

発信型英語をめざす人のバイリンガル・マガジン

# 漫画人

JAPANESE  
POP CULTURE  
& LANGUAGE  
LEARNING

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MANGAJIN

No. 65

## Tamagotchi Virtual pet



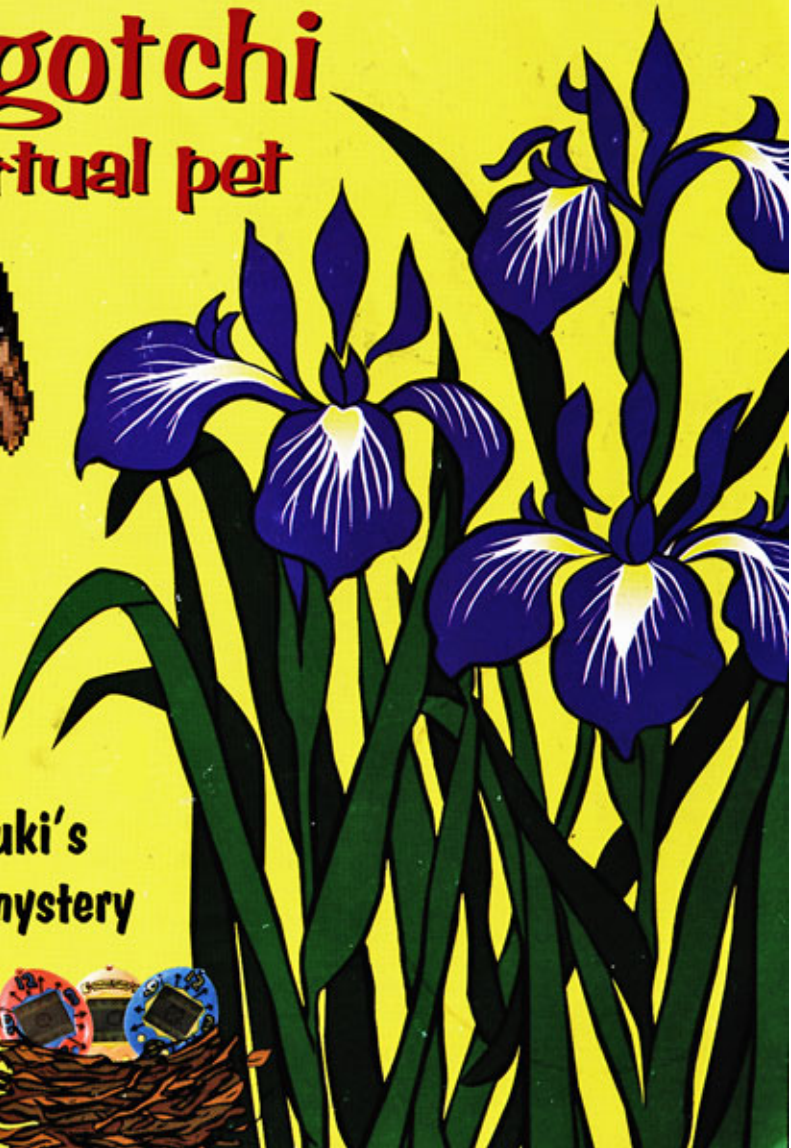
Toilet  
technology  
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Miyabe Miyuki's  
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# BASIC JAPANESE through comics

## Lesson 65 • Three meanings, one *datte*

The word *datte* is actually allotted three separate listings in *Kenkyusha's New Japanese-English Dictionary*. Determining which usage applies is, as always, a case of looking at the context.

We start with examples in which *datte* is equivalent to *mo* ("too/also" or sometimes "even") and *demo* ("even if it is"). Then we have examples where *datte* is a beginning-of-sentence conjunction similar to "but/yet/though" or "because/after all/I mean." We also show two examples of *datte* (usually written as *da tte* in *Mangajin*), which is a quotative form like "I hear it is ~" or "he/she says it is ~."

We have tried to choose examples that show each usage of *datte* as clearly as possible. On the final page of this lesson, see a few different usages of *datte* within one four-panel manga.

### "Also/too"

Sanae and Masatoshi, who work at a wedding hall, are having a heated discussion about the behavior and responsibilities of men and women in relationships. What set them off was a couple who couldn't agree on the details of their upcoming nuptials.



© Hoshisato Mochiru / *Kekkon Shiyō yo*, Shogakukan

**Sanae:** 男がわがまま言うから悪いのよ。  
*Otoko ga wagamama iu kara warui no yo.*  
 man (subj.) selfishness say because is bad/at fault (explan.) (emph.)  
 "It's the man's fault for insisting on his way." (PL2)

**Masatoshi:** 女だって悪い。  
*Onna datte warui.*  
 woman also is bad/at fault  
 "The woman is to blame, too." (PL2)

- *warui* (lit., "bad/evil") is often used to mean "is at fault/to blame":  
 ~ *ga warui* = "~ is at fault/it's ~'s fault."

*Datte* can be a colloquial equivalent of *mo*, meaning "also/too."

“Either/neither”

Sakamoto Yoshikata has recently become president of Wacoal, the women’s lingerie company founded by his father, Kōichi. In this scene from the manga biography of the Sakamotos, Kōichi has just finished telling Yoshikata that he feels he has been blessed by the life given to him, and that he’s always put forth his utmost effort. Yoshikata responds that he intends to do no less.



© Takahashi Miyuki & Nemoto Tetsuya / *Wakōru no Chōsen*, Business Co.

**Yoshikata:** 俺 だって 負けない さ。  
*Ore datte makenai sa.*  
 I/me also won't be defeated/outdone (emph.)  
 “I won’t be outdone, either.”  
**“You can expect no less from me.”** (PL2)

- *ore* is a rough, masculine word for “I/me.”
- *makenai* is the abrupt negative form of *makeru* (“be defeated/be outdone/be inferior”). It’s not as if they will be in direct competition, so saying he “won’t be defeated/outdone” essentially implies that he intends to live up to the precedent set by his father.

When *datte* is a colloquial equivalent of *mo* and occurs in a negative sentence, it can be like “either/neither.”

“Even if it is”

Taka’aki is following his mother’s footsteps and running his own beauty parlor. Here, his mother has stopped by and has just scolded him for not being careful enough with a customer’s hair. Taka’aki jokingly explains to those nearby that his mother loves to lecture even those who are no longer students, and that not even her children are exempt.



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

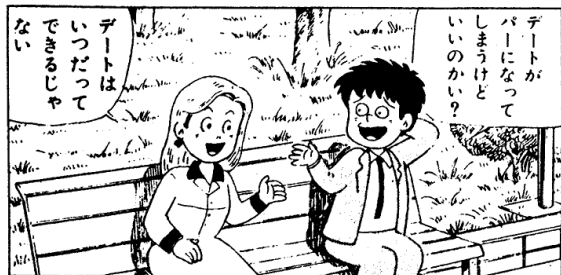
**Taka’aki:** 実の 息子 だって 容しやしない から な。  
*Jitsu no musuko datte yōsha shinai kara na.*  
 actual/true son even if it is won't be lenient/show mercy because (colloq.)  
 “Because she won’t show mercy even if it is her own son.”  
**“She won’t give even her own son a break!”** (PL2)

- *yōsha shinai* is from the verb *yōsha suru* (“be lenient/make allowances for/show mercy”), which is usually written 容赦する.

*Datte* can sometimes be a contraction of *demo* or *de atte mo* (“even if it is/you are/I am/etc. ~”).

“Any~/no matter ~”

Yōsuke has just explained to his girlfriend Riyoko that he'd like to attend a business seminar that will take place over the weekend, when they had scheduled a date. Fearing the worst, he's relieved when she says she thinks it would be a good idea.



© Gyū & Kondō / Eigyō Tenteko Nisshi, Scholar

**Yōsuke:** デートが パーになってしまうけど いい のかい?  
*Dēto ga pā ni natte shimau kedo ii no kai?*  
 date (subj.) will be cancelled-(regret) but OK (explan.-?)  
 “Are you sure it's OK, even though our date will be off?” (PL2)

**Riyoko:** デートは いつだって できる じゃない?  
*Dēto wa itsu datte dekiru ja nai?*  
 date as for whenever/any time can do right?  
 “We can have a date anytime, right?” (PL2)

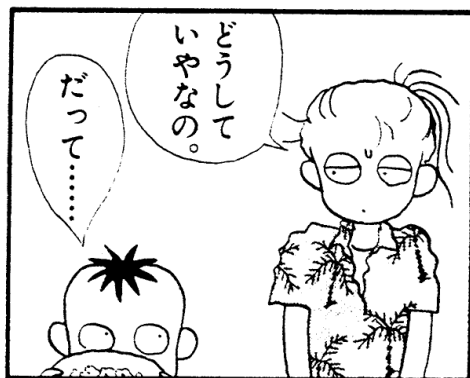
- *pā* is an effect word meaning “empty/blank,” so *pā ni naru* means “become empty/become nothing” → “be cancelled.”
- *natte* is the *-te* form of *naru* (“become”); the *-te shimau* form implies that the action or result is regrettable or undesirable.
- *kai* is a colloquial variation of *ka*.

When preceded by a question word, *datte* has the colloquial meaning of “no matter who/what/when/where/how (it is),” so, *itsu datte* = “no matter when it is” → “anytime/whenever.” Similarly:

- doko datte* = “anywhere/wherever”
- nan datte* = “anything/whatever”
- dare datte* = “anyone/whoever”
- dō datte* = “no matter how/in whatever manner”

Protest/objection

Kirita's older sister has cajoled him into putting on a dress, and now she wants him to go outside so that everyone can see him. Not surprisingly, he refuses.



© Kubo Kiriko / Imadoki no Kodomo, Shogakukan

**Onēsan:** どうして いや なの。  
*Dōshite iya na no.*  
 why objectionable (is-explan.)  
 “Why is it objectionable?”  
 “Why don't you want to?” (PL2)

**Kirita:** だって...  
*Datte...*  
 (conj.)  
 “Well, you know...”

When *datte* appears by itself, it almost always implies a protest or objection.

### Introduction to a protest

Godai is walking about the streets, searching for his friend's missing dog, when he hears two children arguing over what to name a dog they've just found. Finally, the children's mother breaks into their discussion.



© Takahashi Rumiko / Mezon Ikkoku, Shogakukan

**Woman's voice:** ふたりともいーかげんにしなさいよっ。  
*Futari tomo ii kagen ni shinasai yo!*  
 2 people both good degree/extent to do-(command) (emph.)  
**"Cut it out, the both of you!"** (PL2)

**Kid's voice:** だーって、おかあさん、おにいちゃん が ねーっ...  
*Datte, okāsan, oniichan ga nē!...*  
 but Mom (hon.)-big brother (subj.) (colloq.)  
**"But Mo-om! Oniichan's ..."** (PL2)

- *ii kagen ni shinasai* is a command form of *ii kagen ni suru*, literally "make [it] to a good/appropriate extent"—implying that that "good extent" has already been surpassed → "take it easy/that's enough/stop it!/cut it out!"
- *oniichan* is a polite but informal version of *niisan* ("older brother"). Family members are often addressed by their "kinship titles."

In colloquial speech, *datte* (here lengthened to *datte* to indicate a whiny tone) is often used as a conjunction to introduce defensive statements or statements of protest/objection to what has just been said. This use of *datte* most typically translates as "but."

### Introduction to elaboration

Sakamoto is wondering why his lingerie company's sales have dropped off in the winter season. One of his employees suggests that it's because women don't pay so much attention to their figures in the winter. She goes on to explain her theory.



© Takahashi Miyuki & Nemoto Tetsuya / Wakōru no Chōsen, Business Co.

**Employee:** だって、着物とか重ね着するでしょ。  
*Datte, kimono to ka kasane-gi suru desho.*  
 because/after all kimono or layered clothing do right?  
**"After all, they wear kimonos or put on several layers, right?"** (PL2)

- *kasane-gi* combines the stems of the verbs *kasaneru* ("layer/pile up") and *kiru* ("wear"; the *k* changes to *g* for euphony) to make a noun that refers to "layered clothing." Adding *suru* creates a new verb meaning "wear several layers."

The conjunction *datte* is often used to introduce explanations or further elaborations about what the speaker has just said: "because/after all/I mean . . ."

### A quotative *datte* (or *da tte*)

This OL (“Office Lady”) has been out shopping with her mother, and they’ve seen many expensive imported items. The mother seems unimpressed by the high price tags.



© Akizuki Risu/ OL Shinkaron, Kodansha

**OL:** このダイヤも 100万円 だって。すごい ね。  
*Kono daiya mo hyakuman-en datte. Sugoi ne.*  
 this diamond too 1 million yen (is-quote) amazing/awesome (colloq.)  
**“It says this diamond’s a million yen, too. Isn’t it amazing?!”** (PL2)

**Mother:** ダイヤの 100万 なんて 並 よ、 並!  
*Daiya no hyakuman nante nami yo, nami!*  
 diamond of 1 million as for common/average (emph.) common/aver.  
**“For a diamond, that’s just average. Average!”** (PL2)

- *nante* can be considered a colloquial equivalent of *nado* (“something like”), or of an entire phrase like *nado to iu koto/mono wa* (“a thing/place/person/action that is something like ~”). It’s used as a colloquial equivalent of *wa*, for marking the topic (“as for”), often with a feeling of belittlement.

*Datte* can be a quotative form based on *da* (“is/are”) plus the colloquial quotative particle *tte* (equivalent to *to*), so ~ *datte* can mean “says/said it is ~” (the quoted word/phrase can be from either a spoken or written source).

### *Datte* to express surprise

The manga biography of Hiroaki “Rocky” Aoki, founder of the Benihana restaurants, depicts one of Rocky’s first business ventures: ice cream vending. One day, Rocky returns his ice cream truck early, having completely sold out. His boss asks what part of town he has been working.



© Takahashi Miyuki & Enami Jōji / Benihana no Chōsen, Business Co.

**Rocky:** ハーレム さ。  
*Hāremu sa.*  
 (place) (emph.)  
**“Harlem.”**

**Boss:** ハーレム だって? どんな 所 か 知ってる のか!?  
*Hāremu datte? Donna tokoro ka shitte-ru no ka!?*  
 (place) (surprise) what kind of place (?) know (explan.-?)  
**“Harlem, you say? Do you know what kind of a place that is?!”** (PL2)

- *shitte-ru* is a contraction of *shitte iru* (“know”).

When a speaker is surprised by what he has just heard, he often quotes the word or phrase that surprised him and adds *datte?* with the intonation of a question. The tone can range from pleasant surprise to puzzlement to outrage. (For this use, *datte* can follow immediately after a verb as well as a noun, so the *da* does not necessarily carry the meaning of “is/are.”) A female speaker might say *desu tte* instead of *datte* in this case.

**Datte in action!**

There are three instances of *datte* in this manga from the series “OL Shinkaron,” each one showing a slightly different usage.



1 **OL:** 帰る わよ。なにしてんの?  
*Kaeru wa yo. Nani shiten no?*  
 will go home (fem. emph.) what are doing (explan.-?)  
 “Come on, let’s go. What’re you doing?” (PL2)

**Girl:** いない。  
*Inai.*  
 not exist  
 “No one’s here.” (PL2)

**Sign:** 受付  
*Uketsuke*  
**Reception**

• *shiten* is a contraction of *shite iru* (“is/are doing”), from *suru* (“do”).



2 **Girl:** あつし 将来 受付嬢 になりたいな。  
*Atashi shōrai uketsuke-jō ni naritai na.*  
 I future receptionist want to become (colloq.)  
 “I’d like to become a receptionist in the future.” (PL2)

だって ラク そう なんだもん。  
*Datte raku sō na n da mon.*  
 because/after all easy/relaxed appearance (is-explan.)  
 “I mean, it looks so easy.” (PL2)

• *datte* here introduces an explanation—the reason why she wants to become a receptionist.  
 • *na n da mon* is a colloquial contraction of the explanatory *na no da mono*.



3 **OL:** ばか ねえ。ラクな 仕事 なんて そうそうない の よ。  
*Baka nē. Raku na shigoto nante sōsō nai no yo.*  
 stupid (collq.) easy jobs as for not so many exist (explan.)(emph.)  
 “Silly. Not many jobs are all that easy.” (PL2)

受付 だって たいへん よ。  
*Uketsuke datte taihen yo.*  
 reception also/even difficult/taxing (is-emph.)

一日 ずっと 座りっぱなし で、  
*Ichinichi zutto suwarippanashi de,*  
 one day entire period continuously sitting and/so

“Even reception is hard. You have to sit there all day long, so . . .”

• *datte* here is the colloquial equivalent of *mo* (“too/also/even”).  
 • the stem of a verb plus *-ppanashi* means “~ing all the time/continuously ~ing”; *suwari* is the stem of *suwaru* (“sit”), so *suwarippanashi* = “sitting all the time/all day.”



4 **OL:** 冷え性 や 痔 に だって なる んだ から。  
*hieshō ya ji ni datte naru n da kara.*  
 poor circ. and/or hemorrhoids (result) even become (explan.) because.  
 “you wind up with poor circulation, or even hemorrhoids.” (PL2)

**Girl:** えーっ! ぢ は やだ な、ぢ は!  
*E! Ji wa ya da na, ji wa!*  
 (interj.) hemorrhoids as for are disagreeable (colloq.) hemorr. as for  
 “Wha-at? Hemorrhoids? I don’t want to get hemorrhoids!” (PL2)

• *hieshō* refers to a condition where a person becomes cold easily due to low blood circulation, anemia, etc.  
 • *ni datte* is a colloquial *ni mo*, with *ni* indicating the result of becoming, and *mo* adding emphasis like “even.”  
 • *ya da* = *iya da* (“is disagreeable/don’t want”).

© Akizuki Risu/ OL Shinkaron, Kodansha



# フジ三太郎 Fuji Santarō

by サトウサンペイ / *Satō Sanpei*



Manga artist Satō Sanpei has been drawing his popular four-frame salaryman comic *Fuji Santarō* for the *Asahi Shinbun* newspaper since 1965, making it one of the most widely read manga in Japan. To celebrate the strip's 30th anniversary, the *Asahi* released a hardcover compilation of Satō's favorite strips over the years, titled simply *Fuji Santarō*. Satō provided comments about the inspiration for the strips. In this issue of *Mangajin* we present selections from 1965–1980; strips from 1981–1996 will appear in a future issue.

Born Satō Kōichi in 1929, he had decided by his teens to go to a fine-arts high school in Tokyo. Up until then he hadn't done much serious drawing, so he had to convince his middle-school art teacher to raise his grade and write a letter of recommendation. Although he was successful in persuading his

teacher, his practical father convinced him to go instead to a technical-arts school in nearby Kyoto. Once there he signed up for the *Irozome* (色染, "Dyeing") course of study, thinking that it would involve drawing. Instead it turned out to be applied chemistry.

Undaunted, Satō continued to develop his drawing skills and got his first job—in the advertising department of Daimaru department store—by submitting a resume in manga format. While at Daimaru his manga *Osaka Musuko* ("Son of Osaka") began in the *Shin-Osaka Shinbun*. It was then that he chose the pen name Satō Sanpei, after a famous aristocrat—Okamoto Ippei. Satō says he changed Ippei (一平, "first level") to Sanpei (三平, "third level") because he wasn't as high-class as Ippei.

The character Fuji Santarō

is Everyman—make that Everysalaryman. Fuji represents the typical Japanese businessman, a guy who keeps his sense of humor as he faces the obstacles of an ordinary life. He keeps his hair cut short, wears a suit (probably grey), deals with corporate nonsense, admires pretty girls on the train, and dutifully takes his wife and kids out on his day off. Not all the strips are about Fuji-san, but to readers the characters are as familiar as people they already know.

Over the years Satō has learned to avoid certain topics in his manga: politics, religion, the Imperial family, sexy women. He points out, however, that he can't change having a man's point of view, and he's happy if he can find subjects that are both funny and noncontroversial.

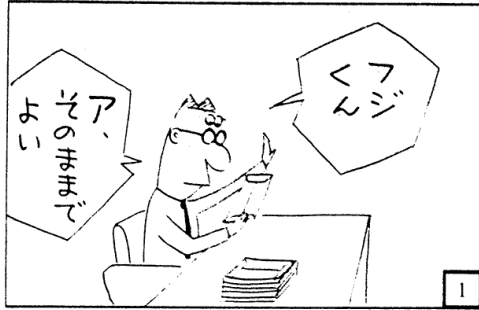




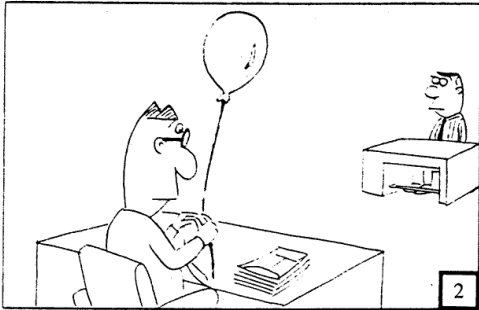
# フジ三太郎 Fuji Santarō

by Satō Sanpei

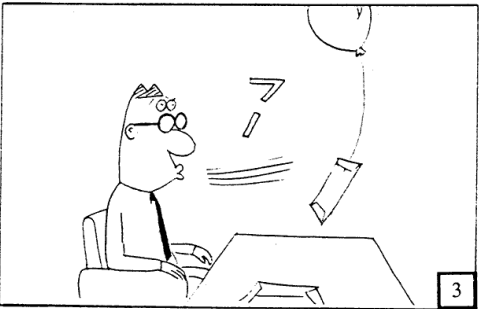
サトウ サンペイ



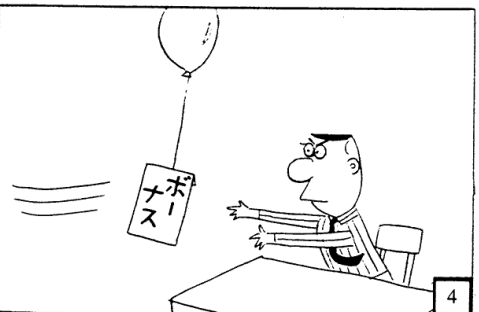
1



2



3



4

当時はまだ、ボーナスは現金で支給されていた

June 11, 1966

当時は まだ、ボーナスは現金で支給されていた。  
*Tōji wa mada, bōnasu wa genkin de shikyū sarete ita.*  
 at that time still bonus as for cash with/in was being issued/paid  
**At that time, bonuses were still paid in cash.**

- *shikyū sarete ita* is from the verb *shikyū suru* ("provide/supply," or when speaking of wages/salary/bonus, "pay"). *De* marks *genkin* ("cash") as the means of payment.

1

**Boss:** フジくん。

*Fuji-kun.*

(name-familiar)

**"Fuji."** (PL3)

ア、そのまま で よい。

*A, sono mama de yoi.*

(interj.) as you are (condition) is good/OK

**"Oh, don't get up."** (PL2)

- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."), used mainly with male peers or inferiors (in a corporate setting superiors use it when addressing or referring to their subordinates of either sex).
- *mama* means "as is/unchanged," so *sono mama* = "unchanged from that/in that same state" → "as you are."
- *yoi* is an alternative form of *ii* ("good/fine/OK"). *~ de ii/yoi* makes an expression for "*~* is enough" or "*~* is fine," so *sono mama de yoi* is literally "As you are is fine."

2

**FX:** フー

*Fū*

**Whoo**

3

**Envelope:** ボーナス

*Bōnasu*

**Bonus**

- the bonus—although paid in cash—is apparently so light that it doesn't weigh down a single balloon.

# フジ三太郎

サトウサンペイ

# Fuji Santarō

by Satō Sanpei

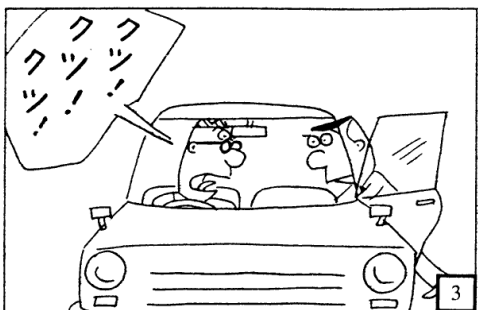
March 16, 1968

昭和四十三年、まだマイカーを持っている人  
*Shōwa yonjūsan nen, mada mai kā o motte iru hito*  
 Showa 43/1968 year still one's own car (obj.) have person(s)

は 少なかった。  
*wa sukunakatta.*  
 as for were few

**In 1968, there were still relatively few people who had their own cars.**

- years in Japan may be designated either in the traditional manner, counting years within an imperial era, or using the Western common-era years. The Shōwa era ended in 1989, with the death of Emperor Hirohito; the current imperial era name is Heisei, and 1997 is Heisei 9.
- *mai*, a katakana rendering of the English “my,” is frequently set before another imported word to indicate a private/personally owned possession, so *mai kā* is “my car” → “one’s own/private car.”
- *mai kā o motte iru* is a complete thought/sentence (“[they] have private cars”) modifying *hito* (“person/people”).



昭和四十三年、まだマイカーを持っている人は少なかった

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68・3・16

1

**Fuji:** 新車 ですね。  
*Shinsha desu ne.*  
 new car is (colloq.)  
 “This is a new car, isn’t it?”  
 “**You bought a new car.**” (PL3)

**Boss:** 汚れる から さわるな!  
*Yogoreru kara sawaru na!*  
 will get dirty because/so don’t touch  
 “**You’ll get it dirty, so don’t touch!**” (PL2)

- *na* after the dictionary form of a verb can make an abrupt prohibition/negative command, so *sawaru na* = “don’t touch.”

2

**Fuji:** のせてもらいますよ。  
*Nosete moraimasu yo.*  
 will receive a ride (emph.)  
 “**I’ll go for a ride with you.**” (PL3)

- *nosete moraimasu* is from *noseru* (“give a ride/take on board”). *Morau* after the *-te* form of a verb implies the speaker or subject receives/will receive the benefit of the action from someone else; in this case, Fuji is declaring that he intends to receive/take a ride.

3

**Boss:** クツ! クツ! クツ!  
*Kutsu! Kutsu! Kutsu!*  
 “**Your shoes! Your shoes! Your shoes!**” (PL2)

4

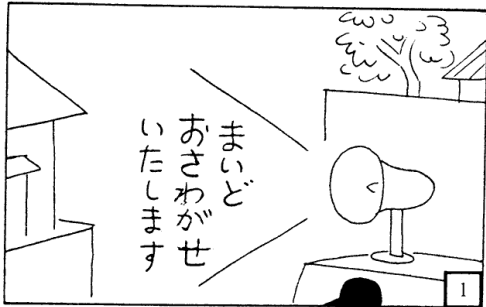
**Fuji:** クツ ぬいで のる の 初めて。  
*Kutsu nuide noru no hajimete.*  
 shoes take off-and ride/get in (nom.) first time  
 “**This is the first time I’ve taken off my shoes when getting into a car.**” (PL2)

- *nuide* is the *-te* form of *nugu* (“take off [a piece of clothing]”).
- *noru* can mean either “ride” or “get on/into” a car/bus/train/etc.
- *no* is a nominalizer that makes the preceding complete sentence (*kutsu [o] nuide noru* = “[I] take [my] shoes off and get into [the car]”) act like a single noun. *Wa* to mark this as the topic has been omitted.

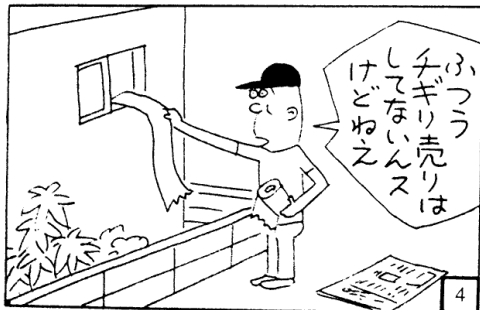
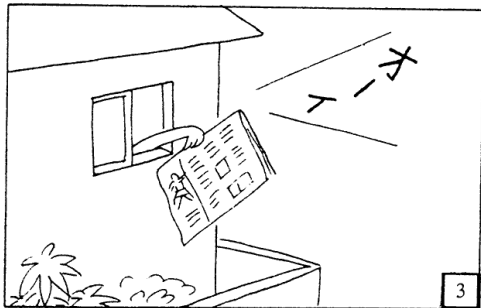
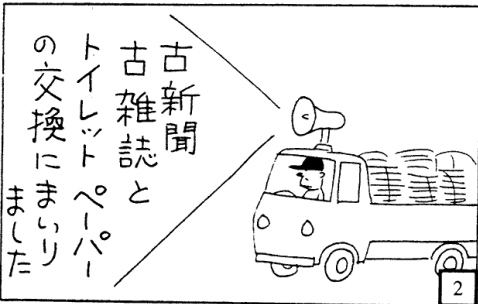
# フジ三太郎 Fuji Santarō

by Satō Sanpei

## サトウ サンペイ



このころから全盛期に入る



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70・8・17

August 17, 1970

このころから 全盛期 に入る。  
*Kono koro kara zenseiki ni hairu.*  
 this time from prosperous period into enter

**From around this time, [trucks exchanging toilet tissue for used newspapers and magazines] became quite common.**

**1 Truck:** まいど おさわがせいたします。  
*Maido osawagase itashimasu.*  
 always/each time (hon.)-cause disturbance  
**"Please excuse the disturbance." (PL4)**

- *o-sawagase itashimasu* is a PL4 form of *sawagaseru* ("cause [someone] a disturbance"). The phrase implies an apology: "I'm sorry to cause you disturbance/Please excuse the disturbance."

**2 Truck:** 古新聞、古雑誌 と トイレットペーパーの交換にまいりました。  
*Furu-shinbun, furu-zasshi to toiretto pēpā*  
 old newspapers old magazines with toilet paper  
*no kōkan ni mairimashita.*  
 of exchange (purpose) came/have come  
**"I've come to exchange toilet paper for used newspapers and magazines." (PL4)**

- *mairimashita* is the polite past form of *mairu*, a PL4 humble verb which can mean either "go" or "come," depending on the context.
- *chirigami kōkan* ("tissue paper exchange") trucks were a common sight in the 70s, when a stack of newspapers could be exchanged for a few packages of tissues or a roll of toilet paper. Such trucks continue to be used today, although they are becoming less common.

**3 Voice:** オーイ!  
*Ōi!*  
 (interj)  
**"Hey there!" (PL2)**

**4 Recycler:** ふつう チギリ売りは してない  
*Futsū chigiri-uri wa shite-nai*  
 normally fragment sales as for am not doing  
 んス けどねえ。  
*n su kedo nē.*  
 (explan.) but (colloq.)  
**"I don't usually trade by the piece, you know." (PL3 informal)**

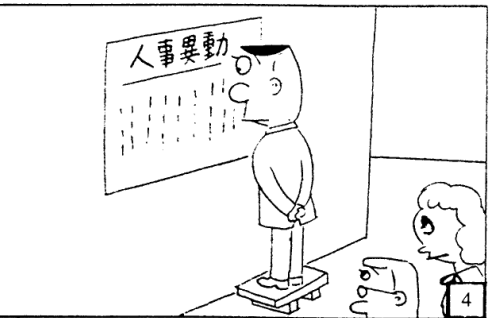
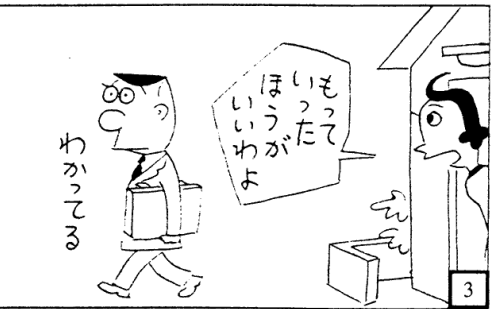
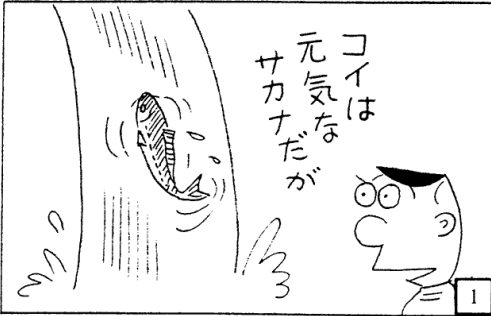
- *chigiri* ("torn piece/fragment") is the noun form of the verb *chigiru* ("tear"), and *uri* is the noun form of *uru* ("sell"); combining them creates the concept of selling in torn off fragments.
- *n su* is a contraction of the explanatory *n desu/no desu*.

# フジ三太郎

# Fuji Santarō

by Satō Sanpei

サトウ サンペイ



April 15, 1972

1

**Fuji:** コイは 元気な サカナ だが、  
*Koi wa genki na sakana da ga,*  
carp as for strong/lively fish is but  
“**The carp is a lively fish, but**”

2

**Fuji:** マナイタ に のると  
*manaita ni noru to*  
chopping block on when set/placed  
もう ジタバタしない。  
*mō jitabata shinai.*  
anymore doesn't struggle/wriggle  
“**when you put it on the chopping block, it  
stops struggling.**” (PL2)

- *mō* followed by a negative verb means “not [do the action] anymore.”
- *jitabata* represents kicking/wriggling/struggling in a desperate attempt to escape disastrous consequences, and *jitabata shinai* is the negative form of the verb *jitabata suru*. *Mō jitabata shinai* = “doesn't struggle anymore” → “stops struggling.”

3

**Wife:** もっていったほうがいい わよ。  
*Motte itta hō ga ii wa yo.*  
had better carry-and go (fem. emph.)  
“**You'd better take it with you.**” (PL2)

**Fuji:** わかってる。  
*Wakatte-ru.*  
understand/am aware  
“**I know.**” (PL2)

- ~ *hō ga ii* after a verb makes an expression meaning “it's preferable/better to ~.”

4

**Notice:** 人事異動  
*Jinji idō*  
**Personnel Changes**

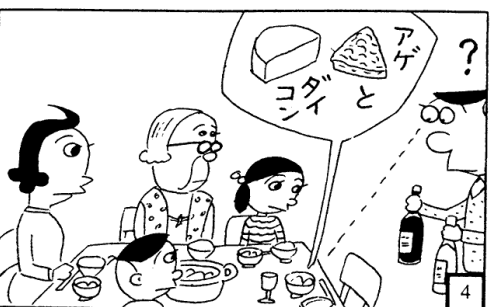
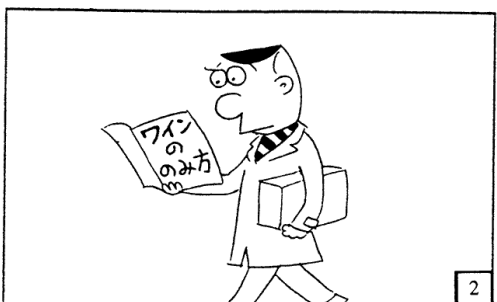
- *jinji* = “personnel,” *idō* = “shift/reshuffle/shake-up,” and *jinji idō* refers to the reassignment of personnel within a corporation. Large Japanese firms like to have their employees experience a wide variety of jobs within the company as they rise through the ranks, and many have regular (annual or semi-annual) “shake-ups” in which large numbers of workers are reassigned all at once. Perhaps Fuji is worried he will be transferred to a branch office out in the boon-docks; lower-ranking employees in Japan have little say in what type of work they will be doing or where they are stationed.

# フジ三太郎 Fuji Santarō

by Satō Sanpei

サトウサンペイ

January 10, 1973



「金曜日は花買ってワインを買って」というコマーシャルがヒット

「金曜日は花買ってワインを買って」  
 “*Kin’yōbi wa hana katte wain o katte*”  
 Friday as for flowers buy-and wine (obj.) buy-and  
 と いう コマーシャル が ヒット。  
*to iu komāsharu ga hitto.*  
 (quote) say commercial (subj.) hit

**A commercial that said “On Friday, buy flowers, buy wine” was a hit.**

1 **Sign:** 水曜日はワインをのもう。  
*Suiyōbi wa wain o nomō.*  
 Wednesday as for wine (obj.) let’s drink  
**On Wednesday, let’s drink wine.**  
**On Wednesday, make it wine.**

• *nomō* is the volitional (“let’s/I shall”) form of *nomu* (“drink”).

2 **Book:** ワインのみ方  
*Wain no nomi-kata*  
 wine of/for method of drinking  
**How to Drink Wine**

• *nomi* is from *nomu* (“drink”) and *-kata* is a verb suffix meaning “way/method of,” so *wain no nomi-kata* is literally “method of drinking wine” → “how to drink wine.”

3 **Left Page:** 肉には赤ワイン  
*Niku ni wa aka-wain*  
 meat for/with as for red wine  
**Red wine goes with meat.**

**Right Page:** 魚には白ワイン  
*Sakana ni wa shiro-wain*  
 fish for/with as for white wine  
**White wine goes with fish.**

4 **Balloon:** アゲとダイコン  
*Age to daikon*  
 fried tofu and daikon radish  
**Deep-fried tofu and daikon**

• *age* (or *abura age*) is deep-fried tofu, and *daikon* (literally, “large/great root”) is a large, long, white radish that can be as big as a person’s arm. *Age* and *daikon*—besides being neither meat nor fish—are seen as frugal, “down-home” type foods.

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73-1-10

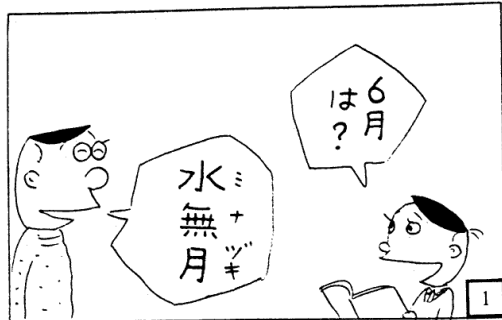
# フジ三太郎 Fuji Santarō

by Satō Sanpei

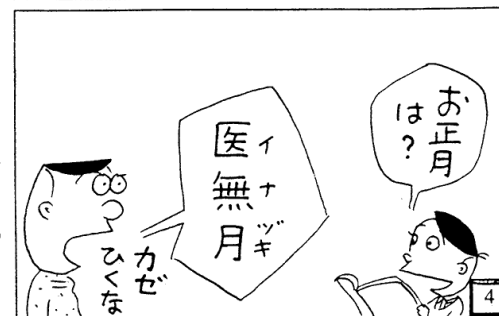
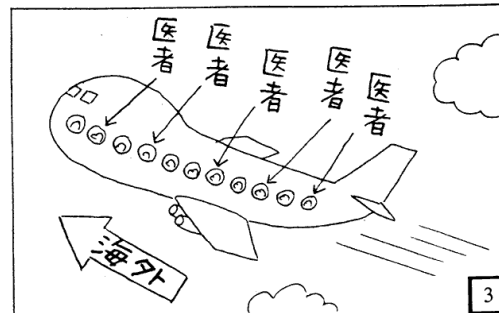
サトウ サンペイ

December 27, 1976

海外 旅行 ブーム 本格化。  
*Kaigai ryokō būmu honkaku-ka.*  
 overseas travel boom intensifies/becomes serious  
**The overseas travel boom intensifies.**



海外旅行ブーム本格化



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76-12-27

**1** **Son:** 6月 は?  
*Rokugatsu wa?*  
 sixth month as for  
**“What’s the sixth month?”** (PL2)

**Fuji:** 水無月。  
*Minazuki.*  
**“The waterless month.”** (PL2)

- the son’s question is informally cut short; it might continue, “*Rokugatsu wa nan to iimasu ka?*” Likewise, *da* or *desu* is understood at the end of Fuji’s response.
- *minazuki* (lit. “month without water”) is a classical/poetic name for the sixth month on the traditional lunar calendar. On the modern calendar, the sixth month, or June, is usually quite wet, but the sixth lunar month typically came a month or more later in the solar cycle, a much drier time of year.

**2** **Son:** 10月 は?  
*Jūgatsu wa?*  
 tenth month as for  
**“What’s the tenth month?”** (PL2)

**Fuji:** 神無月。  
*Kannazuki.*  
**“The godless month.”** (PL2)

- *kannazuki* (or *kaminazuki*, lit. “month without gods”) is a classical/poetic name for the tenth lunar month. The name reflects the belief that the gods gathered for an annual convention at Izumo during that month, and so were absent from the rest of the country.

**3** **Arrows:** 医者  
*Isha*  
**Doctor**

**Large arrow:** 海外  
*Kaigai*  
**Overseas**

**4** **Son:** お正月 は?  
*O-shōgatsu wa?*  
 first month/New Year’s as for  
**“What’s the first month?”** (PL2)

**Fuji:** 医無月。 カゼ ひくな。  
*Inazuki. Kaze hiku na.*  
 doctor-less month cold don’t catch  
**“The doctorless month. Don’t catch cold!”**  
 (PL2)

- starting with the first kanji from *isha* (“doctor”), he coins a new name modeled on the others that literally means “month without doctors.”
- *na* after the dictionary form of a verb can make a prohibition/negative command, so *kaze (o) hiku na* = “don’t catch a cold.”

# フジ三太郎 Fuji Santarō

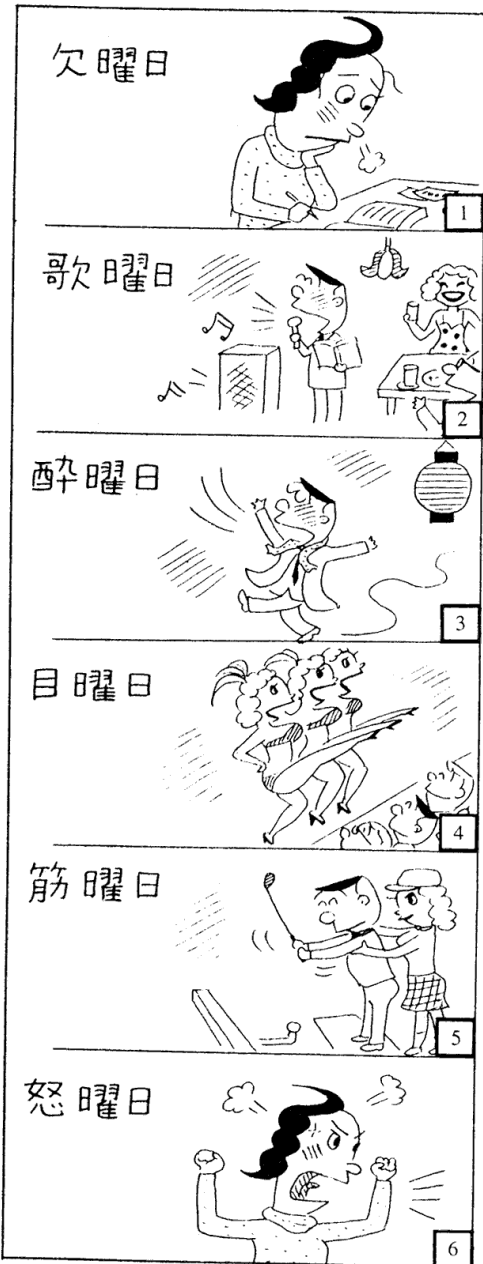
by Satō Sanpei

サトウ サンペイ

March 2, 1980

奥さんが怒るのは当然である。  
*Okusan ga okoru no wa tōzen de aru.*  
 wife-(hon.) (subj.) get angry (nom.) as for natural/justifiable is  
**It's only natural that a wife would get angry.**

- *no* makes the complete thought/sentence *okusan ga okoru* (“the wife gets angry”) act as a single noun, and *wa* marks it as the topic of the sentence: “as for a wife getting angry, [it’s natural/justifiable].”
- *de aru* is a more formal/“literary” equivalent of *desu*.



奥さんが怒るのは当然である

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80・3・2

1

**Text:** 欠曜日  
*Ketsu-yōbi*  
 lack day  
**Lacking Day**

- the made-up word *ketsu-yōbi* is close to the reading of 月曜日 *getsuyōbi* (“Monday”). She appears to be doing the family accounts.
- *yōbi* refers specifically to “weekday”; it’s not used for “day” in other contexts.

2

**Text:** 歌曜日  
*Ka-yōbi*  
 song day  
**Singing Day**

- the made-up word *ka-yōbi* is a homonym of 火曜日 *kayōbi* (“Tuesday”).

3

**Text:** 酔曜日  
*Sui-yōbi*  
 intoxication day  
**Drinking Day**

- the made-up word *sui-yōbi* is a homonym of 水曜日 *suiyōbi* (“Wednesday”).

4

**Text:** 目曜日  
*Moku-yōbi*  
 eye day  
**Ogling Day**

- the made-up word *moku-yōbi* is a homonym of 木曜日 *mokuyōbi* (“Thursday”).

5

**Text:** 筋曜日  
*Kin-yōbi*  
**Muscle Day**

- the made-up word *kin-yōbi* is a homonym of 金曜日 *kinyōbi* (“Friday”).

6

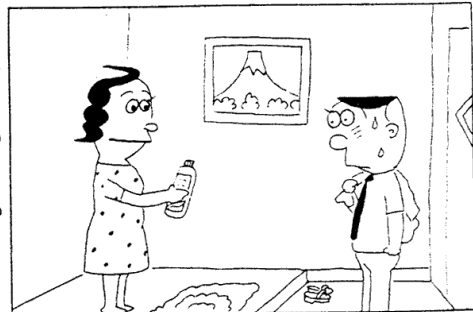
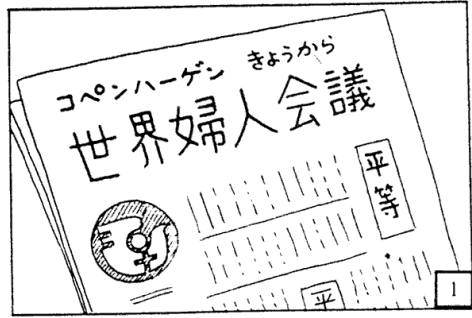
**Text:** 怒曜日  
*Do-yōbi*  
**Anger Day**

- the made-up word *do-yōbi* is a homonym of 土曜日 *doiyōbi* (“Saturday”).

# フジ三太郎 Fuji Santarō

by Satō Sanpei

サトウ サンペイ



「ママレモン」という名前の洗剤が大きなシェアを占めていた

July 14, 1980

「ママレモン」という名前の洗剤が  
 “Mama Remon” to iu namae no senzai ga  
 (brand name) (quote) say/called name with detergent (subj.)

大きなシェアを占めていた。  
 ōki na shea o shimete ita.  
 large share (obj.) held/had

**A dishwashing liquid called “Mama Lemon” held a large share of the market.**

1 **Newspaper:** コペンハーゲン きょう から  
 Kopenhāgen Kyō kara  
 Copenhagen today from  
**Copenhagen Starting Today**

世界 婦人 会議  
 Sekai Fujin Kaigi  
 world women meeting  
**International Women’s Conference**

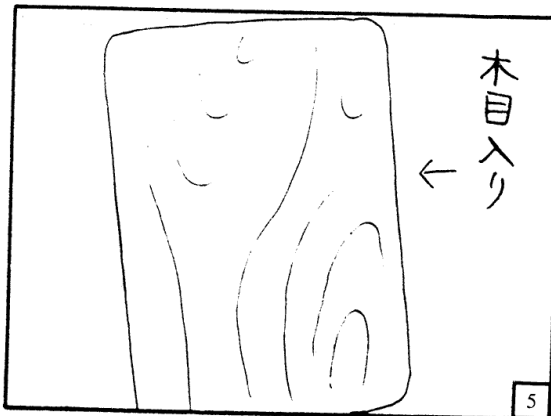
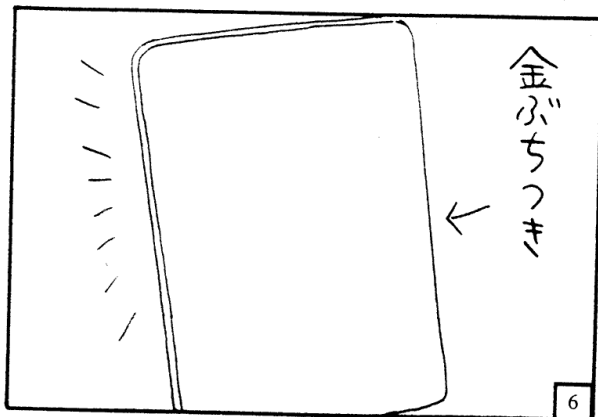
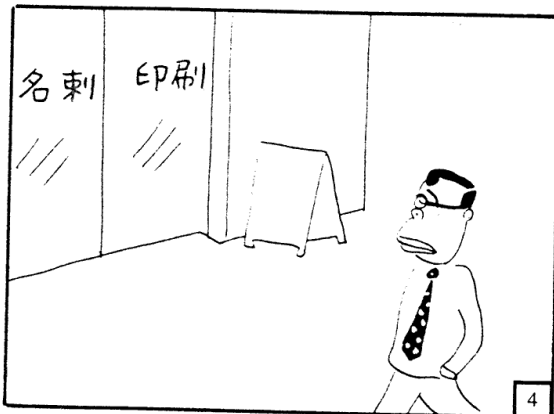
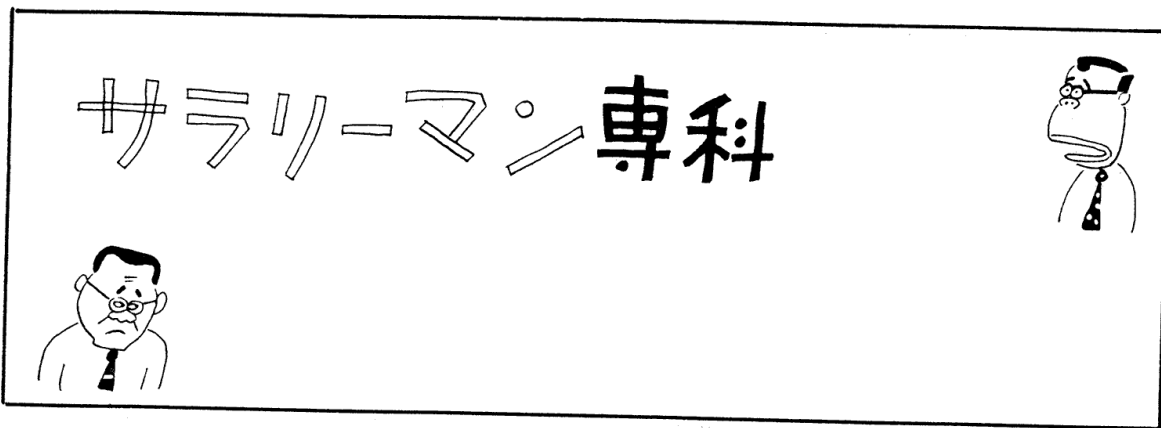
平等  
 Byōdō  
**Equality**

2 **On bottle:** パパレモン  
 Papa Remon  
 (imagined brand name)  
**Papa Lemon**

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80・7・14





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**Title:** サラリーマン 専科  
*Sarariiman Senka*  
**Salaryman Seminar**

- *sarariiman* combines katakana renderings of the English words “salary” and “man” for a word referring to a salaried employee, usually a white-collar office worker (male only).
- *senka* really refers to a “specialized course,” but we stretched this to “seminar,” even though the words *seminā* and *zemināru* are also used to mean “seminar” in Japanese.

1 **Arrow:** いま 使ってる 名刺  
*Ima tsukatte-ru meishi*  
 now is using business card  
**Business card he's using now.**

**On card:** 大〇 物産 KK 営業課 田中 進  
*Daimaru Bussan Kabushiki-gaisha Eigyō-ka Tanaka Susumu*  
 (proper name) products joint-stock co. sales section (surname) (given name)  
**Daimaru Corporation Sales Section Tanaka Susumu**

- *tsukatte-ru* is a contraction of *tsukatte iru*, from *tsukau* (“use”). *Ima tsukatte-ru* is a complete thought/sentence modifying *meishi* (“business card”).
- 大 *dai*, meaning “large/great,” occurs in many Japanese trade names, and 〇, read *maru*, generally represents a blank, so this *Daimaru Bussan* could be translated literally as “Great \_\_\_\_\_ Products.” But, since the artist probably intended a play on the stereotypical company name 大丸 *Daimaru*, we’ve kept it as a proper name
- the word *bussan* in a company name frequently denotes a trading company, but it is generally omitted in the English name.
- *eigyō* means “business operations,” but *eigyō-ka* (*ka* = “department/section”) is invariably the section of the company in charge of sales/marketing.

2 **Tanaka:** どう みても 平凡 なんだ よ ナー。  
*Dō mite mo heibon na n da yo nā.*  
 how even if look ordinary/plain (explan.) (emph.) (emph.)  
**“No matter how you look at it, it’s just too plain.” (PL2)**

- *dō ~te mo*, with a verb filling in the blank, makes the expression, “no matter how [one does the action].”

3 **Tanaka:** われわれ 営業 は 目立たなくちゃいかん。<sup>8</sup>  
*Wareware eigyō wa medatanakucha ikan.*  
 we sales [dept.] as for must be conspicuous  
**“Those of us in sales need to stand out more.” (PL2)**

- *medatanakucha ikan* is a contraction of *medatanakute wa ikenai*, a “must/have to” form of the verb *medatsu* (“stand out/be conspicuous” → “make an impression”). The contraction *ikan* for *ikenai* is used mostly by men.

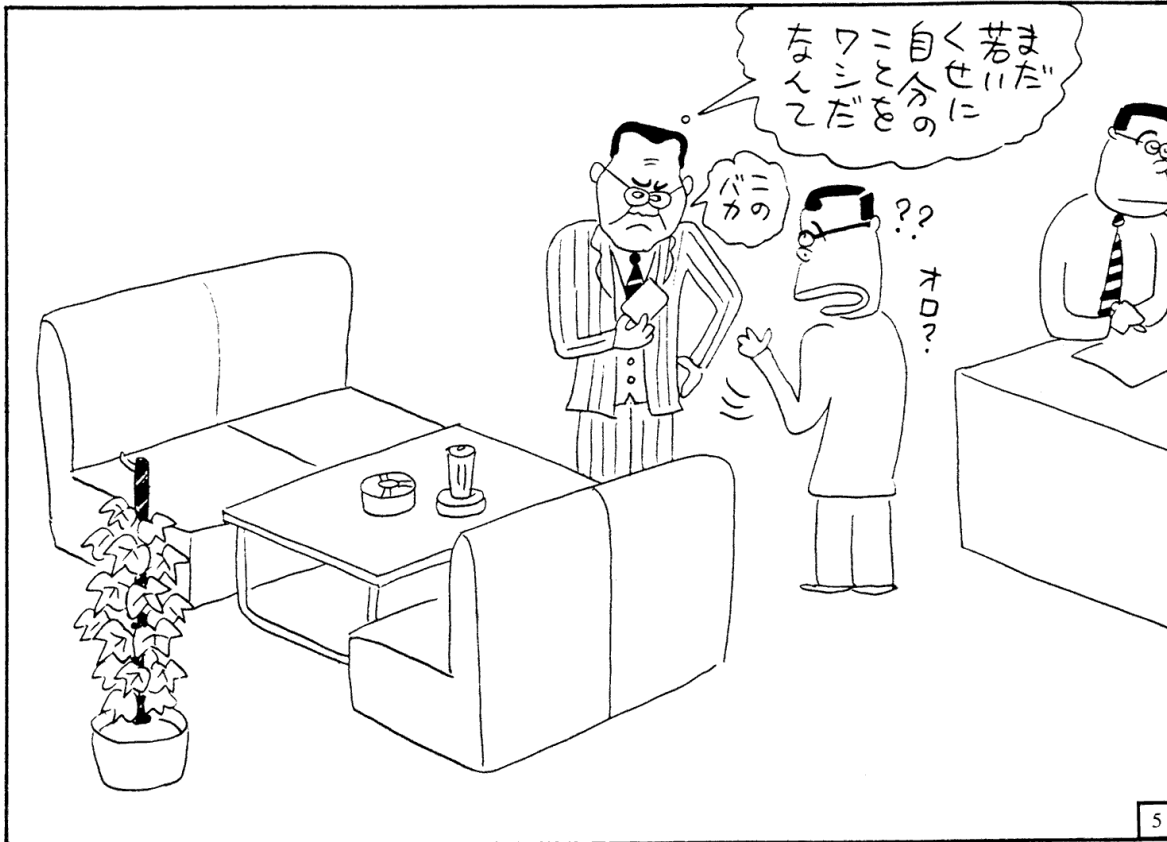
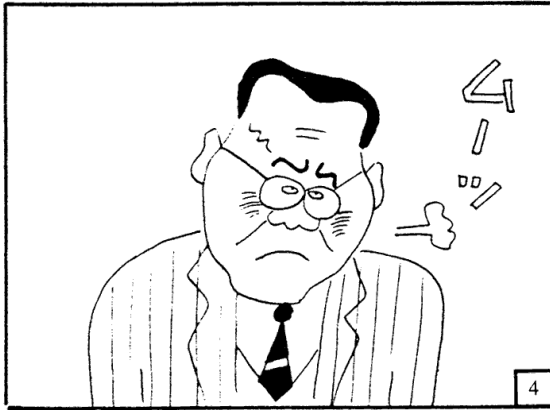
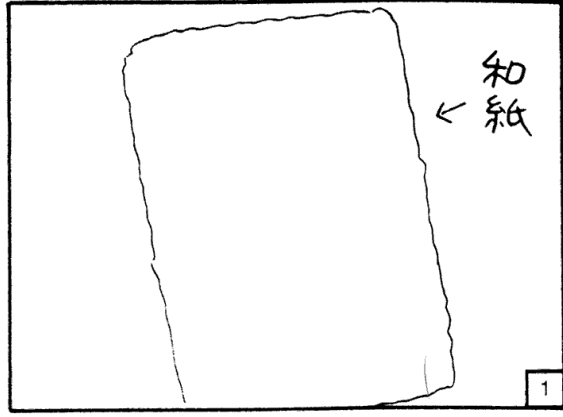
4 **Sign:** 名刺 印刷  
*Meishi Insatsu*  
**Business Card Printing**

5 **Arrow:** 木目 入り  
*Mokume -iri*  
 wood grain containing/including  
**With wood grain**

- *-iri* (from 入る *iru*, “contain/be included in”) is a suffix meaning the thing it follows has been inserted into or included inside/within the item.

6 **Arrow:** 金ぶち つき  
*Kinbuchi -tsuki*  
 gold rim attached/included  
**With gold rim**

- *-tsuki* (from *tsuku*, “stick/attach”) is a suffix meaning the thing it follows has been included with or attached onto the item.



1

**Arrow:** 和紙  
*Washi*  
 traditional Japanese paper  
**Japanese washi paper**

- the kanji 和 *wa* is used to indicate items that are of native/traditional Japanese origin. It is a reference to 大和, read *Yamato*, which was the name of the area around present-day Nara where the first central government of Japan arose, and which therefore became one of the first names for referring to Japan as a whole.

2

**Tanaka:** ウン、この和紙にしよう。  
*Un, kono washi ni shiyō.*  
 uh-huh this washi will choose/make it  
**“Yeah, I think I’ll use this washi.”** (PL2)

しぶくて しかも 目立つ。  
*Shibukute, shikamo medatsu.*  
 tasteful/simple and in addition stands out

**“It has a kind of subdued appeal, and it’ll make an impression.”** (PL2)

- ~ *ni shiyō* is the volitional (“let’s/I’ll/I think I’ll”) form of the expression ~ *ni suru*, which indicates a choice is being made: “I’ll have/make it/choose ~.”
- *shibukute* is the *-te* form of the adjective *shibui*, which has a wide range of meanings but when speaking of aesthetic things usually refers to the quiet/simple/subdued kind of appeal associated with traditional or antique items.

3

**Tanaka:** ドモドモ。 / こんど 作った 和紙 の 名刺 です。  
*Domo domo. / Kondo tsukutta washi no meishi desu.*  
 (greeting) this time/recently made washi of meishi is  
**“How do you do. This is the washi business card I had made recently.”** (PL3)

- *domo* is a shortened *dōmo*, which is basically an emphasizer meaning “indeed/really/quite” but is often used as an all-purpose greeting. This shortened form feels a little informal, but the word is inherently polite because it’s used with so many polite greetings. In this scene, Tanaka is apparently calling on a customer or prospect.
- *kondo* is literally “this time/occasion,” but it can also mean “recently,” “now,” or “soon/next time,” depending on the context.
- the complete thought/sentence *kondo tsukutta* modifies the combination *washi no meishi* (“business card made of washi”).

4

**FX:** ムーッ  
*Mū!*  
 (effect of suppressed displeasure/anger)

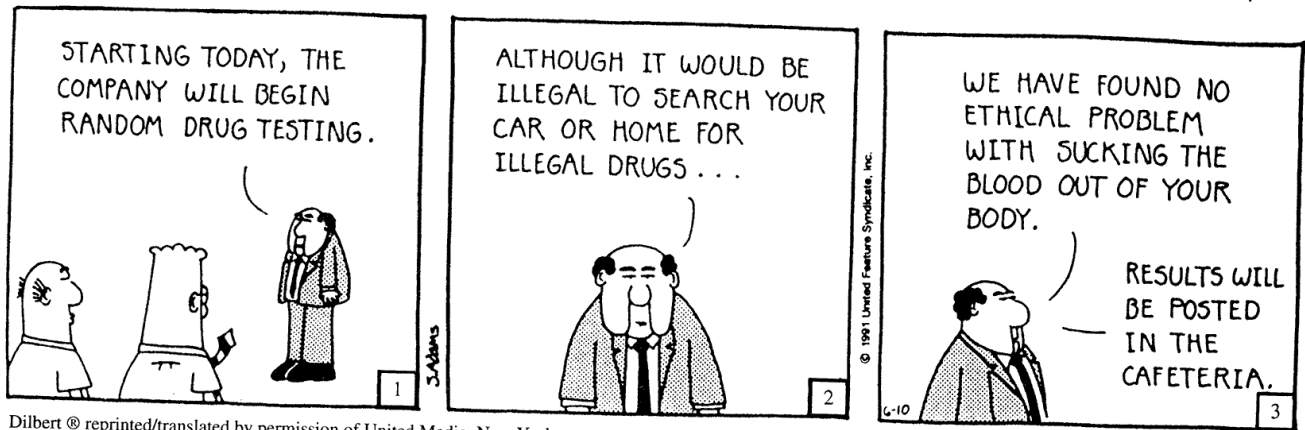
5

**Customer:** まだ若い くせに 自分 の こと を ワシ だなんて。 / この バカ!  
 (thinking) *Mada wakai kuse ni jibun no koto o washi da nante. / Kono baka!*  
 still is young in spite of oneself ’s thing (obj.) I/me (quote) this idiot/fool  
**“Calling himself washi when he’s still so young . . . What an idiot!”** (PL2)

**Tanaka:** オロ?  
*Oro?*  
**“Huh?”**

- the humor/confusion arises from the fact that *washi* is also a word for “I/me” used by middle-aged and older men. The customer thinks *washi no meishi* means “my business card” rather than “business card made of *washi*,” and takes offense that the much younger Tanaka presumes to use a word for “I/me” that is above his station. Strictly speaking, the two *washis* are not quite identical, since their pitch accent is different when they are pronounced properly (the pronoun starts low and rises on the second syllable, while the paper starts high and drops low on the second syllable), but it’s not at all unusual for even native speakers of Japanese to confuse such distinctions (when speaking or listening) or to miss them altogether (when listening).
- ~ *da nante* is a colloquial quotative form that implies the situation described is outrageous/ridiculous.
- *oro* is an interjection of surprise/bewilderment when something does not go as expected.





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**1 Boss: "Starting today, the company will begin random drug testing."**

本日 から、わが社 では 社員 に対する 抜き打ち ドラッグ テスト を 始める。  
*Honjitsu kara, wagasha de wa shain ni taisuru nuki-uchi doraggu tesuto o hajimeru.*  
 this day from our co. at as for employees targeting surprise drug test (obj.) will start

- random drug testing はドラッグテスト (薬物検査) を抜き打ちで行うこと。米国ではマリファナやコカインその他のドラッグが社会の各階層に浸透しているため、雇用に関してもこれが問題となる。最近では入社時にドラッグテストを実施する企業がきわめて多い。また、採用後、社員に抜き打ち検査を行う企業もあり、特に飛行機の操縦士や、バスなどの運転手には一般的だが、最近では事務職、技術職などの分野でも実施する企業が増えている。しかし、こうしたドラッグテストに対しては、次ページに見るように、プライバシーの侵害であるとして反対する声も多く、議論的的となっている。

**2 Boss: "Although it would be illegal to search your car or home for illegal drugs..."**

社員 の 車 や 自宅 で 違法 薬物 を 搜索 することは 法律 で 禁じられている が...  
*Shain no kuruma ya jitaku de ihō yakubutsu o sōsaku suru koto wa hōritsu de kinjirarete iru ga...*  
 employee's car or home at/in illegal drugs (obj.) search thing as for law by is forbidden but

- search (place) for ~ は「~を求めて (場所) を探す」。
- Although ~, 「~だけれども、」。この文章の主節部分は次のコマに続く。
- kinjirarete iru is from kinjirareru, the passive form of kinjiru ("forbid").

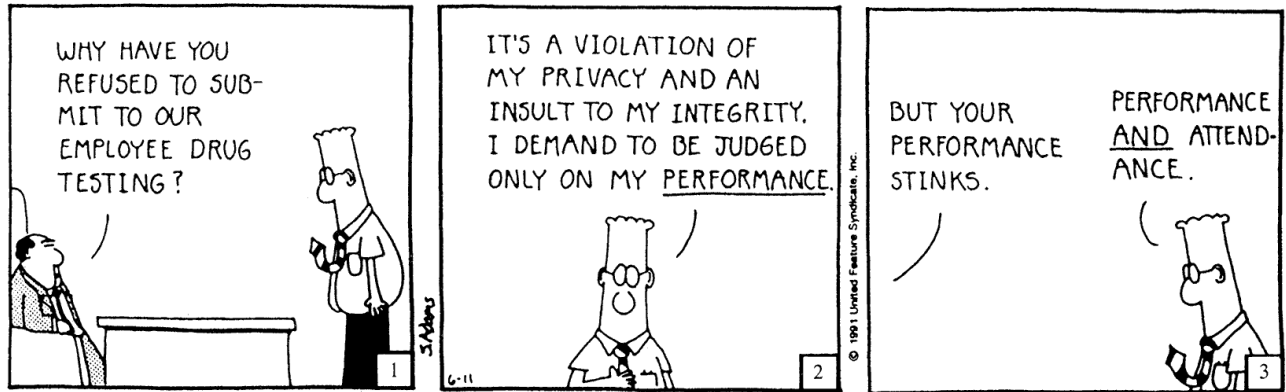
**3 Boss: "we have found no ethical problem with sucking the blood out of your body."**

諸君 の 体 から 血 を 吸い取る ことには 倫理的 問題 が ない こと が わかった。  
*shokun no karada kara chi o sui-toru koto ni wa rinri-teki mondai ga nai koto ga wakatta.*  
 you all 's bodies from blood (obj.) suck up/out thing in as for ethical problem (subj.) not exist situation (subj.) learned

**Results will be posted in the cafeteria.**

検査 結果 は カフェテリア に 掲示 する。  
*Kensa kekka wa kafeteria ni keiji suru.*  
 test results as for cafeteria in will post

- have found no ethical problem は、調査の結果、問題は何も見つからなかったことを意味する。problem with ~ 「~に関する問題」。
- sucking the blood out of your body は、「血を吸い取ってやる」というおどしをかけた表現。「血液を採取する」といった一般的/医学的表現としては draw blood などを用いる。
- Results will be posted は直訳すると「結果は掲示される」となるが、この場合日本語では能動態で「結果は掲示する」と訳したほうが自然。なお、一般にドラッグテストは尿検査を行うことが多いが、血液検査や髪の毛をつかった検査を行うケースもある。ドラッグテストは従業員のプライバシーの問題と深くかかわるため、一般にその結果をカフェテリアに掲示するなどの形で公にすることはない。



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**1 Boss: "Why have you refused to submit to our employee drug testing?"**

どうして 従業員 ドラッグ テスト を 受ける こと を 拒否 した んだ ね?

*Dōshite jūgyōin doraggu tesuto o ukeru koto o kyōhi shita n da ne?*  
 why employee drug test (obj.) receive thing (obj.) refused (explan.)(colloq.)

- submit to ~ は「(処置など)におとなしく従う」こと。この場合は従業員がドラッグテストを受けるという会社方針に従うことを意味する。
- なお、一般に、ドラッグテストを受けることを拒否した従業員は解雇される場合がある。

**2 Dilbert: "It's a violation of my privacy and an insult to my integrity."**

検査 は 私の プライバシー の 侵害 で、私の 誠実さ に対する 侮辱 です。  
*Kensa wa watashi no puraibashii no shingai de, watashi no seijitsu sa ni tai suru bujoku desu.*  
 test as for my privacy of violation and my integrity regarding insult is

**I demand to be judged only on my performance."**

仕事 の 実績 だけ で 判断 してください。  
*Shigoto no jisseki dake de handan shite kudasai.*  
 work of performance only (means) please judge

- itはこの場合ドラッグテストを指し、a violation と an insult は並列してこの文章の補語となっている。
- integrity は「誠実/潔癖/正直」など。
- be judged on ~ 「～によって判断される」。

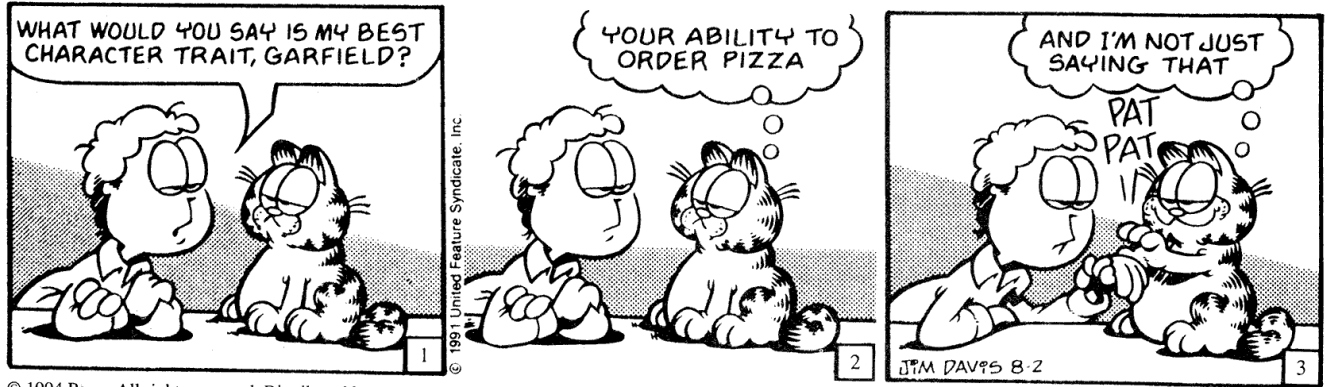
**3 Boss: "But your performance stinks."**

しかし 君の 実績 は ひどい もん だ ぞ。  
*Shikashi kimi no jisseki wa hidoi mon da zo.*  
 but your performance as for terrible thing is (emph.)

**Dilbert: "Performance and attendance."**

実績 と 出社 状況 で。  
*Jisseki to shussha jōkyō de.*  
 performance and work attendance conditions (means)

- stink は「臭い」という意味だが、口語では「まったくダメだ/がまんできないほどひどい」という意味に使われる。



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**1 Jon:** "What would you say is my best character trait, Garfield?"  
 ガーフィールド、ぼくの性格の一番いいところは何だと思う?  
*Gāfirudo, boku no seikaku no ichiban ii tokoro wa nan da to omou?*  
 (name) I/me 's character of most good part as for what is (quote) think

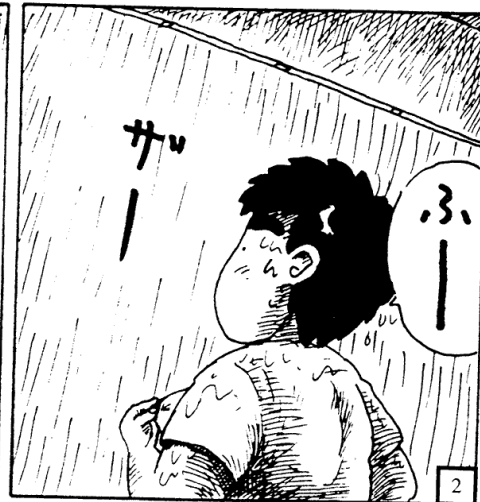
- would you say ~ は、「あなたは~だと思うか」という意味で、ここでは What is my best character trait という質問に関してどう思うかを尋ねているもの。
- character trait 「性格/性質/特徴/気質」。
- *ichiban* means "number one/first," but it's also the word used to modify adjectives to give the meaning of "most ~." *ii* = "good," so *ichiban ii* = "most good" → "best."

**2 Garfield:** "Your ability to order pizza."  
 ピザを注文する能力だね。  
*Piza o chūmon suru nōryoku da ne.*  
 pizza (obj.) order capability is (colloq.)

**3 Garfield:** "And I'm not just saying that."  
 ホント、おせじじゃないよ。  
*Honto, oseji ja nai yo.*  
 truth flattery is not (emph.)

**Sound FX: Pat pat**  
 なでなで

- I'm (= I am) not just saying that 「ただそう言っているだけではない」は「口先だけでなくて心からそう思う/おせじじゃない」という意味に使われる。
- *pat pat* は「ポンポン」など、手で軽くたたいたり、「いい子いい子/なでなで」など、なでる場合の表現として使う。
- *honto* is shortened from *hontō* ("truth").



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**Title:** 第 64 話 タイヤキ  
*Dai Rokujūyon Wa Taiyaki*  
**Story No. 64: Taiyaki**

- *taiyaki* is a traditional Japanese sweet—a fish-shaped “griddle cake” filled with *an* (“sweet bean paste”). The name is a combination of *tai* (“sea bream”) and *yaki* (the noun form of *yaku*, “roast/bake/toast”).

1 **Sound FX:** ピカッ  
*Pika!*  
**Flash!** (effect of sudden burst of light or, in this case, lightning)  
ゴロッ  
*Goro!*  
**Rumble!** (sound of thunder)  
ザー ザー  
*Zā zā*  
(sound of pouring rain)  
カラッ カラッ  
*Kara! kara!*  
(sharp, staccato sound of wooden *geta* striking pavement as he runs)

2 **Kōsuke:** ふー  
*Fū*  
“Phew.”  
**FX:** ザー  
*Zā*  
(sound of pouring rain)

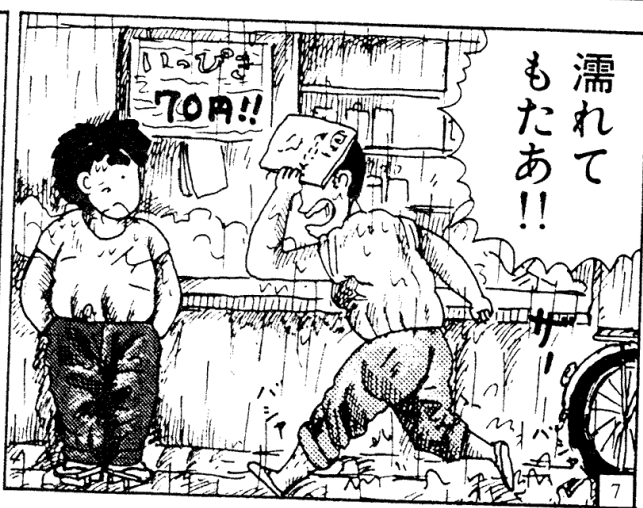
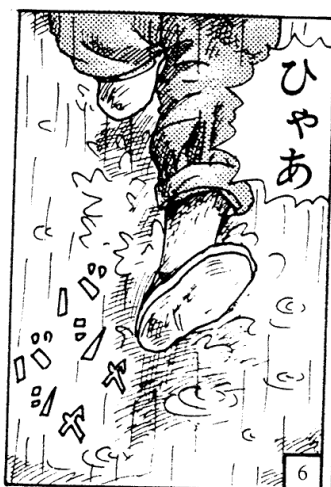
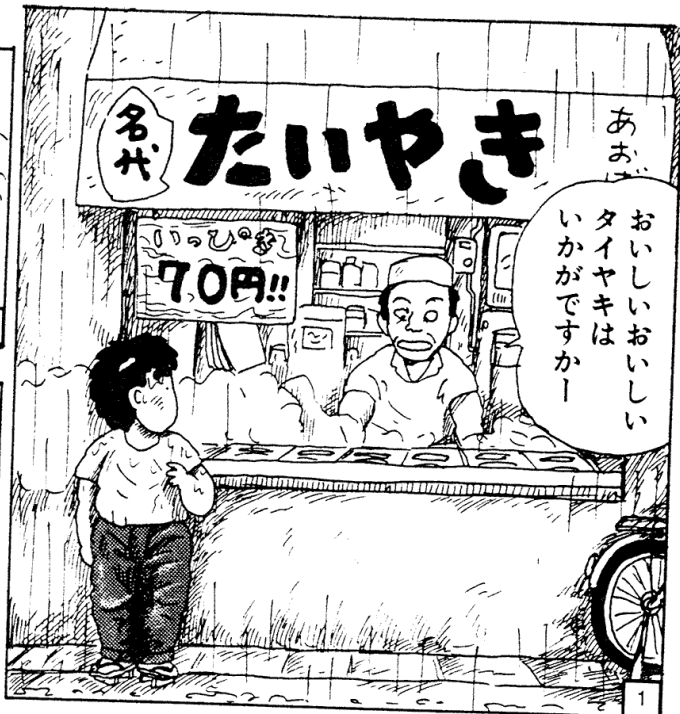
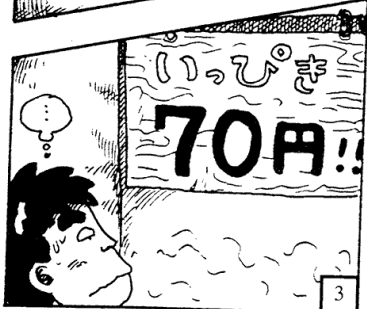
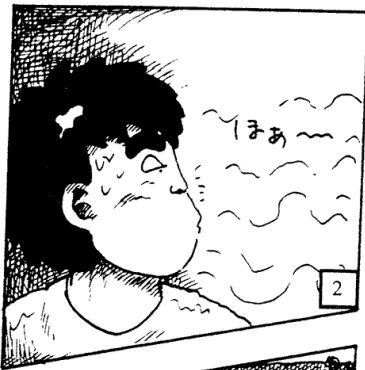
3 **Voice:** しっぽ まで あんこ が 入ってる よー。  
*Shippo made anko ga haitte-ru yō.*  
tail until/up to bean paste (subj.) is inside (emph.)  
“**Filled with bean paste all the way to the tail!**” (PL2)  
ボリューム 満点 だ よー。  
*Boryūmu manten da yō.*  
volume full points is (emph.)  
“**They’re really filling!**” (PL2)

**Sound FX:** ザー  
*Zā*  
(sound of pouring rain)

- *anko* is a more colloquial word for *an*, the sweet bean paste/jam that is a mainstay ingredient of traditional Japanese sweets. It’s made from a wide variety of beans, most commonly from *azuki*.
- *haitte-(i)ru*, from the verb *hairu* (“enter/go into”), means “is inside,” or for food items, often “is filled with.”
- *boryūmu* is a katakana rendering of the English word “volume,” and when speaking of food refers to the size/bulk of the pieces/portions.
- *manten* is literally “full points”—i.e., a score of 100%—so *boryūmu manten* means “the size is perfect/leaves nothing to be desired” → “is really big” → “really fills you up.”



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1 **Sign-Left:** 名代  
Nadai  
**Famous**

**Sign-Center:** たいやき  
Taiyaki  
**Taiyaki**

**Sign-Right:** あおば  
Aoba  
(name)

**Lower sign:** いっぴき 70円!!  
Ippiki nanajū-en  
one count 70 yen  
**70 yen each!!**

**Vendor:** おいしい おいしい タイヤキ は  
Oishii oishii taiyaki wa  
tasty tasty taiyaki as for  
いかが です かー?  
ikaga desu kā?  
how is (?)  
**“How about a tasty, delicious taiyaki?!”**  
(PL3)

- *ippiki* is a combination of *ichi* (“one”) and *-hiki*, the counter for most small- to medium-sized animals, including fish; *-hiki* changes to *-piki* for euphony.

2 **FX:** ほあー  
Hoā  
(effect of mouth-watering aroma wafting his way)

3 **Sign:** いっぴき 70円!!  
Ippiki nanajū-en  
one count 70 yen  
**70 yen each!!**

4 **Narration:** その 時、オレの ポケット には  
Sono toki, ore no poketto ni wa  
that time my pocket in as for  
53円 しか なかった。  
gojūsan-en shika nakatta.  
53 yen had only  
**At that time, I had only 53 yen in my pocket.** (PL2)

**Sound FX:** ゲゲー  
Gu gū  
(sound of stomach growling)

- *ore* is an informal/abrupt masculine word for “I/me.”
- *shika nakatta* is the past form of *shika nai* (“have only/have nothing but/have no more than”). *Shika* is always followed by a negative verb or adjective.

5 **Sound FX:** ピカ  
Pika  
**Flash**  
ザー  
Zā  
(sound of pouring rain)  
ゴロッ  
Goro!  
**Rumble!**

6 **Voice:** ひゃあ  
Hyā  
“Yikes!”


**Sound FX:** バシヤ バシヤ  
Basha basha  
**Splash splash**

7 **Young man:** 濡れてもたあ!!  
Nurete motā!!  
got wet-(regret)  
**“I’m soaked!”** (PL2)

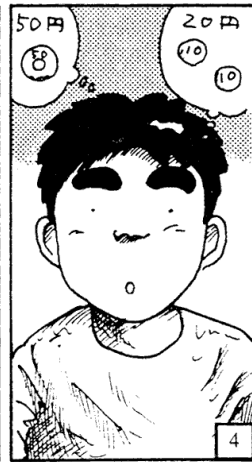
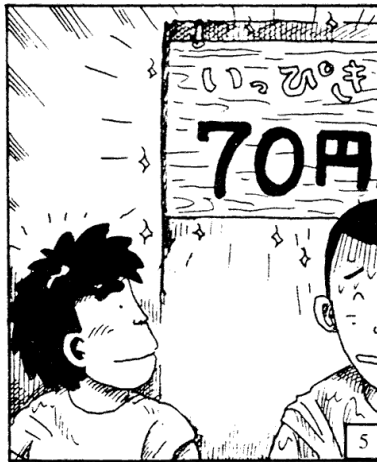
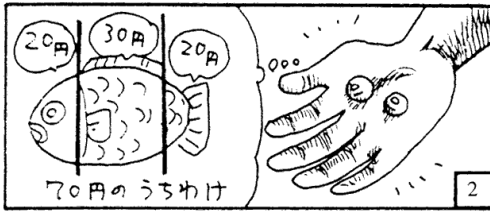
**Sound FX:** ザー  
Zā  
(sound of pouring rain)  
バシヤ バシヤ  
Basha basha  
**Splash splash**

- *nurete motā* is dialect for *nurete shimatta*, the *-te* form of *nureru* (“get wet”) with the plain/abrupt past form of *shimau* (“finish/end/close”). Adding a form of *shimau* to another verb can mean that the action is completely finished, or that the result is undesirable/regrettable. Here, both meanings could apply.

8 **Vendor:** おいしい タイヤキ は  
Oishii taiyaki wa  
tasty taiyaki as for  
いかが です かー?  
ikaga desu kā?  
how is (?)  
**“How about a delicious taiyaki?!”**  
(PL3)



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1 **Young man:** ごくっ  
*Goku!*  
**Gulp** (effect of swallowing)

**Magazine:** 週刊 モーニング  
*Shūkan Mōningu*  
weekly pub. morning  
**Weekly Morning**

- *shūkan* means “weekly publication,” and is often used at the head of weekly magazine titles, and *mōningu* is the katakana rendering of the English word “morning.” Kodansha’s *Shūkan Mōningu* is the periodical in which this manga was serialized.
- *taiyaki* are made by pouring pancake-like batter into the two sides of a fish-shaped mold, and putting a generous dollop of bean paste on one side. When the batter is nearly cooked, the one side is flipped onto the other, completing the bean-paste filled “sea bream.”

2 **Above fish:** 20円 30円 20円  
*Nijū-en sanjū-en nijū-en*  
**20 yen, 30 yen, 20 yen**

**Below fish:** 70円 の うちわけ  
*Nanajū-en no uchiwake*  
70 yen of breakdown/distribution  
**Breakdown of the 70 yen**

3 **Young man:** 全財産 20円 なんだ。  
*Zen-zaisan nijū-en na na da.*  
total assets 20 yen (explan.-is)  
しっぽだけ っつー の は ダメ?  
*Shippo dake ttsū no wa dame?*  
tail only (quote)-say (nom.) as for no good  
**“I’ve only got 20 yen to my name.  
Couldn’t I have just a tail?”** (PL2)

**Vendor:** そりゃあ ちょっと...  
*Soryā chotto...*  
as for that a little  
**“I’m afraid not...”**

- *ttsū* is a colloquial equivalent of the quotative *to iu* (“say ~”).
- *no* turns the entire phrase *Shippo dake ttsū* into a noun, and *wa* marks it as the topic of the sentence: “as for saying ‘only a tail’...”
- *soryā* is a contraction of *sore wa* (“as for that”).
- *chotto* = “a little,” and *soryā chotto* is short for something like *sore wa chotto dekimasen*, literally, “That’s a little impossible.” *Chotto* is often used this way to “soften” a negative reply, or to avoid actually having to say the negative word.

4 **Kōsuke:** 20円 / 50円  
(thinking) *Nijū-en / gojū-en*  
**20 yen, 50 yen**

5 **Sign:** いっぴき 70円  
*Ippiki nanajū-en*  
**70 yen each**

6 **Kōsuke:** あの、オレ 50円 持ってる んス が...  
*Ano, ore gojū-en motte-ru n su ga...*  
(interj.) I/me 50 yen am carrying (explan.) but  
**“Uhh, I have 50 yen, so...”** (PL3-informal)

**Young man:** え?  
*E?*  
**“Huh?”**

**Sound FX:** ザー  
*Zā*  
(sound of pouring rain)

- *n su* is a contraction of the explanatory *no desu*.

7 **Kōsuke:** 共同 出資 で いっぴき 買う  
*Kyōdō shusshi de ippiki kau*  
joint/cooper. investment (means) one count buy  
って ゆう の は どーでしょう?  
*tte yū no wa dō deshō?*  
(quote) say (nom.) as for how would it be  
**“how about we buy one by pooling our  
funds?”** (PL3)

**Young man:** なーるほど! そりゃ いい!!  
*Naruhodo! Sorya ii!!*  
I see as for that good/fine  
**“Aha! That’s a great idea!!”** (PL2)

**Sound FX:** ザー  
*Zā*

- *naruhodo* expresses new comprehension/understanding, as in “I see/I get it/Aha!”

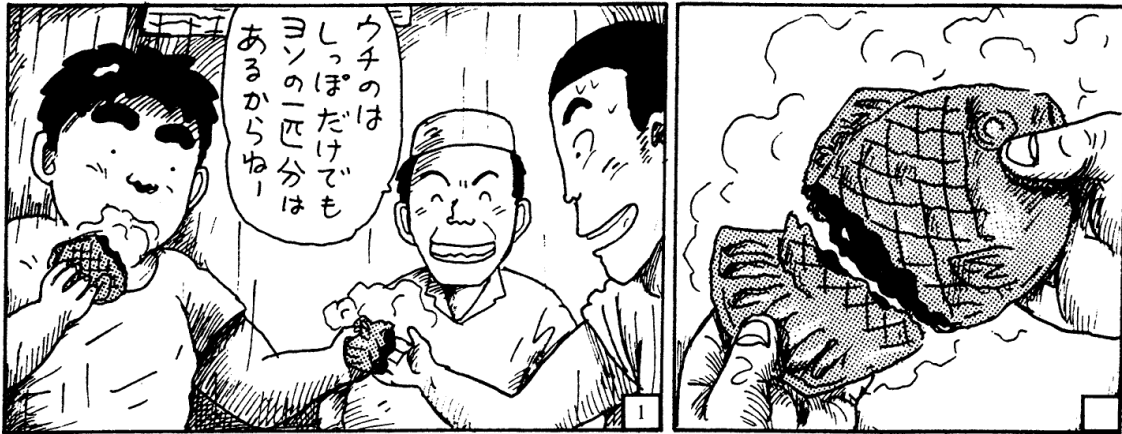
8 **Both:** いっぴき!!  
*Ippiki!!*  
one count  
**“One!!”**

**Vendor:** はいよ!!  
*Hai yo!!*  
**“Right!”**

- *hai yo* is an informal/friendly *hai* (“yes/OK/sure/right”), with the *yo* in this case having more of a softening effect than an emphatic one. Frequently used by shopkeepers, it can be thought of as equivalent to the English phrase, “Coming right up!”



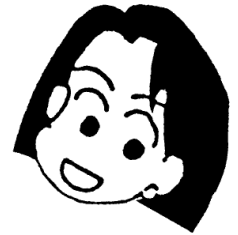
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奥さまは  
インテリア  
デザイナー

# Okusama wa Interia Dezainā

秋月りす  
by Akizuki Risu



1 **Okusama:** <sup>バスルーム</sup>浴室はこの白いタイルでどうでしょう?  
*Basurūmu wa kono shiroi tairu de dō deshō?*  
bathroom as for this white tile with how is it?  
"How about this white tile for the bathroom?" (PL3)

**Client:** はい。  
*Hai.*  
yes/OK  
"OK." (PL3)

- *okusama* is a very polite word for referring to another person's wife, and it's used in the title of this manga because this woman has chosen to continue working after marriage.
- 浴室 is normally pronounced *yokushitsu*, but the furigana here indicate that it's meant to be read as the more modern term *basurūmu* (from "bathroom").



2 **Okusama:** 目地を黒にしましょう。  
*Meji o kuro ni shimashō.*  
joints (obj.) black (result) let's do/make  
"Let's make the grout black." (PL3)

**Client:** 黒...ですか?  
*Kuro... desu ka?*  
black is (?)  
"Black...?" (PL3)

- ~ *ni shimashō* is the volitional ("let's/I shall") form of ~ *ni suru*, which means "make it ~" in the sense of making a change or selection. *Ni* marks the end result or selection made.



3 **Okusama:** モダンなカンジになりますよ。  
*Modan na kanji ni narimasu yo.*  
modern feeling/look (result) will become (emph.)  
"It'll look modern." (PL3)

**Client:** うーん、よくわかんない...  
*Un, yoku wakannai...*  
(interj.) well don't know  
"Hmmm, I really don't know..." (PL2)

- *narimasu* is the polite form of *naru* ("becomes"); *ni* marks the result of the becoming, so *ni naru* as a unit is like English "becomes/will become" → "it'll become a modern feeling" → "it'll look modern."
- *yoku* is the adverb "well," or when modifying a negative, "not very well"; *wakannai* is a contraction of *wakaranai* ("not understand"), so *yoku wakaranai* is literally "not understand very well"—i.e., she can't envision very well what it would be like with black grout.



4 **FX:** ひそ  
*Hiso*  
(effect of a whisper)

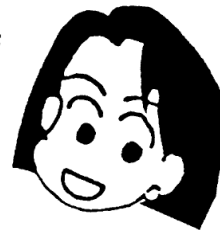
**Okusama:** カビも目立ちません。  
*Kabi mo medachimasen.*  
mildew also won't stand out  
"And it'll hide the mildew." (PL3)

**Client:** あっ、うれしい!  
*A!, ureshii!*  
(interj.) am happy/glad  
"Ah, great!" (PL2)

奥さまは  
インテリア  
デザイナー

# Okusama wa Interia Dezainā

秋月りす  
by Akizuki Risu



1 **Okusama:** ちょっとこのへんの資料借ります。  
*Chotto kono hen no shiryō karimasu.*  
a little this area in materials will borrow  
“I’m going to borrow these materials for a bit.”  
(PL3)

**Buchō:** ん。  
*N.*  
yes/OK  
“Sure.” (PL2)

- *kono hen* means “this area/vicinity,” so *kono hen no shiryō* is literally “materials in this area,” but in this case it’s essentially just a roundabout way of saying “these materials.”
- the particle *o*, to mark *shiryō* as the object of *karimasu* (from *kariru*, “borrow”), has been omitted.



2 **Okusama:** ん...  
*N...*  
“Hmmm.” (PL2)



3 **Buchō:** やっぱり。  
*Yappari.*  
as expected  
“Just as I thought.” (PL2)

**FX:** すびび...  
*Su pi pi...*  
(effect of sleeping soundly)

- *yappari* is a colloquial *yahari*, which implies that a situation or outcome fits one’s expectations: “sure enough/after all/just as I thought.”

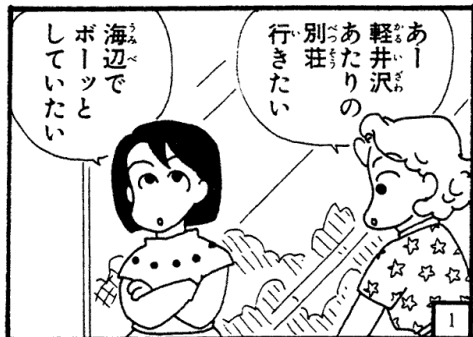




奥さまは  
インテリア  
デザイナー

# Okusama wa Interia Dezainā

秋月りす  
by Akizuki Risu



1 **Friend:** あー、軽井沢あたりの別荘に行きたい。  
*Ā, Karuizawa atari no bessō ikitai.*  
 (interj.) (place name) vicinity of cottage/cabin want to go  
**“Ahh, I’d like to go to a cottage in somewhere like Karuizawa.”** (PL2)

**Okusama:** 海辺でポーッとしたい。  
*Umibe de bō-to shite itai.*  
 beach at/on want to be daydreaming  
**“I’d like to be daydreaming on the beach.”** (PL2)

- Karuizawa is a large summer resort area in the mountains near Tokyo.
- *ni*, to mark *bessō* as the destination, has been omitted. *Bessō* refers to a “vacation cottage/cabin/villa” whether rented briefly or owned as a second home.
- *bō-to shite itai* is the “want to” form of *bō-to shite iru* (“be daydreaming”), from *bō-to suru* (“stare blankly into space/be in a daze/daydream”).



2 **Friend:** どっちにしろ夏って  
*Dotchi ni shiro natsu tte*  
 in any case summer (quote)  
 仕事する気になんないよねー。  
*shigoto suru ki ni nannai yo nē.*  
 do work not feel the motivation to (emph.)(colloq.)  
**“In any case, it’s hard to feel motivated to work in the summer.”** (PL2)

**Okusama:** うん、うん。  
*Un, un.*  
 yeah yeah  
**“Yeah, you’re right.”** (PL2)

- *dotchi ni shiro* is equivalent to *dotchi ni shite mo*, “whichever you choose/whichever the case may be” → “in any case.”
- the quotative *tte* here serves as a colloquial equivalent of *wa* (“as for”).
- *nannai* is a contraction of *naranai*, the negative form of *naru* (“become”). A verb followed by *ki ni naru* is an expression for “get the desire/feel the motivation to [do the action].”



3 **FX:** ぞくっ  
*Zoku!*  
 (effect of a sudden shiver)



4 **Buchō:** 冬だ、冬だ、冬が来たー!  
*Fuyu da, fuyu da, fuyu ga kitā!*  
 winter is winter is winter (subj.) has come  
**“It’s winter, it’s winter! Winter is he-ere!”** (PL2)

**Both women:** はい!  
*Hāi!*  
 yes/OK  
**“Yes sir!”** (PL3)

**FX:** ブォーン  
*Buōn*  
 (effect of air conditioner running full blast)

# 奥さまは インテリア デザイナー

## Okusama wa Interia Dezainā

秋月りす  
by Akizuki Risu



1 **Okusama:** 今日 残業 なの。  
*Kyō zangyō na no.*  
today overtime work (is-explan.)  
"I've got to work late today." (PL2)

**Husband:** OK、ぼくが 夕食 作る よ。  
*Okē, boku ga yūshoku tsukuru yo.*  
OK I (subj.) supper will make (emph.)  
"OK, I'll make supper." (PL2)

- *zangyō* (literally, "remaining work") implies working late in order to finish a job that didn't get done during regular work hours.



2 **Okusama:** ゆるして、あなた。しかたない の よ。  
*Yurushite, anata. Shikata nai no yo.*  
forgive me you/dear can't be helped (explan.) (emph.)  
"Forgive me, dear. It can't be helped." (PL2)

**Husband:** え？  
*E?*  
(interj.)  
"What?" (PL2)

- *yurushite* is the *-te* form of *yurusu* ("forgive"). Here it's short for *yurushite kudasai* ("please forgive me").
- *anata* literally means "you," but Japanese women typically use it to address their husbands in the way English-speaking women use "dear/honey."



3 **Okusama:** えっ？ いや よ、  
*E!? Iya yo,*  
(interj.) disagreeable/repugnant (is-emph.)  
こんな こと で 別れる なんてっ！  
*konna koto de wakareru nante!*  
this kind of thing (cause) part/break up (quote)  
"What? You can't leave me over a thing like this!" (PL2)

- *iya yo* (lit., "it is distasteful/repugnant") is a feminine expression of objection or refusal. A male speaker would say *iya da* or *iya da yo*.
- *nante* here can be considered a colloquial equivalent of *no wa*, where *no* is a nominalizer that makes *konna koto de wakareru* ("[we] part/break up over a thing like this") act as a single noun, and *wa* marks it as the topic. The sentence is inverted; normal order would be *konna koto de wakareru nante iya yo*.

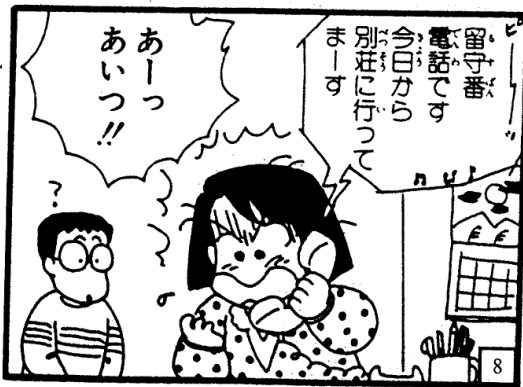
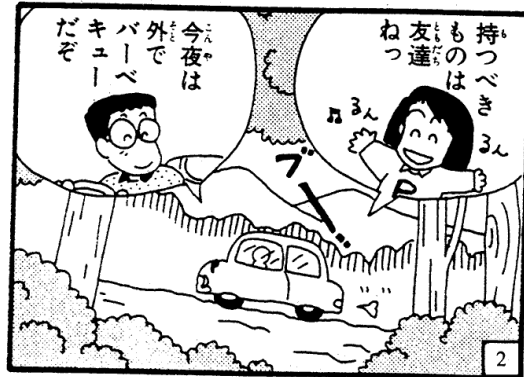
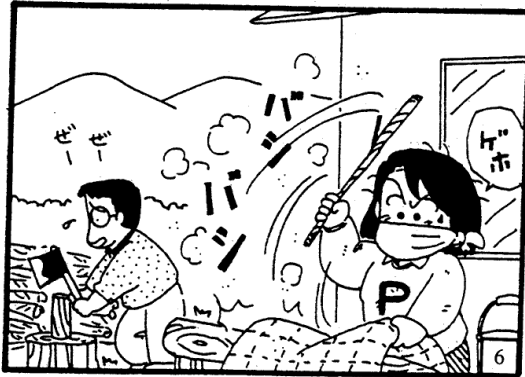


4 **Buchō:** へんな 芝居 は やめて 仕事 しなさい。  
*Hen na shibai wa yamete shigoto shinasai.*  
strange play/acting as for stop-and work do  
"Quit your silly charade and get to work." (PL2)

**Okusama:** ちえっ。 / はい。  
*Che! / Hāi.*  
(interj.) yes/OK  
"Darn! / Yes sir." (PL3)

**Husband:** もしもし...  
*Moshi moshi...*  
"Hello?" (PL2)

- *shinasai* is a relatively gentle command form of *suru* ("do").
- *che!* is an interjection of disgust/chagrin, a little rougher sounding than "rats!/dang!/sheesh!" but not obscene.



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1 **Okusama:** 友達 が 別荘 貸してくれるって。  
*Tomodachi ga bessō kashite kureru tte.*  
 friend (subj.) cabin lend to me/us (quote)  
**“My friend said she’d lend us her summer cottage.”** (PL2)

週末 行こうよ。  
*Shūmatsu ikō yo.*  
 weekend let’s go (emph.)  
**“Let’s go for the weekend.”** (PL2)

**Husband:** いいね。  
*li ne.*  
 good/OK (colloq.)  
**“Sounds good.”** (PL2)

- *kashite* is the *-te* form of *kasu* (“lend”), and *kureru* implies the action is done for or to the speaker/subject; *kashite kureru* = “lend (to) me/us.”

2 **Okusama:** 持つべきものは友達ねっ!  
*Motsu-beki mono wa tomodachi ne!*  
 ought to have thing as for friend (is-colloq.)  
**“You really need to have friends!”** (PL2)

**SFX:** るんるん  
*Run run* (humming happily)

**Husband:** 今夜は外でバーベキューだぞ。  
*Konya wa soto de bābekyū da zo.*  
 tonight as for outside at barbeque is (emph.)  
**“Tonight we’ll barbecue outside.”** (PL2)

**Sound FX:** ブー  
*Bū* (sound of car)

- the verb suffix *-beki* gives the meaning “should/ought to/must”; *motsu-beki* means “should/must have/possess,” and it modifies *mono* (“thing”) → “a thing one ought to have.”

3 **Husband:** いいところだなー。  
*li tokoro da nā.*  
 good/fine place is (colloq.)  
**“It’s a nice spot.”** (PL2)

**Okusama:** あれだわ、別荘。かわいいっ。  
*Are da wa, bessō. Kawaii!*  
 that is (emph.) cabin cute  
**“There’s the cottage. Isn’t it just darling!?”** (PL2)

- Okusama’s line is inverted; normal order would be *Bessō wa are da wa*.

4 **Okusama:** 本物の暖炉だ。うれしい!  
*Honmono no danro da. Ureshii!*  
 real fireplace is am happy/glad  
**“A real fireplace. Great!”** (PL2)

**Husband:** ゲホ。うわ、掃除しないと。  
*Geho. Uwa, sōji shinai to.*  
 (cough) (interj.) clean must do  
**“(Cough) Ugh, we’ve got to clean.”** (PL2)

- *sōji shinai to* is a colloquial “must/have to” form of *sōji suru* (“clean”).

5 **Husband:** すごく汚れてるぞ。  
*Sugoku yogorete-ru zo.*  
 very/extremely is dirty (emph.)  
**“It’s really dirty.”** (PL2)

**FX:** ぐい  
*Gui* (effect of rolling up sleeve)

5 (continued) **Okusama:** 長いこと無人だったから  
*Nagai koto mujin datta kara*  
 long time deserted was so

仕方がないわねー。  
*shikata nai wa nē.*  
 can’t be helped (fem. colloq.)  
**“It’s been left empty for a long time, so I guess it’s to be expected.”** (PL2)

- *nagai* = “long” and *koto* = “thing,” but *nagai koto* means “for a long time.”

6 **Okusama:** ゲホ  
*Geho*  
**Cough**

**SFX:** バシバシ  
*Bashi bashi*  
**Thwack thwack**

**Husband:** ぜーぜー  
*Zē zē*  
**Wheeze wheeze**

7 **Husband:** 結局丸一日つぶれちゃったね。  
*Kekkyoku maru ichinichi tsuburechatta ne.*  
 in the end full day consumed-(regret) (colloq.)  
**“In the end, a full day was consumed [by cleaning].”**

**“In the end, we wasted the whole day cleaning.”** (PL2)

あー、つかれたー。

*Ā, tsukaretā.*  
 (interj.) became tired  
**“Ohh, I’m worn out.”** (PL2)

**FX:** ぐったり  
*Guttari* (effect of being dead tired)

**Okusama:** 帰ったら文句言ってるわ!!  
*Kaettara monku itte yaru wa!!*  
 when go home complaint say-(to her) (emph.)  
**“When we get home, I’ll give her a piece of my mind!”** (PL2)

- *tsuburechatta* is a contraction of *tsuburete shimatta*, the *-te* form of *tsubureru* (meaning “take/be consumed” when speaking of time) plus the past form of *shimau* (“end/finish/put away”), which after the *-te* form of a verb can imply the action was done completely/thoroughly or that it was regrettable/undesirable. Here, both meanings apply.
- *itte* is from *iu* (“say”), and *yaru* means “give to (an equal/subordinate).” *Yaru* after the *-te* form of a verb implies the action is done to someone else.

8 **Phone:** ピーツ。留守番電話です。  
*Pii. Rusuban denwa desu.*  
 (beep FX) answering machine is  
**“Beep. This is the answering machine.”**

今日から別荘に行つてまーす。  
*Kyō kara bessō ni itte-māsu.*  
 today from cabin to have gone  
**“I’ll be at my summer cottage starting today.”** (PL3)

**Okusama:** あーっ、あいつ!  
*Ā! aitsu!*  
 (interj.) that person  
**“Ooh, that woman!”** (PL2)

- *rusuban* traditionally refers to the task of guarding/watching the house while everyone else is away, and *denwa* = “telephone,” so a *rusuban denwa* is a telephone that is on guard while you are away—i.e., an answering machine.

# Bow

by Terry Yamamoto



That's Bow as in "bow-wow." Terry Yamamoto's slapstick dog comedy appears in Shogakukan's weekly men's magazine, *Big Comic Superior*. Unlike most Japanese dogs, whose spoken vocabulary is largely limited to variations on ワンワン! (*wan-wan*—roughly translated, "bow-wow!"), Bow speaks his own language. In fact, he was named after his favorite word: バウ, *bau*. Bow lives with the Inugami family, comprised of a tough-talking Grandma, her gangster son Daigorō, and his daughter Sayaka. (Inugami 犬神 is a real surname, but it's amusing here because it literally means "dog god.") It was Sayaka who brought Bow home from school.

The artist is cagey about his inspiration for the series—each "Bow" book collection features a different explanation—but it seems safe to say that he met a bull terrier belonging to someone somewhere, and began writing the manga thereafter. The following version of Yamamoto's story comes from volume 1 of "Bow."



テリー山本<sup>やまもと</sup>のおとこ  
 1966年5月5日生まれ。男の子  
 らしく甲子園をめざすが、挫折。そ  
 れでも高校を無事卒業後、世界各地  
 を放浪。帰国後、旅先で  
 知り合ったアメリカ  
 先住民の飼っていた白い  
 ブルテリアをモデルに、  
 92年5月から「バウ」  
 を連載。評判を呼ぶ。  
 好物めん類。

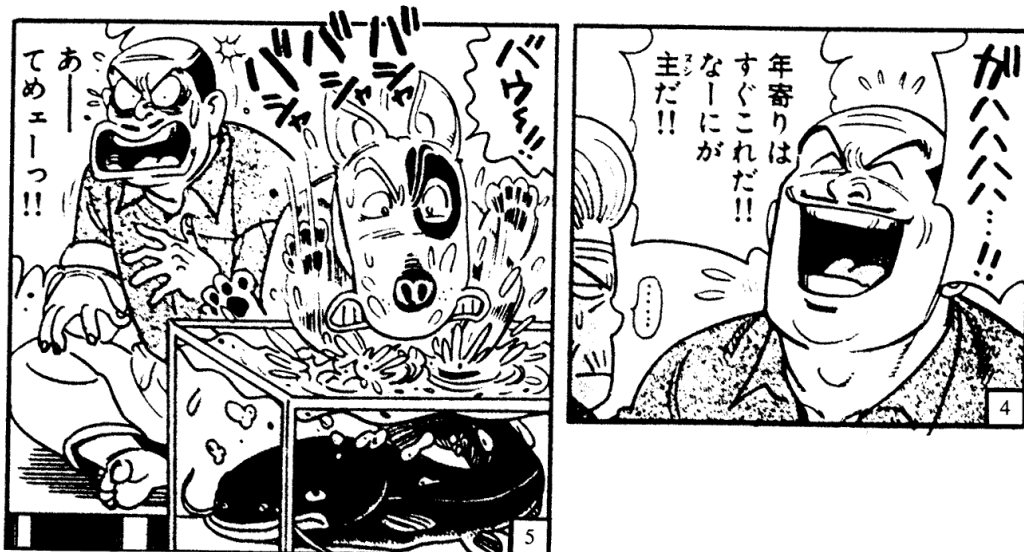
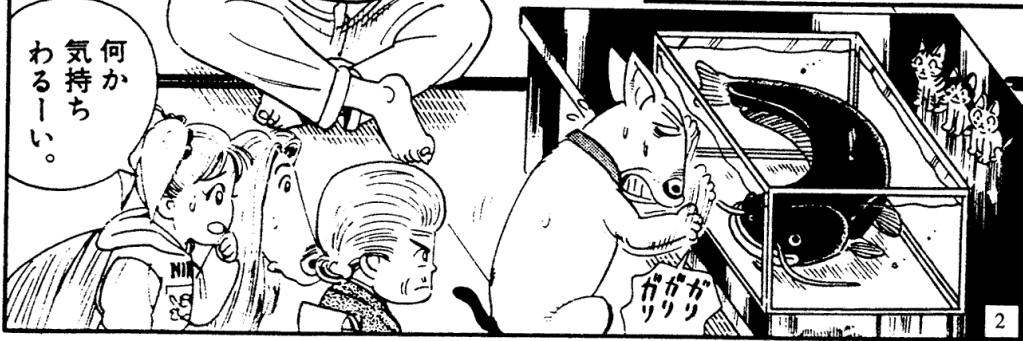
Terry Yamamoto

Born on May 5, 1966. Like a typical Japanese boy, he dreamed of making it to the national high-school baseball tournament at Koshien Stadium but was disappointed. Nevertheless, he

graduated from high school unscathed and then roamed the world. After returning to Japan he created "Bow," modeled after the white bull terrier belonging to a Native American he met on his travels, and it has been running since May of 1992. It's been received quite favorably. He likes noodles.



Terry Yamamoto: self-portrait.



1

**Bow:** バウウ...  
Baū...  
“Bo-ow”

2

**Daigorō:** ガハハハ。どーだ、大物 だろぉ! ひょーたん池 で 釣り上げた んだ!!  
*Ga ha ha ha. Dō da, ōmono darō! Hyōtan-ike de tsuri-ageta nda!!*  
(laugh) how is large creature isn't it? gourd/(name) pond at fished out/landed (explan.)  
“A ha ha ha. Whaddya think—it’s a big one, huh? I landed it at Hyōtan Pond.”

うちの池で飼うことにすっかな...  
*Uchi no ike de kau koto ni sukka na...*  
our pond at/in keep/raise thing decide on-perhaps  
“Maybe I’ll keep him in our pond.” (PL2)

**Sound FX:** ガリガリガリ  
*Gari gari gari*

**Scratch scratch scratch**

**Sayaka:** 何か 気持ちわるーい。  
*Nanka kimochi warūi.*  
somehow/kind of disgusting/unpleasant  
“It’s kinda gross.” (PL2)

- *dō da* literally asks “what/how is it?”—often meaning “what do you think of that?/how does that grab you?”
- *ni sukka na* is a contraction of *ni suru ka na*.
- *kimochi (ga) warui* (lit., “feeling is bad”) implies that the thing in question makes the person feel unpleasant/sick.

3

**Grandma:** これだけの 大物 ナマズ... 池の 主 かもしれん。悪い 事が  
*Kore dake no ōmono namazu... ike no nushi ka mo shiren. Warui koto ga*  
this much of large creature catfish pond of master/lord may possibly be bad thing (subj.)

起きんうちに 返した方が 身のためじゃぞ!!  
*okin uchi ni kaeshita hō ga mi no tame ja zo!!*  
not happen while within returned way (subj.) body/self for benefit is (emph.)

“A catfish this large—it might be the lord of the pond. If you know what’s good for you, you’ll put him back before something bad happens!” (PL2)

**Daigorō:** “主” だァ!?  
“Nushi” dā!?  
master/lord is  
“The ‘lord’!?” (PL2)

- *kore dake* looks like “only this,” but its idiomatic meaning is “(to/of) this extent”—usually, as here, implying that the amount or size is great.
- *nushi* = “master/lord”; when speaking of things like mountains and lakes and rivers, *nushi* often implies a divine entity.
- *okin* is a colloquial contraction of *okinai*, the negative form of *okiru* (“take place/occur”). *Uchi ni* after a verb gives the meaning “while/during ~,” so *okinai uchi ni* = “while [something] doesn’t happen” → “before something happens.”
- *mi no tame (da)* is an expression meaning “(is/will be) for your own good.”
- *ja zo* = *da zo* (“is/are” + masculine emphasis); elderly speakers often substitute *ja* for *da* (especially in manga stereotypes), and the masculine *zo* gives an authoritarian tone to the sentence.

4

**Daigorō:** ガハハハハ...!! 年寄り は すぐ これ だ!! なーに が 主 だ!!  
*Ga ha ha ha ha...!! Toshiyori wa sugu kore da!! Nāni ga nushi da!!*  
(laugh) old people as for immediately/always this is what (subj.) lord is

“Ha ha ha! With old people it’s immediately this! What’re you talking about, ‘lord’?”

“Ha ha ha! It’s always like this with old people! Don’t gimme this ‘lord’ crap.” (PL1-2)

- *sugu* literally means “immediately/promptly,” but when speaking of personal tendencies/traits, it can be more like “always.”
- *nani ga ~ da*, where the blank is filled with a word or phrase the other person said, strongly takes issue with that word or phrase: “What kind of nonsense is ~/?/What do you mean by ~/?/~ my foot!”

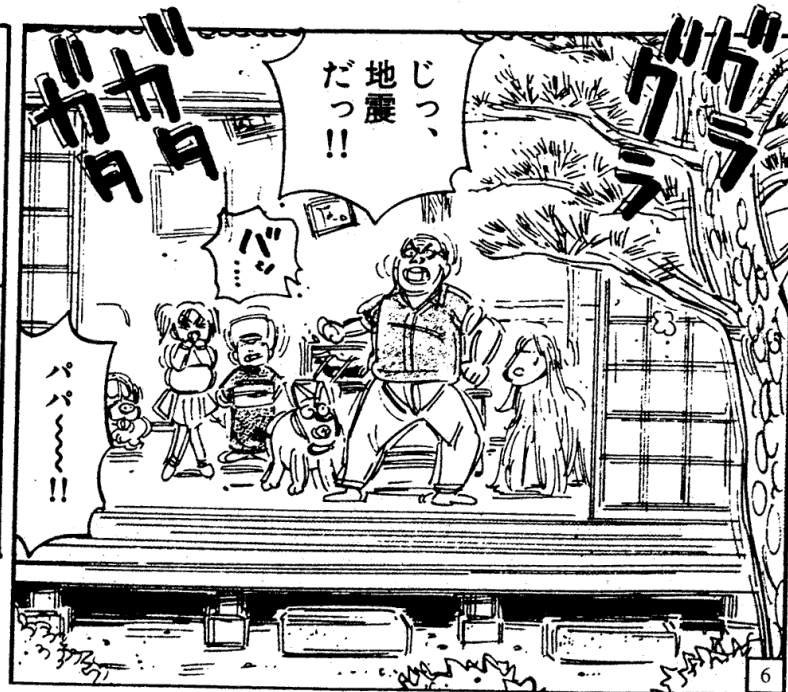
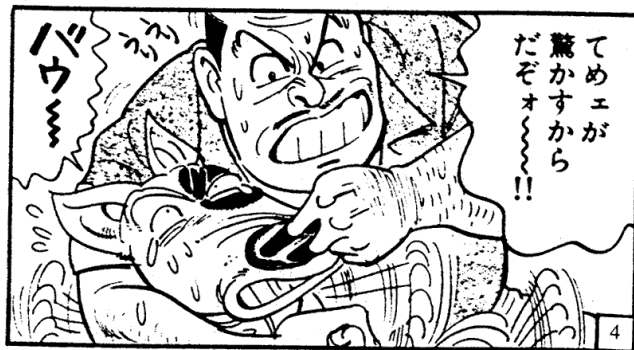
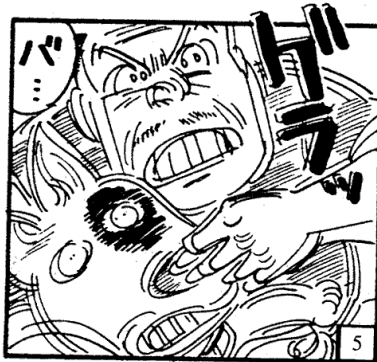
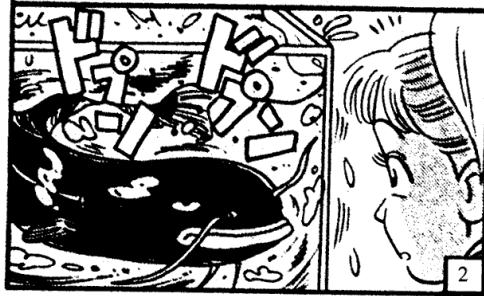
5

**Bow:** バウ~!!  
Baū!!  
“Bow!!”

**Sound FX:** バシャ バシャ バシャ  
*Basha basha basha*  
**Splish splash splash**

**Daigorō:** あー、てめエーっ!!  
*Ā, temē!!*  
(interj.) you  
“Hey, you mutt!” (PL1)

- *temē* is a colloquial variation of *temae*. *Temae* can be a humble word for “I/me,” but when slurred as *temē* it becomes an insulting term for “you”; exclaimed by itself, it has the feeling of “you jerk/SOB/rat/cur/etc.”





- 1 **Bow:** バウバウ〜...  
*Bau bau...*  
**“Bow woww...”**
- Daigorō:** てめえは 何 て 事 すんだア!!  
*Temē wa nan te koto su ndā!!*  
 you as for what (quote) thing do-(explan.)  
**“What the heck are you doing!?”** (PL1)
- Grandma:** バチあたり が も オ 一匹 おった ワイ!  
*Bachi-atari ga mō ippiki otta wai!*  
 inviting punishment (subj.) more one count existed (emph.)  
**“There’s another one who’s inviting the wrath of the gods!”** (PL2)
- *su n da* is a contraction of *suru no da*, the verb “do” plus the explanatory ending; *o*, to mark *koto* as the object of *suru*, has been omitted.
  - *bachi-atari* (literally, “punishment target/recipient”) is someone who evokes punishment from the gods.
  - *ippiki* is a combination of *ichi* (“one”) and *-hiki*, the counter suffix for small- to medium-sized animals. *-hiki* changes to *-biki* or *-piki* in combinations that would otherwise be hard to say.
  - *otta* is the past form of *oru*, equivalent to *iru* (“exist/be in a place” for people and animate beings).

- 2 **Sound FX:** ドブンドブン  
*Dopun dopun*  
**Slosh slosh** (effect of water sloshing around in the tank)

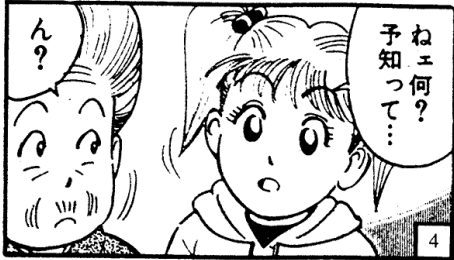
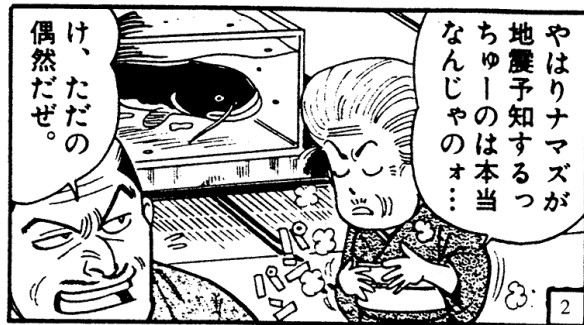
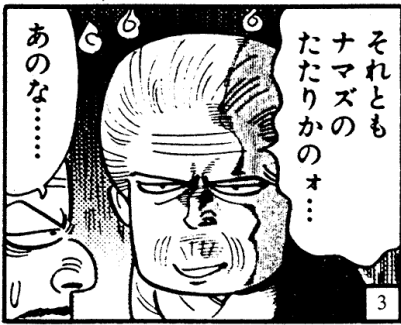
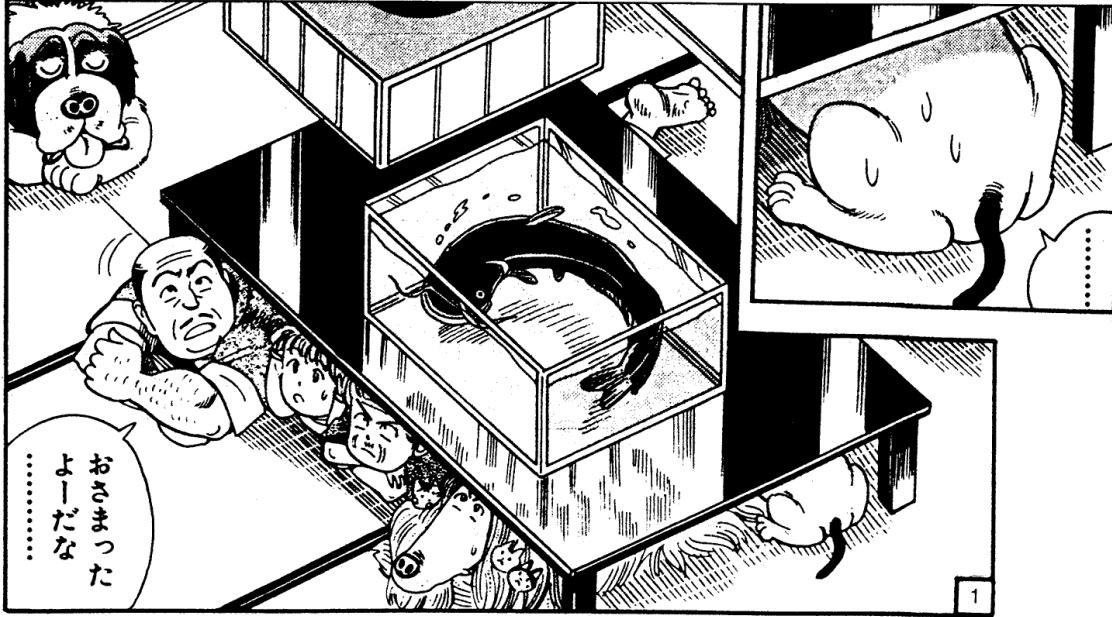
- 3 **Sound FX:** ジャバ ジャバ ジャバ  
*Jaba jaba jaba*  
 (effect of water splashing more violently in the tank)
- Sayaka:** パパー! あばれ出した よー!  
*Papā! Abare-dashita yō!*  
 Papa began to be violent (emph.)  
**“Dad! It’s freaking out!”** (PL2)
- *abare-* is from *abareru* (“become rowdy/ behave violently”), and *-dashita* is the past form of *-dasu*, which as a verb suffix can mean “begin [doing the action]/[the action] begins to occur.”

- 4 **Daigorō:** てめエが 驚かす から だぞオ〜!!  
*Temē ga odorokasu kara da zō!!*  
 you (subj.) startle/frighten because is (emph.)  
**“It’s because you startled it!”** (PL1)
- FX:** うりうり  
*Uri uri* (effect of wrenching Bow’s nose in punishment)
- Bow:** バウ〜!!  
*Bā!!*  
**“Boww!”**

- 5 **Sound FX:** グラッ  
*Gura!* (effect of sudden jolt)
- Bow:** バ...  
*Ba...*  
**“Ba!”**

- 6 **Sound FX:** グラグラ  
*Gura gura* (effect of shaking/quaking)  
 ガタガタ  
*Gata gata* (effect of rattling/jostling)
- Daigorō:** じっ、地震 だっ!!  
*Ji!, jishin da!!*  
 (stammer) earthquake is  
**“I... it’s an earthquake!”** (PL2)
- Bow:** バッ...  
*Ba!...*  
**“Ba!”**
- Sayaka:** パパ〜!!  
*Papā!!*  
**“Daddy-y!”**

(continued on next page)



7 **Daigorō:** みんなー、テーブルの 下 にかくれるー!!  
*Minnā, tēburu no shita ni kakurerō!!*  
 everyone table of underneath in/at hide/take cover  
**“Everyone, take cover under the table!” (PL2)**

**Sound FX:** バシヤバシヤ  
*Basha basha*  
**Splash splash**

- *kakurerō* is the abrupt command form of *kakureru* (“hide/take cover”); the *ro* is elongated because he’s shouting out.

1 **Daigorō:** おさまった よー だな。  
*Osamatta yō da na.*  
 calmed/died down appearance/condition is (colloq.)  
**“It seems to be over.” (PL2)**

- *osamatta* is a past form of *osamaru* (“calm down/quiet down/become settled”).

2 **Grandma:** やはり ナマズ が 地震 予知する っちゅー の は 本当 なんじゃ のオ。  
*Yahari namazu ga jishin yochi suru tchū no wa hontō na n ja nō.*  
 after all/as I thought catfish (subj.) earthquake foresee/foretell (quote) (nom.) as for true (is-explan.) (colloq.)  
**“So it’s true after all—what they say about catfish foretelling earthquakes.” (PL2)**

**Sound FX:** パンパン  
*Panpan* (effect of beating dust from clothes)

**Daigorō:** け、ただの 偶然 だ ぜ。  
*Ke, tada no gūzen da ze.*  
 (interj.) just/mere chance occurrence is (masc. emph.)  
**“Bah, it’s just a coincidence.” (PL2)**

- *tchū no wa* is a contraction of the quotative *to iu no wa*, here meaning “as for what they say about ~.” *Namazu ga jishin (o) yochi suru* (“catfish foretell earthquakes”) is the specific content of what is said.
- *na n ja = na no da*, and *nō* is equivalent to the colloquial *nē* or *nā*.

3 **Grandma:** それとも ナマズの たたり か のオ。  
*Soretomo namazu no tatari ka nō.*  
 or catfish’s curse/retribution (?) (colloq.)  
**“Or could it be the catfish’s retribution?” (PL2)**

**Daigorō:** あのな…  
*Ano na…*  
 (interj.)  
**“Look here…”**

- *ano na* (or *ano ne*) is used as a warm-up phrase when cautioning or correcting someone who’s getting carried away or who’s jumped to the wrong conclusion.

4 **Sayaka:** ねえ 何? 予知 って。  
*Nē nani? Yochi tte.*  
 (interj.) what foreknowledge (quote)  
**“Hey, what’s that mean? ‘Foretell.’” (PL2)**

**Grandma:** ん?  
*N?*  
 (interj.)  
**“Huh?”**

- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* (“as for what you called/termed ~”). *Sayaka’s* question is inverted; normal order would be *Yochi tte nani?* (equivalent to *Yochi tte nan desu ka?* = “What is *yochi*?/What does *yochi* mean?”).

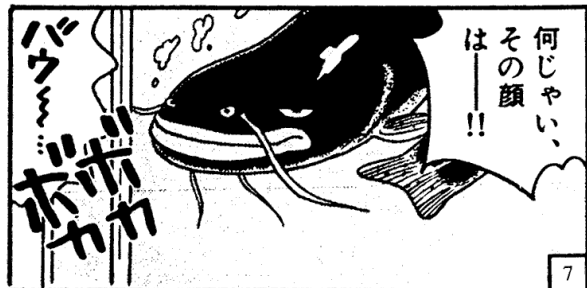
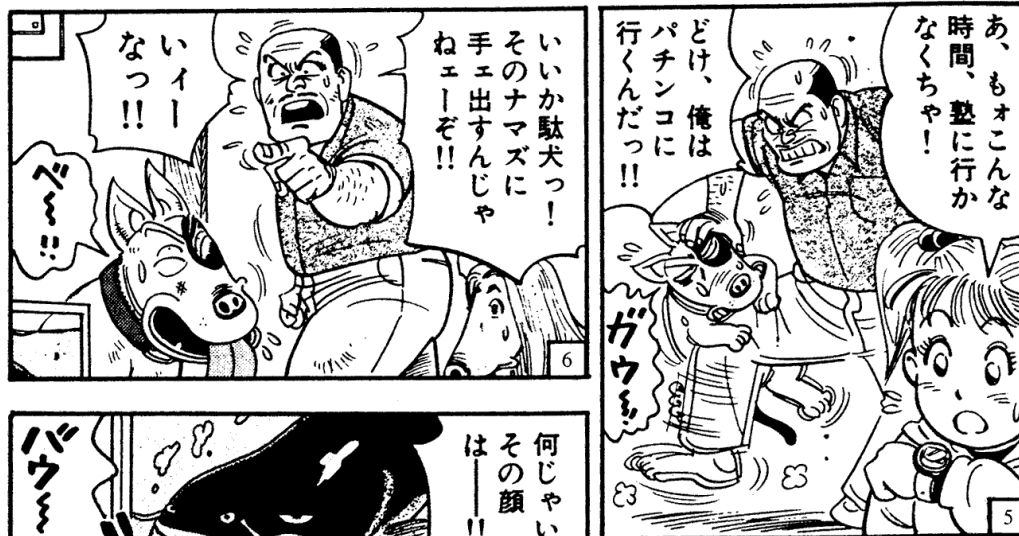
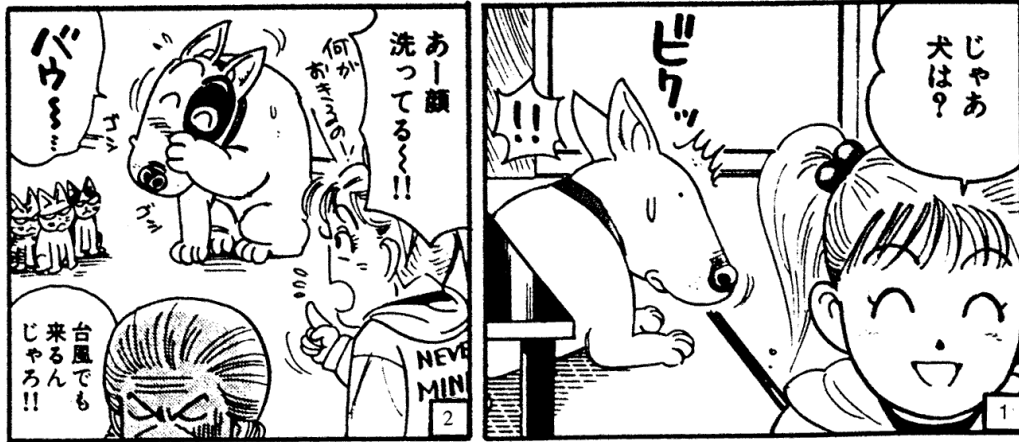
5 **Grandma:** 動物 は のオ、 天災 が おきる 前に それを 察知する 能力 がある んじゃ。  
*Dōbutsu wa nō, tensai ga okiru mae ni sore o satchi suru nōryoku ga aru n ja.*  
 animals as for (colloq.) nat. disaster (subj.) occurs before that (obj.) perceive ability (subj.) have (explan.)  
**“You see, animals have the ability to sense natural disasters coming before they actually happen.” (PL2)**

- she again uses *nō* as an equivalent of the colloquial *nē* (or *nā*), which in the middle of a sentence is a kind of verbal pause, similar to English “you know/you see/I mean/like.”
- *tensai ga okiru mae ni sore o satchi suru* is a complete thought/sentence (“before a natural disaster occurs, [they] perceive/sense it”) modifying *nōryoku* (“ability”) → “the ability to sense a natural disaster before it occurs.”

6 **Grandma:** ナマズの 地震 予知、 それから ネズミ が 沈没する 船 から 逃げ出したりする とか な。  
*Namazu no jishin yochi, sore kara nezumi ga chinbotsu suru fune kara nige-dashitari suru to ka na.*  
 catfish’s quake foreknowledge and also rat (subj.) will sink ship from do things like flee and/or (colloq.)  
**“Like the catfish foretelling earthquakes, or rats abandoning a ship that’s going to sink.” (PL2)**

- *chinbotsu suru* is the verb for “sink” used when speaking of a ship going down, so *chinbotsu suru fune* = “sinking ship/ship that will sink.”
- *nige-dashitari* is from *nige-dasu* (“run away/flee”); the *-tari suru* form of a verb literally means “do a thing/things like [the action],” and is frequently used when listing two or more alternative actions.

(continued on next page)



7 **Grandma:** ネコが顔洗う時は次の日が雨とかのオ。  
*Neko ga kao arau toki wa tsugi no hi ga ame to ka no.*  
 cats (subj.) face wash time as for next day (subj.) rain and/or (colloq.)  
**“Or like when cats wash their faces, it rains the next day.”** (PL2)

**FX:** ポリポリポリ  
*Pori pori pori* (effect of washing face)

**Cat:** ミャー  
*Myā*  
**“Meow”**

- *o*, to mark *kao* as the object of *arau*, has been omitted; also, *da/desu* (“is/will be”) is understood after *ame*.

1 **Sayaka:** じゃあ 犬は?  
*Jā inu wa?*  
 in that case/then dog as for  
**“How about dogs, then?”** (PL2)

**FX:** ビクッ  
*Biku!* (effect of Bow perking up his ears)

2 **Sayaka:** あー 顔洗ってるー!! 何が おきる のー!  
*Ā kao aratte-rū!! nani ga okiru nō!*  
 (interj.) face is washing what (subj.) will happen (explan.-?)  
**“Hey, he’s washing his face! What’s going to happen?!”** (PL2)

**Bow:** バウ~  
*Bā*  
**“Bow”**

**FX:** ゴシ ゴシ  
*Goshigoshi* (effect of washing face with paws)

**Grandma:** 台風でも来るんじゃないろ!!  
*Taifū demo kuru n jaro!!*  
 typhoon or something will come (explan.) probably  
**“There’ll probably be a typhoon!”** (PL2)

- *aratte-ru* is a contraction of *aratte iru*, from *arau* (“wash”).
- *jaro* = *daro*, which makes a conjecture, “probably/I suppose.”

3 **Daigorō:** あのなア、さやか。んな物はみい~んな迷信だっ! めーしん!!  
*Ano nā, Sayaka. Nna mono wa minna meishin da! Mēshin!!*  
 (interj.) (name) that kind of thing as for all superstitions are superstitions  
**“Listen, Sayaka. All of those things are superstitions. Su-per-sti-tions!”** (PL2)

**Sayaka:** え?  
*E?*  
 (interj.)  
**“What?”**

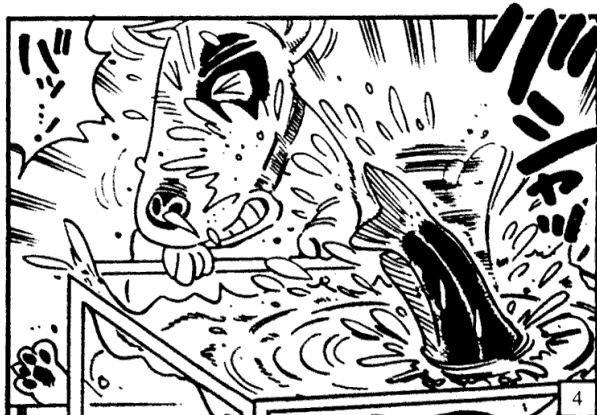
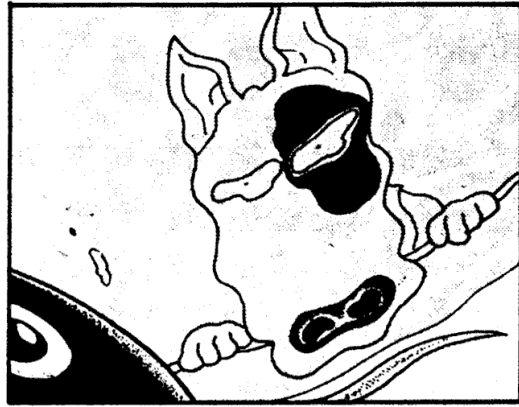
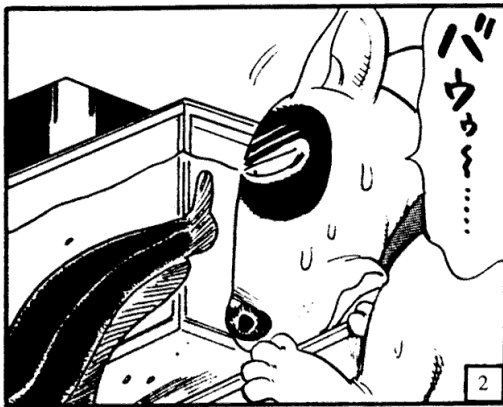
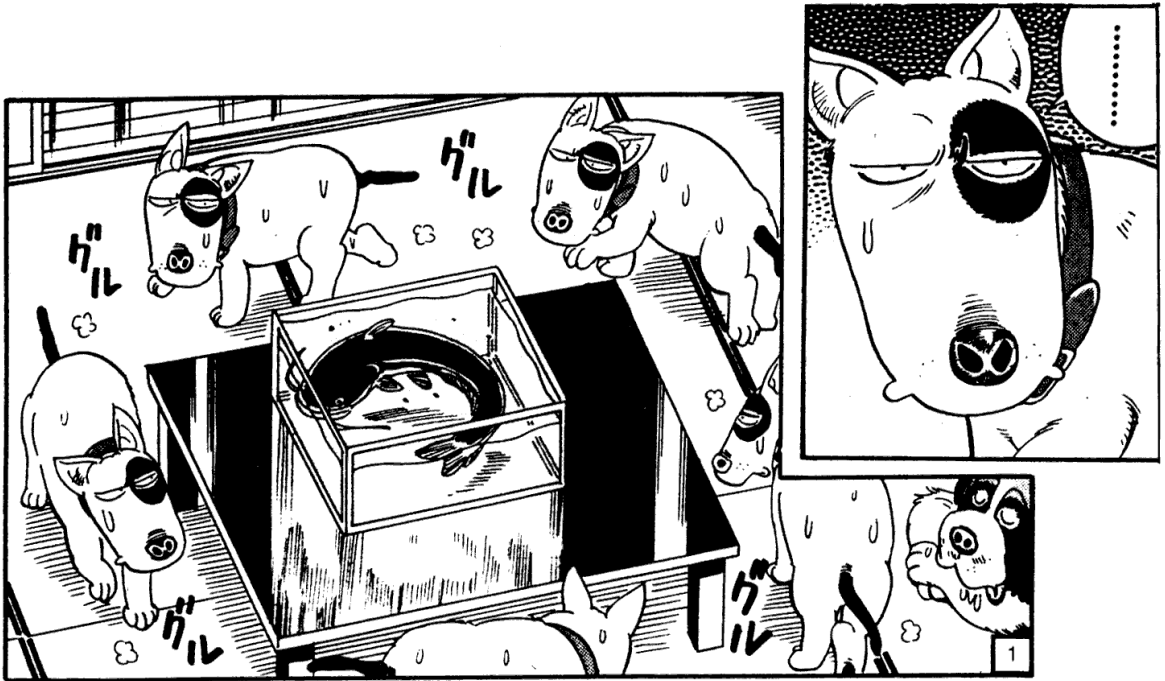
- *nna* (*n* and *na* are distinct syllables) is a contraction of *sonna* (“that kind of”). The same contraction is used for *anna* (“that kind of,” distant) and *konna* (“this kind of”) as well.
- he elongates *minna* for emphasis.

4 **Daigorō:** 第一、この駄犬にんな超能力がある訳ねえってんだよー!!  
*Dai-ichi, kono daken ni nna chōnōryoku ga aru wake nē tte n da yō!!*  
 first this mongrel in that kind of supernatural power (subj.) exists situation not exist (quote)(explan.) (emph.)

あの顔だもんな! ガハハハハハ!!  
*Ano tsura da mon na! Ga ha ha ha ha ha!!*  
 that face is (explan.)(colloq.) (laugh)

**“First of all, there’s no way this mutt could have that kind of supernatural powers! Especially with a face like that! A ha ha ha ha!”** (PL2)

- *nē* is a slurred colloquial equivalent of *nai* (“doesn’t exist/not have”); *~ wake (ga) nai* literally means “the situation of ~ does not/would not exist,” which often implies “would never be the case that ~” or “there’s no way that ~ could happen/ be the case.” Here, the “situation” is described by the complete embedded sentence *kono daken ni nna chōnōryoku ga aru* (“that kind of supernatural powers exist in this mutt”).
- *tte n da*, a colloquial contraction of the quotative *to iu no da*, here serves essentially to emphasize his disdain/scorn for the suggestion that a dog could have a sixth sense about natural disasters.
- *tsura* (usually written 面) is an informal/slang word for “face”; it can sound rough and insulting, and it has that feeling here. The kanji 顔 is usually read *kao*, which is a neutral word for “face.”



5 **Sayaka:** あ、もォ こんな 時間。塾 に行かなくちゃ!  
*A, mō konna jikan. Juku ni ikanakucha!*  
 (interj.) already this kind of time cram school to must go  
**“Uh-oh, look at the time! I’ve gotta get to my class.”** (PL2)

**Sound FX:** ガウ〜!  
*Gau!*  
**Grrr!**

**Daigorō:** どけ! 俺 は パチンコ に行く んだっ!  
*Doke! Ore wa pachinko ni iku n da!*  
 move I as for pachinko to will go (explan.)  
**“Outta the way! I’m going to the pachinko parlor.”** (PL1-2)

- *juku* refers to a wide variety of after-school and Saturday academies many Japanese schoolchildren attend to supplement their studies, mostly in preparation for highschool and college entrance exams.
- *ikanakucha* is an abbreviated *ikanakute wa naranai*, a “must/have to” form of *iku* (“go”).
- *doke* is the abrupt command form of *doku* (“move aside/step back”).

6 **Daigorō:** いい か、駄犬っ! その ナマズ に 手エ 出す んじゃねーぞ!! いー なっ!!  
*ii ka, daken! Sono namazu ni tē dasu n ja nē zo!! ii na!!*  
 good/OK (?) mongrel that catfish onto hand/paw extend don't (emph.) good/OK (emph.)  
**“Now listen, you mutt! Don’t you dare lay a paw on that catfish! Got that?!”** (PL1)

**Bow:** べ〜!  
*Bē!*  
**“Nyah!”**

- *ii ka?* is literally the question “is it OK?,” but it’s also used when beginning admonitions/instructions like “listen here/ listen up!”
- *n ja nē* is a slurred *n ja nai* (negative form of the explanatory *n da/desu*); following a non-past verb with a sharp *n ja nai* can make an abrupt negative command, “don’t ~.”
- *bē* is the sound uttered when sticking one’s tongue out in mockery.

7 **Daigorō:** 何 じゃい、その 顔 は!!  
*Nan jai, sono kao wa!!*  
 what is that face as for  
**“Don’t give me that look!”** (PL1-2)

**Bow:** バウ〜  
*Bau*  
**“Bow-ow”**

**Sound FX:** ボカボカ  
*Boka boka* (sound of giving Bow a couple of raps on the head)

- *jai* is equivalent to *dai*, a colloquial variation of *da*. The sentence is inverted; normal order would be *sono kao wa nan jai?*

1 **FX:** グル グル グル グル  
*Guru guru guru guru* (effect of circling)

2 **Bow:** バウウ〜  
*Bau*  
**“Bow-ow”**

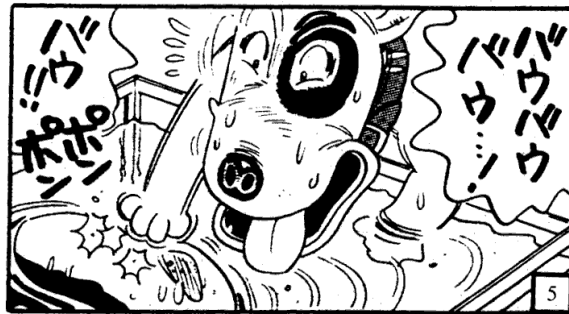
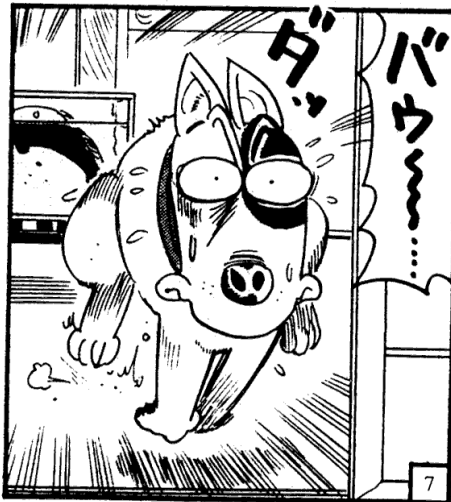
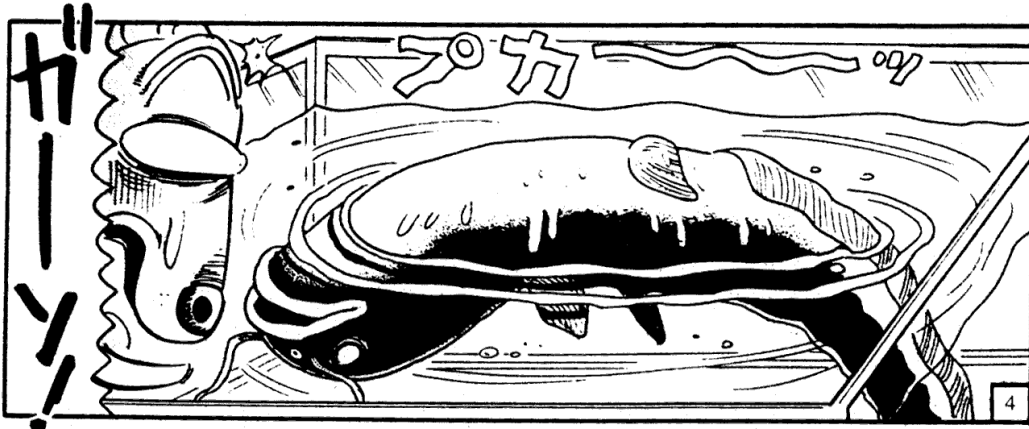
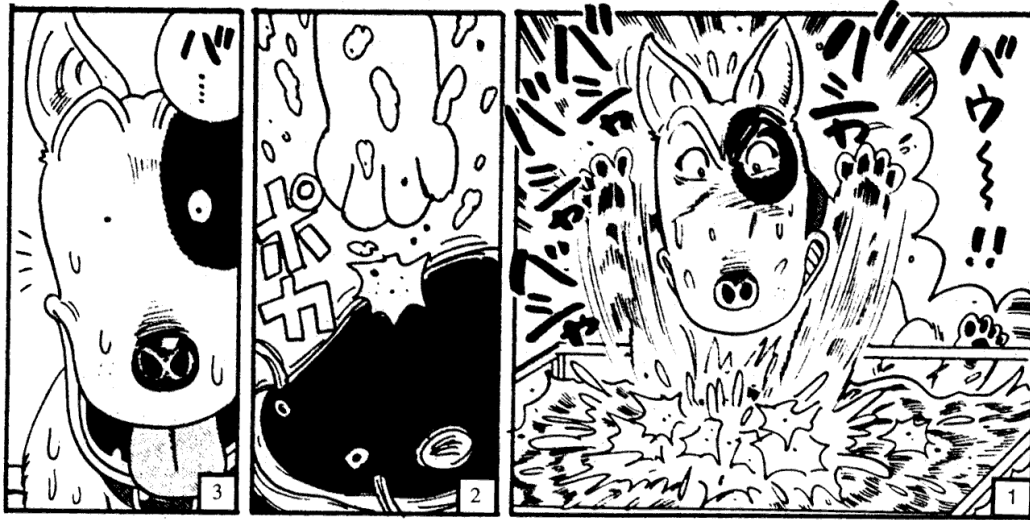
3 **Sound FX:** チャポン  
*Chapon* (sound of fish breaking the water’s surface)

4 **Sound FX:** バシャッ  
*Basha!*  
**SPLASH**

**Bow:** バッ!  
*Ba!*  
**“Ba!”**

5 **Bow:** バウ〜  
*Bau*  
**“Bow”**

**Sound FX:** ポタポタ  
*Pota pota*  
**Drip drip**





1 **Bow:** バウ～!!  
Baū!!  
“Bo-ow!!”  
**Sound FX:** バシヤ バシヤ バシヤ バシヤ  
Basha basha basha basha  
Splish splash splish splash

2 **Sound FX:** ポカ  
Poka  
**Boink** (effect of Bow hitting fish’s head)

3 **Bow:** バ  
Ba  
“Ba!”

4 **FX:** プカ～ッ  
Pukā!  
(effect of fish slowly floating to the surface)  
ガーン  
Gān!  
(effect of being mentally shocked)

5 **Bow:** バウバウバウ! バウ!  
Bau bau bau! Bau!!  
“Bow wow wow! Bow!”  
**Sound FX:** ポン ポン  
Pon pon  
(effect of patting fish)

6 **FX:** パッ パッ  
Pa! pa!  
(effect of quick/sudden motion, looking back and forth)  
プカ～ン  
Pukān  
(effect of floating lifelessly)

7 **Bow:** バウ～!  
Baū!  
“Boww!”

**FX:** ダッ  
Da!  
(effect of sprinting off)

8 **Sound FX:** ガンッ  
Gan!  
(effect of bumping into the door frame)



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1 **Bow:** バ〜ッ!!  
Bā!!  
“Bah-!?”

2 **FX:** ドシーン  
Doshiin  
**Thud** (sound of heavy object—Bow—hitting the ground)

3 **Bow:** バグウ〜。 ハアハアハア  
Bagū. hā hā hā  
(FX) (panting)  
“Bow-ow”

4 **Sound FX:** ポタ ポタ ポタ  
Pota pota pota  
**Drip drip drip**

5 **Bow:** バヒッ バヒッ!  
Bahil bahi!  
(yipping sound)  
**FX:** ズリズリ  
Zuri zuri  
(effect of dragging himself backwards)

6 **Bow:** バヒイ〜!!  
Bahii!!  
“Baeee!?”  
**Sound FX:** ドドドドド  
Do do do do do  
(effect of pounding/racing feet)

7 **Sound FX:** ズボ  
Zubo  
(effect of becoming caught in/squeezing through a tight spot—the hedge)

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## Computer Corner

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(continued from page 51)

text translation, and the folks down under at JWM deserve a rousing “Hang in there, mates!” for developing a program that allows you to read (with the help of the dictionaries) “the multitude of Japanese text resources available on the Internet and even the various Japanese newspapers and online magazines available on the World Wide Web.”

The problem is that you need to know the encoding format of the Japanese file you’ve downloaded and then convert it into a format which your operating system can read. To assist in this task, there is a downloadable conversion utility available from the web site. LavaSoft’s Customer Support Services pointed out to me that “unfortunately, Japanese has about seven different schemes (unlike the ASCII set used for our alphabet), but these should converge into one standard, probably Unicode.” So there is hope that this feature will become more user-friendly over time and with increasingly integrated JWM upgrades. For a superb explanation of ’Net surfing in Japanese, check out Momoi Katsuhiko’s article in the Computer Corner of *Mangajin* No.

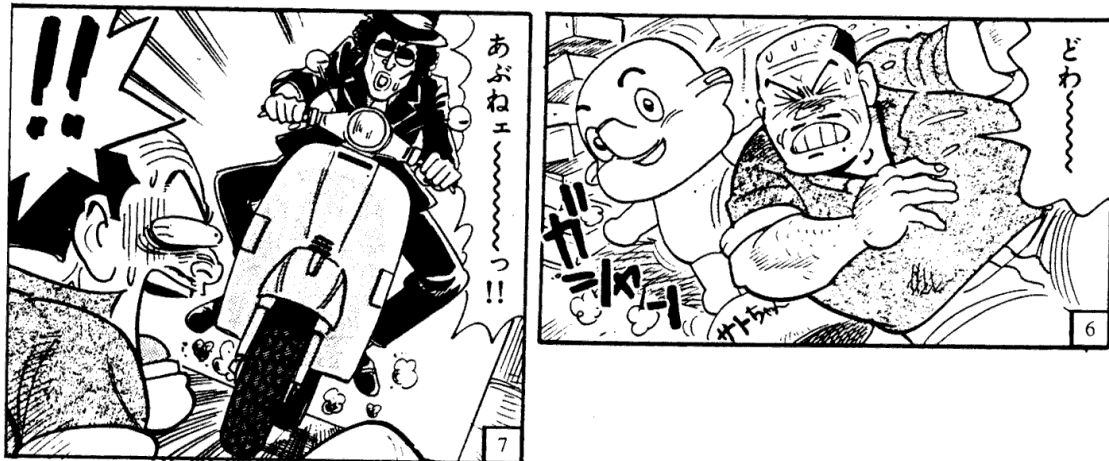
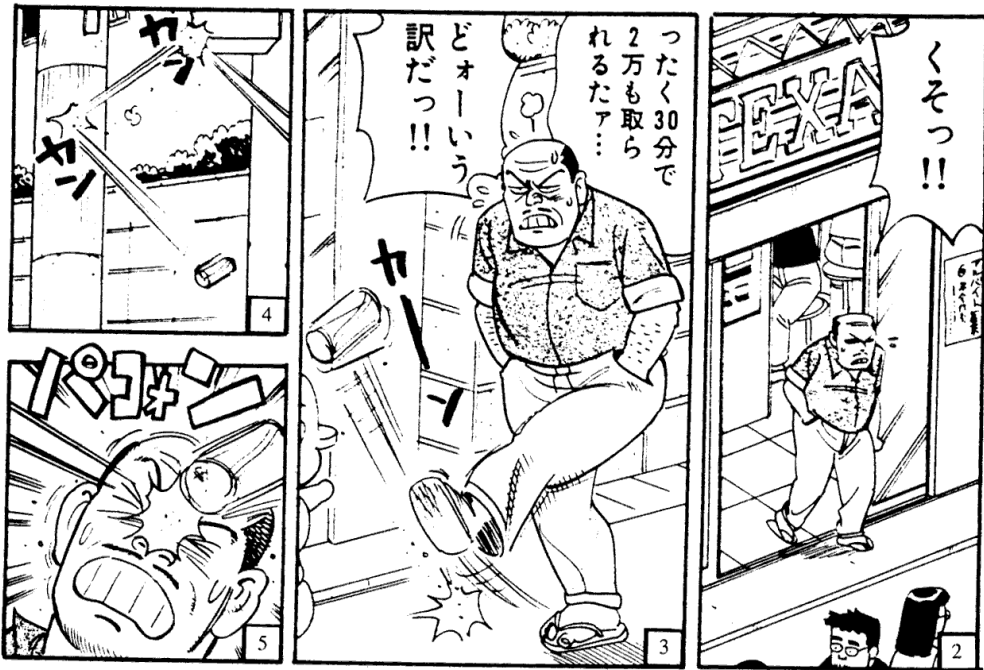
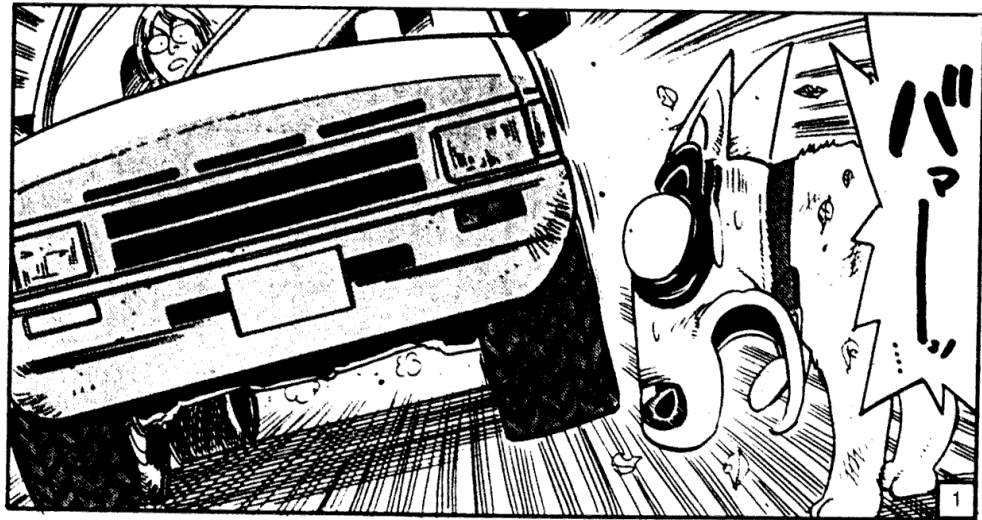
57 (see <http://www.mangajin.com/browsers.html>).

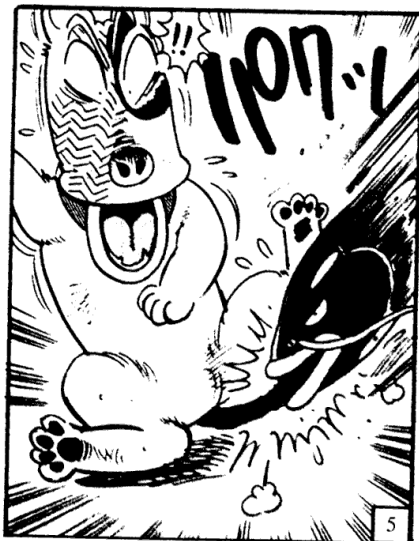
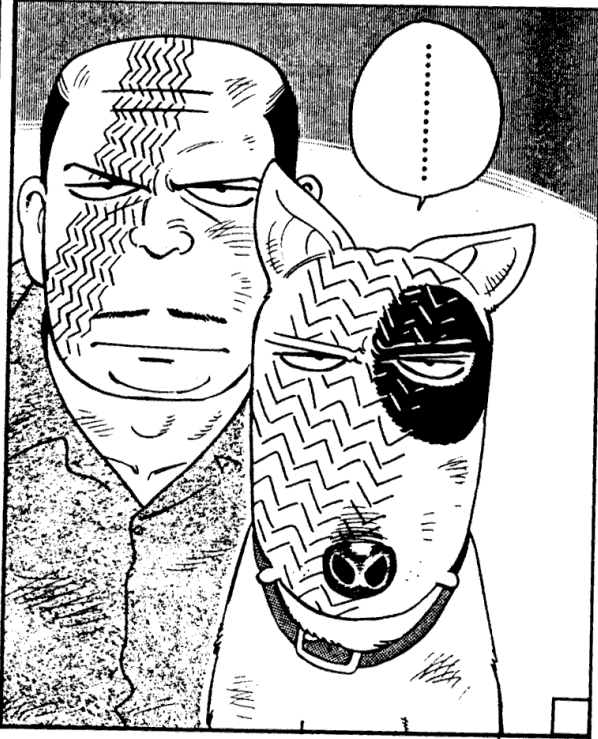
Japanese WordMage was conceived in 1991, inspired by one student’s desire for a vocabulary and kanji study system. The release of version 4.2 will introduce (along with other improvements) an “adventure creator” function, improving the ability of teachers to tailor materials to their courses. That release will be followed by EuroWordMaster for French, German, Italian, English, and Spanish, among others. I believe that WordMage will become an increasingly useful aid for students, teachers, and professionals. You might be wise to become a registered user earlier rather than later, before the price goes up.

Considerable additional information on such things as multimedia and cross-platform capabilities can be found on the Web at LavaSoft’s web site : <http://www.lavasoft.com/> . The latest version of JWM can also be obtained through *Mangajin’s Japanese Resource Guide*.

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*John Benedict* is a freelance translator, middle-school teacher of Japanese, and novelist.





1 **Grandma:** ほれ見イ! わし の 言った 通り じゃろ が!!  
*Hore mii! Washi no itta tōri jaro ga!*  
(interj.) look Yme (subj.) said exactly as is surely (emph.)  
“See! Surely it is exactly as I said, isn’t it?”  
“See! What’d I tell you?” (PL2)

**Daigorō:** うるせエ!  
*Urusē!*  
noisy  
“Shut up!” (PL1)

- *hore* is an interjection used to call a person’s attention to something, like “here/look/see,” and *mii* is a colloquial command form of *miru* (“look/see”), so *hore mii* works together like “See!”
- *tōri* is a word that follows a verb or a complete sentence to mean “exactly in accordance with [the described action].” It’s a noun, so a sentence coming before it follows the rules of modifying sentences—with the subject often marked by *no* instead of *ga* → *Washi no itta tōri* = “exactly as I said.”
- *jaro* = *daro* (shortened from *darō*); *ga* after the conjectural *darō* provides emphasis like “surely must (be) ~,” usually making for a strong assertion rather than a conjecture.
- *urusē* is a rough, masculine corruption of *urusai*, which literally means “noisy/bothersome” but is used like the English expression, “Shut up!”

2 **FX:** チラッ  
*Chira!*  
(effect of casting a sidelong glance)

**Daigorō:** けっ。 偶然 だ よ、 偶然!!  
*Ke. Gūzen da yo, gūzen!!*  
(interj.) coincidence is (emph.) coincidence  
“Humph. It’s a coincidence! A coincidence!” (PL2)

3 **Daigorō:** ぐう...  
*Gū...*  
“Coinc...”

**FX:** べちゃ〜っ  
*Bechā!*  
(effect of something wet and sticky—here the fish’s face pressed up against the glass)

4 **Sound FX:** バシヤッ  
*Basha*  
**SWISH**

**Bow:** バッ!!  
*Ba!!*  
“Ba!!!”

5 **Sound FX:** パクッ  
*Paku!*  
**Chomp**



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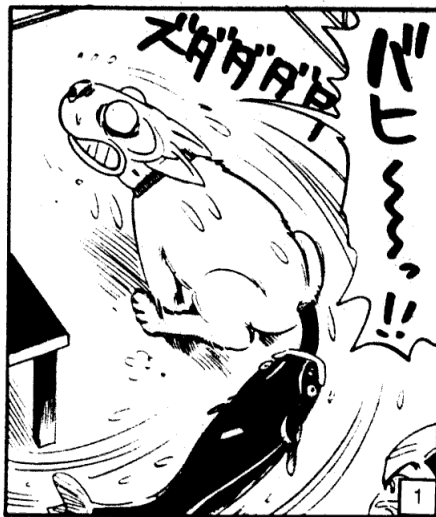
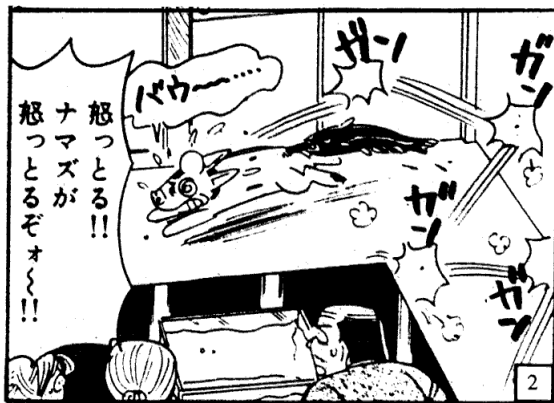
4 **Sound FX:** バシヤッ  
*Basha*  
**SWISH**

**Bow:** バツ!!  
*Ba!!*  
“Ba!!”

5 **Sound FX:** パクッ  
*Paku!*  
**Chomp**



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1 **Bow:** バヒ〜ッ!!  
Bahii!!  
“Baeeee!!!”  
**Sound FX:** ズダダダダ  
Zu da da da da (effect of running quickly/scrambling)

2 **Sound FX:** ガン ガン ガン ガン  
Gan gan gan gan (effect of Bow bumping into various things)  
**Bow:** バウ〜  
Baū  
“Bowww”  
**Grandma:** 怒っとる!! ナマズ が 怒っとる ぞォ〜!!  
Okottoru!! Namazu ga okottoru zō!!  
is angered catfish (subj.) is angered (emph.)  
“It’s angry! The catfish is angry!” (PL2)  
• okottoru = okotte oru (“is angry”), from okoru (“become angry”).

3 **Sound FX:** ガン ベキ ドコ  
Gan beki doko  
**Bump Snap Thud** (effect of bumping and breaking things)  
**Bow:** バウ〜  
Baū  
“Bowww”  
**Grandma:** 大五郎、 何とか せん かァ!!  
Daigorō, nantoka sen ka!!  
(name) something or other won’t [you] do (?)  
“Daigorō! Do something!” (PL2)  
• sen is equivalent to *shinai*, negative form of *suru* (“do”). *Nantoka sen ka!* literally asks “Will you not do something or other?” but it actually serves as a strong, authoritarian command, “Do something!”

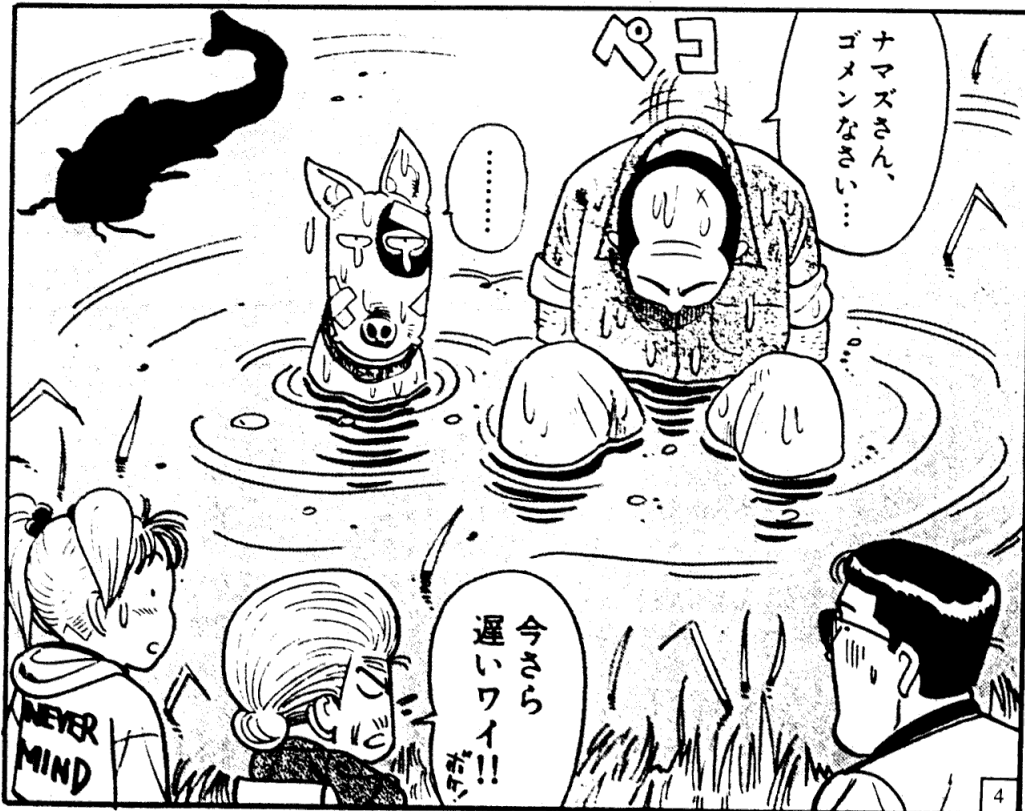
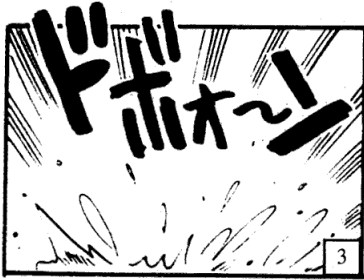
4 **Sound FX:** ドボン!  
Dopon!  
**Kerplunk!**

5 **Sayaka:** バイバイ  
Bai-bāi  
“Bye-bye.”  
**Daigorō:** これで いい ン だろ!!  
Kore de ii n daro!!  
this with good/OK (explan.) probably  
“With this, it is OK, right?”  
“There. Are you happy?” (PL2)  
**Grandma:** 初め から こォ すればよかった んじゃ!!  
Hajime kara kō sureba yokatta n ja!!  
beginning from this way if do/did was good (explan.)  
“You should have done this in the first place!” (PL2)  
• *sureba* is a conditional “if” form of *suru* (“do”), so ~ *sureba yokatta* is literally “it would have been good if you had done ~” → “You should have done ~.”

6 **Daigorō:** けっ、 たたり なんて 俺 は 信じねエ から な!!  
Ke, tataru nante ore wa shinjinē kara na!!  
(exclam.) curse/hex such a thing I as for don’t believe because (colloq.)  
“Humph! Don’t think that I actually believe in curses!” (PL2)  
**Bow:** フウ〜  
Fū  
(sigh)

- *nante* here is a colloquial equivalent of *nado to iu mono wa*, literally, “as for a thing that is called something like ~.” *Nante* is often used to imply the preceding is ridiculous/silly/unworthy.
- *shinjinē* is a masculine corruption of *shinjinai*, negative of *shinjiru* (“believe”).

(continued on next page)



(continued from previous page)

7 **Grandma:** まだ そんな 事 を...  
*Mada sonna koto wo...*  
still that kind of thing (obj.)  
“[You’re] still [saying] such things.”  
“**You’ll never learn, will you?**” (PL2)

**Daigorō:** へ〜ん だっ!!  
*Hēn da!!*  
(snort) is  
“**Phooey!**”

- *hēn da* is a verbalized snort of defiance or thumbing of one’s nose.

8 **FX:** グラッ  
*Gura!*  
(effect of sudden jolt)

1 **FX:** ズズズズ  
*Zu zu zu zu zu*  
(effect of the ground shaking/rumbling)

**Daigorō:** また 地震 だァ!! どわっ  
*Mata jishin dā!! Dowā!*  
again earthquake is (interj.)  
“**Whoah! It’s another earthquake!**” (PL2)

**Bow:** バッ!!  
*Ba!!*  
“**Ba!!**”

2 **FX:** ズリ ズリ  
*Zuri zuri*  
(effect of slipping)

**Daigorō:** わっ!!  
*Wa!!*  
“**Yikes!**”

**Bow:** バベッ  
*Babe!*  
(yipping effect)

3 **Sound FX:** ドボォ〜ン  
*Dobōn*  
**SPLASH**

4 **Daigorō:** ナマズさん、ゴメンなさい...  
*Namazu-san, gomen nasai...*  
(name)-(hon.) (apology)  
“**Mr. Catfish, please forgive me.**” (PL3)

**FX:** ペコ  
*Peko*  
(effect of bowing head)

**Grandma:** 今さら 遅い ワイ!! ボケ!  
*Ima sara osoi wai!! boke!*  
now is late (emph.) idiot/halfwit  
“**It’s a tad too late for that now, you idiot!**” (PL1)

- *ima sara* means “now,” implying “now at this late point/now after what has happened.”
- *boke* as an epithet implies the person’s lights have dimmed or he has gone loco/senile; it’s more commonly used as an insult in the Kansai area than in the Kantō/Tokyo area.
- *wai* is a rough, mostly masculine form of the feminine *wa* and is typically used for exclamatory emphasis. Grandma’s use of this fits with the general roughness of her language throughout.



# vocabulary summary

## From *Fuji Santarō*, p. 25

汚れる	<i>yogoreru</i>	get dirty
さわる	<i>sawaru</i>	touch (v.)
のせる	<i>noseru</i>	give a ride/take on board
ぬぐ	<i>nugu</i>	take off [clothing]
交換	<i>kōkan</i>	exchange (n.)
まいる	<i>mairu</i>	come/go (v.-polite)
コイ	<i>koi</i>	carp (n.)
マナイタ	<i>manaita</i>	chopping block
人事	<i>jinji</i>	personnel
医者	<i>isha</i>	doctor
海外	<i>kaigai</i>	overseas
夫人	<i>fujin</i>	woman/women
会議	<i>kaigi</i>	meeting/conference
平等	<i>byōdō</i>	equality

## From *Salaryman Senka*, p. 34

名刺	<i>meishi</i>	business card
物産	<i>bussan</i>	products
平凡	<i>heibon</i>	ordinary/plain
目立つ	<i>medatsu</i>	stand out/be conspicuous
しぶい	<i>shibui</i>	tasteful/simple
しかも	<i>shikamo</i>	in addition

## From *Dai-Tokyo Binbō . . .*, p. 54

しっぽ	<i>shippo</i>	tail (n.)
満点	<i>manten</i>	full points/100 percent
濡れる	<i>nureru</i>	get wet
週刊	<i>shūkan</i>	weekly publication
全財産	<i>zen-zaisan</i>	total assets
共同	<i>kyōdō</i>	joint/cooperative
出資	<i>shusshi</i>	investment
よその	<i>yoso no</i>	others'
夕立ち	<i>yūdachi</i>	sudden shower
泳ぐ	<i>oyogu</i>	swim
大物	<i>ōmono</i>	large creature/big game
あつという間に	<i>a-tto iu ma ni</i>	instantly

## From *Okusama wa Interia Dezainā*, p. 62

白い	<i>shiroi</i>	white
目地	<i>meji</i>	tile joints
黒	<i>kuro</i>	black
モダンな	<i>modan na</i>	modern
カビ	<i>kabi</i>	mildew/mold
資料	<i>shiryō</i>	materials/documents
借りる	<i>kariru</i>	borrow
あたり	<i>atari</i>	vicinity
別荘	<i>bessō</i>	cottage/cabin
海辺	<i>umibe</i>	beach/coast
どっちにしろ	<i>dotchi ni shiro</i>	in any case
夏	<i>natsu</i>	summer
冬	<i>fuyu</i>	winter
残業	<i>zangyō</i>	working late
夕食	<i>yūshoku</i>	supper
ゆるす	<i>yurusu</i>	forgive
しかたがない	<i>shikata ga nai</i>	can't be helped

いや	<i>iya</i>	disagreeable/repugnant
別れる	<i>wakareru</i>	part/break up
芝居	<i>shibai</i>	play/acting
友達	<i>tomodachi</i>	friend
貸す	<i>kasu</i>	lend
週末	<i>shūmatsu</i>	weekend
今夜	<i>kon'ya</i>	tonight
外	<i>soto</i>	outside
本物の	<i>honmono no</i>	real/genuine
暖炉	<i>danro</i>	fireplace
掃除する	<i>sōji suru</i>	clean (v.)
無人	<i>mujin</i>	deserted
結局	<i>kekkyoku</i>	in the end
つぶれる	<i>tsubureru</i>	take/be consumed
つかれる	<i>tsukareru</i>	grow tired
文句	<i>monku</i>	complaint
留守番電話	<i>rusuban denwa</i>	answering machine

## From *Bow*, p. 69

たたり	<i>tatari</i>	curse/retribution
釣り上げる	<i>tsuri-ageru</i>	fish out/land
飼う	<i>kau</i>	keep/raise [a pet]
気持ち悪い	<i>kimochi warui</i>	disgusting/unpleasant
池	<i>ike</i>	pond
主	<i>nushi</i>	master/lord
かもしれない	<i>kamo shirenai</i>	may possibly be
起きる	<i>okiru</i>	happen/occur
返す	<i>kaesu</i>	return [an object] (v.)
身	<i>mi</i>	body/self
ため	<i>tame</i>	benefit
年寄り	<i>toshiyori</i>	old people
すぐ	<i>sugu</i>	immediately/always
驚かす	<i>odorokasu</i>	startle/frighten
地震	<i>jishin</i>	earthquake
かくれる	<i>kakureru</i>	hide/take cover
おさまる	<i>osamaru</i>	[something] becomes calm
ナマズ	<i>namazu</i>	catfish
予知する	<i>yochi suru</i>	foresee/foretell
ただの	<i>tada no</i>	just/mere
偶然	<i>gūzen</i>	chance occurrence
天災	<i>tensai</i>	natural disaster
察知する	<i>satchi suru</i>	perceive
能力	<i>nōryoku</i>	ability
ネズミ	<i>nezumi</i>	rat
沈没する	<i>chinbotsu suru</i>	[a ship] sinks
台風	<i>taifū</i>	typhoon
迷信	<i>meishin</i>	superstition
どく	<i>doku</i>	move aside/step back
うるさい	<i>urusai</i>	noisy/bothersome
怒る	<i>okoru</i>	become angry
初め	<i>hajime</i>	beginning
信じる	<i>shinjiru</i>	believe
また	<i>mata</i>	again
今さら	<i>ima sara</i>	now/at this late point
遅い	<i>osoi</i>	late/too late

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.