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The Musk Incident



猫飯店の客
Neko Hanten no Kyaku
Visitor at the Cat Café

Volume 24 Part 1

Page 6:

In the uppermost, right hand panel we see that Kolon is talking to Shanpu. She is saying:

シャンプー、きょうは午後から臨時休業じゃ。

Shanpuu, kyou wa gogokara rinji kyukgyou jiya
Shampoo (lovely mountains) today asfor afternoon because special suspension

外で遊んでこい。

soto de asonde koi.
Outdoors play go.

"Shampoo, this afternoon you go play outside because I am closing shop."
A smoother interpretation might be:

"Shampoo, I'm closing shop this afternoon, so you go outside and play."

The word "kyougyou" actually means "suspension of business." It is the sign you see both Cologne and Ukyou hang out on the doors of their respective restaurants whenever they close them temporarily. It usually just means that the owner is off taking care of business and that the place will reopen shortly.

Telling a teenager named Lovely Mountains, who looks like Shanpu to "go outside and play," strikes the translator as being a bit odd, but our Love Goddess of the Purple Tresses seems to be happy at hearing this and replies:

本当あるかひばちゃん？

Honto aru ka Hibachan?
Truly is ? great-grandmother

"Do you really mean it, Great-grandmother?"

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Kolon, as usual, is not being terribly informative, but advises her great-granddaughter of the following:

ちと物騒な客が来るでな。

chito busou na kyaku ga kiru de na
a bit uncouth guests asfor coming

若い娘は同席せん方がいい。

wakai musume wa dousekisen hou ga ii.
Young lady asfor sameplacenot be better.

"We have some rowdy visitors coming here in a little while and it would be better if a young lady like you were not present."

I was sorely tempted to interpret "busouna" as "redneck hillbillies" but that would not apply in every instance of a "busouna" individual. I have met more than one rowdy left-wing pinko liberal. What was it that celebrated feminist said? "I've been married to a Republican and I've been married to a communist and neither one of them would take out the garbage." The "na" suffix turns the word into an adjective. The English word "rowdy" seems to be the nearest single word equivalent to "busouna." Around Shanpu I might turn out to be a bit rowdy myself—for 30 seconds or so, anyway. After that I'd lay on the floor and do my wounded Happosai imitation.

In the bottommost right panel, we see Shanpu happily riding her bike and thinking of, well, take a guess:

乱馬 デートするある。

Ranma deeto suru aru.
Ranma dating have.

"I'll have a date with Ranma."

One panel to the left we find Muusu descending from out of the clear blue with a sizeable bouquet of flowers in his right hand as he calls out:

シャンプ!

"Shanpu!"

In this same panel we can see that Shanpu is riding along on her bicycle and is somewhat less than pleased to have Muusu show up. She looks exasperated and mutters:

ムース。。。

"Muusu..."

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As he is so often and sadly prone to do, Muusu mistakes an inanimate object for his beloved Amazon. This time he addresses himself to a mail box and says:

暇ならおらとデートするだつ。

Himanara orato deeto suru daa.
Sparetime come dating is.

"Let's use this spare time to go out on a date."

Shanpu is less than impressed by this delivery and exclaims:

どこ見てるか。

Where looking exists.

This is Shanpu speak for "What are you looking at?"

One panel to the left we see that the air is suddenly filled with glittering objects. Both Shanpu and Muusu receive alarms from their sense of danger or "satsuki." One panel down we see Muusu seize Shanpu's bicycle and lift it, as though to remove it and, presumably, Shanpu from harm's way. He shouts:

あぶない、シャンプ！

Abunai Shanpu!
Danger Shanpu!

"Look out, Shanpu!"

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In the bottommost right hand frame we find Muusu holding the riderless bicycle. Shanpu, having apparently unseated the bike and gotten out of harm's way before Muusu could react. She immediately arrives, unsurprisingly, at the conclusion that Muusu has confused the bicycle for her. Muusu is weeping as he strokes the front spokes says:

すつかりやせんて。。。

Sutsukariyasnte...
?? ?? ?? emaciated...

As near as the translator can tell, Muusu is saying, "She's so thin..."

As he speaks, Shanpu is striking him upon the head and shouting:

いつまでボケかましてるあるかつつ！！

itsumade boke kamashiteru aru kaaa!!
?? bike? caring for exists interrog.

As near s the translator can make it out: "You took care of my bike?" It could just as easily be, "You're caring for my bicycle?"

One panel to the left we see a silhouetted figure standing upon the wall that runs parallel to the street. He is carrying a sword that is very nearly as long as he is tall and seems to be wearing a coonskin hat. If the hat is not, coonskin, it is some other such piece of rustic headgear, as we can see an animal's ears sticking up on either side of it. Shanpu exclaims:

何ものあるか！？

nanimono aru ka
What kind of person exists iterrogative.

"What kind of person is this?" More colorfully, "What's up with this weird-beard lookin' cat?"

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Page 8:

In the large panel on the right, the angle of portrayal has changed and thanks to the improved lighting, we can now see the figure on the wall much more clearly. He is indeed wearing a hat made from animal skin, but it appears to be made from the scalp and tail of a fox, rather than that of a raccoon. He is dressed in the garb of a Chinese, well, hillbilly, for want of a better term. His clothing is obviously put on in many layers and is arranged and tied in the manner common to China. His pant legs are tied at the ankles. This is often done by peoples of diverse cultures when they are likely to encounter thorny vines, shrubbery and worst of all, parasitic insects and arthropods, such as fleas and ticks.

Surprisingly, this backcountry gentlemen manages to speak out in fairly intelligible Japanese:

Note if you will, dear reader, that both Ranma and Riyouga also tie their pant legs at the ankles. This helps in several ways. You walk more quietly because your cuffs are not rubbing together and making popping noises with each step. In cold weather your body heat is better trapped between your skin and clothing this way. Your pants are less likely to hang up on stubble of one kind or another and certainly less like to become entangled in any undergrowth with "wait a minute" in its name. Last but not least it does help to keep parasites such as fleas, ticks and leaches from getting to you. In Ranma's case, it helps him keep his pants on during those aquatic moments. American GI's also tie their pant legs at their ankles when in the field.

おねえさん、女の人ですよ。ぼく、

Oneesan, onna no hito desu yo ne. Boku,
Sister, woman of person you are yes? I

女の人と会い話するの初めてなんですよ。

onna no hito to aiwasuru no hajimete nan desu yo.
Woman of person interacted with of first time this is.

"Sister, you are a woman person, yes? This is the first time I have ever met and spoken with a woman person."

Both Muusu and Shanpu find this to be startling news. Muusu grunts in surprise as he adjusts his glasses, while Shanpu crosses her arms beneath her breasts and says:

年下のあるな。

toshishitanoaruna.
Junior to me he is.

"He's younger than I am." Or quite probably, "He's too young to be looking at (considering) me that way."

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In the next panel, the stranger has produced may easily be considered a reasonable facsimile of the Sledge-O-Matic™, and is wielding said device in a threatening manner towards Shanpu as he speaks:

あの、よかったらデートしてください。

Ano, yokattara deeto shite kudasai.
That ??? date exists please.

While the exact wording is unclear to your poor translator, the gist of this wild young man's request seems clear enough for an interpretation:

"Please go out on a date with me."

Shanpu, for her part, looks both shocked and outraged as she responds with:

言うこととやることバラバラね。

iu koto to yaru koto bara bara ne.
talking thing and giving thing pieces huh.
(derog) (broken pieces, separate pieces)

"Talking about a thing and doing a thing are separate pieces, huh?"

"The word "barabara" has two possible uses. One is as an adverb and it means to fall with the sound of falling rain or small pebbles striking a flat surface. No! I am NOT kidding. The other refers to just about anything in pieces, broken separated, scattered, *et cetera*. The word "yaru" in this context seems to be the verb used to mean "give" or "deliver." It is slightly derogatory and one is not supposed to ever use it when speaking to one's social superior. In other words, if you are a salesman, you dare not use this verb when speaking to a customer, nor should you ever use it when speaking to your boss. In this context, Shanpu is putting the stranger in his place by reminding him that he is younger than she—at least that is what I can make of it from the references I have on hand.

One more panel down we find that the Sledge-O-Matic™ has vanished as mysteriously as it appeared in the first place as Muusu knocks a knot on the stranger's head and shouts:

こりやきさま。

koriya kisama
unclean you.

"You dirty little boy!"

There are several possible meanings for "koriya." I have chosen the one which seems to best fit in this context, although there are others that could conceivably work here. One of them means to "freeze," or "congeal." The other is "to learn a lesson."

In the long panel at the bottom of page 8, the stranger responds to this rather emphatic treatment with:

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なんだおまえは。

Why you(derog) asfor.

"Why are you getting involved?' Or, conceivably, "What is any of this to you?"

Muusuu replies with:

シャンプーをナンパしようなど百年早いわ。

Shanpuu o nanpa shou nado hyakunenhaya iwa.
Shanpu obj ????? ??? <-Ref. hundred years early emph.
(scornful)

Guessing at "nanpa," and concluding that it is Chinese for "betrothed," we get something like:

"I am Shanpu's betrothed, you little squirt!"

What is notable about this is that we hear no squawk of protest from Shanpu owing to Muusu's interference in what, by rights, is her fight.

Page 9:

This page has two panels and two insets. In the inset of the topmost panel we get a narrow glimpse of the stranger's face, presumably just before he goes into action. He growls at Muusu:

邪魔するやつは。。。。

jamaasuru yatsu wa...
interfering rascal asfor
obstructing blackguard

"Interfering asshole..."

The word "yatsu" seems to be synonymous with the word "yaru." In other words, it is derogatory but there dose not appear to be a direct, single word equivalent in English other than "blackguard," or "blahgard," if you are using the modern British spelling. I used "asshole" here as it seemed to fit the circumstances. The word "rascal" doesn't really seem to cut it on either side of the Atlantic today.

In the upper panel, we can see a startled Muusu, portrayed in mid-attack and thinking:

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消えた！！

Kieta!
Vanished!

"He vanished!"

One panel down we find that the stranger is now suddenly and inexplicably behind Muusu and is hurling knives at a horrendous rate as he either kiiaa's and thinks the name of his attack, or simply shouts the name of his attack:

The translator is inclined to think the former the case and that having martial artists shout out the name of their attacks every time they launch one is an error made by videographers and other such naïfs.

狼牙流星弾！！

Rouga ryuusei dan!!
Brutal-tusk streaming star strike

"Brutal-tusk Shooting Star Strike!!"

The word "ga" and its kanji both refer specifically to the canine tooth or teeth. I have here used "tusk" instead. The kanji for "Rou" is not in the NTC, nor could I find a listing for the word in the MWLD and only an indirect reference to it in Hepburne's. Oddly enough, I had no trouble finding it in my set of kanji fonts. As best as I am able to determine, the word means "horribly brutal," as in being psychopathically brutal. Think, "Hannibal Lector." Shoot the bastard between the eyes, then run like hell just to be sure you're safe. The word "ryuu" can also mean flow, flowing, style or "source of flow. It is also sometimes taken to mean "style," but that usually refers to a martial art or some other craft or artistic style.

The knives are of a rather peculiar design, being double edged and having an eye forged into the tang. They lack handles and have bits of rag or ribbon tied onto the eyed tangs, presumably to help them fly in a straight path. None of them are actually striking Muusu's body, but appears the knives are snagging his clothing as they pass by, dragging him forward in their flight. In the inset, we can see that Shanpu is exceedingly alarmed by this rather unexpected development and is either thinking, or shouting Muusu's name:

ムース！！

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Page 10:

The topmost panel shows us the rooftops of the Nerima district and there is a small box inset into it with some writing that reads:

ほぼ同時刻

Hobo douji koku
About same time point in time

"At about the same point in time..."

Why it is necessary to use both "douji" and "koku" is something of a mystery, but that's how it is written in the manga.

One panel down and to the right, we see Akane Tendo unconcernedly walking down the street and carrying her schoolbag. One panel to the left, we see that Riyouga Hibiki is waiting around the corner of a wall as she approaches his position. Riyouga is mentally giving himself a little talk:

がんばれ響良牙。きょうこそ告白するんだ。

Ganbare Hibiki Riyouga. Kyou koso kokuhakusurunda.
Persevere Riyouga Hibiki. Today indeed declaration or make confession.

"Hang in there Hibiki! Today will be the day you declare your love to her!"

I know, I know! But what else would the big rock-head be confessing? That he and P-chan are one and the same animal?

In the bottommost panel, we can see that before Akane reaches Riyouga's position, the wall next to her begins to bulge outwards and crack. A noise, growling apparently, is coming from behind the now rapidly crumbling wall:

ぐるるるるるる。。。。

Gururururururu....

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In the topmost panel we can see that the wall has given way and bursting out of its falling debris is a truly fierce looking individual dressed in what appears to be tiger skins and black leather, or perhaps just rough cloth. One panel down and to the right we can see that this odd and fierce looking fellow is blocking Akane's path with arms outstretched. Akane, it seems, quite wisely avoided the falling debris and is now taking in this fellow's sudden appearance quite calmly. In the panel to the left and up, we get a close up look at this fellow's face and can see that he has very peculiar eyes and ears. He speaks:

お。。。女だな！？

O Onna da na!
Wo... Woman is that!?

"Are you a wo...woman?"

Akane is a bit peeved about this query as we can see by the first faint signs of a battle aura flaring around her. She says:

な。。。なによ あんた。

Na... nani yo anta.
Wha... what emph you?

"Wha...what are YOU?"

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In the uppermost right panel, we can see that this fellow is heavily muscled. His forearms are massive enough to likely make Arnold Schwartzegger envious. He clenches his fists, squeezes his teary eyes closed and turns his face towards the heavens as he speaks and says:

生まれて初めて本物の女と合話した。。。。

Umarete hajimete honmono no onna to aiwashita...
Bornng beginning genuine article of woman to interact...

One suspects that this dialogue was supposed to be confusing. I think this fellow is saying: "Since the first day I was born, I have met and spoken with a real woman." I shan't speculate about what he may have been using as a substitute for a real woman in the past. I don't want to know, and you SHOULDN'T want to know.

One panel to the right, we see that the fellow is now staring at Akane as beads of sweat roll down his cheeks and he is holding his hands out towards her as though resisting the urge to seize her by the throat. He speaks again and says:

よ、よしつさわってみるぞ。

Yo, yoshi sawatte miru zo.
O, okay touching see emphasis.

"Okay, I will now touch what I see."

The word "yoshi" means a wee bit more than "okay." It is the word the Japanese use once they have made up their minds to do something and are now steeling themselves for the effort ahead.

Akane stares at him in shock and fear, responding with:

なつ。。。。

Na...
Wha...

"Wha..."

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Enter Riyouga Hibiki, one panel to the right as he clobbers the big stranger with a mighty blow of his bamboo umbrella (actually the same variety used to signal the location of a tea ceremony, but in this case, the bamboo parts are evidently filled with U238). Riyouga informs of his disapproval by shouting:

きさま——つ！！

Kisamaa!!

"You low-life!"

In modern Japanese, the word "kisama" is a very derogative form of the word "you." At one time it was used by the lower classes addressing someone of the upper classes, but has, overtime, become an ironic insult. Modern Japanese has several words with similar etymologies.

One panel to the left we can see the results of Riyouga's blow to the big stranger's head. Tiger-pants is hunkered down into a low squat and holding his head both hands. This is a testament of how incredibly tough he is, as any normal person would be entering into Cheyne-Stokes cycle breathing about now. Akane is rather relieved by Riyouga's appearance and says:

良牙くん。。。

Riyouga-kun...

"Riyouga-kun..."

Riyouga is not quite through chastising the big stranger and begins to heap insult upon head injury with:

この遅緩野郎。

Kono chikan yarou.

This molester blackguard.

"Molesting bastard!"

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One more panel down and we can see that Ryouga is now building up a full head of steam. And you thought that *Clash of Titans* was just a cheezy movie, right? Ryouga shouts:

あかねさんに対する狼藉！許せん！

Akane-san ni taisuru rozeki! Uruseen!
Akane near against savage permit-not.

"I will not allow Akane to be pitted against a brutal savage!"

By the time we reach the bottommost panel, it appears that the big stranger has finally quieted the bells ringing in his head and is now building up a pretty good head of steam as well. He is curling the fingers of his right hand and we can see that his fingers are equipped with some sharp looking claws, He seems to be growling:

ぐるるるるる。。。

Gururururu...

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In the top two panels we may safely surmise that the pending Tiger v.s. Boar clash has begun at this point, but judging from the looks on Akane's face and the cloud which suggests what is going through her mind, things don't look so good for the Big Boar Hibiki:

良牙く。。。

Ryouga-kun...

"

Now Ranma Saotome arrives on the scene, beebopping along the top of a wall as is his normal habit. He notices something, looks down at it, then leaps into the street from the top of the wall. What he had noticed from the top of the wall was the body of Ryouga Hibiki, firmly embedded in the pavement. The Saotome Child exclaims:

良牙！？

Ryouga?

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Then Ranma notices something a tad more alarming that what appears to have been an accident between the hardheaded Hibiki and one of the steamrollers belonging to the Nerima District—Akane's schoolbag. In an alarmed tone of mind he thinks:

あかねのガバン。

Akane no gaban.

"Akane's school bag."

Page 14:

In the uppermost right hand panel, Ranma peels the embedded Hibiki boy from his snug, Riyouga shaped niche in the pavement. Ranma shouts at the bleary eyed, two legged tank and says:

おい、良牙。

"Oi, Riyouga."

In the uppermost left hand panel, we get a close up of Riyouga's cross-eyed, slack-jawed and asphalt stained face. There is a dialogue cloud of the pointy variety, but it is not immediately clear who is shouting or thinking excitedly. The cloud reads:

げ、ムジで白目むいてやかる。

Ge, Muzide shirome muite yakaru.
?? ????? white ????? ??????
of the eyes

One panel down, we see that Ranma is worried by Riyouga's unresponsive condition and begins patting the Hibiki boy's left cheek while calling out:

おい、しっかりしろ。

Oi, shikkari shiro.

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One more panel down, Ranma's somewhat less than exhaustible patience evaporates. He begins to slap Ryouga with a force sufficient to remove him from a rhinoceros and shouts:

良牙一つ！
"Ryouga!"

While you are very unlikely to ever find this course of treatment recommended in any responsibly written text on rendering first aid, it does prove semi-efficacious when applied to the durable pate of our hero in yellow and black by our hero in red and black. Ryouga wakes up and shouts:

あかねさん！！
"Akane-san!"

Ranma stares at the rapidly recovering Ryouga in wide-eyed alarm. The next panel has nothing in it but a pointy type dialogue balloon and it reads:

なに、あかねがさらわれたあつ？
Nanii, Akane ga sarawaretaa?
What, Akane asfor ????? kidnapped?

"What, Akane has been kidnapped?"

The verb "sarau" can also be used to mean carried off, swept away or captured.

In the next panel we see Ranma and Ryouga making their way down the street. Ryouga is hobbling along using his umbrella as a crutch. Ranma is asking:

どこのどいつが。。。
Doko no doitsu ga...

Where of German? Asfor (German should have been written "Doitsujin.")

Where of when?...Impossible to tell which. The query must be purely reflexive on Ranma's part. Ryouga doesn't ever know where he is or where or anyone else is going even when he has not been traumatized. Oh, well...Ranma speaks Japanese about the same way I speak English. Most Americans understand me but very few Brits, Canadians or Aussies.

"Where and when..."

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To which Riyouga replies:

わからねえとにかく。。。。

Wakaranee tonikaku...
Know not anyway... Well, there's a great big old bunch of reasons for that answer, right?

"I don't know, anyway..."

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In the uppermost right panel, Riyouga finishes relating what happened to him and why he does not know where the big stranger took lovely Akane Tendo. We can tell from the picture that Riyouga is explaining that the stranger simply pushed him down, face first into the pavement and did so in such a powerful way that Riyouga was literally embedded into the street. All we hear him say, however, is:

あれは。。。人間の力じゃなかった。。。。

Ore wa... ningen no chikarashiyana katta...
I asfor... stranger of great strength possesses. I am assuming that "ningen" is here be used euphemistically for "stranger." It actually means "human being," but it is just one of several synonyms for "human" in Japanese. According to the dictionary the words "nin," "hito," or "jin" would have sufficed. Why use the multi-syllabic "ningen" in this case?

"That guy was so strong, I didn't have a chance against him."

One panel left, Ranma says nothing, but looks both concerned and angry. In the next panel down, Ranma and Riyouga round a corner only to find the hapless Muusu pinned to a street-side wall with thirteen, or possibly more, throwing knives. In the bottommost right hand panel we have a close up of Muusu's face and he is still calling out Shanpu's name. One panel to the left of that, we see that Ranma and Riyouga have gotten him down from the wall. Ranma asks:

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ガキにやられただっと？

Gaki ni yarareta datto?
Kid near ??? verb ???

The word "gaki" actually means "hungry ghost," but the Japanese use it to mean small child. The verb "yarareta" is either the past perfect form of "yaru," or give, or it is a contraction of "ya ra" and something else. I don't know if I will ever figure out what is meant by "datto." It is a colloquial contraction of the damned particles and I still haven't sorted out what it means. There are no examples in the dictionaries to go by. I have "datte," but not "datto." The following sentence is my best guess.

"A kid did this to you?"

Riyouga chimes in with:

なさけね一野郎だな。

Nasakenee (nasakenai) yarou dana.
Cruel blackguard he is

"What a mean bastard he is!" Or, alternatively, "Oh, what a kindly sumbitch this guy is!" Either way, the Nerima Wrecking Crew AIN'T happy.

To which Muusu replies:

なにをぬかす。

Nani o nukasu.
What obj said.

Note: The word "nukasu" is only used when referring to vile speech. In other words, someone said something with an expletive in it or something very derogatory. "Nukasu" was not in MWLD, unsurprisingly, but was in Hepburne's.

"You said it!"

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The next panel over has a close up of Muusu's haggard face, while in the background we can see a picture of his memories, that of the fox-hatted stranger in action. There is an inset in this panel to the lower left showing us the horrified stares that Ranma and Ryouga are giving Muusu as he finishes his story:

やつのスピード。。。人間の速さではなかった！！

Yatsu no supiiido... ningen no hayasade wa nakatta!!
Asshole of speed ... human of quickness!! Asfor had (possessed).
I am not entirely sure of this interpretation. Muusu is using superlatives and they are tricky.

"That asshole is fast! He had speed beyond anything human."

Page 16:

In the uppermost panel, a tearful and grim-faced Muusu is still relating his tale:

そ。。。そしてやつはシャンプーを。。。

So... soshite yatsu wa Shanpuu o ...
And... and then asshole asfor Shanpu obj... We cannot be sure because the sentence is incomplete and we have no verb.

Ryouga shouts:

ひつさらつたのか！？

Hissaraa tanoka!?!
I am simply going to WildAssGuess this one. The dictionaries are of almost no help with it.

"Will you hurry up and spit it out?"

A less likely interpretation might go, "Such misery!" However, I am very dubious of the latter given the context and Ryouga's temperament.

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In the next two panels Takahashi handles Muusu's narrative for him by showing what he saw happen, rather than forcing him to relate the whole thing in a long narrative. We start with Muusu's dialogue:

すつかりてなづけ、談笑しながら去っていった。

Sukkari	de	nazuke	danshou shinagara	sattdeeitta.
Perfectly (completely)	name		talk laugh pitch woo	departed.
	Do touch		danshoushina-gara	departed

I have several possible translations. All of which are impossibly silly, even by the Ranma-verse standards. In other words, they are not only non-sense, they do not seem to fit into this context very well. The one word I am absolutely sure of here is the ending verb "sateitta." That means departed, or left, as in "they left." Danshou cries out to be a single word but I cannot find it anywhere in the references I have which leaves us with two words, talking (as in conversing) and laughing. Shinagara could be talking about pitching woo, but the form does not appear to be quite correct for that. Parsing it in different ways, however, results in translations that make even less sense. A Japanese word for "flirt" does not appear in my references. One thing dose seem fairly certain, Muusu is very unhappy because Shanpu seems to act friendly towards the smaller stranger and leaves with him voluntarily. Personally, I think that was a perfectly sound tactic on Shanpu's part and Muusu is being silly. The most devilishly puzzling word in this entire sentence is "nazuke." I found a verb, "nazukeru" in both the MWLD and in Hepburne's which means "to name," but no noun. It does not appear to be used to refer to one's reputation the way our word "name" can be used. I will only interpret what I am reasonably sure of, the reader needs be advised that the interpretation is leaving things out. I think I have the important bit, anyway.

"I heard them talking as they left."

In the background we can see that the large, tiger-ish (tora-rashii) stranger is walking by with Akane on his shoulder as Shanpu speaks with her "captor," that is, the much smaller stranger wearing a fox-skin hat. Akane is not the least bit happy with the whole affair and is screaming and kicking as she is born along by the big fellow in tiger skins. Shanpu is saying:

猫飯店の客とはおまえだか。

Uchi	no	kyaku to wa	omae	datta	ka.
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House (place) of guest and asfor you are interrog. Takahashi has Shanpu say "uchi" while using the kanji for Nekohanten. This is done with tiny little symbols called ofurigana, normaly used to tell the reader how a particular kanji character is to be pronounced. In this case, she adopted the stratagem of having Shanpu pronounce "Nekohanten" as "Uchi." The matter is even more confusing because "uchi" is not ordinarily used this way, but then again, we are dealing with Shanpu's habits of speech.

"You are a guest at my place?"

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The smaller of the two strangers replies:

エへへ、ぼくはおともでおつ、来睦さん。

Eh, he he, Boku wa otomode otsu, Raimu-san.
Laughs I asfor friend(servant) called Mr. Raimu.
(by inference. No ref. for "otsu.")

Either Raimu's Japanese is very dated, or it is in a dialect not covered by my references. I'll do my best with it. There is also the problem of his not being a native speaker of Japanese so his usage is a bit odd, even comical, as in telling Shanpu his name is "Mr. Raimu." BTW: the kanji in his name stands for "come friendly." He seems to know the polite forms of speech, too polite for common usage, yet he... well you've seen what he is. He is truly a barbarian, even by American standards. Most rednecks are not as ill-behaved as Raimu.

"He, he, he, I am your humble servant, Mr. Raimu."

The larger of the two strangers now speaks up loudly enough to be heard over the violently protesting Akane (You know he's tough if he can carry Akane around on his shoulder as though he were John Wayne packing Maureen Ohara up the stairs to their bedroom). He says:

おおつ、敏杜。おれは女にさわってしまった。

Ootsu, Minto. Ore wa onna ni sawatte shimatta.
Called Minto I asfor woman feeling gollee!

"My name is Minto. I am feeling a woman. Holy cow!"

Shanpu must have found that statement amusing—or perhaps not, given the circumstances. The next panel down reveals the reactions of Ranma and Ryouga. The Saotome Childe is silent. This is not a good sign! It suggests that someone will soon undergo grievous pain and suffering. Ryouga incredulously asks of Muusu:

では、あかねさんも猫叛点に。。。！？

Dewa, Akane-san mo Nekohanten...!?
Then, Akane-san all Cat Café?

"Then Akane and the rest are all at the Nekohanten?"

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In the bottommost right hand panel, we see the front of the Nekohanten. The bottommost left hand panel is a rendering of the interior of the café. Kolon is standing on one of the tables and there is a map lying upon the table at her feet. It depicts the shoreline of a sizeable bay with a long, skinny peninsula sticking out into it. Also sitting upon the table is a bucket and dipper. They appear to be of the type that is used in both Buddhist and Shinto rituals. A hooded stranger sits at the table and before him there is a steaming cup of tea. The figure is wearing light armor with a hooded cape. The hood obscures his face. Kolon is speaking:

麴香王朝。。。とうの昔 に 滅び去ったと

Jakou Ouchou... Tou no mukashi ni horobi satta to
Musk Dynasty party of antiquity destroyed-departed

思っておったが、まだ生き 残り がいたとはのう。

omotte otta ga, mada iki nokori ga itta to wa nou.
believing driven out as for yet living remainder asfor existed and asfor emph.

Of all the Ranma 1/2 characters, only Soun uses a comparable vocabulary. Her Japanese is almost always grammatical, but up to date and, unsurprisingly, masculine. That does not mean, however, that her dialogue is easy to translate. She often uses rather more complex sentences than the other characters, except Soun, who goes well out of his way to be polite, and she often uses words or word-combinations that either do not show up in my references, or are not completely covered by them. She here combined two verbs, "horobiru," to destroy, or to meet with destruction and "sau," to leave, exit, or depart, into a single verb in past tense "horobisatta." . Be advised that much subtlety is missing from the following interpretation and that it may not be entirely correct.

"The Musk Dynasty was a party from old times that met with destruction and left or, as I was believing, was driven out, yet a living remainder exists."

By the end of this story, one wonders who could have possibly defeated the Musk and how would they ever have hoped to drive the Musk away. Certainly it could not have been the Joketsuzoku, or Kolon would have known all the details and Haabu would not be paying Kolon a visit in hopes of receiving help. The fan-fiction author has a lot of room to play in here if he or she uses her imagination a little.

Page 17:

In the topmost panel we find that Raimu and Minto have made their way back to the Nekohanten with the girls. Shanpu calls out:

ただいまー、ひばちゃん。

Tadaimaa, Hibachan.

"I'm home, Great-grandmother."

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Raimu calls out:

哈あ山甫さま一。

"Haabu-samaa."

I was able to find the first kanji in Haabu's name in my font set but not the second so it is written as the two separate kanji which make up the single kanji standing for the last syllable of his name. Be advised, you cannot look up these separate characters and hope to make some clear meaning of them when used as a single character. Sometimes radicals are combined with a logical link and sometimes not. What do the kanji in Haabu's name stand for? I haven't a clue. Neither of them is available to me in my reference works and only one of them turns up in my Japanese font sets.

Minto is extremely excited and shouts:

ああー今度は女とお茶を飲んでみたい！！

Aah! Kondo wa onna to ocha o nonde mitai!
Ah, now asfor woman tea obj drink similar or like or is like
This does not appear to be entirely correct Japanese. I'll do my best with it.

"Ah, now I'll see what it is like to drink tea with a woman."

Well, at least the big dumb ox seems to have his heart in the right place even if his brain is missing a gear or two.

Akane is rather peeved by Minto's declaration and shouts:

はなしてよっ！！

Hanashite yoo!!
Unhand emph.

"Unhand me!!" This could also read "Let me go!" or "GET YOUR MEAT HOOKS OFF OF ME!" It is very strong and emphatic language.

The hooded figure promptly rains on their parade with:

仕度せいライム、ミント。秘宝のありかがわかった。

Shitakusei Raimu, Minto. Hi hou no arika ga wakatta.
Timetoserve Raimu Minto secret treasure place asfor known.

The word shitakusei could easily be misconstrued as having something to do with "getting ready," but that word, also pronounced "shitaku," is written with a different kanji in its first half. This one starts with "to serve" and ends with "time period," and is then inflected with -sei.

"Raimu, Minto, you are back on duty. I now know where the secret treasure is."

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In the inset panel just to the left of this foreboding figure Raimu and Minto's faces begin to crumble like stale cookies. Raimu cries out:

え一つもう出かけるんですかー？

Eee- moo dekakerun desu kaaa?
Eh, already leaving here is interrogative particle.

"We're leaving already?"

Notice that Raimu is not presenting a direct challenge to Haabu's authority. He is merely expressing his disappointment.

Minto is rather more obstreperous about the whole thing:

せめてお茶を一。

Semete ocha obj.
At least tea obj.

"We can at least have tea, first."

This, of course, is a direct challenge to Haabu's authority and is therefore an action he dare not tolerate from either of these two rowdies if he is to lead them.

One panel down the foreboding figure, whose name we now know is "Haabu," snatches Akane away from Minto with his left hand alone. This is a fairly impressive show of strength, given that Akane must weigh 130 to 140 pounds (59 to 65 kilograms). He is holding her by the back of her dress as though he were holding a puppy by the scruff of the neck as he speaks:

急ぎの旅だ。このようなもの。。。。

Isogi no tabida. Kono youna mono
Urgent of trip This useless thing, business...

The word "isogi" can mean any number of things concerned with urgent or hurry, hurried or quickly. The interpretation follows the translation of Haabu's next line of dialogue.

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In the topmost panel Haabu throws Akane across the room towards the exit as he shouts:

捨てていけ！！

suteteike!
discard!

"We are on an urgent trip! Now be done with this worthless business!"

The understandably frightened Akane screams as she sails across the dining room:

きやつ！

"Kiiyaa!"

In the bottom panel, it is a grim-faced and silent Saotome who catches Akane before she can get hurt. On the left hand side of the panel there are two small insets. One depicts a close up of Ranma's very grim face. He is not the least bit amused by any of this. The lower inset gives us a somewhat more distant depiction of Haabu. His face is unreadable. Basically, this is a scene right out of an old movie, *The Good, The Bad, and The Ugly*. The reader can almost hear the challenging notes of a trumpet in the background as the guitars strum out an ominous undertone for us.

These two young men have inadvertently painted themselves together into a tight corner. Haabu is trying to ride herd on his rather rough and unruly men and must go to considerable lengths to keep them in line. Minto could become particularly troublesome if indulged. Ranma cannot possibly tolerate this treatment of his Akane, especially not in Nerima on his own turf. It helps not at all that Haabu just referred to her as "worthless business." We must also remember that both have oversized egos. Never mind a clash between Titans. This is going to be a clash between kami. Yes, I mean just exactly that. By Japanese standards, these two young men are kami. The Japanese have a rather Norseman like view of godhead. The gods are not omniscient nor are they omnipotent, nor immortal, but they can outfight and outlive the majority of us. Trouble ye rather the tiger in his lair and all that.

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Page 19:

In the uppermost, right hand panel, Ranma gently sets Akane down upon her feet as she says:

ら。。。乱馬。。。
"Ra...Ranma..."

In this same panel Riyouga asks:

あかねさん大丈夫ですか。
Akane-san daijoubu ka.
Akane-san are you all right?

"Are you all right, Akane?"

One panel to the left we can see that Haabu considers the discipline problem with his men to be resolved and is ready to go. He orders:

いくぞライム、ミント。
Ikuzo Raimu, Minto.
Go Riamu Minto.

"Raimu, Minto, let's go."

The deeply aggrieved Saotome Childe isn't about to let the matter drop. In a cold and quiet voice he says:

待ちな。
Machina.

"Wait."

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One panel below, Haabu pauses without turning around and asks in an equally cold voice:

。。。なんだきさま。

... nanda kisama.

... What for you? (This is the offensive or very derisive form of you.)

"What? Wait for YOU?"

Ranma, who has made a point of not turning his head to follow Haabu's progress, is now slowly removing his backpack and answers:

この女はなー、かわいくねーし、頑丈でちょつや

Kono onna wa naa, kawaikuneshi, kanjou de chotto ya
This woman asfor opposite of cute solid pretty (as in relatively)

そっとじゃこわれねえ。それでも。。。おめーは

sotto ja kowarenee. Soredemo... omee wa
gently not breakable not (durable) nevertheless... you asfor

今あかねに、やつちゃならねえことをしたんだ。

ima Akane ni yacha narane koto o shitanda.
Now Akane to ??? should not thing obj done. (colloquial particle phrase, heavily contracted.)

"This woman is just the opposite of cute. She's pretty solid and nearly unbreakable, so you don't have to handle her gently, but you shouldn't have done what you did to Akane just now!"

Ranma's voice becomes harder and slightly louder as his speech reaches its end until the last part is very harshly expressed. A small inset shows us that Akane is watching these proceedings in wide-eyed wonder and is thinking:

乱馬。。。

"Ranma..."

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Page 20:

In the uppermost panel Ranma launches an attack, right foot forward, as he shouts:

おとしまえつけてもらうぜ！！

Otoshi mae tsukete moraze!

I can be only partly sure of what Ranma is saying here. There are several possible definitions for each word in this sentence except for the word "mae." All of the definitions make a clumsy fit in this context. Basically, he is saying something similar to this:

"Your degrading of her sets my ass on fire and I'm gonna give you what you got comin'!"

Haabu, for his part, drops back into the stance that gunfighters, knife fighters, and fencers who use western style swords use. Your translator at first suspects Haabu of having either a gun or a knife, as Haabu does not seem to have a sword. His right arm is bent at the elbow with his forearm across his chest as though reaching for something in a shoulder holster on his left side. Haabu has both his right shoulder and right hip pointed at Ranma, thus reducing the cross section Ranma has available for a target.

In the narrow panel below, we get a glimpse of Haabu's face and can see that he is actually amused by Ranma's actions. Possibly, he should be amused. The Saotome Childe has allowed his temper to take control of his actions.

In the bottommost panel, a very alarmed Kolon shouts out a warning to Ranma as a very startled Shanpu looks on:

いかん婿どの、そつにたけは手を出すな！

Ikan mukodono, sonni take wa te o dasuna!
How(doubtfu.) son-in-law advanced asfor hand obj put out not!

Some may regard the following as questionable, I do, but it is the closest fit I can make given the resources I have. Ikan is a comparison word used when the speaker has doubts about the subject being discussed. The word take I usually expect to mean bamboo or some part of bamboo, such as the joints, but it can also mean fierce or greatly advanced in skill or progress. What Kolon meant by "sonni" or "sotsuni" I cannot say. I found nothing in my references that was useful in translating that part of the sentence. In the original sentence, Kolon is speaking of Haabu when she says advanced, but she is using "ikan" beforehand, hence the following interpretation.

"You are not nearly so advanced, Son-in-law! Don't raise your hand to him!"