

# BASIC JAPANESE through comics

## Lesson 35 • *Mono* (Part 1)

***Mono*** is another one of those words that seem like they should be so easy to use and understand. After all, its basic meaning is simply “thing.” In reality, though, *mono* (often shortened to *mon*) isn’t just one word with one meaning. Beyond the easily comprehended noun *mono* is a more vague particle *mono*, which adds emphasis or indicates that an explanation is being offered. There are also many idiomatic usages and phrases that incorporate *mono*, some of which we will cover in the next installment of *Basic Japanese*.

All in all, *mono* is probably one of the most often used words in the Japanese language, and while none of the meanings are really too hard to understand, the wide range of usages may make it difficult to get a firm grasp on it at first. The following manga examples should help you begin to sort out the different uses and give you some insight into the use of *mono* in real-world Japanese. Then, the next time someone tries to tell you that the language is incomprehensible, you can say, “*Chigau mon!*” (“That’s not so!”)

### *Mono* = “person”

When written with the kanji 者, *mono* means “person.” Here Sakamoto Seizō is trying to track down his older brother Keikichi in order to convince him to go back to live with his son. Seizō has found the neighborhood where Keikichi lives, so he inquires about his brother to a man on the street.

者 is the humble counterpart of 人 *hito* or 方 *kata*. Seizō uses it because he is referring to a member of his own family.



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**Seizō:** ここに、坂本という者 がいるでしょうか？

*Koko ni, Sakamoto to iu mono ga iru deshō ka?*

here at (name) called person (subj) exist(s) (?)

“Is there someone named Sakamoto around here?”

“Does someone named Sakamoto live around here?” (PL.3)

- *deshō* by itself usually seeks agreement (“right?”) or sometimes means “probably is,” but when used with the question indicator *ka*, it is really just a polite way of asking, “is it?/does it?”, so *iru deshō ka* = “does he exist/is he present?”

**Mono = “physical thing”**

These two amateur *sumō* wrestlers have been practicing their moves for a rigged match the next day. As a token of apology for a disparaging remark made by his lady friend, Date no Yama offers Take’emon some *mitarashi dango* (a type of rice-ball dumpling). Take’emon’s response also demonstrates how *mono* is sometimes contracted to *mon*.

**Date no Yama:**

すみません 武さん。つまんない もの ですが、  
Sumimasen Take-san. Tsumannai mono desu ga,  
sorry/excuse me (name-hon) trifling thing is but  
これ でも 食べて 機嫌 なおして ください。  
kore demo tabete kigen naoshite kudasai.  
this or something eat mood fix please

“Sorry, Take-san. It’s a trifling thing, but please eat something like this and fix your mood.”

“Sorry, Take-san. It’s really nothing, but maybe these will help you feel better.” (PL3)

**Take’emon:**

みたらし団子 か。ほんとにつまんないもんだねー。  
Mitarashi dango ka. Honto ni tsumannai mon da ne.  
(type of rice dumpling) (?) really/truly trifling thing is (colloq.)  
“Mitarashi dango, is it? It really is a trifling thing, isn’t it.”  
“Mitarashi dango, huh? You aren’t kidding when you say it’s nothing.” (PL2)

- *tsumannai* is a colloquial contraction of *tsumaranai*, “trifling/dull.”
- adding *demo*, “something like,” when making a suggestion softens it by implying that there are other possible options.
- *dango* are steamed or boiled dumplings made from rice flour. *Mitarashi dango* are a type of *dango* that originated in Kyōto, served with a syrupy mixture of soy sauce and sugar.



© Sakurai Toshifumi / Ushimataigi Take'emon, Futabasha

**Mono = “abstract thing”**

Even though the artist is an important business client, her admiration for the painting seems to be genuine. The woman, Tsuchii-san, is Hamasaki Densuke’s *kachō*/supervisor in the manga series *Tsuri-Baka Nisshi*.



© Yamasaki & Kitami / Tsuri Baka Nisshi, Shogakukan

**Tsuchii:** でも 確実に 私 の 心 に  
Demo kakujitsu-ni wataashi no kokoro ni  
but certainly I/me 's heart to  
伝わってくる mono ga arimasu.  
tsutawatte-kuru  
is conveyed/transmitted-and comes thing (subj.) exists  
“But there’s something that’s definitely transmitted to my heart.”  
“But there’s something here that really touches my heart.” (PL3)

## Indicating a tendency/characteristic

Generalizations can be expressed with *mono*, coming across as something like "... are things that ..." Here Garcia-kun has brought the kindergarten terror Crayon Shin-chan (who is visiting from another manga title in *Action Comics*) to the local pool, and one of the parents thinks Shin-chan is setting a bad example. She wants Garcia to do something about it, but Garcia's attitude is pretty laid-back.

**Parent:** のん気なこと言って ケガ入出たら アナタのせい よ。

*Nonki-na koto itte keganin detara anata no sei yo.*  
carefree thing say-and if someone is injured your fault (emph.)  
"With such a carefree attitude, it'll be your fault if someone gets hurt." (PL2)

**Garcia:** 子供は 気をつけても ケガする ものです。

*Kodomo wa ki o tsukete mo kega suru mono desu.*  
children as-for even if are careful get injured thing is/are  
"As for children, even if you're careful they are things that get injured..."

"No matter how careful you are, kids have a way of getting hurt." (PL3)

- *nonki-na* means "carefree/laid-back" and *nonki-na koto o itte* is a continuing form of *nonki-na koto o iu* ("say carefree/easy things.")
- *keganin (ga) detara* is a conditional ("if") form of *keganin (ga) deru*, literally "an injured person appears" → "someone gets injured."



© Takeuchi Akira / Garcia-kun, Futabasha

## Past tendency

The use of *mono* to describe tendencies is not limited to just the present. *Mon(o) da* after a past tense verb means "used to (do the action)/always (did/have done the action)." This *obasan* has sneaked off from her family store to play pachinko. When someone comes to tell her that things are busy and they need her back at the store, she recalls that when she was in charge, she was always able to take care of the store by herself, no matter how busy it was. See *Mangajin* #34 for the entire story.



**Yukari:** あたしなんか どんなに 忙しくても  
*Atashi nanka donna-ni isogashikute mo*  
I/me someone like no matter how much even if busy  
ひとりで きりもりしてきたもんだが ねえ!  
*hitori de kirimori shite kita mon da ga ne!*  
alone/by myself managed-and-came thing is but (colloq.)  
"I (have) always managed by myself no matter how busy things got!" (PL2)

- *nanka* can stand in place of the topic marker *wa* ("as-for"), often with a belittling/critical feeling toward the topic, but in this case it just emphasizes *atashi* ("I/me").
- *isogashikute mo* is from *isogashii* ("busy"). The *-te mo* form means "even if/when ..."
- *kirimori shite* is the *-te* form of *kirimori suru* ("manage/administer"). *Kita* is the plain/abrupt past form of *kuru* ("come"), here implying the action started at sometime in the past and continues to the present → "I've always ..."

### Should/shouldn't

**Following the present form** of a verb, *mon(o) da* can also mean, "should/must (do the action)." The setting for this scene is a hotel, where a medical convention is being held. One of the hotel guests isn't feeling well, and since the regular hotel doctor is unavailable, the visiting Dr. Shibata volunteers to examine him. It turns out that the man has a touch of the flu, so Shibata tells him to go home and get some rest. When the patient explains that he's from out of town on important business that simply must be completed, the doctor, who isn't used to the special needs of hotel guests, gets a bit irate. See *Mangajin Nos. 30 & 31* for the entire story.



© Ishinomori Shōtarō / Hotel, Shogakukan

**Dr. Shibata:** 患者は医者の言う事を聞くもんだ!  
Kanja wa isha no iu koto o kiku mon da!  
patient as-for what the doctor says (obj.) should listen to/heed  
"A patient should do as his doctor says." (PL2)

そう でなければ いつまでたっても 治らん ぞ!  
*Sō de nakareba itsu made tatte mo naoran zo!*  
that way if is not forever won't get better (emph.)  
**"If you don't, you'll never get better!" (PL2)**

- *kiku* literally means “listen to,” but in this usage it has the idiomatic meaning of “obey/do as (one) says.”
- *itsu made tatte mo* is followed by a negative to mean “(something won’t happen) no matter how much time passes” → “will never happen.”

**Otto left his wife and daughter** in East Germany 10 years ago when he had a chance to go make his fortune abroad. Now when he comes back for them, he finds that they had to go west to look for work, along with many of the other townspeople. He stops to talk to this old woman, who laments the fact that things have been rough since the Berlin Wall came down.

Old Woman: あーあ、長生きするもんじゃないね。

*A-a, naga-iki suru mon ja nai ne.*  
(sigh) live a long time shouldn't (colloq.)

**“I guess a person really shouldn’t live so long.”** (PL2)

ろく でもない 話 ばっかりだ。  
Roku demo nai hanashi bakkari da.  
good/decent is not tell nothing but is

**“You don’t hear anything but bad news.” (PL2)**

- *roku* (-na) means, “good/decent,” but is usually used with a negative (*demo nai* in this case) to mean, “no good . . . No decent . . .” We also considered translating *roku demo nai hanashi* as “sad stories.”
- *bakkari* is a colloquial variation of *bakari*, “only/nothing but.”
- *~a* is a drawn-out sigh of disappointment, said with a falling intonation on the long *a*, then rising quickly on the final *a*.



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## Reason/cause

**Mono can indicate a cause or reason** when giving an explanation. Mrs. Barnum is worried about a university researcher named Annabel Johnson, who has disappeared. Pretending to be Annabel's aunt, she takes Keaton, an archaeology professor and part-time investigator, along to look for clues. Keaton is surprised when she shows him the key to Annabel's apartment, which she procured from the landlord.



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**Mrs. Barnum:** なにしろ 私、 彼女の 叔母さんですもの。  
nanishiro watashi, kanjo no obasan desu mono.  
anyhow I/me her aunt is/am because  
“After all, (it's because) I am her aunt.” (PL3)

**Keaton:** あ、ちょっと...  
A, chotto...  
hey a little  
“Hey, wait a sec ...” (PL2-3)

- *nanishiro* means, “at any rate/anyhow/after all/you know.”
- the age distinction, i.e. older or younger, is always made when speaking of a person's siblings in Japanese. This distinction carries over to aunts and uncles as well. Although most typically written in hiragana, there are two ways to write the word “aunt” in kanji: 伯母 and 叔母, both pronounced *oba*. The first refers to a parent's older sister, and the second indicates a parent's younger sister. Mrs. Barnum uses 叔母, which shows that she is (pretending to be) Annabel's mother's/father's younger sister, although in spoken language the distinction is lost because the pronunciation is the same. The word “uncle” is also written two ways, 伯父 and 叔父, both pronounced *oji*, referring to a parent's older and younger brother, respectively.

**This couple is watching TV**, and the wife tells her husband that she has been told she bears a resemblance to the actress on the show. He replies that the actress looks like she has a nasty disposition. The wife continues the conversation ...

**Wife:** それで ね、 口元 なんか もう そっくり って!  
*Sore de ne, kuchimoto nanka mō sokkuri tte*  
and then (colloq.) mouth area as-for (emph.) exactly like (quote)  
“So anyway, they say that my mouth is exactly like hers.”  
(PL2)

**Husband:** よくしゃべる もん なあー。  
*Yoku shab eru mon nā.*  
a lot talk/speak because (colloq.)  
“(Because) you do talk a lot, huh.” (PL2)

- *kuchimoto* literally means “mouth area/around the mouth” but in this case can simply be translated as “mouth.”
- *nanka* is sometimes used in place of *wa* to mark the topic. It often has a belittling tone but here is just a colloquial usage.



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## Emphasis/explanation

As a sentence-ending particle, *mon(o)* can add emphasis to a statement or explanation, with the feel of "(because) that's the way it is." The old man Kanamori in this scene is a successful company president. His will to go on has faded, though, and he is now starting to give away his personal possessions. He explains that he has already accomplished all of the things that he wanted to do in life, and thanks Roppeita for having been his friend.



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**Roppeita:** なんだい ジジくさい こと 言つちやって！  
*nandai jiji-kusai koto itchatter!*  
 why old-mannish thing say (regret)  
 "What do you mean by saying such an old-geezer  
 thing?" (PL2)

**Sound FX:** ガボ  
*Gabo*  
*Gulp*

**Kanamori:** だって ジジイ だ もの。  
*Datte jiji da mono.*  
 but old man is/am (explan.)  
 "But, (it's because) I am an old geezer." (PL2)

- *nandai* is a softer form of *nan da*, a blunt "what/why."
- *jiji(i)* is a somewhat derogatory word for "old man." Adding *-kusai*, lit. "stinky," to a noun or adjective forms an adjective that describes something as having the negative aspects of the original word. For example, *mendo-kusai* = "troublesome/tiresome" (from *mendo*, "trouble"), and *furu-kusai* = "outdated/old fashioned" (from *furu*, "old").
- *itchatter* is a colloquial form of *ite shinattte*, from *itte*, "say." The *-te shinatt* form implies that the action is regrettable or inappropriate.

## Denial

The emphatic particle *mon(o)* is often used in sentences of denial. To save a little money on food, Yawara has made herself a lunch to take to work. She's trying to save up to go visit her boyfriend, who's on assignment in America, but her nosy grandfather assumes that she wants the extra money to buy fancy clothes and go out dancing.

**Yawara:** ちがう もん。  
*Chigau mon.*  
 different (emph/explan.)  
 "That's not so." (PL2)

旅行 の 費用 ためる ん だもん。  
*ryokō no hiyō tamēru n da mon.*  
 trip 's expense save/collect (explan.) is (emph.)  
 "I'm saving money for traveling expenses." (PL2)

**Grandfather:** 旅費 イ?  
*Ryōhi?*  
 "Traveling expenses?" (PL2)

- she has left out the object marker *o* that would normally follow *hiyō*.



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# BASIC JAPANESE through comics

## Lesson 36 • *Mono* (Part 2)

In part 1 we presented examples of the word *mono* used to mean “person” or “thing,” to add emphasis, and to indicate that an explanation is being offered. This time we’ll explore how *mono* is used in combinations and idioms, but the full range of *mono*’s usage is wide, and our coverage is by no means exhaustive. We found more uses in our manga searches than we could hope to illustrate even in several installments, but with these lessons as a start, you should be able to catch on to the other uses of *mono* as they come up. If you’d like more sources to enhance your understanding, the following should be helpful:

- *A Handbook of Japanese Usage*, by Francis G. Dohran (Tuttle, 1991).
- *All About Particles*, by Naoko Chino (Kodansha, 1991).
- Any comprehensive J-E dictionary. We use *Kenkyusha’s New Japanese-English Dictionary* at the *Mangajin* office. It provides a good selection of the idiomatic uses of *mono*, although the Japanese examples are given with no rōmaji or furigana.

### *Mono* in combinations: *Tabemono* = “Food”

***Mono* sometimes combines with verb stems** to form nouns. Two of the most common examples are *tabemono* (“food”), from *taberu* (“eat”), and *nomimono* (“[a] drink”), from *nomu* (“drink”). The girl in this scene from *Yawara!* has been on a diet, but can’t take it anymore.

**Girl:** お願ひ… / なにか 食べ物を…  
*Onegai… / nanika tabemono o*  
 please something food (obj.)  
 “Please… (give me) something to eat…”  
 (PL2-3)

- her sentence is left unfinished, implying something like *nanika tabemono o (kudasai)*.



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### *Nomimono* = “Beverage”

**Natori** has just found out that he failed his college entrance exam, so Izumi takes him out to drink and forget.

**Waiter:** お飲みものは?  
*O-nomimono wa?*  
 (hon-) drink as-for  
 “Your drink?”  
 “What would you like to drink?” (PL3-4)

**Izumi:** はい。ビールをください。  
*Hai. Biiru o kudasai.*  
 yes beer (obj.) please give  
 “(Yes), beer please.” (PL3)

- the honorific *o* in front of *nomimono* is optional, but a waiter would almost always use it with a customer.
- Izumi’s *hai* does not really mean “yes,” but simply indicates that she heard the waiter and is going to respond. See Basic Japanese #25.



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**Tsukemono = "Pickles"**

The woman in this scene is picking up a few things at the local vegetable stand, and as an afterthought decides she wants some Japanese pickles (*tsukemono*) as well. The word *tsukemono* is from the verb 漬ける (*tsukeru*) ("soak/pickle").

**Customer:** ここ の 漬け物 は おいしくねえ。  
Koko no tsukemono wa oishii wa nē

here 's Japanese pickles as-for tasty (fem.)(colloq.)  
"The *tsukemono* here sure are good, aren't they." (PL2-3)

**Shopkeeper:** ハハハ なんせ 良く 手入れして からねえ。  
Ha ha ha nansē yoku te-iire shite-ru kara nē

(laugh) after all much/often are taking care of because (colloq.)  
"Ha ha ha, after all, (it's because) we take good care of them." (PL3)

- *tsukemono* is often translated as "pickle(s)," but that alone can be misleading. *Tsukemono* can be made from many different vegetables and pickling bases. The end result frequently bears little resemblance to what Westerners think of as a pickle.
- *nansē* is a colloquial variation of *nanishiro*, "anyhow/after all."
- one might think that the shopkeeper was making a play on words, since *te-iire suru* is written with the kanji for "hand" and "put in/enter," and she is sticking her hand in the barrel in this scene. The expression is entirely idiomatic, however, and *te-iire suru* retains none of its literal meaning. *Tsukemono* connoisseurs tell us that the *tsukemono* base requires frequent stirring and other maintenance, so good *tsukemono* require a lot of hard work.



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**Otoshimono = "Something dropped"**

Many other verbs can be made into *mono* nouns. In this example, the verb is *otosu*, "drop," which becomes *otoshimono*, "(a) dropped object."



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**Kachō:** おい、落しもの  
Oi, otoshimono  
hey dropped object  
"Hey, (it's a) dropped object."  
"Hey, you dropped something." (PL2)

- his incomplete sentence suggests, "... *otoshimono* (*desu*)" "(... there's/it's a) dropped object." It is possible to phrase this sentence something like, "*nanika otoshita yo*" "(you) dropped something," but in Japanese it's probably more common to call attention to the dropped object the way he does here.
- *oi* is an abrupt way of getting someone's attention.

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**Namakemono = "Lazybones"**

It's also possible to form nouns from verb stems combined with the *mono* that means "person," giving the meaning of "someone/that/who is ..." In this scene from *Dai-Tokyo Binbō Seikatsu Manyuari*, Kōsuke's landlady wants him to give her a hand in the garden.

**Landlady:** おーい、ナマケもん!!  
Oi, namakemon!!  
hey lazy/fiddle person  
"Hey, lazybones!!" (PL2)

- *namakemon(o)* is from the verb *namakeru* "be lazy/fiddle."



***Tsukaimono ni naru* = “Be something/someone useful”**

**Akagawa has pulled some strings** to bring Ishii, a friend from his college days, on as a bell-boy at the first-class hotel Platon. Ishii quit his job at a bank two years ago, and hasn't been able to hold down a regular job since. At the hotel, Ishii proves clumsy in both words and actions, so the staff is beginning to understand why none of his other jobs went well.



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**Matsuda:** あれ じゃ 使いもの に ならん...!!  
Are ja tsukaimono ni naran...!!  
that if it is something useful to won't become  
"Being like that, he isn't going to be anything of use!"  
"Being like that, he's not going to work out!" (PL2)

**Akagawa:** わかつてます...  
*Wakatte-masu*  
understand  
“I know . . .” (PL3)

- the long dash before Matsuda's first word *are* indicates that this is the continuation of a sentence from the previous frame, where he was saying, "No matter how much of a friend he is . . ."
- *tsukaimono* *ni* *naranai* is a contraction of *tsukaimono* *ni* *naranai*, a set phrase meaning, "is of no use/won't do." *Tsukaimono* ("something useful") is from the verb *tsukau* ("use").

*Mono ni naru* = “Amount to something/be somebody”

**The example above, *tuskaimono ni naranai* "won't do/is of no use,"** leads us to this next phrase, *mono ni naru*, "amount to something/prove successful." The father in this scene owns a barber shop and is yelling at his eldest son for botching a practice haircut on the younger son. He uses the negative form, *mono ni naranai*, to mean "won't amount to anything."

**Father:** まったく 不器用な 奴 だ な!!  
Mattaku bikiyu-na yatsu da na!!  
utterly/completely clumsy/unskillful guy is (colloq.)  
そんな こと ジャ 何年たっても、 ものにならねえ ゾ。  
Sonna koto ja nan nen tatte mo, mono ni naranē zo.  
that kind of thing if it is however many years pass. amount to nothing (emph.)  
"You sure are a clumsy goof! At this rate, you'll never amount to anything no matter how many years go by." (PL2)

**“Sound” FX:** ガミ ガミ  
*Gami gami* (effect of scolding someone)

- *yatsu* is a slightly derogatory word for "person." It is often translated as "guy/fellow," but has a harsher feel than such a translation might suggest.
- *ja* is a contraction of *de wa*.
- *naranē* is a rough/masculine form of *naranai*, "won't become."
- *zo* is a rough/masculine particle which adds emphasis.



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**Sono mono = "Per se"**

**Sono mono**, literally "that thing," is used to express the idea of "per se" or "... the very thing (itself)." This woman has been talking about a problem at work, and goes on with the discussion without realizing that her friend has wandered off to look at some clothes.



**Woman:** だから 問題 は 会社 の システム そのもの  
*Dakara mondai wa kaisha no shisitemu sono mono*  
 therefore problem as-for company 's system itself  
 にある わけ よ ね。つまり...  
*ni aru wake yo ne. Tsumari...*  
 at exists situation/reason (emph.) (colloq.) that is  
 "So (the situation is) that the problem is in the  
 company's system itself. In other words..." (PL2)

**Taishita mono = "Quite something"**

The word **taishita** means "great/grand/important," and **taishita mono** (*da/desu*) indicates admiration, wonder, or amazement. The old woman in this scene has taken a ride with a man who accidentally popped into her house in a time machine. After visiting prehistoric Japan and having a near miss with a dinosaur, she jumps 22 years ahead of her own time (1961) to 1983, and is amazed at all of the changes and progress.

**Old Woman:** ウヒヨーッ テレビ に 色 が ついとる わい!!  
*Uhyō! Terahi ni iro ga tsuitoru wai!*  
 wow TV to color (subj.) is attached (emph.)  
 "Wow! The television has color!" (PL2)

大したもん ジゃ。  
*Taishita mon ja*  
 really something is  
 "That's really something!" (PL2)

- *tsuitoru* is a contraction of *tsuite-oru*, equivalent to *tsuite-iru*. Older people frequently use *-oru* instead of *-iru*.
- other elements associated with the speech of older people are *wai* instead of *wa* as a colloquial particle of emphasis, and *ja* instead of *da* ("is/are").



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**Monosugoi = “Tremendous/incredible”**

**Mono** can be attached as a prefix to certain words to act as an intensifier. One of the most common of these “intensified” words is *monosugoi* (“tremendous/incredible”), from *sugoi* (“amazing/terrific”). In this scene, Yawara is in the middle of an intense jūdō bout. The winner will advance to the final, gold-medal match of the Barcelona Olympics, but so far, neither contestant has been able to get the upper hand.

© Urusawa Naoki / *Yawara!*, Shogakukan

**Announcer:** ものすごい 技の応酬!! ものすごいスピード!!  
*Monosugoi waza no ōshū!! Monosugoi supiido!!*  
 incredible technique's response incredible speed  
 “An intense exchange of blows! Such incredible speed!” (PL2)

**Sound FX:** ハア ハア ハア ハア  
*Hā hā hā hā*  
 (sound of heavy breathing)

• *waza* refers to a technique or “move,” and *waza no ōshū*, lit. “technique’s response” indicates the moves and counter-moves that are going on in the match.

**“Sound” FX:** バツ  
*Batsu* (effect of a sudden movement; quickly standing up in this case)

**Monotarinai = “Something lacking”**

Another example of **mono** as an intensifier is *monotarinai*, “not quite enough/have something lacking” from *tarinai*, “insufficient/lacking.” Kōsuke had some old newspapers stacking up, so he decided to use them to clean the windows of his apartment building. He found the task somehow satisfying, and now he can’t seem to stop.

**Narration:** アパートの廊下のガラスだけでは もの足りない ので、  
*Apāto no rōka no garasu dake de wa monotarinai node,*  
 apartment's hall's glass only with something lacking because

大家の家のガラスも みがきに 行った。  
*ōya no ie no garasu mo migaki ni itta.*  
 landlord's house's glass also polish/clean to went

**“Doing just the windows in the hallway of the apartment left me wanting to do more, so I went to do the landlady’s windows as well.”** (PL2)

**Sound FX:** きゅつ きゅつ きゅつ きゅつ  
*Kyūt! kyūt! kyūt! kyūt!*  
 (squeaking sound of polishing glass with newspaper)

- using a verb stem (here *migaki*, from *migaku*, “polish/wash”) plus *ni iku/itta* means “go/went to do (the action).”

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... *mono ka* = "No way"

**Strictly speaking**, adding *mono ka* after a verb makes a question ("is it such a thing/situation that I would . . . ?"), but the phrase actually functions as a strong defiant assertion that one will not do the action in question. In this scene from the final episode of *Yawara!*, the awards ceremony where Yawara is to receive the National Medal of Honor has been thrown into disarray. Yawara wants to make a quick exit with Matsuda, the young reporter she is secretly attracted to. Unfortunately, Matsuda gets clobbered by a mob of people who think he's a troublemaker out to disrupt the proceedings. Kazamatsuri has feelings for Yawara, and yells out at the downed Matsuda.



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Kazamatsuri

さまをみろ!! そう 簡単に 柔さん を 渡す ものか!!  
*Zama o miro!! Sō kantan ni Yawara-san o watasu mono ka!*  
serves you right that easily (name-hon.) (obj.) hand over no way  
“See what you get? There’s no way I’ll give up **Yawara**  
that easily!” (PL.2)

柔さん、今僕があなたのとへまいります！  
*Yawara-san, ima boku ga anata no moto e mairimasu!*  
 (name-hon.) now I/me (subj.) your base/place to will go  
**"Yawara, (now) I'm coming to you!" (PL3-4)**

- *anata o miro*, lit. "look/at/see the predicament," is a phrase meaning "serves you right!/there!/?see what you get!?"
- *anata no moto* is literally "your place/base," but means, "(the area/place) where you are."
- *mairimasu* is the PL3 form of *miru*, a humble equivalent of *iku* ("go"), or *kuru* ("come"). In this case the Japanese equivalent is *iku* ("go") since he will be moving toward her, but the English is more natural as "come."

***Mono o iu* = “Carries weight/has effect”**

**Mono o iu** literally means "... says something," but it means "carries weight/has significance." Here, someone is trying to implicate foreign minister Sakaki in a scandal by exposing past relations he had with a female terrorist. His colleague Ogura takes it in stride.

<b>Ogura:</b> あったことはあった、	無かったことは無かった...
Atta koto wa atta,	nakatta koto wa nakatta...
what was, was	what wasn't, wasn't
と い う ほしん	に 走らぬ 故然とした 態度
to <i>iu</i> <i>hoshin</i>	<i>ni</i> <i>hashiramu</i> <i>kizen</i> to <i>shita</i> <i>taido</i>
(quote) called self-protection	to doesn't run resolute attitude
が モノを言う!	
ga <i>mono o iu!</i>	

- (subj.) says something.
- **"His resolute, non-defensive 'what happened happened and what didn't didn't' attitude says it all."** (PL2)
- *hashiranu* is an equivalent of *hashiranai*, negative of *hashiru* "run." The negative made by using *-nu* where one would normally use *-nai* is an archaic form still in use in some expressions and phrases.
- 金がもの<sup>を</sup>言う *Kane ga mono o iu* ("Money talks") is another interesting application of this idiom.



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