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A critical linguistic analysis of a popular comic genre in Japan

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A Critical Linguistic Analysis of a Popular Comic

Genre in Japan

Master of Arts (Applied Linguistics)

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February 16, 2001

ABSTRACT

This research will focus on the issue of power and gender in the language of Japanese comics (*manga*). Comics in Japan are enormously popular and are read by a wide audience. They are aimed at specific audiences and it is my argument that the language of *manga* helps to reinforce certain social stereotypes - particularly the inferiority of women and the dominance of males.

The language of children's *manga* will be analyzed using the framework of Critical Discourse Analysis (CDA), which concerns itself with the relation between ideology and power in discourse. The analysis will be at various levels including lexico-semantic, pragmatic, textual and ideological.

The texts to be analyzed will be Japanese *manga* in the original Japanese language. *Manga* aimed at specific audiences, i.e. young boys and girls, will be analyzed to determine the presence of male-dominant ideology in the text.

I argue that an interpretation of the text under the framework of CDA supports the hypothesis that the ideology of male dominance is present in *manga* and that it has become normalized in Japan.

I certify that this thesis does not, to the best of my knowledge and belief:

- (i) incorporate without acknowledgment any material previously submitted for a degree or diploma in any institution of higher education;
- (ii) contain any material previously published or written by another person except where due reference is made in the text; or
- (iii) contain any defamatory material.

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Chapter 1 – Introduction

1.1 Purpose of research

Japanese *manga* are well known for their violent and pornographic content. It would appear on the surface that many of them, particularly those of a pornographic nature, portray women as inferior. It is the purpose of this research to discover whether *manga* of a non-pornographic nature portray females differently or if the sense of female inferiority and male dominance is embedded within the discursive structure. What ideological messages regarding male/female relationships are being sent to the millions and millions of Japanese children who read *manga* every week? Are they harmless stories or is an implied message being sent to children about how their society is structured?

1.2 The Phenomenon of Manga

The phenomenon of *manga* is an object of great curiosity to the average Westerner by virtue of the enormous and widespread popularity and content of these publications. In this study, I wish to shed some light on the phenomenon in general and, in particular, I wish to analyze children's *manga* texts in an effort to determine the underlying ideologies of gender inherent in the discursive structure.

In Japan, *manga* are an extremely popular mass medium with over 300 types of magazines published weekly, twice or thrice monthly (Loveday & Chiba, 1986b). The phenomenon of *manga* in Japan is unparalleled anywhere in the West. Hibbitt states that the sheer volume of published *manga* "would seem to require a nation of compulsive speed readers, indiscriminately devouring comic books..." (Hibbitt, 1955, p. xii). The Japanese love of comics starts at an early age with 42% of Japanese children's private collections of books at home being composed of comics (Loveday, 1986a, p. 158).

Why are comics so popular in Japan? Schodt (1983, p.25) claims that "the Japanese are predisposed to more visual forms of communication owing to their writing system". The Chinese characters used in Japanese script are pictures in a basic form and are able to represent "either

a tangible object or an abstract concept, emotion or action...The process of combining several "pictographs" to express complex thoughts ...was a form of montage that influenced all Japanese arts" (Schodt, 1983, p.25). Other reasons given for the popularity of *manga* include their accessibility to all ages, their ease of reading, their portability and the fact that they provide "entertainment and relaxation in a highly disciplined society" (Schodt, 1983, p.25). Children in Western countries have more accessibility to outside play areas and have far more leisure hours than Japanese children, who must snatch what little time they have for relaxation when they can, and a comic book close at hand can provide that brief entertainment. The habits of comic reading are formed at a young age and are carried on through adult life.

Whereas in the West comics are considered to be mainly the domain of children, in Japan, the love of comics continues through adult years. Perhaps because of this wider demographic readership, the titles and content of manga vary tremendously – "thrillers that rival 007 for espionage, psychological tales of salaried workers, romances that would put Harlequin to shame " (Solo, 1989) p.87. Other topics range from "moneymaking to politics, from sports to erotica" (Kanfer, 1983, p.93).

Japanese comic artists, as long ago as the 12th century, not only wanted to amuse but they also wanted to shock and scare. This style of comic is still prevalent today with many scenes depicting torture, violence, scatology and erotica. And that's just the children's *manga*! Graphically depicted lurid scenes of brutality and sex are common fare in *manga* for both adults and children. Up until recent times, males have been the main consumers of *manga*, however, lately, there have been an increasing number of publications aimed at female readers.

The content of men's magazines differs considerably from that of women's. Whilst men's magazines focus on sex, violence and sports, women's focus on idealized romantic love. It is argued here that the respective content of males' and females' manga have much to say about the relevant status of men and women in Japanese society and their relationships to each other.

The language forms in men's and boys' comics particularly are generally very informal, with slang and plain forms in abundance. Japanese is rich in onomatopoeic expressions, which are ideal for expressing sound effects used frequently in comics. The use of these forms makes the

story very amusing in a society where politeness in manner and choice of language forms are all-important. Relationships between people are frequently established by the use of certain language forms with the superior person in the relationship using the less formal language. The juxtaposition or flouting of these well-established rules of language can often be a great source of amusement in *manga*.

Publications - which are read in such vast numbers - are obviously popular and one has to ask why they are so popular. They appeal to the Japanese psyche possibly because they are easy to read, cheap and the messages in the stories are still there to shock and titillate as they were in the 12th century. The illustrations provide a large part of the story with violence, sex and gore graphically depicted.

A recurrent theme found in many *manga* is the degradation of women as sexual objects, mothers, co-workers etc. In a society which Westerners would regard as 'sexist', with males still clearly holding positions of power (outside the home at least), it is still overtly acceptable to portray women as subservient and available for men's gratification in various media.

It is important to note that the separation of the sexes is linguistically possible in Japanese with men and women often using different forms. Takahara (1991, p.62) explains that, in Japanese, "biological sex is actually realized in pronominal systems, verbal endings, and modal and gender markers". The manipulation of these levels can be used to determine all sorts of relationships of power across gender, age and social standing.

1.3 Critical Discourse Analysis

To carry out a Critical Discourse Analysis, it is necessary to turn to the works of scholars such as Fairclough. He states that CDA is viewed as integrating "(a) analysis of texts; (b) analysis of processes of text production, consumption and distribution, and (c) sociocultural analysis of the discursive event (be it an interview, a scientific paper or a conversation) as whole" (Fairclough, 1992, p.25). CDA looks at the situation of a text in its social setting and how participants make meaning out of the text according to their position in the social setting. Central to CDA is the concept of ideology and how it pervades all discourse and orders the relation of power between

discourse participants.

When he is being 'critical', Fairclough is viewing ideology pejoratively, that is, he alludes to "asymmetrical relations of power, to domination" (Fairclough, 1995, p.17) in social relations. He claims that ideology is functioning most effectively when it is invisible in the text and when:

the background assumptions which on the one hand lead the text producer to 'textualize' the world in a particular way, and on the other hand lead the interpreter to interpret the text in a particular way. Texts do not spout ideology. They so position the interpreter through their cues that she brings ideologies to the interpretation of texts - and reproduces them in the process (Fairclough, 1989, p.85).

CDA's "are concerned to use linguistic analysis to expose misrepresentation and discrimination in a variety of modes of public discourse:...the goals of the critical linguist are in general terms defamiliarisation or consciousness-raising" (Caldas-Coulthard, 1995, p.5). It is the exposing of ideology, which is usually invisible in a text that the CDA wishes to achieve through discourse analysis.

1.4 Hypothesis

I hypothesize that this form of analysis will show that the ideology of male domination in Japanese society will be pervasive throughout the texts of *manga* and that the ubiquitous *manga* help to 'familiarize' and 'naturalize' this aspect of Japanese society. As a result, the ideology of male dominance in Japanese society remains supported and the power imbalance unchallenged.

Whilst there is a wealth of English language research on gender differences in the Japanese language from a lexico/syntactic point of view (Abe, 1995; Ide, 1982; Loveday, 1986a; Peng, 1986; Shibamoto, 1987; Takahara, 1991), few, with the exception of Abe, refer to the relation between power and gender in discourse. It would appear from the available research that Japanese sociolinguistics focuses on structural rather than deeper ideological issues.

There is also a dearth of research on Japanese comics from a linguistic point of view. The works of Loveday, 1986; and Adams, 1987a, 1987b, 1991, 1997 whilst insightful, have a psychoanalytical basis; Schodt (1983) focuses on the historical aspect and topics of *manga*;

Kinsella (1986), Lent (1989b), Loveday (1986a) on social status, form and content. These researchers do not address the actual linguistic structure of *manga*. Nowhere have I found a linguistic analysis of *manga*. If comics are capable of providing "a corpus of information about the beliefs, values and practices of the culture in which they are conceived" (Loveday & Chiba, 1981, p.135), then it is important to carry out linguistic analyses to uncover how messages and ideologies are passed onto the reader via linguistic structures under 'naturalized' language forms.

The hypothesis to be tested in this research is that the ideology of male dominance will be reflected in mixed-sex discourse in Japanese children's *manga*.

Ideology will be defined here as the underlying presuppositions of text which reflect the beliefs of the dominant and powerful in a society. Ideology influences the choice of discourse by speakers/writers in any given situation within their society.

Male dominance will be defined here as dominance in discourse by virtue of the use of certain lexico-semantic items; males using more forceful grammatical items such as imperatives; males having more turn taking rights in mixed sex discourse; males violating accepted turn-taking rights more often than females and males choosing topics for conversation more often than women.

Chapter 2 -Literature Review

2.1 Manga

As previously stated, it is important to understand the phenomenon of Japanese comics to grasp their potential as a powerful ideological tool in the society.

Japanese comics or *manga*, have become increasingly popular forms of reading entertainment in Japan since the post-war period. Whereas, in the West comics are considered to be mainly for children, in Japan, they are read widely by all age groups. It is not unusual to see a well-dressed businessman commuting to work on the bus or train, engrossed in a comic book the size of a telephone directory. Many Japanese while away their negligible free time standing at comic stalls engaged in what the Japanese call *tachiyomi* - literally, 'standing and reading' - the latest issue of their favourite comic.

Manga are usually first published in magazine form and then compiled into books, which can run to many hundreds of pages. Most *manga* are published for particular audiences - boys' *manga*, girls' *manga*, adult *manga* (generally aimed at men) and women's *manga*. The most popular *manga* are those for boys which are printed with a glossy colourful cover and monochrome pages inside (Schodt, 1983) p.13. The circulation of boys' *manga* in Japan is phenomenal. In 1984 the most popular *manga* '*Shonen Jump*' sold nearly 4 million copies a week. The American magazine '*Newsweek*', considered an enormously popular magazine, in a country with approximately double the population of Japan, has a weekly circulation roughly equal to that of '*Shonen Jump*'. In 1996, "*Shonen Jump*'s circulation had jumped to 6.2 million" (Kinsella, 1986, p.104). The leading adult *manga* sell around a million copies each week.

Taking into account the practice of '*tachiyomi*' and the sharing of reading material, it is estimated that at least 20 million people a week or 1/5 of the population, read '*Shonen Jump*'. The comic industry in Japan grosses three times more than the domestic film industry (Kinsella, 1986, p.104). As an indication of the size of the *manga* industry, consider the fact that "Six *manga* artists feature among the nations top 500 payers of income tax", (Tasker, 1987, p.120) and that comics, magazines and books are the foundation of major Japanese publishing

companies (Solo, 1989, p.90).

Schodt (1983, p.25) explains the popularity of comics in Japan thus:

Japan developed a comics phenomenon of this size because of their calligraphic writing system, because the country is a very crowded, urban nation with little physical space for children's play and because the gruelling educational system is so demanding that students must escape to easy-to-read comics.

The Japanese have had a predilection for visual humour since early times. Buddhist scrolls drawn during the 12th century depicted:

...grossly deformed demons mock[ing] cowering humans; famished grotesqueries devour[ing] corpses and human excrement with gusto; the frailty of mortals is pounded home with a parade of maladies and aberrations - a man with haemorrhoids, a hermaphrodite, an albino. But no matter how grim the world described, the artists employ a light and mocking cartoon style (Schodt, 1983).

Japanese artists continued to draw in a light style through the centuries despite various forms of censorship. The harshest censorship came with the arrival of Westerners in Japan in 1868. Their Christian beliefs did not allow for tolerance of such topics as erotica, farting and phallic contests, which had been favourite themes of Japanese *manga* for centuries. They introduced their own style of cartoon, which was often a political comment in the genre of the British 'Punch' cartoon. The Japanese were fascinated by this style and adapted it to their own cartoons producing weekly magazines based on the European satirical style (Lent, 1989b, p.225). By the end of the 19th century, the American influence was also felt, with more communication between artists in Japan and the US (Lent, 1989b, p.226). The 1920s saw the beginning of the publishing of children's comics, which as discussed above, was to expand into one of the greatest publishing successes ever.

Manga publication was severely retarded during World War II and those artists, who did continue to draw, focused on political and ideological themes (Kinsella, 1986, p.105). The post-war period saw further censorship by the occupying US forces that cramped the irreverent and often risqué style of the Japanese cartoonists.

The 1950s saw impoverished adults increasingly turning to *manga* for entertainment with publishing companies putting together the first weekly comic books. Sales of these weekly comic books boomed and, over the decades, the colossal *manga* industry that we witness today was developed.

The themes of Japanese *manga* are usually vastly different from those native English speakers are used to in comics. Paul Theroux, whilst travelling in Japan, developed this synopsis of the topics most prevalent in Japanese *manga*:

The comic strips showed decapitations, cannibalism, people bustling with arrows like Saint Sebastian, people in flames, shrieking armies of marauders dismembering villagers, limbless people with dripping stumps, and in general, mayhem. The drawings were not good, but they were clear. Between the bloody stories there were short comic ones and three of these depended for their effects on farting: a trapped man or woman bending over, exposing a great moon of buttocks and emitting a jet of stink (gusts of soot drawn in wiggly lines and clouds in the captors' faces) (Theroux, 1975) p.277-278.

Other themes prevalent in *manga* are outlined by (Lent, 1989b, p.120), they include:

...romantic *manga*, *ero-guro* (erotic and grotesque) *manga*, baseball *manga*, mah-jong *manga*, gourmet *manga*, even information *manga* which weave dramatic stories out of such unpromising material as Trade Friction and the Budget Deficit. It is hard to imagine many of these themes being embraced by Westerners in a comic book style.

Compared to English language comic books, "Japanese comic books are remarkably graphic, especially in their portrayal of sexuality and violence". (Adams & Hill, 1987a, p.114). Schodt (1983, p.116) says that "many comics are wild: scenes of violence, unnatural sex, and scatology are common, even in comics for children."

The treatment of sexual themes in *manga* ranges from suggestive to overtly pornographic. "In both boys' and girls' comics, scenes of nudity, kissing, lovers in bed, (and) homosexuality are frequent. Only graphic depiction of the actual sex act is missing" (Lent, 1989b, p.234).

Japanese children read comics that shock adults from more 'liberal' societies such as Australia's. Japanese law does not allow adult genitalia, pubic hair or certain slang words in children's comics but apart from these few things, almost anything goes (Schodt, 1983, p.133). However, adult erotic comics proliferate without censorship. Favourite themes in these *manga* include peeping Toms, Japanese males having "sex with school girls in sailor suits (the typical Japanese schoolgirl uniform), the wife of the neighbour next door, buxom blondes from overseas..." (Schodt, 1983, p.134). Erotic *manga* are full of sexual fantasies, which have no basis in reality and therefore seem less shocking to the Japanese. As Japan is still a male-dominated society women receive very poor treatment in *manga* with scenes of rape and sado-masochism being prolific. The vast majority of erotic comics are for men but they are also very popular with young boys eager to learn about sex. Women are rarely interested in them and are

much more likely to read comics full of stories about romantic, idealized love.

Stories of homosexual love are popular with teenage girls. Any kind of sexuality is so removed from their own experiences that homosexuality is regarded as something erotic that happens in foreign countries and satisfies their curiosity about sex in general.

Pornography features in many *manga* and Japanese movies with assaults on women with various instruments such as "whips, candles, pistols and shoehorns..." (Buruma, 1984, p.61). A common theme is that of a rape followed by the attacker's regret. The victim then forgives him and becomes a maternal figure. Japanese love scenes are often very 'wet' with water, the most maternal of symbols, a popular element. A favourite theme is to pour some kind of liquid on the female's breasts so that the male can lick her breasts. There is often a combination of cruelty and adoration with underlying maternal themes, which are deeply rooted, in the Japanese male psyche (Buruma, 1984, p. 62).

Much has been written on Japanese *manga* - its themes, the reasons behind the selection of themes etc., but little linguistic analysis has been done. (Kinsella, 1986, p.103) states that:

the striking absence of research on *manga* in Japanese studies, as compared with the profusion of research carried out on pottery, for example, is partly the result of academics taking their cue from the inclinations of domestic Japanese cultural elitism and partly the result of a more generalized suspicion about the validity of research into popular culture in academic institutions anywhere.

She goes on to state that there is "a lack of quality information about even the most basic aspects of *manga*" (Kinsella, 1986, p. 104). For a form of literature described by Adams & Hill (1991, p.101) as the dominant force in Japanese popular culture today, it seems that there is a large gap in research into the phenomenon of *manga* from most perspectives.

2.2 Critical Discourse Analysis

The form of analysis to be used in this research will be that of Critical Discourse Analysis. A group in East Anglia developed 'Critical Linguistics' during the 1970s. The group of linguists included people such as Fairclough (1989; 1992; 1995); Kress (1985; 1990); van Dijk (1993; 1996); Hodge (1988) and de Beaugrande (1984). They aimed to combine a linguistic analysis of text with "a social theory of functioning of language in political and ideological processes"

based upon the functionalist linguistic theory associated with Michael Halliday (Fairclough, 1992, p.25-26). Critical linguists aim to expose the social meanings of texts by analyzing the linguistic structures, which reflect the social contexts in which they are produced. They claim that aspects of imbalances in a society and dominance will be present in texts but will have become 'naturalized' or generally accepted as the norm and that discourse will help to perpetuate the imbalances unless challenged. Through CDA, they believe that certain ideologies can be exposed and power imbalances can be rectified.

As stated above, CDA theory owes a great deal to Michael Halliday's theory of social semiotics (1978). (Fairclough, 1995), citing Halliday's work, states that:

language in texts always simultaneously functions ideationally in the representation of experience and the world, interpersonally in constituting social interaction between participants in discourse, and textually in tying parts of a text together into a coherent whole (a text precisely) and tying texts to situational contexts (e.g. through situational deixis)...Texts in their ideational functioning constitute systems of knowledge and belief...and in their interpersonal functioning they constitute social subjects...and social relations between (categories) of subjects (p.6).

CDA's posit that not only does the writer constitute discourse but that the reader also plays an integral role in constructing text and ideology. Fowler (1995), states that the reader "is not the passive recipient of fixed meanings: the reader, remember, is discursively equipped prior to the encounter with the text, and reconstructs the text as a system of meanings which may be more or less congruent with the ideology which informs the text. In modern literary theory, this discursive activity of the reader is known as 'productive consumption' (Caldas-Coulthard, 1995, p.7). Therefore, CDA focuses on three main aspects – the production of texts, the distribution and the consumption. These three processes refer to the institutional, political and economic structures operating within the given society. The producers of the text take into account their audience's background knowledge and beliefs or in some cases, what they want their audience to believe. Distribution of texts aimed at particular audiences, such as is the case with Japanese *manga*, will ensure that the ideologies inherent in the texts are reaching the preferred target audience of the producers, whoever they may represent. The long-term consumption of these texts by vast numbers of members of the society will ensure that the ideology in the discourse will continue to be reinforced and will become 'common sense' and go largely unquestioned. Consumers of texts bring a set of beliefs and understandings to their

interpretation, which Fairclough refers to as 'members' resources' (1992, p.70). It is impossible to reconstruct the production or interpretation processes of texts without referring to the members' resources. A native Japanese speaker will bring a completely different set of members' resources to the production, distribution and interpretation of *manga* than a native English speaker.

In a text such as *manga* it is important to analyze not only the linguistic elements but also to take into account the importance of the visual images. In *manga*, text extends the meaning of the images and vice versa. (Kress & van Leeuwen 1990, p.4) These images are also capable of passing on strong ideological messages. The semiotic analysis of images is a fairly recent phenomenon with pioneering works by Hodge and Kress (1988) and Kress and van Leeuwen (1990). They state that the same system of analysis based on Halliday's work and used by CDA's, can also be used to determine the underlying social messages inherent in pictures.

Hodge and Kress (1988) claim that every text, be it visual or verbal, is produced in a given society by a member of a society and the producers and interpreters of the text will all interpret it according to their life experiences and beliefs. In images, the positioning and proximity of the represented characters, background, angles, colours, vectors, distance, spatial codes and domain will be interpreted by the viewers from their own perspective and the underlying ideological messages transmitted accordingly. (p.59-63)

CDA is not without its critics. In an article by Roger Fowler (1995), a major proponent of CDA, he states that further work needs to be done "on both theory and method as well as its application. It is one thing to demonstrate the general principle that ideology is omnipresent in texts...But doing the analyses remains quite difficult..."(Caldas-Coulthard, 1995, p.8).

Widdowson (1995) adds further to the criticism of CDA as an analytical tool. He claims that it is impossible for the analyst to be unbiased as he or she will bring to the text their own ideologies and beliefs. The analysis will be carried out from the ideological perspective of the analyst. He states that CDA presents "partial interpretation of text from a particular point of view. It is partial in two senses, first, it is not impartial in that it is ideologically committed, and so prejudiced; and it is partial in that it selects those features of text which support its preferred interpretation"

(p.169). Widdowson goes on to state that CDA is in fact not an analysis but more an interpretation of text and it is only one interpretation according to the opinions of the analyst. Pluralities of discourse meanings are rarely discussed and the analyst sets out to persuade the reader his/her single interpretation is the correct one.

CDA's do not pretend to be objective in this form of analysis. Fairclough states that:

people researching and writing about social matters are inevitably influenced in the way they perceive them, as well as in their choice of topics and the way they approach them, by their own social experiences and values and political commitments. It is important not only to acknowledge these influences rather than affecting a spurious neutrality about social issues, but also to be open with one's readers about where one stands (1989, p.5).

He goes on to say that "What one 'sees' in a text, what one regards as worth describing, and what one chooses to emphasize in a description, are all dependent on how one interprets a text...analysts cannot prevent themselves engaging with human products in a human, and therefore interpretative, way" (1989, p.27). Therefore, it must be understood that this analysis will be subjective with my own beliefs and experience influencing the interpretation. Another analyst could possibly analyze the same texts in a totally different manner.

2.2.1 Interactional conventions

Under the umbrella of CDA, it will be necessary to look at the interactional conventions of the text. Features of interactional conventions such as turn taking, interruptions and floor holding will be analyzed using as a basis the framework of Sacks, Schegloff, & Jefferson (1974).

However, some modifications need to be made to this framework. In their paper 'A Simplest Systematics for the Organization of Turn-taking for Conversation', they state they have found overwhelmingly in their studies that:

one party talks at a time, though speakers change, and though the size of turn and ordering of turn vary; that transitions are finely co-ordinated, that techniques are used for allocating turns...and that there are techniques for the construction of utterances relevant to the turn status, which bear on the co-ordination of transfer on the allocation of speakership (p.699).

Later studies (Edelsky, 1980; Tannen, 1993; James & Clarke, 1993;) have found that the notion of one person speaking at a time is rather simplistic and that there are actually many occurrences of simultaneous speech in conversation as discussed above. Therefore, it is necessary to make a note of these modifications throughout the analysis of conversational

interaction in this paper.

This part of this analysis will aim to elucidate whether males will dominate females in mixed sex discourse by virtue of the greater number of instances of turn-taking, violative, successful interruptions and longer utterances. As mentioned above, this sort of analysis is not simple or clear cut and every effort will be made to take the context of the conversation into account when doing the analysis. This framework is based on English conversations and it is important to note that there are differences between English and Japanese conversation structures that need to be taken into account in this research.

It is necessary to distinguish between violative and non-violative interruptions for the purposes of this study. A violative interruption will often take place before a speaker has finished his or her turn or before the 'transition relevance place (TRP)' has been reached. (Sacks et al., 1974, p704) The TRP marks the place where speakers negotiate the next speaker's turn. Violative interruptions usually lead to a change of conversational topic, the floor being taken over or may be the result of some point of disagreement (Murata, 1994, p.386-390).

Non-violative interruptions have been referred to variously as back channels (Yngve, 1970); cooperative interruptions (Murata, 1994) ; reactive tokens (Clancy, Suzuki, Tao, & Thompson, 1996) ; and *aizuchi* in Japanese (Clancy et al., 1996; Mizutani, 1982; Murata, 1994). I will use Yngve's term of back channel when referring to discourse in general and *aizuchi* when referring specifically to Japanese discourse.

Back channels can take several forms. There are instances in discourse where the listener will finish a speaker's sentence for them or supply them with a word when they can't think of it themselves or they will ask short questions to get the speaker to continue. Most commonly back channels in English discourse are words such as *yeah, mhm, uh huh, oh, right, I see* and *wow*. In Japanese common back channel words are *un, a, ee, ha, ho, hun, he*. These back-channels/*aizuchi* generally serve to support the speaker and do not interrupt or take over the floor. The uses of back channels in Japanese and English do have some different purposes and it is important to keep these in mind when analyzing Japanese discourse from the perspective of a native English speaker.

English speakers generally use back channels to show agreement, to indicate interest and attention, to gain understanding or show lack of understanding and to signal that the speaker should continue. Japanese speakers use *aizuchi* far more frequently than English speakers (Clancy et al., 1996; Lo Castro, 1987; Maynard, 1990; Mizutani, 1982; Murata, 1994). They use it "to reinforce what the speaker is saying, not infrequently completing the speaker's utterance" (Lo Castro, 1987, p. 105). Hayashi (1990) states "a very typical aspect of Japanese speaker's conversational interaction: is the extraordinary frequency of simultaneous talk" (p.185). This is not seen as a violative interruption in Japanese but is a means whereby harmony, good relations, and co-operation are maintained. The listener is showing support and giving value to the speaker. Japanese people consider it impolite to interrupt a speaker for clarification and use *aizuchi* more frequently in the continuer function.

Another important difference between English and Japanese back-channels is that in Japanese speakers often use words equivalent to *yeah* and *uh huh* in English to indicate that they are understanding the speaker, not necessarily that they agree. Confrontation and disagreements, the telling of bad news and revealing one's true feelings are usually avoided, particularly with a person of a higher status (Lo Castro, 1987, p.110).

The distinction between violative and non-violative interruptions must be clearly drawn. Only violative interruptions will be counted in this analysis. It is also vital to be mindful of the difference between what constitutes a violative interruption in English and in Japanese. English speakers could interpret the high frequency of *aizuchi*, particularly in the form of overlaps in Japanese, as violative interruptions whereas in Japanese they are showing support of the speaker.

I will be using the definition of 'floor' described by Hayashi (1990). He defines floor as:

a cognitive entity which the interactants jointly create in the course of a conversation. I also claimed that floor governs any activities at all levels of conversation, including the levels of interaction, social and affective production and intentionality. The level of interaction involves four sub-levels: the utterance level, turn level, thematic or topic level, and level of organization or sequence...at the utterance level, floor functions as a basic unit to constrain how a speaker says something in a certain setting and what s/he wants to do by saying it...at the turn level, floor constrains turn skills such as when and how to take or yield a turn, and what the interactant intends to achieve in doing so...at the thematic level, floor

functions as the cognitive agent for determining selection, continuity and discontinuity of the topic, and contributes to making the topic coherent...at the organizational level, floor sequences discourse components coherently in a global structure (p.6).

Floor is not always a simple case of speakers taking precise turn-about without conflict, breakdown or overlapping. Hayashi (1990, p. 7) goes on to elaborate the types of floor that may exist apart from simple dyadic, ordered conversations, which he describes as a "single conversational floor". The other type is the "multiple conversation floor" where two or more conversations are taking place simultaneously. Edelsky, C. (1981, p.406) further defines floor. She states that it is possible to take a turn without taking the floor such as when participants in the conversation make asides or quips but do not take the floor from the speaker. It is also possible to have the floor without taking a turn. A speaker may pause and the listener will remain silent or have an aside conversation until the speaker is ready to resume speaking. These various aspects of floor will be taken into account throughout the analysis in this research.

2.3 Cross-gender studies

As the main focus of this study will be on the issue of male dominance over females in discourse, it is necessary to discuss vital issues raised in recently published cross-gender studies. Studies in gender and language are abundant with different focuses apparent from writer to writer. The cultural approach to cross-gender (mis)communication (Maltz & Borker, 1982; Tannen, 1990) stresses that males and females grow up in different 'cultures' and therefore develop different ways of speaking. They claim that it is these 'cultural' differences that lead to mis-communication between the sexes.

Other writers claim that power, status and male dominance shape male/female communications. Troeml-Ploetz (1991) puts the feminist viewpoint succinctly regarding male dominance in mixed-sex conversations when she says that men:

...set the tone as soon as they enter a conversation, they declare themselves expert for almost any topic, they expect and get attention and support from their female conversational partners, they expect and get space to present their topics...,(they) also exhibit and produce their conversational rights, the right to dominate, the right to self-presentation or self-aggrandizement at the expense of others, the right to have the floor and to finish one's turn, the right to keep women from talking (by disturbance or interruption), the right to get attention and consideration from women, the right to conversational success (p.491).

Women on the other hand, have conversational obligations, "they must not disturb men in their domination and imposing behavior; they must support their topics, wait with their own topics, give men attention, take them seriously at all times, and, above all, listen and help them to their conversational success" (Troeml-Ploetz, 1991, p.491).

Further studies of mixed-gender conversation have shown varying results (James & Clarke, 1993) and it seems to be impossible to draw definite conclusions about the relationship between gender and dominance in conversation. Some studies such as those of West & Zimmerman (1983) have found that "males initiated all but two of the 48 interruptions (we) observed, and interrupted more in every exchange..."(p.102-3). In a 1996 study by West & Zimmerman of cross-sex conversations, males made 98% of interruptions and 100% of overlaps (p.224). Further, minimal responses, such as 'um' umhmmmm' which indicate that your conversational partner is actively listening, were timed in seconds. Males often made minimal response up to 10 seconds after their female partner had spoken. This delay clearly indicates lack of active listening feedback in a conversation. Niederman & Octigan (1979) found that males were responsible for 68% of all interruptions and overlaps in their study. In a study combining the factors of gender and expertise, Leet-Pellegrini (1980) found that male experts in mixed-sex interaction were consistently more dominant for openings and closings of conversations and occupied more talking space than did their female counterparts (p.101). Edelsky (1981, p.45) found that men's speaking turns were 1/4 to nearly 4 times longer than women's when one person was speaking at a time. Drakich & James (1993, p.284) in a summary of 56 studies of cross-sex interaction found that only 2 studies (3.6%) found females to talk more overall. Fishman (1983) discovered that women do the majority of interactional work in conversations - they ask 2 1/2 times more questions, they use attention beginnings such as 'this is interesting' (p.95) , twice as often as men; men use twice as many statements which 'displays an assumption on the part of the speaker that the attempt will be successful' (p.96); women raised 62% of topics but only 38% were successful (p.97) - men determined which topics were successful or unsuccessful.

Conversely, there are other studies, which state that women speak more, interrupt more and violate turn-taking rights. Whilst Edelsky (1981) found that men dominated the floor by virtue of

amount of talk in situations where one person was speaking at a time, in the case of a 'collaborative' floor where more than one person spoke at a time, women dominated with amount of talk. (p.219-220) James and Clark (1993) found that all-female groups displayed far more interruptions than all-male groups. These findings point to the conclusion that males and females act in different ways in conversation and that interruptions in mixed-sex conversations may signify difference in style rather than dominance or inferiority. It is important to keep in mind that interruptions need to be viewed within the context of the situation rather than in an absolute sense.

Tannen, (1994) also points out that the issues of interruption, turn taking and amount of talk cannot be regarded in a simplistic black and white way. It is necessary to ascertain whether interruptions are supportive or are violative and this may only be obvious according to the context of the situation of the conversation. It may appear that conversational partners are interrupting each other but if neither partner is impeded in saying what they want to say and show no signs of annoyance or frustration with their partner, then can it be assumed that these overlaps are actually interruptions or part of the conversational support system or co-operative overlapping that usually exists between conversation partners? Tannen states that interruptions or overlaps are not always a sign of dominance but, if symmetrical, are supportive and do not indicate dominance but harmony and equality between partners. (1994, p.35) Therefore, in this study, the only interruptions that will be referred to will be those that are clearly violative, adversative, successful and intended to dominate.

It cannot be assumed either that volubility is always a sign of dominance. Silence can also be a very effective way of dominating in conversation by withholding needed information or by making one conversation partner feel awkward. Whilst it has been generally held that men use volubility to dominate women, studies such as that by Sattel (1983), claim that men also use silence as power over women. Again, the context of each conversational interaction needs to be taken into account during analysis.

The differing results found in studies of gender and dominance in conversation do not allow a clear picture to emerge about who is dominating whom and how this is achieved. It is necessary

to keep the different aspects mentioned above in mind and to look very carefully at the context of each conversation when making judgements about interruptions, turn taking, floor holding and amount of talk.

The above studies have all been conducted on English discourse. It is one of the goals of this study to establish whether inequalities will exist in mixed-sex discourse in Japanese and particularly, in comics. In an interesting study of cartoon language by Kramer (1974), she found that women not only spoke less often but also spoke in fewer locations. It is hypothesized in this study that the same patterns will exist in Japanese discourse in *manga*.

2.4 Cross-cultural studies

Although I have stated that I will not be taking an objective stand in the course of this research, it is necessary to acknowledge the pitfalls of conducting cross-cultural research. Whilst I have stated that I am bringing certain expectations and ideologies to my analysis, it is imperative to recognize that my interpretation of what constitute conversational norms in English discourse will not necessarily apply to Japanese conversations, as discussed in part in the previous section regarding linguistic structure.

Far-reaching concepts of the nature of power and dominance will differ from English to Japanese. English speakers have an understanding of power as something possessed by the individual (Wetzel, 1988). In Japan power is "less an attribute of the individual than of role and position...it simply exists in a particular individual within a given sphere, and the severing of power from the [concomitant] network of obligations will result in an instant loss of '*kenryoku*' (the Japanese word for power) Hengeveld, (cited in Wetzel, 1988 p.562).

Further to this, Tannen (1993) points out that hierarchical relations in Japan actually "bind two individuals in a hierarchical interdependence by which both have power in the form of obligations as well as rights vis-a-vis the other" (p.27) Relationships that we observe as having a dominant partner may, in fact, be viewed by the Japanese as one of solidarity where the partners are comfortable within the hierarchical setup.

It is therefore necessary to remember that when one is analyzing discourse in another language and looking for indicators of dominance and power, they may well be represented in different forms from those used in one's first language.

There are many instances in Japanese discourse where the language of both males and females could be equated with what is considered 'powerless' women's language in English. E.g. Japanese speakers tend to provide constant conversational feedback to show that they are listening actively; they frequently seek the listener's agreement; the Japanese take extreme care to 'look after' their conversational partner so as not to collide with them; frustration and anger may be communicated by silence; empathy in conversation is highly regarded; a request or protest will be made in the name of a third party in order not to offend the listener; sentences are often left open-ended so that the listener may take over without the speaker having given a clear opinion, thus paving the way for possible consensus (Wetzel, 1988, p. 557-558).

Abe (1995) states that notions of verbosity and gaining and holding the floor are associated with power in English. However, in Japanese, how one speaks is more important than how much one speaks (p.650). It is clear from the above examples that extreme caution must be taken when, as a native English speaker, one is determining issues of power and domination in Japanese.

Chapter 3 - Data collection

3.1 Data Collection

In this research, Japanese *manga* in the original Japanese language version will be analyzed. *Manga* aimed specifically at girls and boys will be studied. They will be chosen according to high circulation numbers indicating popularity amongst the chosen audiences. Short individual stories from each category of *manga* will be analyzed using a Critical Discourse Analysis framework.

The first analysis will be carried out on a *manga* aimed specifically at young boys from pre-school to middle primary age entitled 'Crayon Shin chan'. This is a widely read *manga* with accompanying TV shows, t-shirts, dolls, bags, pencil cases etc.

The second analysis will be carried out on 'Chibi Maruko chan' – a *manga* aimed at young girls from pre-school to middle primary age. This *manga* also boasts widespread popularity with high circulation numbers, thus reaching a large audience.

As stated above, many children's *manga* have pornographic content, which obviously denigrates women. I chose these particular *manga* for very young children because they don't contain pornographic material and I hope to discover that the ideology of male domination will be found in a more subtle form, solely in the language rather than in pictures and obviously degrading situations.

Chapter 4 -Analytical Framework

4.1 Rationale for employing a CDA framework

Analysis using the CDA framework is carried out on many different genres. As it aims to expose social relations and ideologies of current societies, it is best carried out on up-to-date and popular texts, which reflect the beliefs of a given society at a particular point in time. Texts such as advertisements, political speeches, classroom conversations, casual conversations, public information announcements, the media and interviews all present excellent examples for CDA as they reflect the current practices and beliefs dominant in the culture at the time of production. Due to the widespread popularity and volume of sales of Japanese *manga*, they too will be suitable for CDA as they reflect many of the current ideologies of the popular and modern culture of Japan. Their rapid production and turnover also guarantee that the representation of society in them will be up-to-date and will reflect the most recent and predominant ideologies in the society.

As I wish to uncover ideological assumptions of the text, the analysis calls for more than a lexico-semantic/grammatical/textual focus, although these aspects are also important. The added dimension of assessing the beliefs behind the text and images calls for a different approach, which CDA provides in conjunction with more common forms of text and image analysis.

The research design to be used is an interpretative one, which will rely on discussion of linguistic and ideological findings in the texts and images. This design is appropriate to this form of study as the research is based on the researcher's own subjective interpretation of the data so it is very much on the opposite end of the design spectrum to a purely scientific design.

4.2 Analytical framework

4.2.1. Variables

The dependent variable in this research is the existence of the ideology of male dominance in Japanese *manga*.

The independent variables will be: -

- 1) The gender of discourse participants;
- 2) Linguistic choices made by discourse participants at a lexico-semantic, grammatical, textual and ideological level;
- 3) The setting of the *manga*;
- 4) The targeted audience of the *manga*;
- 5) The cultural and ideological beliefs that the researcher brings to her interpretation.

4.3 Method

Two stories, one from each of the categories of *manga* described above in Section 3.1, will be analyzed according to the ten main framework questions outlined by Fairclough in 'Language and Power' (1989, p. 110-111) The images will be analysed using the framework of Kress and van Leeuwen in 'Reading Images' (1990) (See above in Literature Review/Theoretical Framework Section). Further linguistic analysis using frequency counts of instances of pragmatic elements such as turn-taking, violative interruptions, amount of talk for male and female discourse participants will be made using the definitions of Sacks, Schegloff and Jefferson (1974). Also to be taken into account in the analysis will be the setting of the *manga*. Following will be an overall discussion of each story for the existence of the ideology of male dominance by the researcher taking into account the data obtained from the linguistic analysis and her own beliefs.

As mentioned earlier, the pitfalls of cross-cultural research are many and the main possible

limitation of this research will be my bias as a female, native English speaker and my inability to be culturally and ideologically neutral about what I see and read in(to) the Japanese texts. However, I have made it clear that I do not claim to be an objective and purely scientific researcher and thus, hope that the research will be seen in this light.

Linguistically, the fact that the *manga* will have to be translated from Japanese to English for the purposes of the readers of this research, means that the true essence of the Japanese meanings and nuances will at times be lost as English words and culture will fail to perfectly match the Japanese. A deep understanding of the language will avoid some of those pitfalls but it must be assumed that many of the readers of the research will not be sufficiently familiar with the Japanese language and some of the subtleties and power of the language will be lost. However, I will endeavour to produce the closest translations and explanations possible.

I have included copies of the actual *manga* to aid in the comprehension of the linguistic analysis. The presence of the illustrations will give added meaning to the analysis but it must be understood that this analysis is a linguistic one and is not semiotic.

4.4 Application of analytical framework

A Critical Discourse Analysis must have two focuses – the analysis of the discursive features and analysis of the text. These two main areas often overlap and are difficult to separate. In the case of an analysis of *manga* it is also necessary to focus on the structure of the images and their importance in the transmission of ideological messages. According to the model outlined by Fairclough (1992), the text analysis will fall under four main headings with further sub-headings that will be outlined below. The four main headings are - vocabulary, grammar, cohesion, and text structure. Vocabulary refers to the particular words used; grammar refers to how words are combined in sentences; cohesion refers to how sentences are linked together to form a meaningful text and text structure refers to how texts are organized on a larger scale. (p.75) The discursive analysis will have three main headings: - the force of utterances – referring to the kind of speech acts used (requests, orders, statements etc.); the coherence of texts – how the consumer and producer bring a whole set of understandings and beliefs to a text to make sense of it, and the intertextuality. Intertextuality refers to the fact that texts are

not produced in isolation, that there is some sense of historicity to every text. It will echo pieces of previous texts and can be seen as a link in the chain of text production. This may be particularly relevant to *manga*, which are produced as series. The consumer will be expected to bring certain background knowledge to the text not only because he or she is familiar with the particular *manga* but with *manga* in general.

The images analysis will fall under three sub headings, which are closely related to the forms of analysis of semiotic relations used for the text. These three sub sections will focus on the ideational, interpersonal and textual aspect of the visual texts. These eight headings will form the basis for the analytical framework.

Following are the eight main headings with further sub-headings and examples of more precise points of analysis. I have based these questions on Fairclough's text analysis model (1989, p. 110-111; 1992) and on Kress and van Leeuwen's images analysis model (1990). They have been modified for the purposes of this particular analysis of Japanese *manga*. They are as follows: -

4.4.1 Vocabulary (dealing with individual words)

4.4.1.1 What *experiential* values do words have?

- Whose perspective is portrayed?
- How are ideological differences represented?
- Are certain words used to represent the position of women in the society? E.g. '*kanai*/かない' meaning 'inside person' or wife.
- Is there rewording or overwording which shows a pre-occupation with something?
- Are there alternative wordings which express a certain ideology?
- What ideologically significant meaning relations (synonymy, hyponymy, antonymy) are there between words?

4.4.1.2 What relational values do words have?

- Are there euphemistic expressions? Is slang used?
- Are there words in boys' *manga* that they will relate to specifically that will not be found in girls' *manga*?
- Are there markedly formal or informal words?
- Are honorifics used?
- Which vocabulary items are used to signify level of politeness using the following criteria of Brown & Levinson (1987)?
 - ❖ Strategy 1 – a statement made 'baldly' with no redressive action;
 - ❖ Strategy 2 – a statement made with 'positive politeness' showing some solidarity;
 - ❖ Strategy 3 – a statement made with 'negative politeness', showing respect for the hearer's privacy or not wanting to impose;
 - ❖ Strategy 4 – an inferential, indirect statement is made that is open to different interpretations.

4.4.1.3 What expressive values do words have?

A text producer chooses certain vocabulary items in particular classification systems to express their view of the world. Their choice may reflect their underlying ideology either consciously or unconsciously. Different classification schemes from different discourses can often emphasize ideological differences. This is particularly noticeable when contrasting groups report the same situation with different interests, pursuits or ideologies. For example, a fashion parade would receive different treatment from fashion writers and those in the medical profession who are concerned about women with eating disorders. These differences would be reflected in the choice of vocabulary, e.g. a model could be described by the fashion writer as 'slender' and by the doctor as 'gaunt'. The underlying ideologies of each group would be reflected in their choice of vocabulary. The fashion writer would be hoping to perpetuate the ideology that thin women are more beautiful and the medical writer would be hoping to encourage good health.

4.4.1.4 What metaphors are used?

Metaphors are used to represent a reality in another way and can be particularly persuasive. For example, social ills may be represented as physical ills or diseases, e.g. there is a divorce plague these days; people can be represented as animals and dehumanised, e.g. she's such a doll. The choice of metaphor may represent the aspect of reality that the writer wishes the text consumer to believe. This construction of reality by writers can often influence the construction of reality by their consumers. Metaphors may be extremely subtle and almost indiscernible so that they become naturalized and accepted as the norm.

4.4.2 Grammar (dealing with how words are combined into clauses and sentences)

4.4.2.1. What experiential values do grammatical features have?

- What message does the transitivity of clauses give to the text interpreter? Transitivity describes how events are represented according to clausal structure. Do the represented participants in a clause relate to each other; does the process of the action extend to one or more participants in the clause or to an outside participant; how do the represented participants relate to the world?
- What types of process and participant predominate? The process type chosen to signify a real process may have some political, cultural or ideological bias. Are actions 'directed', which is usually signified by the use of a transitive verb, or are they 'non-directed' - signified by the use of an intransitive verb? It should be noted that Japanese transitive verbs are less indicative of direction than their English counterparts.
- Are event clauses used which involve an event and a goal?
- Are mental processes including cognition, perception, and affection used?
- Is agency unclear? Are processes what they seem? Are nominalisations used?

Nominalisation is the conversion of a process into a nominal, which backgrounds the action, masking the tense and modality. Participants are unknown so that the agency is implicit (Fairclough, 1992, p. 197) Nominalisations turn processes into states and abstracts.

In a passive clause, the goal is subject and the agent is either a passive agent or omitted altogether. The passive may be chosen to allow omission of the agent, which may be deemed irrelevant, self-evident, or unknown. It may also be chosen to mask agency and thus, responsibility for actions. Using the passive shifts the given information to the beginning of the sentence and the new information has the place of prominence at the end of the clause.

(Fairclough, 1992, p. 181-182) Are sentences active or passive?

- Is the agent omitted because it is already known?
- Judged to be irrelevant? Or perhaps to be purposely vague?
- Are sentences negative or positive?

4.4.2.2. What relational values do grammatical features have?

- What modes (declarative, grammatical question, imperative) are used?

E.g – Declarative:- female - '~ru wa/wa yo/wa ne/~ta no/no yo/n da wa/—る わ/わよ/わね/—た の/ のよ/ んだわ'; male:- '~ru yo/ ne/~ta/n da yo—る よ/ ね /—た / んだよ'; neutral – '~masu/~shita/no desu—ます /—した/ のです'.

Grammatical question:- female '~ nano?/no yo/な の/のよ/ plain form verb + question intonation/kashira かしら'; male – '~koo ka/daroo ka/n da ii/ka na/こうか/たろうか / んだいい/かな'; neutral – '~masu ka/n desu ka/~mashoo ka/deshoo ka/desu ka/no desu ka/—ますか/んですか /—ましようか/でしようか/ですか/のですか'

Imperative: - female – '~te yo/~nai de you/~te choodai—てよ/—ないでよう /—てちょうだい'; male – '~ro yo/~ru na (yo)/~te kure/—ろよ/—るな (よ) /—てくれ'; neutral – '~nasai/~de kudasai/~te kudasai/なさい/—てください/—てください'.

- Are there important features of relational modality (authority of one speaker over another)?

E.g. the use of may – '~shite wa/してわ'; may not – 'ikenai/いけない'; must – '~nakereba narimaseru/なければなりません'; 'must not – 'dame desu/だめです'; hedging or hesitation,

How are personal referents used? E.g. names and titles in order of politeness, *Takaki*, *Takaki kun*, *Takaki san*, *Takaki sama*.

- Are different verb endings used, e.g. plain informal forms ending in '-u', polite forms using 'masu/desu/ます/です' form, super polite forms 'gozaimasu/nasai/ございます/なさい'.
- How is level of politeness conveyed?
- Which verb endings are chosen to signify level of politeness? (Brown & Levinson, 1978)
- Are male and female sentence endings used? E.g. males - 'na, da, yo/な, だよ' ; females - 'wa, wa yo, no, no yo, wa ne/わ, わよ, の, のよ, わね.

4.4.2.3. What expressive values do grammatical features have?

- Are there important features of expressive modality? E.g. may - 'shite yoi, shinasai/してよい/しなさい'; 'might' - *kamo shiremasen/かもしれません*; 'must' - *nakereba narimasen/なければなりません*; 'should' - *subeki desu/すべきです*; 'can' - *dekimasu/できます*; 'can't' - *dekimasen/できません*; 'I wonder' - *kashira/ka na/かしら/かな*; hedging, hesitation, stuttering.
- What level of affinity do speakers have with their utterances?
- Are words such as 'possibly/probably, must and maybe used?

4.4.3 Cohesion

4.4.3.1 How are (simple) sentences linked together?

- What logical connectors are used?

There are two levels of cohesion to be analyzed – one is the analysis of cohesive functional relations that are set up between clauses. The kinds of connectors that are used may be culturally or ideologically significant. These connectors may highlight the mode of

argumentation and rationality. The other level of cohesion is the explicit cohesive markers of the text. These include – ‘ellipsis’ which leaves material out that is recoverable from another part of the text, or substitutes other words; ‘reference’ is when a reference is made back or forward to another part of the text or refers outside the text to a cultural context of the text. References may be pronouns or demonstratives. Conjunctions’ such as – ‘*sore yue ni/それゆえに* / therefore; ‘*soshite/そして* /and’; ‘*shite kara/してから* /since’; ‘*ni naru/になる* /is’ act as cohesive markers. Lexical cohesion refers to the repetition of certain words, synonymy, hyponymy, or words that belong to the same semantic domain.

Cohesive markers have to be interpreted by text interpreters to make the text coherent. Cultural and ideological influences will determine how text interpreters construct meaning from the cohesive markers. The producers also set up cohesive markers, which position the interpreter as subject.

- Are complex sentence structures characterized by co-ordination or subordination?
- i.e. do simple sentences have equal weight or are one or more simple sentences subordinate?

4.4.4 Textual structures (dealing with large-scale organizational properties of texts).

- What interactional conventions are used?
- Are there ways in which one participant controls the turn of others?
- Is there evidence of violative interruption, enforcing explicitness, topic controlling, or formulation?
- What larger-scale structures does the text have?

4.4.5 Force of utterances (dealing with sorts of speech acts used)

- How are offers, suggestions, tag questions, requests, promises, threats used in the text?

Interpretation of force can be ambivalent as some speech acts can be interpreted as having indirect or direct force. Context must be taken into account when deciding on the degree of force – sequential position in the text may be a deciding factor.

4.4.6 COHERENCE OF TEXT

Coherence refers to the way that interpreters make sense of texts. There are two levels of coherence –

- how parts of text fit together to make a whole and,
- how does the text fit in with the interpreters' previous experience of the world? (Fairclough, 1989, p.78)

For the purposes of this research I will be focusing on the second aspect.

A text makes sense not only because of the way it was produced but also by the meaning the interpreter brings to it. The interpreter has a certain set of understandings of how the world is which allows her to make sense of the text. Many aspects of the text will appear as commonsense to the interpreter and it is these 'common sense' aspects of text that often hide ideologies. If an aspect of the text appears as common sense to the reader this means that the text is perpetrating ideologies inherent in it. The cycle of text producer and text interpreter making sense of these texts helps to perpetuate certain ideologies inherent in them.

Questions to be asked in this analysis regarding coherence include: - What members' resources must interpreters bring to the text to make sense of it? The members in this instance are members of the group of people who make up the readership of the particular material. They will have certain things in common, the main one being that they all read this *manga* and may have certain other things in common such as age and gender. How does the text set up positions for interpreters that allow them to make inferences and connections? What implicit propositions are made that readers are able to make sense of in the text? Do text interpreters

need to make sense by 'gap-filling' or by 'inferencing'? (Fairclough, 1989, p.83)

Illustrations also help interpreters to make sense of text. They will show graphically that which the text producer and interpreter recognize from their world. In the case of comics, the illustrations may not be a realistic representation but the unreality will also be recognized for what it is.

4.4.7 INTERTEXTUALITY

Intertextuality refers to the position of the text in relation to other texts. (Bakhtin, 1986) claims that every creator of text "presupposes not only the existence of the language system he is using, but also the existence of preceding utterances –his own and other's- with which his given utterance enters into one kind of relation or another...Any utterance is a link in a very complexly organized chain of other utterances." (p.69) Texts are made from already existing texts and utterances of the past and will be recreated in the future albeit in a different form. Kristeva (1986a, cited in Fairclough, 1992) claims that history is inserted into a text meaning that it "responds to, reaccentuates, and reworks past texts, and in so doing helps to make history and contributes to the wider processes of change, as well as anticipating and trying to shape subsequent texts. This inherent historicity of texts enables them to take on the major roles they have in contemporary society at the leading edge of social and cultural change." (p.102)

There are two levels of intertextuality that need to be addressed – manifest intertextuality and constitutive intertextuality. Manifest intertextuality refers to the explicit reference to other texts in the current text. This may be represented by direct quotes or by some other means, which is obvious at a surface level. The four elements of manifest intertextuality as outlined by Fairclough (1992) will be used for the purposes of this analysis. They are: - discourse representation, presupposition, negation, metadiscourse and irony.

Constitutive or discursive intertextuality, which refers to the orders of discourse in the text, will be analysed under the following four headings: genre, activity type, style and discourse.

4.4.8 Images

4.4.8.1 What are the *Ideational* aspects of the images? (Realised by symmetrical

arrangements, vectors, level of complexity etc.)

- How are processes represented in the images? What degree of transitivity is represented?
- How do represented participants relate to each other?
- How are circumstances of location, accompaniment and means represented?
- Are there additional participants?
- Are pictures simple or complex?

4.4.8.2. What are the *interpersonal* aspects of the images? (Realised by gaze at viewers, perspective, angle etc.)

- How do interactive participants relate to each other?
- How are the 'image acts' demands and offers made?
- Do images offer subjective or objective attitudes?
- Is the viewer encouraged to be 'involved' with the interactive participants?
- Does the angle of the picture represent power or powerlessness?
- What kind of social distances are set up by the size of the frame?
- How does the text narrativise the point of view and place the viewer between the represented and interactive participants?
- How is modality represented? Are images realistic? Unrealistic? Overrealistic?
- Are images decontextualised?

4.4.8.3 What are the *textual values* of the images? (Realised by horizontal and vertical placements, size of elements etc.)

- How are images composed? How are images related to each other to form a meaningful, salient whole?
- How is visual balance of images achieved?
- How are vectors used to give weight to certain images over others?

- How are reading paths constructed which encourage the viewer to view the images in a particular order?
- How does framing effect the interpretation of the images?
- How does perspective 'hierarchise' elements of the images?
- How do the horizontal and vertical axes influence the viewers' prioritisation of the importance of the images?

Chapter 5 - Analysis 1 Crayon Shin chan

In this episode of 'Crayon Shin chan', he visits his friend Nene chan's house only to find that she is not at home. Despite this, he goes into the house anyway and bothers Nene's mother until she is driven to act in a manner that is not her normal way. Her daughter returns and is disturbed to find her mother acting strangely.

5.1 VOCABULARY

5.1.1 *What experiential values do words have?*

Experiential values of words relate to the way that different experiences of the world are represented by the vocabulary of a text. (Fairclough, 1989) They may represent certain ideologies or perspectives which the writer holds to be true and which he/she wishes to impart to the reader, either consciously or subconsciously. The same situation may be represented by two or more different perspectives, in the case of this text, by the mother or Shin Chan or Nene.

Shin Chan's egocentric perspective of his world is portrayed by his topic choices: his need for companionship – 'Nene chan – play!'; his bowel movements – 'I did a big shit today'; his hunger – 'I'm hungry, have you got something big?'; and his thirst – 'I want to drink something'. His perspective is that of the young, male child who is interacting with a woman. His choice of vocabulary such as the masculine word for 'I' – 'ora/オラ'; the slang term for faeces – 'unchi/うんち'; his explanation of how he must wipe his bottom to avoid his pants getting dirty – 'oshiri

ga fukenai kara itsumo pantsu ga.../オシリがふけないからいつもパンツ'....'; all portray the perspective of an egocentric male child.

On the surface, it would seem that the story is mainly portrayed from the mother's perspective as we find her reflective thoughts throughout. We are not able to know the inner thoughts of either of the other two characters. It seems anomalous that a comic aimed at young boys should portray so strongly the perspective of a mother. However, it could be argued that the thoughts of Nene's mother are also portrayed from the perspective of the male readers. She is thinking what they want her to think. In Frame 5 she contemplates the possibility of pretending that she is not at home so that she doesn't have to deal with Shin chan but before she can decide, he has entered the bathroom anyway. In Frame 8 we again are able to read her thoughts as she resentfully contemplates the fact that she has not had any bowel movements for five days and Shin chan has had so much success.

In Frame 12, Shin chan demands something big to eat and Nene's mother shouts that she is not going to answer him. In Frame 13 she has quickly acquiesced and become the polite hostess again and gives him a piece of cake – 'It's only cake but here you are'. Once again, we have access to her thoughts as she states that again today, she has not had a bowel movement. She apologizes for the poor offering whilst beads of perspiration trickle down her face, either because she is trying to control her temper and/or she is exasperated about not having a bowel movement.

In being the only character who is using words of offering – 'here you are'; 'I wonder if milk will be ok?' and acquiescing to Shin chan's needs and demands – 'yes, yes, yes, yes', Nene's mother is seen by the reader in the role of provider of comfort and Shin chan as the receiver of comfort. We are given two perspectives of Nene's mother - one from her own point of view expressed by her inner thoughts and on the other hand, we see her from Shin chan's perspective as provider and listener. The consumer of the text could take up any or all of these perspectives but as the producers of the text are aiming the text at young boys, it is more likely that majority of readers will see the situation from Shin chan's perspective.

In Frames 14 and 15 Shin chan explains that he and Nene had promised to play with each

other- 'I made a promise with Nene chan to play!' - and he can't understand why she isn't there to keep her promise. The keeping of a promise appears to be important to both Shin chan and Nene's mother as Nene's mother is perturbed that Nene should break her promise - 'that's strange...she's the kind of child to keep a promise'. Shin chan goes on to reveal that he actually dreamt about the promise. The sweat trickles more heavily down the mother's face as she continues to strive for self-control in the face of Shin chan's insinuation that her daughter does not keep promises.

In Frame 16 she is once again politely speaking to Shin chan and suggesting that he might like to go home, as Nene is not there. He then demands a drink and once again, she acquiesces although the anger is starting to show on her face. He finally looks as if he is leaving, to her excitement, but then proceeds to turn on the TV. At last, she loses her temper only to have her daughter enter the house asking why her mother is acting so strangely.

When Nene enters the story in Frame 24 she claims that this is not a normal mother. The lack of pronouns and articles in Japanese lends the sentence some ambiguity as this could mean 'You are not being my normal mother' or 'You're not a normal mother'. Either way, the ideological perspective is that of the child and represents how she should be able to expect her mother to act. Of course, Nene has not been present beforehand to see the kind of pressure her mother has been put under by Shin chan. From the mother's perspective, her actions and choice of vocabulary are possibly quite justified although she tries to pretend that things are not what they seem.

Shin chan raises a very popular topic in Japanese boys' *manga* – faeces! It is referred to in Frames 7, 8 and indirectly in 9 and 13. The predominance of this topic in Japanese *manga* seems to express some retaliation towards adult authority and suppression, which is all pervasive in Japanese society. The appearance of the word for 'shit' several times in the *manga* would seem to express some underlying message. Shin chan uses the word '*unko* うんこ', which is a slang term for faeces, equivalent to 'shit' or 'poop' in English and Nene's mother uses the word '*kuso* くそ', which is equivalent to the expletive 'shit' in English. It becomes almost a play on words in Frames 8 and 9 when she uses the expletive in that situation.

It is important to not only look at the text itself to determine experiential values but also to look at the discourse type. The discourse type in this *manga* is that of informal conversation between a male child and a female adult. The expectation would be that the adult would have more control over the discourse than the child but in this case, it would appear that the child is in control. The anomaly of this is, in part, what makes the *manga* amusing. Shin chan's choice of vocabulary often goes against what we expect to happen in this discourse type although we know that children's vocabulary choice can often be amusing. It is very easy to laugh at Shin chan's antics but it is important to look below the surface of his words to look at the deeper ideological messages that are being passed onto the readership of young Japanese boys.

5.1.2 What relational values do words have?

Relational values of words determine how certain words allow discourse participants to relate to each other. These include words of solidarity, words that create distance and formality and words that 'create a commonality of values with readers'. (Fairclough, 1989, p.117-119) Other ways of creating and determining relational values in discourse lie in the expression of politeness and concern for 'face'.

In Frame 6 Shin chan starts the conversation from a polite and neutral standpoint with his question asking if Nene is at home. The conversation appears at this point to be running normally with the child keeping some distance from the adult. However, this appearance of normality is soon shattered in the next frame when Shin chan asks Nene's mother if she is doing a 'shit'. The use of the informal word 'shit' would also create some feeling of commonality with the targeted audience of young male readers, as this would most likely be the word they would use in their families and with their friends rather than words such as 'faeces' or 'bowel movement'. He uses the title of '*obasan*/おばさん' or Auntie, which immediately gives some feeling of familiarity, although this title can also be used to an unknown person. In this case when he knows the person, he could have chosen to use her name plus a title such as Mrs but instead chooses Auntie.

The title '*chan*/ちゃん' is used by older people to younger people or by peers when referring to

each other. It is a title of informality and affection as opposed to 'kun/くん' used to young boys and 'san/さん' used in every other situation. 'Chan' usually follows a diminutive of a person's name, e.g, Shin chan's name is actually 'Shinosuke' but is reduced to Shin chan as a sign of familiarity.

In the next frame, the level of familiarity is maintained when he describes his bowel movements for the day, once again using the word 'shit'. He obviously feels comfortable discussing his bowel movements with Nene's mother and feels that the topic is one they share an interest in as she is in the process of defecating. He feels that it is of mutual interest to continue on the theme of bowel movements when he states that he if he doesn't wipe his bottom properly, his pants get dirty. Nene's mother breaks the feeling of solidarity that Shin chan believes they share when she screams at him to shut the door in a strong manner using masculine forms—*'kuso gyaa/くそギャー/you rotten/horrible shit'*.

Nene's mother once again breaks any ties of solidarity when she becomes angry at Shin chan referring to him as 'kusobouzu/くそボウズ', which has a similar meaning to the previous word. Shin chan refers to himself with the masculine form of 'I' which makes a distinction between male and females in Japanese speech. It shows his solidarity with other male Japanese speakers and his distance from female Japanese speakers.

Shin chan reverts to a polite level with his parting word of *'gochisousamadeshita/ごちそうさまでした/thank you for the food'* which is a formulaic expression used in most eating or drinking contexts.

Levels of politeness may express relations in discourse. There are basic sociolinguistic factors in Japanese that determine which level of politeness should be used in conversation. The four main factors that need to be taken into account in conversation are 1) social position; 2) power; 3) age; 4) formality. The ground rules associated with each factor are as follows:

- 1) Be polite to a person of a higher social position such as teachers and doctors.
- 2) Be polite to a person with power.

3) Be polite to an older person.

4) Be polite in a formal setting. (Ide, 1982, pp.366-368)

The humour of the *manga* comes largely from Shin chan's flouting of these basic rules of politeness such as using the word 'shit' to an adult which is in contradiction of rule 3 above and possibly rule 2. He is more often than not in conversation with females and makes them lose their tempers leading to the abandonment of their polite and calm demeanour such as in Frame 25 when Nene's mother's yells at Shin chan demanding to know why he bothered to come to the house.

Following the categories of Brown & Levinson (1978, in Fairclough, 1992, p. 163), I have analysed the strategies of politeness used by Shin chan and Nene's mother. Brown and Levinson 'assume a universal set of human 'face wants': people have 'positive face' – they want to be liked, understood, admired, etc. – and negative face' – they do not want to be impinged upon or impeded by others. It is generally in everyone's interest that face should be protected. They see politeness in terms of sets of strategies on the part of discourse participants for mitigating speech acts which are potentially threatening to their own 'face' or that of an interlocutor'. (Fairclough, 1992, p.162) Brown and Levinson have outlined four strategies that interlocutors use when addressing each other. These strategies take into account the concept of 'face' in conversation.

- ❖ Strategy 1 is a speech act made baldly;
- ❖ Strategy 2 is a speech act made with positive politeness;
- ❖ Strategy 3 is a request with negative politeness, i.e. Speaker A does not wish to bother Speaker B.
- ❖ Strategy 4 entails inference.

Following are examples of these various Strategies in the text:

Strategy 1

Play!

Are you doing a shit Auntie?

I did a really big shit today!

If I don't wipe my bottom properly, my pants get.....

That's good but quickly shut the door – shit!

I'm hungry. Have you got something big?

I'm not answering!

While I was having my afternoon nap, Nene came to me in a dream...And she promised to play with me

I want to drink something

Hot, eh?

I forgot to watch 'The Wideshow' at 3:00 o'clock

Why don't you watch it at home you spoiled, rotten little shit?

You're not my/a usual mother.

After all, what did you come here for?

It's not my/a real mother.

Strategy 2

Is Nene here?

If you look I think you'll see that...

That's right. Anyway, please shut the door.

Wow, that was great wasn't it?

It's only cake but here you are.

Well, even though it's only cake, thank you.

That's strange isn't it? Usually if she makes a promise she's the kind of child to keep it.

Well....

Would milk be ok?

Ha, Nene how long have you...?

This isn't what you think...

Thanks for the food

Strategy 4

Nene and I made a promise to play.

As Nene has gone to Miyochan's house to play, when you've eaten this, it might be good if you go too.

A summary of the politeness levels using the framework of Brown and Levinson follows. The letter 'S' will be used to indicate Shin chan, the letter 'M' will be used to indicate Nene's mother and 'N' will indicate Nene.

The results are as follows:

Table 1 – Analysis 1 - Politeness strategies

<i>FRAME</i>	<i>STRATEGY</i>	<i>SPEAKER</i>
3	1	S
6	2	S
6	2	M
7	1	S
7	2	M
8	1	S
8	2	M
9	1	S
9	1	M
12	1	S
12	1	M
13	2	M
13	2	S
14	4	S
14	2	M
15	1	S
15	2	M
16	4	M
17	1	S
18	2	M
19	1	S
19	2	M
20	1	S
22	1	M
22	1	S
23	1	N
23	2	M
23	2	M
24	2	S
24	1	M
24	1	N

Table 2 – Analysis 1 – Politeness strategies totals

STRATEGY	SPEAKER	TOTALS
1	S	9
1	M	4
1	N	0
2	S	3
2	M	13
2	N	0
3	S	0
3	M	0
3	N	0
4	S	1
4	M	1
4	N	0

Shin chan uses Strategy 1 nine times, Nene's mother four times and Nene doesn't use it at all. Strategy 2 which indicates an utterance made with positive politeness is used by Nene's mother 13 times, three times by Shin chan and not by Nene. This indicates that Nene's mother is much more likely to show positive politeness to Shin chan than he is to her. Strategy 3 is not used at all and Shin chan and Nene's mother only use Strategy 4 once.

Formality and informality of relations can be set up by choice of particular lexical items. In Japanese, formal speech may be characterised by high-level lexicon, honorifics, technical terms, Sino-Japanese forms and careful pronunciation. It is used to set up distance in relationships. Informality can be established by contractions, slang and local dialects and usually indicates a relationship of solidarity. A neutral form is indicated by an absence of formal and informal features. The use of polite forms generally indicates deference.

It is interesting to note in this *manga* that on the whole, both Nene's mother and Shin chan use mainly neutral and polite lexical items. Shin chan uses the informal words '*unko*/うんこ/shit' but otherwise, there is very little evidence of slang or dialect. His use of the honorific '*o*/*お*' with the word '*shiri*/しり/buttocks' translates approximately as 'my honourable buttocks', which, while

very polite, is rather amusing, and doesn't really manage to convey a sense of politeness. He also uses the honorific *お* in Frame 15 when referring to his afternoon nap – '*ohirune*/おひるね'. The honorific '*お*' is more usually used by women as a softener and is used to make language more feminine. It therefore is a source of amusement when Shin chan uses it partly because he is male, and partly because in the next sentence he is likely to be talking about 'shit' or demanding food and drink.

Nene's mother generally uses polite or neutral words but in Frames 9, 22 and 24, she lashes out with expletives such as '*kuso*/くそ/shit'; '*doa shimerottenda*/ドアしめろってんだ', which has a sense of 'shut the bloody door' and '*kusobouzu*/くそボウズ/horrible/rotten little shit'. The fact that Nene's mother is driven to use the expletive '*kuso*/くそ/shit' is amusing because she is usually so sweet and it is not the kind of word that a polite Japanese mother should be using.

5.1.3 What are the expressive values of words?

Speakers/writers are able to express values through their choice of vocabulary. It may reflect their beliefs or ideologies or evaluations of certain situations. Fairclough states that 'a speaker expresses evaluations through drawing on classification schemes which are in part systems of evaluation, and there are ideologically contrastive schemes embodying different values in different discourse type.' (1989, p.119) It is possible for a writer to be persuasive with her choice of vocabulary but even more important is the underlying ideology that influences the choice and manner of persuasion.

If it is to be assumed that the underlying ideology in this discourse is that of male dominance and female subordination, then it is important to isolate those words that may impart these values to the target audience of young male readers.

In Frame 5 when Nene's mother is justifying why she doesn't have to answer Shin chan's call, she uses the word '*warui*/悪い/bad', to describe her intention or perhaps herself, for pretending she's not home and for not answering the call of a young boy. The slight ambiguity lies in the lack of pronouns in the sentence.

Shin chan's repeated use of the word '*unko*/うんこ/shit' could be seen as a means of showing

disrespect to Nene's mother although it is impossible to know whether he thinks that this is a socially acceptable word or not.

The use of the adjectives 'beautiful' and 'kind' by Nene's mother to describe herself in Frame 10 suggests that this is a desirable quality for mothers in Japanese society. She is horrified that she has let her guard down and revealed her true nature, which runs contrary to 'beautiful' and 'kind'.

In Frame 13 Nene's mother offers Shin chan cake '*hai keeki demo douzo* /はい ケーキでも どうぞ /It's only cake but here you are'. The use of the word '*demo* /でも /even though' gives a feeling of inadequacy and subordination, which seems particularly noteworthy when she is serving a young child. She could have said '*hai keeki desu. Douzo* /はい ケーキです。どうぞ /Here's your cake', but instead chooses to sound as if she is asking forgiveness for her inadequate offering. This choice of vocabulary is not unusual but very much a part of the constantly apologetic Japanese manner used by both genders but more particularly by women.

After Shin chan has accused Nene of not keeping her promise to play and then revealed that he actually dreamt the promise, Nene's mother's only comment is '*ana* /あの / well....' which is a very indirect attempt to protest about Shin chan's accusations. It would seem that she is trying to avoid confrontation with him by using this very vague word in reply. He is allowed to cast aspersions on her child's character with little reprimand.

Nene's mother continues to pander to Shin chan's needs in Frame 20 when he demands that his milk be served hot. She continues to obey his demands with '*hai hai hai hai* /はいはいはいはい /yes yes yes yes'. However the perspiration trickling down her face in the illustrations does hint at the fact that she is exasperated.

Nene's mother does use some strong language when Shin chan pushes her to the limit. In Frames 11 and 22 she uses the word '*kuso* /くそ /shit' as an expletive, which runs contrary to the ideology of the subordinate, polite female. This is possibly a device used by the writer to shock and/or amuse the readers.

When Nene hears her mother using such language she claims that this is not a/her

'*itsumo/honto* いつも/ほんと/ usual/normal' mother. It would seem that using such expletives is not normal for a mother and is upsetting for a child to witness.

5.1.4 What metaphors are used?

No metaphors are used in this *manga*.

GRAMMAR

5.2.1 What experiential values do grammatical features have?

Experiential values of grammar have to do with the way that experiences, happenings and relationships are coded in a sentence. The position of grammatical items in a sentence may give prominence to certain ideas and ideologies. Whether particular information is backgrounded or foregrounded may influence the reader's/listener's processing of the information and may impart certain ideological information. Types of process and participant are particularly strong purveyors of ideology.

Japanese sentences follow an SOV pattern unlike the English SVO pattern. Despite this difference, it is possible to analyse the text for the types of process and participant. I have followed the definitions of processes set out by Fairclough (1989, pp.120-125) and will use the terms of 'action', 'event' and 'attribute' when discussing processes in this text. There are 15 action clauses, 8 event or non-directed clauses and 9 attribute clauses in the text. There are more action clauses than any other types of clauses which makes it appear that agency is generally clear in the text with little hidden or ambiguous. This may be accounted for by the fact that the text audience is composed of small children and that passivity or ambiguity may be too complex for them. There seems to be little trouble in understanding Shin chan's straightforward demands and Nene's mother's attempts to remain polite. There are no passive sentences in the text.

Another key point of Japanese grammar to be taken into account when looking for agency is that pronouns are generally dropped from a sentence. Context and assumption are relied upon for the hearer to assess agency. So while it may appear that agency is often being masked in the text, it is perfectly normal in Japanese not to include pronouns. In fact, it is considered quite

impolite to refer to somebody by a pronoun and not by his or her given name, even when directly addressing him or her. Words such as '*anata* /あなた you' and '*kanojo*/かのじょ/she' although found in dictionaries with the standard English pronoun translations are used mainly by intimates and may have the English connotation of 'darling' or 'sweetheart'.

Sentences in the *manga* are positive in the majority of cases with 29 positive sentences and six negative sentences. Each character utters two negative sentences with Nene twice denying that this rude, angry person could be her real mother in Frames 23 and 24, Nene's mother uses negatives in Frames 5 and 12 and Shin chan uses negatives about his own actions in Frames 9 and 22. Shin chan is generally a positive character in his linguistic style of asserting, requesting and ordering. There is little room for negation in his persona.

5.2.2 What relational values do grammatical features have?

There are three main areas of grammar, which reflect relational values – they are modes, modality and pronouns. Modes may be broken down into three main sub-groups – declarative, grammatical question and imperative. I have also included in this study requests, offers and suggestions. The agent (or subject) uses the declarative or imperative and is usually the giver of information whilst the addressee is the receiver of the information. If there is an imbalance between speakers in the use of the declarative/imperative it may well represent a power imbalance between them. The more powerful speaker is likely to use more declaratives/imperatives than the weaker partner in the dialogue.

Table 3 - Analysis 1 - Modes

	<i>IMPERATIVE</i>	<i>DECLARATIVE</i>	<i>QUESTION</i>	<i>REQUEST</i>	<i>OFFER</i>	<i>SUGGESTION</i>
SHINCHAN	1	8	2	3	0	0
MOTHER	1	6	3	1	2	1
NENE	0	2	0	0	0	0

It be seen by these results that Nene's mother makes fewer requests than Shin chan and uses

offers and suggestions where he uses none. These are used to offer him food and drink in her role as hospitable hostess and when she politely suggests that it might be a good idea for him to go home. Linked with her use of the softer forms of offers and suggestions is her lesser use of declaratives. It is interesting to note that she uses the imperative on two occasions when she is driven by his bad behaviour and he uses the imperative once when addressing Nene. It would appear that even he realizes that it would be incorrect to use the imperative to an adult.

Modality generally refers to the affinity a speaker has with their utterance and is usually treated in a purely linguistic sense. However, Halliday (cited in Hodge & Kress, 1988, p. 124) sees another aspect of modality as defining the relationship between the interlocutors. The speakers' choice of modality will be defined by how they see themselves in the relationship with their interlocutor. If a participant uses widely recognized signs of low affinity with their conversation partner such as hesitation, stuttering uses words such as 'maybe' or 'possibly', then they are also stating what they believe their social relation is with their interaction partner. The level of modality may change continuously for participants in the course of an interaction as they engage in social positioning according to the content and purpose of their conversation.

Modality can be a complex and constantly fluctuating element of verbal interaction. Kress and Hodge (1988) claim that:

All markers of modality signify forms of affirmation or partial negation...As affirmation is a transparent signifier of solidarity and negation the opposite, a modality complex comes to signify not simply a relationship along the mimetic plane, between the message and a set of referents, but also a semiotic relationship between participants in the semiotic act. (p.128)

Therefore, in this text, when Shin chan makes a request, it is important to look at the level of affinity with his utterance and how this indicates his understanding of his relationship with Nene's mother. In Frame 19 when Shin chan is requesting hot milk he could have said, "Would you mind awfully if I had some hot milk?" but instead makes his request thus, "Hot eh?" which shows the reader that his level of affinity with his request is strong and consequently, he considers that he has power in the relationship.

In Frame 18 Nene's mother says 'Would milk be ok?' she uses the word 'kashira/ かしら' which translates as 'I wonder'. This shows a low level of affinity with the utterance and consequently, reflects how she perceives her relationship with Shin chan. He is in the position of power in the

relationship.

Personal referents are informal and polite. Shin chan refers to Nene's mother as '*obasan* /おばあさん' – the closest meaning in English is 'auntie' which is a normal way to refer to a married and/or middle aged Japanese woman whether you know her or not. Names are more often than not replaced with a relational title such as big brother, younger sister etc. The referent '*chan* /ちゃん' is used by adults to children or by older to younger siblings, usually when children. It is an affectionate term and is a child version of the title '*san* /さん'. Shin chan refers to Nene simply as Nene without any title, which indicates that they are young children who are very familiar with each other. Nene refers to her mother as Mama, which is a trendy anglicised title replacing the traditional Japanese word '*okaasan* /おかあさん' for mother.

Japanese modes contain differences for male and female participants. Throughout the text, specific male and female verb and sentence endings are used where they are expected to be. On some occasions, the unexpected occurs, such as Nene's mother being driven to use a strong, masculine form when she should be using a softer female form or Shin chan using a feminine sentence ending. These anomalies help to make the *manga* amusing by juxtaposing the expected and accepted language of the genders. The fact that Nene's mother should allow herself to sound the slightest bit unfeminine is reason for amusement. The use of these gender specific sentence endings helps to perpetuate the expectation that women should use soft, feminine language and that males should use less formal, 'tough' male forms. Following is an analysis of the verb and sentence endings in the *manga*. It is my intention to show that certain forms are gender specific and the flouting of these rules leads to shock and amusement. The fact that they are so unexpected, illustrates the fact that the norms of male and female linguistic roles in society are very fixed, something which is perpetuated by *manga* such as this.

The following grammatical abbreviations will be used throughout the analysis:-

t.m. = topic marker

s.m. = subject marker

o.m. = object marker

ems = emphasizer

q.m. = question marker

f.m. = female marker

m.m. = male marker

exc. = exclamation

imp. = imperative

Table 4 – Analysis 1 – Use of male and female verb and sentence endings

	<i>NENE'S MOTHER</i>	<i>SHIN CHAN</i>
Frame 3		direct imperative ems. m.m. asobo/あそぼ
Frame 4	demonstrative f.m. da wa/ だわ	
Frame 6	neutral deshoo / でしょう	neutral interrogative imasu ka?/ いますか
Frame 7	demonstrative f.m. shimetekureru/ しめてくれる	indirect imperative f.m. shiteru no?/ してるの
Frame 8	demonstrative ems. f.m. yokatta wa ne/ よかったわね demonstrative ems. m.m. da yo/ だよ	demonstrative m.m. detayo/ でたよ
Frame 9	imperative ems. m.m. shimerottenda/ しめろってんだ	
Frame 14		demonstrative m.m. shitandayo/ したんだよ
Frame 15		demonstrative f.m. shita no/ したの
Frame 17	demonstrative adj.f.m. ii wa/ いいわ	
Frame 19	interrogative f.m. ii kashira?/ いいかしら	
Frame 20		demonstrative ems. m.m. de ne/ でね
Frame 21		demonstrative adj. m.m.

	sou da/そうだ
Frame 22	interrogative f.m. shita no/したの
Frame 25	interrogative m.m. kitandayo/きたんだよ

I have highlighted the anomalous endings in the above table and it can be seen that there are few. For the most part, the conversation flows in the expected fashion. Note Shin chan's use of female markers in Frames 7 and 15. They tend to serve the function of making his language cute and perhaps, hopefully appealing to Nene's mother. It is interesting to note that Nene's mother uses masculine endings when she is thinking to herself in Frame 8, perhaps because there is no need to be polite when no-one can hear you, and in Frames 9 and 25 when she is extremely angry with Shin chan and loses her self-control.

The use of different verb endings in Japanese is very significant when ascertaining politeness levels and the relationships between conversation participants. A great deal about the relationship can be divined merely by the conversants' choice of verb ending. The most commonly used forms are the plain informal ending in 'u' and the polite/neutral form ending in '-masu/desu/ます/です'. The less often used super polite forms include verbs ending in 'gozaimasu/-nasai/ございます/なさい'. The system of honorific verb endings in Japanese is extremely complex and must take into account who is senior to whom, if one is talking to a member of one's 'in' or 'out' group and whether one wants to show respect or deference to one's self. It will not be necessary to present a detailed understanding of the honorifics system for the purposes of this research.

The use of the plain form and 'desu/masu/です/ます' forms in the *manga* are as shown below:

Table 5 – Analysis 1 – Verb forms

	<i>PLAIN FORM</i>	<i>DESU/MASU FORM</i>	<i>SUPERPOLITE FORM</i>
SHIN CHAN	11	3	0
MOTHER	11	0	0
NENE	2	0	0

Shin chan uses the polite 'desu/masu/です/ます' form on three occasions. The first one is in Frame 6 when he asks if Nene is at home. This could be seen as an initial attempt to be polite when first entering the house. On the other two occasions when he used the polite form he is uttering formulaic expressions. In Frame 13 he says 'itadakimasu/いただきます' which is similar to saying grace before a meal in Christian terms and in Frame 24 he says

'*gochisousamadeshita*/ごちそうさまでした which is similar to saying grace after a meal.

Japanese people always use these formulaic expressions even if they are having a drink or something very small to eat. His use of the polite form here is definitely not an attempt to be polite.

It is surprising to note that although Nene's mother has shown remarkable politeness to Shin chan, possibly in an attempt to distance herself as stated above, she does not use the polite/neutral verb ending at any point. The use of the plain form seems to be in contrast with the level of politeness she shows him throughout the interaction.

5.2.3 What expressive values do grammatical features have?

Features of expressive modality in this text are of interest as far as showing the certainty of the speakers in their utterances and their affinity with their utterance. It may be assumed from accepted Japanese sociolinguistic norms (Ide, 1982; Takahara, 1991) that Japanese women will use language that will be less certain and less definite than their male conversation partners. This will include the use of hedges, tag questions, modal adverbs such as *may/possibly/might/probably*. Speakers who manifest a low level of affinity with their utterances may be indicating a lack of power or, in some cases, a high degree of affinity with their conversation partner.

In Frame 5 Nene's mother is listing reasons why she can justify pretending that she's not home. She seems hesitant using '*shi/し*' which is used to list an indefinite list of reasons for an action, the inference being that there could be more reasons but one hasn't thought of them yet.

Hedging is evident in Frame 6 with Nene's mother speaking hesitantly - '*mi...mireba/み..みれば* /If....if you look....'.

In Frame 14 Nene's mother shows uncertainty using a tag question - '*hen ne/変ね/strange, isn't it? Yakosoku nara kanarazu mamoruko nanoni...../変ね 約束なら必ず守る子 なのに* .../That's strange isn't it? Usually if she makes a promise she's the kind of child to keep it... She is not willing to say to Shin chan that she firmly believes that her daughter wouldn't do such a thing but she is willing to give him the benefit of the doubt.

The tag question '*ii kashira*/いいかしら/I wonder if...' is used in Frame 19 to express the mother's doubt about whether Shin chan would like milk or not. This is a form used almost exclusively by women and shows a low level of affinity with the proposition at hand.

In Frame 24 Nene's mother is hedging and hesitating considerably when her daughter discovers her shouting at Shin chan. This is due mostly to her embarrassment at not behaving like a 'beautiful and kind' mother. She makes no attempt to justify her rage at being insulted by a little boy. Note that there are no examples of Shin chan exhibiting any low affinity level utterances. He shows complete confidence in all his utterances and does not use any modal adverbs, tag questions or any other linguistic signs of the culturally bound hesitation which is employed to make one not appear forward.

5.3 COHESION

5.3.1 How are (simple) sentences linked together?

Unlike English, Japanese uses few personal pronouns and has no articles. Therefore, obvious connectors such as these are not used.

The connector '*shii* し/and...' is used in Frame 5 when Nene's mother is thinking of reasons she can pretend she's not home so Shin chan will go away. The inference of this connector is that one is trying to come up with reasons and excuses for some action and that there are probably more reasons if one was given more time to think of them. The use of this connector gives us the strong feeling that Nene's mother is trying to justify her actions and that she feels guilty about not welcoming Shin chan as a good Japanese hostess should.

In Frames 7 and 8, the topic of defecating continues through with Shin chan particularly interested in the topic. He questions Nene's mother about what she is doing in the toilet and she keeps asking him to shut the door. He persists using the word '*unchi*/ウンチ/shit' twice. He then proceeds to tell her that he has to be careful to wipe himself properly or his pants get dirty. She keeps trying to sound interested whilst urging him to shut the door. She starts with the connector '*dakara*/だから/anyway' and then tries again with '*soreyori*/それより/more than that.' Shin chan just doesn't seem to get the hint. The expletive '*kuso*/くそ/shit' is then used by

Nene's mother in Frames 8 and 9, further providing a syntactic connection through the three frames. This is one of Shin chan's favourite topics and appears time and time again in most of his stories. It is a source of amusement because the reader is almost expecting it to come up at some point during the course of the story. The other amusing aspect of this exchange is that Nene's polite mother is also apparently preoccupied with the subject as well, although it would seem that she is not as prepared to discuss it with him as he is with her.

In Frame 13 Nene's mother uses the connector '*demo*/でも/even though' in a deferential manner implying that the cake is a poor substitute for the 'something grand' that he has asked for. It also implies that she hasn't tried very hard to satisfy him. He repeats the connector in the next sentence, implying that he agrees with her self-judgment that she isn't much of a hostess.

In Frame 16 the main clause of the sentence '*Nene wa Miyochan uchi ni asobi ni itteru kara* ネネはミヨちゃん(う)ちに遊びに行ってるから /As Nene has gone to Miyochan's house', gives the impression that this is the main reason Nene's mother wants Shin chan to go home, whereas the subordinate clause '*sore tabetara Shinchan mo iku to ii wa* それ食べたらしんちゃんも行くといいわ/when you've finished this it might be good if you went too' takes a secondary position. The subordination of her real desire for Shin chan to go home acts as a polite covering up of her real feelings. She could have directly said 'I think it's time you went home', but in her never-ending pursuit of politeness towards this little boy, she disguises her real wishes by making Nene's absence the real reason for him to return home.

5.4 TEXTUAL STRUCTURES

5.4.1 What interactional conventions are used?

The results of a word count reveal that Nene's mother does in fact, utter more words than Shin chan when they are involved in dyadic conversation. I have not counted the words in her self-conversations. This seems contrary to some research, which claims that males show conversational dominance by speaking more (see Literature Review above).

However, one aspect that does indicate male dominance is the distribution of topic selection. Shin chan introduces seven topics whilst Nene's mother introduces one – the subject of him

returning home.

Out of the 13 exchanges between Shin chan and Nene's mother, four are requests made by Shin chan; five involve Shin chan giving information that has not been requested; one is Nene's mother offering him food; one is a question by Shin chan and two involve Nene's mother shouting at Shin chan. The types of exchanges clearly indicate that Shin chan is in control of the conversation.

The only instance of a violative interruption is in Frame 9 when Nene's mother interrupts Shin chan's story about how he has to be careful to wipe his bottom after he goes to the toilet. It is interesting to note that there are no violative interruptions by him but this may be due to the fact that he is controlling the topic selection and she is generally just replying to his numerous requests.

5.4.2 What larger-scale structures does the text have?

This *manga* follows the structure of first creating the situation which involves Shin chan entering the female's domain – her house. There is then a series of events and speech acts in which Shin chan breaks accepted social conventions. These cause Nene's mother to become angry and the resolution is that she orders Shin chan to go home. However, devotees will know that Shin chan will return to create further havoc in this woman's life. The language is generally informal and often inappropriate which leads to much of the *manga*'s humour. The exchanges are short to suit the audience of young readers and are accompanied by illustrations. Much of the humour and meaning are also evident in the illustrations. E.g. in most frames, Nene's mother's exasperation is evident by the sweat trickling down her face; his sad face in Frame 11 fills the reader with compassion as Nene's mother has just shouted at him but we soon find out that he is just hungry and about to make one of many requests/orders; her joy at the thought of Shin chan returning home is made very clear by the addition of a musical note in the text and the smile on her face in Frame 22.

Sound effect words are also interspersed throughout the text, e.g. in Frame 2 '*tatata*/たたた' represents the sound of his feet running on the ground and in Frame 3 '*dondon*/どんどん' represents the sound of knocking on the door. These onomatopoeic words are used

extensively in Japanese and are an integral part of *manga*.

5.5 FORCE OF UTTERANCES

The distribution of direct force and indirect force speech acts are as follows. Shin chan is represented by the letter S, Nene's mother by M and Nene by N. Only utterances from conversations are analyzed.

Table 6 – Analysis 1 – Direct and indirect speech acts

	<i>DIRECT FORCE SPEECH ACT</i>	<i>INDIRECT FORCE SPEECH ACT</i>
Frame 3	order S	
Frame 6	question S suggestion M	request request
Frame 7	question S request M	order, suggestion, complaint
Frame 8	declaration S affirmation M order M	complaint
Frame 9	declaration S order M	complaint
Frame 12	declaration/question S declaration M	request, complaint, order complaint
Frame 13	offer M acceptance of offer S	complaint
Frame 14	declaration S tag question M declaration M	complaint justification
Frame 15	declaration S	
Frame 16	suggestion M	complaint M
Frame 17	declaration S agreement M	request, order, complaint
Frame 18	question M	tag question M
Frame 19	tag question S agreement M	order, request
Frame 20	declaration S	
Frame 22	declaration S	

	order M	
Frame 23	declaration N	complaint
	question M	excuse
	declaration M	excuse
Frame 24	formulaic expression S	excuse
	question M	complaint
	declaration N	complaint

Table 7 – Analysis 1-Summary of direct force speech acts

	DECLARE	QUESTION	OFFER	REQUEST	AFFIRM	ORDER	SUGGEST	FORMULAIC	AGREE	ACCEPT
SHIN CHAN	9	3	0	0	0	1	0	2	0	1
MOTHER	3	3	1	1	1	2	2	0	2	0
NENE	2	0	0	0	0	0	0	0	0	0

Assigning speech act analysis categories can be problematic as context can alter one's interpretation of the force and type of speech act. I have assigned the above categories according to my interpretation of the linguistic and social situation, taking into account what has preceded and what will follow.

The results of the analysis of force of utterance show that Shin chan is more likely to make declarations, which have no indirect force but are exactly what they appear to be. The overall speech act pattern shows Shin chan making declarations, overt orders and requests and Nene's mother agreeing, affirming, offering and suggesting

5.6 COHERENCE OF TEXT

The exploits of Shin chan occur in everyday places – at school, at home, at the dentist, in the park etc. His family is an average Japanese family living in an average Japanese home so that most readers would identify with him quite closely. The target audience of primary school aged boys would understand the experience of being a male child in Japan. They would understand

Shin chan's experiences at home and kindergarten with all the various cultural aspects that may seem odd to a non-Japanese reader, i.e. his sleeping, eating, toileting, schooling habits

The images of females in this *manga* are that of mother, cook, nurturer, emotional being.

Stereotypical images of women in Japanese society are perpetuated and presented as the norm to very young children. Nene's mother is found in her house and her observed activities are going to the toilet and looking after Shin chan's needs. A Japanese boy would expect to find a mother at home as most Japanese women do not work outside the house. This would be common sense to a Japanese child. Such positions of common sense help to perpetuate certain images of female powerlessness in Japanese society. This view of 'powerlessness' is a very subjective one which I make as a Western woman. In this situation, I perceive her as powerless because she is unable to control a small male child.

The fact that Shin chan feels he can speak to these women any way he likes also gives a strong message to the audience. Shin chan is a national icon in Japan with associated TV shows, pencil cases, bags, videos, song tapes, dolls, t-shirts etc. His message is shouted out loud and clear to a very large audience and constitutes both an instance of, and a factor in the maintenance of, male dominance and the acceptance of disrespectful treatment of women in Japan.

5.7 INTERTEXTUALITY

Comics have strong historical ties with other texts as they are produced in series, often with stories that continue from one edition to the next. In many cases, the reader needs to have read the preceding text(s) to make sense of the current text or at times a brief précis of the previous text may be given to facilitate comprehension. Intertextuality may be obvious in its reference to other texts or it may be realised by more subtle references to other texts or suppositions, which are widely held in the society or the text producer wishes to impart.

The **manifest intertextuality** of the text will be analysed using Fairclough's (1992) categories as outlined above:-

Discourse representation

This refers to the representation of discourse from outside the current discourse. It may be

indicated by quotation marks or it may be reported speech such as 'Mr Howard said that ".....".' The intertextual interest lies in how the discourse is represented by the text producer. Is it represented exactly how it was said or has it been interpreted in a particular way with a certain ideological message? It is important to note the boundaries between the represented discourse and the representing discourse – are they clearly defined? Can the interpreter tell where the represented discourse and representing discourse begin and end? Shin chan claims in Frame 14 that he and Nene had made a promise to play. He does not quote her exact words possibly because he made up the story but Nene's mother takes the reported speech act seriously.

Presupposition

Presuppositions are statements that the text producer assumes are automatically understood by the text consumer as a given fact. In English they are often marked by the use of the definite article or by phrases starting with 'that'. As there is no definite article in Japanese, context is often the only clue whether something is a given or not.

In Frames 4 and 5, two characters names are used, which presupposes that we know who they are. If you have been following the series of Shin chan comics or seen the TV programme or the accompanying products, you will have no trouble identifying the characters in the comic.

Nene's mother refers to the presupposition that she is known as Nene's beautiful and kind mother. This refers to the presentation of her image in previous text. There is also an inference that she likes this image and wishes to maintain it.

In Frame 14 it is taken as a given that Nene and Shin chan are already friends and have made a plan to play together at some previous time and that promises are made to be kept. We accept Shin chan's word that the action really did take place at some point in the past. However, we find out that he actually dreamt about the plan. Our acceptance of the given information is shaken by Shin chan's admission.

Negation

Negations presuppose that a statement from another text is now negated. It is also assumed to be understood by the text consumer.

Nene's exclamation in Frames 23 and 24 that this is not her real mother leads us to believe that this woman has exhibited different behaviour at some time in the past that other people know about. The presupposition is that her current way of behaviour is unacceptable for a Japanese mother.

Metadiscourse

When a speaker comments on his own utterances and tries to either refine, expand or paraphrase they are using the form of intertextuality called metadiscourse. This reworking of text can have ideological significance. There are no examples of metadiscourse in this text.

Irony

Irony can be defined as saying one thing and meaning another but in the terms of intertextuality it can also have the nuance of echoing what someone else has said with an opposite meaning which can vary between anger, amusement or sarcasm. Irony is usually negative in feeling.

The interpreter must decide the nature of the irony, which may be influenced by the assumptions being made about the ideologies of the text producer. (Fairclough, 1992, p.123)

There are no instances of irony in this text.

Following is an analysis of the **discursive intertextuality** of the *manga*:-

Genre

The genre of this text is that of Japanese boys' *manga*. It consists of a series of illustrations accompanied by text representing the every day lives and experiences of young children.

Activity type

The activity type is a known author telling a fictitious story to an audience. The story's characters enter into the arena of action and interact with each other in various ways. There is a series of conflicts and resolutions between a young boy and a female adult with a final conflict that is not resolved. The woman becomes angry with the boy and he escapes from her house.

Style

The style is generally informal with short utterances aimed at the short concentration span of young children. It is often amusing with the characters experiencing various minor difficulties.

According to the relationship between speakers, the style may be intimate, casual or formal. The text is written-as-spoken so is conversational in style. This informality develops a sense of intimacy where the interpreters feel that they know the characters personally and have known real people just like them and thus, their actions and speech become normalised and acceptable. The rhetorical mode is providing entertainment and amusement. The text producer is giving us a view into someone's house where he portrays the relationship between a woman and a young boy. He represents the speech and ideas of a young boy and how he relates to a woman. He also represents the speech and ideas of a woman and a young girl and would have us believe in the authenticity of the various characters.

Discourse

According to Fairclough (1992) 'a discourse is a particular way of constructing a subject-matter' (p.128). It refers to the area of knowledge in text and the perspective from which it is portrayed. Crayon shin chan is a fictitious young boy's discourse of Japanese family life.

5.8 Images

5.8.1 What are the ideational aspects of the images? (Realised by symmetrical arrangements, vectors, level of complexity etc.)

Kress and van Leeuwen (1990) state that transitivity in images refers to '...the distinction of whether or not process relates represented participants to each other, whether or not a process extends to more than one participant' (p.73)

Processes can be broken down further into the following categories: conceptual and presentational processes. The former relates to constants and stable elements of the participants and the latter refers to how the participants relate at a specific time in actions and events. Pictures using conceptual processes show us how things are and may often be in the form of educational texts. Pictures using presentational processes are usually used in stories and in this case, *manga*. They show us the events and actions of a short period of time in the life of Shin chan. These types of images are generally used as entertainment and are intended to be comprehended 'naturally', without much effort on the part of the viewer. This of course,

enables the reader to absorb any ideological present messages more easily.

Presentational processes can be further broken down into actional processes and reactional processes. Actional processes are seen in this *manga* with the roles of Actor and Goal being shared between Shin chan and Nene's mother. These Actions are realised by vectors, i.e. a diagonal line emanating from the Actor, often accompanied by a glance. This can be observed in Frames 10, 14, 22 and 25. Reactional processes relate the participants by reaction, usually in the form of a glance. The glance comes from the Reactor and is directed towards the Phenomenon. This may be further enhanced by additional vectors. The Phenomenon may be omitted as in the case of an Actor looking outside of the frame either at an unknown object or in some kind of contemplation. This absence of a Phenomenon leads the viewer to make their own interpretations of the reaction or the producer may lead you to making certain assumptions about the reaction. A good example of this can be seen in Frame 11 where we see the downward glance of Shin chan and the angry stare of Nene's mother. We immediately feel some sympathy for Shin chan as he looks to be upset and Nene's mother is showing him no sympathy at all. It is not until the next Frame that we realise he is only going to complain about being hungry and that he expects her to feed him something 'big' despite the fact that she is on the toilet. That glance has manipulated us into a position of unwitting sympathy.

I will now look at the various aspects of circumstance which add to the viewers understanding of the relational processes of the *manga*. The setting of this *manga* is very clearly in a house. The presence of a setting enables the viewer to perceive the action as something specific happening within a given period of time and not as something general. The presence of the two actors represents a circumstance of accompaniment. The circumstance of means refers to the use of tools by participants in their Actions. A vector may also link the Actor with her goal. Examples of this can be seen in Frame 13 where Nene's mother uses the plate of cake in her role as Actor and in Frame 22 where Shin chan uses the remote control in his role as Actor.

The images in the *manga* are very simple which allows the viewers to understand the Actions easily with little ambiguity. There is no embedding and nor overlaps of processes.

5.8.2 What are the interpersonal aspects of the images? (Realised by gaze at

viewers, perspective, angle etc.)

In this section I will look at the ways in which the relationship between the images and the viewer are constructed. Both the producer and the viewer of the images are bringing certain social beliefs to the text and their interpretations will be influenced greatly by their social background and experiences. Kress & van Leeuwen (1990) state that images may be used to perform two basic types of 'image act': demands and offers. Some images demand something from the viewer and are indicated by vectors formed by a glance or look towards the viewer. These looks in various forms tell the viewer what the image wants from them. Other vectors may come in the form of gestures. These image attributes contribute to the formation of certain 'bonds' between the viewer and the image. (p.27)

Offers are realised visually by images, which offer a represented participant to the viewer but do not ask the viewer to enter into an imaginary social relationship. Any image which contains a non-human image looking directly at the viewer is one of these kinds of images.

The first demand is made by Shin chan when he looks directly at us in Frame 8 and tells us about his feats in the toilet. As his audience consists of young boys perhaps he is making a demand on them to share in his triumph, which may be an important issue for that social group. In Frames 14 and 15 he again makes direct eye contact with the viewer when complaining about Nene's inability to keep a promise. He may be inviting us to join in his outrage at being treated so shabbily. In Frames 17 and 19 he gazes directly at the viewer as he makes demands on Nene's mother for a drink. His message may be that we all understand that this is what mothers are supposed to do and it could also possibly be inviting us into his plan to irritate Nene's mother. Finally, in Frame 25 he looks directly at us as he says thank you for the food. The expression he uses is formulaic and the message to the viewer may well be 'I remembered to say the right thing, aren't I good?' when in fact, he has been abominably rude.

The only time that Nene's mother looks directly at the viewer is in Frame 19 when she has a sinister expression on her face as she is becoming increasingly angry. The young viewers of this text may understand this to be a representation of what mothers can be – angry and impatient. They would not wish to relate to such a person. Other than in this frame, she is offered to us as a represented participant but we are not asked to form any imaginary social

relationship with her, as she does not look directly at the viewer. The producer understands that his audience is made up in the majority of young boys who would have no interest in forming any kind of imaginary social relationship with the mother.

The images in *manga* are particularly subjective as each one is framed and only allows us to see one view or one perspective, which is that chosen for us by the producer. There is very little room for the viewer to make their own assumptions or interpretations of the action when we are only given a 'bird's eye view' of the situation. The framing in *manga* produces a particularly strong example of subjectivity in images as we are so tightly controlled by the choice of the producer in the aspect of a situation we are allowed to view.

The angle from which represented participants are viewed determines the degree to which the viewer feels involved with them. Participants viewed from an oblique angle do not invite involvement from the viewer whilst those viewed front on do. Every frame in the Crayon Shin chan *manga* offers the viewer a front on view of the action, which results in a high level of involvement. This in turn encourages the transmission of ideological messages to an audience, which feels so involved with the characters.

According to Kress and van Leeuwen's (1990) analytical framework, if a represented participant is seen from a high angle it can be said that the viewer or interactive participant holds the power in the 'relationship'. If the represented participant is seen from a low angle the situation is reversed. If the angle is at eye level then the participants have a relationship of equality. In Frame 7 Nene's mother is viewed from a low angle which gives her the power in this situation – even though she is sitting on the toilet! Again in Frame 9 she is viewed from a low angle as she screams at Shin chan, which would make him, and thus the viewers, feel quite powerless. This is where her position of authority ends as Shin chan takes over and starts to order her around and subsequently, we don't see her again from a low angle. In each subsequent frame, we see Shin chan at eye level, which enables the interactive participant to feel as if they are in a position of equality.

The distance of participants in images relates closely to physical distances between people in reality. We maintain different levels of proximity in face-to-face interactions depending on how well we know the person. We move closer to people we know than to people we don't know

well or don't know at all. The same applies as we build imaginary relations with images. A close-up shot of a represented participant makes us feel that we know the person, a medium length shot makes us feel relatively at ease and a long shot distances us socially from the participant. Both Shin chan and Nene's mother are viewed from either a close up shot or a medium distance shot, however, the majority of shots are close up. This makes the viewer feel that they know the represented participants well and can relate to their situation. In a text such as this that appears on a regular and continuous basis over a period of years, the viewers would indeed feel that they 'know' the characters.

'In language, modality expresses the speaker's judgement on the truth or 'credibility' of the representation or representations contained in a clause.' (Kress & van Leeuwen, 1990, p.49)

Modality may also be expressed in images and can be determined by the degree of reality represented. This reality will differ from person to person and will be culturally determined according to what is considered real and unreal within particular cultures. The higher the level of modality the easier it is for the viewer to relate to the text and thus to the inherent messages in the text. . However, the degree of modality rests also on the type of text produced. A scientific diagram in full colour would have low modality because in our experience of the world, scientific diagrams are usually in black and white. So the manner of the text and the cultural background of the consumers will determine the level of reality represented and subsequently, the degree of modality.

This *manga* is produced in black and white, which omits the reality of the world as we know it in full colour. In each volume of Shin chan comics the first two stories are in colour and the subsequent ones in monochrome. As the comics are produced in vast quantities on a continuous basis for young children, the lack of colour is probably an economic consideration rather than an ideological one.

The figure of Shin chan and other children in the *manga* are drawn unrealistically with disproportionately large heads and small limbs. Hodge and Kress (1988) state that unrealistic images such as these have a low modality. However, if readers are 'regulars' they will have a higher affinity with the characters even though they may look unrealistic. They state that "...the naughtier a character is the less realistic is the depiction, that is, the lower is the modality of

affinity of the drawing style". (p.130) Shin chan certainly is naughty and his character is drawn rather unrealistically. In fact, the other, well-behaved characters do look more realistic than he. Readers will recognize that he is an unrealistic character who lives in a realistic world. They will have a high level of affinity with both the real world portrayed and the "antiworld" (p.131) portrayed by his antics.

The images in the *manga* are contextualised with the setting of Nene's house as background to the action. This setting would be the one that most children of many cultures would be most familiar with. There is not a lot of detail in the setting but it is obvious in which room of the house the action is taking place as the story unfolds. Kress and van Leeuwen (1990) claim that this high level of contextualisation would allow the readers to relate closely with the images and messages inherent in the text.

5.8.3 What are the textual values of the images? (Realised by horizontal and vertical placements, size of elements etc.)

According to Kress and van Leeuwen (1990), the overall composition or layout of a text can hold important semiotic information. The images that draw the viewers' eye first, contain messages that the producer believes to be important. The textual layout is arranged in such a way that has meaning to the interactive participants. Just as coherence is attained in written texts, salience is realised in visual texts by the method of composition. Pictures are placed in sequence of time and are also influenced by rhythm. Rhythm refers to the creation of hierarchy within the text, which renders some images more important than others. This of course is a subjective choice made by the interactive participants. The integration of these two elements –spatial placement and temporal placement or rhythm, gives the visual text salience.

The visual text in *manga* is strongly defined by temporal placement as each frame takes us from one arena of action to the next. There may be flashbacks or a person's thoughts may be represented in a 'thought balloon' but on the whole, one frame follows the previous one in strict temporal order to make the story flow in a logical sequence. The rhythm may be temporarily disrupted by the presence of the frames. This may allow time for interpretation or absorption of

the message. The spatial placement of the frames is also of paramount importance. In a Japanese text the viewer is asked to view the frames from right to left and normally top to bottom. At times, this sequence may seem out of order but a practised *manga* reader will be able to make sense of the order.

Each image must be balanced to make sense to the viewer. In each frame of this *manga* the represented participants fill the whole frame usually with one character either side of the frame or a single character centrally positioned.

Vectors can be used to draw the viewer's eye to the most important element and in turn to the other images on the page. An example of this can be seen in Frame 13 where the line formed by Nene's mother's arm leads our eye to the cake and then in turn to Shin chan's face to see his reaction. In Frame 21 the vector formed again by Nene's mother's arm leads our eye to her and to the happy expression on her face. The arm extends to the reason for her joy, which is the sight of Shin chan's retreating back. In many instances, this technique of using vectors could, according to Kress and van Leeuwen (1990), lead the viewer to follow the priorities of the producer regarding the level of importance of certain images.

The reading path of *manga* is of particular importance. It is more closely related to reading written text than many other images. It has to be followed in strict order for the text to be salient. In this *manga* the order is particularly simple and may be so designed because of the young age of the targeted audience. It is interesting to note that the eye is drawn to the image before the text so that if different messages exist, the message in the image will be the one first understood.

Framing is a predominant feature of *manga*. It encapsulates each image as a separate image but together they form a salient whole. Unlike most presentational texts, *manga* frames contain both the verbal and visual texts so that as mentioned above, the viewer's eye is usually drawn to one before the other.

The perspective of the image will render some elements to be more important than others. One thing will 'grab' our attention before the others. The producer wants us to see something first according to his hierarchy of what is important and what is less important. In this *manga* I find

that I look at Shin chan first in every frame in which he appears. I believe that this is because he is either featured centrally or because the bold blackness captures my eye before anything else. The producer is telling us that Shin chan is the most important character and that the other characters are peripheral, acting as props to his antics.

The vertical axis is particularly important in this *manga*. In the frames where two characters appear, a vertical line can be drawn between the two characters. In every frame but one, Shin chan appears on the right. As Japanese is read from right to left he is given a place of prominence in every frame. Again, the existence of frames throughout the total text make the horizontal/ vertical axes very important in the overall layout.

From this analysis of the images I consider it can be seen that although their role is important, the strongest ideological messages are carried in the written text. The images encourage us to form a 'social relationship', albeit an imaginary one, with the represented characters but it is the written text which provides the consumers with much more powerful ideological messages. The 'unreality' of the drawn figures renders them as part of a fantasy world where impossible things happen. Therefore, the readers/viewers may feel less inclined to grasp the ideological messages if they take the unreality into consideration. This facet may in fact dilute the power of the written word. Despite this, the text and the images do combine to form a whole and overall, I do believe that they contain strong ideological messages.

Chapter 6 - Analysis 2 Chibi Maruko chan

Chibi Maruko chan is a *manga* written for an audience of primary school aged girls. The story under analysis takes place on a school excursion, which Maruko chan does not want to go on. It consists of conversations between Maruko and her mother, her female friends and her male friends and foes. A large part of the dialogue is represented as narrative either by an unknown source or as Maruko's thoughts. I have chosen to analyse these narratives as well as the dyadic conversations as they represent some of the most interesting and honest thoughts about the situation. The comparison between what is written as narrative and what is actually said is of interest because it frequently illustrates that a female is thinking one thing but saying another or not saying anything at all when in conversation with a male.

As I have given definitions for all categories of the analysis in Analysis 1, they will not be repeated here.

6.1 Vocabulary

6.1.1 What experiential value do words have?

The story in this *manga* is portrayed from Maruko's perspective. The reader follows her exploits through her eyes and we are able to know her thoughts as she often acts as narrator. The life of a second grader in Japan is the basis of these stories and the experiences and language reflect this life.

Words such as 'ensoku/遠足 /school excursion'; 'gakkunen/ 学年/'; 'tou no tatta onna/とうのたった女 /old woman'; 'okashi/おかし /snacks/loilies'; 'kouchou/ 校長/school principal'; 'kaeru no uta/ カエルのうた/ Frog's song'; 'donguri hiro/ どんぐりひろ/picking acorns'; 'chocoreto/ チョコレート/chocolates'; 'sensei ni itte yaru/ せんせい に 行ってやる/I'm going to tell the teacher', will all be part of the experiences of a second grader and will have meaning for the targeted audience of elementary age school girls.

Maruko's constant complaining about the school excursion using words repeatedly such as –

'mendokusai/ めんどくさい/troublesome'; 'ki shinai/ 気しない /unwilling'; 'kirai/キライ /hate'; 'kurushii yama/ くるしい 山/difficult mountain' and 'iya da/イヤだ /horrible', give a strong impression of Maruko's feelings about the excursion. This overwording and pre-occupation with the excursion emphasizes how important an event this excursion is in the life of a second grader and gives the impression that girls don't like such strenuous activities.

The words 'okashi/おかし /snacks/lollies' and 'chokoreto/ チョコレート/ chocolate' are used repeatedly. These are things that all children like but in this *manga* it would seem to be a pre-occupation of girls. The boys talk about walking and running, except for the two male characters who seem to be the odd ones out – Hanawa kun, whom no-one seems to like, and the boy looking at the photos, who has no friends.

Maruko refers to the boys as 'ba..bakka/ばっばっか /idiot'; 'koitsunotonari/こいつとなり /that damned person next to me' (twice); 'ochokkochoi/おちよっこちよい /careless person' which would reflect the experience of how Japanese boys and girls of this age relate to each other. The normalized message here is that males and females of this age can't possibly be friends; that boys will be aggressive and girls just have to tolerate them even if they really consider them to be stupid.

6.1.2 What relational value do words have?

The *manga* opens with Maruko and her mother in conversation. Maruko is generally unhappy and complaining - 'mendokusai/ めんどくさい/horrible'; 'yasumitai/ やすみたい/I want to have the day off!'; 'okaasan no sei da yo/おかあさんのせいだよ/It's all your fault Mum'; 'iyada/イヤだ /yuk!' - whilst her mother remains constantly pleasant and polite – 'sassato shitaku shinasai/ さっさとしたくしなさい/Please get ready quickly'; 'hayaku gohan tabenasai/早くごはん食べなさい/Please eat your breakfast quickly'. Maruko does not seem to be showing her mother the respect that an older person in Japan could rightfully expect. It may appear that Maruko has more power in the relationship but it must be noted that despite her complaints, Maruko's mother generally ignores her and coerces Maruko into doing everything that she wants her to do. When Maruko complains about the fact that there won't be a toilet on the mountain where they

will be going for the excursion, her mother tells her that it will be all right to pee behind some bushes. She uses the word '*oshikko*/おしっこ/pee or wee' which could be seen to indicate an informality in their relationship or it may indicate that Maruko's mother is treating her as a child by using a childish word.

In Frame 11 the Principal addresses the children and instantly the level of formality changes. The Principal refers to the children as '*minasan*/みなさん/everybody' in a polite form when he could have used the more informal '*mina*/みな'. The use of the word '*honjitsu*/本日/today' is also more formal than the more commonly used term '*kyou*/今日'. The Principal refers to himself as '*watashi*/わたし', which is a more formal version than '*boku*/ぼく', used by males to refer to themselves. By his choice of vocabulary, the Principal immediately puts distance between himself and the students establishing a formal and stiff atmosphere. His next choice of topic in Frame 12 is the weather '*shikashi honjitsu wa harete yokatta*/しかし本日は晴れてよかった /Well, we're lucky as today is fine'. This is hardly a topic that is of interest to small children who are eager to depart on their trip, which further highlights the distance in the relationship between the Principal and the young children. He then proceeds to threaten them '*yama ni wa yama no kamisama ga imasu dakara yama de itazura wo suru to...*/山には山の神様がありますだから山でイタズラをすると.../there is a mountain god at the mountain so when you misbehave....' and further frightens them by suggesting that they may meet bears or similar other things on the mountain - '*soshite kuma nado ni battari atta toki wa...*/そしてクマなどバツタリ会った時は...' By the end of this formal and frightening speech, the Principal has created an enormous divide between himself and the students with his choice of vocabulary and as the narrator states - '*seito wa ensoku ni iku mae ni kanari hirousuru*/生徒は遠足に行く前にかなり疲労する/The students are quite tired before they go on the excursion'.

In Frame 17 we witness Maruko's first one-to-one encounter in the *manga* with a male. They have been assigned seats and to her disappointment, she discovers that she is sitting next to someone she doesn't like - '*aah yadana...watashi wasuretetakedo koitsu no tonari dattanda...*/あーやだな...わたし...忘れてたけど こいつのとなり だったんだ/Oh no yuk! I forgot I had to sit beside this damned person'. Maruko chan does not say these words aloud and is not

showing her feelings outwardly although a small drop of perspiration can be seen on her brow. Her male counterpart however, has no qualms about showing his displeasure with his seating partner as can be seen with his opening – '*nandayo, jirojiro mirunayo*/なんだよ ジロジロ見るなよ/What? Stop staring!' He is openly aggressive but Maruko keeps her thoughts to herself in Frame 18 – '*jirojiro mitetara basu yoi yori waruiyoi shichattayo oel*/ジロジロ 見てたら バス酔いより 悪いよい しちゃったよ オエ.../ If I stare at you I'll feel sicker than if I'm bus sick. Blah!' His hostility is overt from the beginning whilst Maruko keeps her hostility covert. His hostility continues in Frame 19 – '*omae kaoiro waruizo masaka yotta janai darouna*/おまえ顔色悪いぞまさか酔ったじゃないだろうな/Your colour is bad. Don't tell me you're sick!' She remains silent in the face of this rudeness.

The tour guide introduces herself in Frame 21 with a choice of formal and polite forms – '*honjitsu*/本日/today' and '*watakushi*/わたし/I'. She tells the students that she will endeavour to do her best '*tsutomesasete itadakimasu*/努めさせていただきます' putting herself in the position of employee at the services of the children and staff. The children's immediate reaction is to try and pair her off with a single male teacher on staff. The tour guide instructs the children that they are to play a word game called '*shiritori*' where the next person must start a word with the last letter of the preceding word said by another student. She refers to them politely as '*minasan*/みなさん' when she could have used the more informal '*minna*/みんな'. She tells them that they are to pair up with the person next to them. Maruko's male partner's first reaction is to tell her not to make a mistake – '*omae machigaeru nayoi*/おまえ まちがえる なよ'. It is interesting that she thinks – '*Kore wa kocchi no serifu de aru*/これは こっちのセリフである/That's what I want to say to you' – but she doesn't say it aloud to him. Even the choice of the pronoun '*omae*' is quite harsh in tone. It has a connotation of 'hey you' in English and as has been mentioned previously, the use of pronouns in Japanese is quite limited and can be offensive as is the case here.

When it comes to their turn in Frame 28 Maruko immediately turns to him for the answer – '*dousuru*/どうする/What shall we do?' He replies with a word that is impossible for the next person to follow on with and thus, they are disqualified. She finally lets her anger with him

show in Frame 30 – *'ba bakka 'n' no tsuku koto iccha dame dayo/ばばっかっ「ん」のつくこ
と いっちゃダメだよ/You idiot! Nothing follows 'n'!* She tries to explain away the mistake to her
peers but to no avail as they are made to sing a song. In Frame 38 Maruko once again is
keeping her negative thoughts to herself – *'aah, kaeri mo koitsu no tonari mono ka yadanaa/あ
ーあ 掃り も こいつのとなりものか やだなあ/Oh, I have to sit next to him on the way back
too. Yuki'*

In Frames 39 and 40 the teachers refer formally to each class as *'san/さん'* giving them a title
and thereby setting up an atmosphere of distance and formality. The choice of *'shuppatsu/出発
/depart!'* is also rather formal where *'let's go'* could have been used.

A relationship of camaraderie is set up between Maruko chan and Tama chan when Tama chan
suggests that they climb together - *'Maruchan issho ni noborou. Donguri hirouyo./まるちゃん
いっしょに登ろう。どんぐり ひろうよ'/Maruchan, let's climb together. We can pick up
acorns'*. The fact that they use name diminutives plus *'chan/ちゃん'* also indicates a close
relationship between peers.

Hanawa kun enters in Frame 43 and gives the impression of being a smooth talker as he refers
to the girls as *'reiditachi/レイディたち/ladies'*. They are more than happy to agree to let him
take a photo of them. His attitude to them is in stark contrast with Maruchan's male bus partner.

Tamachan and Maruchan's alliance continues as they are in agreement about most aspects of
the excursion - *'u-mou dame/うーもう だめ/I'm already tired'*, *'honto..shindoi ne/ほんと...しん
どいね/really...me too'*.

The teacher sets himself up as an authority by giving advice about the best way to walk up the
mountain in Frames 50 and 51. The word *'hora/ほら/look!'* is used by superiors or peers to
command people to look at something. It indicates some compulsion to obey the command.
The comments by the narrator in Frame 52 and Frame 53 send a very clear message that they
are not impressed by the teacher's advice — *'atarimaedearu/あたりまえである/obviously'; 'nani
wo iu no ka kono hito wa/なにをいうのか この人は/what is that person talking about?'* It is
not clear who the narrator is but my sense is that it is a child as the *manga* is aimed at children.

If the narrator is a child, they show little respect for the adults in the story. However, the actions of the children in the *manga* appear to reflect respect when they 'immediately' obey the teacher's command in Frame 54 - '*toriaezu kodomo wa oshierareta toori ni yattemiru!* とりあえず 子どもはおしえられたとおりにやってみる/Immediately the children try to do as they're told'. The joke seems to be that the children present one face to the teachers but the reader is privy to their real thoughts on the relationship, which is one of derision.

In Frames 51 and 73 a male speaker uses the word '*ore mo/おれも/me too*' which is the male casual form which indicates solidarity with his male peers. In contrast the girls use '*watashi/わたし/*' in Frame 10. This form is used by females and by males in formal situations and is polite.

Hanawa kun is trying very hard to become friendly but they are suspicious of him '*Hanawa kun wa zurui na/花輪クンずるいなーっ Hanawa kun is cunning isn't he?*' which sets the tone of their conversation with him regarding the chocolates that he is carrying. They complain that there is a 200 yen limit on the amount of snacks bought and that he has '*takasouna chokoretta/たかそうなチョコレート/expensive looking chocolates*'. He tries to act in a superior way in Frame 82 when he refers to the others as '*shomini/庶民/commoners*'. He then tries to deflect their accusations and endear himself to them with the offer of a chocolate - '*yokattara kimitachi nimo hitotsu ageyouka/よかったらきみ達にもひとつあげようか/ If you like, I'll give you one*'.

Maruko is the only one to accept his offer and he then further tries to endear himself by flattering her, calling her by her cute nickname. He is very much trying to set up a relationship with the children but his sly, complimentary manner only seems to work on Maruko. In Frame 88 Maruko obviously feels that they have reached a point of solidarity as she asks for another chocolate - '*Hanawa kun mo hitotsu choudai/花輪クンもひとつちょうだい/Hanawa kun, one more would be great!*' In the end she asks him if she can carry his things to earn another chocolate. She begins the request with the word '*onegai/おねがい*' which translates as 'please do me the favour of...' so she has clearly put herself into an inferior role and becomes his '*kerai/けらい/follower*'.

In Frame 96 Maruko chan returns home. She presents her mother with the fruit she found and

her mother responds once more with politeness and caring confirming the accepted Japanese mother/child roles – ‘*Ara kireina mi nee. Tsukaretadesho. Saki ni ofuro ni hairinasai* あらきれいな実ねえ。疲れたでしょう。先にお風呂にはいりなさい/Oh, it's beautiful fruit isn't it? You're tired aren't you? Why don't you get into the bath first?’ Even when Maruko leaves her clothes on the floor, her mother shows her continuing patience by exclaiming ‘*shouganai* しょうがない/can't be helped.

Maruko's mother refers to Maruko's father as ‘*otousan*/おとうさん/father’, which is the normal way to refer to one's husband in Japan. The use of this term is interesting as it gives a sense of the parents' only identity being that of parents and not as spouses in a relationship with each other.

The relationships between the different characters are well defined linguistically with the girls and boys showing solidarity within their own groups. Hostility and suspicion are apparent in the relationships between boys and girls and deference and distancing are seen in the relationships between children and adults.

The following is an analysis of the politeness strategies used by the speakers in conversation in this *manga*. As in Analysis 1, Brown and Levinson's four categories of politeness strategies will be used as the basis. Non-verbal sounds such as puffing, sighing, laughing and other sounds represented visually will not be included in the analysis.

Examples of each strategy to be found in the text precede the analysis:

Strategy 1

I have to go on a horrible mountain climbing school excursion!

You made sandwiches, why do I have to have rice balls?

It's your fault Mum!

Ah, the bus!

Oh no, yuk! I forgot I had to sit next to this damned person!

What? Stop staring!

Your colour is bad. Don't tell me you're sick!

Don't make a mistake!

You idiot. Nothing follows 'n'.

We were the only pair to make a mistake.

If we climb this way we don't get tired.

Strategy 2

Good morning Mum.

Eat your rice quickly please.

Well, we're lucky as today is fine.

Please sit in your assigned seat.

Today I will do my best as your guide – Yamakawa Moriko.

The sky is blue. The air is clean. I feel great!

I brought Calpis too so please everyone drink it.

Here's a chocolate. It's called a truffle.

Strategy 3

Hey ladies, let me take a photo of you!

Can I join you?

Strategy 4

That's a little (rude)...

The speakers are identified throughout Analysis 2 as follows:

FA = Female adult MA = Male adult

FC = Female child MC = Male child

The results can be seen in **Table 8 – Analysis 2 Politeness strategies (Appendix 3)**

Table 9 – Analysis 2 – Politeness strategy totals

<i>STRATEGY</i>	<i>SPEAKER</i>	<i>TOTAL</i>
1	MA	9/22 (40.9%)
1	FA	2/18 (11.1%)
1	FC	29/52 (55%)
1	MC	24/35 (68%)
2	MA	8/22 (36.3%)
2	FA	9/18 (50%)
2	FC	20/52 (38.4%)
2	MC	8/35 (22.8%)
3	MA	0/22 (0%)
3	FA	0/18 (0%)
3	FC	1/52 (1.9%)
3	MC	1/35 (2.8%)
4	MA	0/22 (0%)
4	FA	0/18 (0%)
4	FC	0/52 (0%)
4	MC	1/35 (2.8%)

The figures in the right-hand column represent the number of utterances by each speaker/group of speakers using a particular strategy as a percentage of their total utterances. There is quite a significant discrepancy in the use of strategy 1 – the least polite strategy - between male and female adults with males using it 40.9% of the time and females using it 11.1% of the time. The majority of adult dialogues involved them in dialogue with children so it would appear that women consider it natural to show a polite face to children and adults alike whereas men do not always strive to maintain a polite face.

The discrepancy between male and female children's use of strategy 1 is not as significant as with the adults, however there is a noticeable difference in use, with boys using strategy 1 68% of the time and girls using it 55% of the time

The pattern continues with female adults using polite strategy 2 more often than male adults – 50% compared to 36.3% and female children using it 38.4% of the time and male children using

it 22.8% of the time. A comparison of results of other strategies used is of little significance as there is only one instance of strategies 3 and 4 in the text. However, the lack of use of these strategies may indicate a lack of sophistication on the speakers' part as they fail to use negative politeness or inference. The language of children would appear to be much more direct than these strategies would generally allow.

Once again, as in Analysis 1, there is a very clear pattern in use of politeness strategies which indicates that women are much more likely to use polite forms than males.

6.1.3 What are the expressive values of words?

Chibi Maruko chan is frequently portrayed as a weak, complaining person with such words as '*mendokusai*めんどくさい/lazy'; '*yasumitai*休みたい/I want to have the day off'; '*nande omusubi nanosa*なんで おむすび なのさ/why do I have to have rice balls?'; '*mou ensoku iku ki shinai*もう遠足いく 気しない/I already don't want to go on the school excursion'; '*tsurakute kurushii yama nanda yo. iyada yo.*つらくて 苦しい 山 なんだよ。イヤ だよ/It's a really difficult mountain. It's yucky!'; '*Obenjo nai shi...*お便所ない し.../There's no toilet and...'; '*kirai*きらい /hate. She is seen as morally weak in Frames 83 and 84 when she accepts a forbidden chocolate from Hanawa kun. Her male peer comments – '*omae...puraido nai no ka yo*おまえ プライドないのかよ/Don't you have any pride?' Also in Frames 88 and 89 she appears to be weak and complaining when she demands another chocolate from Hanawa kun – '*sore wa chotto...*それはちょっと/That's a little...'; '*oo,oo-n ikezu oo*ウー ーンいけず ウ/oo, oo, don't be nasty, oo'.

Maruko's feelings about her male peers are made clear with words such as '*koitsu*こいつ /damned person'; '*oe*オエ/blah' (onomatopoeic word for the sound of vomiting); '*wauriyoi*悪い 酔い/feeling sick (describing how she feels about him)'; '*ba..bakka*ば..ばっか/idiot'.

In Frame 66 Maruko and Tama chan are talking about the excursion referring to the '*sora, kuuki* and *kimochi*空、空気、気持ち/the sky, the air and the good feeling'; '*kireina mi*きれいな 実 /beautiful fruit' in Frame 76, whilst the boys are more interested in the walking backwards phenomenon. In Frame 69 we are introduced briefly to a boy who is reading and has no friends.

Perhaps the hidden message is that boys that read books are not likely to have any friends.

A boy starts to run recklessly down the hill and Maru chan warns him that it is '*abunai* あぶない /dangerous' casting her in the role of the safe and caring person whilst he yells '*rakuchini* ラクチン /it's easy!' giving the impression that he is reckless and/or brave. He meets a nasty end when he starts to roll down the hill and the narrator (Maruko?) refers to him as '*ochokkochoi* おちよっこちよ /careless person'. Maruko chan has changed from the weak, complaining person into the responsible, caring person or is she perhaps being cast in the role of spoilsport? In this section the personalities of the male and female characters are clearly expressed with the females being sensible and the boys being rather stupid. Whilst this would seem to send a message of female superiority, the females very rarely express their opinions aloud or direct them to the boys. Only the reader is privy to the real thoughts of the girls.

The one boy who doesn't seem to be like the others is described as '*zurui* ずるい /cunning' so he too is not liked by the female characters. His use of the word '*shomin* 庶民 /commoners' is a clear expression of superiority.

Maruko's mother gives the impression of being a caring, maternal character taking care of Maruko's needs – '*hayaku gohan tabenasai* 早くごはん食べなさい /Quickly, please eat your food'; '*oshikko nante kusamura desuriya* おしっこなんて草むらですりやいいのよ /If you need to pee a clump of grass will be ok'; '*Kireina mi nee. Tsukareta desho. Saki ni ofuro ni hairinasai* きれいな実ねえ。疲れたでしょ。先におふろにはいりなさい /That's beautiful fruit isn't it? You're tired aren't you? Why don't you get into the bath first?'; '*Ara ara nugippanashi ni shite. Shoganai wa nee* あらあらぬぎっぱなしにして。しょうがないわねエ /Oh dear she's undressed and left her clothes here. Can't be helped.' It seems rather ironical that this kind, caring mother should be the one to deprive Maruko of the chocolates that mean so much to her.

6.2 GRAMMAR

6.2.1 What experiential values do grammatical features have?

As discussed in Analysis 1, Japanese sentence structure differs from English in that it has an

SOV pattern. Process and participant have been analysed in the same way using the terms of 'action', 'event' and attribute. There are 49 action clauses, 46 event or non-directed clauses and 87 attribute clauses in the text. One possible reason for the large number of attribute clauses could be explained by the amount of text contributed by the narrator or other characters where comment is made on the action. Agency is unclear or hidden in some sentences. I will only discuss those which may exhibit some ideological bias. In Frame 6 Maruko's mother asks '*Ensoku ga kirainano/遠足がキライなの*' which literally translates as 'Why is the excursion so hateful?' which deflects the emotion of disliking something away from a person. It is not generally acceptable in Japanese culture to voice dislike in a direct manner and it is even more unacceptable for a female to do so. Maruko's mother solves her toileting problems whilst on the excursion in Frame 8 with the suggestion that she pee behind a clump of grass if the need arises – '*oshikko na nte kusamura desuriya iinoyo saa/おしっこなんて草むらですりやいのよさあ*'. '*Oshikko/peeing*' is the subject of the sentence, which deflects the agency away from Maruko chan. This occurrence of nominalization may be an attempt to be genteel about the topic of bodily functions, which is in stark contrast to Crayon shin chan's treatment of the topic in Analysis 1. In Frame 13 agency is hidden in '*kouchou no hanashi wa enen tsuzuku/校長の話は延々つづく*' where the Principal's speech is the subject which drags on and on, not the Principal. Agency may be hidden here to show some respect to the Principal even though the comment is made about the speech. In Frame 18 '*...to ominagara mo mada me ga hanasenai hodo/...と思いながらもまだ目がはなせないほど*', which translates literally as 'whilst thinking this still her eye does not release', which exonerates Maruko chan from the impolite behaviour of staring as 'eye' is the subject. The passive voice appears in Frame 20 – '*ge ge ge no -----" dakara sonoyouni meimei sareta rashii 「ゲゲゲの_____」 だからそのように命名されたらしい*' It seems it was called this because of the sound "ge ge ge". This sentence seems to be a generalization about a commonly held belief and is unattributable to any particular person. The passive voice is evident in Frame 54 '*toriaezu kodomo oshierareta toori ni yatte miru/とりあえず子供おしえられたとおりやってみる*'/As soon as the children were taught this they tried it. The inference in this sentence is that children will obey as soon as they are told to do something by

someone in authority. In this case, the people in authority are male teachers.

The narrator comments in Frame 75 using a nominalization '*koushite korogaru occhokochoi ga tama ni iru*/こうしてころがるおっちょこちょいがたまにいる' which translates literally as 'such rolling careless/clumsy person (subject) is at times' or in natural English 'We can at times see such careless/clumsy people'. Because the anonymous narrator makes the comment it is quite neutral with the agent hidden. However, the neutrality allows for yet another derisive comment to be made aimed at the male characters throughout the *manga*. Yet again, these derisive comments are not said directly to the male characters. This form of nominalization is a way for a comment such as this to be made blamelessly.

The majority of sentences in the *manga* are positive with 151 positive sentences and 23 negative sentences. The female speakers' negative utterances are mostly complaints, as can be seen in Frames 5, 7 and 8; also, making excuses in Frame 31; refusing an offer in Frame 83 and as a description in Frames 87 and 103. The majority of the male speakers' negative utterances are prohibitive orders in Frames 17, 19, 25; also, a suggestion in Frame 50; a description in Frames 53 and 57; refusing an offer in Frame 83 and an accusation in Frame 84.

6.2.2 What relational values do grammatical items have?

In this section I will look at the modes, modality and pronouns in the text. As in the first analysis, modes will be broken down into six sub-groups – declaratives, grammatical questions, imperatives, requests, offers and suggestions.

Table 10 -- Analysis 2 - Modes

	IMPERATIVE	DECLARATIVE	QUESTION	REQUEST	OFFER	SUGGESTION	TOTAL
FC	1	39(75%)	3	3	2	4	52
MC	3	23(65.7%)	4	1	3	1	35
FA	3	9(50%)	2	2	1	1	18
MA	5	11(50%)	2	3	0	1	22
U	0	29(96.6%)	1	0	0	0	30

As the female speakers produce more utterances, I have indicated in parentheses the percentage of declarative statements that the different groups of speakers use to show the real level of use. Contrary to my expectation that male speakers would use more declarative sentences, FC's used the declarative on 75% of occasions whilst the MC used the declarative 65.7% of the time. The character of Maruko chan seems to be quite tough so her frequent use of the declarative would enhance this image of power. Males used the imperative twice as often as females, which would indicate that they are in a more powerful position, as would the slightly higher use of questions by male speaker. The number of requests was evenly distributed between male and female speakers and female speakers were more likely to make suggestions than males.

As discussed in Analysis 1, relational modality can refer to the affinity the speaker has with her utterance, which in turn, will illustrate the status of the relationship between the two speakers. For example, in Frame 3 when Maruko's mother suggests that the remainder of the breakfast rice balls can go in her lunch box. The use of the word 'dakedo/ だけど/ but' gives a feeling of a suggestion rather than an order. The speaker is not showing a strong affinity with this utterance. It is as if she is expecting Maruko chan to complain about the suggestion, which she does. Further, this display of level of affinity says something about the relationship between Maruko and her mother. In this case, Maruko is the person with more power as her mother is attempting to please her but feels that she will not succeed. Maruko's reply 'ah, omusubi da.../'

あっ おむすびだ.../ ah rice balls...' puts her in the superior position of being able to make complaints to her mother. Every example of discourse between interlocutors will express relational modality and make some comment about their relationship. This balance will shift continuously throughout the course of each verbal interaction. In Frame 19 when Maruko's male bus partner says 'Nan da yo jiro jiro miru na/なんだよ ジロジロ見るなよ / What? Stop staring!', he shows a strong affinity with his utterance and at the same time the relationship is established as being that of one in power and the other being powerless.

Most of the characters in the *manga* are drawn quite realistically, which would give the readers a strong feeling of affinity with the characters. The world depicted in the *manga* is real and the characters seem real. The most unrealistic looking character is Maruko's bus partner who is portrayed as a gross, idiotic looking person. He is a member of the antiworld, meaning he is not part of a young girl's world.

Personal referents are generally informal with the female children referring to each other as 'chan/ちゃん' preceded by a diminutive of their first name, e.g. Maru chan and Tama chan. This title shows familiarity and affection. The boys do not refer to each other in any particular way and the boys and girls refer to each other as 'omae/おまえ/hey you' and 'bakka/ばっか/idiot'. The only male child who acts differently is Hanawa kun who is trying to flatter Maruko chan by calling her by her nickname 'Miss Cherry Blossom Peach Child'. He appears to be a slimy character who is accused of being 'cunning' by the other children. He doesn't seem to act as the other boys do. In Frame 93 he refers to Maruko chan as 'Maruko kun', which is usually used when referring to males. This may be due to Maruko's rather tough exterior persona. Family members refer to each other in the normal Japanese way with family titles such as 'okaasan/おかあさん/mother' 'oneechan/おねえちゃん/big sister' 'otousan/おとうさん/father' rather than names. The Principal is referred to simply as 'Principal', which is also the Japanese norm and he refers formally to the children as 'minasan/みなさん', which is a polite form of 'everyone'. The bus guide introduces herself by name and is subsequently referred to as 'Basu Gaido san/バス ガイド さん/Miss Bus Guide'. She is unfailingly polite to the children always referring to them as 'minasan/みなさん'.

As already stated, Japanese verb and sentence endings are often gender specific with females generally using polite forms more frequently than males. The anomaly in this *manga* is that Maruko chan uses male forms the majority of the time, which makes her sound rather 'tough'. The other minor female children characters also use masculine forms, which gives the feeling of solidarity amongst them. The other characters use the normally expected forms of verbs and sentence endings for their gender. The anomalous endings have been highlighted in **Table 11 – Analysis 2 – Use of male and female verb and sentence endings - Appendix 4**

The following table shows the usage of plain, polite/neutral and super polite verb forms in the *manga*. Both male and female children almost exclusively use plain forms except for one instance where Maruko chan uses the polite form in Frame 33 to announce the name of the song they will sing as their punishment for making a mistake in the game. The adults use the polite/neutral and super polite forms more often than the children and in almost equal amounts. The bus guide uses a deferential super polite form in Frame 21 as she is in a role of service to the staff and children. The Principal uses a super polite form in Frame 11 in an effort to give the event a formal atmosphere and possibly to distance himself from the children. It is interesting that the narrator never uses a polite form as he/she is not in conversation with anyone and does not need to be establishing any relationships.

Table 12 – Analysis 2 - Verb endings

	<i>FC</i>	<i>MC</i>	<i>FA</i>	<i>MA</i>	<i>U</i>
<i>plain form</i>	56	30	3	4	46
<i>desu/masu</i>	1	0	7	7	0
<i>superpolite</i>	0	0	4	3	0

6.2.3 What expressive values do grammatical features have?

Both male and female speakers show a strong affinity with their utterances in the majority of cases however, there are a few instances where there is a certain level of uncertainty. In Frame 30 when Maruko finally speaks to the boy on the bus, she calls him an idiot but stutters when she says it – 'ba..bakka/ばっばっか'. This could be because she is so angry or it may show some reluctance to use such a strong word. In Frame 45 Maruko says 'ima no manekko wa

zubari yamabiko deshō/今のまねっこはズバリ山びこでしょう/That must be an exact echo, mustn't it?' The tag question at the end of the sentence denotes some lack of sureness about the utterance. This is also used by Maruko's mother in Frame 96. The sentence ending 'ne/ね' is a tag question and appears in Frames 66, 68, 74, 79, 96 and 99 and in every case, the speaker is female. This would appear to support the literature, which states that females use more tag questions, which can be said to show a low level affinity with an utterance. Hanawa kun again is linguistically the odd one out amongst his male peers when he shows hesitation in Frames 88, 89 and 90. He uses the word 'chotto/ちょっと' which can be a vague way of expressing a negative feeling. It would be equivalent to 'er, that's a little...er...' with a negative connotation. He also uses it as a softener to a request in Frame 89. It could translate in this case as 'just...just a minute'. He hedges in Frame 90 as he is a little shocked at Maruko's desperation to get another chocolate from him.

The male and female characters in this *manga* are generally sure of themselves and their utterances as they exhibit little hesitation or doubt about what they are saying. Maruko's mother shows the lowest affinity with a high percentage of tag questions. According to the literature, this fits the pattern that one could expect from a Japanese woman of her age.

6.3 COHESION

As stated in Analysis 1, there is no definite article in Japanese and personal pronouns are rarely used so these do not appear as connectors as they would in English. However, there are many instances of other kinds of connectors apparent in the text. As the main theme of the text is a school excursion, the word '*ensoku*/遠足/school excursion' appears several times in Frames 2, 5, 8, 14, 35, 68 and 69. Maruko tries hard to make her point that she doesn't like school excursions and she doesn't want to go. In Frame 6 she starts to list the reasons why - '*tsurakute kurushii yama nan da yo...iya da yo*/つらくて 苦しい山なんだよ イヤだよ/It's a really difficult mountain'. She continues in Frame 7 - '*...sore ni...yama ttesa...obenjo nai shi.../...それに...山ってさ...お便所ないし.../and as well...at the mountain...there's no toilet...and..*'. Maruko continues to complain using the word '*iya*/いや/terrible/hateful. This continuing negative reference to the excursion and other things portrays Maruko as a petty,

complaining girl.

6.4 TEXTUAL STRUCTURES

6.4.1 What interactional conventions are used?

For the purposes of this part of the analysis, only conversations between males and females will be studied. The total words spoken by male and female speakers when in conversation with each other show a large discrepancy with males speaking 293 words and females 175. This result would seem to agree with the research that shows males speak more than females and that this represents their more powerful position in the relationship. Once again, in this part of the analysis it is significant to note that Maruko does not actually speak aloud to her male conversation partners on all occasions, which becomes apparent when a word count is conducted. It would seem that she has strong opinions and is quite verbose, however, she is only thinking these things on several occasions.

Topic selection is almost equal between the children and male adults introduce the topic seven times and female adults four times. Male dominance does not appear to be apparent when looking at topic selection.

There are no instances of violative interruptions in the text.

6.4.2 What larger-scale structures does the text have?

This children's *manga* follows the usual pattern of its genre with a short story accompanied by illustrations. The linguistic content is simple in style and conversational. Much of the dialogue is conversation but there is also a significant amount of the text, which is narration. The resultant text is a mixture of dialogue, illustrations and narration. The story is comprised of a series of very short incidents linked together, which usually ends with something unexpected and amusing happening. Sound effect words feature prominently representing sighs, puffing, exclamations, puzzlement, rolling and chewing. The targeted audience would be reading exactly what they expected to read in this *manga* – a day in the life of Maruko chan written in the usual formula. She is usually thwarted by other characters – her mother, her teachers, her male peers but manages to win some of the battles although she loses some too.

6.5 FORCE OF UTTERANCES

The distribution of direct force and indirect force speech acts are as follows. All utterances are analyzed. **Table 13 – Analysis 2 – Direct and indirect speeches acts - Appendix 6**

Table 14 – Analysis 2 – Distribution of direct force speech acts

	<i>DECLARE</i>	<i>QUESTION</i>	<i>OFFER</i>	<i>REQUEST</i>	<i>AFFIRM</i>	<i>ORDER</i>	<i>SUGGEST</i>	<i>FORMULAIC</i>	<i>AGREE</i>	<i>ACCEPT</i>
<i>FC</i>	52	9	2	0	3	6	2	3	6	0
<i>MC</i>	25	11	3	2	0	2	2	0	2	0
<i>FA</i>	9	3	1	5	0	0	3	3	0	0
<i>MA</i>	10	2	0	3	1	0	3	0	0	0
<i>U</i>	32	1	0	1	0	1	0	0	0	0

There don't appear to be any outstanding differences or discrepancies in the results of the force of speech act analysis. The most outstanding point is the high number of questions asked by male children. The questioner is usually the more powerful partner in a conversation, as they are demanding information from their interlocutor so it would appear that they are more powerful participants here. The other points of interest lie in the discrepancy between the direct and indirect force of speech acts. Whilst the female children appear to be making a large number of declarations, they are often actually complaints which don't make a person sound as powerful as a declaration is assumed to be. Female speakers are more likely to hide lies, insults and blame behind declarations. In the majority of cases, male speakers hide threats behind declarations or questions, the females threaten once. Female adult speakers are adept at hiding orders behind requests thus, maintaining their polite veneer. However, it should be remembered that the female adults are speaking to children in all but one instance, so they are only exercising power over children and not male adults.

Once again, assigning the force of a speech act is always problematic and open to various

interpretations. Context and my own personal experiences will no doubt influence my assignments.

6.6 COHERENCE OF TEXT

Coherence refers to the means by which we make sense of a text. This can refer to the overall structure of the text whereby events happen in a normal and understandable sequence and also to the experiences the reader brings to the text.

In this *manga*, the chain of events makes common sense. Maruko chan has to get out of bed to go on the school excursion; the children must all gather before going on the trip; a bus will take them to the mountains; they have to climb a mountain; it will be difficult and they will feel tired; they will interact with their peers; they will go home again. This is a logical sequence of events which has meaning for the targeted audience.

The readers of this *manga* bring a set of experiences to the text that helps them to understand the writer's message. Likewise, the author understands the target audience and writes accordingly. Young girls in Japan would be familiar with the protocol of school excursions, the behaviour of teachers, the relationships between male and female children and adults and children.

The incident with Hanawa kun and the illicit chocolates indicates a certain moral expectation the children have about obeying rules set by the teacher. This is also apparent in Frame 54 where the children try the new way that the teacher has taught them. The dichotomy appears with the narrator's comments, which are often ironic and derisive. The readers would understand the two levels of the story with the everyday situation that is apparent on the surface and the real thoughts of the children, which are spoken by the narrator. The formality and length of the parting speech by the Principal is a common event in Japan. These long-winded speeches are endured by silent, immobile children. Endurance is very much a part of Japanese culture. The humour of the *manga* comes very often from the narrator's comments as they portray the children's true and often unspoken thoughts. It's as if someone recognizes their experiences and has the power to read their minds.

Stereotypical images of both genders abound in the *manga* with the kind, caring, patient,

nurturing mother; the over polite, ever-pleasant tour guide; the old, rambling Principal; the obnoxious boy bully; the sweet female friends; the young male teacher looking for a bride. These are all common, normalized characters in Japanese life and the readers would recognize all of them and their behaviour.

The ideology of male dominance is apparent with the silence and acceptance by Maruko chan in the face of her male peer's abuse. The subliminal message being sent to young female readers is that you must endure any amount of abuse by a male and remain silent. On the surface she seems to be a little tough but her behaviour when in conversation with males shows that she is definitely in a subordinate role. The tour guide perpetuates the belief of the cute, young woman who is a potential bride and will remain unfailingly polite, even to young children.

The text is coherent on two levels especially to its targeted audience. A child from another culture may lack some comprehension of the text – e.g. why is there a tour guide on the bus? Why aren't the male and female children friendlier? Why is the mother preparing lunch for the children? However, this *manga* would present very familiar, common sense images to Japanese children.

6.7 INTERTEXTUALITY

The analysis of the **manifest intertextuality** of the manga follows using the same categories as in Analysis 1: -

Discourse representation:

In Frame 6 Maruko's mother is trying to convince Maruko that she should be happy about going on a school excursion. She claims that her big sister was happy leaving the house and she is quoted in word and picture saying a happy goodbye to her mother. The mother may be elaborating the truth to convince Maruko that she should be happy about going on a school excursion or it may be completely true. Being compared to her happy, big sister contributes to the image of Maruko being an annoying, complaining child.

In Frame 87 Maruko suddenly changes her style of speech and performs a commercial for French chocolates and for France. She uses the language of commercials – 'masa ni furansu

masa ni torikororu!!/まさに フランス まさにトリコロール!!/ It's the ultimate French flavour, the ultimate tricolore'. The sign next to her says that she has become 'Misutaa Aji/ミスター味/Mister Taste. The boundary between the discourse and the represented speech is very clear, as we are able to see the change in Maruko's image in the illustration. This style of language would be very familiar to the readers of the text and would be amusing as it places a character that they know well in a paradoxical situation.

Presupposition

Maruko refers to the school excursion in Frame 2 as the 'so called excursion', which indicates presupposition. This could refer back to a previous story or it may be that Maruko assumes that her mother knows about it. This is the first instance of her referring to the excursion and she subsequently complains about every aspect of it.

Negation

Maruko states in Frame 8 that '...tou no tatta onna tte hazukashii tte koto wo shiranai n dakara/...とうの たった女って 恥ずかしいって ことを知らないんだから/...old women don't find anything embarrassing anymore'. The negation here infers that young girls do feel embarrassed which helps to perpetuate an image of females as soft and weak people who are easily embarrassed.

Maruko's male bus partner tells her in Frame 25 to not make a mistake – 'omae machigaeru nayoo/おまえ まちがえる なよオ'. This negation assumes that she would have made a mistake if he hadn't told her not to. This is an obvious display of aggressive and dominating behaviour.

Metadiscourse

This text is particularly interesting for its instances of metadiscourse. This is mainly exemplified by the comments of the narrator who seems to be Maruko chan most of the time but is perhaps a neutral character at other times. If one were to read the text without the narrator's comments, Maruko chan would appear as a rather quiet, pliable character. It is in her narrations that we understand her true feelings about the different situations she finds herself in, and particularly when in conversations with males. On one hand she appears to be powerless in the text but on

the other, because we have access to her thoughts, we know that she is not really accepting everything that is said to her. The ideology of male domination is strongly represented here with her continued silence when in conversation with males even though we know she is thinking otherwise. The message that a female may think whatever she likes but should quietly accept male aggression is very clear.

Irony

There are no examples of irony in the text.

Following is an analysis of the **discursive intertextuality** of the *manga*:-

Genre

The genre of this text is that of Japanese girls' *manga*. It consists of a series of illustrations accompanied by text representing the every day lives and experiences of young children.

Activity type

The activity type is a known author telling a fictitious story to an audience. The story's characters enter into the arena of action and interact with each other in various ways. There is a series of conflicts and resolutions between a young girl and various other characters in the story. It appears that events are going to be finally resolved in her favour when there is final twist at the end of the story in which she is thwarted despite her efforts.

Style

The style is generally informal with short utterances aimed at the short concentration span of young children. It is often amusing with the characters experiencing various minor difficulties. According to the relationship between speakers, the style may be intimate, casual or formal. The text is written-as-spoken, so is conversational in style. This informality develops a sense of intimacy where the interpreters feel that they know the characters personally and have known real people just like them and thus, their actions and speech become normalised and acceptable. The rhetorical mode is providing entertainment and amusement. The text producer is giving us a view into the day in the life of a young girl at school. We see her interact with various people – her peers and her superiors.

Discourse

Chibi Maruko chan is a fictitious young girl's discourse of school life.

6.8 Images

6.8.1 What are the ideational aspects of the images? (Realised by symmetrical arrangements, vectors, level of complexity etc.)

According to the analytical framework of Kress and van Leeuwen (1990), the process used in this *manga* are generally presentational as it is the form of a story and represents the specific actions of the represented characters over a specific period of time. Maruko and the other characters alternate in their roles as Actors and Goals indicating that they are all capable of influencing the form of action taking place. Actional processes are shown in Frame 8 where Maruko's mother is waving goodbye to her. The vector is visible with the line formed by her arm and she is placed in the foreground of the picture, clearly making her the Actor in this image. Another example appears in Frame 41 where the teacher is directing the students to line up in class groups. He is foregrounded in front of the Principal and the students are viewed from the back. His arm forms the vector pointing, one supposes, in the direction of the place they must move to. He is obviously the Actor in this image and the children are the Goal. In Frame 86 Hanawa kun is offering Maruko a chocolate. His arm forms the vector from an upper angle down to the vector of her arm. The direction is obviously from him to her. He is seen front on and she is viewed from the side. These elements also lead us to understand that he is the Actor and she is the Goal in this process.

The setting is clearly and simply represented. The drawing style consists of simple lines and some shading. Once a setting is established it is taken as understood and does not always re-appear in every subsequent frame. The Actions in the *manga* would be generally accepted as normal to the readers who would all have experienced similar school excursions. So whilst the school, the bus, the mountains are generic in style, the setting backgrounds this one particular period of time when the Action occurred. There are many frames where the Actor is accompanied – thus signifying that an Actor and Goal are present. The means of the Action is represented for example in Frame 21 where the bus guide has a microphone which enables her

to act; in Frame 80 the chocolates enable Hanawa kun to offer something to the other children; and in Frame 96 the branch acts as the means whereby Maruko can offer her mother a gift.

For the most part, the images are simple and represent single actions. There is one exception in Frame 6 where Maruko's mother is saying to Maruko that she can't understand why Maruko doesn't want to go on the excursion because her sister was very happy going off on hers. The memory of her sister's departure is represented both in the text and in the image, which tends to push Maruko's complaint into the background and to foreground her sister.

6.8.2. What are the interpersonal aspects of the images? (Realised by gaze at viewers, perspective, angle etc.)

In this section I will be analysing the relationship that is established between the viewer and the producer of the text/images. Firstly, I will look at the offers and secondly, at the demands made upon the viewer.

As mentioned previously, offers are recognised by the glance or look of a represented character who does not look directly at the viewer. Offers are made in several frames with the reader asked to look on as an observer rather than to become 'involved' with the characters. Much of the eye contact is between characters such as in Frames 6, 17, 25, 28, 31, 49, 61, 65, 84, 86, 90, and 93 or to no one in particular such as in Frames 2, 7, 20, 26, 52, 60, 69, 77, 82, 91, 94, 98, 100 and 103. In other Frames eye contact is made with the viewer, which asks the viewer to enter into an imaginary relationship with the represented participants. This appears in Frames 4 and 5 where Maruko is upset and angry with her mother and thus, asks us to understand and share her anger. In Frames 11, 13 and 40 the Principal gives a direct stare, which is intimidating, and the message we receive is that he is a person with whom we should enter into a deferential relationship. In Frame 29 Maruko's bus partner looks directly at us with a very 'empty' look on his face. I believe that this look demands that we enter into a relation of superiority/inferiority with him whereby we are superior to his stupid character. In Frame 50, 51 and 53 the teacher looks at us directly as he is about to explain an easier way to walk up the mountain. His look in Frame 51 is a conspiratorial one, which indicates that he is about to let us into his secret of efficient walking. In Frames 73 and 74 a boy looks directly at us to invite us to

watch his showing off. His gaze is upside down and less direct as he tumbles down the hill.

Maruko looks us directly in the eye in Frame 87 as she invites us into her imaginary French world. In Frame 102 Maruko's father's gaze gives the feeling that he would like us to know how delicious the chocolate is and that maybe he would like us to be able to taste it too.

Once again, *manga* use very subjective images as the presence of frames forces us to view small pieces of the world that are offered by the text producer. This allows the producer to offer the message exactly as he/she wishes with little or no chance for the viewer to make radically different individual interpretations. The viewer is only given a very small slice of the world to interpret at a time.

This *manga* asks the viewer to be very involved with the represented participants as every frame is shot from a front on angle. We are always asked to be involved in the action.

The children are viewed from a higher angle in Frames 17, 25, 27, 28, 30, 31 and 32 as they sit on the bus. This may purely be for the practical purpose of making the children visible or it may indicate their feeling of powerlessness in the face of Miss Bus Guide who is making them play a word game. The children are also viewed from above in Frames 46, 63, 66 and 71. These are mainly group shots, which indicate a sense of powerlessness as they are herded from place to place by their teachers. The higher angle in Frame 66 allows the viewer to take in the whole scene that the girls are enjoying and I don't believe that there is a feeling of power inherent in this shot.

Most shots in this *manga* are close up which Kress and van Leeuwen (1990) state asks us to enter into an intimate relationship with the represented characters. Miss Bus Guide is shown from a long shot but then in Frame 26 she appears close up so the viewer is asked to feel close to her. Surprisingly, the Principal is shown close up twice as is one of the teachers. It seems incongruous that the viewers are being asked to feel some level of intimacy with school authorities. In other frames the characters are shown in long shot usually for the reason that they are demonstrating some physical feat, e.g. in Frames 51-53 when the teacher is demonstrating how to walk up the mountain.

As discussed in the section on modality in the previous analysis, *manga* characters are

represented rather unrealistically with simple drawings, which don't represent the reality of the human shape. However, they are more similar to the kinds of drawings that young children might produce so that there may be a high level of modality for the targeted audience. They may well believe that that is how people should be drawn. Again, with a text that is produced on a regular basis, the interactive participants come to understand that this is how Maruko should look and to draw her in a more 'realistic' manner would render her 'unrealistic' in their experience of her. Because this text is viewed on a long-term basis, the viewers would experience a high level of modality with it.

The images are contextualised in a simple but clear manner. In Frame 3 we can see a table with food on it, which tells us that we are in a house. Frame 9 simply shows a picture of a school, which sets the context for the next five frames. The bus is shown in more detail, as are the mountains and the wood where the excursion takes place. At the end of the *manga* when Maruko returns home there is a picture of the house and next we see her mother somewhere inside. For a Japanese child a mother is usually in the home so the context would be clear to them. The context of this *manga* is clear and would allow Japanese children to relate very easily to the action taking place.

6.8.3 What are the textual values of the images? (Realised by horizontal and vertical placements, size of elements etc.)

The images in this *manga* do form a salient whole with temporal and spatial placement being logical and sequential according to the beliefs of the interactive participants.

Visual balance is achieved with the positioning of the represented participants being balanced within each frame. Characters are either placed centrally or are evenly placed within the frame.

Vectors are used to give weight to certain images over others such as in Frames 86, 94, 100 and 102. In each of these frames the arms of the participants are pointing in the direction of the chocolate. This chocolate is very important to Maruko and an important part of the story. The targeted audience of young children would probably find chocolate exciting too and would relate to Maruko's desperation to get some.

The reading path in *manga* is very clearly defined by the frames. The frames in this *manga* are

slightly more complex in design than in *Shin chan* but still follow the logical sequence of right to left of Japanese readers. This sequence of course, would contain no logic for someone who was used to left-to-right sequencing, so that the logic of the reading paths is certainly culturally bound.

As mentioned previously, framing is an important element in *manga* and this one is no exception. The frames help to delineate one scene from another into meaningful units.

In the opening frames Maruko is presented as the central figure with her mother often partially obscured so that we look at Maruko first. This perspective of Maruko and her mother renders Maruko as the more important of the two characters. Throughout the rest of the frames Maruko features prominently due in part to her bold, black hair and her central location in most frames. The other lesser characters tend to have blonde hair (funnily enough as the text is Japanese) or are backgrounded. This leads us to view Maruko as very important and the one that we focus on. Thus, her messages also become important to us.

The placement of the vertical axis is important in this text too. In the majority of frames Maruko is featured either on the right of the axis or centrally. The Japanese reader's eye will be drawn to the right first, so this places her in the more prominent position.

I believe that the analysis of the images in this *manga* too, shows that ideological messages are present in the images although not as strongly as in the written text

Chapter 7 -Discussion and Interpretation

7.1 Politeness strategies

The results of Analysis 1 (Appendix 1 – Table 2) show that Nene's mother is much more likely to show politeness to Shin chan than he is to her. Using the categories of Brown and Levinson (1978, cited in Fairclough, 1992) it can be seen that Nene's mother uses Strategy 2 thirteen times whereas he only uses it four and he uses Strategy 1 nine times whereas she uses it only four. Shin chan shows very little regard for face – either 'negative' or 'positive'. His bald

statements such as 'I did a really big shit today' (Frame 8) do not show respect for elders as basic Japanese sociolinguistics would dictate is the accepted norm. (Ide, 1992) Time and time again, Nene's mother addresses him with positive politeness – Frame 8 'wow, that was good wasn't it?' in reply to the above statement. When he demands a drink in Frame 17, Nene's mother answers with positive politeness 'I wonder if milk would be ok?' It could be claimed that Shin chan shows no negative politeness because he is a child but even a child of his age (four or five years old) should understand basic sociolinguistic rules of politeness, which are strictly adhered to in Japan. Naturally, the humour of the *manga* comes from the flouting of these rules. I believe that this lack of politeness on Shin chan's behalf gives a strong message to Japanese boys that being polite to women is not necessary. Even though the humour of the *manga* springs from his flouting of accepted norms and the reader knows that this is not normal behaviour, the message is still there under the surface. Perhaps the message is that this is how boys would like to speak to women if they were allowed to.

The same pattern continues in the second *manga* with female speakers using polite strategies more often than male speakers. (See Table 9) Such discrepancies are significant and point to basic differences in the way that Japanese males and females speak to each other. (Ide, 1986) Young children are reading these *manga* in enormous numbers and absorbing these underlying messages. If it can be assumed that the person using more polite strategies is being dominated by the person who uses less polite strategies, (Fairclough, 1992), then this section of the analysis very clearly supports the hypothesis that the ideology of male domination exists in children's *manga*.

7.2 Gender differentiation

The above analysis has shown that gender differentiation is distinct in *manga* linguistically, textually and graphically. The roles of each gender are clear and stereotypical - i.e. the females are housekeepers, nurturers, tour guides, mothers, wives, cooks and potential brides. They complain a lot, they're physically weak, they'll degrade themselves to get a chocolate, foreign goods impress them, they pick up clothes left lying around the house. The males are fathers, husbands, teachers, school Principals, bullies, they like to run, they are looking for a bride, they

have lots of knowledge to impart, they talk a lot and are often boring, they make weak jokes, they roll down hills, they show off. Not one character steps outside the stereotypical images of their gender.

The linguistic analysis has shown that in the majority of cases, there are clear distinctions in male and female speech patterns at the grammatical, lexical, syntactic and semantic levels. There are some discrepancies such as Maruko's frequent use of male forms and the odd exception of opposite gender usage but on the whole, the characters speak in a manner that is expected of their gender. (Ide, 1986; Troeml-Ploetz, 1991; Leet-Pelligrini, 1980; Edelsky, 1981; Drakich & James, 1999) This adherence to accepted norms perpetuates the existence of the current speech patterns and inhibits significant change. The characterization of female and male characters in the *manga* support the hypothesis that the ideology of male dominance is perpetuated by these texts.

7.3 Modes

The results of this aspect of the analysis show that Shin chan is more likely to make requests, use declaratives and make less suggestions and offers than Nene's mother. (See Table 4) The only result that does not support the hypothesis is the fact that she asks more questions, which may indicate a position of power. However, the asking of questions can also be an attempt by a speaker to maintain the conversation, or as Fishman (1983, p.95) calls it, to do the 'interactional work'. It could also be interpreted as Nene's mother asking Shin chan for guidance and information. Overall, however, the types of exchanges clearly indicate that Shin chan is in control of the conversation.

In Analysis 2 the results are not as clear-cut. (See Table 11) The female children use more declaratives than the male children and the adults use an equal amount. A clear indicator of male dominance is in the use of the imperative, a strong form used by a speaker who is trying to control the actions of others. In this instance, male speakers use it twice as often as female speakers. Female speakers use suggestions and offers twice as often as male speakers which supports the assumption that Japanese females are more likely to use language that indicates they are more "polite, soft-spoken, non-aggressive, and submissive" (Jordan, 1990, p.3)

7.4 Interactional conventions

The results of the word count for Analysis 1 show that Nene's mother does in fact, utter more words than Shin chan. This result is contrary to the research that states that males speak more than females, thus dominating the conversation. (Edelsky, 1981; Drakich and James, 1993) However, I believe that the content also needs to be taken into account. Most of Nene's mother's utterances are an attempt to be polite and hospitable to Shin chan, so in this instance, her wordiness is an effort to satisfy him or as Fishman (1983) would say, Nene's mother is doing the "routine maintenance work" in the conversation. (p.99)

If we accept evidence of previous research which shows that the person dominating the topic selection has more power in conversations (Troeml-Ploetz, 1991; James & Clarke, 1993), then Shin chan shows domination in his conversation with Nene's mother with his overwhelming control of the topic selection. This would seem to indicate that she is being controlled by him and is engaging in conversation against her will. She could have cut short the conversation much earlier but continues to participate in an effort not to offend him. She obviously has no wish to prolong the conversation, as she doesn't introduce any topic to continue the exchange. Her lack of enthusiasm seems to be her only way of having any control of the conversation. She appears to be powerless to actually bring the conversation to a halt even though he is a child in her house. Shin chan's control of topic selection supports my hypothesis.

There is only one violative interruption in the discourse which is uttered by Nene's mother so this is contrary to the expected result that males dominate conversation by taking the floor in violation of a female speaker's rights. (West & Zimmerman, 1983; Niederman & Octigan 1979; Leet-Pelligrini, 1980)

In Analysis 2 there is a large discrepancy between the word counts of the male and female speakers. I believe this difference is significant again when context is considered. In Frames 17, 18, 19, 20 and 25 Maruko and her male bus partner are in 'conversation' where he is being aggressive and rude and she is being silent. This is a clear indication of domination. The other interesting instances are the Principal's speech which 'drags on' and the teacher's explanation of a good way to walk when mountain climbing. They are both setting themselves up as experts on various topics and although a female adult speaker may have said and is capable of saying

the same thing, they are not represented in such roles in the *manga*. The Principal's speech could also be seen as a culturally determined event, which is expected to take some time. The adult females in the *manga* are cast in the roles of mother, tour guide and potential bride. The comments by the narrator regarding the male adults' utterances – 'That's obvious'; 'What is that person talking about?' indicate in fact, that the children do not respect the teachers' utterances. However, it does not deter the male adults' verbosity as the children do not voice their opinions and the males continue in their usual way undeterred.

The issue of topic selection in Analysis 2 shows an almost even result for male and female speakers so male domination is not obvious in this aspect of the discourse. Also, there are no instances of violative interruptions, which does not support the hypothesis that males will dominate a conversation by taking the floor from female speakers.

7.5 Force of speech

The analysis of the force of speech acts is very subjective and open to various interpretations. I have assigned categories according to my assessment of the situation – what has preceded, who is speaking to whom, what is happening in the background etc. From my analysis (See Tables 6 and 7), I found that Shin chan is quite adept at hiding his orders behind declarations and questions and according to the context of the situation, this would indicate that he is the more powerful partner in the conversation, as it is implicitly understood that his hints are likely to be taken and acted upon as orders by Nene's mother. (Fairclough, 1989, p.156) Driven by anger and frustration, her orders have direct force and are not hidden by any indirect force. Nene's mother is also more likely to hide a complaint behind a direct speech act such as a question or suggestion. This would appear to fit in with the premise of a Japanese woman being polite at all costs and hiding her true feelings. It would appear from the above analysis that the power imbalance in the relationship is tilted very much in Shin chan's favour.

The female children in Analysis 2 make a large number of declarations, (See Appendix 6 Table 13 and Table 14) which would suggest that they hold a powerful position. However, the interest in the analysis of force of speech often lies in the indirect force and I believe in this instance, that at times, the true intentions of the speakers may be hidden. For example, on six occasions

males hide threats behind declarations and questions whilst only one female speaker does this. Threats are a very strong indicator of power and I believe that this discrepancy is significant. The female speakers complain on many occasions and this helps to contribute to the image of females as weak, vulnerable, hard-to-please people. Also significant is the proportion of questions that male children ask compared to females. Questioners are generally held to be the more powerful partner in conversation as they are requesting information from their interlocutor. As stated above, questions may also be used to maintain conversations but in this case, they are used for acquiring information. Whilst the results of this section of the analysis are not conclusive, there are strong indicators that point to the males being the more powerful of the participants in cross-gender conversations.

7.6 Coherence

Coherence is the attribute that allows the text consumer to make sense of the text. This not only applies to the lexico-semantic aspects that hold a text together but more importantly, for the purposes of this research, to the understandings that the reader brings to the texts. These are understandings that are considered to be widely held amongst the society that the text producer and consumer belong to. Assumptions are being made that what is represented in the text is going to be understood. Each text consumer brings a different set of experiences and values to the text but within a given society, there will exist widely held mores and understandings.

Coherence is a vitally important aspect of a Critical Discourse Analysis as it underlines all that is assumed in a text and what is assumed is usually at the core of the fundamental ideology that the text producer wishes to impart. Ideologies are usually so normalized that they are not obvious to the consumer and maybe not even to the producer.

The readers of *Crayon Shin chan* would have little trouble relating to him and to the ideologies inherent in the *manga*. The setting, the characters and the action would all be easily recognized by young Japanese boys and thus, the cycle of text producer and consumer influencing text production continues.

The character of Chibi Maruko lives in an actual city in Japan called Shimizu. Residents of that particular city will bring a special understanding to the text. They will recognize certain streets,

Maruko's school and relate to any references she makes to Shimizu. Setting the *manga* in an actual city is a powerful means of relating the text to the audience, allowing the text consumers to bring understandings of different levels to the text. Those who live in Shimizu will have an especially close relationship to the content of the story. Other young girls, who don't live in Shimizu, would still have many elements to relate to which will make the text coherent.

Manga text producers firstly have an obligation to publishers to sell copies of the books. To do this, they must make their text as palatable as possible for their targeted audience. Making a text palatable entails directing the writing to the targeted audience so that they can identify themselves somehow in the text. This may be a realistic identity or a fantastic identity but somehow, the text producer must find what is of interest and entertaining to the projected audience. Either consciously or sub-consciously, the text producer inserts her own personal ideologies and/or the ideologies of the current society. Once the text consumers are comfortably ensconced in the world of the *manga*, they are unwittingly absorbing the ideologies inherent in the text and thus, the ideologies are accepted as the norm. Coherence is what makes the text meaningful and attracts the readers to the text. They in turn, give meaning to the text and construct their version of the world in conjunction with the text producer.

7.7 Intertextuality

Intertextuality is a part of every text. It refers to the fact that every utterance is linked to a preceding utterance and will be followed by other linked utterances. Bakhtin (1986) states "...each utterance is filled with various kinds of responsive reactions to other utterances of the given sphere of speech communication. These reactions take various forms: others' utterances can be introduced directly into the context of the utterance, or one may introduce only individual words or sentences, which then act as representatives of the whole utterance." (p.91) . The words of Crayon Shin chan and Chibi Maruko chan in one episode of a *manga* are related to every other word that has been written in previous *manga* and what follows will be linked to the current episode. Their words are also related to everyday utterances of their readers, which makes them real and believable. These can come in the form of direct quotes or can be reinterpreted according to the speaker's linguistic needs at the time of the communication. There are very few examples of original words in any speech event.

Every speaker is responding to another speaker and the sphere of communication will affect the style chosen by the interlocutors. In this genre of children's manga, the interlocutors respond to each other in expected and predictable ways. The humour comes when the unpredictable happens. Because the text consumers understand the genre, they are expecting certain styles of speech and they are expecting certain content. The fact that so much is understood allows the text producer to keep to tried and tested formulae, which remain unchanged and continue to impart the same messages.

Devotees of Shin chan and Maruko chan will find no surprises in the respective texts. The linguistic content follows in the expected pattern, which has been established in preceding texts and the characters use language forms that have been used before many times. This familiarity enables ideologies to be embedded in texts and to become normalized.

Chapter 8 -Conclusions

8.1 Outcomes

My aim in this research was to discover if there was an underlying ideology of male domination present in Japanese children's *manga*. I argued that this ideology could be uncovered through the use of a Critical Discourse Analysis. I have used mainly the works of Fairclough (1989, 1992) as a basis for the analytical framework of the research. There are many more Critical Discourse Analysts who may agree in part with Fairclough or may strongly disagree but I chose his framework as it gave the clearest examples of how to carry out a Critical Discourse Analysis. I have attempted to explain the reasons why I chose CDA for this analysis and why I considered it to be appropriate for the particular material. I believe that my analysis has been thorough and appropriate.

Whilst I would admit that the results of this research are hardly conclusive, they do support my argument that there is an underlying ideology of male domination evident in Japanese *manga* written for children. There were few surprises in the analysis which ran contrary to the expected outcomes. The only surprise was how blatantly the ideology was encoded in the language when the text was scrutinized. I considered that the gender bias was apparent but once the analysis was underway, I was surprised at the extent of the bias. The uncovering of this ideology was very thought-provoking and insightful and led me to think about the inherent messages in all texts, particularly those which reach vast audiences such as the media, advertising, school texts and novels.

8.2 Limitations

One of the main limitations in this research lies in the limited number of analyses done. Two *manga* of a narrow genre i.e. young children's *manga* is a very small number and is only adequate to serve really as a catalyst for further research in the same or a related field. *Manga* exist which show females to be heroines and capable and strong, so it would be misleading to give the impression that all *manga* portray females as weak and vulnerable.

The subjectivity of the researcher may also lead to conclusions that are coloured by her gender, life experiences and cultural and linguistic background. Whilst this subjectivity is openly acknowledged, the findings may not be satisfactory to all readers. Different researchers could reach very different interpretations. A native English speaker who has had no experience of Japanese culture may have some difficulties relating to my interpretation as a native English speaker who has had exposure to the culture. Likewise, a Japanese person may not understand my interpretation of aspects of Japanese culture.

As mentioned above, cross-cultural research is fraught with difficulties. In an effort to represent the language of the *manga* as faithfully as possible, I have presented the translations in the original Japanese script, in the romanized form, in a literal translation and finally, in a natural English form. I worked in collaboration with a native Japanese speaker to glean the closest possible translations that blended her interpretation and mine. Despite these efforts, there are bound to be nuances that are missed and subtleties that are skimmed over. It is impossible to gain the exact meaning in a translation from one language to another and that is a limitation which cannot be overlooked. It is hoped that the best possible translations have been produced for the purposes of this research.

8.3 Recommendations for further study

There is very little linguistic research done on Japanese *manga* in English so that there are still many unexplored avenues of research related to this topic. I believe that *manga* are a rich source of information when studying Japanese society and are particularly interesting from a linguistic point of view. A phenomenon that is so enormous must surely hold many keys to understanding the society, which produces them.

As mentioned in the above section, the study was restricted in the types of *manga* analyzed and I consider it would be of interest to analyze the language of *manga*, which portray women in an obvious position of power. There are many *manga* with strong, female heroines and an issue for further study could be whether the language in those *manga* still perpetuates the ideology of male domination or not.

There are so many different *manga* genres and most are very clearly defined as separate

categories, i.e women's *manga* and men's *manga*. It would be of great interest to analyze the language of these *manga* of different genres.

I am not aware of any research of *manga* carried out in Japanese, although this does not mean that such research does not exist. Research by a Japanese native speaker would offer some interesting insights into *manga* and would be sure to give a different perspective to mine as a native English speaker.

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Appendix 1B – Crayon Shin chan script

Frame 1
(Picture only)

Frame 2
たたた
tatata
(Sound effect of feet running)

Frame 3
どんどん ネ-ネ_ちゃん あ-そ-ぼ
don don Ne Ne chan a-so-bo
knock knock Ne Ne chan play! (imp. m.m.)

Frame 4
あの声 は しのすけ 君 だ わ
ano koe wa Shinosuke kun da wa
That voice (s.m.) Shinosuke's is (ems.f.m.)
That's Shinosuke's voice.

(トイレ 中 の ネネ ちゃん の ママ)
toire chuu no NeNe chan no Mama
toilet in NeNe 's Mama
Ne Ne chan's Mama is in the toilet.

Frame 5
どえせ ネネちゃん は 遊びに 行って いないし...
douse NeNechan wa asobini itte inai shi
Anyway NeNe (s.m.) play went not here and....
Anyway, Nene has gone to play and she's not here and....

久しぶり に お通じ 来る そうな 大事な 時だし ... 悪いけど
hisashiburi ni touji kurusouna daijina tokidashi waruikedo
after a long time bowel movement looks like coming important time and....it's bad but...
It looks like I'm going to have a bowel movement after a long wait. It's an important time...it's bad...but...

居留守 使う ちゃよ
irusu tsukauchayo
pretend to be out use
I could pretend to be out.

Frame 6
ネネちゃん いますか
Ne Ne chan imasu ka
NeNe here? (pol.)
Is NeNe chan here?

み見れば わかる でしょ.....
Mi mireba wakaruru desho
L...look if understand I think...
If you look I think you'll see that....

Frame 7

おばさん ウンチ してる の？
Obasan unchi shiteru no
Auntie shit doing (m.m.)
Are you doing a shit Auntie?

そうよ だから 早く しめて くれる
Souyo.....dakara hayaku shimete kureru
That's right anyway quickly shut please do for me
That's right. Anyway, please shut the door.

Frame 8

オラ 今日 ウンチ いっぱい 出た よ
Ora kyou unchi ippai deta yo
I(masc.) today shit lots did (ems.m.m.)
I did a really big shit today.

あらそう よかった わね
arasou yokatta wa ne
wow, lucky (ems.f.m.)
Wow, that was lucky wasn't it?

それより 早く しめて.....
soreyori hayaku shimete....
Now quickly shut....
Now quickly, shut (the door)...

こっちは 5日間 おとさた なしだ よ。 くそ...
Kocchi wa itsutsukan otosata nashida yo. Kuso
This (s.m.) 5 day period nothing not be (ems.m.m.) Shit!
As for me, 5 days and nothing! Shit!

Frame 9

オラ ちゃんと オシリ が ふけない から いつも パンツ
ora chanto oshiri ga fukenai kara itsumo pantsu
I (masc.) properly bottom (s.m.) don't wipe because always pants
Because I don't always wipe myself properly. my pants.....
が....
ga...
(s.m.)

んなこたア い から 早く ドア しめるってんだ くそ ガキャ__ツ
Nna kotaa ii kara hayaku doa shimerutte nda kuso gakya
That's good but quickly door shut shit
That's good but could you quickly shut the door! Shit!

Frame 10

ハツう つかり 地 が 出てしまった
Ha tsukari chi ga deteshimatta
Ha carelessly nature (s.m.) came out unfortunately
Oh I've let my true nature show!

美人 で やさしい ネネちゃん の ママ で 通ってる のに
Bijin de yasashii NeNechan no Mama de kayoteru no ni
Beautiful and kind NeNe 's Mama although
I'm actually known as Nene's beautiful and kind mother.

Frame 11

ハッ
Ha
Hmmm...

Frame 12

おなか すいた なんか ちょうだい
onaka suite nanka choudai
stomach empty something grand
I'm hungry. Have you got something big?

ぜんぜん こたえてない.....
zenzen kotaetenai
nothing answer not
I'm not answering!

Frame 13

はい ケーキでも どうぞ
hai ke-ki demo douzo
Yes, cake even here you are
It's only cake but here you are.

じゃ ケーキでも いただきます
ja ke-ki demo itadakimasu
Well then, cake even receiving
Well, even though it's only cake, thank you.

Frame 14

オラ ネネちゃんと遊ぶ やこそく したんだよ
ora NeNechan to asobu yakosoku shitandayo
I (masc.) NeNe with pl promise made (ems.m.m.)
NeNe and I made a promise to play.

変ねえ 約束なら必ず守る子のに...
hen, nee, yakosoku nara kanarazu mamoruko no ni
Strange isn't it?(t.q.f.m.) Promise if without fail keep child although.....
That's strange isn't it? Usually if she makes a promise she's the kind of child to keep it.

Frame 15

おひるね してたら ネネちゃんが ゆめの中に 出て
ohirune shitetara NeNechan ga yume no naka ni dete
Afternoon nap doing when NeNe (s.m) dream middle of came out
While I was having my afternoon nap, NeNe came to me in a dream...

きてね。あそぶ おやこそく したの
kite ne asobu oyakosoku shita no
Play (hon.) promise made....
And she promised to play with me.

あのね...
Ano ne...
Well....

Frame 16

ネネ は ミヨちゃん(う) ちに 遊び に 行ってるから それ 食べたら
NeNe wa Miyochan uchi ni asobi ni itteru kara sore tabetara
NeNe (s.m.) Miyochan's house to play went because this when eat
As Ne has gone to Miyochan's house to play, when you've eaten this it

しんちゃんも 行く といい わ
Shinchan mo iku to ii wa
Shinchan too go is good (ems.f.m.)
might be good if you go too.

Frame 17

なんか 飲みたい
nan ka nomitai
Something want to drink
I want to drink something

はいはい
hai hai
yes yes

Frame 18

牛乳 で いい かしら?
Gyuunyu de ii kashira
milk some good wonder (t.q.f.m.)
Would milk be ok?

Frame 19

ホットでね
hotto de ne
hot eh?

はいはいはいはい
hai hai hai hai
yes yes yes yes

Frame 20

あ そうだ
ah, souda
ah, that's right

Frame 21

あら, 何か 用事 思い出したの?
Ara nanka youji omoidashita no
huh, what business remembered (f.m.)
Huh, what has he remembered?

Frame 22

3時の ウイドショー__みなくちゃ
3ji no waidoshoo minakucha
3 o'clock Wideshow didn't watch
I forgot to watch Wideshow at 3 o'clock

家 帰って 見やがれ この くそ ボウズ
uchi kaette miyagare kono kuso bouzu
home return watch. This spoiled rotten child.
Why don't you go home and watch it you spoiled, rotten little shit!

Frame 23

いつも ママ じゃない.....
itsumo mama janai
usual mama not
That's not my usual Mama

ハッ ネネ いつの間 に....
ha Ne Ne itsu no aida ni....
Ha, Ne ne when interval in....
Ha, Ne Ne how long have you....?

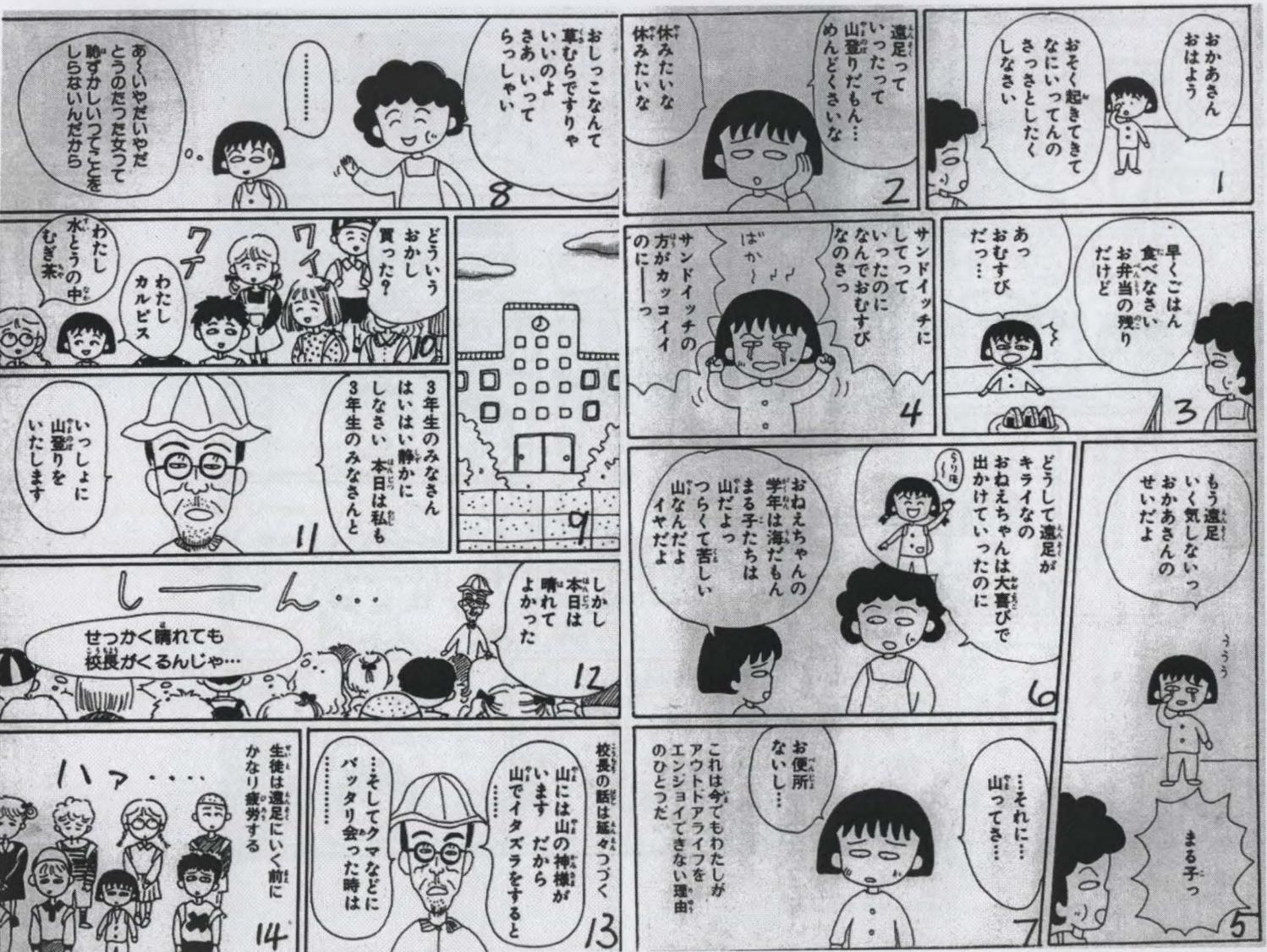
ち... ちがう のよ これは
chi chigau no yo kore wa
wr..wrong this (s.m.)
This isn't what you think...

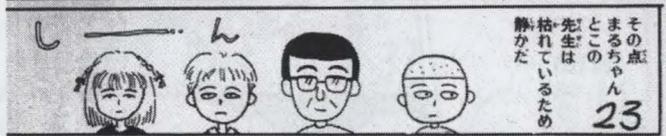
Frame 24

ごちそうさまでした
gochisousamadeshita
receiving food
Thanks for the food

結局 なに しに 来ただよ きさま_つ
kekkyoku nani shini kitandayo kisama -
After all what do to came
After all, what did you come for?

ほんとのママ じゃない
honto no mama janai
real mama not
It's not my real Mama







37



38



40



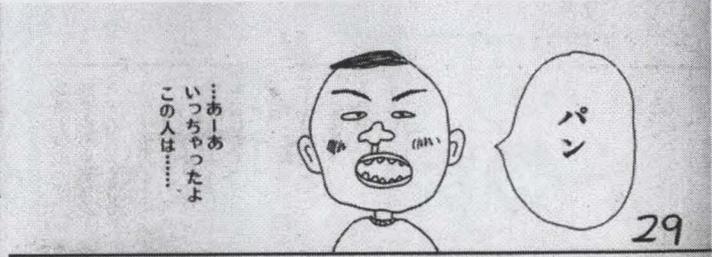
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42



41



29



30



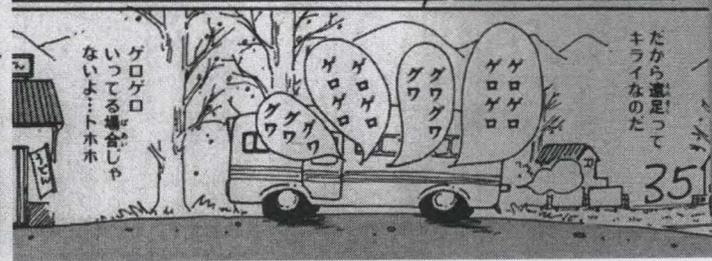
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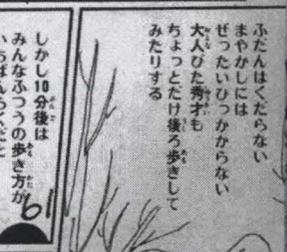
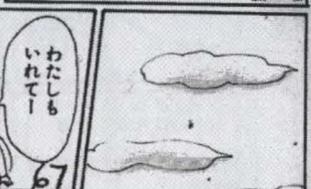
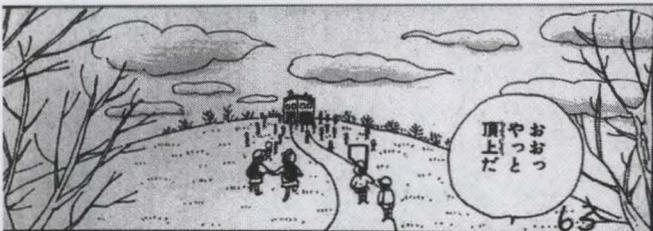
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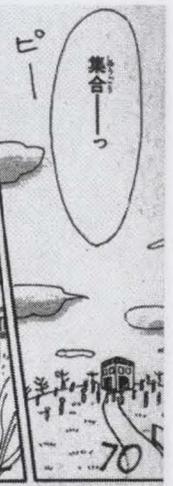


32



35







あらあら
ぬぎっぱなしに
して

97



しょうがない
わねエ:

あら...

98



スポンのポツケから
チョコが出てきたわ
遠足のおかしが
あまったのね
こんなどこ入れたり
して

99



食べちゃえ

あらっ
おいしー

ぱく

100



おとうさん ちよつとちよつと
最近のおかしは
おいしくなつたわよ
ちよつとこれ食べてみて

101



なんだよ
おかしかよ

おっ
ほんた
うまいな

ねえ

102



花輪クンから
苦勞してもらつた
高級フランスチョコが今、茶の間で
大好評を博しているなどは
とんとしらないまるちゃん
てあつた

あのお
めつたに食べれない
高級チョコが
いつべんに2個も
食べれる!!

103

Appendix 2B – Chibi Maruko chan script

Frame 1

おかあさん おはよう
okaasan ohayou
Mum morning
Morning Mum

おそく起きてきて なに いったん の さっさと したく しなさい
osoku okite kite nani itten no sassato shitaku shinasai
late get up come what saying quickly get ready please
What are you saying after getting up so late? Quickly get ready please.

Frame 2

遠足って いったて 山登り だもん... めんどくさいな
ensoku te ittatte yamanobori damon ... mendokusai na
school excursion so called mountain climbing because lazy (ems.m.m.)
I feel lazy because the school excursion is mountain climbing.

休みたい な 休みたい
yasumitai na yasumitai
want to rest (ems.m.m.) want to rest
I want to have the day off. I want to have the day off.

Frame 3

早く ごはん 食べなさい お弁当 の 残り だけど
hayaku gohan tabenasai obentou no nokori dakedo
quickly meal eat please lunch box's remainder however
Eat your meal quickly. The rest will go in your lunch box.

あっ おむすびだ
aah omusubi
oh rice balls

Frame 4

サンドイッチ に してって いったのに なんで おむすび なのさっ
sandowichi ni shite tte itta noni nande omusubi nanosa
sandwich make although why rice balls
You made sandwiches why do I have to have rice balls?

サンドウイッチの方が カッコイイ のに ____っ
sandwichi no hou ga kakko ii no ni
sandwich more than cool though
sandwiches are cooler.....

Frame 5

もう 遠足 いく 気 しないっ おかあさんの せい だよ
mou ensoku iku ki shinai okaasan no sei dayo
Already school excursion go unwilling Mum 's fault is (ems.m.m.)
I already don't want to go on the school excursion. It's your fault Mum.

まる子っ
Maruko!

Frame 6

どうして遠足が キライなの。おねえちゃんは大喜びで出かけていった
doushite ensoku (s.m.) kiraina no. Oneechan wa ooyorokobi dekakete itta
why school excursion hate. Big sister (s.m.) very happy leaving
Why do you hate the school excursion? Your big sister was very happy going off.

のに
no ni
though

おねえちゃんの 学年 は 海 だもん まる子たちは 山 だよ
oneechan no gakunen wa umi damon Maruko tachi wa yama dayo
Big sister 's school year (s.m.) sea is. Maruko's (s.m.) mountain is (ems.m.m.)
Her year is going to the beach and my class is going to a really hard mountain.

つらくて 苦しい 山 なんだよ
tsurakute kurushii yama nan dayo
Really difficult mountain because is (ems.m.m.)
It's a really difficult mountain!

イヤだよ
iya da yo
horrible is (ems.m.m.)
It's yucky!!

Frame 7

...それに.... 山ってさ...
....sore ni.... Yama tesa
.....on top of that mountain at
And on top of that, at the mountain...

お便所 ないし....
obenjou nai shi...
toilet not and....
There's no toilet and....

これは 今 でも わたし が アウトドア ライフ を エンジョイ できない 理由 の
kore wa ima demo watashi ga outo doa raifu wo enjoi dekinai riyuu no
This (s.m.) now even I (s.m.) out door life (o.m.) enjoy can't do reason's
This is one of the reasons that I can't enjoy the outdoor life.

ひとつだ
hitotsu da
one is

Frame 8

おしっこなんて 草むらですりゃ いいのよ さあ 行ってらっしゃい....
oshikko nante kusamura desu riyaa iinoyo saa itterasshai
pee as for clump of grass good well then, go and come back
If you have to pee a clump of grass will be ok. Well, see you later.

.....
hmmmmmmmmmm

あーいやだいやだ。とうの たった 女 っ て 恥 ず かし い っ て こ と を し ら な い ン だ か ら
aah, iyada iyada. Tou no tatta onna tte hazukashii tte koto wo shiranaindakara
aah, hateful hateful. Old woman embarrassing thing (o.m.) not know because
Oh yuk, yuk! Old women don't find anything embarrassing anymore.

Frame 9
No dialogue

Frame 10
どういふおかし買った
Douiu okashi katta?
How snacks bought?
What kind of snacks did you buy?

わたし カルピス
Watashi Calpis
I Calpis
I bought Calpis

わたし 水とう の 中 むぎ茶
Watashi mizutou no naka mugicha
I water bottle inside barley tea
I've got barley tea in my water bottle.

Frame 11
3 年生 の みなさん はいはい 静かに 下さい 本日は 私 も
san nensei no minasan hai hai shizukani shinasai. Honjitsu wa watashi mo
3 year student's everybody yes yes be quiet please. Today (s.m.) I too
Year 3 students be quiet please. Today I will go mountain climbing with you.

3 年生 の みなさん と
sannensei no minasan to
3 year student's everybody with

いっしょに 山登り を いたします
isshou ni yamanobori o itashimasu
together mountain climbing (o.m.) do (def.)

Frame 12
しかし 本日は 晴れて よかった
shikashi honjitsu wa harete yokatta
however today (s.m.) clear was good
Well, we're lucky as today is fine

せっかく 晴れても 校長 が くるんじゃ.....
Sekkaku harete mo kouchou ga kurunja....
Alright fine even. Principal (s.m.) comes but...
Today's fine alright but the Principal is coming....

Frame 13
校長 の 話は 延々 つづく
kouchou no hanashi wa enen tsuzuku
Principal's speech (s.m.) drag on continues
The Principal's speech drags on.

山 には 山 の 神様 が います だから 山 で
Yama ni wa yama no kamisama ga imasu dakara yama de
Mountain at (s.m.) mountain's god (s.m.) is therefore mountain at
There is a mountain god at the mountain so when you misbehave....

イタズラ を すると...
itazura wo suruto.....

misbehave (o.m.) do when

.....そしてクマなどにバツタリ 会った時は...
.....soshite kuma nado ni battari atta toki wa
.....and bears such as unexpectedly met time (s.m.)
.....and when you unexpectedly come across things like bears...

Frame 14

生徒 は 遠足 にいく前 に かなり 疲労する
seito wa ensoku ni iku mae ni kanari hirousuru
students (s.m.) school excursion to go before quite tired
The students are quite tired before they go on the excursion.

Frame 15

あっバスだっ
Ahh busu da
Ah, the bus!

Frame 16

はいこのまえ きめた 席順 で座って下さい
hai konomae kimeta sekijun de suwatte kudasai
Yes, this before decided seating order at sit please
Please sit in your assigned seat.

Frame 17

あーやだな...わたし...忘れてたけど こいつのとなり だつたんだ.....
aah-yadana...watashi wasuretetakedo koitsunotonari dattanda
aah horrible...I..... .forgot however damned beside was
Oh no, yuk! I forgot I had to sit beside this damned person.

そんなこと読者 だって 忘れて いた
sonna koto dokusha date wasurete ita
That thing reader also forgetting was
The reader has also forgotten about that.

なんだよう ジロジロ見るなよ
nandayou jirojiro mirunayo
What is (masc.ems.) stare look not (ems.m.m.)
What? Stop staring!

Frame 18

ジロジロ見てたらバス 酔いより 悪酔い しちゃったよ オエ.....
jirojiro mitetara basu yoi yori waruiyoi shichatta yo oe
stare look if bus sick more than bad sick. Blah!
If I stare at you I'll feel sicker than if I'm bus sick. Blah!

.....と思いながらもまだ目 が はなせないほど 彼の顔は インパクト
.....to omoinagara mada me ga hanasenaihodo kare no kao wa inpakuto
.....while thinking still eye (s.m.) not release his face (s.m.) impact
.....while thinking this she can't stop staring at him. His face has that much impact!

ある
aru
has

Frame 19

おまえ 顔色 悪いぞ まさか よったんじゃないだろうな
omae kaoiro waruizo masaka yottan janai darouna
you face colour bad don't tell me sick not is (ems.m.m.)
Your colour is bad. Don't tell me you're sick!

Frame 20

「きたろう 袋」 持ってきたか？
'Kitarou bukuro' mottekitaka?
'Kitarou bag bring?
Did you bring a 'Kitarou' bag?

彼の いう 「きたろう袋」とは 酔った時 にみんな めいわくを かけない
kare no iu kitaroubukuro to wa yotta toki ni minna meiwaku wo kakenai
his speaking "kitaroubukuro" (s.m.) sick time at everybody trouble (o.m.)for the
He's talking about a bag that you use when you're sick so that you don't trouble people.

ための袋 である
tame no bukuro de aru
purpose of bag is

「ゲゲゲの—————」だから そのように命名 されたらしい
Ge ge ge no dakara sonoyouni meimei sareta rashii
"Ge ge ge 's -----" because this way called was seems
It seems it was called this because of the name "Ge ge ge no Kitaro" (Play on words).

Frame 21

ハイみなさん おはよー ございます
hai minasan ohayou gozaimasu
Well, everybody good morning

本日は わたくし 山川 もり子 ガイドを 努めさせて いただきます
honjitsu wa watakushi Yamakawa Moriko gaido wo tsutomesasete itadakimasu
Today (s.m.) | Yamakawa Moriko guide (o.m.) endeavour receive the favour of
Today I will do my best as your guide - Yamakawa Moriko.

Frame 22

バス ガイドさんが 登場 すると 独身 の男 の先生 だったりした
basu gaido san ga toujou suruto dokushin no otoko no sensei dattari shita
Bus guide Miss (s.m.) appears when single male teacher is if
This is what happens when your teacher is a single male.

場合
baai
case

せんせー およめにもらえば
sense- oyomeni moraeba
teacher bride if receive
Teacher - you can get a bride!

こらっ
kora
hey!

おまえら
omaera

You guys!

Frame 23

その点 まるちゃん とこの 先生 枯れているため 静か だ
sonoten maruchan to kono sensei karete iru tame shizuka da
However, Maru chan's teacher is withered so it's quiet...

Frame 24

では みなさん 今 からしりとりを やりましょう
dewa minasan ima kara shiritori wo yarimashou
Well then, everybody now from 'shiritori' (o.m.) lets' do
Well then, everybody let's play 'shiritori'.

え-.....

e.....

huh?

となりの 人 と コンビ を 組んで下さい まちがえた コンビ は 歌
tonari no hito to conbi wo kunde kudasai machigaeta conbi wa uta
next person with combination (o.m.) partner please. Mistaken combination (s.m.) song
Make a partner with the person next to you. If you make a mistake you have to give us a song.

をうたってもらいます

wo utatte moraimasu

next person with combination (o.m.) partner please. Mistaken combination (s.m.) song (o.m.)
sing receive

キャー

kya-

yuk!

Frame 25

おまえ まちがえる なよオ
omae machigaeru na yoo
you mistake not (ems.m.m.)
Don't make a mistake!

それは こっちのセリフである
sore wa kocchi no serifu de aru
That (s.m.) this side phrase has.
That's what I want to say to you.

Frame 26

じゃまず「しりとり」
ja mazu 'shiritori'
ok, first 'shiritori'

「り」からです

'ri' from is

Go from 'ri'

Frame 27

りす

'risu'

すいか

'suika'

Frame 28

「カッパ」

'kappa'

「パ」だよ どうする
 'Pa' da yo dousuru
 'Pa' is (ems.m.m.) how do
 It's 'pa'. What shall we do?

おう

oh!

Frame 29

パン

'pan'

....あーあ いっちゃったよ。 この人 は....
 ...a-a ichatta yo. Kono hito wa...
aah said (ems.m.m.) This person (s.m.)..
ah, he had to say that!

Frame 30

ばっばかっ 「ん」 のつく こと いっちゃダメだよ
 ba bakka 'n' no tsuku koto iccha dame da yo
 idiot 'n' 's ending thing say wrong is (ems.m.m.)
 You idiot. You should never say anything that ends with 'n'.

あ...そうか

ah...souka

ah, that's right

Frame 31

み...みんな 今の「パン」じゃなくて「パンツ」だよ 「パンツ」っ
 mi...minna ima no 'pan' janakute 'pantsu' da yo 'pantsu'
 ev..everybody now 'pan' not but 'pantsu' is yo (ems.m.m.) 'pantsu' said
 Ev..everybody, we didn't say 'pan' we said 'pantsu'.

Frame 32

「パンツ」だって「パン粉」とか「パン屋」とか いろいろあるのに 「パンツ」
 'pantsu' date 'panko' toka 'panya' toka irouiro aru noni 'pantsu'
 'pantsu' is 'panko' and 'panya' and various have although 'pantsu'
 It's 'pantsu'! It could have been 'panko' or 'panya' but it's 'pantsu'!

だって

datte

because

でもやっぱ「パン」って 最初 にいったから もう ダメだよ
 demoyappa 'pan' tte saishou ni itta kara mou dameda yone
 but anyway 'pan' so called first said because already too late is (ems.m.m.)
 Anyway, you said 'pan' first so it's already too late.

Frame 33

結局 歌 を うたう ハメ になった
 Kekkyoku uta wo utau hame ni natta
 Finally song (o.m.) sing came to be
 In the end, we had to sing the song.

「カエルの合唱」 りんしょう します
'kaeru no gasshou' rinshou shimasu
'Frog's Chorus' round do
We'll do the 'Frog's Chorus' in a round.

おう
oh

Frame 34
まちがった コンビ は わたしたち だけ
machigatta conbi wa watashitachi dake
mistaken combination (s.m.) us only
We were the only pair to make a mistake.

カエルの うたが
kaeru no uta ga
frog's song (s.m.)

カエルの うたが
kaeru no uta ga
frog's song (s.m.)

Frame 35
だから 遠足 っ て キライ なのに
Dakara ensoku tte kirai nanoni
Therefore school excursion so called hate though
That's why I hate school excursions.

ゲロ ゲロ ゲロ ゲロ
gero gero gero gero (frog sound affect)

グワ グワ グワ
guwa guwa guwa

ゲロゲロゲロゲロ
gero gero gero gero (frog sound affect)

グワグワグワ
guwa guwa guwa

ゲロゲロ いってる場合 じゃない....トホホ
gero gero itteru baai janai.... tohoho
ribbit ribbit saying case not.... sigh
Why on earth am I saying 'ribbit ribbit'.

Frame 36
わー 山 だぞ
wa - yama dazo
wow -mountain is (ems.m.m.)
Wow, it's the mountains!

山 が見えるぞ
yama ga mieruzo
mountain (s.m.) can see (ems.m.m.)
I can see the mountains!

山 だ
Yamada
Mountain is
It's the mountains! (m.m.)

山だー
Yamada
Mountain is
It's the mountains!(m.m.)

Frame 37
こういう時 「山田」 という みよう字の子 は からかわれる
ko iu toki 'Yamada' toiu miyouji no ko wa karakawareru
This time 'Yamada' so called surname 's child (s.m.) are teased
At times like this, children with the name Yamada are teased.

おい山田 だってさ
oi Yamada date sa
Oi Yamada is (ems.m.m.)
Oi it's Yamada!

やだなアもう
yadanaa mou
Horrible is still
I don't like it!

山田ー
Yamada!

Frame 38
あーあ 帰りも こいつのとなりなのか やだなあ
a-ah kaeri mo koiutsuno tonari nano ka yadanaa
ah, return too this next to thing hateful is
Oh no, I'll have to sit next to him on the way back too. Yuk!!

山 だ 山 だア
Yama da Yama daa
Mountain is mountain is (m.m.)
It's the mountains. It's the mountains.

Frame 39
ではクラス順 に山 登り を スタート します
dewa kurasu jun ni yama nobori wo suta-to shimasu
Then class in order mountain climbing (o.m.) start do
Then the classes start to go up the mountain in order.

まず 1 組 さん
Mazu ichi kumi san
Firstly, Class One.

つぎは 2 組 さん
tsugi wa ni kumi san
Next, Class Two.

Frame 40
3 組 さん は 校長 先生 も いっしょに登って いただきます
san kumi san wa kouchou sensei mo issho ni nobotte itadakimasu
Number 3 group (s.m.) Principal teacher with together climb do the favour of

Class 3 please climb with the Principal

Frame 41

そのあと4, 5, 6 組 とつずきます
sono ato yon, go, roku kumi to tsuzukimasu
After that Classes 4, 5, 6 groups follow

では 出発っ
dewa, shuppatsu
Well then, let's head off!

Frame 42

まるちゃんいっしょに登ろうどんぐりひろおうよ
Maruchan issho ni noborou donguri hiro ouyo
Maru chan together climb (imp.) Acorns pick up. (ems.m.m.)
Let's climb together Maru chan. We can pick up acorns.

うん
un
mmm

Frame 43

へーイレディたち写真をとってあげよう
he-i redeitachi shashin wo totte ageyou
hey ladies photo (o.m.) take give
Hey ladies, let me take a photo of you.

えほんと? やったア
e honto? Yattaa
Huh, really? Do.
Huh, really?

Frame 44

ハイ笑ってえ.....
hai waratte.....
ok, smile...

Frame 45

丸尾君キミがはいっちゃ困るよ セニョール
Maruo kun kimi ga haicha komaru yo senor
Maruo kun you (s.m.) entered. Troubled (ems.m.m.) Senor
Maruo kun, if you get in the photo it won't be good Senor.

丸尾君 キミが はいっちゃ困る よ セニョール セニョール
Maruokun kimi ga haicha komaru yo. senor senor
Maruo kun you (s.m.) entered. Troubled (ems.m.m.) Senor senor
Maro kun, if you get in the photo it won't be good Senor.

今のまねっこはズバリ山びこでしょう
ima no manekko wa zubari yamabiko deshous (t.q.)
now's imitation (s.m.) exactly echo is
That imitation is an exact echo, isn't it?

どうやら丸尾君遠足はうれしいらしい.....
Douyara Maruo kun ensoku wa ureshiirashii
somehow Maruo kun school excursion (s.m.) happy seems

Somehow Maruo kun seems to be enjoying the school excursion.

いこう....
ikou...
Let's go...

Frame 46

うー
u-
huh

かったるい
kattarui
I'm tired

ふうふうう
fuufuuu
whooooooooo

Frame 47

うー... もう だめ
u- mou dame
Ooh, already bad
I'm already tired.

ほんと....しんどいね
honto.....shindoi ne
Really, tiring isn't it?

Frame 48

よいしょ
yoisho (sound of exertion)
よいしょ
yoisho

まだ まだ ね
mada mada ne
Not yet not yet (m.m.)
We've got a long way to go.

あーあ
Ahhhhhh

Frame 49

ふう
fuu
(puffing sound)

疲れた
tsukareta
Tired
I'm tired

ゼイ
zei (puffing sound)
ゼイ

zei

Frame 50

みんな ガンバレー てっぺんは もうすぐ だー
minna ganbare - teppen wa mousugu da
Everybody do your best - top (s.m.) soon is
Do your best everybody - we'll soon be at the top.

もし もう一歩 も 歩けないと思ったら.....
Moshi mou ippo mo arukenai to omottara...
If more one step more can't walk if thought....
If you think that you can't walk even one step more...

Frame 51

ほら ちよっと 体 を 前 へ たおして ござん
Hora chotto karada wo mae e taoshite goran
Look little body (o.m.) front to lean look
Look, lean your body forward a little.

Frame 52

そうすると イヤ でも 足 が 前 へ 出る から
sousuru to iya demo ashi ga mae e deru kara
This way do if dislike even foot (s.m.) front to go out because
If you do this your feet will go to the front even if you don't want to walk.

あたりまえである
That's obvious.

Frame 53

ただし 腰 から 曲げると 足 は 出ない よ
Tadashi koshi kara mageru to ashi wa denai yo
However, waist from bend if foot (s.m.) not go out (ems.m.m.)
However, if you bend from the waist your feet can't go out.

なに を いう のか この 人は.....
nani (o.m.) iu noka kono hito wa...
What speaks this person....
What is that person talking about....

Frame 54

とりあえず 子供 は おしえられたとおりに やってみる
toriaezu kodomo wa oshierareta toori ni yattermiru
For now children (s.m.) were taught way to try
For now, the children try to do as they're told.

ほんとだ イヤ でも 足 が 出るよ
honto da iya demo ashi ga deruyo
Really is. Dislike even foot (s.m.) goes out (ems.m.m.)
Hey it's true. Even when you don't want to your foot goes out.

Frame 55

おもしろい ねー
Omoshiroine (t.q.)
interesting isn't it?

なー
na-

yeah

Frame 56

あれなに? この 人たち 後ろ 向き で 歩いてる
Are nani? Kono hitotachi ushiro muki de aruiteru
That what? These people behind direction to walking
Huh, what? They're walking backwards.

フフフフ フッフフ
fu fu fu fu fu fu fu fu
(puffing sound)

またしても 新手 の 登山法 出現 である
matashite mo arate no tozanhou shuggen de aru
yet again new mountain climbing way appearance have
Yet again a new mountain climbing style has appeared.

Frame 57

こうして 後ろ 向きで 登る と 疲れない のさ
koushite ushiro mukide noboru to tsukarenai no sa
This way behind direction climb not tired (ems.m.m.)
If we climb this way backward we don't get tired.

ためしてごらん
Tameshitegoran
Try see
I'm going to try it.

Frame 58

ちょっとは ラクな ような 気 が する...
Chotto wa rakuna youna ki ga suru
Little (s.m.) easy like feeling (s.m.) do...
This actually seems easier.

ほんと かな
Honto kana
Really isn't it?

ラクな わけ がない と思うが...
Rakuna wake ga nai to omouga....
Easy reason not think but....
I don't see why it's easier.

Frame 59

ふと 気が つくと 後ろ 歩きしている 子供 の 列 が 数 10メートル
Futo ki ga tsuku to ushiro aruki shite iru kodomo no retsu ga suu 10 metoru
Notice when backwards walking children's line (s.m.)number 10 metres
passes

にも 違 している
passes
nimo tatsu shite iru

You notice that the queue of children walking backwards is now 10 metres long.

みんな 「後ろ 歩き は よい」 という暗示 にかかっている ので 感想 は
Minna 'ushiro aruki wa yoi' to iu menji ni kakatte iru node kansouu wa
Everybody 'behind walking (s.m.) good' suggests to believe because feeling (s.m.)
We are all made to believe that walking backwards is great.

好評だ
kouhyou da
reputation is

Frame 60

ふだんは くだらない まやかし には ぜったい ひっかからない 大人 ぴた
fudan wa kudaranai mayakashi ni wa zettai hikkakaranai otona pita
Generally (s.m.) trifling tricks (s.m.) absolutely fall not adult like

秀才 も ちょっとだけ 後ろ 歩きして みたりする
shuusai mo chotto dake ushiro arukishite mitari suru
smart also little backwards walking try

Even the smart kids who like to act like grownups and who never fall for tricks, start to follow others by walking backwards.

あ...らくちゃん...
a...rakuchan
Easy...
Oh it's easy...

...な...なーん...ちゃって...
...n....na-n....chatte...
..just kidding...

Frame 61

しかし 10分 後 は みんな ふつうの 歩き方 が いちばん
Shikashi 10 bun ushiro wa minna futsuu no arukihou ga (s.m.) ichiban
However, 10 minutes after (s.m.) everybody normal walking way number one

らくだと 気づき はじめる
rakuda to kizuki hajimeru
easy feeling start

However, after 10 minutes everybody started to notice that the normal style is the easiest of all.

やっぱふつうに 歩こっと
yappa futsuu ni arukotto
So normally walk
I'm going to walk the normal way.

おれも そうしよう
Ore mo sou shyou
Me too that way do
I'm going to do it that way too.

Frame 62

こうして 熱病 の ごとく 流行った 後ろ歩き も すたれてゆくのである
Koushite netsubyou no goto ku hayatta ushiro aruki mo sutarete yukunodearu
Thus fad thing passing backward walking dies out goes
Thus, walking backward becomes just a fad to be forgotten eventually.

いちばん はじめに 後ろ 歩きした の だれだ
ichiban hajime ni ushiro arukishita no dare da
First beginning backwards walked who was
Who was the person who first started walking backwards?

バカだ よなそいつ
baka da yo na so itsu

idiot is (ems.m.m.)
That was stupid

Frame 63
おおっ やつと 頂上 だ
Oh, yatto choujou da (m.m.)
Oh, at last top is
Oh, at last it's the top.

Frame 64
ばんざーい
Banzai
Hooray

ばんざーい
Banzai
Hooray

Frame 65
たまちゃん ごはん食べよう
Tama chan gohan tabeyou
Tama chan meal eat
Tama chan let's eat.

うん
un
mmm

Frame 66
空 は 青いし 空気 は きれいだ ほんとに 気持ち いい ねえ
Sora wa aoishi kuuki wa kirei dashi honto ni kimochi ii nee (t.q. f.m.)
Sky (s.m.) blue and the air (s.m.) clean and really feeling good isn't it?
The sky is blue, the air is clean. It's a really good feeling, isn't it?

Frame 67
わたし も 入れてー
Watashi mo irete-
Me too enter
Can I join you?

うんっ
un
mmmm

わたし も カルピス 持ってきたし みんなでのもうよ
Watashi mo Karupisu motte kitashi minna de nomou yo
Me too Calpis brought because everyone drink (ems.m.m.)
I brought Calpis too so please everyone drink it.

Frame 68
遠足 っ て たのしいね
Ensoku tte tanoshii ne (t.q. f.m.)
School excursion so called fun isn't it?
This school excursion is fun isn't it?

うん
un
mmm

いきなり 頂上 だったり たのしいけどね.....
Ikinari choujou dattari tanoshii kedo ne...
Right away top because enjoy however...
It would be more fun if we could come to the top right away.

Frame 69

わざわざ 山 の てっぺん まで きて 心霊 写真集 を 読んでいる 男子
Wazawaza yama no teppen made kite shinrei shashinshuu wo yonde iru otokonoko
Bothersome mountain's top until come psychic photo collection (o.m.) reading boy

を 見た
wo mita
(o.m.) saw
At the top of the mountain, to which he's come all the way, a boy is looking at a collection of
psychic photos

彼には 友人 が いないのだ
Kare wa yuujin ga inai no da
He (s.m.) friend (s.m.) exists not is(m.m.)
He doesn't have a friend.

Frame 70

しゅうごう
shuugo
gather
Everybody get together

Frame 71

今 から下山 します まず 1 組 さん から.....
Ima kara gezan shimasu. Mazu ichigumi san kara...
Now from mountain descend do. Firstly number 1 group from..
Ok let's go down the mountain now. Firstly, Class 1...

Frame 72

登り は たいへんだけど 下り は ラク だね
Nobori wa taihen dakedo kudari wa raku da ne
Climb (s.m.) hard however descending (s.m.) easy is (tag q.f.m.)
The climb up was difficult but going down will be easier won't it

うん スタスタ 進んじゃう
un sutasuta susunja
hmm, briskly proceed
hmm, it's going quickly.

Frame 73

おれなんか はっちゃんぜ アッハツハ
Ore nan ka hacchauze a ha ha
I even run a ha ha
I can even run, ha ha.

Frame 74

あぶない ねえ 今 に ころぶ よ
Abunai nee. Ima ni korobu yo
Dangerous (tag.q.f.m.) Now fall (ems.m.m.)
That's dangerous isn't it? He's going to fall now.

ラクチン ラクチン ダーツ

Rakuchin rakuchin da ----

Easy easy is.....

It's easy, it's easy

Frame 75

こうしてころがる おっちょこちょいが たまにいます

Koushite koro garu occhokochoi ga tamani iru

Like this rolls careless person (s.m.) occasionally

We sometimes see careless people like him.

げっ

ge

huh?

なんだよ こいつ

Nanda yo koitsu

What he?

What is he?

Frame 76

あ きれいな実っ おかあさんにおみやげにしよう

ah kireina mi okaasan ni omiyage ni shou

Ah, beautiful fruit! Mother to souvenir to let's do

Ah, beautiful fruit! I'm going to get one for Mum.

わたしもっ

Watashi mo

Me too.

Frame 77

あー花輪 クンずるいなーっ

Ah - Hanawa kun zurui -(t.q.)

Ah - Hanawa kun cunning isn't he?

ah - Hanawa kun is cunning isn't he?

Frame 78

どうしたのー?

Doushita no_(f.m.)

Why?

チッチッチッ きみたち ヘンな いいがかりは よしてくれ

Chi chi chi kimitachi henna ii gakari wa yoshitekure

Nope nope nope you(pl.) false accusation (s.m.) forbid

Nope nope nope I don't accept any false accusations.

Frame 79

花輪 クンでば おかしは 200円 分 だって きまっているのにね

Hanawa kun dewa okashi wa 200 yen bun datte kimatte iru noni ne

Hanawa kun about sweets (s.m.) 200 yen part is decided however (q.m.f.m.)

About Hanawa kun, you know, an amount spent for snacks should limited to 200 yen

そうっ

Sou

Really

Frame 80

あんな高そうな チョコレートの箱 ずめ 持ってきてるのよ
Anna takasouna chokoretto no hako zume motte kiteru no yo
That expensive looking chocolate 's box carrying (ems.m.m.)
He's carrying that expensive box of chocolates.

Frame 81

せんせいにいってやろ
Sensei ni itte yaru
Teacher to tell
I'm going to tell the teacher.

いってやろ
Itte yaru
Tell it
I'm telling

Frame 82

フツ まったく庶民 は 困るなア これは 家 にあったんだから
Fu mattaku shomin wa komaruna. Kore wa uchi ni attandakara
Fu completely commoner (s.m.) trouble. This (s.m.) house at had because

タダなのさ
tada nano sa
free is
Commoners don't know anything. I've brought these from home so they didn't cost anything.

よかったら きみ達 にも ひとつあげようかフランス 製 だよ
Yokattara kimitachi nimo hitotsu ageyouka furansu sei da yo
If like you (pl.) too one give France produce is (ems.m.m.)
If you like, you (pl.) can have one too. They're made in France.

Frame 83

ふん いらないよ
fun iranai yo
Hmm, don't need (ems.m.m.)
Hmm, I don't need one.

いらない よ
Iranai yo
Don't need (ems.m.m.)
I don't need one.

ちょうだい
choudai
I'll have some

まる ちゃん
Maru chan
Maru chan

Frame 84

おまえ.....プライドない のか よ
Omae.....puraido nai noka yo
You... pride not (q.m.m.m.)(ems.m.m.)
Don't you have any pride?

だって フランス 製 の チョコ 食べたいもん
Datte Furansu sei no choko tabetaimon
Well France product's chocolate like to eat
Well, I would like to eat French chocolates.

Frame 85

オー！ ミス チェリー ブLOSSAM ピーチ チャイルド
Oh! Misu Cheri Burosamu Pichi Chairudo
Oh Miss Cherry Blossom Peach Child!

きみは なんて 素直 なんだ
Kimi wa nante sunao nanda
You (s.m.) so obedient is
You're very obedient.

Frame 86

はい チョコ を あげるよ トリュフって いうのさ
Hai choko wo ageru yo. Toryufu tte iu no sa
Here, chocolate (o.m.) give (ems.m.m.). Truffle so called is (m.m.)
Here's a chocolate. It's called a truffle.

わーい
Wa-i
Wow!

Frame 87

うま——い！！
Uma-----i
Delicious!

この 洋酒 の 香り まったり とした 舌 ざわり しかも 甘い のに
Kono youshu no kaori mattari toshita shita zawari shikamo amai noni
This Western liquor's flavour as tongue texture and sweet even though
A flavour of liqueur, and it's exquisite texture. Yet it's sweet.

くどくない
kudokunai
not break.
A flavour of liqueur, and it's exquisite texture. Yet it's sweet.

まさに フランス まさに トリコロール！！
Masa ni Furansu masani torikoro-ru
Ultimate France, ultimate tricolore
It's the ultimate French flavour, the ultimate tricolore.

Frame 88

花輪 クン も ひとつ ちょうだい
Hanawa kun mo hitotsu choudai
Hanawa kun more one grand
One more would be grand Hanawa kun.

え...
e..
Huh?

それは ちょっと...
Sore wa chotto....
That (s.m.) little..

That's a little....

Frame 89

ウウーーンいけずウ

Oo----n ikezuu

Oooooon, nasty not

Oooooon, don't be nasty

ちよっちよっと はなした まえ さくら 君
Cho..chotto hanashita mae Sakura kun
Li..little (s.m.) let go Sakara kun
P..please let go Sakara kun.

Frame 90

おねがいカメラ と 水筒 持つ から さ

Onegai kamera to suitou motsu kara sa

Please camera and drink bottle carry because (m.m.)

Please what if you let me carry your camera and drink bottle?

え

e

huh?

そ...そこまでして ほしのかい!?

So..sokomadeshite hoshinokai!?

Th..That much want? (m.m.)

You want some that much?

Frame 91

こうして まる ちゃん は チョコ のために 花輪 の けらい になった

Koushite Maru chan wa choko no tame ni Hanawa no kerai ni natta

In this way Maru chan (s.m.) chocolate for purpose of Hanawa's follower became

This way, for the purposes of getting a chocolate, Maru chan became Hanawa's follower.

ヒイ

sei

puff

ヒイ

sei

puff

Frame 92

No dialogue

Frame 93

ありがとう さくら 君 たすかったよ チョコ を 2 個 あげよう

Arigatou Sakura kun. Tasukatta yo. Choko wo 2 ko ageyou.

Thank you Sakura kun. Helped. Chocolate (o.m.) 2 pieces give.

Thankyou Sakura kun. You helped. I'll give you 2 chocolates.

わーい

Wa-i

Wow!

Frame 94

ありがとうっ

Arigatou!

Thank you!

家 に 持 っ て 帰 っ て 大 切 に 食 べ る よ
Uchi ni molte kaette. Taisetsu ni taberu yo
House to carry return. Importantly eat (ems.m.m.)
I'll take them home and eat them for a special treat.

苦 勞 し た か い が あ っ た よ
kuroushita kai ga atta yo
Difficult time avail(s.m.) had (ems.m.m.)
It was worth the effort.

Frame 95

た だ い ま
Tadaima
I'm home!

Frame 96

は い お み や げ っ
Hai omiyage
Here's a present!

た ま ち ゃ ん と 見 つ け た ん だ よ
Tama chan to mitsuketandayo
Tama chan with found (ems.m.m.)
I found it with Tama chan.

あ ら き れ な 実 ね え 疲 れ た で し ょ 先 に お ふ ろ に
Ara kireina mi nee. Tsukaretadesho saki ni ofuro ni
Ah, beautiful fruit isn't it?(q.m.f.m.) Tired aren't you? (q.m.f.m.) Before bath to

は い り な さ い
hairinasai
please enter.
Oh, it's beautiful fruit isn't it? You're tired aren't you? Why don't you get into the bath first.

Frame 97

あ ら あ ら ぬ ぎ っ ぱ な し に し て
Ara ara nugippanashi ni shite
Oh, undress leave doing
Oh dear, she's undressed and left her clothes here.

Frame 98

し ょ う が な い わ ね え
Shouganai wa nee
Can't be helped (f.m.)

あ ら ...
Ara...
Oh look...

Frame 99

ズ ボ ン の ポ ッ ケ ー ト から チ ョ コ が 出 て き た わ . 遠 足 の お か し が あ ま っ た
Zubon no pocketto kara chokko ga detekita wa. Ensoku no okashi ga amatta
Trouser's pocket from (s.m.) came out (f.m.) School excursion 's sweets (s.m.) left
These came out of her trouser pocket. They must be left over from the school excursion.

の ね こ ん な と こ 入 れ た り し て

none. Konna toko iretarishite.
(f.m.) Like this here put them.
She must have put them in here.

Frame 100

食べちゃえ

tabechae

eat

I'm going to eat them

あらっおいしー

Ara oishi-

Wow, it's delicious

Frame 101

おとうさんちよっとちよっと最近のおかしはおいしくなったわよ。

Otousan chotto chotto. saikin no okashi wa oishikunatta wa yo.

Father little little Latest sweets (s.m.) delicious became.(ems.f.m.)

Father just a minute. Have a little taste of these latest, delicious sweets.

ちよっとこれ食べてみて

Chotto kore tabetemite.

Little this taste.

なんだよ おかし かよ

Nan da yo. Okashi ka yo

What is (ems.m.m.) Sweets are they? (q.m.m.m.)

What is it? Sweets?

Frame 102

おっほんとだうまいな

O hontoda umai na

Oh really is. Delicious (q.m.m.m.)

Oh, they're really delicious aren't they?

ねえ

nee

yeah, aren't they?(q.m.f.m.)

Frame 103

花輪 クンから苦労してもらった高級 フランスチョコ が 今茶の間

Hanawa kun kara kuroushite moratta koukyuu Furansu choko ga ima cha no ma

Hanawa kun from work hard received high level French chocolate (s.m.)now living room

で大好評 を 博して いるなどとは とんと しらないまるちゃんであった

de daikouhyou wo hakushite iru nado to wa tonto shiranai Maruchan de atta.

praise (o.m.) winning and (s.m.) completely not know Maruchan is

Maruchan has no idea that the expensive French chocolates she worked so hard to get from

Hanawa kun are now winning praise in the lounge room.

あのとろーりとろけるめったに食べれない高級 チョコ が いっぺんに

Ano toru-ri torokeru metta ni taberena i koukyuu choko ga ippen ni 2

That melting melting seldom can't eat high level chocolate (s.m.) one by one

I'm going to eat those melting,expensive chocolates that you can hardly ever eat and I have two.

2個も食べれる....

2 ko mo tabereru...
2 pieces can eat

Appendix 3 – Table 8

Analysis 2 – Politeness strategies

<i>FRAME</i>	<i>STRATEGY</i>	<i>SPEAKER</i>
1	2	FC
1	2	FA
2	1	FC
3	2	FA
3	1	FC
4	1	FC
4	1	FC
5	1	FC
5	1	FA
6	1	FA
6	1	FC
7	1	FC
8	2	FA
10	2	FC
10	2	FC
10	2	FC
11	2	MA
12	2	MA
13	1	MA
15	1	U
16	2	MA
17	1	MC
19	1	MC
20	1	MC
21	2	FA
21	2	FA
22	1	FC
24	2	FA
25	1	MC
26	1	FA
27	1	FC
27	1	FC
28	1	FC

30	1	FC
31	2	FC
32	1	U
32	1	U
33	1	FC
36	1	U
37	1	MC
37	1	MC
37	1	MC
38	1	MC
39	2	MA
40	2	MA
41	2	MA
41	1	MA
42	2	FC
43	3	MC
45	1	MC
45	1	FC
46	1	U
47	1	FC
47	1	FC
50	1	MA
51	1	MA
52	1	MA
53	1	MA
54	1	FC
55	2	MC
56	1	FC
57	1	MC
57	1	MC
58	2	FC
61	1	MC
61	1	MC
62	1	MC
62	1	MC
63	1	U
64	1	FC
65	2	FC
66	2	FC

67	3	FC
67	2	FC
68	2	FC
70	1	MA
71	2	MA
72	2	FC
72	2	FC
73	1	MC
74	2	FC
74	1	MC
75	1	MC
76	2	FC
76	2	FC
77	1	MA
78	1	MC
79	1	FC
80	1	U
81	1	FC
81	1	FC
81	1	FC
82	1	MC
82	2	MC
83	1	FC
83	1	MC
83	1	FC
83	1	FC
84	1	MC
84	1	FC
85	1	MC
85	1	MC
86	2	MC
88	2	FC
88	4	MC
89	1	FC
89	2	MC
90	2	FC
90	2	MC
93	2	MC
94	2	FC

94	1	FC
95	2	FA
96	2	FC
96	2	FA
101	2	FA
101	1	MA
102	2	MA

Appendix 4 – Table 11

Analysis 2 – Use of male and female verb and sentence endings

	FEMALE ADULT	MALE ADULT	FEMALE CHILD	MALE CHILD	UNKNOWN
Frame 2			declarative m.m. da mon/だもん		
Frame 3			declarative m.m. da/だ		
Frame 3	suggestion f.m. dakedo/ だけど				
Frame 4			interrogative m.m. nanosa/なのさ		
Frame 5	interrogative f.m. nano/なの		declarative ems. m.m. da yo/だよ		
Frame 6			demonstrative m.m. da mon/だもん		
Frame 6			declarative ems. m.m. da yo/だよ		
Frame 6			declarative ems. m.m. da yo/だよ		
Frame 6			declarative ems. m.m. da yo/だよ		
Frame 7			declarative m.m. da/だ		

Frame 8	declarative m.m. da/だ	
Frame 8	declarative m.m. da/だ	
Frame 12		declarative m.m. kurunja/ くるんじゃ
Frame 15	declarative ems. m.m. da na/だな	
Frame 17	declarative m.m. n da/んだ	
Frame 17		declarative ems. m.m. n da yo/ んだよ
Frame 17		direct imperative m.m. miru na yo/ みるなよ
Frame 18	declarative ems. m.m. yo/よ	
Frame 19		Declarative ems. m.m. zo/ぞ
Frame 19		interrogative m.m. darouna/ だろうな
Frame 20		interrogative m.m. ka/か
Frame 23		declarative m.m. da/だ

Frame 25		direct imperative ems. m.m. na yo/なよ
Frame 28		declarative ems. m.m. da yo/だよ
Frame 29		declarative ems. m.m. ichatta yo/ いちゃった
Frame 30		declarative ems. m.m. da yo/だよ
Frame 31		declarative ems. m.m. da yo/だよ
Frame 32		declarative m.m. da tte/ だって
Frame 36		declarative ems. m.m. da zo/だぞ
Frame 36		declarative ems. m.m. mieru zo/ みえるぞ
Frame 36		declarative m.m. da/だ
Frame 36		declarative m.m. da/だ
Frame 37		declarative m.m. da/だ
Frame 37		declarative m.m.

		da na/だな
Frame 38	declarative m.m. da na/だな	
Frame 38		declarative m.m. da/だ
Frame 38		declarative m.m. da/だ
Frame 42	direct imperative ems. m.m. noborou yo/ のぼろうよ	
Frame 43		suggestion m.m. ageyou/ あげよう
Frame 45	direct imperative m.m. ikou/いこう	declarative m.m. komaru yo/ こまるよ
Frame 46	declarative m.m. kattaru/ かったるい	
Frame 47	declarative m.m. dame/だめ	
Frame 48	declarative m.m. ne/ね	
Frame 49	declarative m.m. tsukareta/ つかれた	
Frame 50	direct imperative m.m. ganbare/ ガンバレー	
Frame 53	declarative m.m.	

	denai yo/ でないよ		
Frame 54	declarative m.m. deru yo/でるよ		declarative m.m. miru yo/ みるよ
Frame 55		declarative m.m. ne/ね	
Frame 57		demonstrative m.m. no sa/のさ	
Frame 58	interrogative m.m. ka na/かな		
Frame 61		direct imperative m.m. arokko/ あろっこ	
Frame 62		interrogative m.m. dare da/ だれだ	declarative m.m. hayatta/ はやった
Frame 62			declarative m.m. de aru/ である
Frame 63			declarative m.m. da/だ
Frame 65	direct imperative m.m. tabe yo/ たべよ		
Frame 66	declarative adj. m.m. ii ne/いいね		
Frame 67	direct imperative ems. m.m. nomoyou/ のもよう		

Frame 68	tag question m.m. tanoshii ne/ たのしいね	
Frame 68	tag question m.m. kedo ne/ けどね	
Frame 69		declarative m.m. da/だ
Frame 72	declarative m.m. da ne/だね	
Frame 72	indirect imperative m.m. susu n ja/ すすんじゃ	
Frame 73		declarative m.m. hachauze/ はっかうぜ
Frame 74	directive adj. m.m. abunai ne/ あぶないね	
Frame 74		declarative adj. m.m. raku da/ らくだ
Frame 75		interrogative m.m. nan da yo/ なんだよ
Frame 77	directive adj. m.m. zurui na/ ずるいな	
Frame 78	interrogative f.m. doshita no/ どしたの	direct imperative m.m. yoshite kure/ よしてくれ

Frame 79		tag question f.m. noni ne/ のにね	
Frame 80			declarative ems. f.m. kiteru no yo/ きてるよ
Frame 81		direct imperative m.m. itte yaro/ いってやろ	direct imperative m.m. itte yaro/ いってやろ
Frame 82			declarative m.m. komaru na/ こまるな
Frame 82			declarative m.m. nano sa/ なのさ
Frame 82			direct imperative m.m. ageyo/あげよ
Frame 82			declarative ems. m.m. da yo/だよ
Frame 83		declarative m.m. iranai yo/ いないよ	declarative m.m. iranai yo/ いないよ
Frame 83		declarative m.m. choudai/ ちょうだい	
Frame 84			interrogative ems. m.m. ka yo/かよ
Frame 85			declarative m.m. nan da/ なんだ

Frame 86		declarative ems. m.m. ageru yo/ あげるよ	
Frame 86		declarative m.m. no sa/のさ	
Frame 87		declarative m.m. umai/うまい	
Frame 88		declarative adj. m.m. choudai/ ちょうだい	
Frame 90		declarative f.m. kara sa/からさ	interrogative m.m. kai/かい
Frame 93		declarative m.m. ageyou/ あげよう	
Frame 94		declarative ems. m.m. taberu yo/ たべるよ	
Frame 94		declarative ems. m.m. atta yo/ あったよ	
Frame 96		declarative ems. m.m. da yo/だよ	
Frame 96	tag question m.m. ne/ね		
Frame 98	demonstrative ems. f.m. wa ne/わね		
Frame 99	declarative f.m. kita wa/		

	きたわ
Frame 101	declarative f.m. wa yo/わよ
Frame 101	declarative ems. m.m. da yo/だよ
Frame 101	interrogative m.m ka yo/かよ
Frame 102	declarative m.m. honto da/ ほんとだ

Appendix 5 – Table 13

Analysis 2 - Force of Utterance

	<i>DIRECT FORCE SPEECH ACT</i>	<i>INDIRECT FORCE SPEECH ACT</i>
Frame 1	formulaic FC	
Frame 1	request FA	order
Frame 2	declaration FC	complaint
Frame 2	declaration FC	request
Frame 3	request FA	order
Frame 3	declaration FC	complaint
Frame 4	question FC	complaint
Frame 4	declaration FC	complaint
Frame 5	declaration FC	complaint
Frame 6	question FA	
Frame 6	declaration FA	complaint
Frame 6	declaration FC	complaint
Frame 6	declaration FC	complaint
Frame 7	declaration FC	complaint
Frame 7	declaration FC	
Frame 8	suggestion FA	
Frame 8	formulaic FA	
Frame 8	declaration FC	complaint
Frame 9	question FC	
Frame 9	declaration FC	
Frame 10	declaration FC	
Frame 11	request MA	order
Frame 11	declaration MA	threat
Frame 12	declaration MA	
Frame 12	declaration U	

Frame 13	declaration U	complaint
Frame 13	declaration MA	threat
Frame 13	declaration MA	threat
Frame 14	declaration U	complaint
Frame 15	declaration U	
Frame 16	request MA	order
Frame 17	declaration FC	complaint
Frame 17	declaration U	
Frame 17	question MC	threat
Frame 18	declaration FC	insult
Frame 18	declaration U	
Frame 19	declaration MC	
Frame 19	question MC	complaint
Frame 20	question MC	order
Frame 20	declaration U	
Frame 20	declaration U	explanation
Frame 21	formulaic FA	
Frame 21	declaration FA	
Frame 22	declaration U	
Frame 22	declaration FC	
Frame 23	declaration U	
Frame 24	suggestion FA	order
Frame 24	request FA	order
Frame 24	request FA	order
Frame 25	order MC	threat
Frame 25	declaration FC	
Frame 26	declaration FA	order
Frame 27	declaration FC	
Frame 27	declaration FC	

Frame 28	declaration FC	
Frame 28	question FC	
Frame 29	declaration MC	
Frame 29	declaration FC	insult
Frame 30	declaration FC	insult
Frame 30	agree MC	
Frame 31	declaration FC	lie
Frame 32	declaration U	
Frame 32	declaration U	accusation
Frame 33	declaration U	
Frame 33	declaration FC	
Frame 34	declaration FC	
Frame 35	declaration FC	
Frame 36	declaration MC	
Frame 37	declaration U	
Frame 37	declaration MC	
Frame 37	declaration MC	order,complaint
Frame 37	declaration MC	
Frame 38	declaration FC	complaint
Frame 38	declaration MC	
Frame 39	declaration U	
Frame 39	declaration MA	order
Frame 39	declaration MA	order
Frame 40	request MA	order
Frame 41	declaration MA	order
Frame 41	declaration MA	order

Frame 42	suggestion FC	
Frame 42	declaration FC	
Frame 43	request MC	
Frame 43	question FC	
Frame 43	affirmation FC	
Frame 44	request MC	
Frame 45	declaration MC	complaint
Frame 45	declaration FC	
Frame 45	declaration U	
Frame 45	order FC	suggestion
Frame 46	declaration FC	complaint
Frame 47	declaration FC	complaint
Frame 47	agreement FC	
Frame 49	declaration FC	complaint
Frame 50	order MA	
Frame 50	declaration MA	
Frame 50	suggestion MA	
Frame 51	suggestion MA	
Frame 52	suggestion MA	
Frame 53	declaration MA	suggestion
Frame 53	question U	
Frame 54	declaration U	
Frame 54	affirmation FC	
Frame 55	question FC	
Frame 55	agreement FC	
Frame 56	question FC	
Frame 56	declaration FC	
Frame 56	declaration U	
Frame 57	suggestion MC	

Frame 57	suggestion MC	affirmation
Frame 58	declaration FC	
Frame 58	agreement FC	
Frame 58	declaration U	
Frame 59	declaration U	
Frame 59	declaration U	
Frame 60	declaration U	
Frame 60	declaration MC	
Frame 60	question MC	
Frame 61	declaration U	
Frame 61	declaration MC	
Frame 61	agreement MC	
Frame 61	declaration U	
Frame 62	question MC	
Frame 62	declaration MC	insult
Frame 63	declaration U	
Frame 64	declaration FC	
Frame 65	order FC	suggestion
Frame 66	declaration FC	tag question
Frame 67	question FC	request
Frame 67	agreement FC	
Frame 68	offer FC	
Frame 68	question FC	tag question
Frame 68	agreement FC	
Frame 68	declaration U	tag question
Frame 69	declaration U	
Frame 69	declaration U	
Frame 70	order U	
Frame 71	request U	order

Frame 72	declaration FC	tag question
Frame 72	order FC	suggestion
Frame 73	declaration MC	
Frame 74	declaration FC	tag question
Frame 74	declaration FC	prediction
Frame 74	declaration MC	
Frame 75	declaration U	
Frame 75	question MC	
Frame 76	suggestion FC	
Frame 76	agreement FC	
Frame 77	declaration FC	tag question
Frame 78	declaration MC	accusation
Frame 78	question FC	
Frame 79	declaration FC	blaming
Frame 79	affirmation MC	
Frame 80	declaration U	accusation
Frame 81	order FC	threat
Frame 81	order MC	threat
Frame 82	declaration MC	complaint
Frame 82	declaration MC	excuse
Frame 82	offer MC	
Frame 82	declaration MC	
Frame 83	declaration FC	refusal
Frame 83	declaration MC	refusal
Frame 83	declaration FC	acceptance
Frame 84	question MC	accusation
Frame 85	declaration MC	justification
Frame 86	offer MC	
Frame 86	declaration MC	

Frame 86	declaration FC	acceptance
Frame 87	declaration FC	
Frame 87	declaration FC	
Frame 87	declaration FC	
Frame 88	declaration FC	request
Frame 88	question MC	
Frame 88	declaration MC	complaint
Frame 89	order FC	
Frame 89	declaration MC	placation
Frame 90	offer FC	
Frame 90	question MC	
Frame 90	question MC	
Frame 91	declaration UI	
Frame 93	formulaic MC	
Frame 93	offer MC	
Frame 93	declaration FC	
Frame 94	formulaic FC	
Frame 94	declaration FC	
Frame 95	formulaic FC	
Frame 96	declaration FC	offer
Frame 96	declaration FC	
Frame 96	declaration FA	acceptance
Frame 96	question FA	
Frame 96	suggestion FA	
Frame 97	declaration FA	complaint
Frame 98	formulaic FA	
Frame 99	declaration FA	
Frame 99	declaration FA	
Frame 100	declaration FA	

Frame 101	request FA	order
Frame 101	declaration FA	
Frame 101	offer FA	
Frame 101	question MA	
Frame 101	question MA	
Frame 102	affirmation MA	
Frame 102	question FA	tag question
Frame 103	declaration U	
Frame 103	declaration FC	