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The Musk Incident



野生の王国

Yasei no Oukoku

The Wild Kingdom

Volume 24 Part 2

Page 22:

This page has two panels with an inset in the upper half of the page. In the upper panel the unfolding battle between Ranma and Haabu is portrayed from a different angle. We can see Shanpu standing in the background with a look of wide-eyed alarm on her face. In the inset, a very alarmed Kolon is repeating her admonition to the Saotome Child, but slightly re-worded this time:

婿どのそいつに手を出してはならぬ。

Mukodono soitsu ni te o dashite wa naranu.
Son-in-law before? hand obj raise asfor must not.
(by inference, against) (put out your hand)

"Son-in-law, you must not raise your hand against this one."

But Ranma is beyond caring and responds to her with:

うるせー！

Urusee! Or Bothersome! Or Pestiferous!
Or, Nagging! This is in keeping with the Japanese habit of shouting "Yakamashi!" at someone or perhaps even a crowd that is being noisy. "Yakamashi" means, "noisy."

"Aw don't bug me!" Or, what would actually be more appropriate in this happenstance, "Quit botherin' me with facts!"

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In the lowermost panel, Ranma has thrown a hard left. Too hard for my tastes, He is badly overextended and the punch does not connect, much to his surprise.

Page 23:

What happens next is not entirely clear, save that in the uppermost right hand panel we can see that Haabu's countermove has resulted in Ranma smacking an overhead beam with his face. In the uppermost left hand panel, Akane and Ryouga are both watching this turn of events in open-mouthed shock. Muusu stares at it all with a deep frown on his face, his eyes filling his glasses. One more panel down, Ranma bangs the floor with his chin as he falls from the ceiling of the Nekohanten. In the very next panel, Haabu turns to leave saying:

ふつ愚か者が。。。

Foo! Oroka mono ga...
Humph! Foolish person asfor... Yes, "mono" is yet another synonym for "person." It can also mean "thing" or even "abstract affair." Go figure.

"Damned fool!"

In the lowermost panel, Ranma rises from the floor to try attacking Haabu from behind, his face battered from hammering the beam with it. Haabu realizes that Ranma is coming and seems to be quite shocked by this turn of events. Obviously, he thought the fight was already over.

Page 24:

This page has complex sequence of events depicted in three panels and three insets. Starting with the inset in the uppermost right hand side of the page, Haabu mutters:

こうるさい虫ケラが。。。

Kouru sai mushi kera ga...
Punish occasion vermin eaten asfor.
time?

I cannot be at all sure of what Haabu is saying here save that is very derogatory of Ranma. There seems to be two possible translations and therefore two possible interpretations:

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"Time to punish this wormy looking..." or "He can't hurt a fly..."

If the latter is what Haabu is saying, then the original should have read "Mushi mo korosanai." The verb "koru" can mean to punish or to freeze. The thing I can't fit in is an inflection or conjugation of "sai." Sai as a prefix would have worked beautifully, where it would have meant "at the extreme limit," but here it is a suffix and that is only used to mean "years." Mushi-kera, I found only Hepburne's and doubtlessly because he was a physician back when internal parasites in humans were a much more common problem than they are today. I lean strongly towards the former interpretation, but cannot be sure of its accuracy. In Hepburne's day, just about anyone and everyone was subject to suffer from vermiform intestinal parasites, along with other nasty little critters that were damned easy to catch and horribly difficult to be rid of. Also, one must admit that Ranma is sort of scruffy looking.

In the topmost panel, Ranma's straight right misses Haabu completely as the taller fighter dodges to our left. In the middle panel, Haabu launches a horrendously quick counterstrike. His speed must be at least as good as that of Ranma's Chestnut Fist attack. We can tell from Ranma's grunts that the Haabu has struck home at least twice. In the inset of this panel, Riyouga and Muusu are watching in slack-jawed amazement. There is a pointy type dialogue cloud in this inset, but we cannot tell who is doing the thinking or speaking. Presumably it is both Muusu and Riyouga. The dialogue reads:

拳 が見えん！！

Kobushi ga mien!

Fist asfor see not!!

Strike

This is just a brief aside for the folks who edited the NTC Kanji to English Dictionary. ERASING THE WORDS FOR A THING FROM YOUR DICTIONARY WILL NOT MAKE THAT THING GO AWAY! Do you understand? Get off this idiotic, muddle-headed, deconstructionist BULLSHIT, and do your fucking job the right fucking way! Bowdlerizing literature was a bad idea back in the nineteenth century and it is an even worse idea in the twenty-first century. Get real! There are entirely too damned many terms missing from this otherwise excellent dictionary. Its flaws are exceptionally exasperating because they are obviously the products of pea-brained bureaucratic, "Great White Father Knows Best" type hocus pocus horseshit. If you can't keep your meddling fingers off of our languages, go join a goddamned knitting circle and leave us real people alone. At least put the word for "bucket" back in! </ASS EATING>

"I can't see his punches!"

In the inset at the bottom of the page, Haabu mutters:

これで終わりだ。

Korede owarida.

Now ending is

"Now to end this." Or perhaps, "Now the end."

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But as we see in the lowermost panel, Haabu's deadly right hand strikes nothing but air. The Saotome Childe is not where Haabu saw him last.

Page 25:

In the uppermost right hand panel Ranma has adopted an exceedingly risky tactic requiring enormous strength, superb conditioning, phenomenal speed and an unwary opponent. He has dropped to the floor and launched a series of high, reverse snap kicks and reverse roundhouse kicks at Haabu's upper body and face. Judging from the sound effects, at least one of them has landed. This is confirmed as Riyouga and Muusu chorus:

おおつ！一発はいった！

Ooh! Ipaitta!
Ooh, First hit! This is silly. Ranma certainly hasn't gotten in the first lick, but it is his first lick. I'll interpret to suit.

"O-oh! First blow!"

We cannot tell how much damage has been done to Haabu physically, but we can see that in the uppermost left panel, Ranma has managed to tear Haabu's clothing. One panel down, Haabu counters with a vicious kick of his own and it appears to land because Ranma grunts in pain. Haabu shouts:

おのれ！

Onore!
Yourself! The word "onore" is an exceedingly flexible personal pronoun which can mean, depending upon context, myself, yourself, himself, herself, themselves, ourselves, my own, your own, their own, *et cetera*.

"You're happy ass!"

Short for "That's you're happy ass talkin' because your head would know better!"

In the next panel Ranma seizes Haabu's cape, possibly in an effort to pull his taller opponent off balance. In the next frame, Haabu's eyes have grown wide with alarm. In the very bottom panel, Akane, Riyouga, Muusu and Shanpu are all staring at this turn of events with their jaws dangling from their hinges.

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Page 26:

Turning the page reveals much. Doubtlessly, entirely too much to suit Haabu's fancy. The front of this incredible warrior's clothing has been ripped away and we can now see that Haabu is very definitely, if not delightfully, female. Where's Howard Cosell when you really need him? The Nerima Wrecking Crew gasps:

女。。。！？

Onna...!?

"He's a girl!"

Page 27:

In the top panel, Ranma is frozen in place, unable to believe what he is seeing. In the next panel, the now livid Haabu has just finished replacing his...er...her clothing. Behind her stands her two men...er...boobs...er...pet apes, Minto and Raimu. Minto contemplates all this while chewing a knuckle on his right hand. Raimu whispers:

ハーブさま。。。

"Haabu-sama..."

There is an inset in the bottommost panel. It portrays Haabu's furious visage as she stares at Ranma and grinds out:

きさまとうとう。。。

Kisama tou tou...

You (derog) I don't have a clue. This is a colloquialism or idiom for which I have no references. It may mean "total," but I would have expected that to be written in katakana. This is written in hiragana.

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In the main body of the bottom panel, Haabu hits Ranma with a ki blast that must have originated somewhere just this side of the River Styx. It sends the Saotome Child flying across the room as Haabu shrieks:

私を本気にさせたな！！

Watashi o honki ni sasetana!!
Me obj serious you made!!

"You just made me serious!"

In this same panel, Muusu cries out:

すさまじい闘気！！

Susamajii touki!!
Frightful or terrifying battle aura!! (Actually, "ki." Aura is something else, but we'll use the VIZ conventions on this. It is about the only way of getting it across in English without a forty-foot float load of prose. Many martial artists will think of this as "chi," which is the Chinese term for the same thing. In Japanese, however, "chi" means blood so I am being careful to use "ki" instead of "chi.")

"Horrendous battle aura!"

Page 28:

In the upper right hand corner of this page we find that even though Haabu's ki blast had sent Ranma sailing off into the air, that Haabu has somehow gotten between the Saotome Child and the ceiling. Haabu appears to be preparing to launch yet another devastating attack upon our struggling hero. Sure enough, Haabu begins to punish Ranma in the main body of the page, shouting:

秘技竜精飛翔！

Higi Ryuusei Hishou!
Secret revealed dragon spirit flight (Note that the last two kanji are the only ones making up a word found in the dictionary, that of "flight." As it is with most of the names of martial arts techniques used in the Ranma-verse, this one is a noun phrase. This acceptable Japanese, but most English teachers would frown on the practice. Some of the real martial arts use similar nomenclatures for actual techniques. Why would Haabu reveal a secret? Well if you can figure out how to emulate the technique while trying to survive his using it on you, you *deserve* to know.

"Secret Revealed! Dragon Spirit Flight."

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The attack is accurately named for the nimble, and devastatingly beautiful Haabu is flying over, under and all around our badly battered pig-tailed boy. Ranma is being struck from so many different directions so quickly that he is beginning to look hapless, as though he might, at any moment shout, "Y'all quit!" Oh, if only Paul Bosche were here to see this! This gal has more hang time than the entire NBA! All around the room the Mighty Nerima Wrecking Crew stares in open-mouthed awe at the beating the best in their number is taking. The Big Bore Hibiki cries out:

なつ、なんだこの動きは。。。。

Na, nanda kono ugoki wa...
Wha, what's this move asfor...

"What the hell kinda move is that!"

Standing nearby, Akane exclaims:

浮いてる。。。？

Uiteru...?
Floating...?

"She's floating?"

Page 29:

In the topmost right panel, the rapidly descending Ranma is portrayed for us in all white. In the orient, the color white is symbolic of death and defeat. And, we can see that Ranma's face is frozen in shock, as he plummets head first and out of control towards the unyielding floor below.

In the topmost left panel the Saotome Childe slams into the floor and overturns a firewater bucket, spilling its contents on his cursed frame. In the background Akane cries out:

乱馬！！

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In the next panel, Haabu gracefully touches down upon the hardwood floor of the Cat Café with her right foot. The stare she is giving our hero...er...heroine...er...hero is truly ominous. In the next panel the struggling onnateki Ranma stares up at the triumphant Haabu and hisses:

ちくしょう。。。。

Chikushou...

According to Hepburne's we have two choices. "A Brute," or "One of the Buddhist hells. A place of constant torment." If the latter, the original should have read "chikushoudou." However, other Japanese characters not remotely related to Ranma1/2 are fond of this epithet and I don't believe it has an exact meaning. Whenever it turns up, I'll use the English epithet I think most appropriate for the situation, except for the word "shit," as Ranma always says "shit" when he means "shit."

"Holy hell, momma!"

In the bottom panel, Ranma's transformation from fierce looking man to fiery redheaded girl has startled the barbaric Muskovites into semi-coherent speech. Minto and Raimu chorus:

お。。。女になった！！

O...onna ni natta!!

A...a woman here we have!! (It's possible that our backward bumpkins mean "he had" rather than "we have.")

"He's a girl!" Or possibly, "A girl he had!"

The effect upon Haabu is no less dramatic, but far less amusing. She hisses out the word:

きさま。。。。

Kisama...

The very derogatory form of "you."

"Well, you sneaky little slut!"

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Page 30:

In the uppermost right panel there is a close up of Haabu and she is saying:

ふつ、おもしろい。。。
Foo, omoshiroi...
Hmm, amusing...

"Oh, how amusing!"

One panel to the left, Haabu gives an order to Minto, but it is Raimu who hastens to carry it out by delivering the requested item. It is the bucket and dipper we saw sitting on the table when Haabu and Kolon were talking. Haabu says:

ミント、止水桶を！！
Minto, chisuiton!! In Japanese it would be "tomerusuioke." Arresting water bucket. Locking or stopping might work equally well, but arresting struck me as the best choice.

"Minto, chisuiton!"

To which the reasonably obedient Raimu replies:

は、はいつ。
Ha, hai-!

"Yes, M'lord!"

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In the next panel we see Kolon still standing upon one of the tables and she is demanding of Haabu:

ハーブ、おまえなにえを。。。。

Haabu,	omae	nani	o...
Haabu,	you	what	obj.

"Haabu, what are you..."

In the middle, far right panel Haabu simply ignores Kolon as she dips water from the bucket with its matching ladle and flings the water upon our still semi-supine hero. As the water splashes his female form, Ranma cries out:

ぶわ！？

"Buwa?"

In the next panel is another close up of Haabu and seems to be somewhat amused as she says:

命を落とさなかっただけあれがたいと思え。

Inochi o	otosana	katta	da	ke	are	gata	ito	omoe.
Life	obj loss, losing	had	is	touch with that	toward	purpose	will know.	

"You just lost the life you had. You will know sometime in the future why I touched you with that." Or, possibly, "The life you once knew is lost. That's why I touched you with that."

I lean very heavily towards the first interpretation. The verb "omoe," seems to be in the wrong tense for the second interpretation. Technically, inochi means "one's life," but it normally only used when speaking of putting one's life at risk, or losing one's life.

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In the next panel we see that Kolon is shocked, angered and disgusted by this, but she does nothing. In truth, what can be done? Whatever Haabu has done to Ranma, has already been done. In the bottom most right panel, Haabu heads for the door, barking out an order as she goes:

行くぞライム、ミント。

Iku zo Raimu, Minto.

"Let's go, Raimu, Minto!"

Minto and Raimu chorus their assent by shouting "Hai" or "Yes."

Onnateki Ranma struggles to rise from the floor and shouts:

ま、待ちやがれまだ勝負は。。。。

Ma, machi yagare made joubu wa...

Wai wait you guys until fight asfor...

Derogatory (but with Ranma that may not mean much)

"Wait, you jerks! The fight ..."

But, Ranma is too badly weakened and falls to the floor before regaining his feet. Akane runs over to him, calling out his name.

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Page 31:

From the inset in the upper panel we know that several hours have passed because we see the front of the Nekohanten and it is dark outside. In the main body of the upper panel, Riyouga and Muusu are gathered around the table that Kolon is sitting upon, each with a cup of tea before them. Ranma is laid out on another table, and appears to be unconscious. Akane is seated next to this table while Shanpu has actually clambered up on the tabletop in order to be nearer her beloved Ranma. Riyouga is speaking to Kolon and says:

あいつらいったい何者なんだ、ばーさん。

Aitsura	ittai	nanimono nanda,	baa-san.
Those assholes	on earth	whopeople what is	granny.
(anno yatsura)			

"Granny, who or what on earth are those guys?"

Over at the other table, Akane is speaking to, or possibly, of Ranma. She is clutching the sleeve of Ranma's shirt and saying:

しっかりして乱馬。

shikkari	shite	Ranma.
Devoted	is	ranma or
Scolding	is	Ranma probably both. I think we have a pun here.

"Ranma is so heroic! And, when he comes to, I'm gonna scold him." Or, she is expressing sentiments very similar to that. The word "shikkari" can mean either "to scold" or "to be trustworthy, to be strong, to be faithful, *et cetera*. In all probability, this is Takahashi having us on a bit.

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One panel down and to the right, Muusu is remembering his encounter with Raimu as he says:

あの小僧の人間離れした速さ。。。。

Ano kozou no ningen banareshita hayasa...
That servahtn boy human separate quickness...

A few notes are in order. There is no verb in this sentence, but Musuu's meaning is still clear. Kozou can also mean "Buddhist Priest," as well as servant boy. I suppose that is in keeping with many Buddhist beliefs, given that they many of them hold that the ego is one's greatest enemy.

"That servant boy's quickness is beyond human."

In the next panel, Riyouga is remembering his encounter with Minto as he speaks and says:

あの野郎の人間離れした怪力。。。。

Ano yarou no ningen banareshita kairiki...
That blackguard of human separate Herculean strength

Herculean if you prefer the Roman versions. I prefer the Greek.

"That big asshole's strength was beyond human, it was Herculean..."

Your translator finds this funny given that it is coming from Riyouga. He would give Heracles a pretty good run for his loincloth and lion's head cape. Riyouga continues speaking in the bottommost left panel while recalling what he saw Haabu do to Ranma.

そしてあの女の空中の動き。。。人間技じゃね。

Soshite ano onna no kuchuu no ugoki ningen waza jane.
What is more that girl of mid-air maneuvers human technique not.

"What's more, that girl's mid-air maneuvers were not a human technique."

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Page 32:

In the uppermost right panel, Kolon replies to their speculations by saying:

やつらは麝香王朝の末裔。。。。

Yatsura wa Jakou Ouchou no matsuei...
Those assholes asfor Musk Dynasty of descendents

"Those assholes are descendents of the Musk Dynasty."

Muusuu asks about this, repeating the dynasty's name with a Chinese, rather than a Japanese pronunciation:

ジャコウ王朝。。。。

"Jiakou Ouchou..."

Kolon then explains at length. Behind her we can see visions of mighty warriors undergoing intensive training. Lower down and to the left we see the images of fierce animals. Pandas and tigers and bears! Oh, my! There are wolves and snakes in the mix as well. Kolon says:

もともとは象形拳を極めんとする

Moto moto wa shoukeiken o kiwamentosuru
Originally phenomonalformtechnique goingtoextremes
Natural

男達の武道集団であったという。

otokotachi no budou shuudan deatta toiu.
Those men of martial way group encounter it is said.

"It is said by those who knew of them early on, that they were originally a group of men who formed a martial arts group developing the Natural Phenomenon Form Fist who went to extremes."

I am having a very difficult time translating the name Shoukeiken. For starters, "ken" is not here meant as fist, so much as it means "first or founding principles of fighting." Shoukei is even harder to get across. It is almost the same thing as the Platonic Forms. These guys were chasing a will 'o the wisp. Heavy stuff for a comic book, huh? I could burden you with a sizeable thesis.

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彼ら一族は山にこもり、

Karera ichizoku wa yama ni ko mori,
They onetribes as for mountains and forests
Race

修行のわざね、

shugyou no waza nu,
training of techniques forbidden

動物の特性と強さを

doubutsu no tokusei to tsuyousa o
animal of special nature and powerful

追及するあまり。。。。

tsuikyusuru amari...
pursue excessive or extremes

"They were (or became) a race of the mountains and forests, training in forbidden techniques which incorporated the special nature and power of animals. In this pursuit, they went to extremes..."

In the inset on the upper left side Akane and Shanpu are taking all this in. Akane whispers:

象形拳。。。。

Shokeiken...

Natural Phenomenon Form Fist. (note that "ken" is to often taken to mean fist alone. That is a grossly incomplete definition perpetrated by comic books and television. "Shoukei" runs deeper than "natural phenomenon.")

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Then Shanpu says:

動物などの形や動作を

Doubutsu nado no kata ya dousa o
Animal andsuch of form movement obj

とり入れた拳法あるな。

tori ireta kenpo aruna.
Like into fist principles did.

Shanpu has a real winner here. It makes perfect sense in Japanese, but I don't know that I'll ever get it across in English. I'll try. The only thing she got wrong was the word "kata." She said "katatachi. "Tachi" is a suffix used on pronouns and nothing else.

"They based their kata on the movements of animals, thereby bringing the movements of animals into their principles of fighting."

Then Kolon says:

動物との同一化をわかったのじゃ。

doubutsu to no douitsu ka o wakatta no ja.

Animals and of the same became obj understand do you not? I will take some minor liberties with the wording here. Purists will cry foul. I may have "to no" and "no ja" wrong anyway.

"So much so that they became animals. You understand, do you not?"

Most dragons, you see, are made, not born. The implication is that the Musk Dynasty training was so intense that the men became the animals they studied. In the early days of martial arts, especially in China, it was as much a part of religion as it was mere physical training. Remember the Shao Lin? You know about them thanks to television. There were others, such as the Taoists, or Daoists, who later had great influence in Japan. It took massed infantry firing muskets to defeat them, most of Taoists were armed only with staffs. In Japan they were known as "yamabushi" in some cases or just ascetic monks in others.

There is an inset in the lower left corner of the page showing Muusu and Riyouga. Muusu is grimly silent as Riyouga asks:

ど。。。 どういうことだ？

Do douiu koto da?
How how this come to be?(probably improper Japanese)

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Page 33:

Kolon continues to inform at the top of the page. The top panel depicts fierce looking men throwing animals into a spring at Jusenkyou. Kolon is saying:

みずからの手で倒した野獣を、

Mizu kara no te de taoshita yajuu o
Water because of hand-toppled wild beast obj

呪泉郷の娘溺泉で女にし、

jusenkyou no nianniichiuwan de onnanishi
cursespringground of girldrownspring those women

妻にめとり子孫を繁栄させたのじゃ。

tsumani me tori shison o haneisaseta no ja
took to wife same offspring obj flourished you see.

Recklessly!

I am going to yield unto temptation and write the interpretation as though I were writing dialogue for a story.

"Because of the water," Kolon said, then paused until she saw that curiosity was tormenting her young audience. "They pitched wild beasts into the Spring of Drowned Girl at Jusenkyou, then recklessly took to wife the women who they made there. The offspring flourished, you see."

There is a lesson, perhaps more like a warning here, which Kolon has left as an exercise for her audience. Did you spot it? Perhaps not, most of us lack the cultural referents necessary to catch it. The founders of the Musk Dynasty were already animals, in all but permanent physical form, by the time they started throwing animals into the Spring of Drowned Girl. They were not training women, therefore they had no women whom they would find suitable as mates. I would argue that Shanpu, probably Muusu and perhaps Akane understood this. I think, however, that Ryouga missed the point. But then, he isn't so terribly far from being a Muskovite himself. Certainly, Muusu and Shanpu would understand the first half of the Musk equation. There are other subtleties here, but I leave them as an exercise for the reader.

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Riyouga and Muusu both look shocked. Riyouga cries out:

な。。。なに！？

Na... nane!?
Wha... what!?

"They...What?"

In the panel below, Muusu looks afraid, very afraid, and disgusted. He chokes on his words, but the dumbfounded Riyouga manages to speak:

どーぶつを嫁に。。。

Doubutsu o yomeni...
Animal obj marry

"They married animals..."

The lowermost panel depicts Raimu and Minto with Minto on the reader's right. Behind them is a pair of skulking wolves and a stalking tiger. The tiger's head is on Minto's left. Kolon grimly assures the conscious members of the Wrecking Crew that her revelations are indeed true, saying:

さよう。従ってやつらは野獣の

Saayou Shitagatte yatsura wa yajuu no
Affirmative. resultof assholes asfor wilde beasts of

能力を受け継いだものたち。。。そして。。。

nouryoku o uke tsuida monotachi... soshite...
capacity obj inherited them. Furthermore

"Yes, it is so. Those yatsura are the result of Musk Dynasty excesses. They inherited the capacities of wild beasts from their ancestors...furthermore..."

As if this were not enough, Kolon has more to say and we must turn to page 34 in order find out what it is...

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Page 34:

The upper panel is dominated by a lovingly rendered, three-toed dragon coiling around behind a full portrait of Haabu. Kolon continues her explications saying:

麯香王朝の次期王位継承者ハーブ。。。。

Jakou Ouchou no Jikiouii keishousha Haabu...
Musk Dynasty of next term king hereditary Haabu...

王家の一族は竜の血を受け継いだ

Ouke no ichizoku wa ryuu no chi wo uketsuida
Royal house of race asfor dragon of blood obj inherited.

最強の者との言い伝えがある。

saikyou no mono tono ii tsutae ga aru.
Ultrapoweful of person have heard it said transmit as for some
I cannot be entirely certain of the very end of Kolon's monologue here, but I think I can come close.

"The next king of the Musk Dynasty is Prince(ss) Haabu. The royal house (or family) of that race inherited the blood of a dragon. They are super-powerful, or so I have heard it said by some."

Let's see. She's faster than Ranma. She's stronger than Ranma. She has probably three, maybe four inches of reach on Ranma's male form and she has way, way better hang time than Ranma. What do you think? She makes my bosses secretary look approachable. You reckon mebbe the Saotome Childe will bite off just a little more than he can chew once in a while?

At this point, onnateki Ranma rouses himself, sits up on one elbow and grates out:

おもしれえじゃねか。。。。

Omishree ja ne... Or, as best as I can make it out...

"That's very interesting..."

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To which a seemingly pleased Kolon answers:

おお、婿どのきついだか。

Ooh, mukodono kitsuda ka? (The way the Japanese say "Oo" is almost a cheer, and it is two distinctly pronounced, long "o's.")

"Oh, Son-in-law. You are conscious?"

Page 35:

At the top of the page Ranma has managed to sit up and it becomes clear that he has heard at least part of what Kolon was telling the others. He says:

竜の子孫だか竜のおとし子だか知らねえが。。。。。

Ryuu no shison da ka ryuu no otoshi ko da ka shiranee ga...
Dragon of descendent is? Dragon of otoshi child is ? know not asfor...

やられつぱなしですますわけにやいかねえ。。。

yararetsupanashi desu masu wake ni ya ika nee ...
unfinished business is more mustn't allow.

The word "otoshi" can have a large number of meanings depending on the context in which it is used. It is almost always negative in nature. It is actually an inflection of the verb "otosu," which is blessed or cursed with the same characteristics. It is hard to be sure of exactly what Ranma meant by "ryuu no otoshi ko," but we can safely assume it is derogatory. The rest was hard to find because of Ranma's habits of speech, but I am pretty sure I have this one sorted out. Here goes:

"Whether a dragon's heir or a dragon's bastard child, I can't say, but we have unfinished business and I can't allow that." Alternatively, "Whether a dragon's heir or a dragon's bastard child, I can't say, but me and it have a mess to clean up and I can't allow that."

The boy will bite off more than he chew just to spite his teeth. One must assume that Ranma thinks Haabu is male, despite his feminine appearance. This is not the way he behaves towards women, even the ones that whip his ass.

乱馬 1 / 2

The Musk Incident

Even though the others might well understand Ranma's sentiments, they do not appear to be all that sanguine about what Ranma proposes. In the panel below and to the right, a very concerned Akane says:

乱馬、あれだけやられたのに。。。。

Ranma, are dake yarareta no ni...
that enough done of this...

"Ranma, that's enough to settle this business..."

An obviously preoccupied Kolon adds:

ま。。。。

"Goodness yes..."

Kolon then turns to Ranma and says:

いやでももう一度、闘わねばならんじゃろうな。

Iya de mo mou ichido tataka waneba naranja rouna.
That's wrong about more this time fight persist must not I think.

"You are wrong about the unfinished business. This time you mustn't persist in fighting, I think."

It seems pretty clear that Kolon knows a lot more than she is telling and Ranma, the hard headed little stink, hasn't agreed to let the matter drop.

乱馬 1 / 2

The Musk Incident

The next panel gives us a view over the Nerimaville rooftops at night, by which means Takahashi is telling us that the Wrecking Crew has left the Nekohanten and is going elsewhere. In the lowermost right panel we can see that they have evidently arrived at Tendo-ke. Akane is sitting at table with her father, pandateki Genma and Kasumi. Akane, Genma and Soun are having tea while Kasumi sits at the table peeling and quartering apples, or some other tree fruit, they could be pears (Japanese pears are round). Judging from the sign that Genma is holding up and Soun's body language, Akane has just told them what happened earlier. Soun speaks up and says:

ほう、そのようなことが。。。。

Hou, sono youna koto ga...
Okay, the of as to thing asfor

"Oh, so that's how it is..."

In the next panel, Kasumi asks Akane:

乱馬くんは？

Ranma-kun wa?
Ranma asfor?

"And, Ranma is?"

Akane answers:

今 お風呂。

Ima ofuro.
Now bathing.

"Right now he's bathing."

In the next panel a loud scream disturbs everyone's wa.

乱馬 1 / 2

The Musk Incident

Page 36:

Soun and pandateki Genma reach the bathing room first. Genma holds up a sign that reads:

どうした、乱馬！！

Doushita, Ranma!!
What is Ranma!!

"What's wrong, Ranma?"

A very concerned Soun asks:

なにごと！！

What purpose!!

"Why did you scream?"

In the next panel, we see onnateki Ranma cowering in the waters of the furo, which, as you may or may not know, is never filled with anything but hot water. In the lowermost panel, onnateki Ranma turns to the other members of Tendo-ke and says:

お湯につかっても。。。男に戻らない。。。

Oyuu ni tsukkate mo otoko ni modoranai...
Hot water near make much man near return not

"No matter how hot I make the water, I don't return..."

The inset depicts the reaction of Ranma's family. All of them including and perhaps especially Soun, are horrified. Akane is in the center of the picture and she is well and truly upset.

Just a brief note about oriental dragons and the number of toes they have. Japanese artists depict dragons with three toes. Korean artists depict them with four toes. Chinese artists depict them with five toes when the dragon is symbolic of their head of state. They may otherwise depict dragons with any number of toes. The number of toes is an artistic convention identifying the artists national heritage, not that of the dragon. Notice that Haabu is from China, but Takahashi drew a three-toed dragon coiling behind him.