] violated the school rules”) is a complete thought/sentence modifying <i>mono</i> (“person[s]” → “students”).</li> <li>• <i>jugyō</i> is a noun that refers to “giving instruction/holding class”; from the student’s perspective, <i>jugyō</i> is something to be received.</li> <li>• <i>ukesasenai</i> is the negative of <i>ukesaseru</i>, which is the the causative “make/let” form of the verb <i>ukeru</i> (“receive”).</li> </ul>



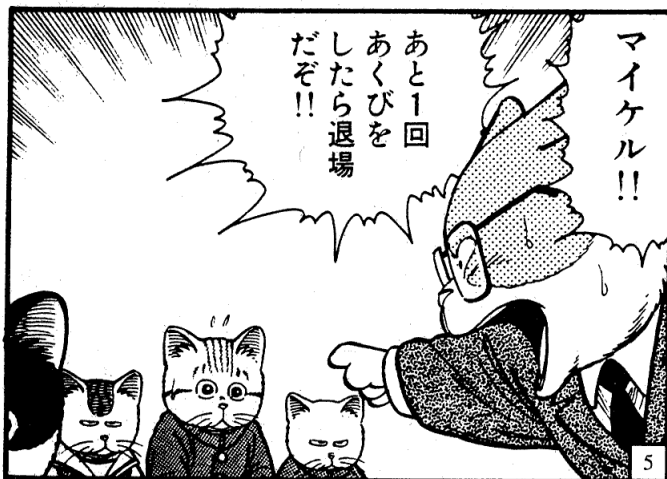
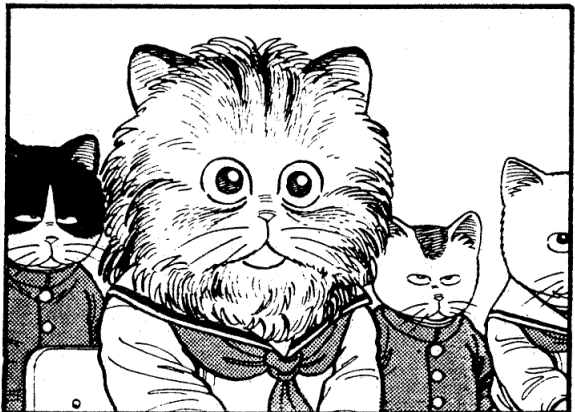
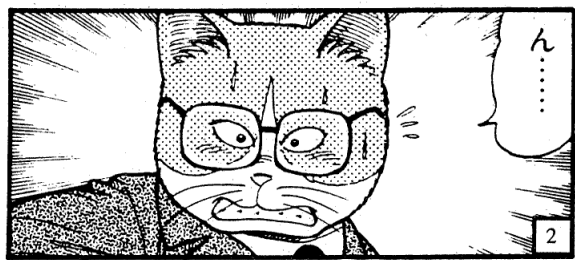
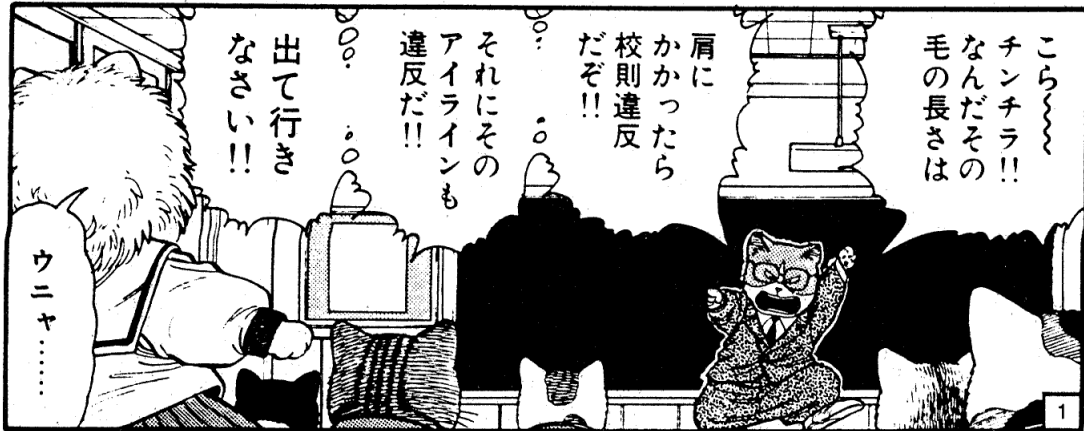
<p>1 <b>Teacher:</b> 隣のワンワンクラスは非常に優秀なのに、  <i>Tonari no Wan-wan Kurasu wa hijō ni yūshū na-noni,</i>  next door that is bow-wow class as for extremely excellent/admirable even though it is  <b>“Though the Bow-wow Class next door is truly excellent,</b>  それにくらべてこのウニャニャンクラスは...  <i>sore ni kurabete kono Unya-nyan Kurasu wa...</i>  that to/with compared this meow-ow class as for  <b>compared to them, this Meow-ow Class is ...”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>tonari</i> refers to an adjacent/neighborly location, so when speaking of houses/shops/offices/rooms it's often equivalent to “next door,” when speaking of seats/tables it means “the next seat/table,” when speaking of people it can mean “neighbor” or “the person(s) beside [me/you/him],” etc.</li> </ul>
<p>2 <b>Teacher:</b> ん?  <i>N?</i>  (interj.)  <b>“Hm?”</b> (PL2)</p>
<p>3 <b>Teacher:</b> こらー、マイケル、あくびをするな!!  <i>Korā, Maikeru, akubi o suru na!!</i>  hey (name) yawn (obj.) don't do  <b>“Hey! Michael! No yawning!!”</b> (PL2)</p> <p>授業中に3回あくびをしたら、校則違反で出てってもらうぞ!!  <i>Jugyō -chū ni sankai akubi o shitara, kōsoku ihan de dete-tte morau zo!!</i>  instruction/class midst in 3 times yawn (obj.) if do school rules violation (reason) will have [you] go out/leave (emph.)  <b>“If you yawn three times in class, I'll have you thrown out for violating school rules!!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>kora!</i> (often elongated to <i>korā</i> when it's shouted) is an interjection for scolding, like “Hey!/Stop that!/Cut it out!”</li> <li>• <i>suru na</i> is the abrupt negative command form of <i>suru</i> (“do”).</li> <li>• as seen here, <i>jugyō</i> is often equivalent to “class”; the suffix <i>-chū</i> means “during/in the midst of,” so <i>jugyō-chū</i> = “during/in class.”</li> <li>• <i>dete-tte</i> is a contraction of <i>dete itte</i>, the <i>-te</i> form of <i>dete iku</i> (“go out/leave”); <i>morau</i> following the <i>-te</i> form of a verb can imply that the speaker requires/will require the listener to do the action.</li> <li>• <i>zo</i> is a rough, masculine particle for emphasis.</li> </ul>
<p>4 <b>Teacher:</b> そういうわけだから、これからますます厳しく...  <i>Sō iu wake da kara, kore kara mo masu-masu kibishiku...</i>  that kind of reason/situation is because/so from now also more and more strictly  <b>“That's the situation, so from now on I'm going to be much more strict ...”</b> (PL2)</p> <p><b>Sound FX:</b> バン  <i>Ban</i>  <b>Bang</b></p> <ul style="list-style-type: none"> <li>• <i>kibishiku</i> is the adverb form of <i>kibishii</i> (“strict”).</li> </ul>
<p>5 <b>Teacher:</b> ん?  <i>N?</i>  (interj.)  <b>“Hm?”</b> (PL2)</p>



**漫画人**  
MANGAJIN

Do you know the phrase of the week?  
<http://www.mangajin.com>





1 **Teacher:** こらー、チンチラ!! なんだ、その毛の長さは。  
*Korā, Chinchira!! Nan da, sono ke no nagasa wa.*  
 hey chinchilla/(name) what is that hair/fur of length as for  
**“Hey! Chinchilla! What’s with that long hair!?”** (PL2)

肩にかかったら校則違反だぞ!! それにそのアイラインも違反だ!!  
*Kata ni kakattara kōsoku ihan da zo!! Sore ni sono airain mo ihan da!!*  
 shoulders to if reaches school rules violation is (emph.) in addition that eye liner also violation is  
**“It’s against the rules if it reaches your shoulders! And that eye liner is a violation, too!”** (PL2)

出て行きなさい!!  
*Dete ikinasai!!*  
 go out/leave-(command)  
**“Get out!!”** (PL2)

**Chinchilla:** ウニャ...  
*Unya...*  
**“Meow...”** (PL2)

- *chinchira* is the katakana rendering of “chinchilla,” here being used as a proper name.
- normal order for the teacher’s question would be *Sono ke no nagasa wa nan da?*; asking a question with *nan da* is very rough/abrupt.

2 **Teacher:** ん?  
*N?*  
 (interj.)  
**“Hm?”** (PL2)

3 **Teacher:** こら!! そのペルシャゴールドン!! ゴールドの毛色は違反だ!!  
*Kora!! Soko no Perusha Gōruden!! Gōrudo no ke-iro wa ihan da!!*  
 hey there that is Persian golden gold that is hair/fur color as for violation is  
**“Hey!! You Golden Persian there!! Gold-colored hair is a violation!!”** (PL2)

出て行きなさい!!  
*Dete ikinasāi.*  
 go out/leave-(command)  
**“Get ou-ut!!”** (PL2)

**Persian:** ウニャ。  
*Unya.*  
**“Meow.”** (PL2)

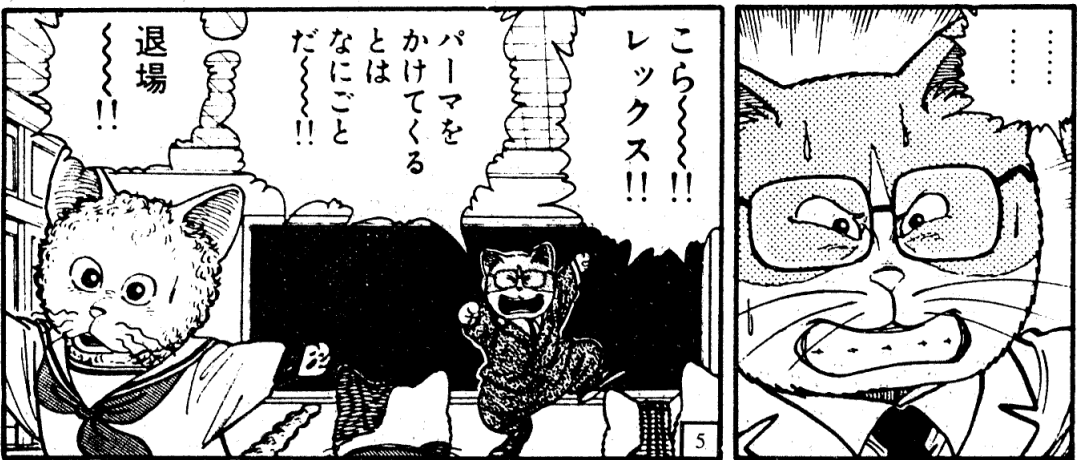
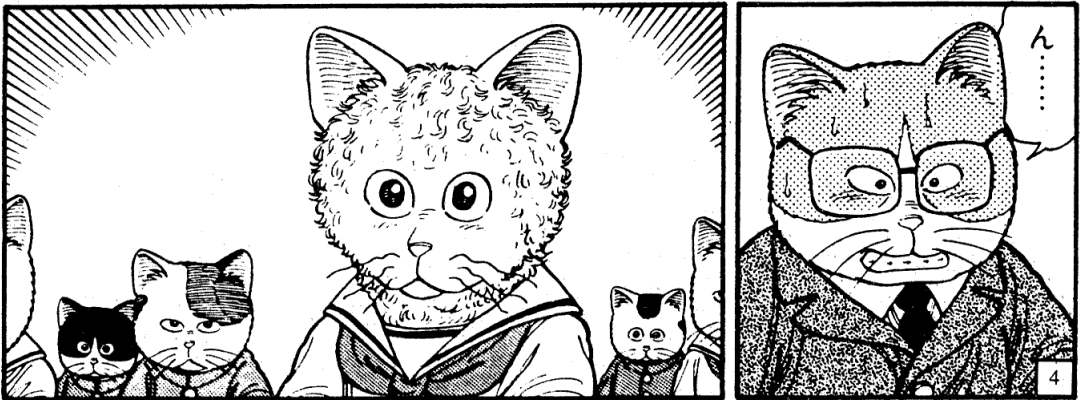
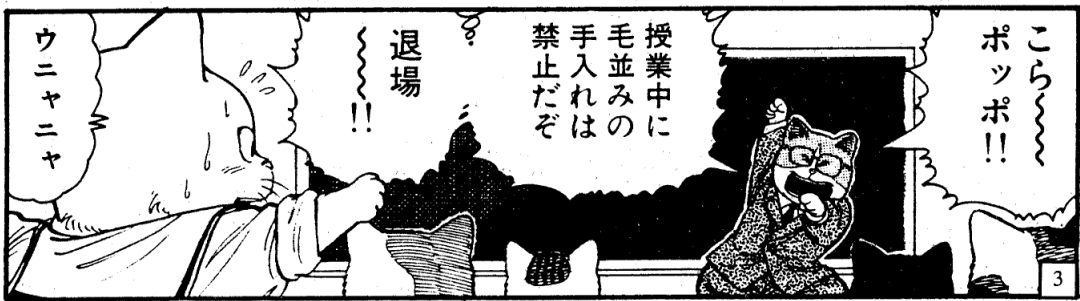
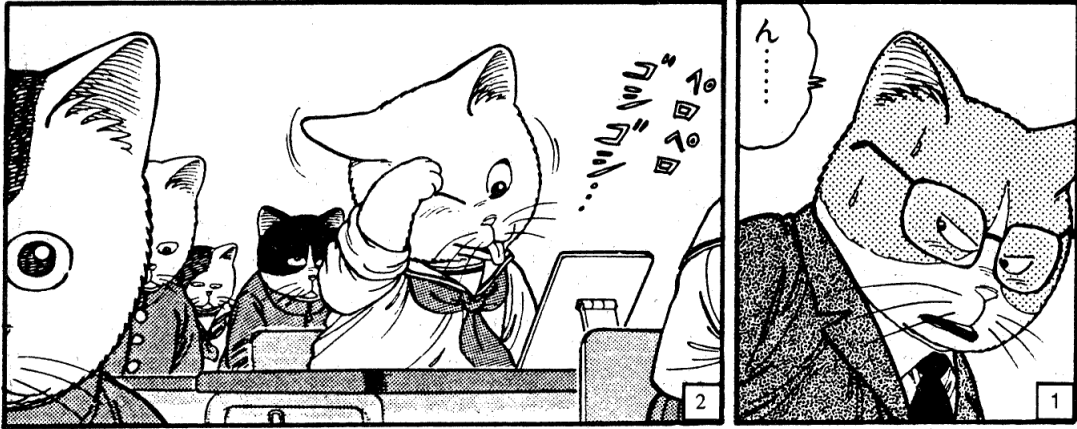
- although bleaching/dyeing hair (called *chapatsu*—see *Mangajin* No. 66) has become more widespread and is not exclusively associated with delinquents and motorcycle gangs as it was even a few years ago, it is still prohibited in most schools.

4 **Michael:** クハ...  
*Kuha...*  
**“Ya-a-awn.”**

5 **Teacher:** マイケル!!  
*Maikeru!!*  
 (name)  
**“Michael!!”** (PL2)

あと1回あくびをしたら退場だぞ!!  
*Ato ikkai akubi o shitara taijō da zo!!*  
 more one time yawn (obj.) if do withdrawal/ejection is (emph.)  
**“Yawn one more time and you’re outta here!!”** (PL2)

- *taijō* is a noun for “leaving/withdrawing [from the site of an event/activity],” and the usual verb form is *taijō suru* (“leave/withdraw”). *Taijō da* shouted directly at a person is like “You’re ejected/you’re out of here!” and works as a command—though here it’s really a warning.

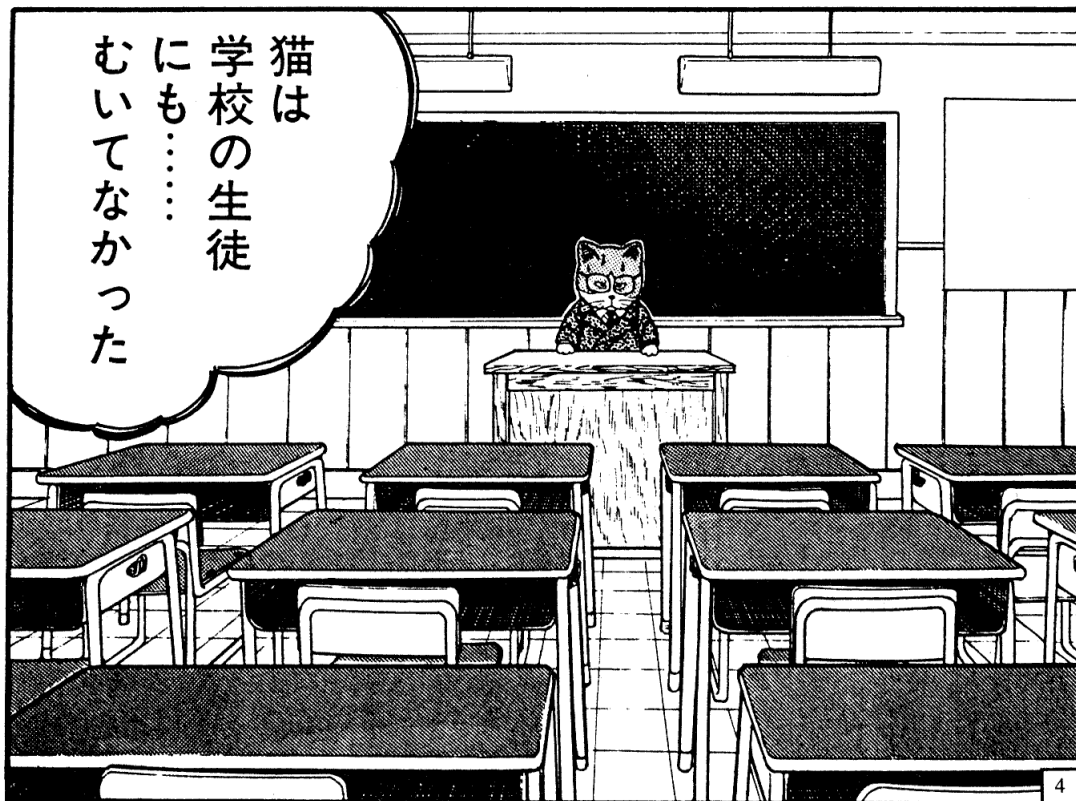
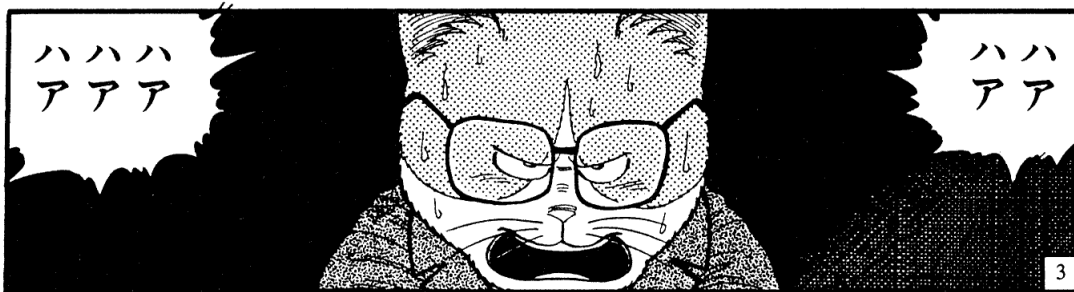
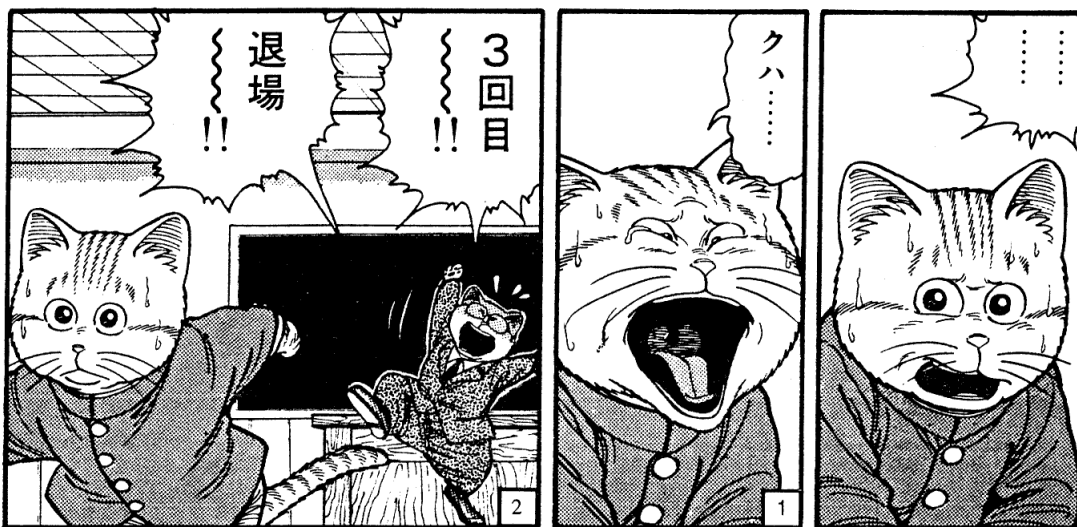


1	<p><b>Teacher:</b> ん? N? (interj.) “<b>Hm?</b>” (PL2)</p>
2	<p><b>Sound FX:</b> ペロ ペロ <i>Pero pero</i> (effect of licking) ゴシ ゴシ <i>Goshi goshi</i> (effect of scrubbing/wiping paw next to eye)</p>
3	<p><b>Teacher:</b> こらー、ポッポ!! <i>Korā, Poppo!!</i> hey (name) “<b>HEY, Poppo!!</b>” (PL2) 授業中に毛並みの手入れは禁止だぞ。退場ー!! <i>Jugyō-chū ni ke-nami no te-ire wa kinshi da zo. Taijō!!</i> class midst in lie of hair/fur of care/grooming as for prohibition is (emph.) ejection “<b>Grooming during class is prohibited! Get o-u-ut!!</b>” (PL2)</p> <p><b>Poppo:</b> ウニャニャ。 <i>Unya-nya.</i> “<b>Meow-ow!</b>” (PL2)</p>
4	<p><b>Teacher:</b> ん? N? (interj.) “<b>Hm?</b>” (PL2)</p>
5	<p><b>Teacher:</b> こらー!! レックス!! <i>Korā!! Rekkusu!!</i> hey (name) “<b>HEY!! REX!!</b>” (PL2) パーマをかけてくるとはなにごとだー!! 退場ー!! <i>Pāma o kakete kuru to wa nanigoto dā!! Taijō!!</i> perm (obj.) apply and come (quote) as for what is ejection “<b>What do you think you’re doing coming here with a perm?! Get o-u-ut!!</b>” (PL2)</p> <ul style="list-style-type: none"> <li>• <i>pāma</i> is shortened from <i>pāmanento uēbu</i>, the full katakana rendering of the English “permanent wave”; <i>kakete</i> is the <i>-te</i> form of <i>kakeru</i> (“apply”) → <i>pāma o kakeru</i> = “get a perm,” and <i>pāma o kakete kuru</i> can be either “go get a perm” or “come with a perm.”</li> <li>• <i>~ to wa nanigoto da?</i> asks a very rough question that implies “what kind of utterly outrageous thing/behavior is it that ~?”</li> </ul>



1	<p><b>Teacher:</b> まったく、どいつ も こいつ もー。  <i>Mattaku, doitsu mo koitsu mō.</i>  (exasperation) which guy also this guy also  <b>“Honestly! One after another!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>mattaku</i> (literally, “completely/entirely”), is often used as an exclamation of exasperation.</li> <li>• <i>doitsu</i> is a contraction of <i> dono yatsu</i> (“which guy/fellow”) and <i>koitsu</i> is a contraction of <i>kono yatsu</i> (“this guy/fellow”), so <i>doitsu mo koitsu mo</i> is literally “which guy and this guy”; it’s an idiomatic expression meaning “one and all/anyone and everyone.”</li> </ul>
2	<p><b>Teacher:</b> すこし は まじめな ジロー を 見習いなさい!!  <i>Sukoshi wa majime na Jirō o mi-narainasai!!</i>  a little at least serious/earnest (name) (obj.) emulate/take your cue from-(command)  <b>“At least a little, follow the example of earnest Jirō.”</b>  <b>“You should all try to be a little more like our earnest Jirō here!”</b> (PL2)</p> <p><b>Jirō:</b> ウニャ...  <i>Unya...</i>  <b>“Meow...”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>wa</i> after a number or quantity often has the meaning of “at least [that many/much].”</li> <li>• <i>mi-narainasai</i> is a command form of <i>mi-narau</i> (“follow the example of/take one’s cue from/emulate”).</li> </ul>
3	<p><b>Jirō:</b> ウニャー。  <i>Unyā.</i>  <b>“Meo-ow.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• Jirō puts his paw behind his head in a common gesture of embarrassment or self-consciousness.</li> </ul>
4	<p><b>Sound FX:</b> ポト...  <i>Poto...</i>  <b>Plop</b></p>
5	<p><b>Teacher:</b> 1歳 未満 は またたび 禁止 だ ぞ。 退場ー!!  <i>Issai miman wa matatabi kinshi da zo. Taijō!!</i>  1 year old less than as for catnip prohibition is (emph.) ejection  <b>“Catnip is prohibited for those under one year old!! Get ou-ut!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>matatabi</i> is more properly “silvertine,” an East Asian plant with the same effect on cats as catnip.</li> </ul>
6	<p><b>Michael:</b> クア...  <i>Kua...</i>  <b>“Yaw-...”</b> (PL2)</p>
7	<p><b>Teacher:</b> ん!!  <i>N!!</i>  (interj.)  <b>“Hm?!”</b> (PL2)</p>
8	<p><b>Sound FX:</b> パク...  <i>Paku...</i>  (effect of clamping mouth shut)</p>





1	<p><b>Michael:</b> クハ... Kuha... “Yawn...”</p>
2	<p><b>Teacher:</b> 3回目ー!! 退場ー!! Sankai-mē!! Taijō!! third time ejection “That’s the third time!! Get ou-ut!!” (PL2)</p> <ul style="list-style-type: none"> <li>the counter suffix <i>-me</i> (elongated here) is for places in a sequence, “first/second/third,” etc., so <i>sankai-me</i> = “third.”</li> </ul>
3	<p><b>Teacher:</b> ハアハア ハア ハア ハア Hā hā hā hā hā “Pant pant pant pant pant”</p>
4	<p><b>Narration:</b> 猫 は 学校 の 生徒 にも、むいてなかった。 Neko wa gakkō no seito ni mo, muite-nakatta. cats as for school of students to also weren’t suited Cats weren’t cut out to be students, either. (PL2)</p> <ul style="list-style-type: none"> <li><i>muite-nakatta</i> is a contraction of <i>muite inakatta</i>, the past form of <i>muite inai</i>, from <i>muite iru</i> (“is suited [to]/geared [for]”); <i>ni</i> marks the thing to/for which the subject is suited: <i>seito ni muite-nakatta</i> (“not suited to/for students”—in this case implying “not suited to/for being students”).</li> <li>“either” refers to other <i>What’s Michael?</i> stories, in which it’s revealed that cats are not suited to be baseball players (<i>Mangajin</i> No. 11), salarymen (<i>Mangajin</i> No. 9), and various other human occupations.</li> </ul>



## Book Review

(continued from page 56)

deciduous tree in the middle of a pasture under blue skies. What happened to quality circles?

This kinder, softer, less-is-more solution to corporate survival is laudable, but as a global solution it reminds me of the issue of the legalization of narcotics. In the same way that you could only effectively address the problem of narcotic addiction through legislation by first legalizing narcotics in all countries simultaneously, so all industrialists worldwide would have to adopt Inamori’s quasi-religious “way of the manager” at the same time in order to realize his solution—an unlikely scenario at best.

Inamori espouses his business creed to his employees in something he calls the “Kyocera Philosophy.” The basic tenet of this philosophy is that success in business and success in personal life is gained in the same way: by making concern for others the basis of your actions.

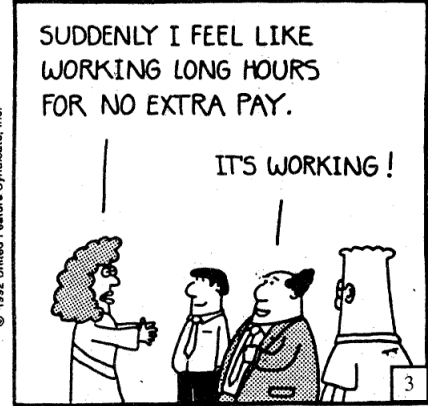
Parts 3 and 4 (“Management from the Heart” and “My Theory of Humanity”), while not uninteresting, are the fuzziest parts of the book. Here Inamori commits his spiritual musings to paper (a blend of cognitive therapy, Buddhist theory

on the interplay between fate and karma, and his theory of where the soul resides within the human spirit).

The last section of the book is entitled “The Reform of Japan.” The eleven pages here are an adaptation of a speech Inamori gave. It always makes me suspicious when some big guy throws an “adaptation” of a speech into his book; it makes me think that his commitment to the book is less than one hundred percent. The book ends with a toothless appeal from his speech for democracy and the routing of the bureaucrats: “Let us take politics back into our own hands. Instead of being disinterested and uninvolved, let us elect outstanding politicians to the Diet to begin the reform of Japan. In this way, managers and business people can contribute to making Japan a truly wonderful nation that will be trusted and respected by other nations of the world.” Stirring rhetoric, eh?

While Inamori’s story is unique and his thoughts deserve an airing, he is too idealistic to set forth a truly pragmatic blueprint for change in Japan. I prefer the darker thoughts of my former tutor.

*John Benedict is a freelance translator and novelist.*



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1 **Boss:** "What the department needs is a slogan to inspire us."  
 うちの 部 に 必要な の は 志気 を 向上させる ような スローガン だ。  
*Uchi no bu ni hitsuyō na no wa shiki o kōjō saseru yō na surōgan da.*  
 our department in essential (nom.) as for morale (obj.) cause to rise type/kind of slogan is

- What the department needs 「この部が必要とするもの」。
- a slogan to inspire us 「われわれを奮い立たせるようなスローガン」。
- *hitsuyō na* = "essential/necessary"; *hitsuyō na no wa* = "as for what is essential" → "what [we] need."

2 **Boss:** "Our new slogan is 'WE ARE QUALITY.'"  
 そこで 新しい スローガン は、「われわれはクオリティー」とした。  
*Soko de atarashii surōgan wa, "ware-ware wa kuoritii" to shita.*  
 and so/therefore new slogan as for we as for quality made/decided

- QUALITY (クオリティー) は、単に「質/品質」というだけでなく、それ一語で「高い質」の意味も持つ。

3 **Brenda:** "Suddenly I feel like working long hours for no extra pay."  
 何だか 急に 残業 手当 なしで 長時間 仕事したくなった わ。  
*Nan da ka kyū ni zangyō teate nashi de chōjikan shigoto shitaku natta wa.*  
 for some reason suddenly overtime work pay without long hours want to work became (fem. emph.)

**Boss:** "It's working!"  
 うまくいったぞ!  
*Umaku itta zo!*  
 well went (emph.)

- feel like ~ing 「～したい／～したい気がする」。
- work はこの場合「うまくいく／機能する」ことで、It's working は「うまくいっている／うまく機能している」という意味。
- *o* to mark the object has been omitted after *shigoto*. *Shitaku* is the adverb form of *shitai*, which is the "want to" form of *suru* ("do"), and *natta* is the plain/abrupt past form of *naru* ("become"), so *shigoto shitaku natta* is "became so that I want to work."
- *umaku* is the adverb form of *umai* ("good/fine/successful"), *itta* is the plain/abrupt past form of *iku* ("go"). *Umaku itta* = "went well" → "worked well."



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1 **Dilbert:** "It looks like Brenda has been brainwashed by the new company slogan."

ブレндаは、新しい会社のスローガンに洗脳されちゃったみたいだ。  
*Burenda wa, atarashii kaisha no surōgan ni sennō sarechatta mitai da.*  
 (name) as for new company's slogan by was brainwashed-(regret) seems is

**Brenda:** "Quality . . . quality . . ."

クオリティー... クオリティー...  
*Kuoritii... kuoritii...*  
 quality quality

- looks like は「～(の) ようにみえる/～らしい」ことで、It looks like Brenda ～は、「ブレンドは～したようにみえる」。
- sennō sarechatta* is a colloquial contraction of *sennō sarete shimatta*, from the verb *sennō suru* ("brainwash"). *Shimatta* after the *-te* form of a verb can imply the action was regrettable.

2 **Dilbert:** "It all started when we got these little note pads that say 'QUALITY' on them."

これもみんな、'QUALITY' って印刷してあるこの小さいメモ帳を  
*Kore mo minna, 'kuoritii' tte insatsu shite aru kono chiisai memo-chō o*  
 this also all quality (quote) have printed on [them] these small memo pads (obj.)  
 使い始めてから始まったことなんだ。  
*tsukai-hajimete kara hajimatta koto na n da.*  
 started to use since started thing/situation is-(explain.)

- note pads that say 'QUALITY' on them は、直訳すると「'QUALITY' と印刷してある小さなメモ帳」。them は note pads のことで、say はここでは「印刷してある/書いてある」ことを意味する。
- It all started when ～ 「それもこれも/すべては～したときから始まった」。
- tsukai* is the stem of the verb *tsukau* ("use"). A form of *hajimeru* ("begin") after the stem of a verb means "begin to do [the action]"; *tsukai-hajimete kara* = "since beginning to use."

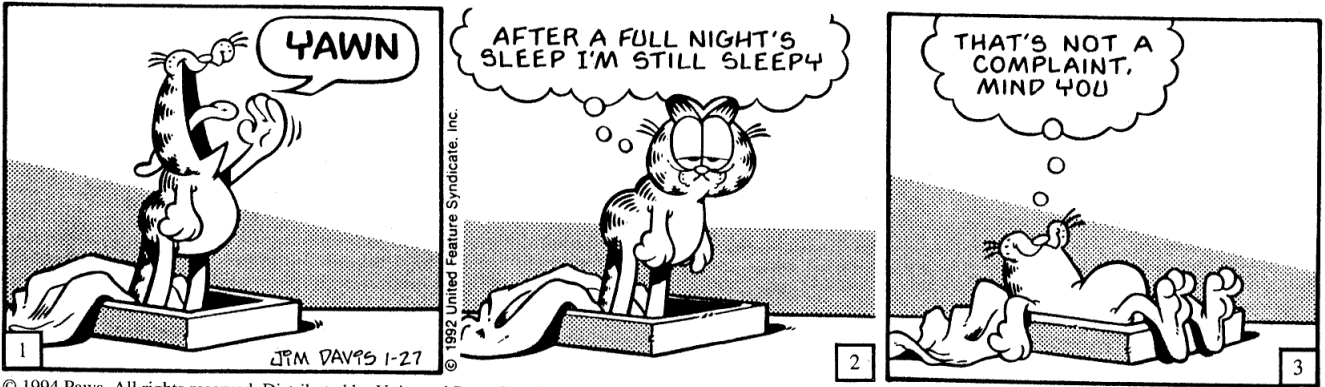
3 **Dilbert:** "Oops, sorry, I shouldn't put it right in your face . . ."

おっと、ごめん。目の真ん前に突き出したりすべきじゃないな...  
*Otto, gomen. Me no man-mae ni tsuki-dashitari su-beki ja nai na...*  
 (interj.) sorry eyes of right in front of something like sticking out shouldn't do (colloq.)

**Man:** "Quality . . . quality . . . quality . . ."

クオリティー... クオリティー... クオリティー...  
*Kuoritii... kuoritii... kuoritii...*  
 quality quality quality

- tsuki-dashitari* is the *-tari* form ("something like [the action]") of *tsuki-dasu* ("stick/poke out"); *su-beki* = *suru beki* = "should do," and *su-beki ja nai* = "shouldn't do," so *tsuki-dashitari su-beki ja nai* = "shouldn't do a thing like stick out."
- Oops 「おっと/しまった」。
- in your face で「(あなたの) 目の前に/鼻先に」。right はこれを強調し、「すぐ/ちょうど(前に)」を意味する。



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- 1 **Garfield:** "Yawn."  
 フワァー。  
 Fuwā.  
 • Yawn 「あくび、あくびする」で動詞と名詞の両方に用いられるほか、このように擬音語的にも用いられる。
- 2 **Garfield:** "After a full night's sleep, I'm still sleepy."  
 一晩ぐっすり寝たのにまだ眠い。  
 Hitoban gussuri neta noni mada nemui.  
 full night soundly slept although still am sleepy
- 3 **Garfield:** "That's not a complaint, mind you."  
 断っとくけど、文句言ってるわけじゃないよ。  
 Kotowattoku kedo, monku itte-ru wake ja nai yo.  
 will say/note but complaint saying situation isn't (emph.)  
 • mind you は文末や文中に挿入句的に用いられ、「一言付け加えておくが/いいかい」などの意味がある。  
 • kotowattoku is a colloquial contraction of kotowatte oku. Kotowatte is the -te form of kotowaru ("give notice/warn") plus oku ("set/leave"). Oku after the -te form of a verb can mean "[do the action] immediately/without delay," so kotowatte oku kedo here has the feeling of "let me hasten to note that ~."  
 • itte-ru is a contraction of itte iru ("am saying").

# Eat, Drink (Saké), and Be Merry

**Whether served hot or cold,  
“the drink of the gods” is a natural  
accompaniment to good food.**



ASHIZAWA KAZUKO

There are few more pleasurable ways to restore the spirits than to relax with an array of seasonal foods and a flask of premium *nihonshu* (日本酒), the traditional rice wine that is better known in the Western world by its generic name, *sake* (酒).

Twenty years ago there were fears that Japan's national brew was facing terminal decline, as drinkers abandoned saké in favor of beer, wine, liquors, and the glamorous cocktails that dovetailed better with the burgeoning infatuation with foreign foods. But reports of its demise were premature: *nihonshu* has made a remarkable renaissance, at least in terms of image if not in overall consumption statistics. The key to its salvation has been the development of new, high-quality varieties—coupled with an increasingly sophisticated customer base that's prepared to pay that little bit more for the pleasure of drinking them.

There are over 2,500 saké producers in Japan, many of them small-scale, local brewers whose output, known as *jizake* (地酒, “local saké”), is made in small lots that are sold only in the immediate area where they are made. At the other end of the scale are a score of major companies which dominate the industry and whose brands are not only distributed throughout the country but often find their way onto the export market as well.

Saké can range from generic brews that are straightforward and unexceptional, but rarely undrinkable, to superior, limited-production brews of outstanding quality. These premium-grade brands are not inexpensive—typically two to five times the price of the regular brands—but they provide some of the best source material for the student of *nihonshu*.

Much of the best saké, whether from the big names or the independent breweries, is known as *junmaishu* (純米酒, literally “pure rice saké”) which by law must be made solely from water, rice, and *kōji* (麹, the rice-based starter that drives the fermentation). While the *junmaishu* classification in itself is no guarantee of superior taste, it is a sign that the finished product contains none of the common additives used to pad out lesser brews, such as extra sugar or brewing alcohol.

There is no shortage of esoteric lore about *o-sake*, such as

the somewhat salacious tale of how this sacred “drink of the gods” originated: in ancient times the brewing process was started by the saliva of young virgins who would chew the rice before spitting it out into the wooden fermentation tubs. There are also plenty of weighty tomes detailing the complexities of the brewmaster's art, with analyses of the flavors and “nose” of individual brews, often written with the relentless zeal of the most obsessive wine mavens.

This level of information overload can be as off-putting to the newcomer as the bewildering array of bottles and labels found on the shelves of specialist liquor stores. It is quite unnecessary to be a *tsū* (通, as the true saké connoisseur is known) to enjoy your *nihonshu*. All you need is a sense of adventure and a knowledge of a few basic ground rules.

The most accessible varieties of saké lie within the spectrum of medium sweet to medium dry, but each has its own particular accents and bouquet. Some are best drunk as *atsukan* (熱燗, warm—but never so hot that the flavor and the alcohol content are compromised); others should be *nurukan* (ぬる燗, at room temperature); while the best are often served chilled.

There are various strategies for exploring the world of *nihonshu*. The most obvious approach is to visit your local *sakaya-san* (酒屋さん, “liquor store”) and pick out a couple of bottles. Take them home and get to know them in the security of your own living room. Sip them warmed (saké should be heated gently in a small, narrow-necked flask in a pan of water, to just above body temperature). Try them cold, too, to see which style best brings out the character.

All forms of traditional Japanese cuisine go well with *nihonshu*—whether *tempura*, *shioyaki* (salted and broiled), *sunomono* (with a vinegar dressing), or just sashimi with a simple soy sauce/*wasabi* dip. At the same time, saké is also an important ingredient and seasoning in Japanese cooking; and not surprisingly those dishes that include it also make some of the most satisfying accompaniment to the enjoyment of the best brews. You can also experiment with western dishes for a cross-cultural dining experience.

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





# 快傑!! 下課長

*Kaiketsu!! Todo Kachō*

## Chief Todo, Wonderful Guy!!

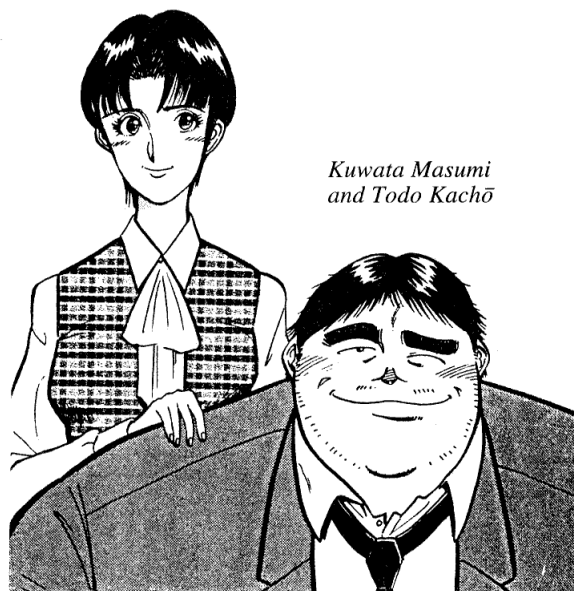
Part 2

by 門橋靖人 • Kadohashi Yasuto

The central figure in this manga is Tōdō Kaoru. His nickname, “Todo” (a slight variation of his family name, Tōdō), means “sea lion,” and in fact he does bear a certain resemblance to these ponderous, seemingly clumsy animals. Todo is a section chief (*kachō*) at Gokoku Shuzō, a producer of traditional Japanese saké as well as beer and liquor. He works in the Welfare Section (厚生課, *kōsei-ka*) of the General Affairs Department, where he is often called upon to handle touchy employee problems. Although he gives the outward appearance of being a bumbling fool who is a little too fond of his company’s products, he has a knack for making everything work out to everyone’s satisfaction.

Kuwata Masumi, 24, was assigned to work in Todo’s section at the beginning of the series. Masumi entered Gokoku as a “career track” (総合職, *sōgō-shoku*) staff member, and was disappointed by her transfer to the less-prestigious Welfare Section. She was glad, however, to find that Todo Kachō is willing to show her the ropes and let her take on real responsibilities.

Part One of our selection from *Kaiketsu!! Todo Kachō* begins on December 25 with Masumi—along with the other young women employees—dressed in a Christmas costume, listening to a pep talk from a company exec. At 4:00 the media will be admitted to a gala party celebrating



*Kuwata Masumi and Todo Kachō*

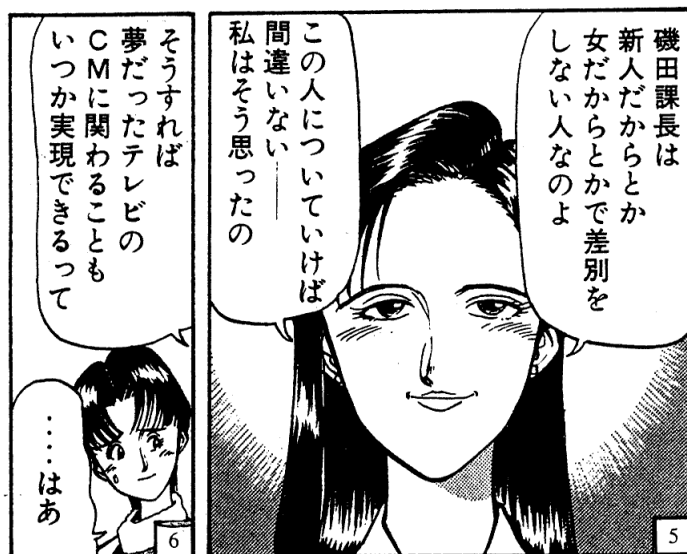
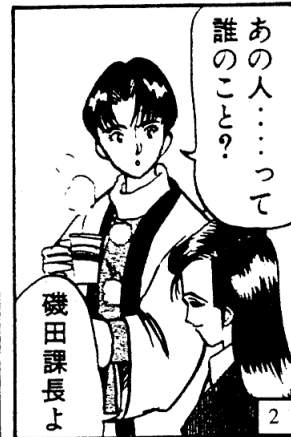
the debut of Gokoku’s newest product: Mr. Cocktail, “a dry beverage made with gin, vodka, or whiskey.” The women will act as “companions” as the reporters and store owners enjoy their first taste of the drink. Masumi is not pleased.

To make matters worse, the woman in charge of the whole promotion turns out to be Suzuki Saeko, who entered the company at the same time as Masumi. It was only two years ago that Masumi found Saeko weeping in the ladies’ room, convinced she didn’t have what it took to work in sales. Masumi was the confident one then, but now the tables seem to have turned. In the opening scene of this installment, Masumi is able to chat with her old friend, who reveals the secret to her success.



*Masumi and Suzuki Saeko*

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1

**Saeko:** あの 人 に 会えて 私は 変わった んだ もの。  
*Ano hito ni aete watashi wa kawareta nda mono.*  
 that person to was able to meet-(cause) I/me as for was able to change (explan.) because  
 “I was able to meet that person and so I was able to change.”  
 “**Meeting him changed my life.**” (PL2)

- dots by あの 人 add emphasis and indicate that she intends some special meaning behind the words.

2

**Masumi:** あの 人... って 誰 の こと?  
*Ano hito... tte dare no koto?*  
 that person (quote) who of thing  
 “**Him? ... Who do you mean?**” (PL2)

**Saeko:** 磯田 課長 よ。  
*Isoda -kachō yo.*  
 (name) section chief (is-emph.)  
 “**Mr. Isoda.**” (PL2)

3

**Saeko:** 三年 連続 電博 広告 賞 受賞、今は 宣伝 催事 の 二課長 だけど、  
*Sannen renzoku Denpaku Kōkoku -shō jushō, ima wa Senden Saiji no nikachō da kedo,*  
 3 years continuous Denpaku advertising prize received now as for advertising special events of chief of 2 sections is but  
 “**Having won the Denpaku Advertising Prize for three years straight, he’s now chief of the Advertising and Special Events sections, but**

何年かあと には 宣伝部門 の トップ に 間違いない って 言われてる わ。  
*nannen ka ato ni wa senden bumon no toppu ni machigai nai tte iwarete-ru wa.*  
 several years later by advertising div. of top to is certain (quote) is being said (fem. emph.)  
 “**it’s being said that he’s sure to become head of the entire Advertising Division in a few years.**” (PL2)

- Denpaku is a fictional name created from the first kanji of Japan’s largest advertising firms: Dentsū and Hakuho (haku changes to -paku for euphony).
- *nannen ka ato* = “several years hence,” and *ni wa* after a time word typically means “by [that time] → “in a few years.”
- *machigai* = “mistake” and *nai* = “not exist,” so *machigai nai* is literally “without mistake.” Idiomatically, the phrase implies “can be no mistake/is absolutely certain.”

4

**Saeko:** 私 ね、異動 になって すぐに メチャメチャ 残業 させられた わ。  
*Watashi ne, idō ni natte sugu ni mecha-mecha zangyō saserareta wa.*  
 I/me (colloq.) transfer to became-and immediately (excess FX) overtime work was made to do (fem. emph.)  
 “**Right after I was transferred, he made me work late all the time like crazy.**” (PL2)

でも それ が 嬉しかった。  
*Demo sore ga ureshikatta.*  
 but that (subj.) was happy  
 “**But I thought it was great.**” (PL2)

- *saserareta* is the plain/abrupt past form of *saserareru*, the passive form of *saseru*, which is the causative “make/let” form of the verb *suru* (“do”).
- *ga* marks *sore* (“that”—i.e., being forced to work late all the time) as what Saeko is happy about.

5

**Saeko:** 磯田 課長 は 新人 だから とか 女 だから とか で  
*Isoda -kachō wa shinjin da kara toka onna da kara toka de*  
 (name) sec. chief as for new person is because or woman is because or (reason)

差別 を しない 人 なの よ。  
*sabetsu o shinai hito na no yo.*  
 discrimination (obj.) not do person is-(explan.) (emph.)

“**Mr. Isoda is someone who doesn’t discriminate against you just because you’re new or because you’re a woman.**” (PL2)

この 人 についていけば 間違いない。 私は そう 思った の。  
*Kono hito ni tsuite ikeba machigai nai. Watashi wa sō omotta no.*  
 this person after if follow will be no mistake I/me as for that way thought (explan.)  
 “I won’t go wrong if I follow him.’ That’s what I thought.”

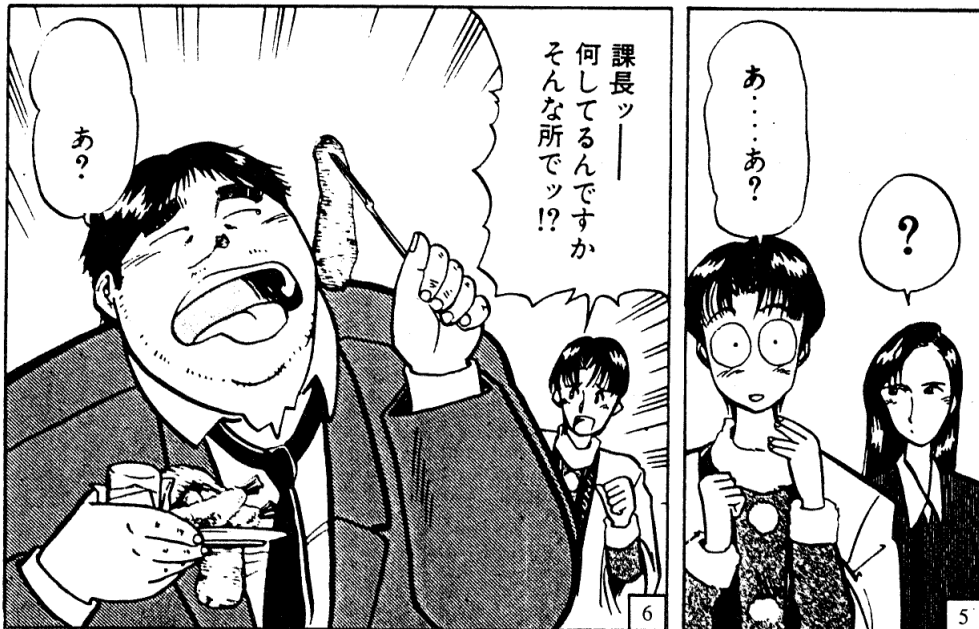
“**If I stick with this guy, I can’t go wrong—that’s what I thought.**” (PL2)

6

**Saeko:** そう すれば 夢 だった テレビ の CM に 関わる こと も いつか 実現できる っ て。  
*Sō sureba yume datta terebi no shii-emu ni kakawaru koto mo itsuka jitsugen dekiru tte.*  
 that way if do dream was TV of commercials with get involved thing/act also someday can realize (quote)  
 “**And I felt sure that if I did that, I would someday have my dream of working on TV commercials come true.**” (PL2)

**Masumi:** はあ。  
*Hā.*  
 “**Hmm.**” (PL2)

- *yume datta* (“was [my] dream”) is a complete thought/sentence modifying *terebi no shii-emu ni kakawaru koto* (“the thing/act of getting involved with TV commercials”) → “my dream of working on TV commercials.”
- the colloquial quotative *tte* at the end marks the preceding as further details of her thinking.



1

**Saeko:** 一年目 から でも 有望な 部下 には 大きな 仕事を  
*Ichinen-me kara demo yūbō na buka ni wa ōki-na shigoto o*  
 first year from even promising subordinates to as for big jobs (obj.)  
 任す の が あの 人の 流儀 らしい の。  
*makasu no ga ano hito no ryūgi rashii no.*  
 entrust (nom.) (subj.) that person 's style is apparently (explan.)

**“It’s apparently his style to assign big jobs to promising subordinates right from their first year.” (PL2)**

今日の イベント は 私 にとって 初めての 大仕事。  
*Kyō no ibento wa watashi ni totte hajimete no ō-shigoto.*  
 today 's event as for I/me for first big job

**“Today’s event is my first big assignment.” (PL2)**

彼 に 認めてもらう ために も 何があんでも 成功させて みせる わ。  
*Kare ni mitomete morau tame ni mo nani ga nan demo seikō sasete miseru wa.*  
 him from receive recognition for purpose of (emph.) whatever it takes make successful-and will show (fem. emph.)

**“In order to earn his recognition, I intend to make it a success no matter what it takes.” (PL2)**

- *mitomete* is the *-te* form of *mitomeru* (“recognize”), and *morau* is “receive”; *-te morau* implies “have someone ~/get someone to ~,” so *mitomete morau* = “have [him] recognize” → “receive/earn his recognition.”
- *seikō sasete* is the *-te* form of *seikō saseru* (“cause to succeed”); *miseru* (“show”) after the *-te* form of a verb can be used to express strong resolve/determination to do the action—especially when the action is intended to impress someone.

2

**Saeko:** ますみ、上司 運 っ て 思った 以上に 大切 よ。  
*Masumi, jōshi -un tte omotta ijō ni taisetsu yo.*  
 (name) boss luck as for thought more than important (is-emph.)

**“You know, Masumi, ‘boss luck’ is even more important than I used to think.” (PL2)**

3

**Saeko:** そう 言えば ますみ は 今 どこ に いる の? 上司 は どんな 人?  
*Sō ieba Masumi wa ima doko ni iru no? Jōshi wa donna hito?*  
 that way if/when say (name) as for now where in/at exist/be present (explan.-?) boss as for what kind of person

**“Speaking of which, where do you work now? What’s your boss like?” (PL2)**

- *ieba* is a conditional “if/when” form of *iu* (“say”), so *sō ieba* is literally “if/when one says that”; it’s equivalent to expressions like “now that you/I say that,” “which reminds me,” “speaking of which,” etc.
- asking a question with the explanatory *no* is common in colloquial speech, especially that of females.

4

**Masumi:** ウチの 課長 は、えー…  
*Uchi no kachō wa, ē…*  
 my sec. chief as for (interj.)

**“My boss is, well,…”**

磯田さん みたいに ステキ じゃない し… どっち か っ て 言う と… あ!?  
*Isoda-san mitai ni suteki ja nai shi… dotchi ka tte iu to… A!?*  
 (name-hon.) like great/wonderful isn’t and besides which way (?) (quote) if say (interj.)

**“he’s not a paragon like Mr. Isoda . . . and in fact, to put it frankly . . . Ah!?” (PL2)**

- *suteki* is a highly versatile word for expressing enthusiastic approval/admiration; when applied to a person it can mean “wonderful/nice/cute/handsome/macho/dashing/lovely/talented/brilliant/cool/hip,” etc.
- *dotchi* is a colloquial equivalent of *dochira* (“which direction/way”), and *dochira ka* = “one or the other”; *dotchi ka tte iu to* is a colloquial equivalent of *dochira ka to iu to* (“if I say one or the other”). The expression is often used when expressing a choice/preference/description that contrasts with what has already been stated—or is even its opposite.

5

**Masumi:** あ…あ?  
*A…a?*  
 (interj.)

**“Ah . . . hah?”**

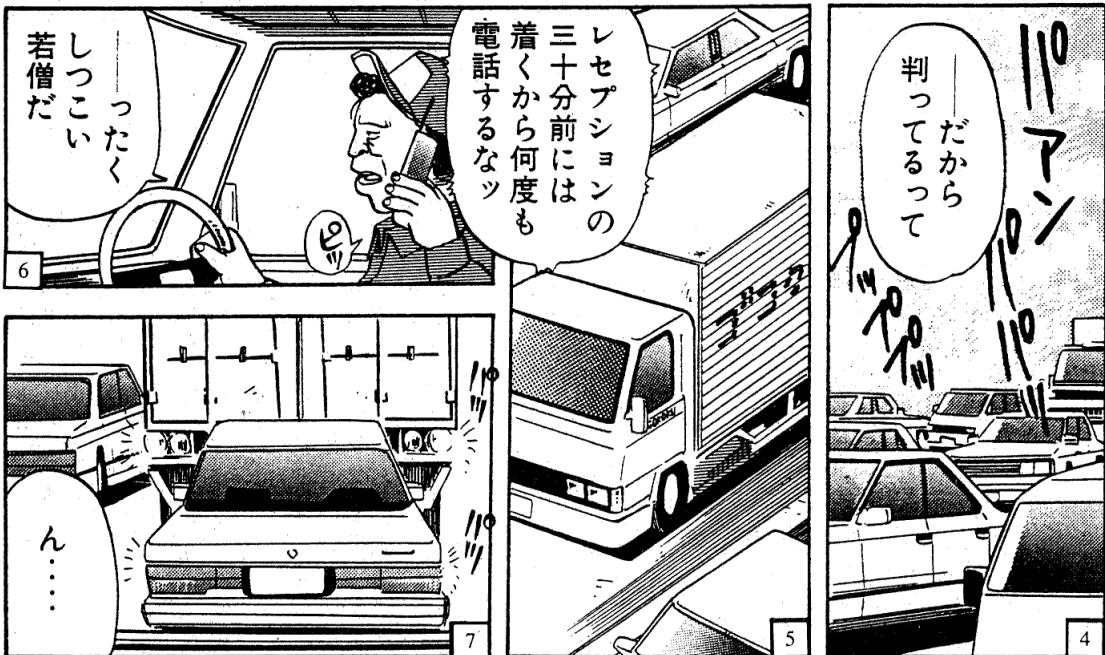
6

**Masumi:** 課長ッ、何 してる んです か、そんな 所 でッ!?  
*Kachō!, nani shite-ru n desu ka, sonna tokoro de!?*  
 sec. chief what are doing (explan.) (?) that kind of place at

**“Chief! What’re you doing there!?” (PL3)**

**Todo:** あ?  
*A?*  
 (interj.)

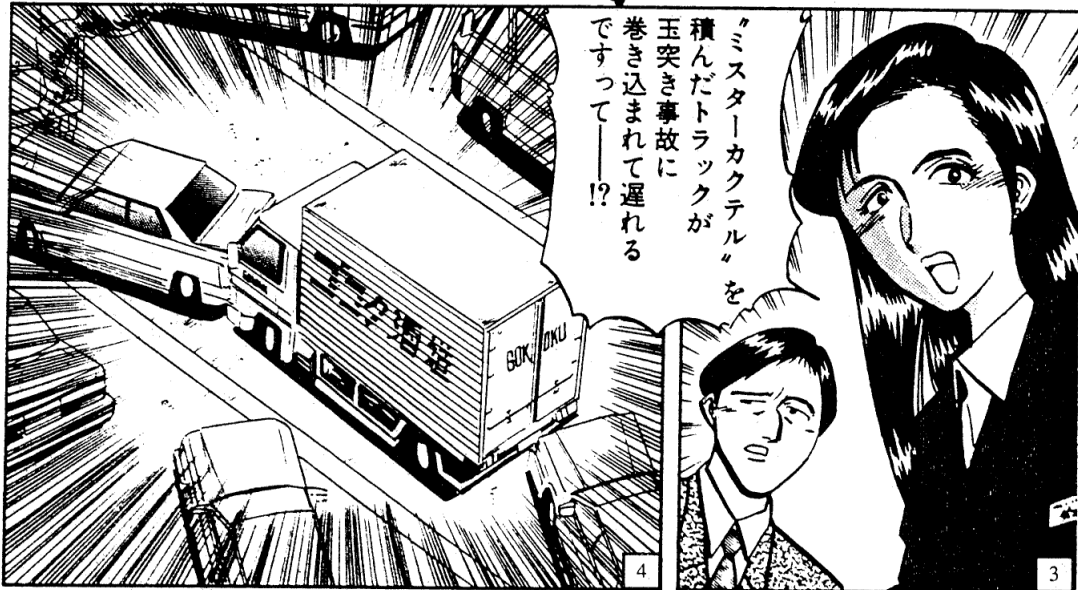
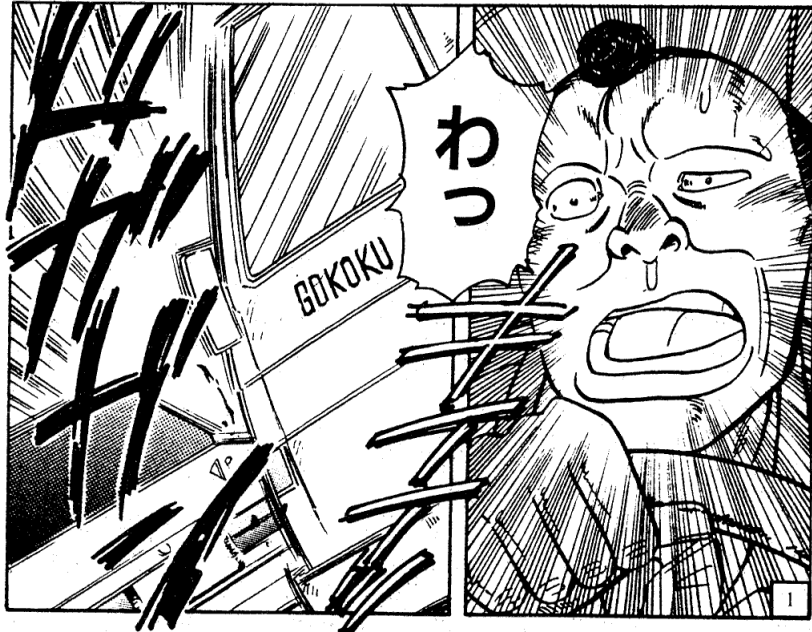
**“Huh?” (PL2)**





1	<p><b>Todo:</b> やあ、ますみクン。  <i>Yā, Masumi-kun.</i>  hi (name-fam.)  <b>“Hi, Masumi.”</b> (PL2-3)</p> <ul style="list-style-type: none"> <li>• <i>yā</i> is an informal greeting (“hi!/hey!/yo!”) used by male speakers.</li> <li>• <i>-kun</i> is a more familiar equivalent of <i>-san</i> (“Mr./Ms.”), commonly used with younger males. In a corporate setting, superiors typically address all of their subordinates, including women, with <i>-kun</i>.</li> </ul>
2	<p><b>Todo:</b> かわいい ね、その 服。  <i>Kawaii ne, sono fuku.</i>  is cute (colloq.) that clothing  <b>“Cute costume.”</b> (PL2)</p> <p><b>Masumi:</b> どこ がっ!?  (thinking) <i>Doko ga!?</i>  where (subj.)  <b>“What’s cute about <i>this</i>!?”</b> (PL2)</p> <p><b>Sound FX:</b> モグ モグ  <i>Mogu mogu</i>  <b>Chew chew</b></p>
3	<p><b>Saeko:</b> この 人、 厚生課 の、ひょっとして ますみの 上司?  <i>Kono hito, Kōsei-ka no, hyotto shite Masumi no jōshi?</i>  this person welfare section from perchance (name)’s/your boss  <b>“This man’s from the Welfare Section . . . Is this perchance your boss, Masumi?”</b> (PL2)</p> <p><b>Todo:</b> うん、いける。  <i>Un, ikeru.</i>  yeah can go  <b>“Mmm, this’s good.”</b> (PL2)</p> <p><b>Sound FX:</b> んご んご  <i>Ngō ngō</i>  <b>Munch munch</b></p> <ul style="list-style-type: none"> <li>• <i>ikeru</i> is literally “can go,” from the verb <i>iku</i> (“go”), but it can have the idiomatic meaning of “is nice/good/not bad.”</li> </ul>
4	<p><b>Driver:</b> だから 判ってる って。  <i>Dakara wakatte-ru tte.</i>  because is so know/understand (quote)  <b>“That’s why I said ‘I know.’”</b>  <b>“I already told you, I know that!”</b> (PL2)</p> <p><b>Sound FX:</b> パアン パパッ プッププッ  <i>Pān papa! puppupu!</i>  <b>Ho-onk! Honk-honk! Be-ep beep beep!</b></p> <ul style="list-style-type: none"> <li>• <i>dakara</i> is literally “for that reason/therefore/that’s why”; it’s often used when the other person is being thick-headed (or, as here, refusing to accept one’s assurances), like “that’s why I’m saying/that’s what I’m trying to tell you/that’s why I already told you . . .”</li> </ul>
5	<p><b>Driver:</b> レセプションの 三十分 前には 着く から 何度も 電話するなッ!  <i>Resepushon no sanjūppun -mae ni wa tsuku kara nando mo denwa suru na!</i>  reception (mod.) 30 min. before by will arrive because/so repeatedly don’t call  <b>“I’ll be there by 30 minutes before the reception, so don’t call me repeatedly!”</b>  <b>“I’ll be there 30 minutes before the reception, so quit calling me!”</b> (PL2)</p> <p><b>On truck:</b> ゴコク  <i>Gokoku</i>  (co. name)  <b>Gokoku</b></p> <ul style="list-style-type: none"> <li>• <i>na</i> after a non-past verb can make an abrupt negative command/prohibition, so <i>denwa suru na</i> = “don’t call.”</li> </ul>
6	<p><b>Driver:</b> ったく しつこい 若僧 だ。  <i>Ttaku shitsukoi wakazō da.</i>  (exasp.) pesky/persistent youngster is  <b>“Sheesh! What a pesky little jerk!”</b> (PL2)</p> <p><b>Sound FX:</b> ピッ  <i>Pi!</i>  <b>Beep</b></p> <ul style="list-style-type: none"> <li>• <i>ttaku</i> is a contraction of <i>mattaku</i> (lit., “completely/entirely”), which is often used as an interjection of exasperation.</li> <li>• <i>wakazō</i> is literally “young monk,” used idiomatically to mean “youngster/upstart.”</li> </ul>

(continued on next page)



7 **FX:** パッ パッ  
Pa! Pa!  
(effect of brake lights suddenly lighting up)

**Driver:** ん...  
N...  
(interj.)  
“Huh...”

1 **Driver:** わっ  
Wa!  
(interj.)  
“Ack!”

**Sound FX:** キイイッ ドガガン  
Kii! Do ga gan  
**Scre-e-ech Cr-rash!**

2 **Saeko:** なっ!  
Na!  
(stammer)  
“Wha—”

3 **Saeko:** “ミスター カクテル” を 積んだトラックが 玉突き事故 に 巻き込まれて 遅れる ですね!?  
*Misutā Kakuteru o tsunda torakku ga tamatsuki-jiko ni maki-komarete okureru desu tte!?*  
Mr. cocktail (obj.) loaded with truck (subj.) multi-car pile-up in was involved-and will be late (quote)  
“**You say the truck loaded with ‘Mr. Cocktail’ was in a multi-car pile-up and will be late!?**” (PL3)

- “*Misutā Kakuteru o tsunda* (“[it] is loaded with/carrying ‘Mr. Cocktail’”) is a complete thought/sentence modifying *torakku* (“truck”).
- *tamatsuki* = “billiards,” and *jiko* = “accident”; *tamatsuki-jiko* describes a traffic accident in which one vehicle hits another, which in turn hits another, etc.—billiards-style → “multi-car pile-up.”

4 **On truck:** ゴコク 酒造  
Gokoku Shuzō  
(co. name) brewery/distillers  
**Gokoku Brewery & Distillers**

5 **Okano:** 葛西 のあたりで 巻き込まれて 乗員も 積み荷も 無事 だそうです。  
*Kasai no atari de maki-komarete jōin mo tsumi-ni mo buji da sō desu ga.*  
(place) of vicinity in/at became involved-and driver also cargo also unharmed are (hearsay) but  
“**It happened around Kasai, and it seems that both the driver and the cargo are all right.**” (PL3)

- *-sō da/desu* after a complete verb implies the speaker is relaying information he has heard from someone else or that comes from a secondary source of some kind. Here he’s presumably repeating what he heard from the truck driver.

6 **Saeko:** 葛西 なら 目と 鼻 の 先 だ から...  
*Kasai nara me to hana no saki da kara...*  
(place) if it is eye and nose of front is because/so  
“**If it’s Kasai, it’s only a stone’s throw away, so . . .**” (PL2)

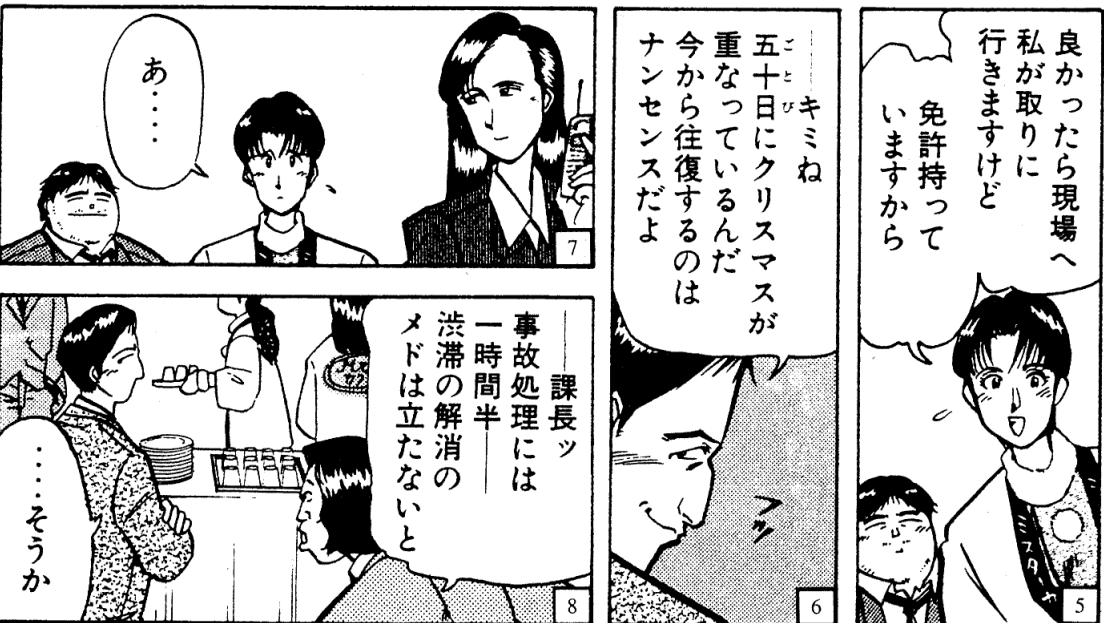
**Isoda:** とりあえず 警視庁 に 復旧 の 見込み を 問い合わせてみる。  
*Toriaezu Keishi-chō ni fukkyū no mikomi o toi-awasete miro.*  
first of all police dept. to recovery of estimate/forecast (obj.) inquire-and-see  
“**First, call the police to see how long they think it will take to clear things up.**” (PL2)

- *me to hana no saki* (lit., “in front of one’s eyes and nose”) is an idiomatic phrase similar to “right in front of one’s eyes/so close as to hit one in the face.”
- *miro* is the abrupt command form of the verb *miru* (“see”), which after the *-te* form of another verb can mean either “try/attempt [the action]” or “do [the action] and see what you find out.”

7 **Isoda:** 鈴木クン、キミは 本社 と 工場 に 連絡 だ。  
*Suzuki-kun, kimi wa honsha to kōjō ni renraku da.*  
(name-fam.) you as for head office and factory to contact is  
“**Suzuki, you contact the head office and the factory.**” (PL2)

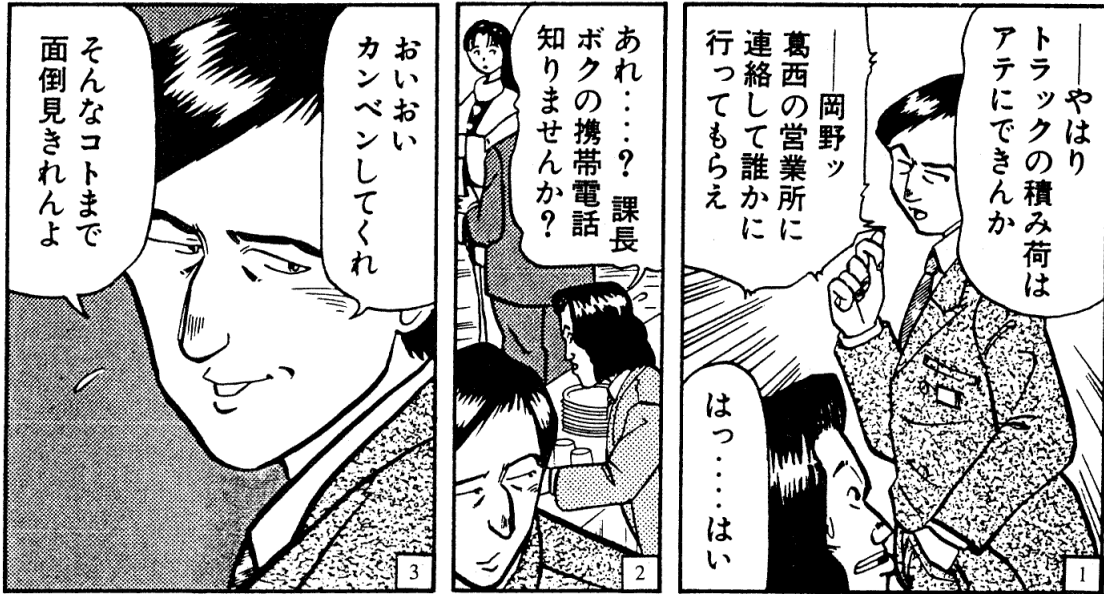
**Saeko:** は...  
Ha...  
(interj.)  
“Ye—”

- *renraku* refers to the act of “getting in touch/making contact with someone” (*renraku suru* is its verb form); following an action noun with *da* can serve as an abrupt command.



1	<p><b>Isoda:</b> マスコミの撮影用には代用品でごまかそう。問題は4時半からの試飲会だ!  <i>Masukomi no satsuei-yō ni wa daiyō-hin de gomakasō. Mondai wa yoji-han kara no shiin-kai da!</i>  mass media of photo-use for substitute goods with let's fool/make do problem as for 4:30 from that is taste test is  <b>“For the media’s photo session, we’ll make do with substitute products. The problem will be the taste test scheduled for 4:30!”</b> (PL2)</p> <p>多少遅れてもいい。できるだけ の 量 を かき集める んだ。  <i>Tashō okurete mo ii. Dekiru dake no ryō o kaki-atsumeru n da.</i>  a little if is late is OK as much as possible (mod.) quantity (obj.) gather (command)  <b>“It doesn’t matter if it’s a little late getting here. Start rounding up as much [of the product] as you can!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>gomakasō</i> is a volitional “let’s” form of <i>gomakasu</i>, which can variously mean “fool/trick,” “cheat,” “cover up,” “fake it,” “substitute/make do [with a lesser alternative].”</li> <li>• <i>okurete</i> is the <i>-te</i> form of the verb <i>okureru</i> (“be late/delayed”); <i>-te mo ii</i> grants permission or expresses the acceptability of an action.</li> </ul>
2	<p><b>Saeko:</b> 判りましたッ。  <i>Wakarimashita!</i>  understood  <b>“Yes, sir!”</b> (PL3)</p> <p><b>Isoda:</b> あと三十分でなんとかしないと定刻には無理か。  <i>Ato sanjuppun de nantoka shinai to teikoku ni wa muri ka.</i>  more 30 minutes within something or other if don’t do scheduled time at as for impossible (?)  <b>“If we don’t do something in the next 30 minutes, we won’t be able to have the taste test at the scheduled time.”</b> (PL2)</p>
3	<p><b>Saeko:</b> 磯田さん、“ミスターカクテル”はまだ本格的に生産ラインに乗ってませんから、  <i>Isoda-san, “Misutā Kakuteru” wa mada honkaku-teki ni seisan rain ni notte-masen kara,</i>  (name-hon.) Mr. cocktail as for still full-scale (manner) production line onto has not gotten on because/so  <b>“Mr. Isoda, ‘Mr. Cocktail’ has not yet been put into full-scale production, so</b></p> <p>必要量集めるには相当かかるそうぞ。  <i>hitsuyō -ryō atsumeru ni wa sōtō kakaru sō de.</i>  needed quantity gather in order to fair amount [of time] will take (hearsay)  <b>they say it will take a while to get together the amount we need.”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• <i>ni wa</i> after a verb means “in order to [do the action]/for the purpose of [doing the action].”</li> </ul>
4	<p><b>Isoda:</b> 少しずつでもいい。現物のある所からここへ向かわせるんだ。  <i>Sukoshi zutsu demo ii. Genbutsu no aru tokoro kara koko e mukawaseru n da.</i>  a little each even is good/OK actual product (subj.) have places from here to make come (command)  <b>“Even a little from each is fine. From places that have the product, make them head here.”</b>  <b>“Even a little from each [place] is fine. Have them send it in from wherever it is.”</b> (PL2)</p> <p><b>Masumi:</b> あっ、あのー…  <i>A!, anō…</i>  (interj.) (interj.)  <b>“Oh, excuse me, but…”</b></p> <ul style="list-style-type: none"> <li>• <i>mukawaseru</i> is a causative “make/let” form of the verb <i>mukau</i> (“head toward”). A sharply spoken explanatory <i>n da</i> after a verb can make a strong/abrupt command.</li> </ul>
5	<p><b>Masumi:</b> 良かったら現場へ私が取りに行きますけど。免許持っていますから。  <i>Yokattara genba e watashi ga tori ni ikimasu kedo. Menkyo motte imasu kara.</i>  if it’s good/desirable actual site to I (subj.) will go to pick up but license have because/so  <b>“if you’d like, I can go to get the product from the site of the accident. I have a driver’s license.”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• due to the convenience of public transportation in Japan as well as the high cost of getting a driver’s license, it is not a matter of course for all adults to have licenses.</li> </ul>
6	<p><b>Isoda:</b> フッ! キミね、五十日にクリスマスが重なっているんだ。  <i>Fu! Kimi ne, gotobi ni Kurisumasu ga kasanatte iru n da.</i>  (snort) you (colloq.) gotobi and Christmas (subj.) are overlapped (explan.)  今から往復するのはナンセンスだよ。  <i>Ima kara ōfuku suru no wa nansensu da yo.</i>  from now make a round trip (nom.) as for nonsense is (emph.)  <b>“Hah! You know, this is Christmas on top of being a gotobi day. There’s no way you can get there and back in time starting now.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>gotobi</i> (or <i>gotōbi</i>) refers to the 5th, 10th, 15th, 20th, 25th, and 30th of each month, known for being days when traffic is particularly heavy. This is due to traditional payment practices of Japanese merchants/businesses.</li> </ul>
7	<p><b>Masumi:</b> あ  <i>A</i>  <b>“Oh.”</b></p>

(continued on next page)



8	<p><b>Okano:</b> 課長ッ、事故 処理 には 一時間半。渋滞 の 解消 の メド は 立たない と。  <i>Kachō!, jiko shori ni wa ichi jikan-han. Jūtai no kaishō no medo wa tatanai to.</i>  sec. chief accident clean-up for 1.5 hours traffic jam of clearing up for outlook as for doesn't arise (quote)  <b>“Chief! They say it’ll take an hour and a half to clean up the accident. They have no idea when the traffic jam is likely to clear.”</b> (PL2)</p> <p><b>Isoda:</b> そう か。  <i>Sō ka.</i>  that way (?)  <b>“I see.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>medo wa tatanai</i> is the negative form of <i>medo ga tatsu</i> (lit., “outlook/prospect arises”), which implies “the outlook [for when something will occur] becomes clear”; the negative form implies “the outlook is unclear/uncertain.”</li> </ul>
1	<p><b>Isoda:</b> やはりトラックの積み荷はアテにできんか。  <i>Yahari torakku no tsumi-ni wa ate ni dekin ka.</i>  as I thought truck from/on cargo as for can't depend on (?)  <b>“As I thought, we can't depend on the cargo from the truck.”</b> (PL2)</p> <p>岡野ッ、葛西の営業所に連絡して誰かに行ってもらえ。  <i>Okano!, Kasai no eigyō-sho ni renraku shite dareka ni itte morae.</i>  (name) (place) of office to contact-and someone (doer) have go  <b>“Okano, call the Kasai office and have someone go to the site.”</b> (PL2)</p> <p><b>Okano:</b> はっ... はい。  <i>Ha!, hai.</i>  (stammer) yes  <b>“Y- yes sir!”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• <i>itte</i> is the <i>-te</i> form of <i>iku</i> (“go”), and <i>morae</i> is the abrupt command form of <i>morau</i>; <i>-te morau</i> implies “have someone/get someone to [do the action].”</li> </ul>
2	<p><b>Okano:</b> あれ...? 課長、ボクの携帯電話知りませんか?  <i>Are...? Kachō, boku no keitai-denwa shirimasen ka?</i>  (interj.) sec. chief my portable phone not know (?)  <b>“Hunh? Chief, have you seen my cell phone?”</b> (PL2)</p>
3	<p><b>Isoda:</b> おいおい、カンベンしてくれ。そんなコトまで面倒見きれんよ。  <i>Oi oi, kanben shite kure. Sonna koto made mendō mi-kiren yo.</i>  hey hey please forgive that kind of thing up to can't look after (emph.)  <b>“Hey, gimme a break. I can't be looking after every little thing.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>mendō mi-kiren</i> is a contraction of <i>mendō (o) mi-kirenai</i>. <i>Mendō</i> typically means “trouble/bother,” but the phrase <i>mendō (o) miru</i> is an idiomatic expression meaning “look after [someone's] needs.” The verb suffix <i>-kirenai</i> implies that the action cannot be done “completely/thoroughly/to the end.”</li> </ul>
4	<p><b>Okano:</b> すっ... すいません。  <i>Su... suimasen.</i>  (stammer) excuse me/sorry  <b>“So- sorry, sir.”</b> (PL3)</p> <ul style="list-style-type: none"> <li>• <i>suimasen</i> is a colloquial contraction of <i>sumimasen</i> (“excuse me/sorry”).</li> </ul>
5	<p><b>Isoda:</b> 鈴木クン、大丈夫だ。なんとかするさ。たまにはあることだよ。  <i>Suzuki-kun, daijōbu da. Nantoka suru sa. Tama ni wa aru koto da yo.</i>  (name-fam.) all right is/will be something or other will do (colloq.) occasionally as for exists/occurs thing/situation is (emph.)  <b>“It'll be OK, Suzuki. We'll work something out. Things like this happen sometimes.”</b> (PL2)</p>
6	<p><b>Isoda:</b> キミは女のコ達を指揮して予定通りビールやウイスキーの準備を始めてくれ。  <i>Kimi wa onna no ko-tachi o shiki shite yotei -dōri biiru ya uisukii no junbi o hajimete kure.</i>  you as for girls (obj.) direct-and schedule on beer and whiskey of preparations (obj.) begin-(request)  <b>“You go supervise the girls and begin preparing the beer and whiskey as planned.”</b> (PL2)</p> <p>マスコミは待たせておけばいいが、酒販店の方々には失礼があつてはいかん。  <i>Masukomi wa matasete okeba ii ga, shuhanten no katagata ni wa shitsurei ga atte wa ikan.</i>  mass media as for can leave waiting but liquor stores of people toward as for rudeness (subj.) mustn't exist/occur  <b>“We can leave the media waiting, but we want to be sure not to offend the liquor store owners.”</b> (PL2)</p> <p>“ミスターカクテル”が着くまでなんとかつながなくては。  <i>Misutā Kakuteru ga tsuku made nantoka tsunaganakute wa.</i>  Mr. cocktail (subj.) arrives until somehow or other must connect/link  <b>“We'll have to find something to fill the gap until supplies of ‘Mr. Cocktail’ get here.”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>atte</i> is the <i>-te</i> form of <i>aru</i> (“exist/occur”), and <i>ikan</i> is a masculine colloquial equivalent of <i>ikenai</i> (“no good/won't do”); <i>-te wa ikenai</i> = “must not ~,” so <i>atte wa ikan</i> is a “must not” form of <i>aru</i>: “must not exist/occur.”</li> <li>• <i>ikenai</i> is understood after <i>tsunaganakute wa</i>, which is from <i>tsunagu</i> (“connect/link” → “fill the gap”); <i>-nakute wa ikenai</i> makes a “must/have to” form of the verb.</li> </ul>





7 **Saeko:** はっ、はい。 あっ、ますみ...  
*Ha- hai. A!, Masumi...*  
 (stammer) yes (interj.) (name)  
**“Y- yes sir. Oh, Masumi...”** (PL3; PL2)

1 **Isoda:** ところで 人 を 当日 輸送する の は 当然 としても、  
*Tokoro-de hito o tōjitsu -yusō suru no wa tōzen to shite mo,*  
 by the way people (obj.) [on the] same day transport (nom.) as for a matter of course even if it is  
 肝心の 商品 を 当日輸送 に した の は なぜ かなァ。  
*kanjin no butsu o tōjitsu-yusō ni shita no wa naze ka nā.*  
 crucial goods (obj.) same-day transporting into made/decided (nom.) as for why I wonder  
**“By the way, although it makes sense to send personnel out on the day of the event, I’m wondering why you waited to ship the all-important product until the day of the event.”** (PL2)

- 当 *tō-* is used in compounds to mean “the said ~/the ~ in question,” here implying “the day of the event.” *Yusō* is a noun referring to “transporting/shipping,” and adding *suru* makes it a verb: “transport/ship.” *Tōjitsu-yusō suru* = “transport on the day [of the event].”
- 商品 is more properly read *shōhin* (“products/goods”), but the furigana indicate that Isoda actually used the word *butsu*, a colloquial/slang synonym.

2 **Isoda:** 前日 までに 最低 の 量 を 揃えておく の が 常識 っ て も の だ よ。  
*Zenjitsu made ni saitei no ryō o soroete oku no ga jōshiki tte mono da yo.*  
 previous day by minimum (mod.) quantity (obj.) gather (nom.) (subj.) common sense (quote) thing is (emph.)  
**“It’s common sense to have at least a minimum amount ready on site by the day before.”** (PL2)

初歩的な ミス だ ね。  
*Shoho-teki na misu da ne.*  
 basic/amateur mistake is (colloq.)  
**“It’s an elementary mistake.”** (PL2)


- *made* by itself means “as far as/until,” but *made ni* means “by.”

3 **Isoda:** ジャボク は これから 後始末 だ。 本部長 に 報告 してくる。  
*Ja boku wa kore kara ato-shimatsu da. Honbuchō ni hōkoku shite kuru.*  
 well I/me as for from now clean-up is/will do division head to will report and come  
**“Well, I’d better start straightening things out now. I’ll go report to the Division Head.”** (PL2)

- *ato-shimatsu* refers to “cleaning/settling things up” after an event or incident, and often implies dealing with the aftermath/consequences of errors that were made. He’s essentially implying that she has made a mess of things and he now has to clean up after her.

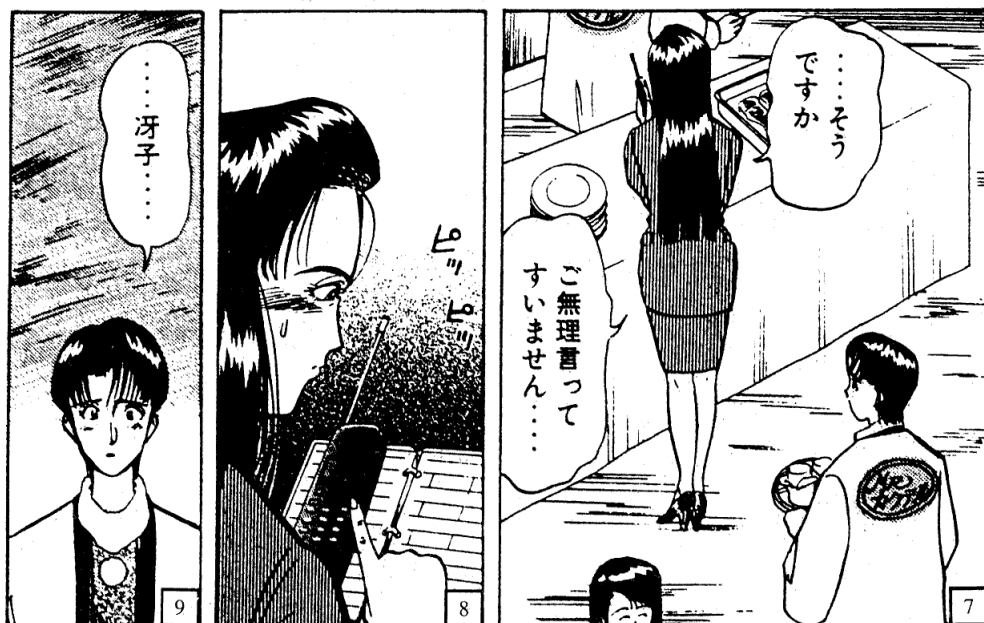
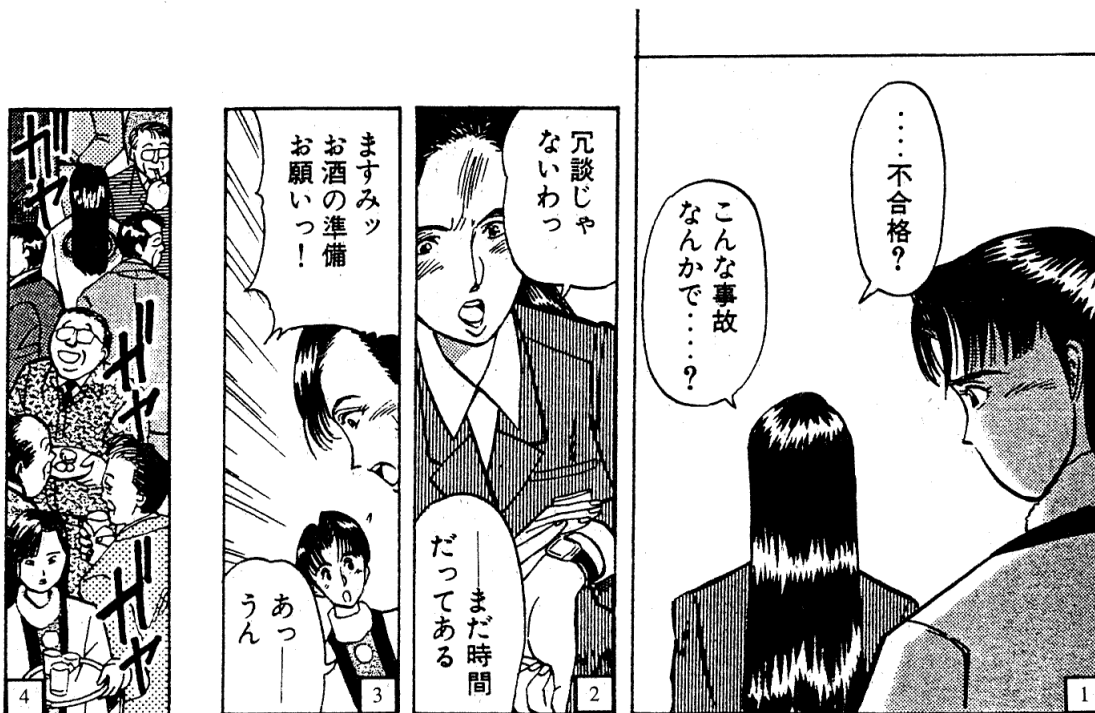
4 **Masumi:** 冴子。  
*Saeko.*  
 (name)  
**“Saeko.”** (PL2)

**Sound FX:** ヒョオオッ  
*Hyō!*  
 (effect of a chill wind blowing)



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1	<p><b>Saeko:</b> 不合格?           こんな   事故   なんか   で...?  <i>Fugōkaku?</i>           <i>Konna jiko nanka de...?</i>  failure/disqualification this kind of accident the likes of by/from  <b>“I flunk out? Because of some stupid accident!?”</b> (PL2)</p>
2	<p><b>Saeko:</b> 冗談 じゃない わっ。 まだ 時間 だつてある。  <i>Jōdan ja nai wa! Mada jikan datte aru.</i>  joke is not (fem. emph.) still time too/also have  <b>“No way! I’ve still got some time!”</b> (PL2)</p> <ul style="list-style-type: none"> <li>• <i>jōdan ja nai</i> is literally “it is not a joke,” and it’s an expression for dismissing something (often what the other person has said, but in this case her own thought) as ridiculous/out of the question/outrageous. Idiomatically it corresponds to expressions like, “No way/Forget it/You’ve got to be kidding/You’re out of your mind/This is no laughing matter/You can’t be serious!”</li> </ul>
3	<p><b>Saeko:</b> ますみっ、           お酒           の 準備   お願いっ!  <i>Masumi!, o-sake no junbi onegai!</i>  (name) (hon.)-alcoholic beverages of preparation (hon.)-request  <b>“Masumi, you get the drinks ready, OK!?”</b> (PL2)</p> <p><b>Masumi:</b> あっ、うん。  <i>A!, un.</i>  (interj.) yes  <b>“Ah, sure.”</b> (PL2)</p>
4	<p><b>Sound FX:</b> ガヤ ガヤ ガヤ  <i>Gaya gaya gaya</i>  (sound of crowd engaged in lively conversation)</p>
5	<p><b>Saeko:</b> あっ、杉並 営業所 ですか? そちら に 今度 発売 の  <i>A!, Suginami Eigyō-sho desu ka? Sochira ni kondo hatsubai no</i>  (interj.) (place) office is (?) there/your place at soon going on sale that is  “ミスター カクテル” の 試供品 は...  <i>“Misutā Kakuteru” no shikyō-hin wa...</i>  Mr. cocktail of sample product as for  <b>“Oh, is this the Suginami office? Would you happen to have any samples of the ‘Mr. Cocktail’ that will be going on sale . . . ?”</b> (PL3)</p> <p><b>Sound FX:</b> ザワ ザワ  <i>Zawa zawa</i>  (slightly more muted sound of crowd in background)</p>
6	<p><b>Party guest:</b> 冷え込んできやがった。 日本酒 は ねえ のかい?  <i>Hie-konde ki-yagatta. Nihon-shu wa nē no kai?</i>  is getting chilly-(derog.) Japanese sake as for don’t have (explan.-?)  <b>“It’s getting cold. Don’t you have any sake?”</b> (PL2)</p> <p><b>Masumi:</b> はい、今 お持ちします。  <i>Hai, ima o-mochi shimasu.</i>  yes now/right away (hon.)-will bring  <b>“Yes sir, I’ll bring you some right away.”</b> (PL4)</p> <ul style="list-style-type: none"> <li>• <i>hie-konde</i> is the <i>-te</i> form of <i>hie-komu</i> (“become chilly/cold”), and <i>ki-yagatta</i> is the stem of <i>kuru</i> (“come”) plus the derogatory/insulting verb ending <i>-yagaru</i> in the abrupt past form. A form of <i>kuru</i> after the <i>-te</i> form of another verb can imply that an action is starting to occur.</li> <li>• <i>nē</i> is a masculine slang equivalent of <i>nai</i> (“not have”), and <i>kai</i> is a colloquial question particle with a softer feeling than <i>ka</i>.</li> </ul>
7	<p><b>Saeko:</b> そう ですか。 ご無理 言って すいません。  <i>Sō desu ka. Go-muri itte suimasen.</i>  that way is (?) (hon.)-impossibility say-(cause) (apology)  <b>“I see. I’m sorry to trouble you so much.”</b> (PL4)</p> <ul style="list-style-type: none"> <li>• <i>go-muri itte</i> is an honorific form of the expression <i>muri o iu</i> (lit., “say an impossibility”), which refers to asking for special favors under difficult conditions—things that are beyond the call of duty and represent considerable trouble for the person being asked.</li> </ul>
8	<p><b>Sound FX:</b> ピッピッ  <i>Pi! pi!</i>  <b>Beep beep</b></p>
9	<p><b>Masumi:</b> 冴子...  <i>Saeko...</i>  (name)  <b>“Saeko . . .”</b> (PL2)</p>



1	<p><b>Announcer:</b> では ただ今 より “ミスター カクテル” 発売 記念 レセプション を 行います。  <i>De wa tadaima yori “Misutā Kakuteru” hatsubai kinen resepushon o okonaimasu.</i>          well then right now from Mr. cocktail going on sale commemoration reception (obj.) will hold  <b>“We will now begin our reception to celebrate the debut of ‘Mr. Cocktail.’”</b> (PL3)</p>
2	<p><b>Announcer:</b> 取材 の 方々 は どうぞ 前の 方 へ。  <i>Shuzai no katagata wa dōzo mae no hō e.</i>          news coverage (mod.) people as for please front side/direction to  <b>“If members of the media would please step to the front.”</b> (PL3-4)</p> <p><b>Sound FX:</b> パシャ パシャ パシャ  <i>Pasha pasha basha</i>          (sound of cameras)</p> <p><b>Crowd:</b> おおっ  <i>Ō!</i>  <b>“All right!”</b></p> <ul style="list-style-type: none"> <li>• <i>shuzai</i> is a noun for “collection of data/materials,” whether for news reporting purposes or for scholarly research—here the former; <i>katagata</i> is a polite word for “people,” so <i>shuzai no katagata</i> essentially means “members of the media.”</li> </ul>
3	<p><b>Saeko:</b> 間に合わなかった。  <i>Maniawanakatta.</i>          was not in time  <b>“It’s too late.”</b> (PL2)</p> <p><b>Sound FX:</b> カッ... コン  <i>Ka... kkon</i>  <b>Ka... klunk</b> (sound of portable phone falling to table)</p>
4	<p><b>Crowd:</b> おい おい、試飲会 は 後まわし か? 寒い なァ。早く しろ よ。  <i>Oi oi, shiinkai wa ato-mawashi ka? Samui nā. Hayaku shiro yo.</i>          hey hey taste test as for postponement (?) is cold (emph.) quickly do (emph.)  <b>“Hey, is the taste test being put off? It’s so cold! Get on with it!”</b> (PL2)</p> <p><b>Sound FX:</b> ザワ ザワ  <i>Zawa zawa</i>          (sound of crowd)</p> <ul style="list-style-type: none"> <li>• <i>shiro</i> is the abrupt command form of <i>suru</i> (“do”).</li> </ul>
5	<p><b>Sound FX:</b> ポン ポン ポン ポン  <i>Pon pon pon pon</i>  <b>Putt putt putt putt</b></p> <p><b>Crowd:</b> お、なん だ ありゃ。  <i>O, nan da arya.</i>          (interj.) what is as for that  <b>“Hey, what’s that?”</b> (PL2)</p> <p><b>Banners:</b> ミスター カクテル  <i>Misutā Kakuteru</i>  <b>Mr. Cocktail</b></p> <ul style="list-style-type: none"> <li>• <i>nan da</i> = “what is it?” and <i>arya</i> is a colloquial contraction of <i>are wa</i> (“as for that”).</li> </ul>
6	<p><b>Sound FX:</b> ポン ポン ポン ポン  <i>Pon pon pon pon</i>  <b>Putt putt putt putt</b>          ザワ ザワ  <i>Zawa zawa</i>          (sound of crowd)</p>

*To be continued . . .*

# BASIC JAPANESE through comics

## Lesson 68 • *Te*: Some handy phrases

*Te* (pronounced like the first two letters of the English word “tell”) is typically one of the first words that students of Japanese learn. But don't be misled by the two-letter simplicity of the word itself—the various meanings of *te* take up more than one full page in the oversized *Kenkyusha's New Japanese-English Dictionary*.

*Te* can mean “hand” or “arm,” and sometimes can even refer to an animal's “paw,” but it is the many idiomatic uses of this word that cause it to take up so much space in the dictionary. This *Basic Japanese* lesson barely scratches the surface of *te*, but hopefully it will give you a feel for the range of this versatile vocabulary builder.

### ***O-te* = Shake (command to a dog)**

Shigeru has been testing Shiro's skills and has just successfully gotten him to sit. Next, he uses *o-te* as a command to get the dog to “shake hands.”



© UCHIDA Kazuhiro / *Shiro to Arukeba*, Take Shobo

**Shigeru:** お手。  
*O-te.*  
(hon.)-hand/paw  
“**Shake.**”

- generally, the feet of animals are called *ashi* (“leg/foot”); *o-te* is a special case—it's the standard equivalent of the English command “shake” used with dogs.
- the word for a handshake between humans is *akushu* (握手); the verb form is *akushu (o) suru*.

### ***Te ga aite iru* = Not busy/free**

The OLs in this office are hard at work—or at least trying to *look* hard at work—and ignoring their boss's attempts to get their attention. They quickly change tactics, however, in the panel following the one below, when the boss explains he needs help doling out a treat.



© AKIZUKI Risu / *OL Shinkaron*, Kodansha

**Boss:** 手があいてる者はいないかなー。  
*Te ga aite-ru mono wa inai ka nā.*  
hands (subj.) are open person as for doesn't exist I wonder  
“I wonder if there isn't someone who's not busy?”  
“**Is anyone not busy?**” (PL2)

- *aite-ru* is a contraction of *aite iru*, from the verb *aku*, which literally means “become open,” but also has the meaning “become free/become not in use.” So, *te ga aite-ru* means “hands are free.” The phrase implies that the person in question is “not busy/free.”



**Te ni ireru = Obtain/acquire**

Hira Namijirō has become a director of Daitoku Motors on a fluke, and the Board of Directors is none too pleased. When Hira shows signs of independence, one of the senior directors warns him that he will be dismissed from the board at the first possible chance, and with no job to fall back on, he will be much like a sumō wrestler promoted to grand champion, who has no option but retirement if he fails to perform as expected.



平クン、  
年寄株はもう手に  
入れたのかね？

**Saotome:** 平クン、年寄株はもう手に入れたのかね？  
*Hira-kun, toshiyori-kabu wa mō te ni ireta no ka ne?*  
 (name-fam.) elder stock as for already obtained (explan.) (?) (colloq.)  
**“Have you already obtained your toshiyori stock, Mr. Hira?”**  
 (PL2)

- *toshiyori* refers to the “elders” who run the Sumō Association, and *kabu* = “stock.” In order to become a *toshiyori* after retiring from the ring, sumō wrestlers must purchase *toshiyori* stock in the association, which brings with it (in most cases) a long established “elder’s name.” Those lacking *toshiyori-kabu* at the time of their retirement must leave the association.
- *te ni ireta* is the past form of the idiomatic expression *te ni ireru* (“obtain/acquire”). The phrase literally means “put/take into [one’s] hand.”

**Te ga kakaru = Is troublesome**

Yamano Aiko, founder of the Yamano Beauty Schools, remembers a scene from her childhood when her determined mother dragged her kicking and screaming to the home of her father’s mistress. There, her mother announced that Aiko had been given as a present to the mistress from her husband, knowing full well that the mistress would sooner cut all relations with Mr. Yamano than take on the responsibility of caring for Aiko.



もらって  
いただけ  
るなんて...  
うれしい  
限りです  
よ

この子は  
手がかか  
つてね

**O-kāsan:** もらっていただけるなんて...うれしい限りですよ。  
*Moratte itadakeru nante... ureshii kagiri desu yo.*  
 can have you receive/take as for happy limit is (emph.)  
 “As for being able to have you take [her], it is the limit of happiness [for me].”  
**“I’m so happy that you can take her.”** (PL3)

この子手がかかってね。  
*Kono ko te ga kakatte ne.*  
 this child is troublesome-(reason) (colloq.)  
**“This child is so much trouble!”** (PL2)

- *moratte* is the *-te* form of *morau* (“receive/take”), and *itadakeru* is the potential (“can/be able to”) form of *itadaku* (“receive”), which after the *-te* form of a verb implies having someone else do the action → “can have you receive/take [her].”
- *nante* here can be thought of as equivalent to *no wa* and essentially implies “as for ~.”
- *ureshii kagiri* is an expression like “nothing could make me happier.”
- *kakatte* is the *-te* form of *kakaru* (“takes/requires/costs”); *te ga kakaru* literally means “takes/requires hands,” implying “requires much handling/attention/labor” → “is troublesome.”

### Te o komaneku = Stand idly by

Nishi and other members of politician Kaji Ryūsuke's inner circle believe they have located the man who murdered Kaji's father. They keep watch on his hideout, hoping that he will make an incriminating move. Once they have familiarized themselves with his routines, they start to get restless.



© HIROKANE Kenshi / Kaji Ryūsuke no Gi, Kodansha

**Nishi:** どう しましょう? このまま 手をこまねいて  
*Dō shimashō? Kono mama te o komaneite*  
 how/what shall do continuing as is stand idly by-and

みている だけでも シャク だし...  
*mite iru dake demo shaku da shi...*  
 be watching only if it is vexing is (reason)

**“What should we do? It’s frustrating having to stand idly by just keeping watch.”** (PL2)

- *mama* means “as is/unchanged,” so *kono mama* = “unchanged from this” → “continuing in this same manner.”
- *komaneite* is the *-te* form of *komaneku* (or *komanuku*, “fold [one’s arms]”). *Te o komaneku* can mean “fold one’s arms,” but it’s usually used to mean “stand idly by/be an idle on-looker.”
- *shi* often marks the preceding as the reason for something—in this case the reason he asks *dō shimashō*?

### Te o utsu = Take action

This proprietor of a mahjongg parlor is dismayed that the game has fallen out of favor among the college students who were the mainstay of his business.



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**Man:** このまま では 雀荘 は 消滅する。  
*Kono mama de wa jansō wa shōmetsu suru.*  
 continuing as is if it is mahjongg parlor(s) as for will go extinct  
**“At this rate, mahjongg parlors will go extinct.”**

(PL2)

なんか 手を打たねば!

*Nanka te o utaneba!*

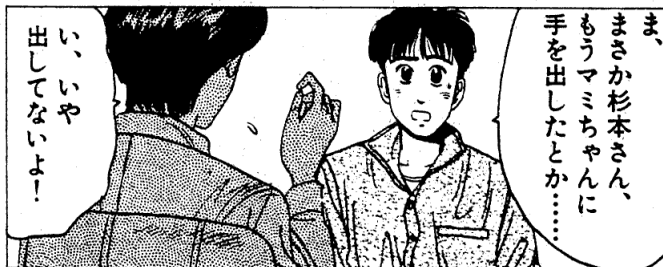
something must take action

**“I’ve got to take action!”** (PL2)

- *utaneba* [*naranai*] is an archaic (but still used in formal speech) equivalent to *utanakereba naranai*, a “must/have to” form of *utsu* (“strike/hit”).
- *te o utsu* (lit., “strike a hand”) is an idiom for “take action” or “take steps toward resolving a problem.”
- the distinction between singular and plural is rarely made with Japanese nouns, and there is no other indication here as to whether the word *jansō* (“mahjongg parlor”) refers to his own parlor or to parlors in general. The use of the word *shōmetsu suru* (“go extinct”), however, seems to indicate that he is talking about mahjongg parlors in general.

**Te o dasu = Make advances toward**

Shōta has just explained to the boys how their friend Michiru was utterly embarrassed in his last encounter with Mami, the girl he has a crush on. Unaware of Michiru's feelings, Sugimoto had recently gone out with Mami, and his reaction now suggests that he may have gotten more serious with her than Shōta realized.



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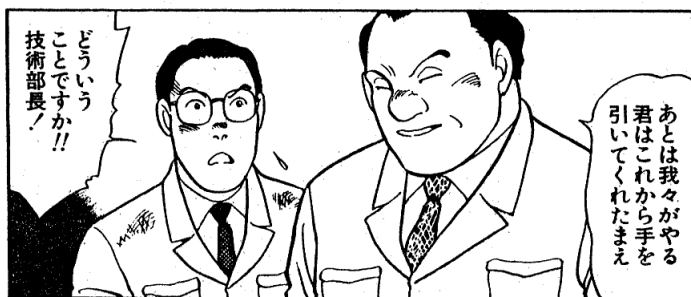
**Shōta:** ま、まさか 杉本さん、もう  
*Ma- masaka Sugimoto-san, mō*  
 (stammer) surely [not] (name-hon.) already  
 マミちゃんに手を出したとか...  
*Mami-chan ni te o dashita toka...*  
 (name-dim.) toward hand (obj.) put out or something  
**“S- surely you didn’t already come on to Mami, did you?”** (PL2)

**Sugimoto:** い、いや、出してないよ!  
*I- iya, dashite-nai yo!*  
 (stammer) no haven’t put out (emph.)  
**“N- no! I didn’t!”** (PL2)

- *masaka* expresses the feeling that he doesn’t want to believe what Sugimoto’s expression seems to imply.
- *te o dashita* is the past form of *te o dasu*, “put/reach out one’s hand,” which idiomatically means “touch/reach out for/go after/meddle in,” or depending on the context, “make advances toward/flirt with/make love to.”

**Te o hiku = Withdraw**

The manga biography of engineer Inamori Kazuo, founder of the Kyocera ceramics company, shows the young Inamori working doggedly to develop a ceramic vacuum pipe in the Special Magnetics Section of an engineering company. Impatient and oblivious to the reasons it takes so long to develop a new device, the chief of Engineering tells Inamori that his section is off the project.



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**Buchō:** あと は 我々 が やる。  
*Ato wa ware-ware ga yaru.*  
 rest/remainder as for we (subj.) will do  
**“We’ll handle it from here.”** (PL2)

君 は これ から 手 を 引 いて くれ た ま え。  
*Kimi wa kore kara te o hiite kuretamae.*  
 you as for this from hand (obj.) withdraw-(command)  
**“I want you to withdraw from this project.”**  
 (PL2)

**Inamori:** どう い う こ と で す か、 技 術 部 長 ？!  
*Dō iu koto desu ka, gijutsu-buchō?!*  
 how/what say thing is (?) engineering dept. head  
**“Wh-what do you mean, sir?!”** (PL3)

- *hiite* is the *-te* form of *hiku*; *te o hiku* (lit., “pull out/pull back one’s hand”) is an idiomatic phrase meaning “withdraw from/end one’s involvement in/wash one’s hands of.”
- *kuretamae* after the *-te* form of a verb makes a strong, authoritarian command.

### Te = Investigative reach

After long months of collecting information, Diet member Kaji Ryūsuke is confronting Prime Minister Hatomura with evidence that he was the man behind the “accidental” death of his father. Kaji has a recording of Shimozono, Hatomura’s former secretary, discussing the murder.



© HIROKANE Kenshi / Kaji Ryūsuke no Gi, Kodansha

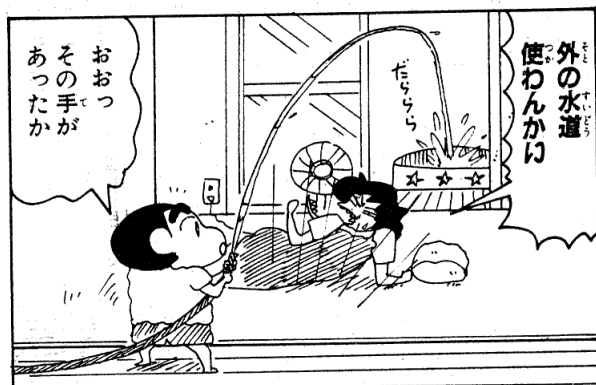
その下菌に  
何者かの調査の手が  
のびていると知ったら  
国外へ逃亡させましたね

**Kaji:** その下菌に何者かの調査の手が  
*Sono Shimozono ni nanimono ka no chōsa no te ga*  
 that (name) toward someone's investigations of hand/arm (subj.)  
 のびていると知ったら国外へ逃亡させましたね。  
*nobite iru to shitara kokugai e tōbō sasemashita ne.*  
 is/was reaching (quote) when found out overseas to caused to flee (colloq.)  
**“When you found out that someone’s investigations were extending toward Shimozono, you told him to flee overseas, didn’t you?” (PL3)**

- *nanimono ka* implies “some unidentified/mysterious person.”
- *chōsa no te* = “the hand/arm of an investigation,” and *nobite iru* is from *nobiru* (“extend/reach”). ~ *ni chōsa no te ga nobiru* can mean either that an investigation reaches out toward/threatens to reach the stated person, or that it actually does reach the person.

### Te = Method/means

It’s a hot summer day, and Shin-chan’s very pregnant mother just wants to take a nap. Promising not to bother her, Shin-chan sets about amusing himself. He digs the wading pool out of storage, attaches a short hose to the kitchen sink, and turns on the water.



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**O-kāsan:** 外の水道使わんかい?!  
*Soto no suidō tsukawan kai?*  
 outside that is spigot not use (?)  
**“Use the spigot outside!!” (PL2)**

**Shin-chan:** おおっ、その手があったか?  
*Ō!, sono te ga atta ka?*  
 (interj.) that method/means (subj.) existed (?)  
**“Oh, that method existed, too, did it?”**  
**“Oh! Now why didn’t I think of that?” (PL2)**

**Sound FX:** だらだら  
*Da ra ra ra*  
 (effect of water pouring into pool)

- *tsukawan* is a contraction of *tsukawanai* (“can’t use”); *kai* (a colloquial variation of *ka*) makes it formally a question, “will you not use the spigot outside?” but when spoken forcefully, the abrupt negative form of a verb can make a strong command.
- *te* can idiomatically mean “method/means.” *Sono te ga aru* typically means “that’s what I could/should do,” and *sono te ga atta* means “that’s what I could/should have done.”

**Te = Trick/trap**

Harashima Hiromi, a banker, has been ordered by the bank's vice-president to spy on co-workers suspected of planning a coup d'état. Considering her friendship with Takasugi and the others who are planning the takeover more important than obeying the order, she reveals all to Takasugi. Now, she has just told Takasugi that she believes there are other spies at work within their company besides her, and though she doesn't know who it is, there is a double-crosser within his own group. But Takasugi isn't sure where her loyalty lies.



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**Takasugi:** 汚いぞ、原島 浩美! その手に乗るか!!  
*Kitanai zo, Harashima Hiromi! Sono te ni noru ka!!*  
 dirty (emph.) (surname) (given name) that trick/trap on ride (?)  
**“That’s dirty, Harashima Hiromi! I’m not gonna fall for that trick!!”** (PL2)

- *zo* is a rough, masculine word for emphasis.
- as an extension of the “method/means” use, *te* can idiomatically mean “trick/trap”; the phrase *sono te ni wa noranai* (lit., “won’t ride that trick”) is an expression for “won’t fall for that trick/won’t play into that trap/won’t be taken in by that.” Here, *ka* makes a rhetorical question: “Will I fall for that trick? [No! I certainly won’t!]” → “I’m not going to fall for that trick!”

**Te mo ashi mo denai = Be helpless against**

Daigorō is determined not to let the mischievous mutt Bow touch his brand new motorcycle. He has a cage built—not for Bow, but for the bike.



© YAMAMOTO Terry / *Bau*, Shogakukan

**Daigorō:**

フフフ... どうだ? これで手も足も出まい!  
*Fu fu fu... Dō da? Kore de te mo ashi mo demai!*  
 (laugh) how is this with hand/arms also feet/legs also surely won't extend  
**“Heh heh heh... what do you think of that? You can't lay a finger on it now, can you!”** (PL2)

**Bow:**

バウー...  
*Bau...*  
**“Bowww!”**

- *demai* is equivalent to *denai darō/deshō*, the negative form of *deru* (“come out/put out”) plus the conjectural *darō/deshō* (“surely/probably”).
- *te mo ashi mo denai* is an idiomatic expression for “be helpless against/be at wit's end with [someone/something]” or “be completely unable to handle/influence/budge [someone/something].” The literal meaning, “neither a hand nor a foot extends/comes out,” evokes a fistfight or wrestling match, but the expression is used figuratively in a wide variety of contexts.



# vocabulary summary

## From *C-Kyū Salaryman Kōza*, p. 18

ミス	<i>misu</i>	mistake (n.)
こころよく	<i>kokoroyoku</i>	agreeably/readily
許す	<i>yurusu</i>	forgive
取り引きする	<i>torihiki suru</i>	do business with
あやまり	<i>ayamari</i>	apology
蛇行	<i>dakō</i>	meandering/zigzagging
健康	<i>kenkō</i>	health
歩く	<i>aruku</i>	walk (v.)
距離	<i>kyori</i>	distance
増やす	<i>fuyasu</i>	increase (v.)
守る	<i>mamoru</i>	abide by/stick to
夢	<i>yume</i>	dream (n.)
見積り	<i>mitsumori</i>	quote/estimate (n.)
コピー機	<i>kopii-ki</i>	copy machine
性格	<i>seikaku</i>	personality
把握	<i>ha'aku</i>	grasp/understanding (n.)
辞職願	<i>jishoku-negai</i>	letter of resignation
対処	<i>taisho</i>	handling
仕方	<i>shikata</i>	method
心得る	<i>kokoroeru</i>	know/understand

## From *Honebuto-san*, p. 22

返事する	<i>henji suru</i>	reply (v.)
アンポンタン	<i>anpontan</i>	idiot/simpleton
たまに	<i>tama ni</i>	sometimes
独身	<i>dokushin</i>	bachelor
貴族	<i>kizoku</i>	nobility/aristocracy
減速	<i>gensoku</i>	decrease speed
事故	<i>jiko</i>	accident
カーブ	<i>kābu</i>	curve (n.)
体臭	<i>taishū</i>	body odor
食堂	<i>shokudō</i>	restaurant/café
地帯	<i>chitai</i>	area/zone

## From *Crayon Shin-chan*, p. 26

ひまわり	<i>himawari</i>	sunflower
仲良し	<i>naka-yoshi</i>	good friends
におい	<i>nioi</i>	smell (n.)
大人	<i>otona</i>	adult
天才	<i>tensai</i>	genius
太陽	<i>taiyō</i>	sun (n.)
なまいき	<i>namaiki</i>	affectation/cheek
新聞	<i>shinbun</i>	newspaper
さかさま	<i>sakasama</i>	upside down/topsy turvy
かきまぜる	<i>kakimazeru</i>	stir (v.)
ちがひ	<i>chigai</i>	difference
ふくざつな	<i>fukuzatsu na</i>	complex
証拠	<i>shōko</i>	evidence (n.)
いん滅 (隠滅)	<i>inmetsu</i>	destruction
ねむい	<i>nemui</i>	sleepy
ねる	<i>neru</i>	sleep (v.)
こうふんする	<i>kōfun suru</i>	be excited
仮面	<i>kamen</i>	mask (n.)
ぞう	<i>zō</i>	elephant
おどり	<i>odori</i>	dance (n.)
明け方	<i>akegata</i>	dawn (n.)
眠る	<i>nemuru</i>	fall asleep
しぶい	<i>shibui</i>	austere/subdued

## From *What's Michael?*, p. 36

校則	<i>kōsoku</i>	school rules/regulations
違反する	<i>ihan</i>	violate
授業	<i>jugyō</i>	instruction/class
隣	<i>tonari</i>	next door
非常に	<i>hijō ni</i>	extremely
優秀	<i>yūshū</i>	excellent/admirable
あくび	<i>akubi</i>	yawn (n.)
ますます	<i>masu-masu</i>	more and more
厳しい	<i>kibishii</i>	strict
肩	<i>kata</i>	shoulder
禁止	<i>kinshi</i>	prohibition
生徒	<i>seito</i>	student

## From *Kaiketsu! Todo-kachō*, p. 68

広告	<i>kōkoku</i>	advertising
異動	<i>idō</i>	transfer (n.)
残業	<i>zangyō</i>	overtime work
嬉しい	<i>ureshii</i>	happy
差別	<i>sabetsu</i>	discrimination
いつか	<i>itsuka</i>	sometime/someday
実現する	<i>jitsugen suru</i>	realize/become actuality
有望な	<i>yūbō na</i>	promising
部下	<i>buka</i>	subordinate
流儀	<i>ryūgi</i>	style
すてき	<i>suteki</i>	great/wonderful
上司	<i>jōshi</i>	boss (n.)
玉突き事故	<i>tama-tsuki jiko</i>	multi-car pile-up
巻き込む	<i>maki-komu</i>	involve in/entangle
乗員	<i>jōin</i>	driver
積み荷	<i>tsumi-ni</i>	cargo
無事	<i>buji</i>	unharmed
とりあえず	<i>toriaezu</i>	first of all
復旧	<i>fukkyū</i>	recovery
見込み	<i>mikomi</i>	estimate/forecast (n.)
連絡する	<i>renraku suru</i>	contact (v.)
ごまかす	<i>gomakasu</i>	fool/trick (v.)
多少	<i>tashō</i>	a little
量	<i>ryō</i>	quantity
無理	<i>muri</i>	impossible
集める	<i>atsumeru</i>	gather
免許	<i>menkyo</i>	[driver's] license
重なる	<i>kananaru</i>	overlap
処理	<i>shori</i>	clean-up
渋滞	<i>jūtai</i>	traffic jam
メド	<i>medo</i>	outlook/prospect (n.)
かんべんする	<i>kanben suru</i>	forgive
指揮する	<i>shiki suru</i>	direct
予定	<i>yotei</i>	schedule (n.)
ところで	<i>tokoro-de</i>	by the way
輸送する	<i>yusō suru</i>	transport/ship (v.)
当然	<i>tōzen</i>	a matter of course
肝心の	<i>kanjin no</i>	essential/crucial
最低	<i>saitei</i>	minimum
常識	<i>jōshiki</i>	common sense
初歩的な	<i>shoho-teki na</i>	basic/amateur
冗談	<i>jōdan</i>	joke (n.)
方々	<i>katagata</i>	people
間に合う	<i>maniau</i>	be in time

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.