

Authentic Japanese *Manga* with Translations

漫画人

JAPANESE
POP CULTURE
& LANGUAGE
LEARNING

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MANGAJIN

No. 69

JAPAN'S

Convenience Stores 7-Eleven with a twist

Nōnai Kakumei:
Oriental and Western
medicine converge

タ刊
デスクの
丸山さん
たのむ!

谷や!

Cooking with
Soy Sauce

Calling *Dr. Black Jack*

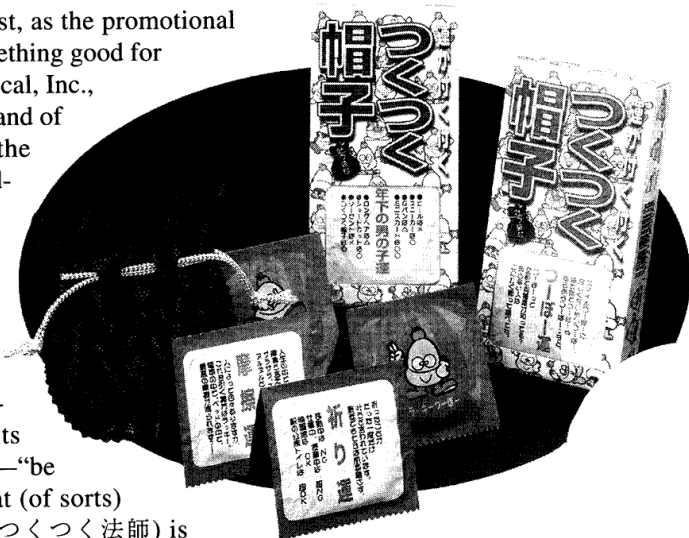
Ace reporter witnesses
pachinko tragedy in "Kochira Shakai-bu"



運が付く付く
つくつく帽子

Tsuku-Tsuku Bōshi
The Good-luck Condom

As all good Japanese boys and girls know (or at least, as the promotional materials would have us believe), “when you do something good for others, something good happens to you.” Japan Medical, Inc., milks this sentiment for all it’s worth with its new brand of condoms *Tsuku-Tsuku Bōshi* (つくつく帽子). It’s the condom that brings good luck by letting you help third-world countries in their fight against AIDS. Not only is each condom wrapper a unique good-luck charm, but with each box you purchase, Japan Medical, Inc., donates one condom (to somebody somewhere in the world) to help prevent the spread of AIDS.



The name つくつく帽子 (*Tsuku-Tsuku Bōshi*) literally means something like “the hat that attaches/fits you.” It plays on the phrase 運が付く (*un ga tsuku*—“be lucky”), so the name conjures up the image of a hat (of sorts) that brings good luck. *Tsuku-tsuku bōshi* (spelled つくつく法師) is also a reference to the cicada, a Japanese icon of summertime.

Each box of *Tsuku-Tsuku Bōshi* comes with 11 condoms and a “[wish]-come-true bag” (叶う袋—*kanau-bukuro*). Each condom wrapper features unique good-luck advice (no two wrappers in a box are alike—over 77 variations in all). Written with the ladies in mind as well, examples include: “luck in getting a younger guy” (年下の男の子運—*toshishita no otokonoko un*), “prayer luck” (祈り運—*inori un*), “date technique luck” (デートテク運—*dēto tekun*), even “baby luck” (子宝運—*kodakara un*). The “date technique” condom, for example, instructs the ladies, “Don’t take too long shopping, and don’t date guys with bad fashion sense.” The “getting younger guys” charm, also aimed at the ladies, recommends wearing sneakers and miniskirts.



In order for the lucky condom of your choice to work its magic, it must be placed in the wish-come-true bag. If you’re good and carry your bag everywhere you go, luck will surely come your way.

[left: Japan’s answer to Trojan man, Tsūbō, strikes a different pose on every condom wrapper.]

Send us your examples—of creative product names or slogans (with some kind of documentation). If we publish your example, we’ll send you a *Mangajin* T-shirt. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O. Box 77188, Atlanta, GA 30357-1188

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MIX CONNECTION

by 臼井儀人 / Usui Yoshito

This strip is drawn by Usui Yoshito, who is also the creator of the popular series *Crayon Shin-chan* (last featured in *Mangajin* No. 68). Using the same offbeat humor, Usui branches into the world of *yakuza*—also known as the Japanese Mafia—for inspiration in this series.

Not unlike the Mafia, *yakuza* gangsters generate income in a variety of unsavory ways, including thievery, prostitution, blackmail, money laundering, and gun and drug dealing. But the mystique of the *yakuza* world—with its fabled codes of honor and hierarchy—holds a fascination for the general public, as can be seen in the many *yakuza*-themed TV shows, films, and manga stories that appear each year.

Stereotypes associated with *yakuza* gangsters include tightly permed hair, elaborate tattoos, facial scars, and flashy clothing. As a gangsters move up the ranks, they may be compelled to cut off part of their little fingers to atone for mistakes.

Although joking about the *yakuza* is not uncommon, there is certainly an element of danger in dealing with them. Turf wars occasionally escalate into sensational public shoot-outs, and after the director Itami Jūzō's 1994 film *Minbo no Onna* (known in English as *Minbo, or the Gentle Art of Japanese Extortion*)—a satire that paints an unflattering portrait of Japanese organized crime—was released, he was badly injured by an irate mob of gangsters.

Yakuza links!
<http://www.mangajin.com>

1

FX: イライライラ

Ira ira ira (effect of being restless/irritated)

Gangster: 「北国 の 春」 まだ か?

"Kita-guni no Haru" mada ka?

north country (mod.) spring [not] yet (?)

"Is 'North Country Spring' not yet?"

"What happened to 'North Country Spring'?" (PL2)

組長 が お待ち だ ぜ。

Kumichō ga o-machi da ze.

group leader (subj.) (hon.)-waiting is (masc. emph.)

"The boss is waiting." (PL2)

Hostess: もう まもなく。

Mō mamonaku.

already/now soon/shortly

"Any second now, sir." (PL2)

- asking a question with *ka* instead of *desu ka* is abrupt-sounding and mostly masculine. The men are waiting for their request to be played at a karaoke bar.

2

Mama: いらっしゃ... うつ!

Irassha-... u!

welcome (interj.)

"Welcom... oh!" (PL2)

FX: ぱつ

Ba! (effect of sudden action—the man suddenly appearing at the door or of reaching under his jacket)

- *irassha-* is the beginning of *irasshaimase*, a polite command form of the PL4 verb *irassharu* ("come"). It's the standard expression for formally welcoming customers to one's place of business or a visitor to one's home.

3

Mama: キャーツ!

Kyā!

"Eeek!"

Gangster: 逃げて 下さい、 組長!!

Nigete kudasai, Kumichō!!

run please group leader

"Run, Boss!" (PL2)

4

Hostess: 「北国 の 春」 出ましたア。

"Kita-guni no Haru" demashitā.

north country (mod.) spring appeared/came up

"'North Country Spring' is on." (PL3)

Arrow: あの イントロ

Ano intoro

that intro

The familiar intro

5

Kumichō: し~らかばあ あおお ぞおら みい...

Shiirakabā aō -zōra mii...

white birch blue sky south[erly]

"Whi-i-ite birch tre-ees and blu-ue skies, south-..."

(PL2)

Gangster: くそつたれ。

Kusottare.

(expletive)

"Bastard!" (PL1)

Sound FX: ドギユン ドギユン バギユン ドギユン

Dogyun dogyun bagyun dogyun

Bam! Bam! Bang! Bam!

- *shirakaba* and *aozora* usually have no elongated vowels, but here the words are being sung. *Mii-* is the beginning of *minami kaze* ("southerly wind"), elongated.

みっくす
こねくしょん

MIX CONNECTION

by 臼井儀人 / Usui Yoshito



1 **Gangster 1:** す、 すんませ〜ん、 アニキ〜!
Su- sunmasen, Anikii!
 (stammer) sorry older brother
"I-I'm sorry, Boss!" (PL2-3)

Gangster 2: ヘマ しやがって、このアホンだら!
Hema shi-yagatte, kono ahondara!
 blunder/mess do-(derog.) this idiot/fool
"You messed up, you idiot!" (PL1)

- *sunmasen* is a colloquial contraction of *sumimasen* ("I'm sorry").
- *aniki* is a slang term for "older brother," but it's also used by neighborhood rowdies, gangsters, etc., to refer to their "elders/seniors" in the group.
- *hema* is a slang term for "blunder/mess," and *shi-yagatte* combines *shi-* from the verb *suru* ("do") with the derogatory/insulting verb ending *-yagaru* in the *-te* form, so *hema shi-yagatte* = "make a blunder/mess up." The *-te* form essentially indicates this is the cause/reason for calling him an idiot.

2 **Gangster 1:** ゆ、 指 つめます。
Yu- yubi tsumemasu.
 (stammer) finger will shorten/cut short
"I-I'll cut off my finger." (PL3)

Gangster 2: け、 おのれの 指 なんぞ いらん わい。
Ke, onore no yubi nanzo iran wai.
 (interj.) you 's finger something like don't need/want (emph.)
"Hah, I don't want your finger." (PL2)

- cutting off one's little finger at the joint is a gesture of apology or penance among the yakuza.
- *onore* can mean either "I" or "you," and here it's the latter; when it's used for "you" it usually has a derisive/insulting tone.
- *iran* is a contraction of *iranai*, the abrupt negative form of *iru* ("need"); the negative form often means "not want," rather than "not need."

3 **Gangster 2:** それ より もっと つらい 事
Sore yori motto tsurai koto
 that more than more trying/painful thing
 してもらう でえ。
shite morau de.
 will have [you] do (emph.)
"I'll have you do something even more painful than that." (PL2-K)

- *de* or *dē* at the end of a sentence in Kansai dialect adds emphasis; it can be like either *ze* or *yo* in standard Japanese.

4 **Sign:** 長崎 チャンポン 専門店
Nagasaki Chanpon Senmon-ten
 (place name) chanpon noodles specialty shop
Nagasaki Noodle Shop

Gangster 2: あそこ で サッポロ ラーメン 注文せい。
Asoko de Sapporo ramen chūmon sei.
 there/that place in/at (place name) ramen order
"Go in there and order Sapporo ramen." (PL2)

Gangster 1: そ、 それ だけ は〜...
So- sore dake -wā...
 (stammer) that only as for
 "A- as for that only..."
"A-anything but tha-a-t..." (PL2)

Gangster 3: 恐ろしい お人 や。
 (thinking) *Osoroshii o-hito ya.*
 terrible/fearsome (hon.)-person is
"He's a fearsome man." (PL2-K)

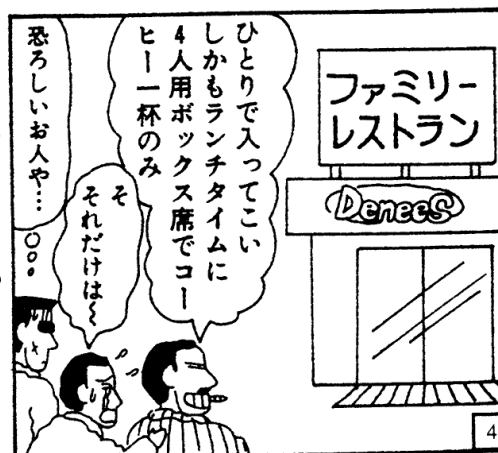
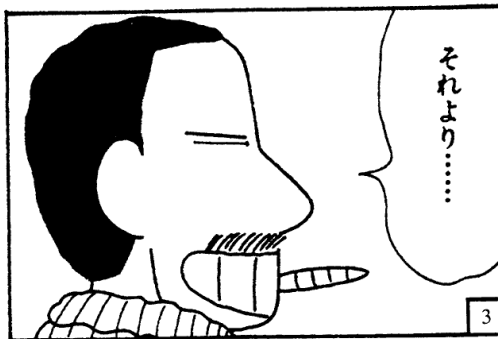
- Sapporo is in the northernmost part of Japan, and Nagasaki is in the south; asking for Sapporo ramen in the Nagasaki restaurant would be a little like asking for a Big Mac at a Burger King.
- *chūmon sei* is an abrupt command form of *chūmon suru* ("order [a meal]").
- *ya* typically replaces *da* in Kansai speech.

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みっくす
ごねくしょん

MIX CONNECTION

by 臼井儀人 / Usui Yoshito



1 **Gangster 1:** す、 すいませ〜ん、 アニキ〜ッ!
Su- suimasen, Anikii!
(stammer) sorry big brother
"I- I'm sorry, Boss!" (PL2-3)

Gangster 2: へま しやがって、アホんだら!
Hema shi-yagatte, ahondara!
blunder/mess do-(derog.) idiot/fool
"You messed up, idiot!" (PL1)

• *suimasen* is a colloquial contraction of *sumimasen* ("I'm sorry").

2 **Gangster 1:** ゆ、 指 つめます。
Yu- yubi tsumemasu.
(stammer) finger will shorten/cut short
"I- I'll cut off my finger." (PL3)

Gangster 2: けっ、おのれの指 なんぞ いらん わい。
Ke!, onore no yubi nanzo iran wai.
(interj.) you 's finger something like don't need/want (emph.)
"Hah, I don't want your finger." (PL2)

3 **Gangster 2:** それ より...
Sore yori...
that more than
"Instead..." (PL2)

• *sore yori* ("more than that") is in some contexts an idiomatic way of saying "instead of that."

4 **Sign:** ファミリー レストラン Denees
Famirii Resutoran Deniizu
Denees Family Restaurant

Gangster 2: ひとりで入ってこい。しかもランチタイムに
Hitori de haitte koi. Shikamo ranchi taimu ni
alone enter-and come furthermore lunch time in/during
4人用ボックス席でコーヒー一杯のみ。
yonin-yo bokkusu-seki de kohii ippai nomi.
for 4 persons booth at/in coffee one count only
"You have to go in there all by yourself. And you
have to do it during the lunch rush, sit at a 4-person
booth, and order just a single cup of coffee." (PL2)

Gangster 1: そ、 それ だけは〜...
So- sore dake wa...
(stammer) that only as for
"A- anything but tha-at..." (PL2)

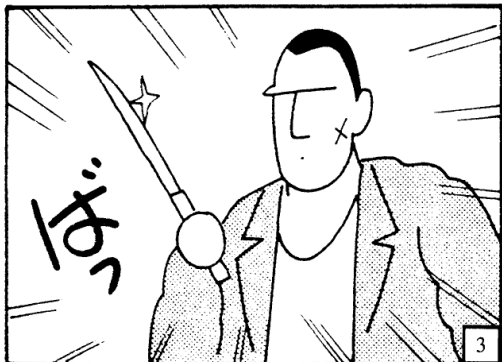
Gangster 3: 恐ろしい お人 や。
(thinking) Osoroshii o-hito ya.
terrible/fearsome (hon.)-person is
"He's a fearsome man." (PL2-K)

• "Denees" is a play on the restaurant name "Denny's," which is well-established in Japan.
• *haitte koi* is the *-te* form of *hairu* ("enter") and the abrupt command form of *kuru* ("come"), so it literally means "enter and come [back out]," but it's essentially equivalent to the English "go enter."
• the suffix *-yo* means "for the purpose of" or "to be used for/as/by."

みくろごわくしょん

MIX CONNECTION

by 白井儀人 / Usui Yoshito

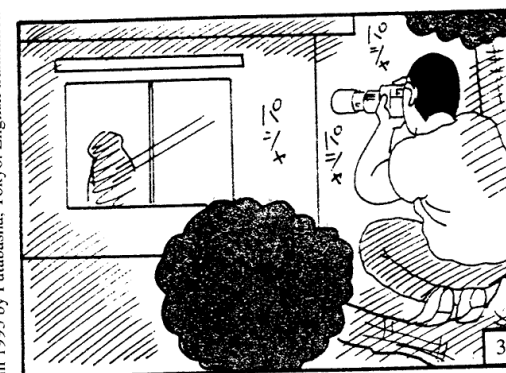


- 1 **Inventor:** 組長さん、 極道 ロボット ついに
Kumichō-san, gokudō robotto tsui ni
 group leader-(hon.) gangster/thug robot finally
 完成しました ぞ。
kansei shimashita zo.
 completed (emph.)
“Boss, I finally completed the thug robot.” (PL3)
- Gangster:** 博士、 ごくろうさん やった な。
Hakase, gokurō-san yatta na.
 (title) (hon.)-hardship-(hon.) was (colloq.)
“Thanks for your diligent efforts, doctor.” (PL2-K)
- *gokudō* (or *gokudō-mono*) is a word used to refer to members of the *yakuza*.
 - *gokurō-san* (or *-sama*) is the word *kurō* (“trouble/suffering/hardship”) with the honorific prefix *go-* and the honorific ending *-san*, making an expression that means “thank you for your trouble/hard work.” *Yatta* is Kansai dialect for *datta* (“was”). *Datta* or the more polite *deshita* is often added to *gokurō-san/sama*.
- 2 **Inventor:** ご希望 どり ドス さばき が
Go-kibō dōri dosu -sabaki ga
 (hon.)-wish according to dagger/knife handling (subj.)
 うまく できる よう プログラムした。
umaku dekiru yō puroguramu shita.
 well/skillfully can do so that programmed
“As you requested, I programmed him to be very deft with a blade.” (PL2)
- Gangster:** さっそく その ウデ前 見せてもらおう。
Sassoku sono ude-mae misete moraō.
 at once that ability/skill let's have [him] show
“Let's have him show us those skills right away.” (PL2)
- *dosu* is a word for “short sword/dagger” that’s generally associated with the underworld.
 - *misete* is the *-te* form of *miseru* (“show”) and *moraō* is the volitional “let’s” form of *morau*; a form of *morau* after the *-te* form of a verb implies having someone else do the action.
- 3 **FX:** ぱっ
Ba!
 (effect of suddenly whipping out the dagger)
- 4 **Sound FX:** むき むき
Muki muki (effect of peeling the apple)
- Inventor:** うん うん。
Un un.
 yes yes
“Good, good.” (PL2)
- Gangster:** もう いい!!
Mō ii!!
 already/now is good/enough
“Enough already!!” (PL2)
- Sound FX:** ムシャ ムシャ ムシャ
Musha musha musha
Munch munch munch (effect of munching on apple)
- *muki muki* comes from the verb *muku*, “peel/pare [fruit].”
 - *mō ii*, literally “[I am/it is] already good/OK,” is an idiom meaning “I’ve had enough/that’s enough.”
 - the gangster is holding a plate with two pieces of apple carved into bunnies, a common treat found in kiddie meals.

みっくす
ごねくしょん

MIX CONNECTION

by 臼井儀人 / Usui Yoshito



1 **Gangster:** ○○ 銀行頭取の濡れ場を
Maru-maru ginkō tōdori no nure-ba o
blank blank bank pres. 's love-scene (obj.)
フォーカスするんや。
fōkasu suru n ya.
focus do (explan.)
“Get some compromising pictures of the Marumaru Bank president in a wet scene.”
“**Get some shots of the president of Marumaru Bank with his pants down.**” (PL2-K)

Robot: へい。
Hei.
“**Yes sir.**” (PL2)

- ○○, read *maru-maru* (literally, “circle circle”), is a common way of indicating a blank or a variable when writing Japanese, but for convenience, we’ve treated it as a proper name.
- *nure-ba*, literally “wet place/scene,” is a euphemism for “romantic/lovmaking scene.”
- *fōkasu* is from the English word “focus.” *Fōkasu suru* is a slang term for taking compromising pictures of celebrities and other prominent figures the way a Japanese magazine called *FOCUS* is notorious for doing.
- *n ya* is a Kansai dialect equivalent of the explanatory ending *n da* (contracted from *no da*), which can sometimes serve to make an abrupt command.

2 **Gangster:** うまくいけば大金ゆすり取れるでえ。
Umaku ikeba taikin yusuri-toreru dē.
well if goes big money can extort (emph.)
くつくつく。
Ku! ku! ku!
(stifled laugh)

“**If this goes well, we can make a big haul from blackmail! Heh heh heh.**” (PL2-K)

- *yusuri-toreru* is the potential (“can/be able to”) form of *yusuri-toru* (“take by extortion,” or just “extort”).
- *dē* is a dialect equivalent of *ze* or *zo*.

3 **Sound FX:** パシャ パシャ パシャ
Pasha pasha pasha
(effect of camera shutter clicking)

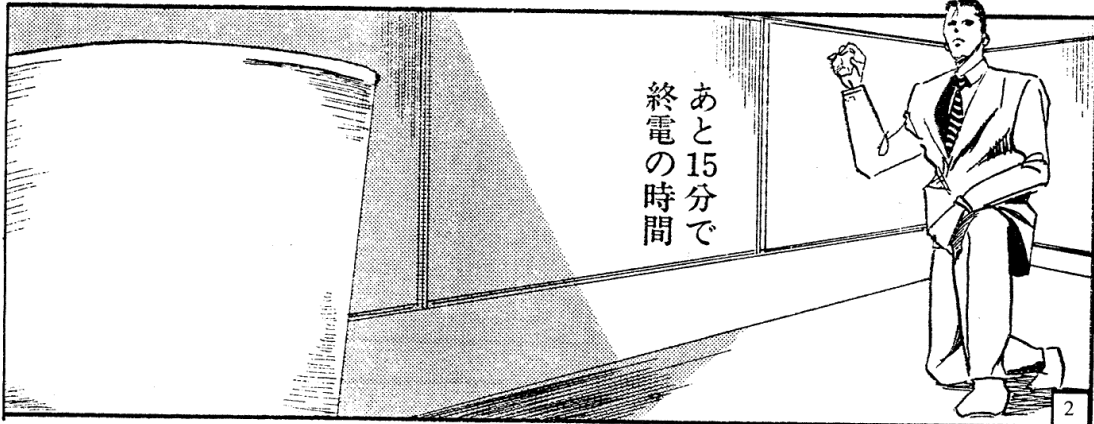
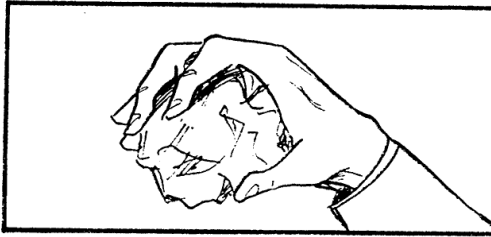
4 **Gangster:** そりゃあ確かに濡れ場だがよ!
Soryā tashika ni nure-ba da ga yo!
as for that certainly wet-scene is but (emph.)
“Well, it certainly *is* a wet scene, but . . .!”
“**Well, he certainly does have his pants down, but . . .!**” (PL2)

- *soryā* is a colloquial contraction of *sore wa*.
- the humor in this strip comes from the word *nure-ba*, which the robot takes literally to mean “a moment when he’s wet.” Although it doesn’t fit the illustration quite as well, the wordplay can be approximated in English by calling on the expression “catch [someone] with his pants down.”

第三十章 大望

背水の陣!!

1



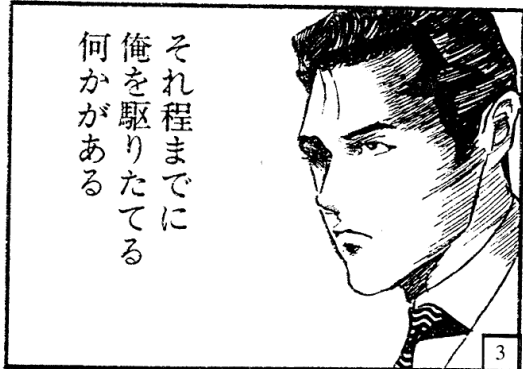
あと15分で
終電の時間

2



もしこれが入ったら
何かいいことが
おこるかも
知れない

4



それ程までに
俺を駆りたてる
何かがある

3



そうだ!
これが入ったら
俺は部長に
なれる!!

**自分の中の
勝手な約束**

5

課長 八力一代

野中英次

Kachō Baka Ichi-dai

by Nonaka Eiji

The preceding chapter found our elite salaryman Yakami working late on a document due the next day. Having accidentally torn the paper he has been so industriously working on, he crumples it up and tosses it toward the trash can across the room. It misses. Unable to let it go at that, Yakami tries again—and misses again. Then he gets a little carried away . . .

Title: 第三十章 大望
Dai Sanjūsshō: Taimō
Chapter 30: Ambition

1 **Yakami:** 背水 の 陣!!
Haisui no jin!!
 back to the water with battle formation
It's do or die!! (PL2)

- *jin* refers to a battle formation or encampment, and *haisui* is written with kanji meaning “back” and “water,” so *haisui no jin* means “fighting with one’s back to the water”; it refers to a situation where one’s back is to the wall and one has no choice but to make a final, all-out effort then and there. Yakami is essentially saying that this toss will be his last chance to make it good.

2 **Yakami:** あと 15分 で 終電 の 時間。
Ato jūgofun de shūden no jikan.
 more 15 min. in last train of time
 In 15 more minutes, it’s time for the last train.
The last train leaves in 15 minutes. (PL2)

- *ato* before a time word means “[that much more time] remains/is left” until something begins/ends/occurs.
- *shūden* is short for *saishū densha*, “last train [of the day].”

3 **Yakami:** それ 程 まで に 俺 を 駆りたてる 何か が ある。
Sore hodo made ni ore o kari-tateru nanika ga aru.
 that degree even to me (obj.) spur on something (subj.) exists
 Even to that extent, there is something that spurs me [to keep trying].
Yet there is something that compels me to keep trying. (PL2)

- *sore hodo made ni ore o kari-tateru* is a complete sentence (“even to that extent, [it] spurs me on”) modifying *nanika* (“something”).

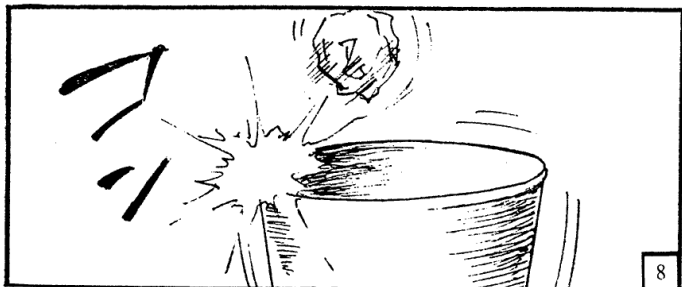
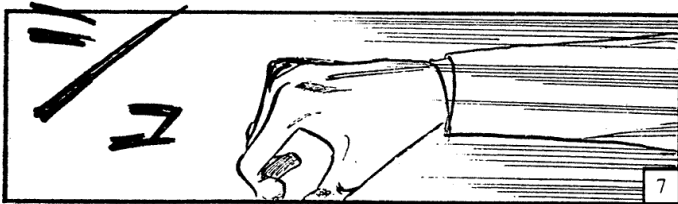
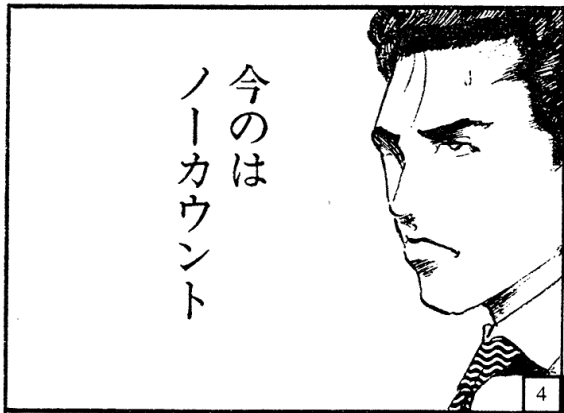
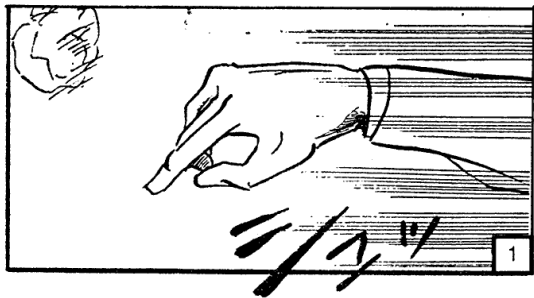
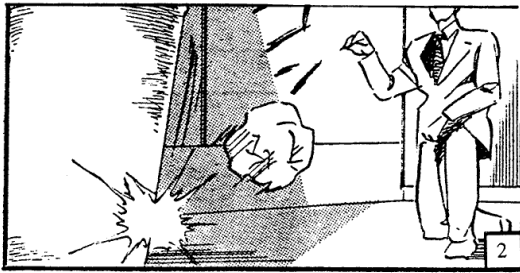
4 **Yakami:** もし これ が 入ったら 何か いい こと が おこる かも知れない。
Moshi kore ga haïttara nanika ii koto ga okoru kamo shirenai.
 if this (subj.) if enters/goes in something good thing (subj.) will occur maybe
If this one goes in, maybe something good will happen. (PL2)

- *moshi* typically works together with a conditional form later in the sentence to give the meaning of “if”; *haïttara* is a conditional form of *hairu* (“enter/go in”).
- ~ *kamo shirenai* is literally “cannot know/tell if ~,” which is the standard way to say “may possibly/might/will perhaps ~.”

5 **Yakami:** そう だ! これ が 入ったら 俺 は 部長 になれる!!
Sō da! Kore ga haïttara ore wa buchō ni nareru!!
 that way is this (subj.) if enters/goes in I/me as for dept. head can become
 That’s it! If this goes in, I can become department head!
That’s it! If this goes in, it means I’ll be promoted to department head! (PL2)

Narration: 自分 の 中 の 勝手な 約束。
Jibun no naka no katte na yakusoku.
 oneself of inside/within that is selfish/self-gratifying promise
A self-gratifying promise made to himself. (PL2)

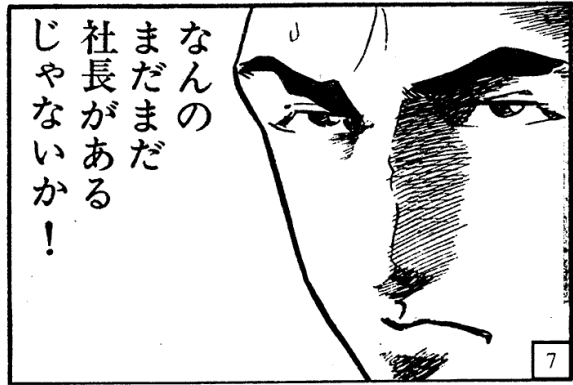
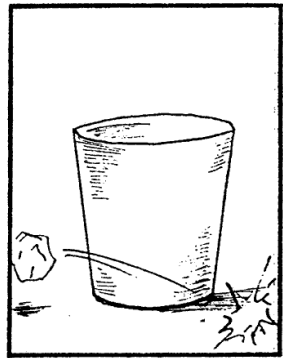
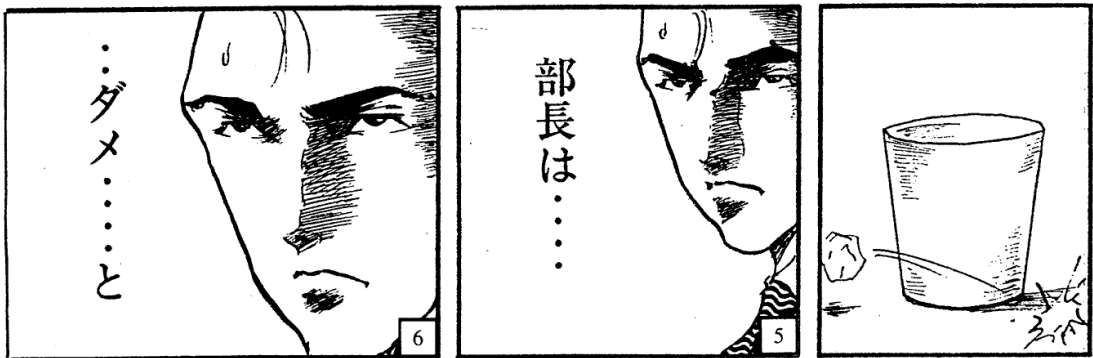
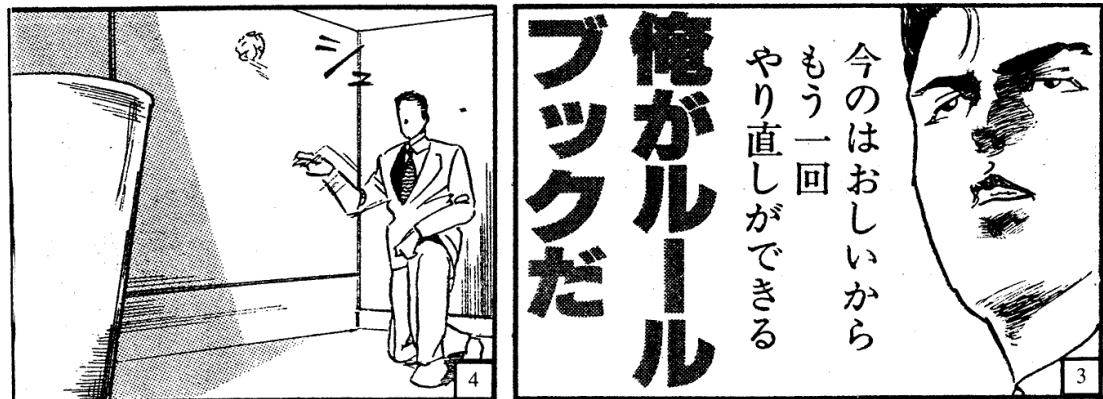
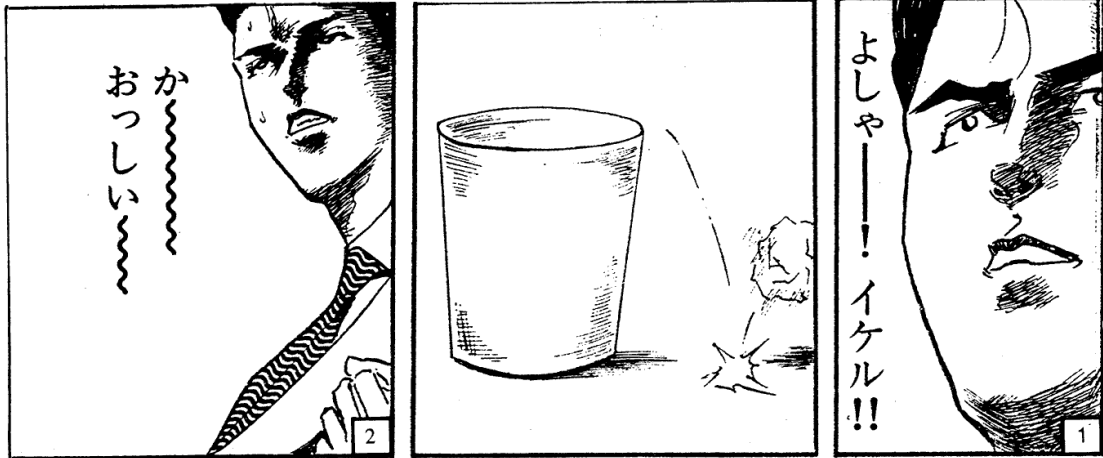
- *buchō* (“department head”) is the next major step up from his current position of *kachō* (section head”).
- *nareru* is the potential (“can/be able to”) form of *naru* (“become”), but here he’s actually claiming that a successful basket would be a sign that he *will* become department head, not merely that he *can*.



1	<p>Sound FX: シュツ Shu! Thwip (effect of tossing the wadded paper)</p>
2	<p>Sound FX: コン Kon Ponk (effect of bouncing off the metal can)</p>
3	<p>Yakami: ナシ ナシ。 Nashi nashi. not exist not exist Cancel, cancel. (PL2)</p> <ul style="list-style-type: none"> • <i>nashi</i> is the classical dictionary-form of <i>nai</i> (“is none/does not exist”), still used in certain idiomatic expressions today.
4	<p>Yakami: 今 の は ノーカウント。 Ima no wa nō kaunto. now one as for not count That one doesn’t count. (PL2)</p> <ul style="list-style-type: none"> • <i>ima</i> means “now,” and <i>ima no</i> (lit., “the one/thing just now”) refers to something that just happened or that the speaker just saw/heard/said/etc. • <i>nō kaunto</i> comes from the English words “no” and “count,” but it means “not count/doesn’t count”; it is not related to the English word “no-count” that means “worthless/good-for-nothing.”
5	<p>Yakami: 練習 に決まってる じゃん!! Renshū ni kimatte-ru jan!! practice is obvious is it not? Obviously, that was just practice!! (PL2)</p> <p>Narration: 誰 に言い訳 してる んだ?? Dare ni iiwake shite-ru n da?? who to excuses is making (explan.) Who’s he making excuses to?? (PL2)</p> <ul style="list-style-type: none"> • <i>kimatte-ru</i> is a contraction of <i>kimatte iru</i>; the expression <i>~ ni kimatte iru</i> means “obviously/of course (it’s) ~” with the emphatic feeling of “how could anyone possibly think it was anything else?” • <i>jan</i> is a colloquial contraction of <i>ja nai ka</i> (“is it not?”)—in this case a purely rhetorical question. • <i>shite-ru</i> is a contraction of <i>shite iru</i>; <i>iiwake (o) shite iru</i> is from <i>iiwake (o) suru</i> (“make excuses”).
6	<p>Yakami: 今度こそ本番!! Kondo koso honban!! this time (emph.) real thing/real event This time, for sure, it’s the real thing!! (PL2)</p> <ul style="list-style-type: none"> • <i>koso</i> is a particle that emphasizes what comes before it, in this case giving the feeling of “this time, for sure.”
7	<p>Sound FX: シュ Shu Thwip (effect of tossing the wadded paper)</p>
8	<p>Sound FX: コン Kon Ponk (effect of wadded paper bouncing off the rim of the metal can)</p>



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<p>1 Yakami: よしゃー! イケル!! <i>Yoshā! Ikeru!!</i> good/all right can go All right! It looks good! (PL2)</p> <ul style="list-style-type: none"> • <i>yoshā</i> is a variation of <i>yoshi!</i>, an interjectory/exclamatory form of <i>ii/yoi</i> (“good/all right”) similar to “all right!/yeah!”
<p>2 Yakami: かー、おっしいー。 <i>Kā, osshii.</i> (interj.) was disappointing/close Aww, a real heartbreaker! (PL2)</p> <ul style="list-style-type: none"> • <i>osshii</i> (here <i>osshii</i> for added emphasis) means “is disappointing/a shame/too bad,” and is commonly used for responding to a near miss: “almost!/that was so-o-o close!/what a heartbreaker!” etc.
<p>3 Yakami: 今のはおいしいからもう一回やり直しができる。 <i>Ima no wa oshii kara mō ikkai yari-naoshi ga dekiru.</i> now one as for was close because/so more one time do-over (subj.) can do That one was close, so I get to do it one more time. (PL2)</p> <p>Narration: 俺がルールブックだ! <i>Ore ga rūru bukku da!</i> I (subj.) rule book am/is I am the rule book! (PL2)</p> <ul style="list-style-type: none"> • <i>yari-naoshi</i> is a noun for repeating/redoing something—“a do-over”; it combines the <i>-masu</i> stems of <i>yaru</i> (“do”) and <i>naosu</i> (“fix/correct”). • <i>dekiru</i> here means “can do” in the sense of “permitted to do.”
<p>4 Sound FX: シュ <i>Shu</i> Thwip (effect of tossing the wadded paper)</p>
<p>5 Yakami: 部長は... <i>Buchō wa...</i> director as for Being a department head... (PL2)</p> <ul style="list-style-type: none"> • this line continues into the next frame.
<p>6 Yakami: ダメ... と。 <i>dame... to.</i> no good (quote) is out... it seems. (PL2)</p> <ul style="list-style-type: none"> • ... <i>to</i> is occasionally tacked on after a sentence when speaking mostly or entirely to oneself about something one is in the process of doing. It can simply add light emphasis, or it can carry a feeling of self-confirmation.
<p>7 Yakami: なんの、まだまだ社長があるじゃないか! <i>Nanno, mada mada shachō ga aru ja nai ka!</i> so what still still presidency (subj.) exists does it not? So what? There’s still the presidency [to shoot for]! What the hey—I can still be president! (PL2)</p> <ul style="list-style-type: none"> • <i>nanno</i> (sometimes <i>nanno nanno</i>) is an interjection for making light of a situation: “so what/hey, it’s nothing/it’s no big deal.” • he uses <i>aru</i> (“exists” for inanimate things) with <i>shachō</i> (“company president”) because he’s speaking of the “position of president”—i.e., the “presidency”—rather than about a person who is the president.
<p>8 Sound FX: シュ <i>Shu</i> Thwip (effect of tossing the wadded paper)</p>

1	<p>Yakami: フン... 一企業 の 社長 ごとき に おさまる 器 ではない と の 天啓!! <i>Fun... ichi-kigyō no shachō gotoki ni osamaru utsuwa de wa nai to no tenkei!!</i> (interj.) single corporation of presidency thing like in be contained/fit vessel am not (quote) that is divine revelation Humph... it's a sign from the gods that I am not of a caliber that will be contained in the likes of the presidency of a single corporation. <u>Humph... it's a sign from the gods that I was meant for something bigger than just the president of a single corporation!</u> (PL2)</p> <ul style="list-style-type: none"> • <i>gotoki</i> is a classical form that has survived into modern Japanese; here it's essentially like the colloquial <i>nanka</i> (equivalent to <i>nado</i>, "a thing/things like"), often used to belittle what comes before it ("the likes of ~"). • <i>utsuwa</i> (lit., "vessel") is often used as a metaphor for a person's "caliber/resources/talents."
2	<p>Yakami: そう だ。俺 は 国 を 動かし 歴史 を 造る 男!! <i>Sō da. Ore wa kuni o ugokashi rekishi o tsukuru otoko!!</i> that way is I/me as for country (obj.) will move-and history (obj.) will make man <u>That's right. I am a man who will move the nation and make history!!</u> (PL2)</p> <ul style="list-style-type: none"> • <i>ugokashi</i> is a continuing form of <i>ugokasu</i> ("move/influence [something]") → "move, and..."
3	<p>Yakami: よし、 これ が 入れば 総理大臣 になれる!! <i>Yoshi, kore ga haireba sōri daijin ni nareru!!</i> all right/OK this (subj.) if enters/goes in prime minister can become <u>OK, if this one goes in, it means I'll become Prime Minister!!</u> (PL2)</p>
4	<p>Sound FX: シュ <i>Shu</i> Thwip (effect of tossing the wadded paper)</p>
5	<p>Sound FX: スコン <i>Sukon</i> Plunk (effect of bouncing into metal can)</p> <ul style="list-style-type: none"> • <i>sukon</i> typically represents something dropping/falling into the desired opening/slot/container.
6	<p>Yakami: は、 入った!?? <i>Ha- haitta!??</i> (stammer) entered/went in <u>I- it went in!??</u> (PL2)</p>
7	<p>Yakami: 入ったあー!! <i>Haittā!!</i> entered/went in <u>It went i-i-in!!</u> (PL2)</p>
8	<p>Yakami: ... むなしい。 ... <i>Munashii.</i> is futile/feels empty <u>How pathetic.</u> (PL2)</p>
<p>Title: 第三十章 完 <i>Dai Sanjūshō Kan</i> Chapter 30: The End</p>	





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1 **Dilbert:** "This video phone will be a big help for dating."
 この テレビ電話 は デート にとっても 便利 だ な。
Kono terebi denwa wa dēto ni tottemo benri da na.
 this TV/video phone as for date for very convenient is (colloq.)

- help は名詞として使われると「助けになるもの/人」、「役にたつもの/人」の意味がある。

2 **Dilbert:** "This way I can weed out the unattractive prospects in seconds."
 これ を 使えば、あんまり 魅力的 じゃない 相手 は すぐ ふるい落とせる ぞ。
Kore o tsukaeba, anmari miryoku-teki ja nai aite wa sugu furui-otoseru zo.
 this (obj.) if use [not] very attractive are not partners as for soon/quickly can sift/weed out (emph.)

- weed には本来「雑草」「雑草をとる」という意味があり、ここではweed outで「(好ましくないものを)除外する」、つまり「ふるいおとす/選別する」ことを意味する。
- prospect はここではデート相手の「候補者」を意味する。一般にprospect は有力な応募者や候補者の意味に使われる。
- in seconds 「ほんの数秒で」→「あっという間に/すぐに」。
- tsukaeba is a conditional "if/when" form of the verb tsukau ("use").
- anmari is a colloquial amari, which before a negative means "not much/not very."

3 **Dogbert:** "Isn't there a camera on your end too?"
 おまえの 側 にも カメラ が ついてる ん じゃない の かい?
Omae no gawa ni mo kamera ga tsuite-ru n ja nai no kai?
 your side at/on also camera (subj.) is attached (explan.) is not (explan.) (?)

Dilbert: "No system is perfect."
 完璧な システム なんて ない から ね。
Kanpeki na shisutemu nante nai kara ne.
 perfect system something like doesn't exist because (colloq.)

- your end: は「あなた側の末端」、つまりここでは電話線の一方の末端であるディルバート側をさす。

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1 **Dilbert:** "Here are the flowers and the non-refundable date deposit."

お花 と 返金不可の デートの 礼金 です。
O-hana to henkin-fuka no dēto no reikin desu.
 (hon.)-flowers and non-refundable date of money/fee is

- deposit は、貸貸などのさいはしょうきんから、ものを購入する際の手付け金、頭金など各種の意味がある。一般に、deposit には refundable、つまりあとで払い戻しのきくものと、払い戻しのきかない non-refundable のものがある。

2 **Dilbert:** "This diskette has my dating history, personal references, and full financial disclosure."

この ディスケット には、ぼくの 過去の デート 記録 と、
Kono disuketto ni wa, boku no kako no dēto kiroku to,
 this diskette on as for my past date records and
 照会先、 全会計記録 が はいっています。
shōkai-saki, zen-kaikei kiroku ga haitte imasu.
 personal references total financial records (subj.) are entered/put in

- personal references は普通履歴書などに書く照会先、身元保証人、または照会状、推薦状のこと。
- financial disclosure は（個人や企業の）財務会計記録を公開すること。ここでは full で修飾されているので、全記録の公開を意味する。

3 **Dilbert:** "When may I expect the rejection notice?"

拒否 通知 は いついただけますか？
Kyohi tsūchi wa itsu itadakemasu ka?
 rejection notice as for when can receive (?)

Woman: "I can give you a verbal now . . ."

口頭 で なら 今 あげられる わ。
Kōtō de nara ima agerareru wa.
 verbal by if it is now can give (fem. emph.)

- When may I expect ~ は「~をいつだと思えばよいか」を意味する非常にいい表現。
- a verbal はここでは、a verbal notice の略で、口頭による拒否通知を意味する。
- itadakemasu is the PL3 form of itadakeru, the potential ("can/be able to") form of the verb itadaku ("receive").
- agerareru is the potential form of the verb ageru ("give").



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1 **Woman:** "My, my. There's something you don't see much these days..."

おやまあ、この頃あんまり見かけないのがあるねえ...
Oya mā, kono koro anmari mikakenai no ga iru nē...
 (interj.) these days [not] a lot see/catch sight of thing (subj.) is here/exists (colloq.)

- My, my は「なんとまあ／おやまあ／あれまあ」など、軽い驚きを表わす。
- There's = There is; don't = do not.
- you don't see much these days は something を修飾しており、「最近あんまり見かけないもの」を意味する。something のあとの that が省略されている。
- oya mā is an exclamation of mild surprise, "well, well/my, my."

2 **Woman:** "A mannerly young man and a well-behaved cat."

礼儀の正しい若者と行儀のいい猫。
Reigi no tadashii wakamono to gyōgi no ii neko.
 polite young person and behavior of good cat

- mannerly 「マナーをわきまえた／礼儀の正しい」。
- behave は「行儀良くする」ことで、well-behaved は「行儀のいい」。

WARNING!

Some people say there are few true “cusswords” in Japanese because it’s possible to be just as offensive by using a lower politeness level.

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as “do” in English, but in Japanese there is a very clear distinction between the “politeness” levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as “do” in English, but in Japanese this word is openly offensive.

Learning Japanese from *manga* is a good way to get a “feel” for these politeness levels. You see words used in the context of a social setting.

The danger in “picking up” Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will make allowances because you are a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

“Politeness Level” Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain / Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude / Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.



These levels are only approximations: To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult

to label the verb *irassharu* (the informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.



A New Approach to Health

One of the books dominating this year's nonfiction bestseller list in Tokyo is Dr. Haruyama Shigeo's *Nōnai Kakumei* (also featuring the rather loosely translated English title "A Great Revolution in the Brain World"), published this year by Sunmark. In it he argues that doctors and their patients can use their heads in more ways than one to maintain optimum health.

Following are two excerpts from *Nōnai Kakumei*, presented in *taiyaku* (English and Japanese "side-by-side") style.

PART 1, Pages 1-2

いま、私たち医師が行なっている医療で、実際に治る病気と
 いうのは全体の約20%ほどでしかなく、残り80%は医療費
 を湯水のように浪費しているだけといっても過言ではない状況
 です。このままでいくと医療費はまもなく25兆円を突破し、
 2010年には88兆円にもなるといわれています。なんと
 うムダ遣いでしょうか。

医療とはいったい何なのでしょう。

私は子供のころから東洋医学に接し、長じて西洋医学も学び
 ました。いままで東洋医学と西洋医学はまったく別世界のもの、
 相反するものと思われてきましたが、脳生理学や分子生理学の
 発達のおかげで、東洋医学を現代医学によって解説できるよう
 になりました。

Of the medical care currently provided by physicians, only about 20 percent of all treatment is for sicknesses that can actually be cured; to say that the remaining 80 percent is a complete waste of money is no exaggeration. It's said that if current trends continue, medical expenditures will soon break through the ¥25 trillion threshold, and by the year 2010, will reach an astronomical ¥88 trillion. What a deplorable waste.

What exactly is "medical care?"

I was exposed to Oriental medicine as a child, and as an adult I studied Western medicine. Until recently, Oriental medicine and Western medicine were considered to be completely separate domains, diametrically opposed, but thanks to developments in brain physiology and molecular physiology, it has become possible to explain Oriental medicine in modern medical terms.

たとえば東洋医学の治療で用いられてきた鍼麻酔も、実は脳から出る麻薬に似たモルヒネの様なホルモンによって説明がつくようになったのです。この「脳内モルヒネ」こそ、本書のテーマなのですが、それだけではなく気功とか瞑想などのメカニズムも、分子生理学によってホルモン物質のはたらきとの関連が解明され、それらが健康におよぼす効果が現代医学でも支持されはじめています。

東洋医学と西洋医学のこのような組み合わせによって、いままでも病気になるいと患者と向きあわなかった医師も、病気になる前、いわば「未病」の段階で、病気になるように健康と長寿を約束してあげられる。これが本当の医療ではないでしょうか。私は現在、病院を経営していますが、目指すところは「病気にしない医療」なのです。

病気を未然に防げれば医療費も激減します。病院で山ほど薬をもらうことも少なくなっていくでしょう。東洋医学では「病人が来たなら医者には手をつけて謝れ」といっています。健康な人間を病気にしたのは医師の責任だというわけです。医師がいばって患者を診るといふいまの医療はどこかおかしいのです。

PART 2, Pages 18-20

脳内モルヒネの存在は以前から知られていましたが、鎮痛効果以外さしたる意味もないと考えられ、長い間注目されないでいました。ところが最近研究が進んで、すごい効力を秘めていることがわかったのです。

人間は怒ったり強いストレスを感じると、脳からノルアドレナリンという物質が分泌されます。この物質はホルモンの一種なのですが、どういうわけかものすごい毒性をもっている。自然界にある毒物では蛇毒に次ぐ毒性をもつともいわれています。

もちろん脳内で分泌されるのはごく微量にすぎませんが、いつも怒ったり強いストレスを感じていると、この毒のせいで病気になる、老化も進んで早死にしてしまう。私の病院に来た患者さんもそうですが、どんな病気にもノルアドレナリンが関係しているといつてよいほどなのです。

一方で b-エンドルフィンというホルモンがあります。このホルモンは脳内モルヒネとしていちばん効力のある物質ですが、

For example, the anesthesia accomplished by acupuncture can be explained in terms of a morphine-like hormone, similar to a narcotic, secreted by the brain. It is this “brain morphine” that is the subject of this book. Furthermore, molecular physiology has brought to light connections between hormones and the mechanisms of Qigong and meditation, and the beneficial effect these activities have upon health is beginning to be recognized by modern medical science.

Through this kind of combination of Oriental and Western medicine, doctors who in the past did not see patients until they had actually become ill should, at the “pre-disease stage,” before they become ill, be able to promise them health and longevity by preventing them from becoming ill in the first place. Isn't this what “medical care” really should be? I currently run a hospital, and what I aim for is preventative care of just this kind.

Preventing illness before it occurs will result in a dramatic drop in medical expenditures. The occasions when patients come away from a doctor's visit bearing a mountain of prescription medications will also diminish. In Oriental medicine they say that “If a sick person appears, the doctor should bow down and apologize.” In other words, the doctor is to blame for making a healthy person sick. There is something strange about the current state of medical care in which a doctor receives the patient with an air of superiority.

The existence of brain morphine has been known for some time, but it was considered to have little significance other than its analgesic effect, and was largely ignored. As research advanced in recent years, however, it was found to have some amazing effects.

When a person becomes angry or experiences heavy stress, the brain secretes a substance called noradrenaline. This substance is a type of hormone, but for some reason it is extremely toxic. Among the poisons that exist in nature, it is said to be second only to snake venom in toxicity.

Of course, it is only a tiny amount that is secreted in the brain, but if a person experiences frequent anger or heavy stress, this toxin can cause illness or can accelerate aging and lead to a premature death. As is the case with patients who come to my hospital, it's fair to say that noradrenaline is involved in almost any disease.

At the same time there is another hormone called b-endorphin. This hormone is the most effective brain morphine, but it has been found that there is a curious relationship between these

この両者の間に奇妙な相関関係のあることが判明したのです。人から何かいわれて「いやだな」と思うと、脳内に毒性のあるノルアドレナリンが分泌される。そのとき逆に「いいな」と思うとb-エンドルフィンが出るのです。ノルアドレナリンが分泌されるほうがいいのか、b-エンドルフィンが分泌されたほうがいいのかは、自明の理でしょう。

どんなにいやなことがあっても、事態を前向きに肯定的にとらえると、脳内には体によいホルモンが出る。どんなに恵まれていても、怒ったり憎んだり不愉快な気分していると、体によくない物質が出てくる。すべてをプラス発想でとらえ、いつも前向きで生きていけば健康で若さを保て、病気に無縁な人生をおく送れるということです。

またこういうこともあります。何かつらいこと苦しいことに遭遇したとき、いやだと思っているとノルアドレナリンが出ていますが、じっと耐えてある段階を乗り越えると、脳内モルヒネが出てくるようになるのです。

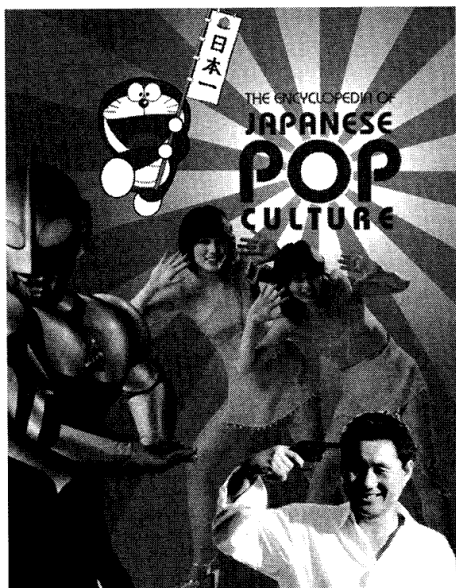
タバコも、「健康にわるいのだが」といやな気分です。吸っているとだめですが、タバコ好きな人が仕事が終わったあとに一服し

two substances. If someone makes a comment that you find unpleasant, toxic noradrenaline is secreted inside your brain. On the other hand, if you find the comment pleasant, b-endorphin is secreted. It's pretty clear whether it's better to have noradrenaline secreted or b-endorphin secreted.

No matter what kind of unpleasant situation arises, if you approach it with a positive, constructive attitude, a beneficial hormone is secreted in the brain. No matter how blessed you are, if you feel angry, spiteful, or unpleasant, a harmful substance is secreted. If you take everything with a positive attitude and live constructively, you can maintain your health and youthfulness and lead a life free of disease.

Then there is this phenomenon. When you experience something difficult or unpleasant and react negatively, noradrenaline is secreted, but if you persevere until you get beyond a certain stage, brain morphine begins to appear.

Even with cigarettes, if you smoke with the negative attitude that "This is bad for my health," it will have a negative effect, but if someone who enjoys smoking has a cigarette after finishing work, and thinks "Ah, this tastes good," brain



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て、「ああ、うまい」と思^{おも}うと、脳内^{のうない}モルヒネが分^{ぶん}泌^びされます。

おいしいものを食^たべたりセックスをす^わると、私^{わたし}たちは快^{かい}感^{かん}を感^{かん}じますが、ス^{べん}ポ^んツでも勉^し強^ごでも仕^か事^いでも快^{かい}感^{かん}を味^あわつてい^あます。また人^{ひと}のため^{やく}に役^{やく}立^だつとか世^よの中^{なか}をよ^こくする行^{こう}為^いでも、私^{わたし}たちは精^{せい}神^{しん}的^{てき}な喜^{よろこ}びを感^{かん}じます。

ど^こんなこ^ことも心^{こころ}のモチ^{かた}方^{ひと}一つで、体^{からだ}がよ^よくもわ^わる^るくもな^なるとい^いうこ^ことが医^い学^{がく}的^{てき}に証^し明^{めい}された^たのです。

morphine is secreted.

When we eat something delicious or have sex, we experience pleasure, but we can also experience pleasure through sports or study or work. When we do something to help other people or to make the world a better place, we experience a spiritual joy.

It has been proven through medical science that, depending on our attitude, anything we do or experience can be beneficial or detrimental to our health.



要^よチエ^ちック! 漫^{まん}画^が人^{にん}ウエ^えブ^ぶサイ^{さい}ト。

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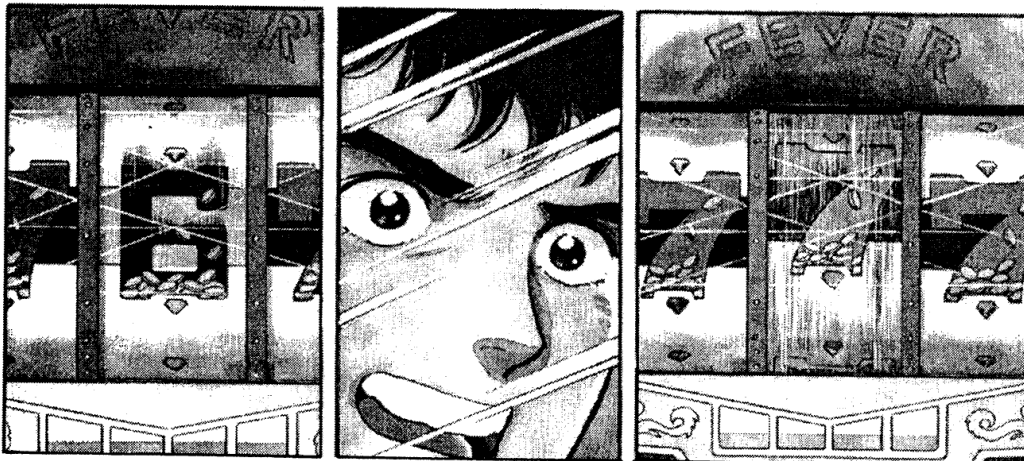
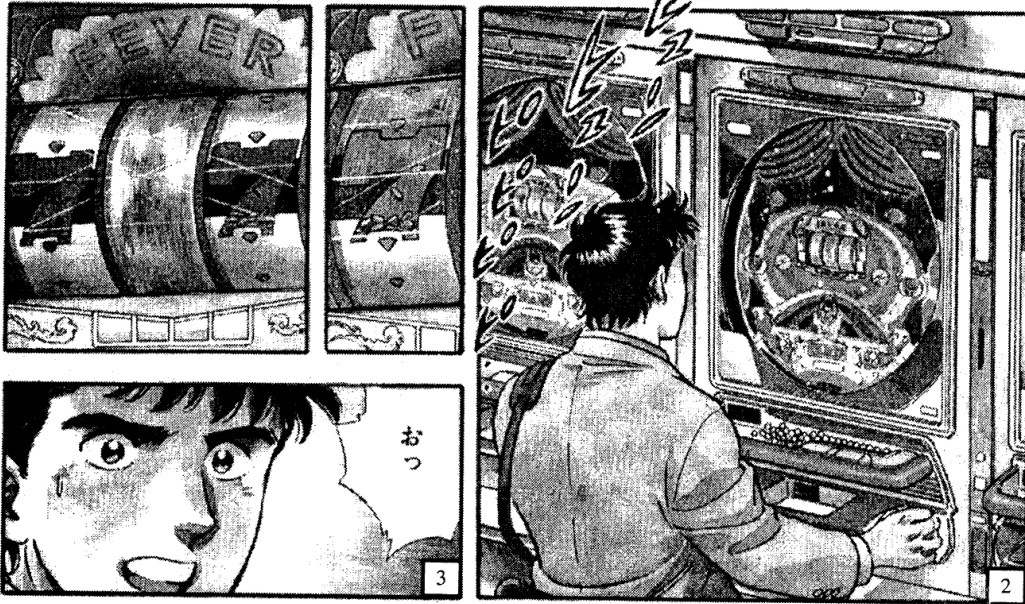
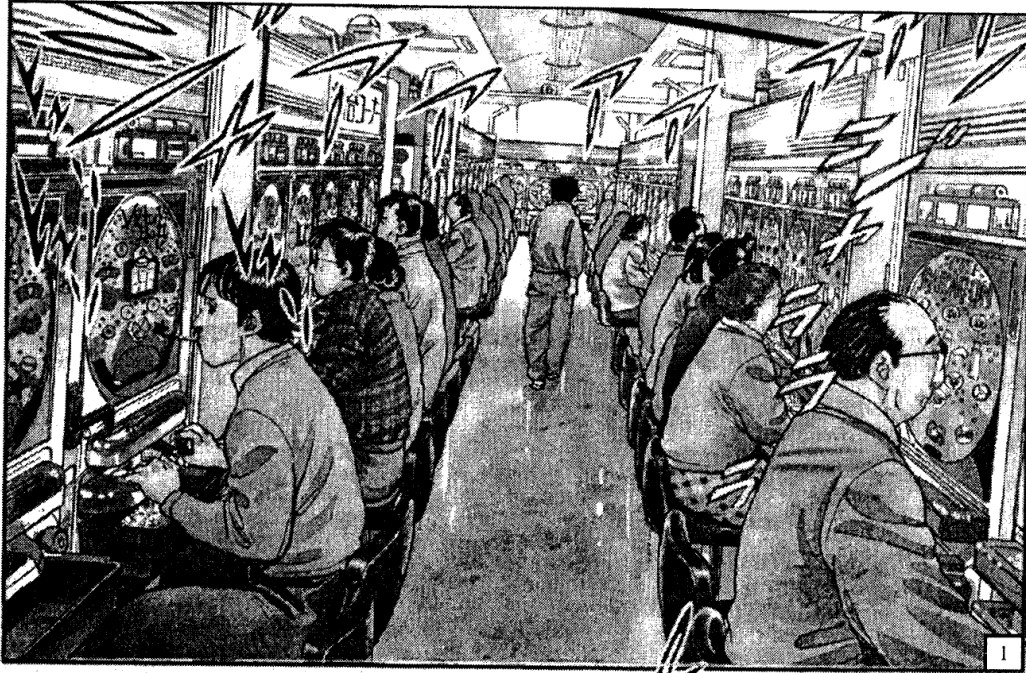
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Kochira Shakai-bu

On The Lifestyle Beat

Artist: 大島やすいち / Ōshima Yasuichi

Writer: 大谷昭宏 / Ōtani Akihiro

Kochira Shakai-bu (literally, "This is the Society Section") is a newspaper drama currently running in Kodansha's *Mister Magazine*. The first nine installments of the series tell the pachinko story begun in this issue of *Mangajin*.

The series is set at a national newspaper, the *Nissei Shinbun*. *Shakai* literally means "society," in the sense of society at large, not parties and debutantes. The *Shakai* page of a Japanese newspaper is similar to parts of the "Lifestyle" section of an American newspaper, with various light feature stories about people and social trends. It is usually located toward the back of the paper, behind news, business, entertainment, and sports.

Our hero (and this issue's cover boy) is Tani Ippei, an ambitious young reporter for the *Nissei Shinbun*. He started out as a crime reporter at the *Nissei's* Osaka branch, but office politics led to a transfer to



Reporters Tani and Kaorin

the somewhat-less-exciting *Shakai* section of the main offices in Tokyo. The pachinko story is his first big one since the transfer.

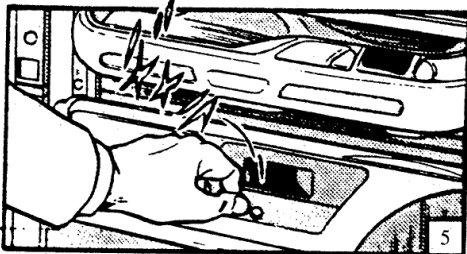
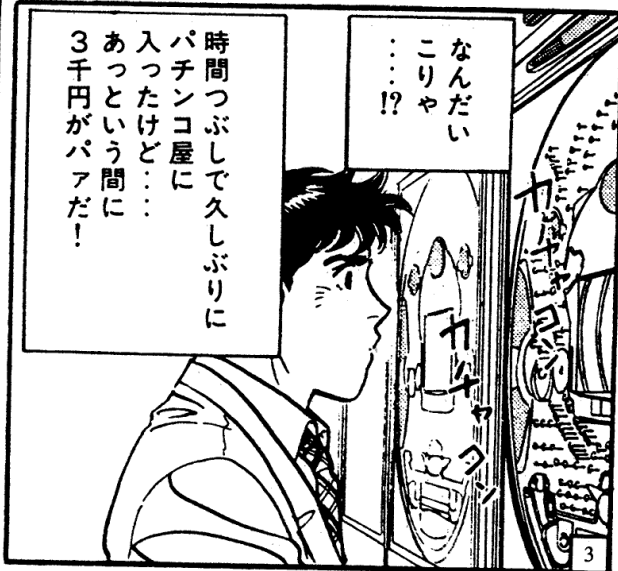
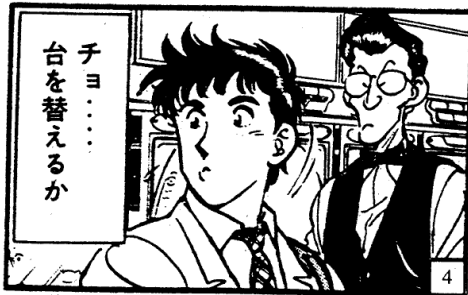
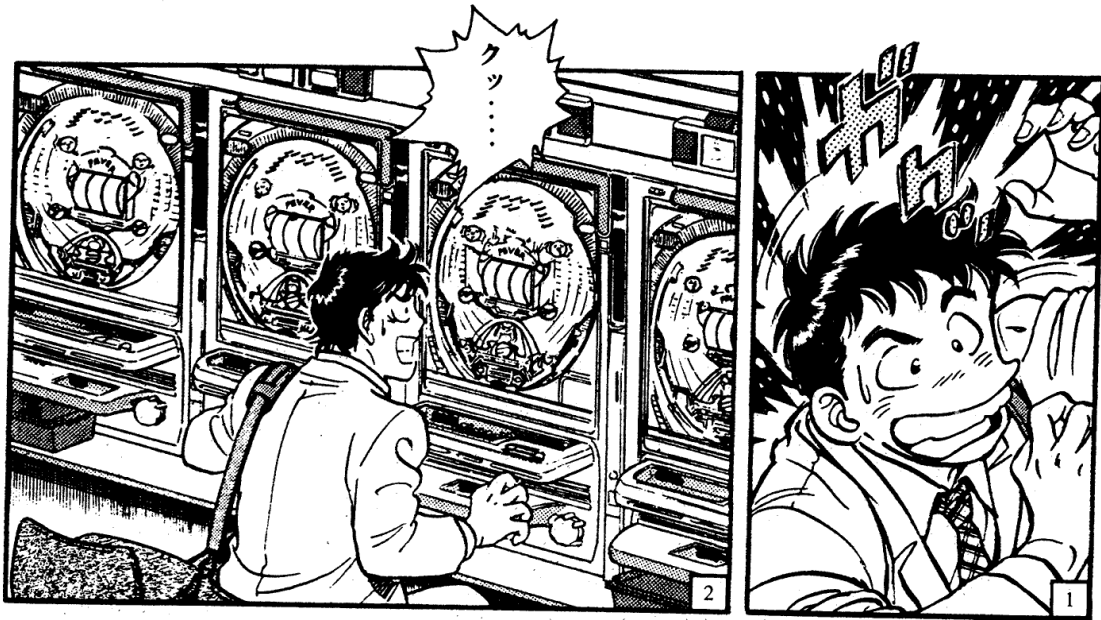
Another reporter in Tani's office is Maki Kaori, nicknamed "Kaorin."

She's a resourceful sort of woman who has the added advantage of being multilingual.

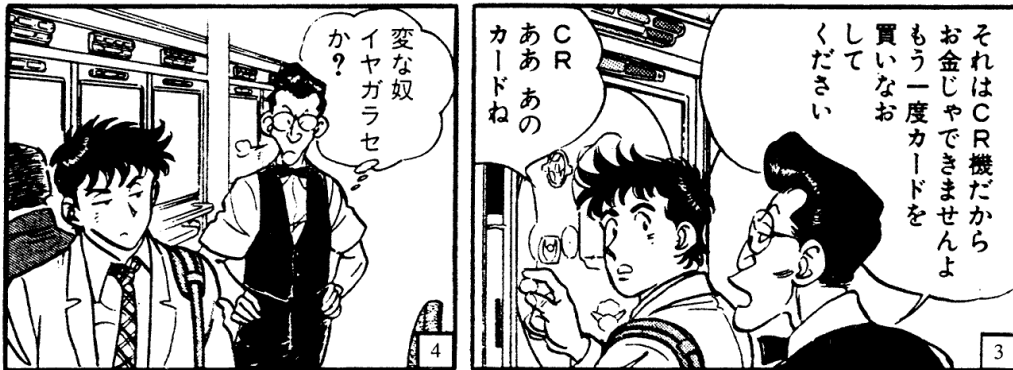
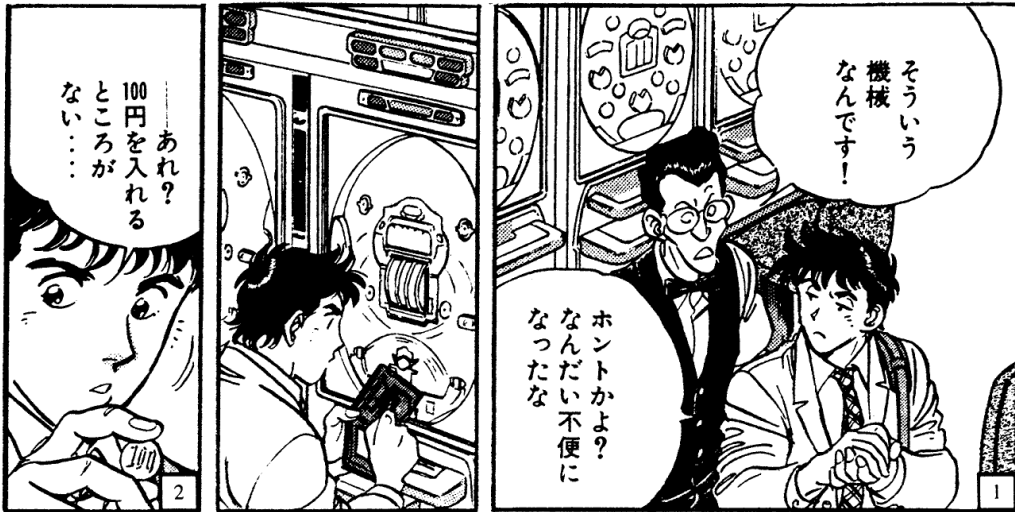
The story they tackle, about the dangerous effects of gambling, is a growing problem as women, too, join in such formerly male pursuits as betting on horses and boat races. The focus here is on pachinko, a kind of pinball that is tremendously popular in Japan. Brightly lit, noisy pachinko parlors can be found in almost every corner, and committed players can spend hours in front of the machines. Winners exchange boxes of little steel balls collected from the machines for prizes; or, although it's not legal, they can usually exchange them for money at a location near the parlor.

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1	Sound FX: ジャアアアアアアン ジャラララ ヒュンヒュンヒュン Jā-ā-ān Jararara Hyun hyun hyun (sound of the metal balls and electronic effects of the pachinko machines)
2	Sound FX: ヒュンヒュン ピピピピ Hyun hyun Pi pi pi pi (electronic sounds of pachinko machines)
3	Tani: おっ。 O! (exclam.) "All right!" (PL2)



1	<p>FX: ガクッ <i>Gaku!</i> (effect of disappointment—here, that the winning number seven failed to hold)</p>
2	<p>Tani: クッ... <i>Ku!</i>... (interj.) “Arrgh!”</p> <ul style="list-style-type: none"> • <i>ku!</i> is really just a sound made in the back of one’s throat rather than a full-fledged interjection; it typically reflects great exertion and/or determination. Another possibility here us that it is a cut-off <i>kuso!</i> (“crap”).
3	<p>Tani: なん だい、こりゃ...!? (thinking) <i>Nan dai, korya...!?</i> what is as for this What’s going on here!? (PL2)</p> <p>時間つぶし で 久しぶりに パチンコ屋 に入った けど、あつという間に 3千円 が パアだ! <i>Jikan-tsubushi de hisashiburi ni pachinko-ya ni haitta kedo, a-tto iu ma ni sanzen-en ga pā da!</i> time-killing for after a long time pachinko parlor into entered but instantly ¥3,000 (subj.) gone is For the first time in ages I came into a pachinko parlor to kill some time, and I blow ¥3,000 in practically nothing flat. (PL2)</p> <p>Sound FX: カチャコン カチャコン <i>Kachakon kachakon</i> (sound of pachinko machinery)</p> <ul style="list-style-type: none"> • <i>a-tto iu ma ni</i> is an expression for “instantly/in no time at all.” It literally means “in the time it takes to say ‘Ah!’”
4	<p>Tani: チョ... 台 を 替える か。 (thinking) <i>Cho... Dai o kaeru ka.</i> (interj.) unit/machine (obj.) will change (?) Shoot... Maybe I’ll change machines. (PL2)</p> <ul style="list-style-type: none"> • <i>cho</i> is an expression of disgust or chagrin: “rats!/dang!/shoot!/sheesh!”
5	<p>Sound FX: チャラ <i>Jara</i> (sound of gathering up metal balls)</p>
6	<p>Employee: ああ、ちよっと あんた、玉 を 持って 台 を 替わっちゃダメ だよ。 <i>Ā, chotto anta, tama o motte dai o kawatcha dame da yo.</i> (interj.) a little you balls (obj.) take-and unit/machine (obj.) mustn’t change (emph.) “Ahh, you there, you can’t take those balls to another machine.” (PL2)</p> <p>玉 は 今の 台 で 使いきってもらわなきゃ... <i>Tama wa ima no dai de tsukai-kitte morawanakya...</i> balls as for current unit/machine at must have you use up “You have to use them up where you are.” (PL2)</p> <ul style="list-style-type: none"> • <i>chotto</i>, literally “a little,” is also used as an interjection for getting others’ attention, like “say/hey/listen here.” • <i>anta</i> is a more casual sounding <i>anata</i> (“you”). • <i>kawatcha</i> is a contraction of <i>kawatte wa</i>, “if you change,” and <i>dame</i> = “won’t do/no good/impermissible” so <i>kawatcha dame</i> (lit., “it won’t do if you change”) essentially means “you mustn’t/can’t change.” • <i>-kitte</i> is the <i>-te</i> form of the verb suffix <i>-kiru</i>, which means “[do the action] completely/thoroughly/to the end,” so <i>tsukai-kitte</i> = “use completely/thoroughly.” <i>Morawanakya</i> is a contraction of <i>morawanakereba</i>, which here implies <i>morawanakereba naranai</i>, a “must/have to” form of <i>morau</i>. A form of <i>morau</i> after the <i>-te</i> form of a verb implies having someone else do the action—in this case implying the pachinko parlor requires the action of its customers.
7	<p>Tani: そう な の!? なんて だよッ! <i>Sō na no!? Nan de da yo!</i> that way is (explan.-?) why is (emph.) “Oh really!? Why’s that?” (PL2)</p> <p>Employee: な、 なんて... って... <i>Na- nan de... te...</i> (stammer) why (quote) “Wh- what do you mean, ‘why’?” (PL2)</p> <ul style="list-style-type: none"> • <i>nan de</i> is a colloquial/informal <i>naze</i> or <i>dōshite</i>, “why?” • responding to a question with the question word plus the colloquial quotative <i>tte</i> often implies the speaker doesn’t know why he’s being asked the question or is somehow puzzled/caught off guard by the question.



1 **Employee:** そういう 機械 なんです!
Sō iu kikai na n desu!
 that kind of machine is-(explan.)
“That’s just the kind of machine it is!” (PL3)

Tani: ホントか よ? なん だい、不便 になった な。
Honto ka yo? Nan dai, fuben ni natta na.
 true (?) (emph.) what is inconvenient became (colloq.)
“Is that true? What is this? It’s gotten inconvenient, hasn’t it?”
“You’re kidding me. Sheesh, you’ve made it complicated, haven’t you?” (PL2)

- *nan dai* is a mostly masculine variation of *nan da* (literally, “what is it?/what’s this?/what’s that?”), which is often used like an interjection at the beginning of a sentence to express disappointment/disdain/disgust.

2 **Tani:** あれ? 100円 を 入れる ところ が ない...
Are? Hyaku-en o ireru tokoro ga nai...
 (interj.) 100 yen (obj) put in place (subj.) doesn’t exist
“Huh? There’s no place to put in ¥100.” (PL2)

3 **Employee:** それは CR機 だから お金 じゃ できません よ。
Sore wa shii-āru-ki da kara o-kane ja dekimasen yo.
 that as for CR-machine is because (hon.)-cash with-as for can’t do/play (emph.)
 もう 一度 カード を 買いなおしてください。
Mō ichido kādo o kai-naoshite kudasai.
 more one time card (obj.) please buy again
“That’s a CR machine, so you can’t play with cash. Please buy another card.” (PL3)

Tani: CR? ああ、あの カード ね。
Shii-āru? Ā, ano kādo ne.
 CR (interj.) that card (is-colloq.)
“CR? Oh, right, one of those cards.” (PL2)

- CR stands for “card reader.” Previous to CRs, some machines took coins directly.
- *ja* is a contraction of *de wa*—the particle *de* meaning “with” or “using,” plus the topic marker *wa* (“as for”); *o-kane ja* = “as for using money/cash.”
- *kai-* is the stem of *kau* (“buy”), and *-naoshite* is the *-te* form of *-naosu*; a verb-stem plus *-naosu* means “do [the action] over.” *Kudasai* after a *-te* form makes a polite request.

4 **Employee:** 変な 奴。イヤガラセ か?
 (thinking) *Hen na yatsu. Iyagarase ka?*
 strange guy harassment (?)
Weirdo. Is he deliberately trying to annoy me? (PL2)

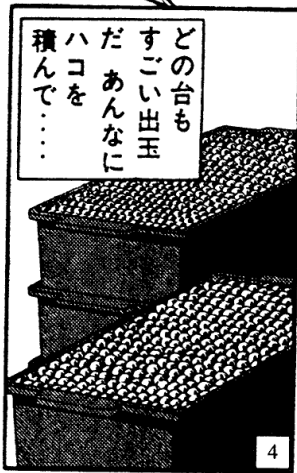
5 **Tani:** なんて こった。これが 今の パチンコ か。
Nante kotta. Kore ga ima no pachinko ka.
 what kind of thing-is this (subj.) now of pachinko (?)
“Man! So this is today’s pachinko.” (PL2)

これじゃ あっという間に 小遣い が なくなっちゃう。
Kore ja a-tto iu ma ni kozukai ga nakunatchimau.
 this if it is instantly spending money (subj.) will disappear-(regret)
“At this rate, my spending money will be gone in no time.” (PL2)

- *nante kotta* is a contraction of *nan to iu koto da* (“what kind of thing is this?”), an expression of surprise or alarm/dismay.
- *nakunatchimau* is a contraction of *nakunatte shimau*, the *-te* form of the verb *nakunaru* (“disappear”) plus *shimau*, which implies the action is regrettable or undesirable.

6 **Tani:** それにしても...
 (thinking) *Sore ni shite mo...*
 (conj.)
Be that as it may...

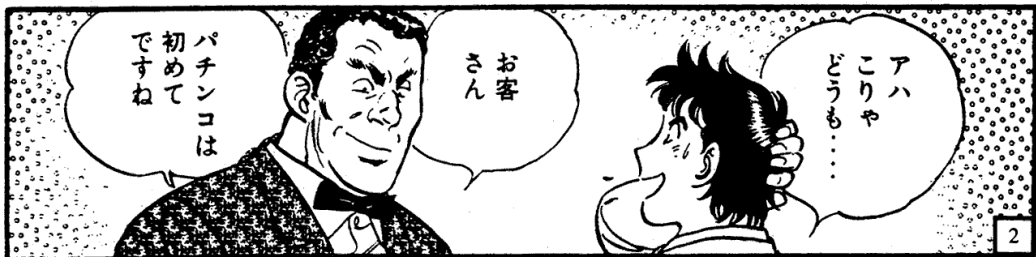
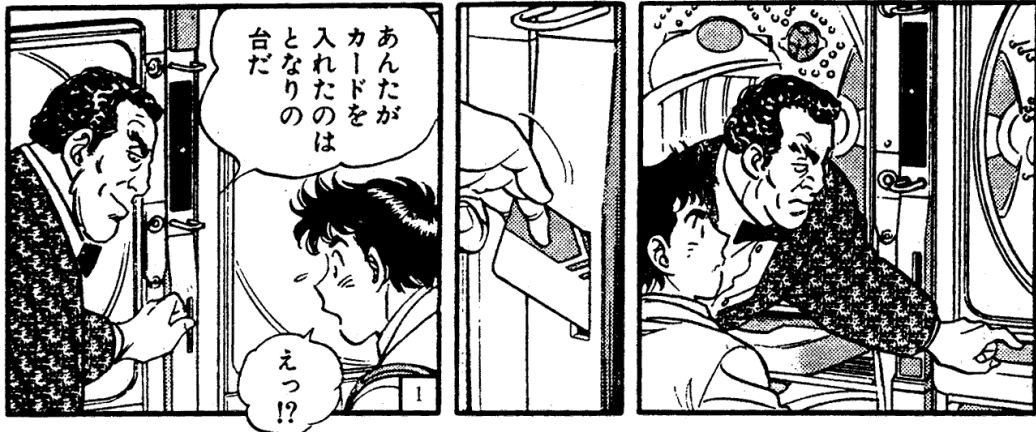
- *sore ni shite mo* is a conjunctive phrase that can be a simple “but/yet/nevertheless,” or can have the feeling of “all the same/for all that/be that as it may.” His sentence continues to the next frame.



1	<p>Sound FX: ジャアアアアン ザーッ ヒュンヒュンヒュン <i>Jā-ān Zā! Hyun hyun hyun</i> (sounds from pachinko machines)</p> <p>Tani: 昼間 だ と いう のに この 盛況 ぶり は (thinking) <i>hiruma da to iu noni kono seikyō -buri wa</i> daytime is (quote) say even though this flourishing manner as for as for this manner of flourishing even though it's daytime, さすが 今 ブーム 30兆円 産業 と いわれる パチンコ だ。 <i>sasuga ima būmu sanjutchō-en sangyō to iwareru pachinko da.</i> befitting now boom 30 trillion yen industry (quote) is called pachinko is it jibes with pachinko being called the now booming ¥30 trillion industry. the way this place is hopping even in the middle of the day goes to show why they talk about pachinko as a ¥30 trillion boom industry today. (PL2)</p> <ul style="list-style-type: none"> ~ <i>da to iu no ni</i> contains the quotative <i>to iu</i> ("say/call it ~"), but it basically means "even though it is ~." the suffix <i>-buri</i> after a noun describing an action makes a word meaning "manner/style of [doing that action]."
2	<p>Tani: ここ しばらく 事件 に 追われ、 それ も 新聞 記者 の 宿命 と (thinking) <i>Koko shibaraku jiken ni oware, sore mo shinbun kisha no shukumei to</i> here/now for some time events/happenings by was swamped-and that also newspaper reporter 's destiny (quote) パチンコ を 打つ 間 も なく、 忙がしく 走り回っていた が... <i>pachinko o utsu ma mo naku, isogashiku hashiri-mawatte ita ga...</i> pachinko (obj.) play time also not have-and busily was running around but For some time now I've been busy chasing after news stories, and I simply accepted it as the inevitable lot of a newspaper reporter to be running around like crazy without any time to play pachinko, but ... (PL2)</p> <p>Sound FX: ピュウ ピュウン <i>Pyū pyūn</i> (electronic effects)</p> <ul style="list-style-type: none"> <i>oware</i> is the stem of <i>owareru</i>, the passive form of <i>ou</i> ("chase/pursue"); <i>shigoto ni owareru</i> is a common expression meaning "be swamped with work," and since Tani is a reporter, <i>jiken</i> ("incidents/events" to be covered/reported) can replace <i>shigoto</i>.
3	<p>Tani: 昔 の パチンコ屋 と 少し 違う ようだ。 (thinking) <i>mukashi no pachinko-ya to sukoshi chigau yō da.</i> olden days of pachinko parlors from a little is different it seems this place seems a little different from the pachinko parlors I used to go to. (PL2)</p> <p>新しい システム が 導入されて、 今 問題 にも なっている ようだ が... <i>Atarashii shisutemu ga dōnyū sarete, ima mondai ni mo natte iru yō da ga...</i> new system (subj.) was introduced-and now problem/issue to also has become it seems but A whole new system has been brought in, and it seems to be stirring up some controversy, but ... (PL2)</p> <ul style="list-style-type: none"> <i>mukashi</i> = "long ago/(in) the past," which can refer historically all the way back to ancient times, or personally to one's earlier years/youth. <i>mondai</i> = "problem/issue," and <i>natte iru</i> is from <i>naru</i> ("become") → "has become an issue" → "has stirred up controversy."
4	<p>Tani: どの台も すごい 出玉 だ。 あんなに ハコ を 積んで... (thinking) <i>dono dai mo sugoi de-dama da. Anna-ni hako o tsunde...</i> every unit/machine amazing ball-production is that much/many boxes (obj.) stack up-and it's amazing how many balls the machines are pouring out—just look at all those boxes stacked up. (PL2)</p> <ul style="list-style-type: none"> <i>dono ~</i> = "which ~," but <i>dono ~ mo</i> = "every ~."
5	<p>Tani: それに 女性客 が 増えてる ようだ な。 (thinking) <i>Sore ni josei-kyaku ga fuete-ru yō da na.</i> furthermore female customers (subj.) are increasing/have increased it seems (colloq.) And there seem to be a lot more female customers. (PL2)</p> <ul style="list-style-type: none"> <i>fuete-ru</i> is a contraction of <i>fuete iru</i>, from the verb <i>fueru</i> ("increase/grow").
6	<p>Tani: パチンコ屋 の 雰囲気 が 変わった せい か、 若い 女性客 も 多い。 (thinking) <i>Pachinko-ya no fun'iki ga kawatta sei ka, wakai josei-kyaku mo ōi.</i> pachinko parlors of atmosphere (subj.) changed result/effect (?) young female customers even are many Is it because the atmosphere at pachinko parlors have changed?—even young women customers are many. Maybe because the atmosphere of pachinko parlors has changed, there are even a lot of young women. (PL2)</p> <ul style="list-style-type: none"> <i>sei</i> is a noun meaning "consequence/result/effect," and after a verb or complete sentence it implies "as a result/because of [the described action]."



1	<p>Sign: カード 入口 <i>Kādo iriguchi</i> card insertion spot/slot Insert Card</p>
2	<p>Tani: あれっ!? カード入れたのに玉が出ないじゃないか。 <i>Are!?! Kādo ireta noni tama ga denai ja nai ka.</i> (interj.) card put in even though balls (subj.) don't come out is it not so? "Huh?! I put the card in, but no balls came out!" (PL2)</p>
3	<p>Tani: おーい、玉が出ないぞ! <i>Ōi, tama ga denai zō!</i> hey balls (subj.) don't come out (emph.) "He-ey, I didn't get any balls!" (PL2)</p> <p>Sound FX: ドンドン <i>Don don</i> Bam bam (sound of banging on machine)</p>
4	<p>Sound FX: ドンドン <i>Don don</i> Bam bam</p>
5	<p>Manager: お客さん、台をたたいちや困りますね。 <i>O-kyaku-san, dai o tataicha komarimasu ne.</i> (hon.)-customer-(hon.) unit/machine (obj.) if hit will be troubled (colloq.) 昔のパチンコ屋じゃないんだから。 <i>Mukashi no pachinko-ya ja nai nda kara.</i> olden days of pachinko parlor isn't (explan.) because "Sir, it's a problem if you hit the machine. This isn't a pachinko parlor of the olden days." "Sir, we can't have you banging on the machines. They're not like the old pachinko machines." (PL3)</p> <p>この中には精密なコンピューターが入ってますよ。 <i>Kono naka ni wa seimitsu na konpyūtā ga haitte n desu yo.</i> this inside in as for precise computer (subj.) is contained (explan.) (emph.) "There's precision-engineered computer circuitry inside these machines." (PL3)</p> <p>Tani: な、なんだよ、あんた? <i>Na- nan da yo, anta?</i> (stammer) what is/are (emph.) you "Wh- who are you?" (PL2)</p> <ul style="list-style-type: none"> • <i>tataicha</i> is a contraction of <i>tataite wa</i> ("if you hit"), from the verb <i>tataku</i> ("hit"). <i>Komarimasu</i> is the polite form of <i>komaru</i> ("become distressed/troubled/inconvenienced"). The <i>-te wa komaru</i> pattern is often a slightly less direct way of stating a prohibition/negative command ("don't ~" or "you mustn't ~") like the patterns <i>-te wa ikenai/ikemasen</i> or <i>-te wa dame</i>. • <i>haitte n desu</i> is a contraction of <i>haitte iru</i> ("has been put inside/is inside/is contained") plus the explanatory <i>no desu</i>.
6	<p>Manager: ここは店主です。不都合があれば呼出しボタンを押してください。 <i>Koko no tenshu desu. Futsugō ga areba yobi-dashi botan o oshite kudasai.</i> here/this place of store mgr. am trouble/difficulty (subj.) if have/exists calling button (obj.) please press "I'm the manager. If you have any problems, please press the call button." (PL3)</p>
7	<p>Tani: たたいて呼ぼうとどうしようと台がぶっ壊れてるんじゃないことだろ。 <i>Tataite yobō to dō shiyō to dai ga bukkowarete-ru n ja onaji koto daro.</i> hit-(means) if shall call what/how if shall do unit/machine (subj.) if is broken-(explan.) same thing/situation right? "Whether I choose to call you by banging or by doing whatever, if the machine is broken, it's all the same, right?" "If the machine is broken anyway, what difference does it make whether I call you by banging on it or doing something else?" (PL2)</p> <ul style="list-style-type: none"> • <i>yobō</i> is the volitional form of <i>yobu</i> ("call"), and <i>dō shiyō</i> is the volitional form of <i>dō suru</i> ("do what"); <i>-ō to -ō to</i> (for some verbs, <i>-ō</i> becomes <i>-yō</i>) is a pattern for "whether I choose to ~ or choose to ~." • <i>kowarete-ru</i> is a contraction of <i>kowarete iru</i> ("is broken"), from <i>kowareru</i> ("break"); <i>ぶっ bu!</i> (actually a contraction of <i>buchi-</i>) is an emphatic, slang prefix for verbs that works much like using an expletive to modify/emphasize a verb in English, but without the offensiveness.
8	<p>Tani: ここにカードを入れたのに玉が出て来ないじゃないか。 <i>Koko ni kādo o ireta noni tama ga dete konai ja nai ka.</i> here into card (obj.) put in even though balls (subj.) don't come out is it not so? "I put the card in here, but I didn't get any balls!" (PL2)</p> <ul style="list-style-type: none"> • <i>ja nai ka</i> ("is it not [so]?/does it not?") is often used as a purely rhetorical question; he's in fact making a strong assertion, with an accusatory, complaining tone.



1 **Manager:** あんた が カード を 入れた の は と なる の 台 だ。
Anta ga kādo o ireta no wa tonari no dai da.
 you (subj.) card (obj.) put in one as for neighboring unit/machine is
 “As for the one you put your card into, it was the next machine over.”
 “**That’s the slot for the next machine over.**” (PL2)

Tani: えっ!?
E!
 (interj.)
 “**What!?!?”** (PL2)

- *anta ga kādo o ireta* (“you put a card into [it]”) is a complete sentence modifying *no*, which is like the pronoun “one” here.

2 **Tani:** アハ、こりゃ どうも ...
Aha, korya dōmo ...
 (interj.) as for this sorry
 “**Ha ha, sorry ’bout that ...**” (PL2-3)

Manager: お客さん、パチンコ は 初めて ですね。
O-kyaku-san, pachinko wa hajimete desu ne.
 (hon.)-customer-(hon.) pachinko as for first time is, isn’t it?
 “**This is your first time playing pachinko, isn’t it, sir?**” (PL3)

- *dōmo* is an intensifier used with expressions of apology/thanks/greetings/etc., and it can also be used by itself as a shorthand for those same expressions.

3 **Tani:** し、失敬な。これでも昔はしばらく
Shi-shikkei na. Kore demo mukashi wa shibaraku
 (stammer) rude/impolite this in spite of long ago as for for a while
 パチンコで食ってたことがあるんだぞ!
pachinko de kutte-ta koto ga aru na da zo!
 pachinko (means) was eating have the experience of (explan.) (emph.)
 “I- I beg your pardon. In spite of this, long ago I ate for a time by means of pachinko.”
 “**I- I beg your pardon. I may be out of touch now, but there was a time in my younger days when I put food on the table by playing pachinko.**” (PL2)


大学時代読んだ本はみんな高田馬場のパチンコ屋でとったものだ。
Daigaku jidai yonda hon wa minna Takadanobaba no pachinko-ya de totta mon da.
 college era read books as for all (place) in pachinko parlors at got/took things are/were
 “As for the books I read in college, they were all items I got at pachinko parlors in Takadanobaba.”
 “**I got the books I read in college by winning them at pachinko parlors in Takadanobaba.**” (PL2)

- *shikkei* is a noun for “rudeness/impoliteness/disrespect,” and *shikkei na* is its modifying form. Understood here is something like *shikkei na koto o iu* (“you say rude things/you make insulting remarks”).
- *kore* (lit., “this/these”) refers to the events that have just transpired, essentially implying “this situation/these actions which have shown me to be out of touch,” and *demo* means “in spite of” → “in spite of being out of touch now.”
- *kutte-ta* is a contraction of *kutte ita*, from the informal verb *kuu* (“eat”). Idiomatically, ～で食う (～ *de kuu*) can mean “make a living from/at/by means of ～.”
- Takadanobaba is the name of a train station and an area of town near Waseda University, one of Tokyo’s top private universities.

4 **Manager:** 残念だが、今はもう昔のパチンコとは違うんですよ。
Zannen da ga, ima wa mō mukashi no pachinko to wa chigau n desu yo.
 regret/disappointment is but now as for anymore olden days of pachinko from as for is different (explan.) (emph.)
 “**I’m sorry to have to tell you this, but pachinko these days is a little different from the way it used to be.**” (PL3)

- *chigau* = “differs/is different”; *to* marks the object of comparison, so ～ *to (wa) chigau* = “differs/is different from ～.”

5 **Sound FX:** キキッ
Kiki!
 Scree—



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1	Sound FX: ドスン <i>Dosun</i> Thud
2	Sound FX: パパパーッ ヒュンヒュン <i>Pa pa pā! Hyun hyun</i> (winning trumpet and electronic effects)
3	Man: 駐車場で子供がバイクにはねられたッ!! <i>Chūshajō de kodomo ga baiku ni hanerareta!!</i> parking lot in child (subj.) motorcycle by was hit/knocked down “ A little kid’s been hit by a motorcycle in the parking lot! ” (PL2) Manager: なにッ! <i>Nani!</i> “ What!! ” (PL2) <ul style="list-style-type: none"> • <i>baiku</i>, from the English word “bike,” always means “motorbike/motorcycle” in Japanese. • <i>hanerareta</i> is a passive past form of <i>haneru</i> (“hit/knock down [with a vehicle]”).

History with a mission

(continued from page 40)

of the hiragana and katakana phonetic syllabaries.

Much of the remainder of the book is concerned with cultural matters, primarily Buddhism and literature. A chapter is devoted to the great Buddha statue in Nara, another to the monks Saichō and Kūkai. Another is concerned with the *Kokinshū*, the first Imperial poetry anthology, another to the *Taketori Monogatari* (“Tale of the Bamboo Cutter”), and another to the *Tale of Genji*. There is a chapter on a political figure, Sugawara no Michizane, who was also renowned and later deified as a scholar and poet. Not that Hiraizumi neglects politics, but in his effort to inculcate in his readers a sense of pride in their nation he emphasizes poetry and the arts as important elements in a superior national culture, something that can be not only a source of pride but also a value to strive for. In other words, the nation that wishes to be proud of its cultural accomplishments, particularly in literature and art, will develop a culture it can be proud of.

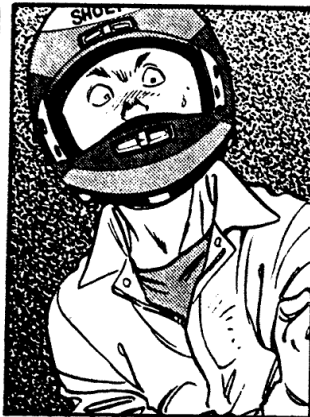
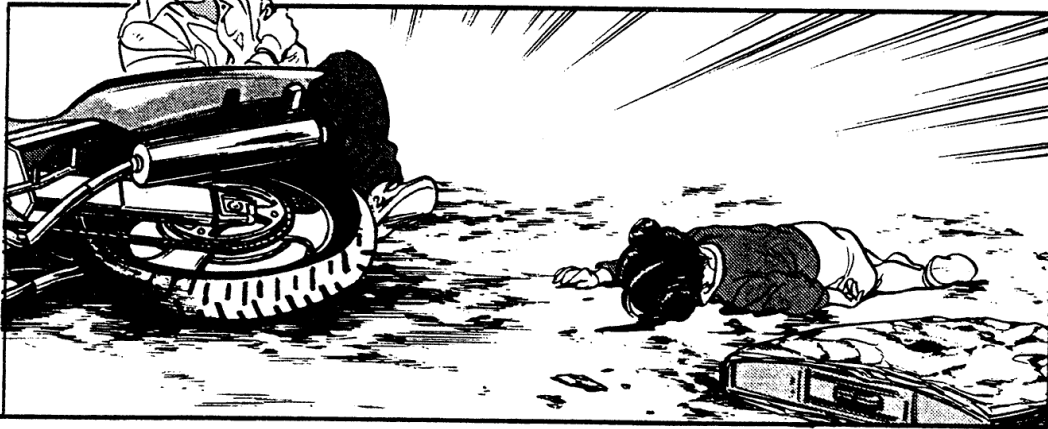
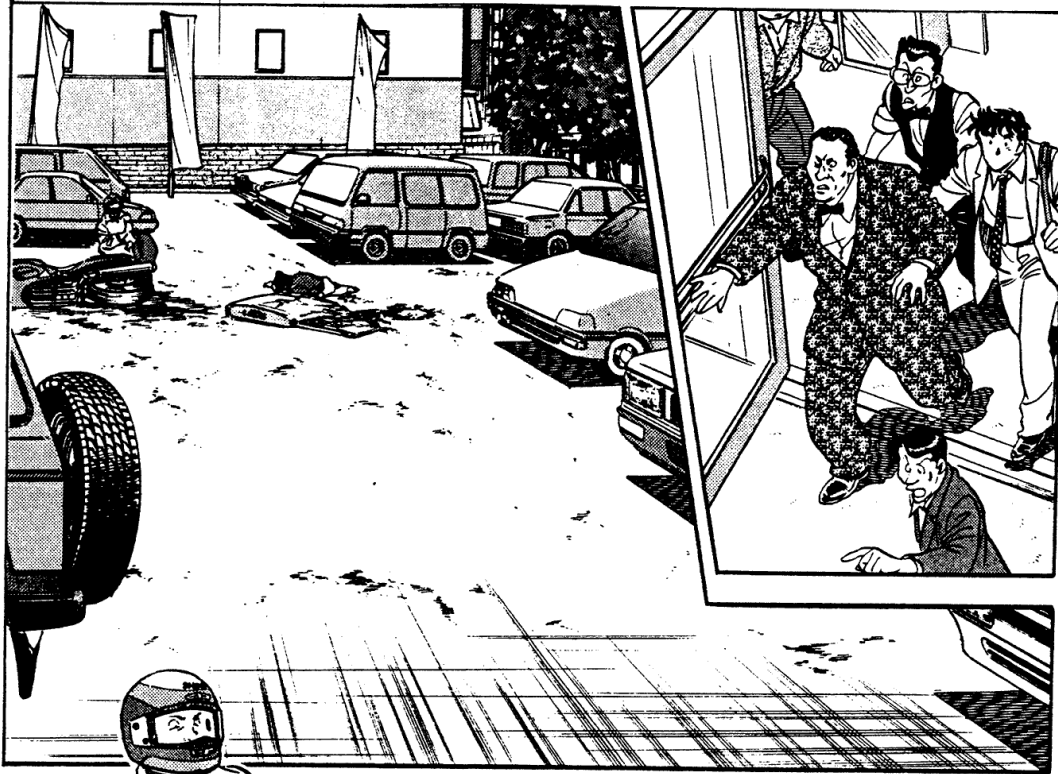
Politics do have their place, and the last 300 years of this history, the 10th, 11th, and 12th centuries, are treated in chapter 32 as “The Height of Fujiwara Prosperity.” The strongest emphasis of this book is placed on the Engi (901-923) and Tenryaku (947-957) eras, two eras considered by the author to be “the most splendid of the entire Heian period.” Hiraizumi

treats them as a window in a time hovering on decadence, as the courtiers of the Fujiwara dynasty languish in capital elegance and neglect efficient government of the outlying provinces.

The Engi era produced not only the *Kokinshū* (905) but also the 51-volume *Engi Shiki*, or *Procedures of the Engi Era*, a general administrative reorganization of the entire nation. The first ten volumes pertained to administration of the existing 3,132 Shintō shrines, “aimed at preserving the fundamental essence of the Japanese nation,” perhaps one good reason why true Shintō believer Hiraizumi Kiyoshi looked at the Engi period as “one of the glorious times” of Japanese civilization.

In spite of general flabbiness in the English, surely traceable to a preponderance of translators and editors whose first language is not English, the book is a useful elementary history of Japan, handling some of the most recondite historical periods with ease, grace, and complete familiarity with the subject. It is also a handsome volume, with many tasteful illustrations, including sprinklings of kana and kanji in the text.

Alfred H. Marks is Emeritus Professor of English at the State University of New York, New Paltz. He has been translating and teaching Japanese literature for over 50 years.



Computer Corner

(continued from page 45)

My choice for the best way to get the Japanese text entered would be something like the NJStar Japanese Word Processor. The latest version, 4.10, is a 32-bit app and has one of the most powerful and flexible FEPs around. NJStar can be obtained in a trial version from www.njstar.com, and runs for 60 days; the basic version of the program costs \$99. Another program, JWP 1.3, is freeware, and is available from Jim Breen's Nihongo FTP site (ftp.cc.monash.edu.au/pub/nihongo), among other places. Even though JWP has a good FEP, it lacks the needed clipboard support.

To work with a program that allows clipboard support of Unicode, like NJStar, do the following.

1. Compose your raw Japanese text in the Japanese word processor.
2. Copy the text to the clipboard.
3. In Word (or another host application), select Edit/Paste As . . . (or Edit/Paste Special . . .).
4. Paste the text as "Unformatted Text".
5. Highlight the pasted text and choose a Japanese font. Japanese characters should appear.

nese characters should appear.

6. You can now format and arrange the text as you would normally, since you're working with stroked fonts and not a bitmap or an OLE object. Note that hard spaces in Japanese text can cause lines to break strangely in Word, so be sure to delete them.

Conclusions

Including double-byte support in all editions of Word and Office is just the beginning. Seamless support for Japanese text in the rest of Windows has a long way to go, but the basics are here already. With the ball for Web browsing and word processing already rolling, it probably won't be long before we see full shell integration as well—especially with Windows 98's "shell as browser/browser as shell" concept. Stay tuned.

Serdar Yegulalp is Technical Analyst for Windows magazine and a sometime freelance writer on computer-related topics. He lives and works in New York and can be reached at syegul@winmag.com.

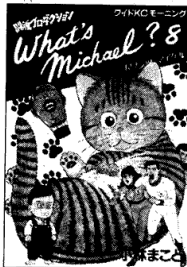
Original Japanese Manga

These manga book collections come straight from Japan and are in Japanese with no translations or notes.

What's Michael?

by Kobayashi Makoto

The author uses Michael and his cat comrades to poke fun at the human world. Each story is 6-8 pages long and is in fairly simple Japanese. Volumes 1-8 available (item #B0287; please specify volume number). 130 pages, \$10 each.



Crayon Shin-chan

by Usui Yoshito

Further adventures of Shin-chan. This series is great for language students: each episode is short and furigana are provided for the kanji. Volumes 1, 3 available (item #B0208; please specify volume number). 120 pages, softcover. \$10 each.

Kacho Shima Kosaku

by Hirokane Kenshi

Japan's most famous salaryman is a divorced dad and a middle manager for the fictional Hatsushiba Corp. Warning: **adult situations**. Volumes 1-11 available (item #B0236; please specify volume number). 130 pages, softcover. \$10 each.



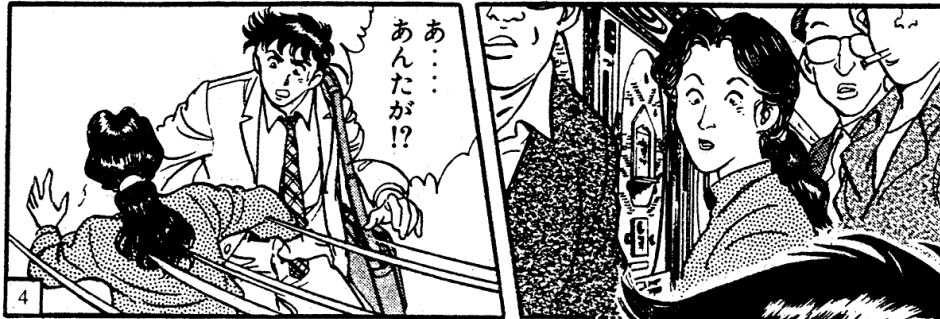
Obatarian

by Hotta Katsuhiko

A 4-panel comic strip about the hilariously selfish & assertive women known in Japan as "obatarians." Volumes 2-5 available (item #B0260; please specify volume number). 120 pages, softcover. \$10 each.

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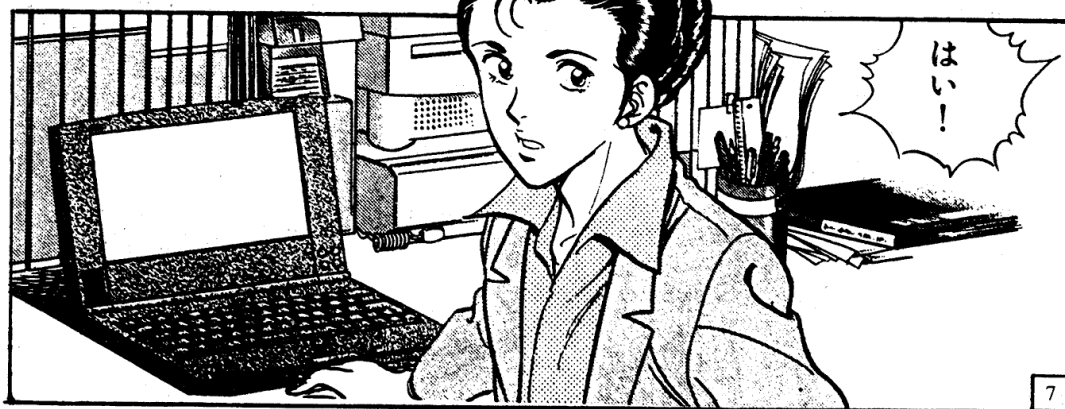
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<p>1 Manager: 救急車ッ... それと 警察 にッ! <i>Kyūkyūsha! ... sore to keisatsu ni!</i> ambulance that and police to “Call an ambulance ... and the police, too!” (PL2)</p> <ul style="list-style-type: none"> the small <i>tsus</i> after <i>kyūkyūsha</i> and <i>ni</i> indicate that the words are spoken especially sharply/forcefully; implied after <i>ni</i> is something like <i>denwa shiro</i>, the abrupt command form of <i>denwa suru</i> (“make a phone call”).
<p>2 Tani: 親 はッ!? 親 は いない かッ!? 駐車場 で 子供 が 轢かれた! <i>Oya wa!?! Oya wa inai ka!?! Chūshajō de kodomo ga hikareta!</i> parent as for parent as for not here (?) parking lot in child (subj.) was run over “The parent! Where’s the parent?! A child’s been run over in the parking lot!” (PL2)</p> <ul style="list-style-type: none"> <i>oya wa inai ka?</i> is literally “as for her parent, is he/she not here?” → “where’s her parent/mother/father?” <i>hikareta</i> is the past form of <i>hikareru</i> (“be run over [by a vehicle]”).
<p>3 Tani: 3歳 くらい の 女の子ッ! 赤い 服 を 着ているッ! <i>Sansai kurai no onna no ko! Akai fuku o kite iru!</i> 3 yrs old around who is girl red clothes (obj.) is wearing “A little girl about 3 years old! Wearing red clothes!” (PL2)</p> <ul style="list-style-type: none"> <i>-sai</i> is the counter suffix for years of age, so <i>sansai</i> = “three years old”; <i>kurai</i> indicates the number is an approximation/estimate.
<p>4 Tani: あ、 あんた が!? A- <i>anta ga!?</i> (stammer) you (subj.) “I- is it you?!” (PL2)</p> <ul style="list-style-type: none"> the implied question is <i>anta ga oya (desu) ka?</i> (“are you the parent?”).
<p>5 Mother: 咲ッ!! <i>Saki!!</i> (name) “Saki!!” (PL2)</p>
<p>6 Mother: 咲ッ!! <i>Saki!!</i> (name) “Saki!!” (PL2)</p>



日本語でも見れます!
<http://www.mangajin.com>



1 **Sound FX:** ピッ ピッ
Pi! pi!
Beep beep (sound of dialing phone)

2 **Tani:** 谷 や! 夕刊 デスク の 丸山さん たのむ!
Tani ya! Yūkan desuku no Maruyama-san tanomu!
(name) is/am evening edition desk of (name-hon.) [I] request
“This is Tani! Mr. Maruyama at the evening edition desk please!”
“This is Tani! Get me evening edition chief Maruyama!” (PL2-K; PL2)

- *ya* often replaces *da* in Kansai dialect.
- *desuku* is from the English “desk”; *desuku* is used in Japanese newspaper publishing to refer to the head/chief editors of the various departments.
- *tanomu* basically means “ask/request [a favor],” so when the word is addressed directly at someone it literally means “I ask you.” It’s often used when English speakers would say “please,” but it can also feel quite a bit more abrupt than “please” when used in the PL2 form (as here), so caution is needed.

3 **Tani:** 今 町田 の パチンコ屋 の 駐車場で 母親 が パチンコ中に
Ima Machida no pachinko-ya no chūshajō de haha-oya ga pachinko-chū ni
now (place) in pachinko parlor of parking lot in mother (subj.) pachinko-midst in
女の子 が 単車 に ハネられたッ。
onna no ko ga tansha ni hanerareta!
girl (subj.) motorcycle by was hit/run over
“A little girl just got run over by a motorcycle in a pachinko parlor parking lot in Machida while her mother was playing pachinko inside!” (PL2)

まだ 夕刊 に ブチ込めます やろ か?
Mada yūkan ni buchi-komemasu yaro ka?
still evening edition into can throw in probably/perhaps (?)
“Can we still make the evening edition?” (PL3-K)

- the suffix *-chū* means “during/in the midst of,” so *pachinko-chū* = “(in) the midst of (playing) pachinko.”
- *buchi-komemasu yaro ka* is a Kansai dialect equivalent of *buchi-komeru deshō ka*. *Buchi-komeru* is the potential (“can/ be able to”) form of *buchi-komu*, a slang word for “[forcefully] throw/plunge/stuff into.” *Deshō ka/darō ka/yaro ka* after a potential form is like “can [someone] perhaps [do the action].”

4 **Maruyama:** ああ、ギリギリ だ が 間に合う!
Ā, giri-giri da ga, maniau!
yeah/uh-huh at the limit is but will be in time
“Yeah, it’s cutting it close, but we can make it!” (PL2)

- *ā* can be used as an informal “yeah/right” by male speakers.
- *giri-giri* implies being just barely within a limit or right up to the limit.

5 **Tani:** じゃあ、写真 を 送ります から 所轄 の モン よこしてくれます か?
Jā, shashin o okurimasu kara shokatsu no mon yokoshite kuremasu ka?
in that case/then photos (obj.) will send because/so in charge (mod.) person send for me (?)
それ と 応援 を。
Sore to ōen o.
that and support/back up (obj.)
“In that case, I’ll send photographs, so will you send the person in charge (of photos)? That and some back-up.”
“Then I’ll get some photos, so can you send the courier? And I need some back-up, too.” (PL3)

- *shokatsu no mon* is used like *tantō no mono* (“person in charge”) here; *mon* is a colloquial contraction of *mono*.
- *yokoshite kuremasu* is from *yokosu* (“send/deliver [to me]”); *kureru/kuremasu* after the *-te* form of a verb implies someone else does the action for or to the speaker.

6 **Maruyama:** カオリン、出番 だ!
Kaorin, deban da!
(name) duty/action time is
“Kaorin, get rolling!” (PL2)

- *deban* basically refers to a time or situation when the person must appear/perform/do her part.

7 **Kaorin:** はい!
Hai!
yes
“Yes sir!” (PL3)

To be continued . . .



快傑!! 卜課長

Kaiketsu!! Todo Kachō

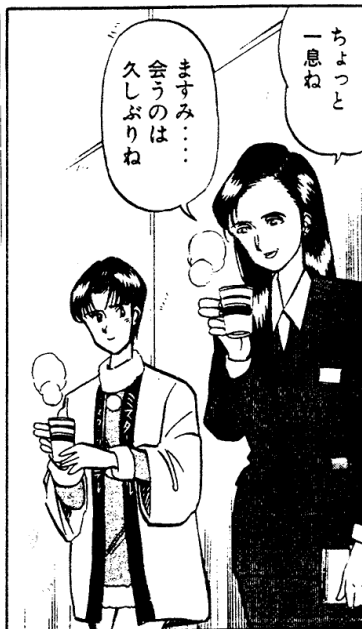
Chief Todo, Wonderful Guy!!

by 門橋靖人 • Kadohashi Yasuto

The central figure of this manga is Tōdō Kaoru (pictured above). His nickname, “Todo” (a slight variation of his family name), means “sea lion,” and in fact he does bear a certain resemblance to those ponderous, seemingly clumsy animals. Todo is a section chief (*kachō*) at Gokoku Shuzō, a producer of traditional Japanese saké as well as beer and liquor. Although he gives the outward appearance of being a bumbling fool who is a little too fond of his company’s products, he has a knack for finding innovative solutions to the stickiest of problems.

Kuwata Masumi, 24, was assigned to work in Todo’s section at the beginning of the series. Masumi entered Gokoku as a “career track” (*sōgō-shoku*) staff member and was disappointed by her transfer to the less-prestigious Welfare Section, but she has found Todo to be a kind and understanding boss.

Our selection from *Kaiketsu!! Todo Kachō* takes place on December 25 with Gokoku employees preparing to welcome the media and liquor-store owners to a company promotion—a gala party to celebrate the debut of Gokoku’s newest product: Mr. Cocktail. Masumi is there with the other female employees, all dressed in pseudo-Santa costumes, serving as “companions” to the guests as they sample the new drink.



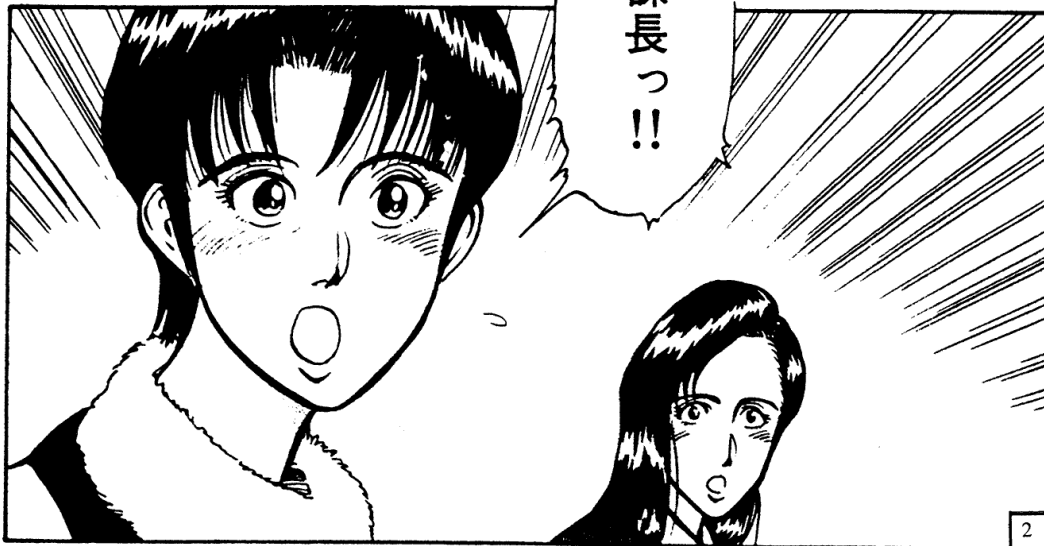
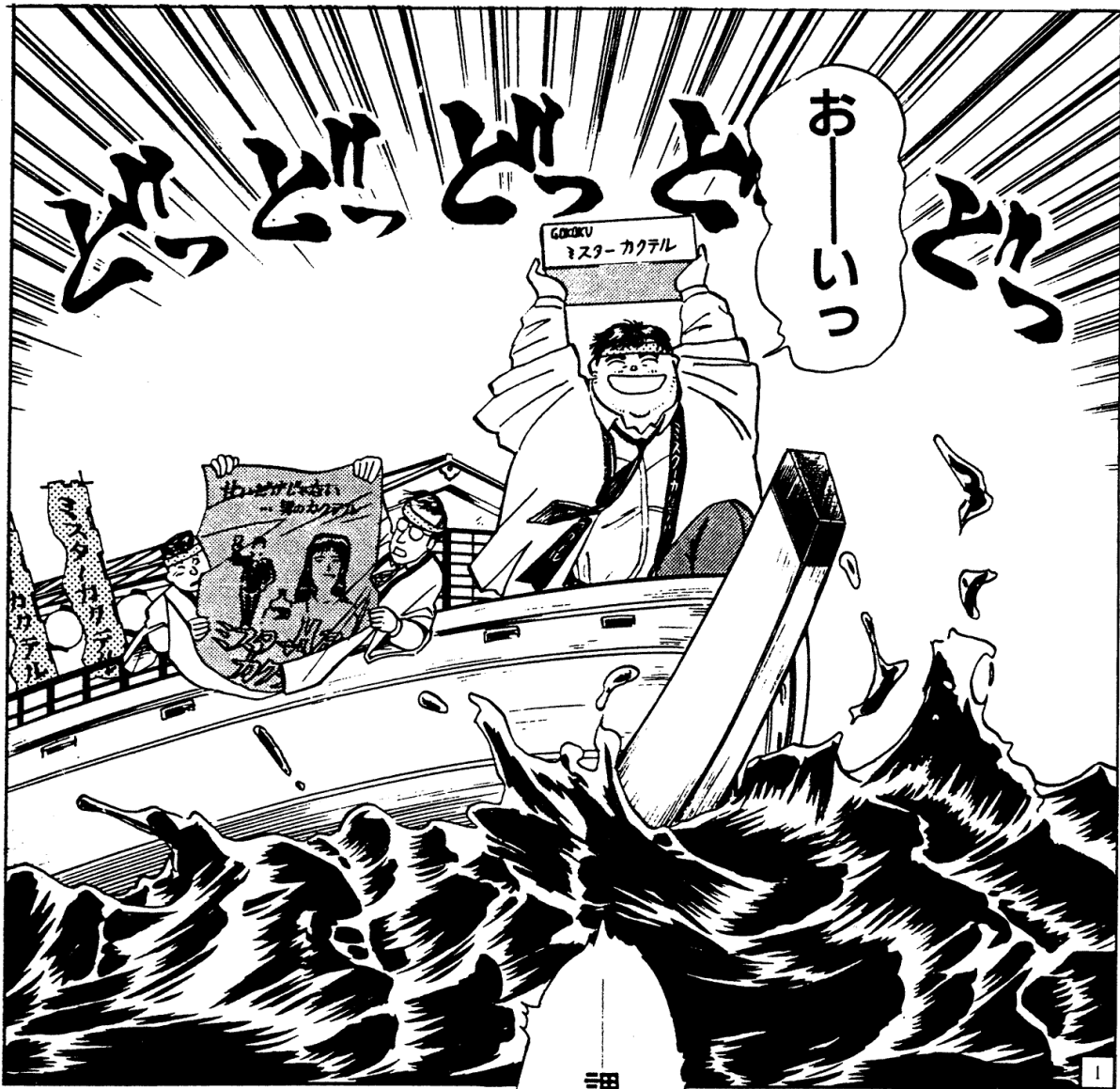
Masumi and Saeko take five.

It turns out that the person in charge of the whole event is Suzuki Saeko, a woman who entered the company at the same time as Masumi—and who is *not* wearing a Santa costume. During a break the two women chat, and Masumi reveals the secret to her tremendous success: “boss luck.” Saeko’s boss, the dashing Mr. Isoda, is well known for entrusting junior employees with big projects. To Masumi’s embarrassment, her own boss—the not-quite-so-dashing Todo—lumbers over, his mouth full of hors d’oeuvres, and she is obliged to introduce him to Saeko.

The big event seems to be going according to plan when suddenly Saeko gets some bad news: the truck carrying all the Mr. Cocktail samples has been involved in an accident. Masumi offers to go pick them up in a car, but traffic is jammed and it seems that there is no way to get the product to the party in time. Isoda gives Saeko a public scolding and goes off to report the problem to the Division Head. A public relations disaster seems imminent when suddenly there is an unexpected noise from the bay . . .



Party-goers hear a noise in the distance.



1

Sound FX: どっ どっ どっ どっ どっ
Do! do! do! do! do!
Chug chug chug chug chug (sound of boat engine)

Todo: おーいっ!
Oi!
“He-e-ey!” (PL2)

Banners & Box: ミスター カクテル
Misutā Kakuteru
Mr. Cocktail

2

Masumi: 課長っ!!
Kachō!!
section chief
“Chief!!” (PL2)



1

Todo: お待たせしましたーっ。*O-matase shimashitā!*

(hon.)-made wait

“It’s the moment you’ve been waiting for!” (PL4)

“甘いだけじゃない”、新発売の男のカクテル “ミスターカクテル” ただ今到着ーっ。

“*Amai dake ja nai,*” *shin-hatsubai no otoko no kakuteru,* “*Misutā Kakuteru*” *tadaima tōchakū!*
sweet only is not newly going on sale that is man’s cocktail Mr. cocktail just now arrival**“Not all cocktails are sweet.’ Our new cocktail for men, ‘Mr. Cocktail,’ has just now arrived!”** (PL2)**Lapels & Box:** ミスターカクテル*Misutā Kakuteru***Mr. Cocktail**

- *o-matase shimashita* (or *itashimashita*), an honorific form of *mataseru* (“make [someone] wait,” from *matsu*, “wait”), is commonly used to address customers/passengers/audience members, etc., when the moment they have been waiting for is at hand. It’s used even when there has been no delay, so it’s more of a formulaic greeting to mark the anticipated moment than an apology—though in many cases it is indeed equivalent to “sorry to have kept you waiting.”
- *shin-hatsubai* (literally, “newly on sale”) describes products that have been or will be newly put on the market. On packaging, the word fills the same role as “New!” does on packaging in English.

2

Guests: へえー、屋形船 たあ イキな 演出 だ。*Hē, yakata-bune tā iki na enshutsu da.*

(interj.) pleasure boat/party boat (quote)-as for stylish/smart production/presentation is

“Wow, this event has style—delivering the goods by party boat!” (PL2)

誰 だい、あのデブのタレントは?

Dare dai, ano debu no tarento wa?

who is that chubby who is talent/star as for

“Who’s that tubby actor?” (PL2)**Sound FX:** ざわ ざわ*Zawa zawa*

(sound of excited crowd)

- *tā* is a contraction of *to wa*, quotative *to* plus the topic marker *wa* (“as for”). *To wa* is often used to introduce the topic of an exclamation.
- asking a question with *da* or *dai* is generally restricted to males in very informal situations; this sentence is inverted—*dare dai* would normally go at the end.
- *tarento*, from the English word “talent,” refers to people in show business, such as singers, actors, or merely well-known personalities.

3

Honbu-chō: 磯田クン、緊急の用件 っ の は なんだ ね?*Isoda-kun, kinkyū no yōken tte no wa nan da ne?*

(name-fam.) urgent that is matter (quote) (nom.) as for what is (colloq.)

“Isoda, what was that urgent matter you mentioned?” (PL2)

- *tte = to iu*; ~ *to iu no wa* (lit., “as for what [you] called”) is often just a fancy way of setting up the topic (“as for ~”).

4

Men: えいほっ えいほっ えいほっ*Eiho! eiho! eiho!*

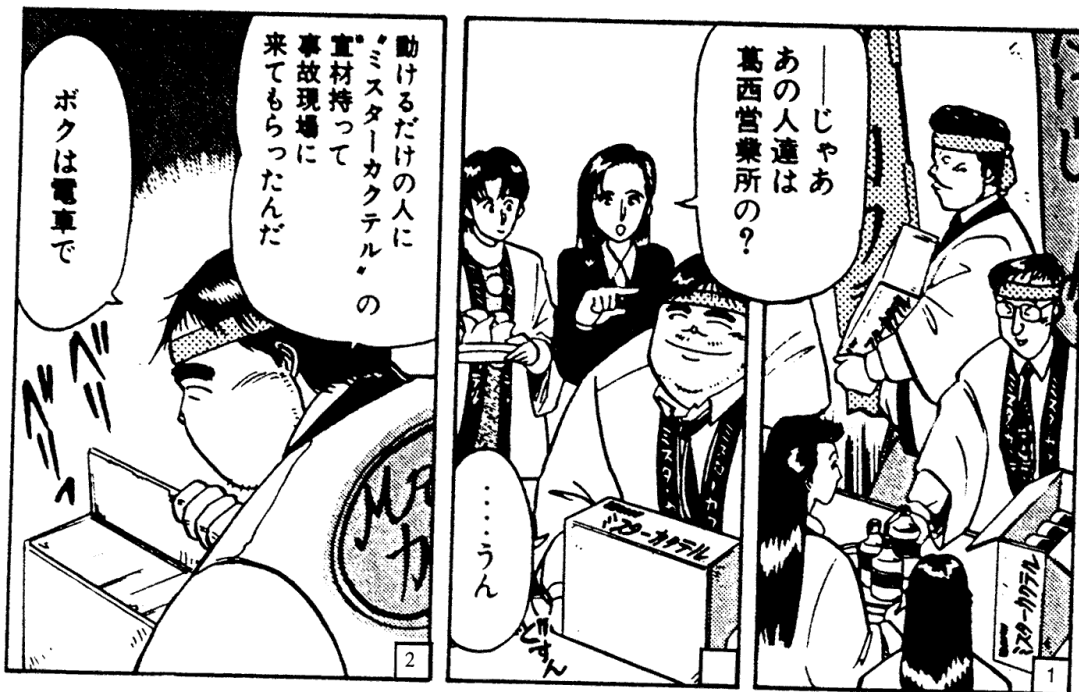
(interj.) (interj.) (interj.)

“Heave-ho! Heave-ho! Heave-ho!”**Sound FX:** がや がや*Gaya gaya*

(effect of crowd talking)



<p>1 Captain: トドさん、これ っきり にしてくれ よォ、この 稼ぎ時 に。 <i>Todo-san, kore -kkiri ni shite kure yō, kono kasegi-doki ni.</i> (name-hon.) this/this occurrence only please make it (emph.) this busy time in/during “Mr. Todo, please make it only this occurrence, during this busy time.” “Todo, I hope you won’t ask me to do this again during my busy season.” (PL2)</p> <p>Todo: すみません、親方。 <i>Sumimasen, Oyakata.</i> (apology) boss/headman “Sorry, Captain.” (PL2)</p> <ul style="list-style-type: none"> • the suffix <i>-kkiri</i> (or <i>-kiri</i>) can be like “only,” so <i>kore-kkiri</i> = “only this,” implying “only this occurrence”; ~ <i>ni shite kure</i> makes an informal request like “please make it ~” (from ~ <i>ni suru</i>, “make it ~”). • <i>kasegi</i> is the stem of <i>kasegu</i> (“earn/make money”) and <i>-doki</i> is from <i>toki</i> (“time”), so <i>kasegi-doki</i> is literally “time for making money”—implying “time when there’s lots of money to be made.” • <i>oyakata</i> is a traditional title used to address and refer to the “boss/headman/master” of various Japanese groups; here it’s essentially like “(ship’s) Captain.”
<p>2 Todo: この 埋め合わせ は きっと します から。えいほっ。 <i>Kono ume-awase wa kitto shimasu kara. Eiho!</i> for this compensation as for certainly will do because (interj.) “I guarantee we’ll make it up to you. Heave-ho!” (PL2)</p>
<p>3 Masumi: 課長! そう いえば 姿 が 見えなかったけど。 <i>Kachō! Sō ieba sugata ga mienakatta kedo.</i> sect. chief that way if say figure (subj.) wasn’t in sight but “Chief! Come to think of it, your figure was out of sight.” “Chief! Come to think of it, I didn’t see you around.” (PL2)</p> <ul style="list-style-type: none"> • <i>ieba</i> is a conditional “if” form of <i>iu</i> (“say”), so <i>sō ieba</i> is literally “if you say that”; its idiomatic equivalents range from “now that you say that/now that you mention it” to “incidentally/come to think of it/that reminds me.” • <i>mienakatta</i> is the past form of <i>mienai</i>, the abrupt negative form of <i>mieru</i> (“is/are visible” or “is/are in sight”).
<p>4 Sound FX: がや がや がや <i>Gaya gaya gaya</i> (effect of buzzing crowd)</p>



1

Saeko: じゃあ、あの 人達 は 葛西 営業所 の?
Jā, ano hito-tachi wa Kasai Eigyō-sho no?
 then those people as for (place) office from
“So, those guys are from the Kasai Office?” (PL2)

Todo: うん。
Un.
“Yep.” (PL2)

Sound FX: どすん
Dosun
Thud

2

Todo: 動ける だけの 人 に “ミスター カクテル” の 宣材 持って
Ugokeru dake no hito ni “Misutā Kakuteru” no senzai motte
 could move as many as people (doer) Mr. cocktail for promotional materials hold/carry-and
 事故現場 に 来てもらった んだ。
jiko-genba ni kite moratta n da.
 accident site to had [them] come (explan.)
“I asked everyone who could get away to grab some ‘Mr. Cocktail’ promotional materials and hurry to the accident site.” (PL2)

ボク は 電車 で。
Boku wa densha de.
 I/me as for train by
“I got there myself by train.” (PL2)

Sound FX: べり べりっ
Beri beri!
Ri-i-i-p! (sound of ripping open the cardboard case)

- *ugokeru* = “can move/get away/go into action,” and *dake* here means “as much/many as,” so *ugokeru dake* = “as many as could move/get away.” *No* makes it a modifier for *hito*.
- *senzai* is short for *senden zairyō* (宣伝材料, “promotional/advertising materials” such as posters, etc.).
- *kite moratta* is the past form of *kite morau* (“have [someone] come”); with *-te morau* verbs, the person who does the requested action is marked with *ni*.

3

Todo: 事故 が 起きた の が 葛西 っ て 聞いて、
Jiko ga okita no ga Kasai tte kiite,
 accident (subj.) occurred (nom.) (subj.) (place) (is/was-quote) heard-and
 海 へ の 道 なら どうか と 思って。
umi e no michi nara dō ka to omotte.
 sea to/by that is route if it is how (?) (quote) thought-and
“When I heard the accident happened in Kasai, I wondered if there might be some way to get [the goods] here by sea.” (PL2)

船 を 使って 海 を 渡れば、ここまで 10分弱 で 着ける から ね。
Fune o tsukatte umi o watareba, koko made juppun-jaku de tsukeru kara ne.
 boat (obj.) use-and sea (obj.) if cross here up to a little under 10 min. in can arrive because (colloq.)
“Because if you come across the water by boat, you can get here in just under 10 minutes.” (PL2)

Map: 葛西 会場 (晴美)
Kasai Kaijō (Harumi)
 (place) exhibition hall (place)
Kasai Exhibition Center (Harumi)

- *umi e no michi* is literally “route that is to the sea” → “by way of the sea,” or just “by sea.”

4

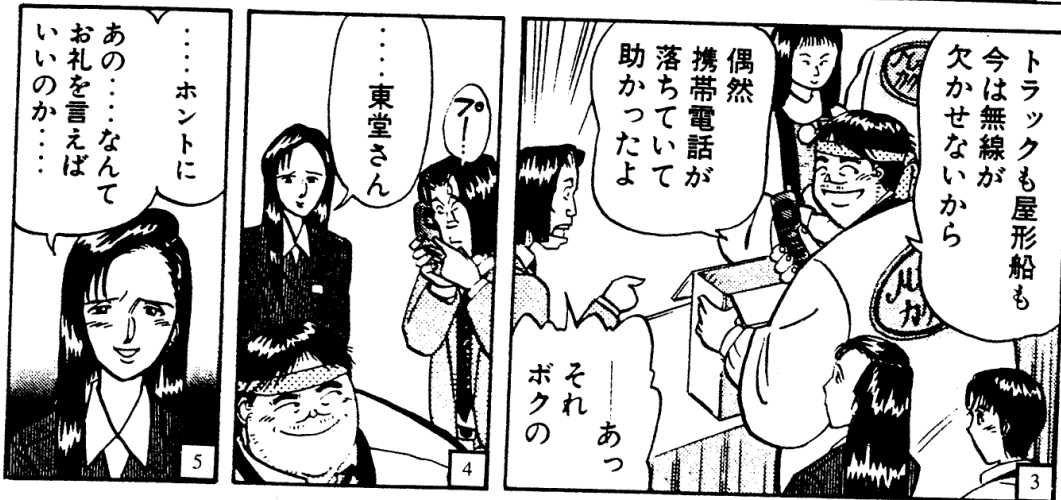
Saeko: あ!
A!
“Oh!” (PL2)

5

Todo: 営業所 の 人達 には 迷惑 かけちゃった けど。
Eigyō-sho no hito-tachi ni wa meiwaku kakechatta kedo.
 office of people to trouble/nuisance caused/imposed-(regret) but
“I imposed trouble on the people at the Kasai office, but . . .”
“It was a lot to ask of the people at the Kasai office, but . . .” (PL2)

Man: 東堂さん 人使い 荒い よ なア。
Tōdō-san, hito-zukai arai yo nā.
 (name-hon.) people/labor usage is rough (emph.) (colloq.)
“Mr. Tōdō is such a slave driver!” (PL2)

- *meiwaku* refers to “trouble/annoyance/nuisance” caused by one person to another and the expression *meiwaku (o) kakeru* means “cause trouble/a nuisance for” or “impose on.”
- *kakechatta* is a colloquial contraction of *kakete shimatta*, from *kakeru* (“burden/impose”). *Shimatta* following the *-te* form of a verb implies the action was regrettable or undesirable.



1

Man 1: 事故 現場 で 荷物 を 積み替えて 河口 へ。

Jiko genba de nimotsu o tsumi-kaete kakō e.
accident site at load/cargo (obj.) reload-and river-mouth to

“We had to transfer the load at the accident site and take it to the waterfront.” (PL2)

Man 2: そこ で 今度は 屋形船 に 積み替え だ もん ね。

Soko de kondo wa yakata-bune ni tsumikae da mon ne.
there/that place at next as for pleasure/party boat to reloading is/was (explan.) (colloq.)

“There we had to reload everything again onto the boat.” (PL2)

Todo: ゴメン、ゴメン。

Gomen, gomen.

“Sorry, sorry.” (PL2)

- *tsumi-kaete* is the *-te* form of the verb *tsumi-kaeru* (“reload/transship”), which combines the verbs *tsumu* (“stack/load/stow”) and *kaeru* (“redo/revise”). *Tsumikae* is the word’s noun form.
- *gomen* is an informal word for apologizing; a more formal version is *gomen nasai*.

2

Todo: 馴染み の 船宿 に 電話したら、オヤジさんが 宴会 で 東京湾 に 出てる

Najimi no funayado ni denwa shitara, Oyaji-san ga enkai de Tōkyō-wan ni dete-ru
acquaintance who is pleas. boat svc. to when called (title-hon.) (subj.) dinner party (cause) (place) bay on was out

って 言う から、無線 で 呼び出してもらって、ちょっと 寄り道 を お願いした の さ。

tte iu kara, musen de yobi-dashite moratte, chotto yorimichi o onegai shita no sa.
(quote) say because wireless by had [him] called up-and a little side trip/detour (obj.) requested (explan.) (colloq.)

“When I called a pleasure-boat service I knew, they said the captain was out on Tokyo Bay with a dinner-party cruise, so I got them to radio him and ask him to make a little detour.” (PL2)

- *oyaji* is basically an informal word for “father,” but with the suffix *-san* it’s used as an equivalent to *oyakata*—i.e., to address or refer to the “boss/owner/master” of a group or organization. In this case it refers to the captain of the party boat.

3

Todo: トラックも 屋形船 も 今は 無線 が 欠かせない から。

Torakku mo yakata-bune mo ima wa musen ga kakasenai kara.
truck also party boat also now as for wireless (subj.) can’t be without because/so

“Nowadays no truck or party boat can be without a radio, so . . . ” (PL2)

偶然 携帯 電話 が 落ちていて 助かった よ。

Gūzen keitai denwa ga ochite ite tasukatta yo.
by chance portable phone (subj.) had fallen/was lying around-(cause) [I] was helped/saved (emph.)

“I was lucky there happened to be a portable phone lying around.” (PL2)

Okano: あっ、それ、ボクの。

A!, sore, boku no.

(interj.) that my/mine

“Hey, that’s mine!” (PL2)

- *tasukatta* is the plain/abrupt past form of *tasukaru* (“be helped/saved”). It’s frequently used as an expression of gratitude.

4

Sound FX: プー

Pū

Beep

Saeko: 東堂さん . . .

Tōdō-san . . .

(name-hon.)

“Mr. Tōdō.” (PL2)

5

Saeko: ホントに、あの . . . なん て お礼 を 言えば いい の か . . .

Honto ni, ano, nan te o-rei o ieba ii no ka . . .
really (interj.) what (quote) (hon.)-thanks (obj.) if say is good (explan.) (?)

“I . . . ahh . . . I really don’t know how to thank you.” (PL2)

- *honto* is a shortened *hontō* (“truth/true”), and *honto ni* = “truly/really.”
- *ieba* is a conditional “if” form of *iu* (“say”), and *ii* = “is good,” so *nan te o-rei o ieba ii no ka* is literally “it is good if I say what to express my thanks.” Left unsaid at the end (as it almost always is) is something like *wakarimasen* (“I don’t know”); the line is a standard formula equivalent to “I don’t know how to thank you.”

6

Todo: そんな、お礼 なんてあとあと。

Sonna, o-rei nante ato ato.

that kind of (hon.)-thanks as for later later

“Never mind that. You can thank me later, later.” (PL2)

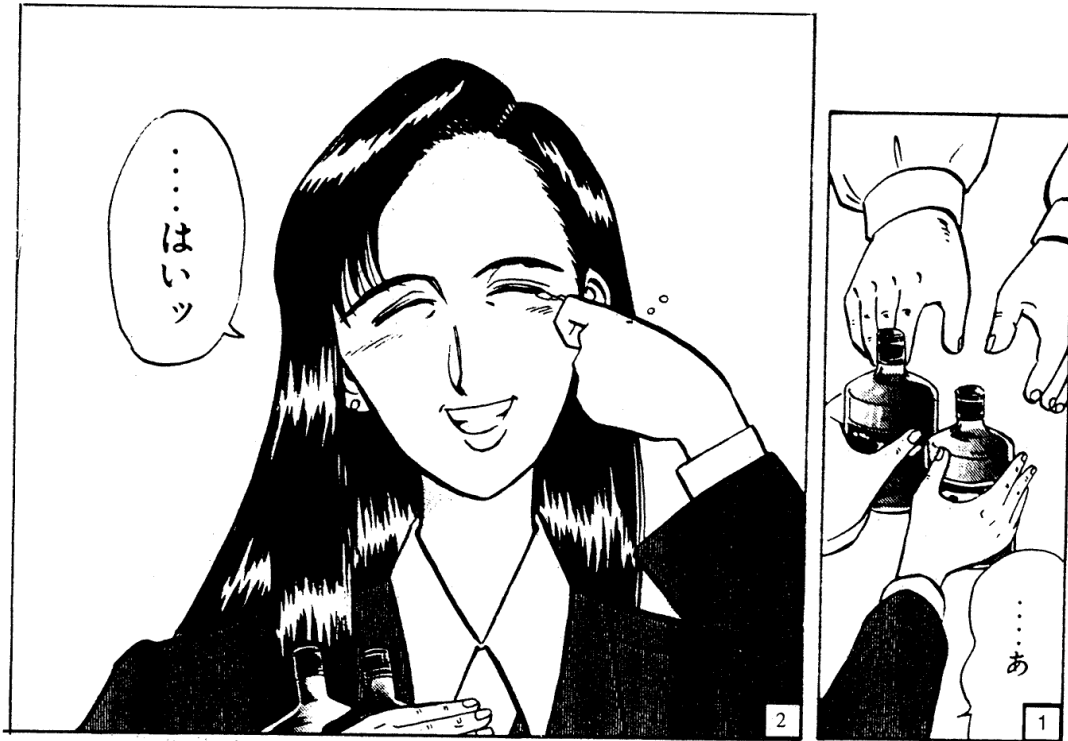
Sound FX: ごそ ごそっ

Goso goso!

Rustle rustle (effect of rummaging in the cardboard case)

- *sonna* (lit., “that kind of”) is sometimes used to modestly brush off a compliment/praise/thanks/etc.

(continued on next page)



7 **Todo:** それよりお待たせしていた人達にお酒をついで回りなさい。
Sore yori o-matase shite ita hito-tachi ni o-sake o tsuide mawarinasai.
 that more than (hon.)-made wait people to liquor (obj.) pour-and go around-(command)
“More important than that, you need to go around and pour drinks for the people we kept waiting.”
 (PL2-3)

パーティー
 仕事はまだ終わってないだろ。
Pātii wa mada owatte-nai daro.
 party/work as for still is not finished you know
“The party isn’t over yet, you know.” (PL2)

- 仕事 is usually read *shigoto* (“job/work”), but the furigana indicate that Todo actually said *pātii*; using the kanji for *shigoto* makes it clear (though only on the written page) that in this case the “party” is also “work.”

1 **Saeko:** あ。
A.
 (interj.)
“Ah...”

2 **Saeko:** はいッ。
Hai!
“yes sir!” (PL2)

3 **Saeko:** どうぞ、いかがですか？新発売の“ミスターカクテル”です。
Dōzo, ikaga desu ka? Shin-hatsubai no “Misutā Kakuteru” desu.
 please how is (?) newly going on sale that is Mr. cocktail is
“Won’t you please have some? It’s our new ‘Mr. Cocktail.’” (PL3)

- *ikaga desu ka* (lit., “how is it/how about it?”) is a polite phrase for urging food/drink/etc. on the listener.

4 **Masumi:** 課長、あの、ありがとうございます。
Kachō, ano, arigatō gozaimashita.
 sect. chief (interj.) thank you
“Chief, umm, thank you very much.” (PL3)

FX: ぺこっ
Peko! (effect of a polite bow)

Todo: ん?
N?
“Huh?” (PL2)

5 **Masumi:** 冴子、あのコ、私と同期入社の方の友達なんです。
Saeko, ano ko, watashi to dōki nyūsha no tomodachi na n desu.
 (name) that girl I/me as same year/class joined company (mod.) friend is-(explan.)
“That girl, Saeko—she’s a friend of mine who joined the company the same year I did.” (PL3)

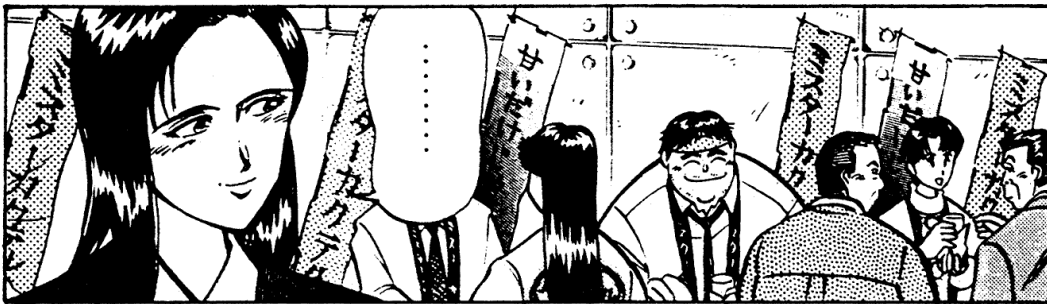
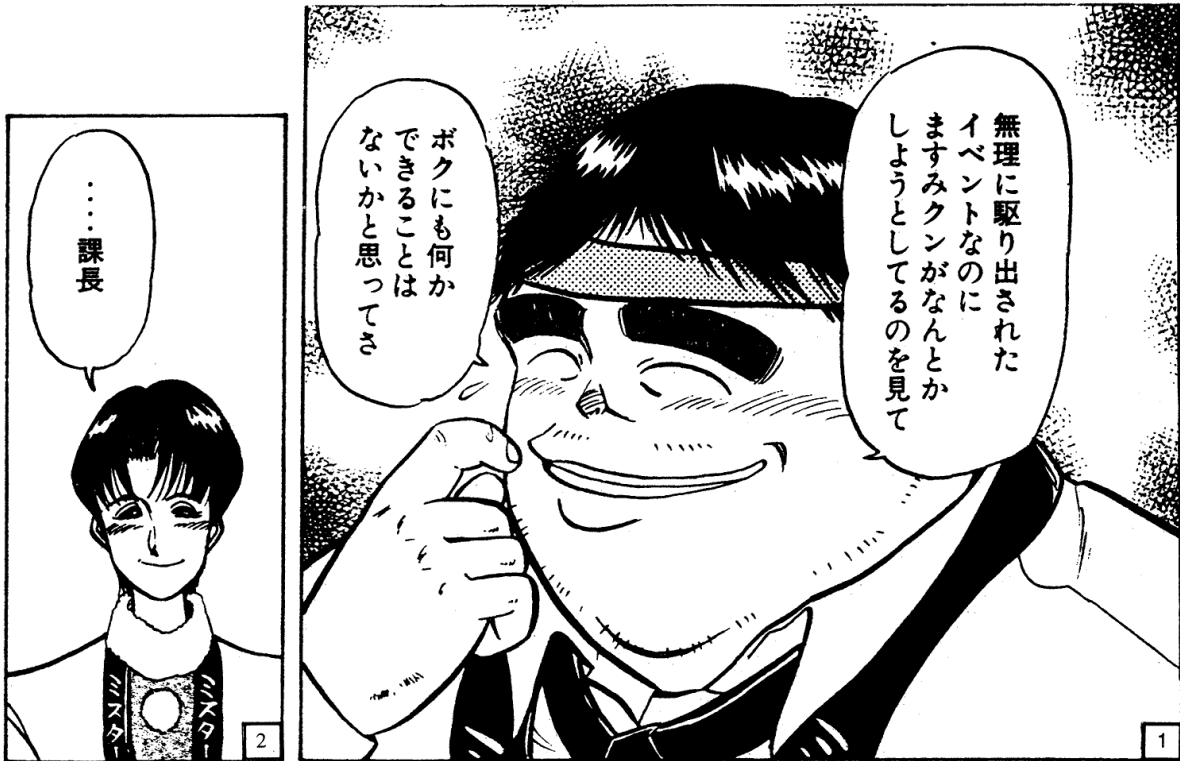
Todo: え... ああ...
E... ā...
 (interj.) (interj.)
“Huh... oh...”

6 **Todo:** なるほどね。
naruhodo ne.
 aha/I see (colloq.)
“I see.” (PL2)

Masumi: でも、課長、今日は何の用でここに?
Demo, kachō, kyō wa nan no yō de koko ni?
 but sect. chief today as for what of business (cause) here to
“But, Chief, what brought you here today?” (PL2)

7 **Todo:** いやあ、ますみクンの仕事ぶりを見るって口実で
Iyā, Masumi-kun no shigoto-buri o miru tte kōjitsu de
 (interj.) (name-fam.) ’s working manner (obj.) see/observe (quote) pretext on/using
 タダ酒を飲みに来たんだけど、
tada-zake o nomi ni kita n da kedo,
 free liquor (obj.) drinking for came (explan.) but
“Well, on the pretext of observing you in action, I actually came for the free liquor, but...” (PL2)

- he uses her name when an English speaker would use “you,” so *Masumi-kun no* (literally, “Masumi’s”) is equivalent to “your” → *Masumi-kun no shigoto-buri* = “your manner of working.”
- the colloquial quotative *tte* (here equivalent to *to iu*) marks *Masumi-kun no shigoto-buri o miru* (“[I] will observe your manner of working”) as the specific content/nature of the *kōjitsu* (“pretext”).



1 **Todo:** 無理に 駆り出された イベント なのに ますみくん が なんとか しよ としてる
muri ni kari-dasareta ibento na-noni Masumi-kun ga nantoka shiyō shite-ru
 forcibly were mobilized event even though it is/was (name-fam./you (subj.) something or other were trying to do
 の を 見て、
no o mite,
 (nom.) (obj.) seeing
 “seeing that, even though it was an event for which you had been mobilized against your will, you were trying to do something,
“when I saw you trying to pitch in even though the event had been forced on you,
 ボクにも 何か できる こと は ない か と 思って さ。
boku ni mo nanika dekiru koto wa nai ka to omotte sa.
 I/me for also something can do thing as for doesn't exist (?) (quote) thought-(cause) (colloq.)
I wondered if there wasn't something that I could do, too.” (PL2)

- *nantoka* is like “somehow or other,” or “something or other”; the expression *nantoka suru* typically implies “somehow or other do what needs to be done” or “do something or other to correct the situation.”
- *shiyō* is from *suru* (“do”), and *shite-ru* is a contraction of *shite iru* (“is/are doing”), also from *suru*; *-ō/-yō to suru* means “try to do [the action],” so *shiyō to shite-ru* = “is/are trying to do [something].” Here, the context requires past tense in English: “were trying to do [something].”

2 **Masumi:** 課長...
Kachō...
 sect. chief
“Chief...” (PL2)

3 **Saeko:** ますみ、あなたの 上司 運 も なかなかの もん ね。 この 嘘つき。
 (thinking) *Masumi, anata no jōshi -un mo naka-naka no mon ne. Kono usotsuki.*
 (name) your boss luck also considerable thing (is-colloq.) this liar
“Masumi, you’ve had pretty good ‘boss luck’ too, you liar.” (PL2)



BASIC JAPANESE through comics

Lesson 69 • The Concept of *Ki*, Part 1

The concept of *ki* is a rich and complex one. When *ki* appears in words describing natural phenomena, it generally means “gas/vapor/atmosphere”; when it occurs in words and idioms that apply to people, however, it refers to such things as “spirit,” “mind,” “heart,” “disposition,” “nerve,” “intention,” “will,” “desire,” “mood,” “feeling,” “mental state,” “attention,” “care”—and the list could go on.

If your “*ki* is small” (*ki ga chiisai*), you are timid; if your “*ki* is large” (*ki ga ōkii*) you are broad-minded, generous, or bold. If you “have *ki*” (*ki ga aru*), it means you are interested in or inclined to do something. If your “*ki* is certain” (*ki ga tashika*), you are in your right mind. You “make good your *ki*” (*ki o yoku suru*) when you are encouraged or pleased by the turn of events, and you “make bad your *ki*” (*ki o waruku suru*) when things don’t go your way. If your “*ki* matches” (*ki ga au*) with someone else’s, it means you are compatible or have common interests.

In this lesson and the next we offer examples of some of the most common *ki* expressions to help you get a better grasp of the concept of *ki*. The word pops up so frequently and in such a variety of ways, though, you may find it useful to keep a permanent bookmark on the *ki* page of your dictionary for quick reference.

Ki o tsukeru = “Be careful”

Okusama has just gotten on the bathroom scale and discovered that she’s gained weight. She’s inspired to take action.



© AKIZUKI Risu / Okusama wa Interia Dezainā, Futabasha

Okusama: ジョギング して くる。
Jogingu shite kuru.
 jogging will do-and come
 “I’m going jogging.” (PL2)

Husband: 気 を つけて ね。
Ki o tsukete ne.
 attention (obj.) attach/affix (colloq.)
 “Be careful.” (PL2)

- *ki o tsukete* is the *-te* form of *ki o tsukeru* (“be careful/take care”); the *-te* form of a verb is often used as an informal request or command. *Ki* here corresponds closely to the English “attention,” and *tsukeru* means “attach/affix,” so the expression can be literally translated as “attach/apply attention.”

In addition to its use as a genuine admonition to “watch out/be careful,” *ki o tsukete* is very commonly included in parting greetings by the person(s) staying behind, implying “go with care” → “take care,” or if the person is going by car, “drive carefully.”

Ki ga tsuku = “Notice/realize”

After leaving his apartment in a hurry, Godai suddenly realizes that he left his toaster plugged in. He calls the building superintendent to ask her to unplug it for him.



© TAKAHASHI Rumiko / *Mezon Ikkoku*, Shogakukan

Godai: ふー、早めに 気 が ついて よかった。
Fū, hayame ni ki ga tsuite yokatta.
 (sigh) on early side attention (subj.) became attached-and so was good
 “Phew, I’m glad I realized that on the early side.”
 “**Phew, I’m glad I realized it right away.**” (PL2)

- *-me* is a suffix added to adjectives to mean “a bit on the ~ side/some-what ~,” so *hayame* = “on the early/quick side” → “quickly/without a long delay.”
- *ki ga tsuite* is the *-te* form of *ki ga tsuku*, which means “notice/realize/ become aware of.” *Ki* again means “attention,” and *tsuku* means “[something] attaches/becomes attached,” so *ki ga tsuku* is literally like “one’s attention attaches [to something].”
- *~te yokatta* is an expression for “I’m glad [I did the action]/I’m happy to have [done the action].” *Yokatta* is the plain/abrupt past form of the adjective *ii/yoi* (“good/fine”).

In contexts where someone has fainted or been knocked out, *ki ga tsuku* can mean “return to consciousness/come to.”

Ki o tsukau = “Care/worry about”

Sakagami’s supervisor has just asked her if she’s sure her dangling earrings won’t get in the way when she uses the phone. She responds that she doesn’t think they’ll be a problem as long as she’s careful, but her supervisor isn’t convinced.



© DEGUCHI Chikara & MINAGAWA Sumio / *Business Manners*, Sunmark

Supervisor: そんな こと に 気 を つかっていたら
Sonna koto ni ki o tsukatte itara
 that kind of thing on attention (obj.) if are using
 仕事 に ならない だろう。
shigoto ni naranai darō.
 work to won’t become surely
 “If you’re using your attention on things like that, your work won’t progress, surely.”
 “**If you spend your time worrying about those things, you’ll never get any work done.**” (PL2)

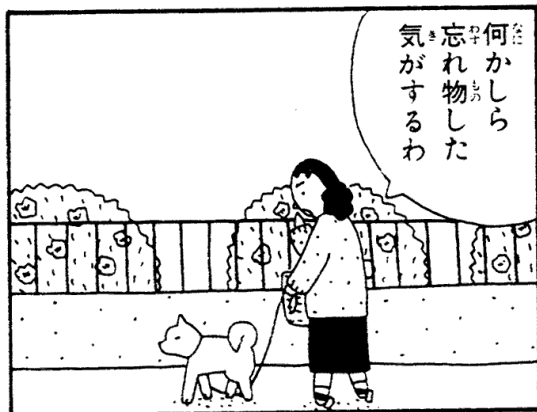
Sakagami: でも ...
Demo ...
 “**But ...**” (PL2)

- *ki o tsukatte itara* is a conditional (“if”) form of *ki o tsukatte iru*, from *ki o tsukau*; since *tsukau* means “use,” *ki o tsukau* is literally “use one’s attention” → “fret/worry about” or “be distracted by.”
- *shigoto ni naranai* is literally “doesn’t become work”; it’s used as an expression meaning “work doesn’t progress/get done.”

Ki o tsukau is also a common phrase for the way hosts lavish hospitality upon their guests. When the guest feels the host is being overly solicitous, he might say *Sonna-ni ki o tsukawanaide kudasai* (“Please don’t attend to me so much” → “Please don’t go out of your way”).

Ki ga suru = "Feel"

Mrs. Takada goes out for a walk with Shiro, the family dog, but there is something tugging at the back of her mind. She thinks she may have forgotten to turn off the bath water, but Shiro knows she's actually forgotten her wallet.



© UCHIDA Kazuhiro / Shiro to Arukeba, Take Shobo

Mrs. Takada:

何かしら 忘れ物した 気 が する わ。
Nanikashira wasuremono shita ki ga suru wa.
 somehow/vaguely forgot something feeling (subj.) occurs (fem. emph.)
"I somehow get the feeling that I've forgotten something."
 (PL2)

- this *nanikashira* is a refined equivalent to *nani ka/nanka*, which means "something" or "somehow/vaguely/sort of."
- *wasuremono* is a noun for "forgotten item," and *wasuremono (o) suru* is its verb form: "forget [something]/leave [something] behind."
- here *ki* essentially refers to the "feeling" the speaker has about something.
- this panel is from a series of 4-panel manga in which the characters speak in haiku. An English version might be:

For some vague reason,
 I get the feeling that I've
 forgotten something.

The phrase ~ *ki ga suru* must always be preceded by a modifier, and its meaning depends very much on the nature of the modifier. The "feeling" the speaker expresses can be an emotional state or mood (anxiety, pity, joy, etc.), a specific desire, a vague hunch or recollection, an educated guess, a firm belief, a general assessment of the situation, etc.

Ki ga shinai = "Not feel"

While on a walk through the city streets, Okusama's husband remarks on the season.



© AKIZUKI Risu / Okusama wa Interia Dezainā, Futabasha

Husband:

まだ寒いね...
Mada samui ne...
 still is cold (colloq.)
"It's still cold, isn't it?" (PL2)

春が来たという気がするな。
Haru ga kita tte iu ki ga shinai na.
 spring (subj.) came (quote) say feeling (subj.) not occur (colloq.)
"It doesn't feel like it's spring." (PL2)

- *tte iu* is a colloquial equivalent of the quotative *to iu*, which essentially marks the preceding as the specific content of what follows—i.e., what it doesn't feel like.
- *ki ga shinai* is the plain/abrupt negative form of *ki ga suru*.

Ki ni suru = “Concern oneself with/about”

Moeko shows up for a blind date with Fuwa at his office, but Fuwa is out at the time—and his co-worker Isseki is immediately smitten. Isseki poses as Fuwa and takes the woman out, where they unexpectedly run into Fuwa. Isseki quickly gets rid of him, which leads Moeko to ask who the man was.

Isseki: あなたが 気 に する ような 男 ではありません。
Anata ga ki ni suru yō na otoko de wa arimasen.
 you (subj.) attention/care to do/make type of man is not
 “He’s not the type of man for you to be concerned about.”
 “**He’s no one to concern yourself about.**” (PL3)

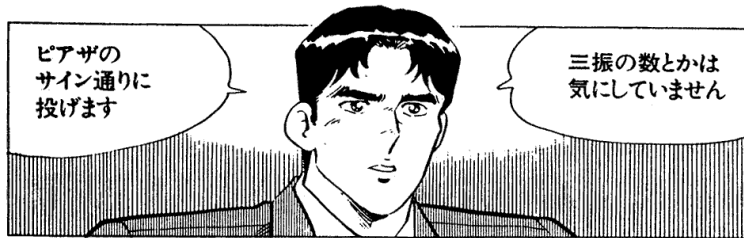
- here *ki* is again like “attention” or “care,” so *ki ni suru* literally means “give [it] one’s attention/make [it] one’s care.” The expression’s broader meanings include “be interested in,” “dwell on,” “concern oneself with/about,” “be bothered by/about,” “let [something] weigh on one’s mind,” etc.



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Ki ni shite imasen = “Am not concerned about”

Major League pitcher Nomo Hideo attends a press conference along with three other players who will appear in the All-Star game. When Nomo is asked which pitch he will throw first, he replies modestly, referring to Mike Piazza, his catcher.



© KITAMURA Shingo & NEMOTO Tetsuya / *Ganbare! Nomo Hideo*, Business Co.

Nomo:

ピアザのサイン通りに投げます。
Piazza no sain -dōri ni nagemasu.
 (name) 's sign according to will pitch
 “**I’ll pitch whatever Piazza signals.**” (PL3)

三振の数とかは気にしていません。
Sanshin no kazu toka wa ki ni shite imasen.
 strikeouts of number things like att. to am not doing
 “**I’m not concerned about things like how many strikeouts I’ll get.**” (PL3)

- *ki ni shite imasen* is the polite negative form of *ki ni shite iru*, from *ki ni suru*.

Ki ni shinai = “Not mind/not be bothered”

After speaking up during a meeting, the woman on the right overhears one of the men remark facetiously that maybe she had visions of becoming president of the company even though she’s “just a woman.” She worries that she came on too strong, but a co-worker reassures her.

Co-worker: 気にしない、気にしない。
Ki ni shinai, ki ni shinai.
 don’t care/mind don’t care/mind
 “**Never mind him, never mind him.**” (PL2)

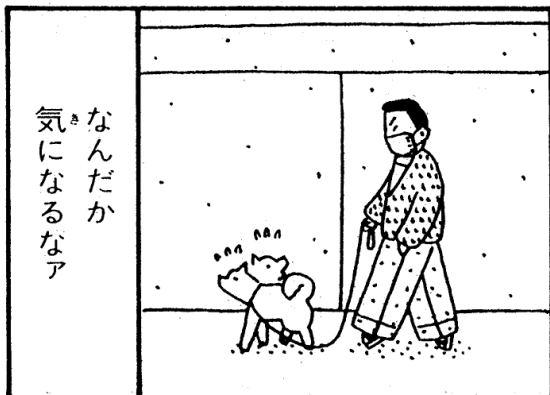
- *ki ni shinai* is the plain/abrupt negative form of *ki ni suru*. Although the phrase appears to be a statement, it serves as a gentle command when used like this.



© DEGUCHI Chikara & MINAGAWA Sumio / *Business Manners*, Sunmark

Ki ni naru = “[Something] worries/bothers [one]”

Not knowing that Mr. Takada is wearing a surgical mask over his mouth to prevent cold germs from spreading, Shiro is dismayed at the strange appearance of his master.



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

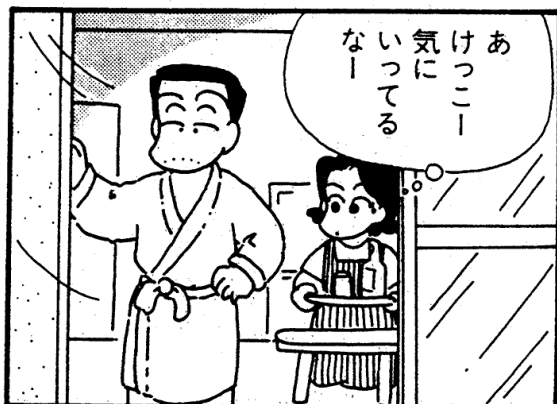
Shiro: なんだか 気 になる なア。
Nandaka ki ni naru nā.
 somehow care/concern to becomes (colloq.)
“Somehow it bothers me.” (PL2)

- *nandaka* (lit., “what is it?”) is used idiomatically as an adverb meaning “somehow/sort of/for some reason.”
- *ki ni naru* is like “becomes a concern”; idiomatically it means “[something] worries/bothers one.” The range of meanings is similar to *ki ni suru*, but with *ki ni suru* there is more the feeling that the person can choose whether to let the thing bother him or not.

When this same pattern is preceded by a verb or sentence modifier, *ki* means “feeling/mood,” and *~ ki ni naru* means “feel like [doing the action]/get in the mood to [do the action].”

Ki ni iru = “Find to one’s liking”

This wife bought her husband a new bathrobe, which he complains is tacky, but later she finds him wearing it in spite of what he had said.



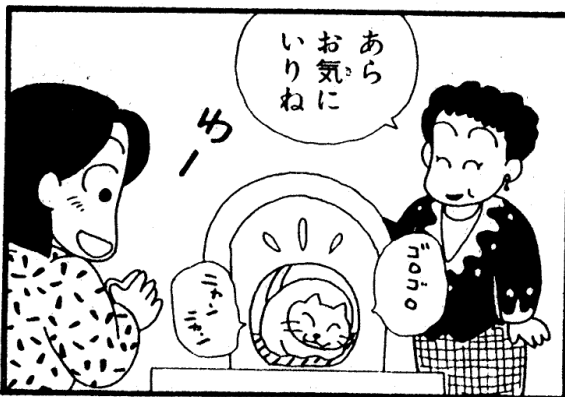
© AKIZUKI Risu / *OL Shinkaron*, Kodansha

Wife: あ、 けっこー 気になってる なー。
A, kekkō ki ni itte-ru nā.
 (interj.) considerably finds to his liking (colloq.)
“Ah, he must like it pretty well after all.”
 (PL2)

- *ki ni itte-ru* is a contraction of *ki ni itte iru*, from *ki ni iru* (“finds [it] to his liking” or “[it] appeals to one/suits one’s fancy”). To get at the literal meaning in this case, it’s perhaps easiest to think of *ki* as “liking/preference/fancy” (which are of course inseparable from one’s “will/mind/spirit”); since *iru* means “enter,” *ki ni iru* is literally “[something] enters one’s preference/fancy.”

O-ki ni iri = “Liked/favored thing”

Okusama, an interior designer, was asked to design a house for a client’s cat. Her first attempt was snubbed by the pet, and she was forced to rethink her strategy. Her next design incorporates a catnip-laced lining and a heated interior.



© AKIZUKI Ritsu / Okusama wa Interia Dezinā, Futabasha

Client: あら、お気にいり ね。
Ara, o-ki ni iri ne.
 (interj.) to his liking (is-colloq.)
 “Ah, he likes it.” (PL2)

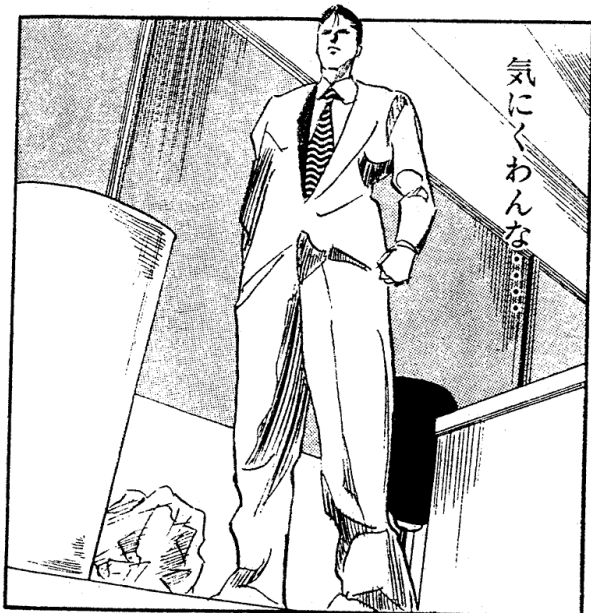
Okusama: わー!
Wā!
 (exclam.)
 “Ooh!” (PL2)

Cat: ゴロゴロ ニャンニャン
Goro goro Nyan nyan
 (purring effect) meow meow
Purr Meow meow

- *o-ki ni iri* is a noun form of *ki ni iru*, and it can refer either to a “favored/favorite thing (or person/place/ etc.),” or, as here, to the action of finding something to one’s liking. It can also be used as a modifier by adding *no*: *o-ki ni iri no* ~ = “one’s favorite ~.”

Ki ni iranai/ki ni kuwanai = “Not to one’s liking”

Section Chief Yakami is working late on a document that’s due the following day. The paper gets torn by overzealous erasing, and he’s forced to throw it out. He crumples it up and tosses it at the trash can, but misses. He is not pleased.



© NONAKA Eiji / Kachō Baka Ichi-dai, Kodansha

Yakami: 気に入らん な...
Ki ni kuwan na...
 don't like (colloq.)
 “I don't like this...” (PL2)

- *ki ni kuwan* is a colloquial contraction of *ki ni kuwanai*, which is a rough and rather strong way of saying that something is “not to one’s liking” → “is disagreeable/ticks one off/gets on one’s nerves,” etc. A somewhat more benign way to say the same thing is *ki ni iranai*—the standard negative form of *ki ni iru*.



vocabulary summary

From *Mix Connection*, p. 18

春	<i>haru</i>	spring (season)
組長	<i>kumichō</i>	group leader
まもなく	<i>mamonaku</i>	soon/shortly
逃げる	<i>nigeru</i>	run away (v.)
指	<i>yubi</i>	finger (n.)
つめる	<i>tsumeru</i>	shorten/cut short
つらい	<i>tsurai</i>	trying/painful
専門店	<i>senmon-ten</i>	specialty shop
注文する	<i>chūmon suru</i>	order [a meal] (v.)
恐ろしい	<i>osoroshii</i>	terrible/fearsome
ひとり	<i>hitori de</i>	alone
しかも	<i>shikamo</i>	furthermore
ボックス席	<i>bokkusu-seki</i>	restaurant booth
ロボット	<i>robotto</i>	robot
完成する	<i>kansei suru</i>	complete/perfect (v.)
博士	<i>hakase</i>	doctor (n.)
希望	<i>kibō</i>	wish/desire (n.)
ドス	<i>dosu</i>	dagger/knife
さっそく	<i>sassoku</i>	at once
ウデ前	<i>ude-mae</i>	ability/skill
銀行	<i>ginkō</i>	bank (n.)
頭取	<i>tōdori</i>	bank president
ゆすり取る	<i>yusuri-toru</i>	extort

From *Kachō Baka Ichi-dai*, p. 24

大望	<i>taimō/taibō</i>	ambition
駆りたてる	<i>kari-tateru</i>	spur on/compel
勝手な	<i>katte na</i>	selfish/self-gratifying
約束	<i>yakusoku</i>	promise (n.)
練習	<i>renshū</i>	practice (n.)
言い訳	<i>iwake</i>	excuse (n.)
おしい	<i>oshii</i>	is disappointing/a shame
器	<i>utsuwa</i>	vessel
天啓	<i>tenkei</i>	divine revelation
歴史	<i>rekishi</i>	history
造る	<i>tsukuru</i>	make/create
総理大臣	<i>sōri daijin</i>	Prime Minister
むなし	<i>munashii</i>	is futile/feels empty

From *Kochira Shakai-bu*, p. 48

時間つぶし	<i>jikan-tsubushi</i>	time-killing
パチンコ屋	<i>pachinko-ya</i>	pachinko parlor
あっという間に	<i>a-tto iu ma ni</i>	instantly
替える	<i>kaeru</i>	change (v.)
玉	<i>tama</i>	ball
機械	<i>kikai</i>	machine
不便	<i>fuben</i>	inconvenient
変な	<i>hen na</i>	strange
イヤガラセ	<i>iyagarase</i>	harassment
小遣い	<i>kozukai</i>	spending money (n.)
昼間	<i>hiruma</i>	daytime
盛況	<i>seikyō</i>	flourishing/thriving
産業	<i>sangyō</i>	industry
しばらく	<i>shibaraku</i>	for some time
事件	<i>jiken</i>	event/happening
記者	<i>kisha</i>	reporter
宿命	<i>shukumei</i>	destiny
忙しい	<i>isogashii</i>	busy

昔	<i>mukashi</i>	olden days
違う	<i>chigau</i>	is different
導入する	<i>dōnyū suru</i>	introduce
問題	<i>mondai</i>	problem/issue
増える	<i>fueru</i>	increase (v.)
雰囲気	<i>fun'iki</i>	atmosphere
せい	<i>sei</i>	result/effect
たたく	<i>tataku</i>	hit (v.)
困る	<i>komaru</i>	be troubled
精密な	<i>seimitsu na</i>	precise
不都合	<i>futsugō</i>	trouble/difficulty
壊れる	<i>kowareru</i>	break (v.)
失敬な	<i>shikkei na</i>	rude/impolite
残念	<i>zannen</i>	regret/disappointment
駐車場	<i>chūshajō</i>	parking lot
はねる	<i>haneru</i>	hit [with a vehicle]
救急車	<i>kyūkyūsha</i>	ambulance
警察	<i>keisatsu</i>	police (n.)
親	<i>oya</i>	parent (n.)
服	<i>fuku</i>	clothes
たのむ	<i>tanomu</i>	request (v.)
単車	<i>tansha</i>	motorcycle
間に合う	<i>maniau</i>	be in time
写真	<i>shashin</i>	photograph (n.)

From *Kaiketsu! Todo Kachō*, p. 69

甘い	<i>amai</i>	sweet
到着	<i>tōchaku</i>	arrival
屋形船	<i>yakata-bune</i>	pleasure/party boat
イキな	<i>iki na</i>	stylish/smart
演出	<i>enshutsu</i>	production/presentation
デブ	<i>debu</i>	chubby
緊急	<i>kinkyū</i>	urgent
用件	<i>yōken</i>	matter (n.)
埋め合わせ	<i>ume-awase</i>	compensation
きっと	<i>kitto</i>	certainly
姿	<i>sugata</i>	figure (n.)
人達	<i>hito-tachi</i>	people
動く	<i>ugoku</i>	move (v.)
電車	<i>densha</i>	train (n.)
事故	<i>jiko</i>	accident
海	<i>umi</i>	sea
渡る	<i>wataru</i>	cross (v.)
着く	<i>tsuku</i>	arrive
迷惑	<i>meiwaku</i>	trouble/nuisance
荒い	<i>arai</i>	rough
宴会	<i>enkai</i>	dinner party
寄り道	<i>yorimichi</i>	side trip/detour
偶然	<i>gūzen</i>	by chance
助かる	<i>tasukaru</i>	be helped/saved
お礼	<i>o-rei</i>	(hon.)-thanks
つぐ	<i>tsugu</i>	pour
終わる	<i>owaru</i>	[something] finishes/ends
用	<i>yō</i>	business/errand
口実	<i>kōjitsu</i>	pretext
無理に	<i>muri ni</i>	forcibly
上司	<i>jōshi</i>	boss (n.)
嘘つき	<i>usotsuki</i>	liar

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.



page 12

Manga

- 18 **Mix Connection** •
みっくすこねくしょん
Yakuza humor from the creator of *Crayon Shinchan*.
- 24 **Kachō Baka Ichi-dai** • 課長バカ一代
The samurai salaryman amuses himself while working late.
- 32 **American Comics** • アメリカの漫画
Dilbert and *Garfield*—in Japanese.
- 48 **Kochira Shakai-bu** • こちら社会部
While her mother is gambling at pachinko, a child is hit by a motorcycle in the parking lot.
- 69 **Kaiketsu!! Todo-Kachō** •
快傑!! トド課長
Who's the man in the boat?



page 18

Miscellaneous

- 5 **Publisher's Note**
- 6 **Letters**
- 7 **Bloopers**
- 90 **Cultural Exchange**
- 92 **Classified Ads**

Features

- 12 **Convenience Stores** At first glance, Japanese convenience stores look much the same as their Western counterparts—but we take a closer look.
- 36 **Taiyaku**
A bilingual selection from the bestselling book *Nōnai Kakumei* ("A Great Revolution in the Brain World"), by Haruyama Shigeo, about how your "brain hormones" influence your health.

Departments

- 9 **Brand News**
A clever name for a brand of condoms that can bring you good luck.
- 16 **Cooking Corner**
Soy sauce, the taste of Japanese cooking.
- 40 **Book Review**
The Story of Japan, by Hiraizumi Kiyoshi.
- 41 **On the Bookshelf**
Recently released books about Japan.
- 44 **Computer Corner**
Using Microsoft's Office 97 in Japanese—on an American PC.
- 46 **Video Review**
Tezuka's *Black Jack* as produced by Dezaki Osamu.



page 46

Language Learning

- 84 **Basic Japanese: The Concept of *Ki*, Part 1**
The word *ki* is making its way into English; we give you an in-depth look at how it's used in Japanese.
- 91 **Vocabulary Summary**
Words from this issue of *Mangajin*.