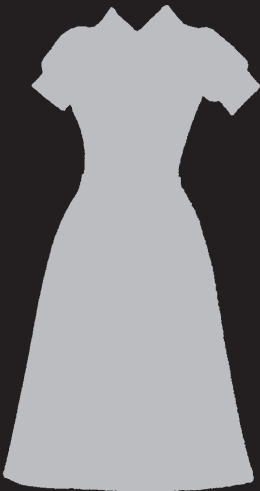
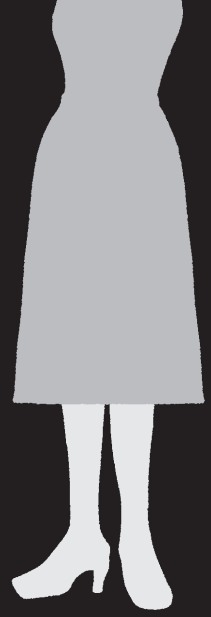


SHIMURA TAKAKO

# WANDER RINGS

VOLUME  
ONE







# SNIPS AND SNAILS, SUGAR AND SPICE

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## A GUIDE TO JAPANESE HONORIFICS AS USED IN *WANDERING SON* BY MATT THORN

GENDER AND LANGUAGE are inextricably linked. English has its own gender quirks, such as the difficulty of speaking of a person (particularly a hypothetical one) without specifying his or her gender (as this sentence demonstrates). And as any first-year student of Japanese will tell you, Japanese has gender quirks aplenty. The most obvious is the personal pronoun, or rather, as the anthropologist Robert J. Smith put it, “the absence in Japanese of anything remotely resembling a personal pronoun.”

What Smith meant (and he is not the only scholar who ever made the claim) is that the relative social positions of speakers are so fundamental in Japanese communication that there is no way to “fix” any player’s position—be it first-, second-, or third-person—with a single, one-size-fits-all pronoun. The twenty-five year-old man who refers to himself as *oré* among schoolmates would be considered arrogant, uneducated, or childish if he were to use the same term, instead of the more polite *watashi*, or at least the more humble *boku*, in speaking at a business meeting that included people older than or superior to himself (let alone, heaven forbid, a client). For a twenty-five year-old woman, the

choices would differ. Let’s not even get into “you.” An attentive first-year student of Japanese might be able to tell you a half a dozen different words for “I/me” and another half dozen for “you.” I could offer up to two or three times as many off the top of my head, and a scholar of pre-modern Japanese could no doubt list ten times the number I could come up with. Many first-person pronouns originally intended to be humble, including *oré*, are today seen as haughty, while some second-persons pronouns that once conveyed respect, such as *kisama*, now convey contempt.

If all that still sounds like a variation on the kinds of pronouns found in English or Romance languages, consider this: Many, if not most, Japanese pronouns have switched from second- to first-person (or, less commonly, vice versa), over the centuries, and even today there are pronouns, such as *jibun* or *boku*, that can be used in both first and second person.

What may seem even more odd to the English speaker is the scant use of the gendered third-person pronouns *karé* (“he/him”) and *kanojo* (“she/her”). In English, it is all but impossible to talk about someone in the third person without indicating the person’s

gender, but in Japanese it is possible to converse in the most natural way about, for example, “Chiaki” (a name, like “Pat”, which can be given to boys as well as girls) for a full thirty minutes without once indicating Chiaki’s gender. It is much more common to refer to the person by name or as *ano hito* (“that person”). (For that matter, it is much more common to address someone by name or title than using a second-person pronoun, which, depending on the context, can seem either rude or aloof.)

Relative age complicates things further. When people of roughly the same age meet each other in Japan, they will try to pinpoint their relative ages--down to the month or even day, if necessary--either directly (“I don’t mean to be rude, but how old are you? Oh, really? Me too! What month were you born?”) or indirectly (“So you’re a college student?”), in order to figure out the appropriate way of speaking to each other. The closer they are in age, the less likely they are to be formal, but in some cases even a day--or a few minutes--can define the relationship. There are no “brothers” or “sisters” in Japan: only “older brothers,” “younger brothers,” “older sisters,” and “younger sisters.” Even in the case of twins, one is arbitrarily defined as the “elder.” (Traditionally, the second to come out of the womb was defined as the elder, based on the notion of “first in, last out”; today it is common to define the first out as the elder.)

Particularly among school children and students, it is expected that one address someone in a higher grade as *senpai*, which can be awkwardly translated as “senior colleague.” (The antonym, *kōhai*, “junior colleague,” is used as a descriptor, but not as a form of address.) This form is also used in many workplaces. And while there is usually a direct correlation between “seniority” and age, beyond high school it is not uncommon for a younger person to be “senior” to an older person. In such cases, the older *kōhai* will address the younger person as *senpai*, but the *senpai* will still be expected to use polite forms of speech, demonstrating respect for the *kōhai*’s age.

Have I lost you yet?

Sociologically, this is fascinating stuff. But for those of us in the business of translating Japanese into English, it represents an all but insurmountable obstacle: there is simply no elegant way to convey in English the nuances--the inherent relativity and conditionality--of all those Japanese personal pronouns (or rather, what pass for personal pronouns). In most cases, it is

hardly important. In *Wandering Son*, which is essentially all about gender, it is too important to gloss over. But since I can’t just make up new English pronouns, or expect you to memorize Japanese pronouns, I am forced to deal with the problem indirectly, by trying to give each character a distinctive yet natural voice that conveys, as best as possible, his or her sense of self and his or her position vis-à-vis others.

However, there is another aspect of the Japanese language, similarly infused with gender implications, that can be dealt with more directly, and that is the use of honorifics (the best-known example being the “-san” commonly appended to a person’s name). People who have heard me pontificate on translation before might know that I think the retention of honorifics that has become so common in manga translations is generally an unnecessary and even wrong-headed practice. In fact, after twenty years of professionally translating manga, I am hard pressed to recall a case in which I retained honorifics (without an editor holding a gun to my head). Retention of Japanese honorifics without good reason seems to me to be an affectation intended to make self-described *otaku* feel part of an exclusive club that understands, for example, what the honorific “-chan” means.

In the case of *Wandering Son*, though, skipping over honorifics would not only make my job more difficult, but also completely close off to the reader an aspect of the work that is both important and intrinsically interesting. But if I’m going to retain the honorifics, I’m going to do it right. So bear with me while I offer a glossary that is, I hope, more thorough and nuanced than the kind you’ll find in most manga translations.

**-san:** The best-known and most common honorific, it is, in most cases, neutrally polite and applicable to both sexes and between people of differing ages. Some women or girls can be very intimate, yet never stop addressing each other as -san. In school or in the workplace, -san is more commonly used in addressing girls and women. When in doubt, surname + san will get you through most situations.

**-kun:** A form of address used most commonly in speaking to younger boys or men, but which can also be used in speaking to younger girls or women. Some bosses will address all their subordinates as -kun, regardless of the subordinate’s gender. As a rule, it is never used to address someone older, even if that

person is “junior” to the speaker within the school or workplace. School teachers are generally expected to address girls as -san and boys as -kun, though some male teachers will gruffly call a pupil by his or her surname, with no honorific.

**-chan:** An affectionate, diminutive form of -san. It is commonly used among family members for both sexes, and for girls among close friends. When it is used in speaking to or of a boy or man among friends, it is usually because it has become part of a nickname. Despite all the rules of who should address whom in what manner, when it comes to nicknames (which are very common in Japan), anything goes.

**sensei:** This is both a title and an honorific, used to address a teacher or any accomplished scholar, writer, or artist. It can be applied with equal validity to your aerobics teacher and a Nobel Prize Laureate.

These are the honorifics I will be retaining in this translation. There are other common forms of address that I will (for the most part) not retain. For example, it is standard practice for someone to call an older sibling oniisan/oniichan, “older brother”) or onesan/oneechan, “older sister”) rather than by the sibling’s given name. The same titles are commonly used when addressing or speaking of a young woman or man whose name is unknown. Similarly, a mature woman unknown to the speaker can be addressed as obasan (“aunt”) and a man as ojisan (“uncle”), an elderly woman as obaasan (“grandmother”) and an elderly man as ojiisan (“grandfather”). I will retain these usages only when it is crucial to understanding the story.

Two more points.

First, given names are generally used only by family members or fairly close acquaintances or friends. For the most part, Japanese call each other by their surnames. In particular, boys in the same grade are likely to call each other by surnames, without any honorific, or by nicknames. Girls are more likely to err on the side of politeness. Calling someone with whom you are not intimate by his or her given name is considered presumptuous and can be seen as rude. In any other translation, I would adopt the English style of mostly using given names, but not in *Wandering Son*. In keeping with the use of honorifics, I am also preserving the Japanese name order where full names are used: surname first, given name second.

Second, the honorifics I’ve introduced should not be taken at face value in every case. Japanese will sometimes use them in inappropriate situations, either consciously (with irony or malice) or unconsciously (because they have misread the nature of a relationship). Honorifics can also be omitted as a show of contempt. (Addressing someone older than yourself without using an honorific is akin to a slap in the face.)

This may sound like a lot to chew on, but I’m hoping you’ll find it worth the effort.

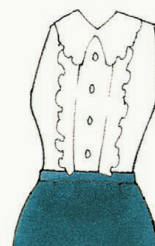
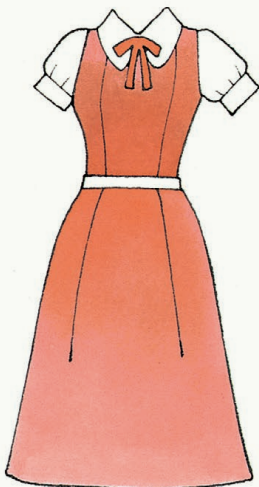
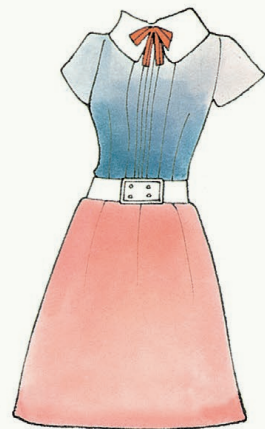
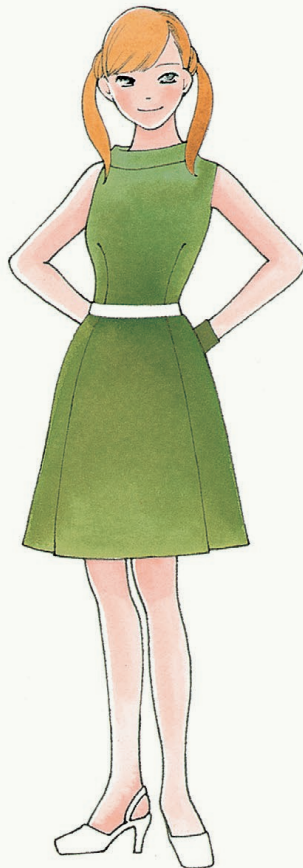
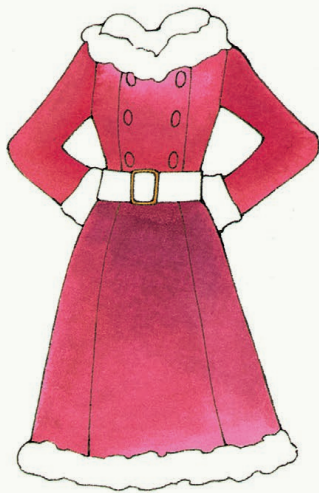
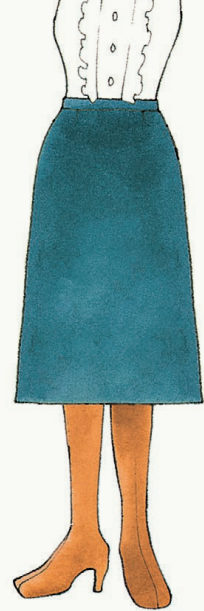
**Matt Thorn**  
KYOTO

# STOP!

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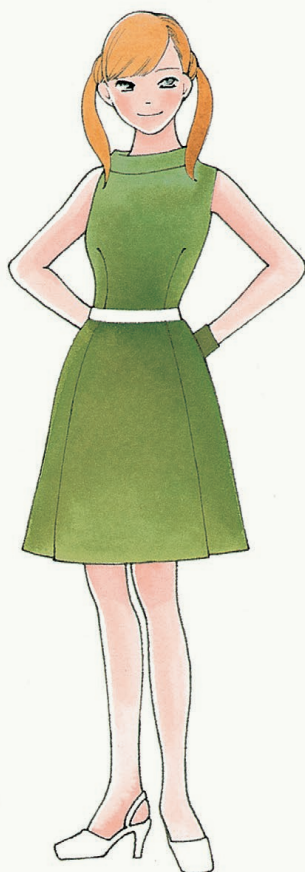
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# WANDERING SON



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Volume One



二鳥修一

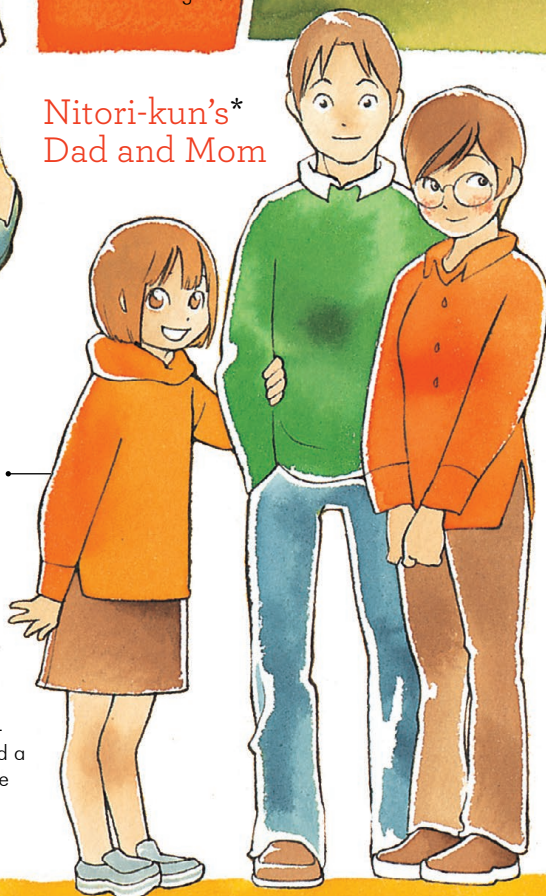
## NITORI Shuichi

5th grader;  
Extremely shy,  
but could be  
mistaken for a  
ladies' man,  
since all his  
friends are girls.



## Nitori-kun's\* Dad and Mom

The happy  
family.



## NITORI Maho

Nitori-kun's big sister.  
A 6<sup>th</sup> grader. She can  
be a bit bossy.

## CHIBA Saori

Nitori-kun's classmate. Slightly self-centered, emotionally unstable, and a source of annoyance to some of the other girls. A wannabe Christian.

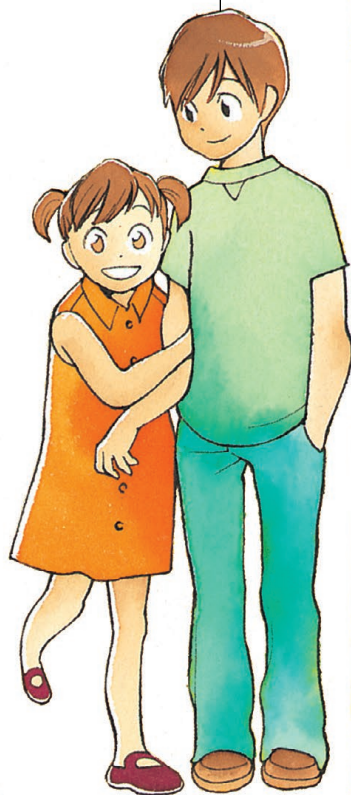


高槻あすの

TAKATSUKI  
Yoshino

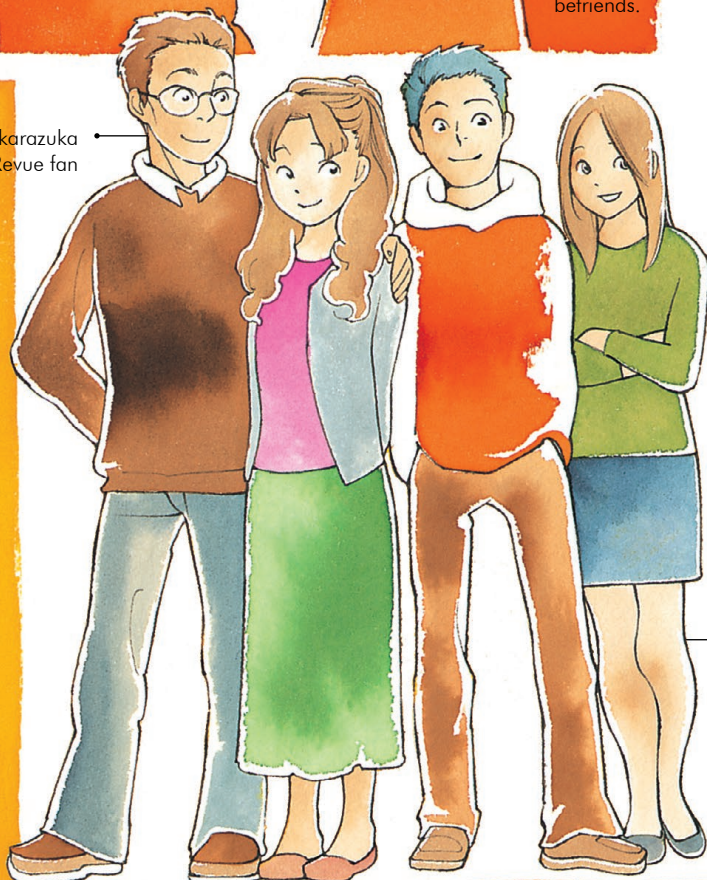
5th grader;  
A handsome  
girl, and  
the first  
classmate  
Nitori-kun  
befriends.

Takatsuki-san  
after her haircut



Nitori-kun's classmate and  
friend. Her head becomes  
itchy when she has to think.  
A very lively, very tiny girl.  
Come to think of it, she  
doesn't have a name. We'll  
have to give her one in  
volume 2 (assuming there is  
a volume 2).

Takarazuka  
Revue fan



Takatsuki-san's  
Dad, Mom,  
big brother,  
and big sister

# JAPANESE PRONUNCIATION GUIDE

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## VOWELS

a	as in "f <u>a</u> ther"
i	as in "sp <u>a</u> ghett <u>i</u> "
u	as in "p <u>u</u> t"
e	as in "th <u>e</u> m"
o	as in "p <u>o</u> le"

"Long" vowels are usually indicated by a macron ("ō"), circumflex ("ô") or diaeresis ("ö"), although sometimes the vowel is simply repeated. In personal names, a long "o" is sometimes represented as "oh". In cases where one vowel is followed immediately by a different vowel, but is not in the same syllable, they are often separated by a dash or apostrophe to indicate the end of one syllable and beginning of another. Here are common pairs of vowels that sound to the English-speaker's ear like one syllable (and thus are not separated):

ai	as in "m <u>y</u> "
ei	as in "r <u>a</u> y"
oi	as in "t <u>o</u> y"
ao	as in "c <u>o</u> w"

## CONSONANTS *that require clarification*

g	as in "get" (never as in "age")
s	as in "soft" (never like "rise")
t	as in "tale" (never like "d")
ch	as in "church"

*Tricky consonants that you don't really have to worry about:*

ts	English speakers make this sound all the time ("bats" "nuts"), but have trouble putting it at the beginning of a word. In Japanese, it is always followed by a "u", as in "tsunami".
r	Neither an "r" nor an "l", but literally in between.

## ACCENTS

Most English words have "accented" and "un-accented" syllables. This is generally not the case in Japanese, which is more "flat." When English speakers encounter a new word, they tend to accent the first syllable if it has two syllables, the second if it has three, and after that they wing it. If you can't resist accenting a syllable in a Japanese word, accent the first and you'll be fine.

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I THINK  
THAT'S  
DUMB.



MY BIG SISTER  
SAYS HER DREAM  
IS TO BECOME  
MAIKO'S CLASSMATE  
IN AN IDOL HIGH  
SCHOOL.

MY DREAM IS...

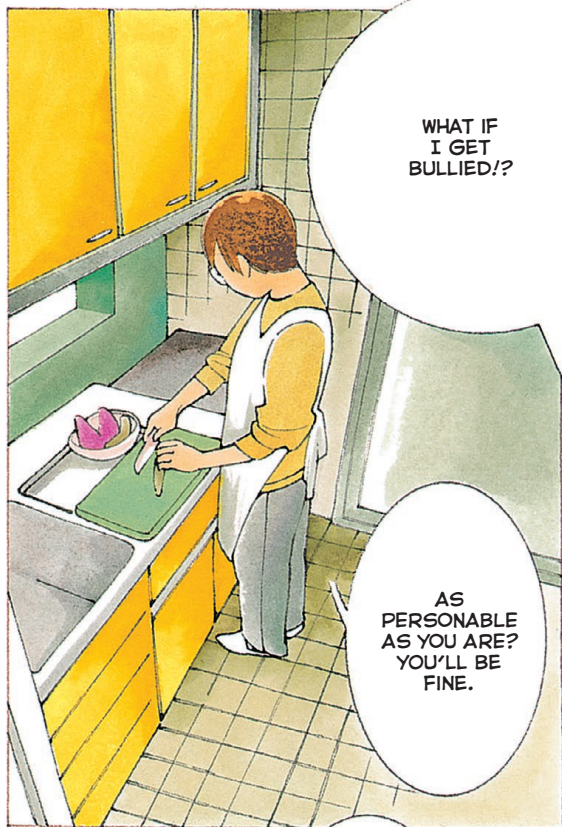
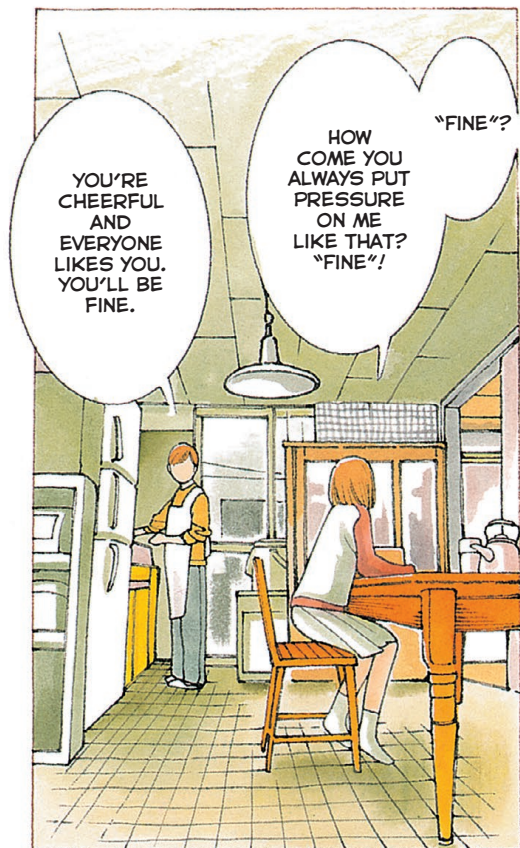


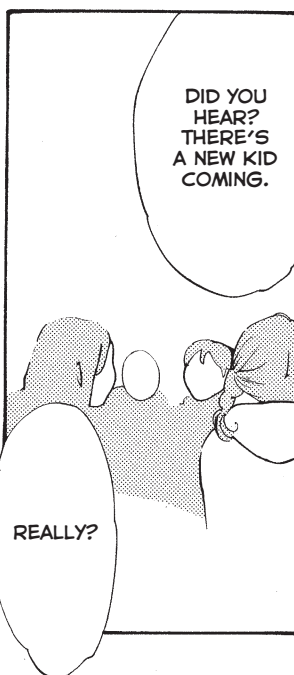
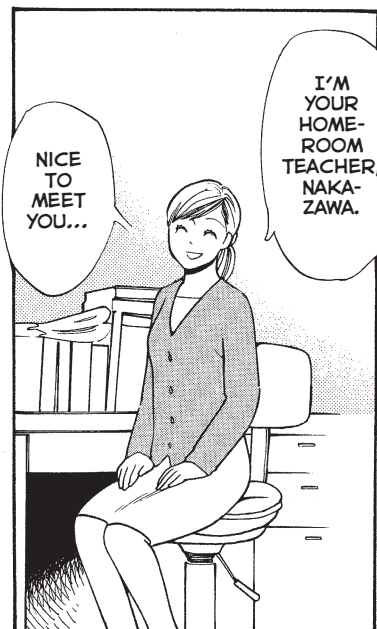
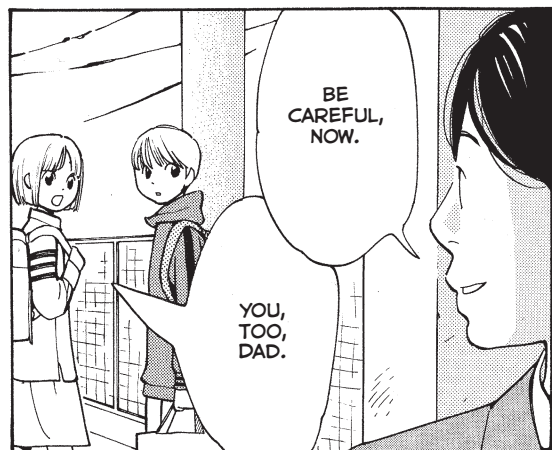
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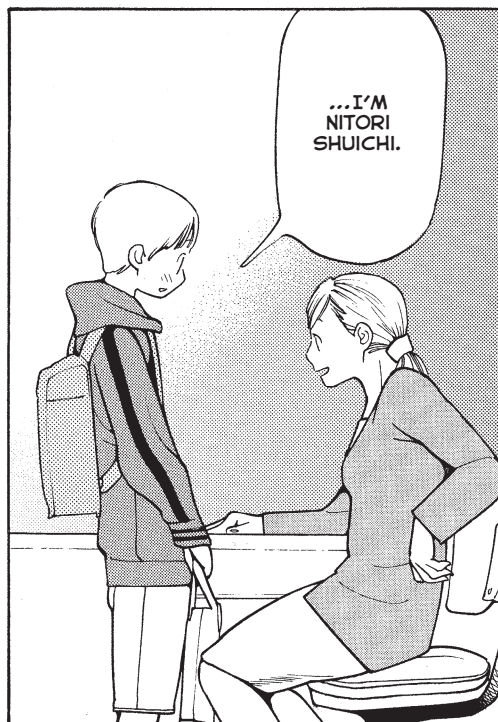
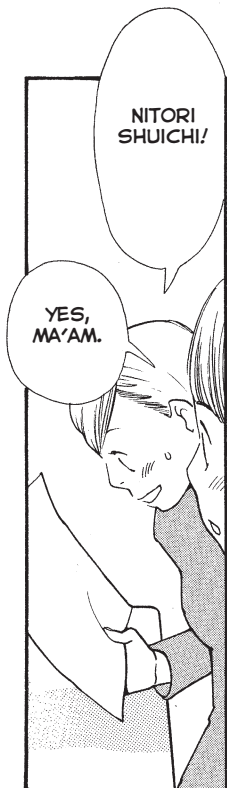
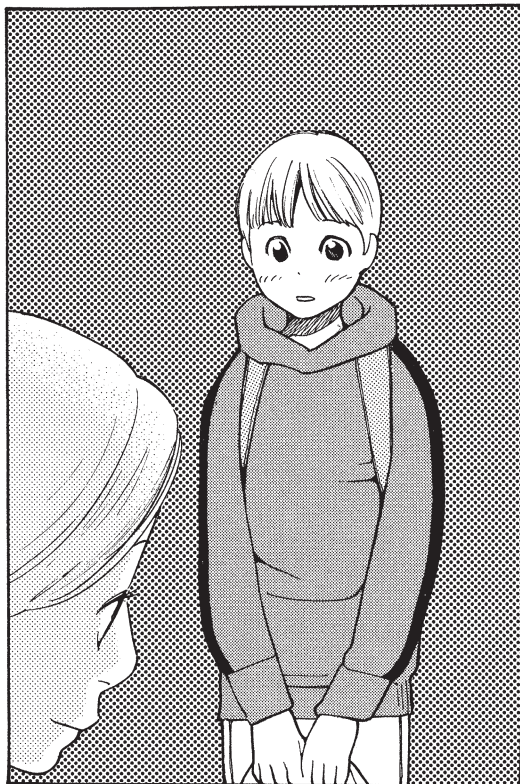
The Boy Who's a Girl



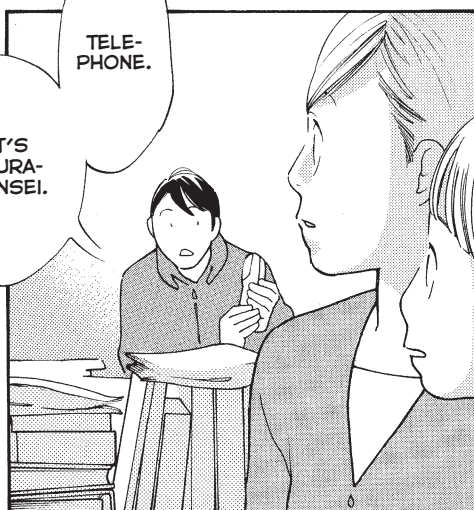
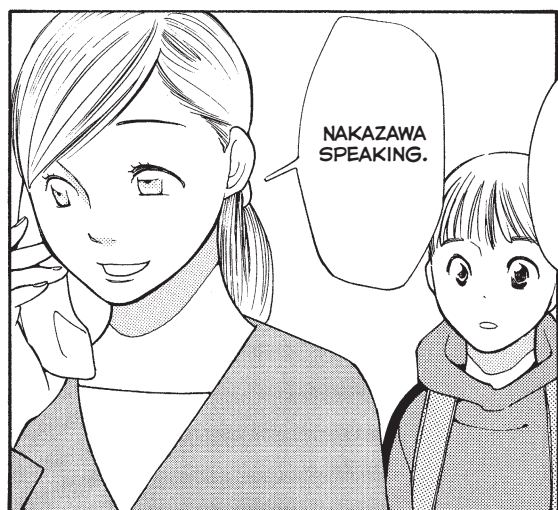
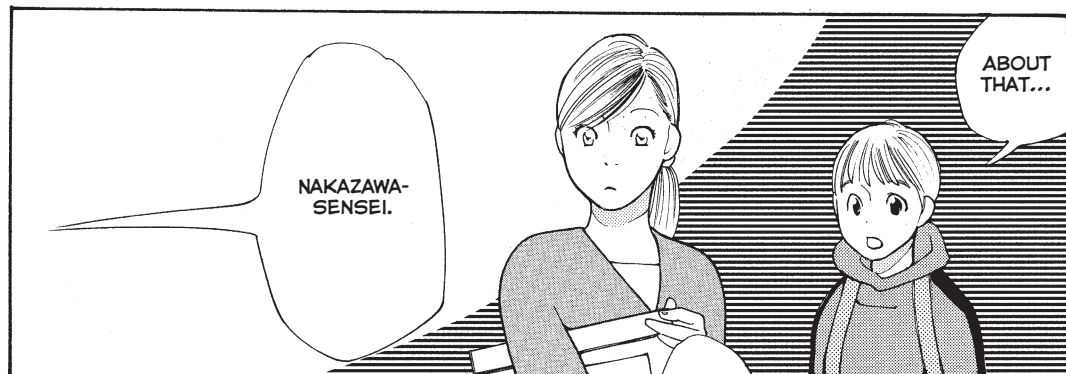
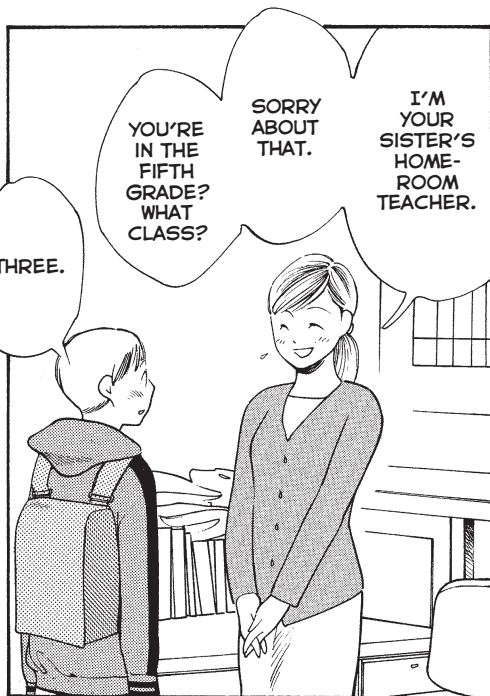
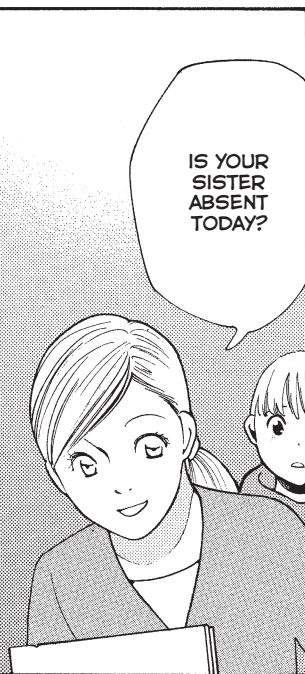


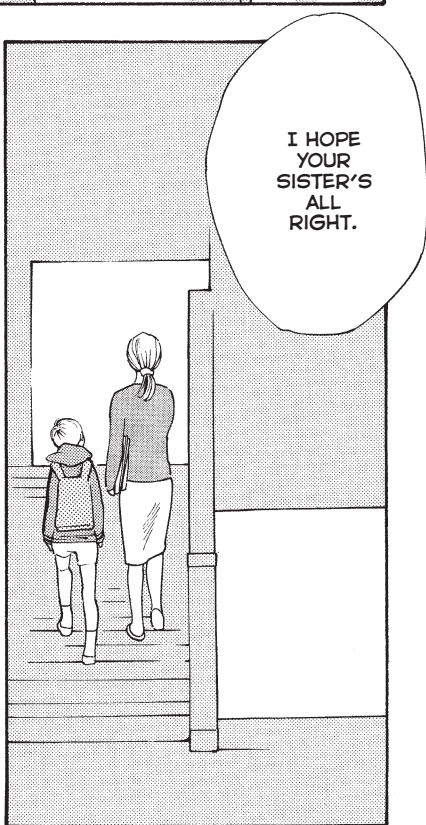
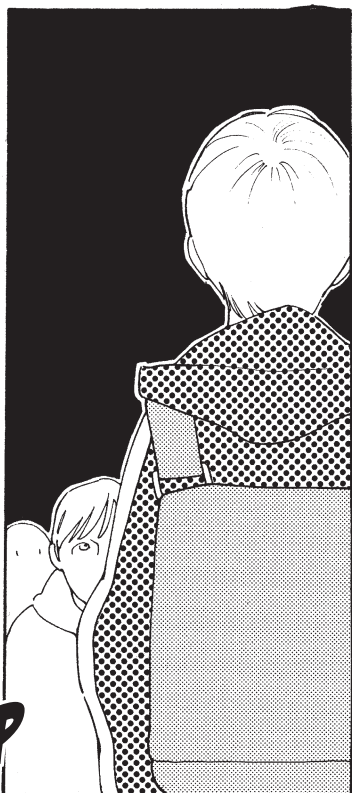
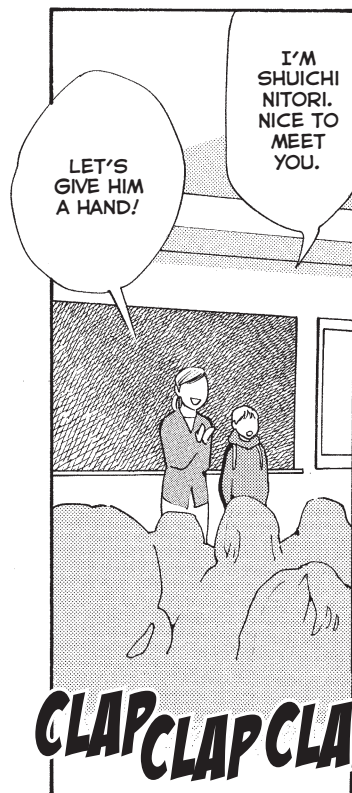
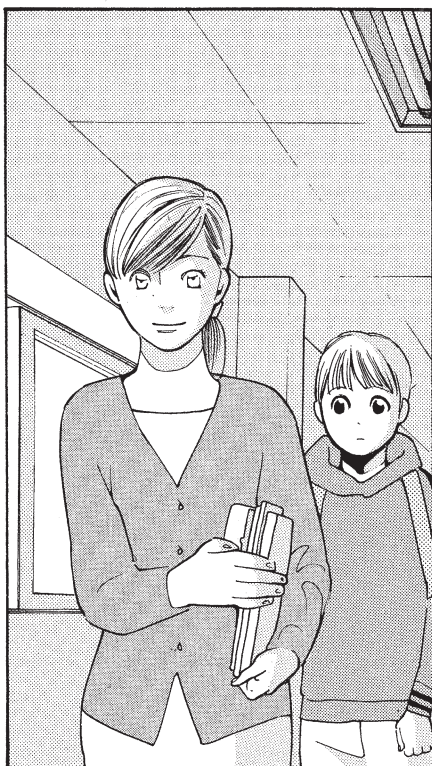
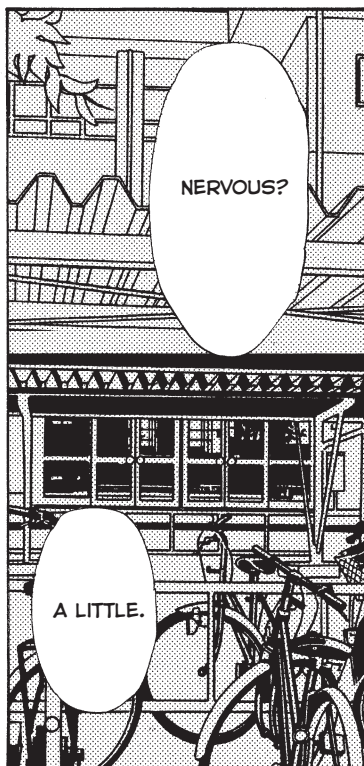




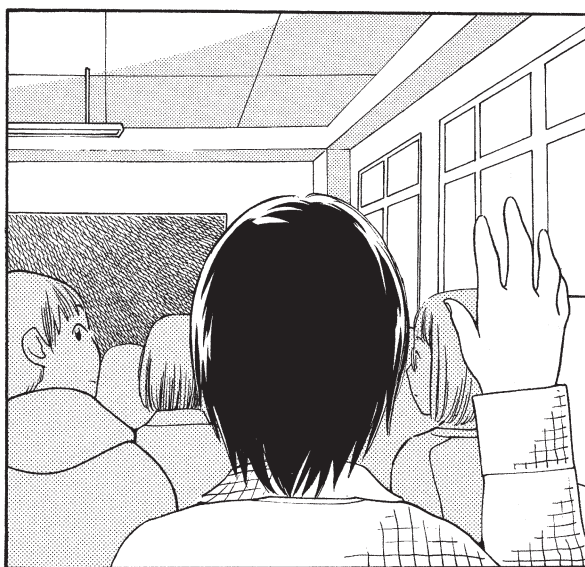
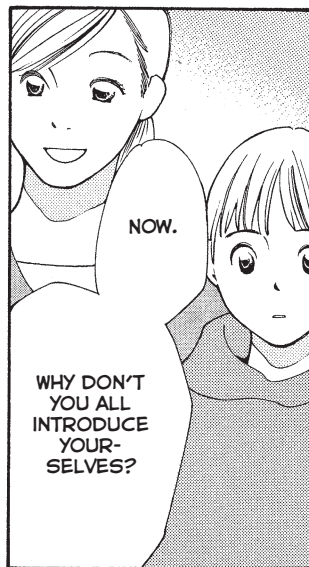
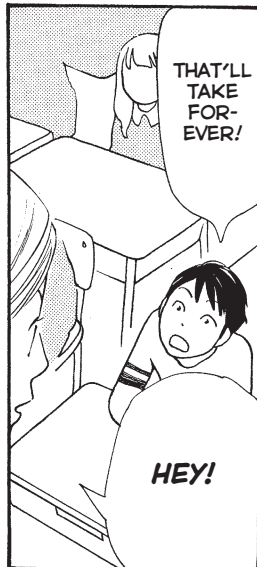
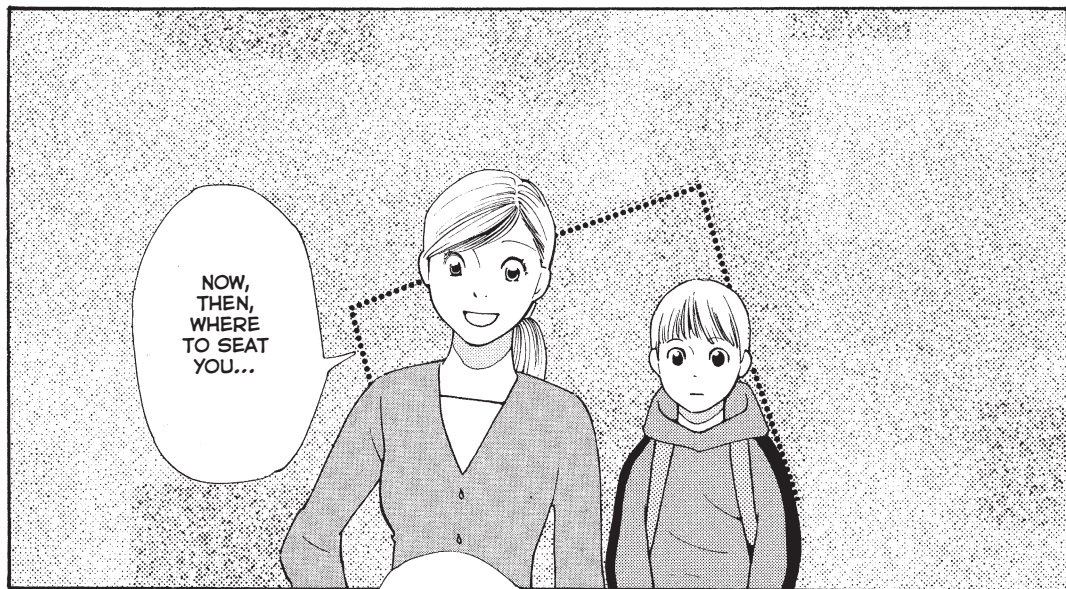


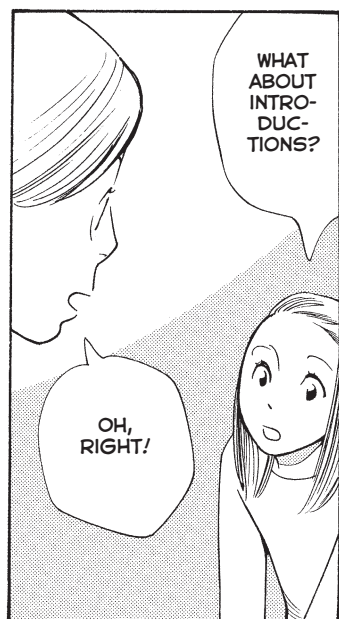
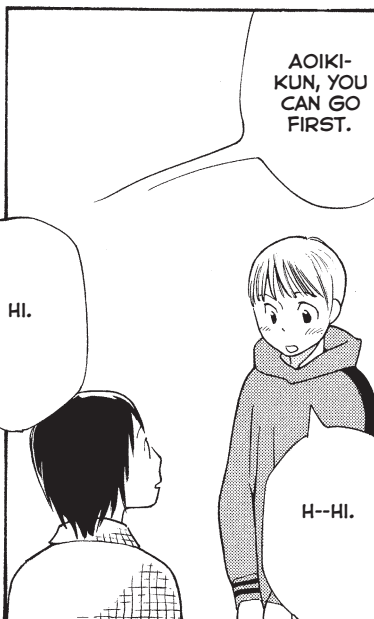
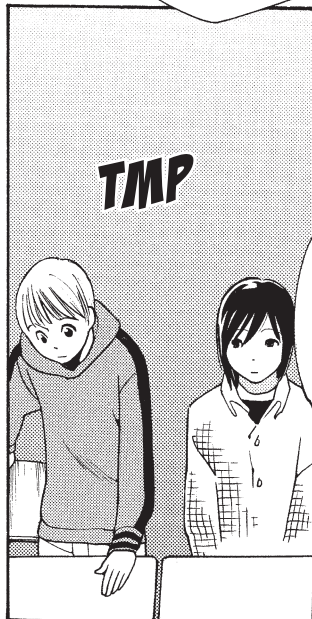
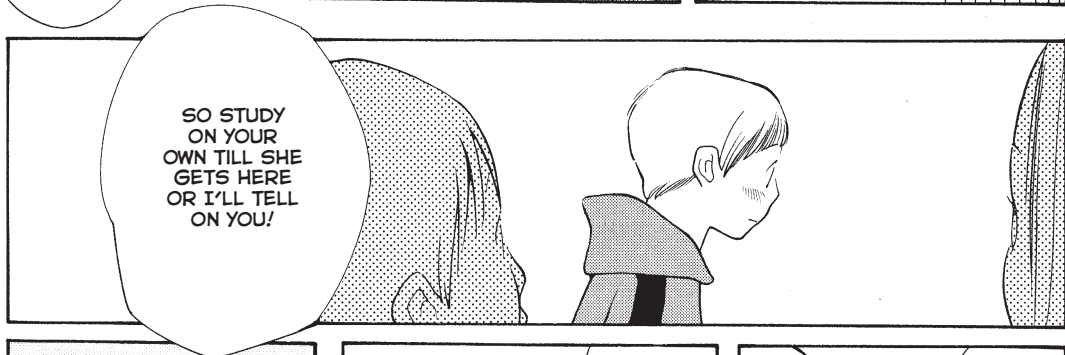
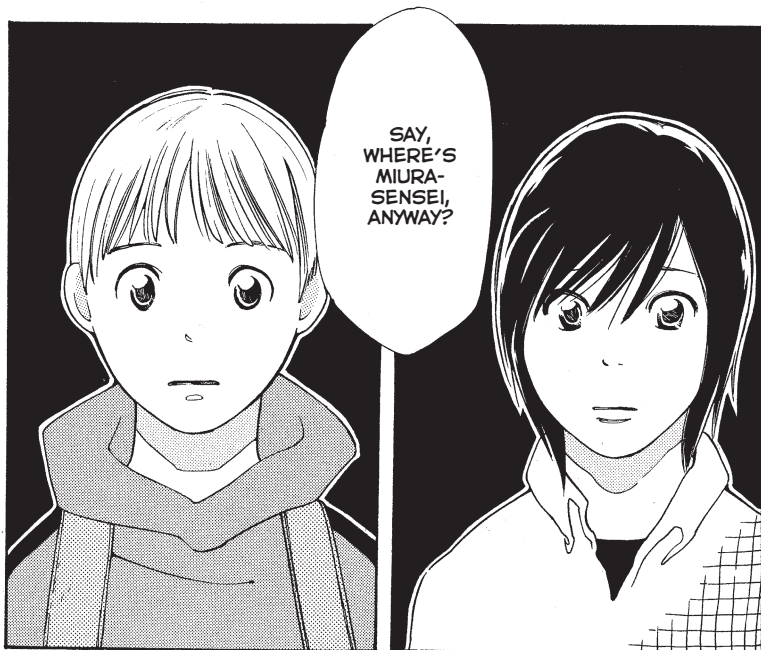
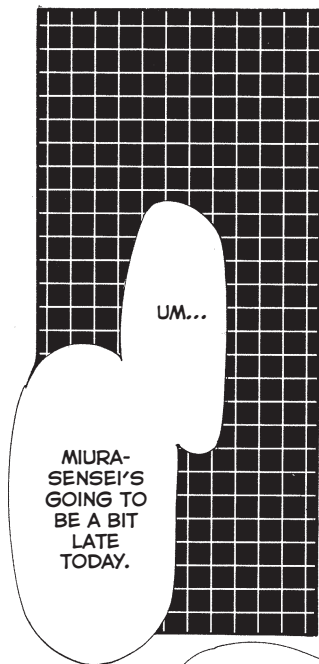




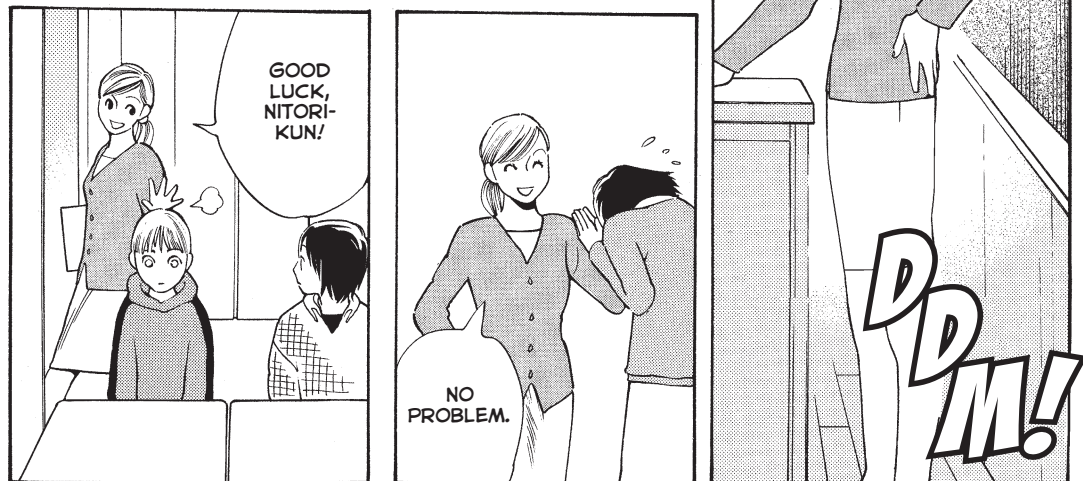
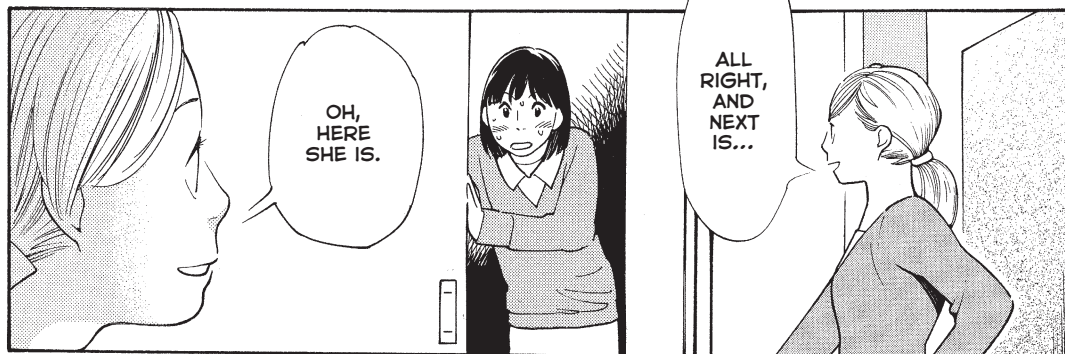
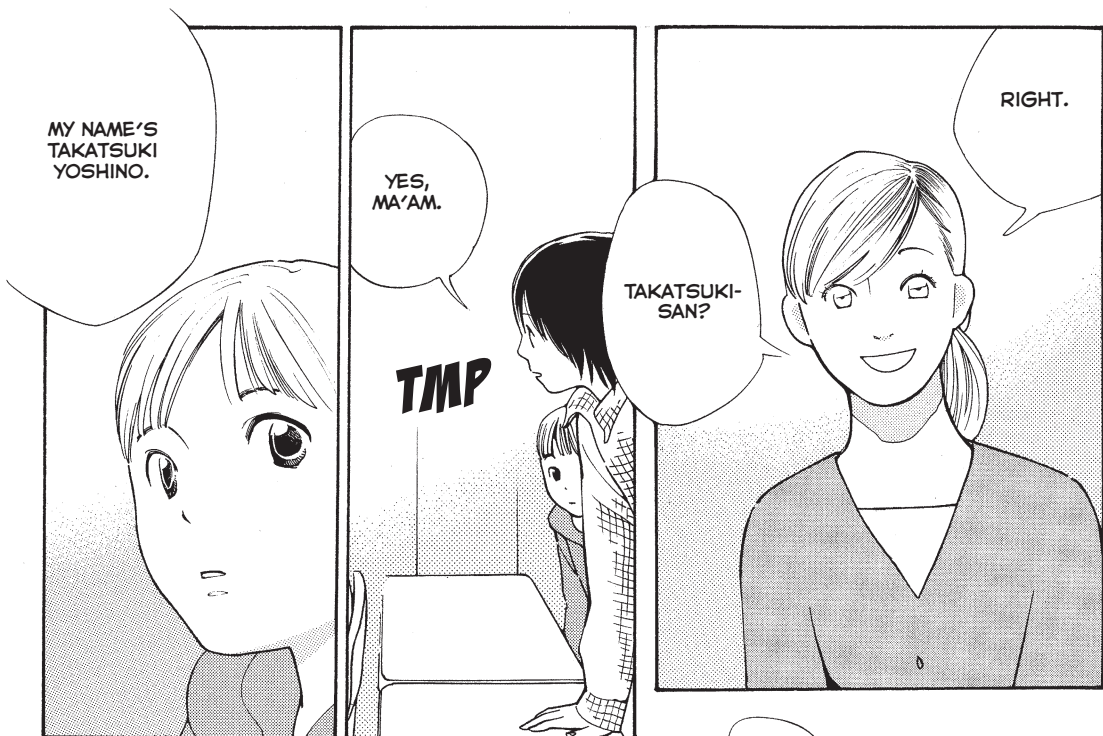


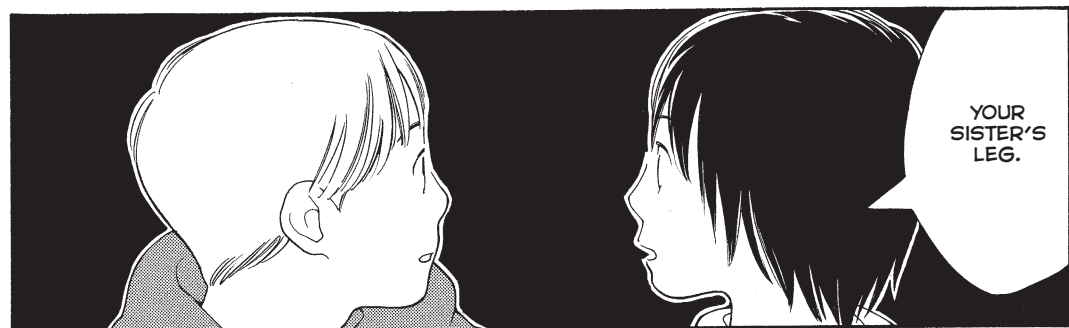
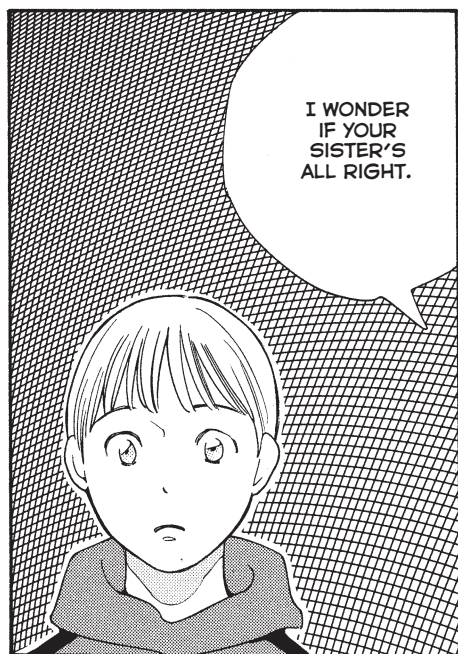




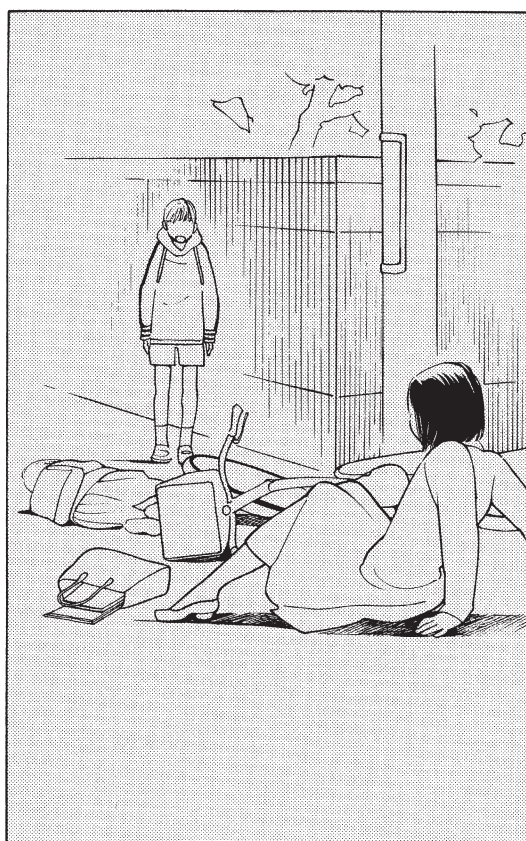
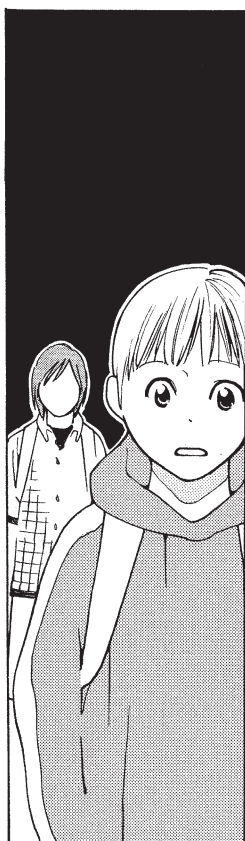
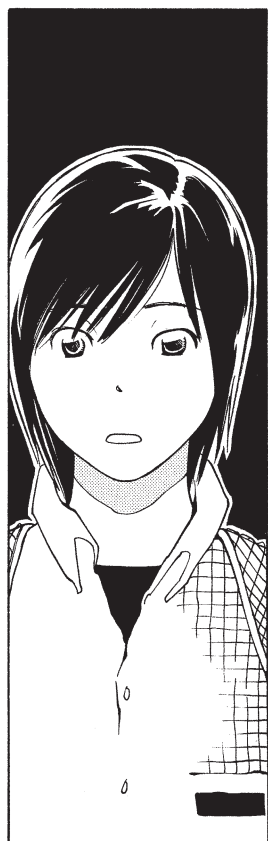
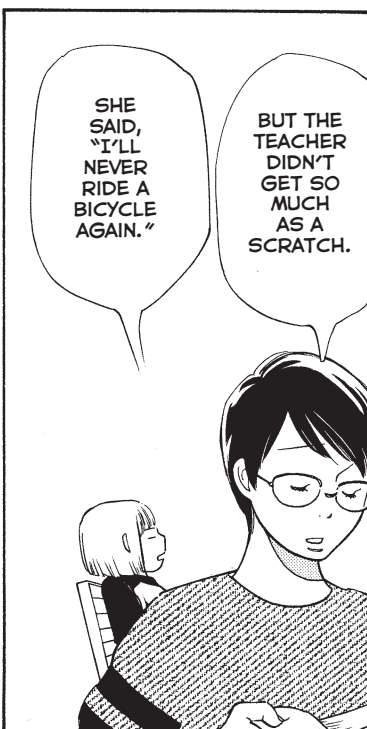






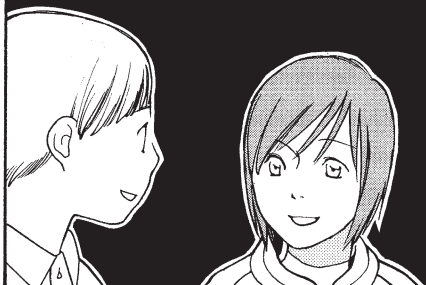




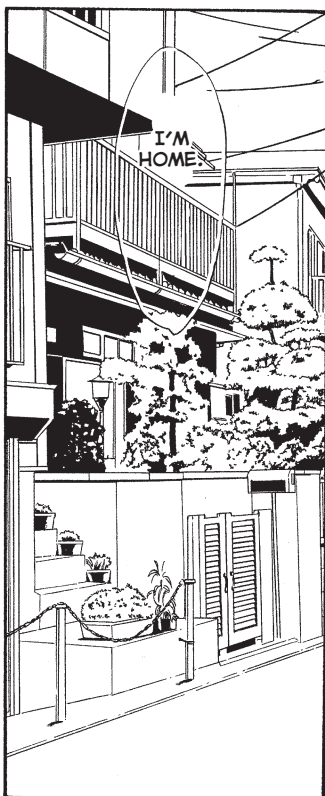
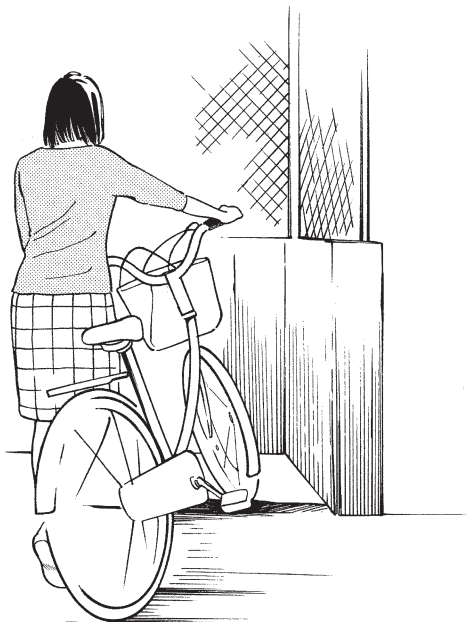




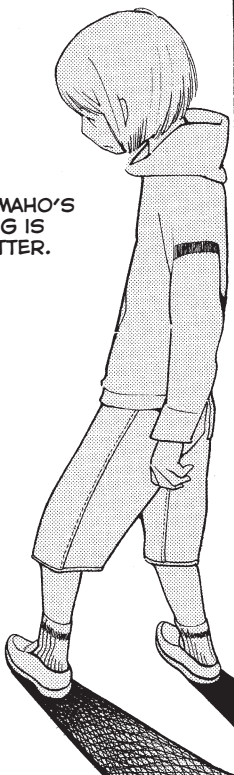
I'VE STARTED TALKING  
WITH TAKATSUKI-SAN  
A LOT.



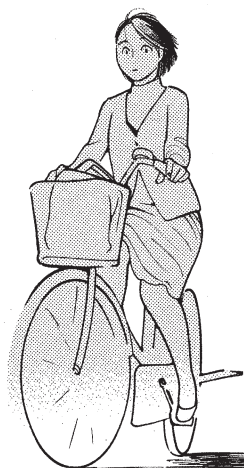
THE NEXT DAY,  
MIURA-SENSEI CAME  
TO SCHOOL ON HER  
BIKE AGAIN.

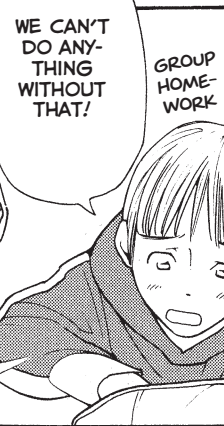
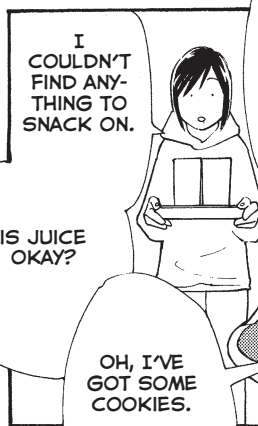
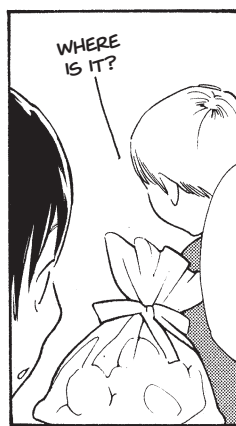
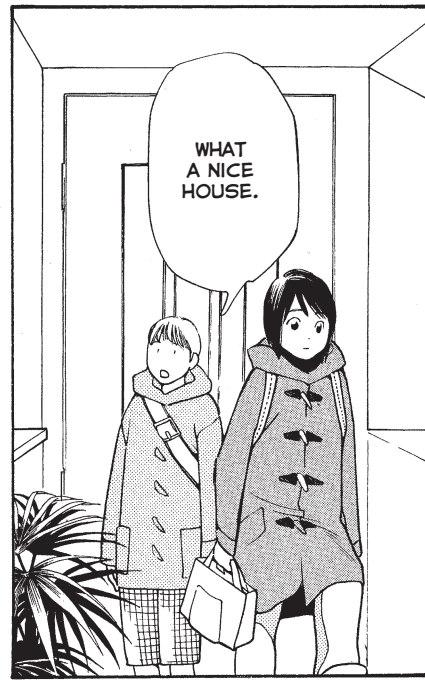
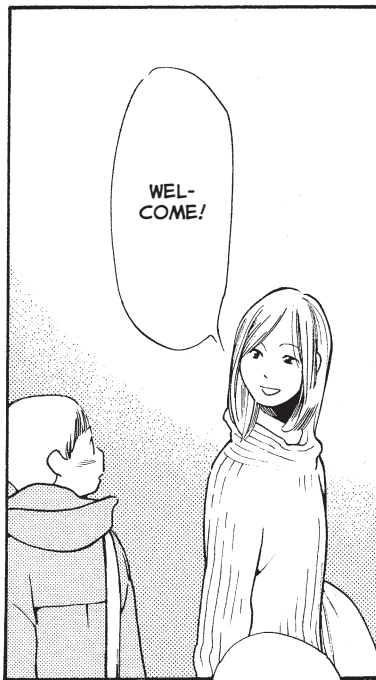


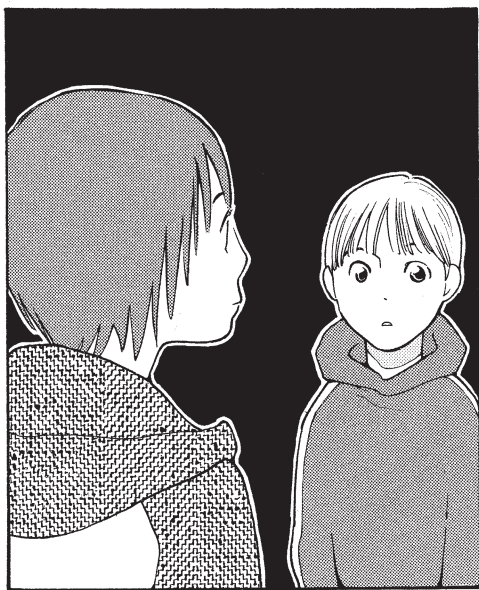
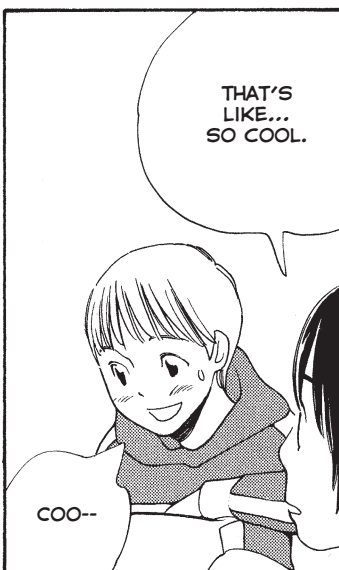
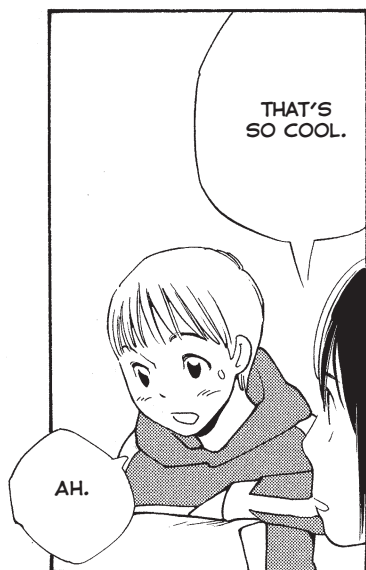
AND MAHO'S  
LEG IS  
BETTER.



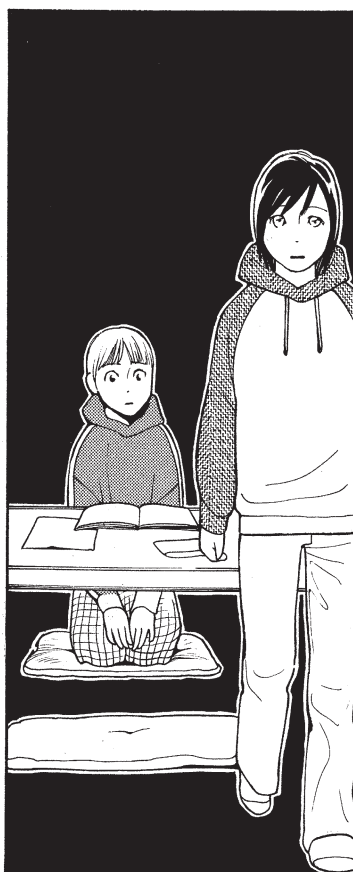
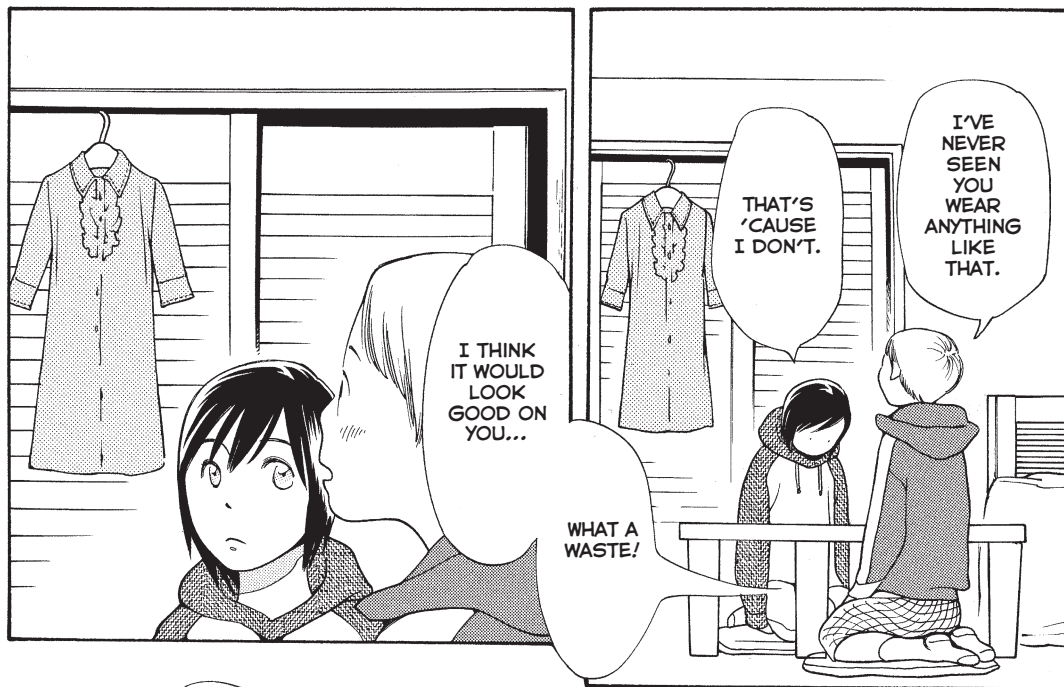
MIURA-SENSEI  
RIDES HER BIKE TO  
SCHOOL EVERY DAY.



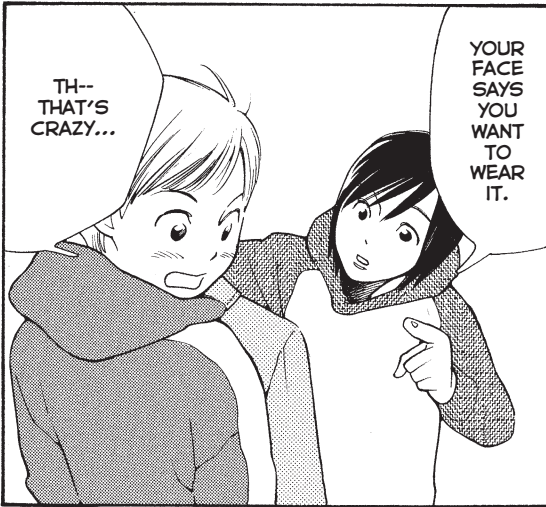
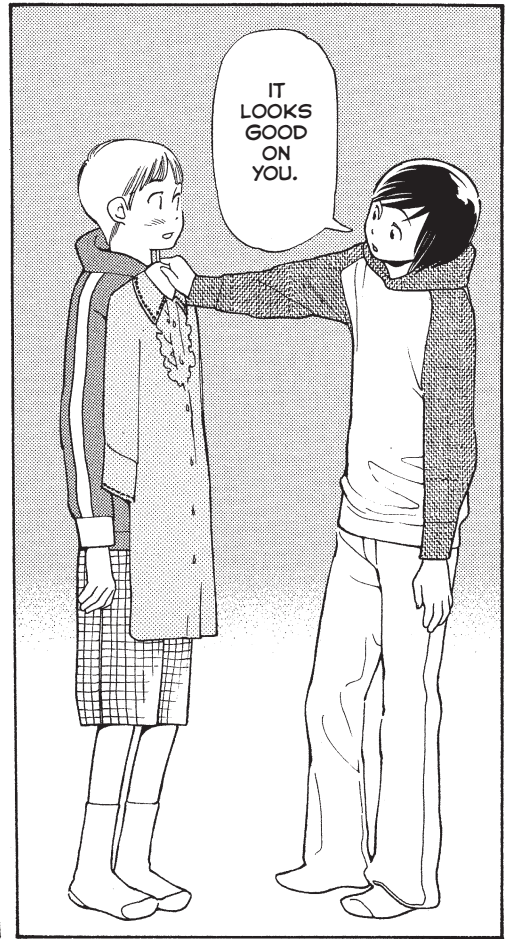
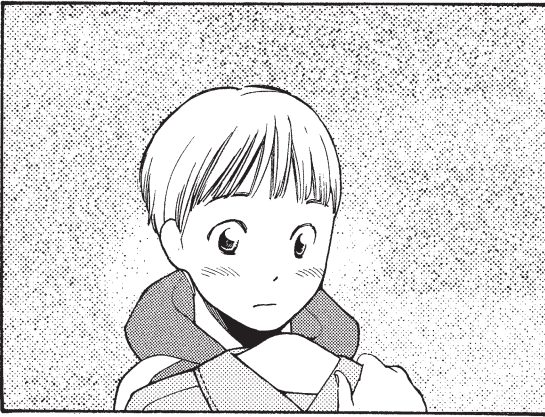


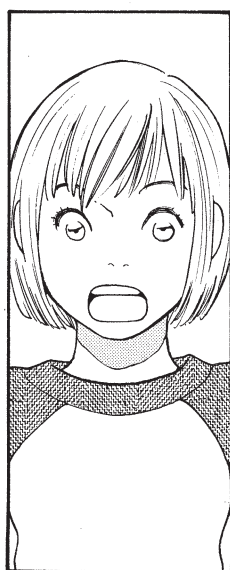
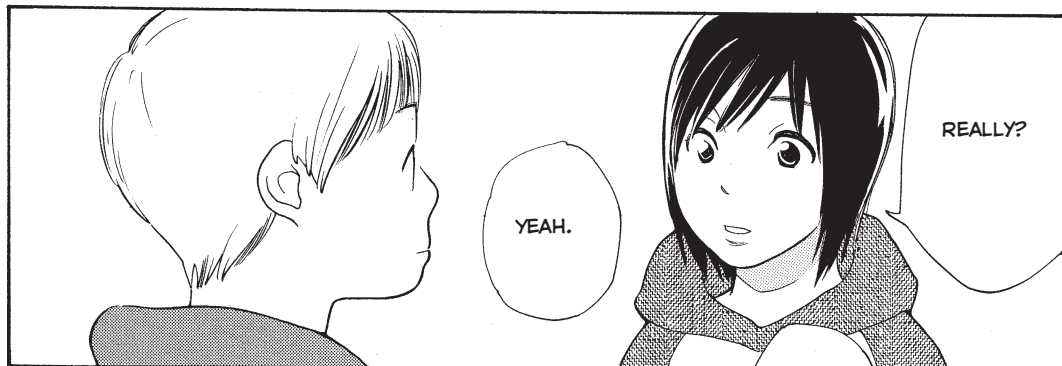


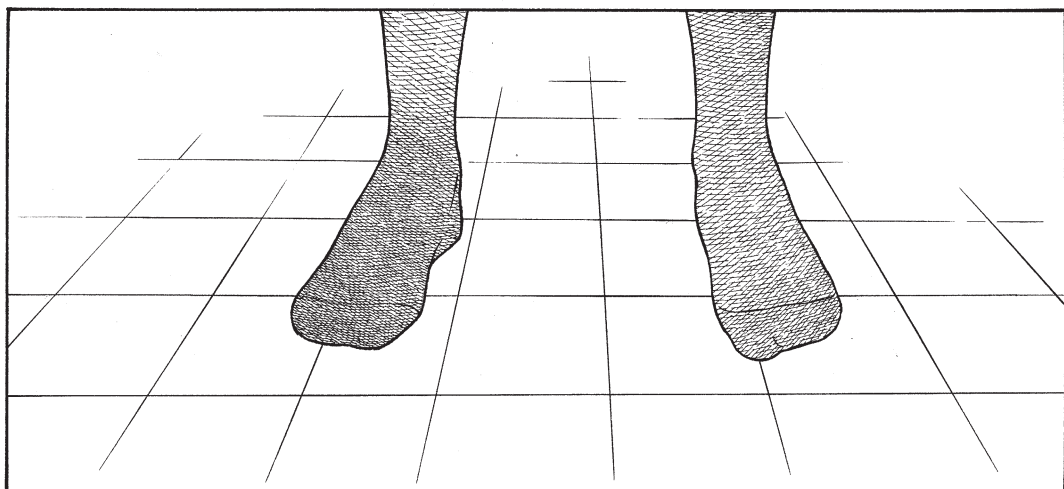
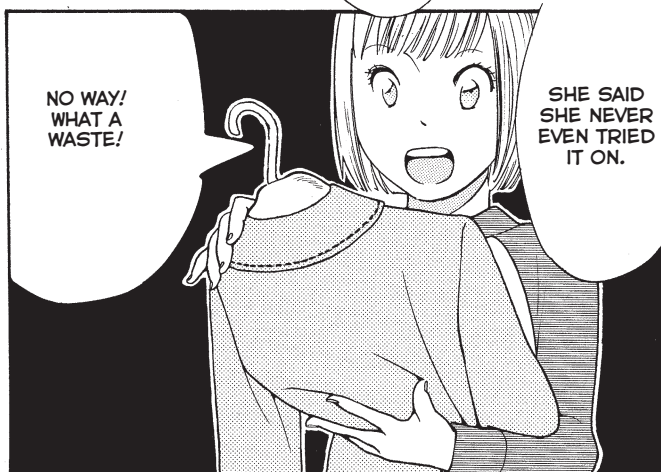
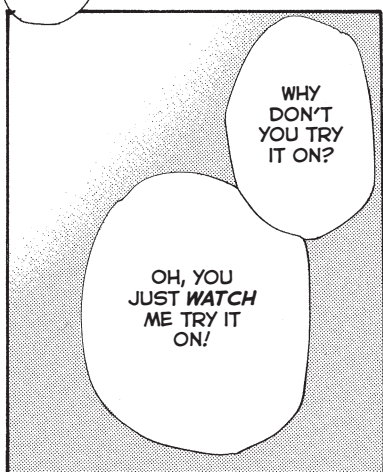
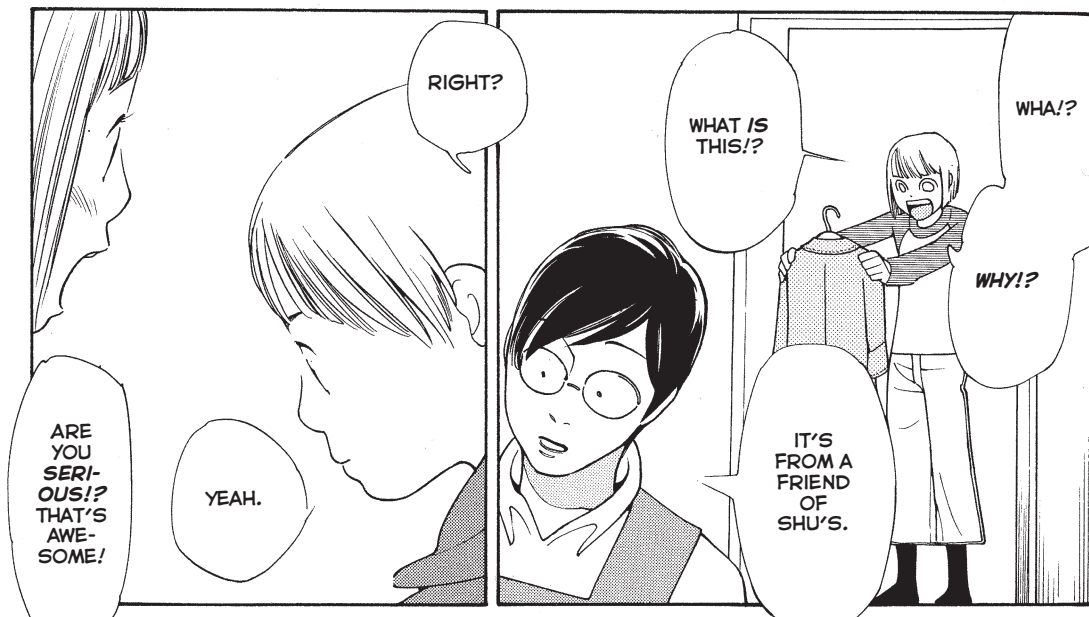




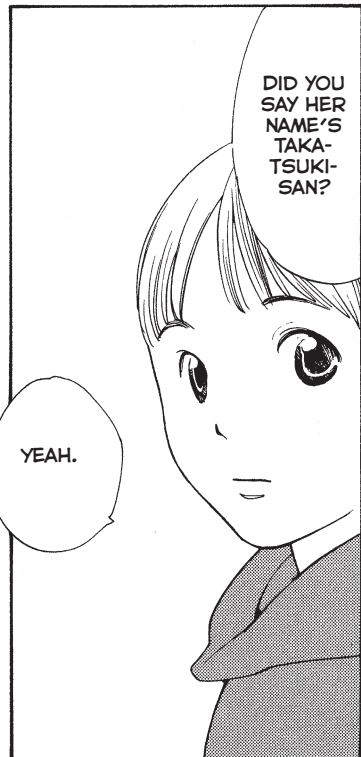
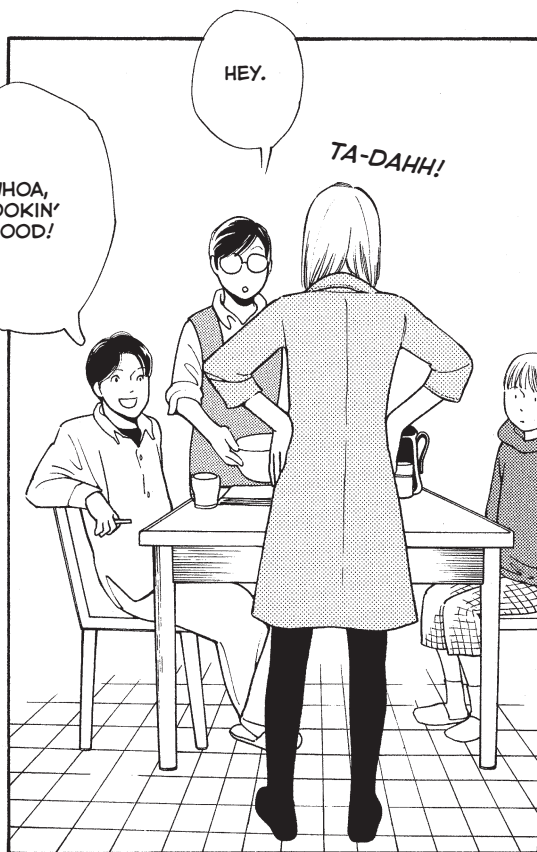
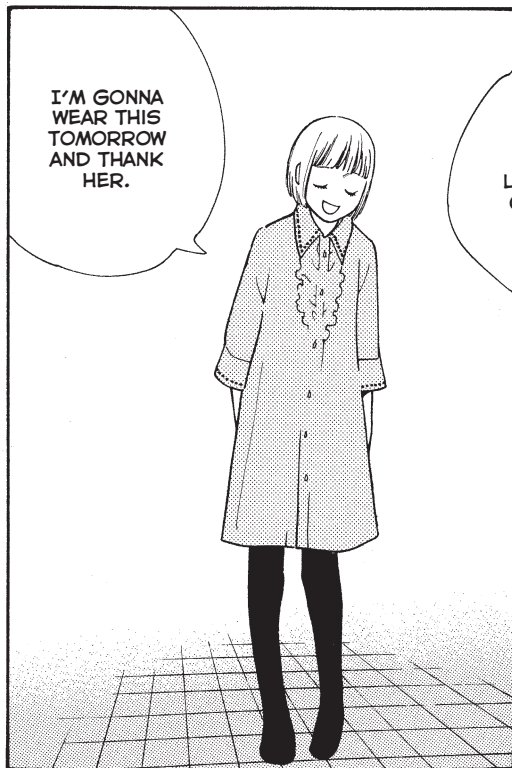




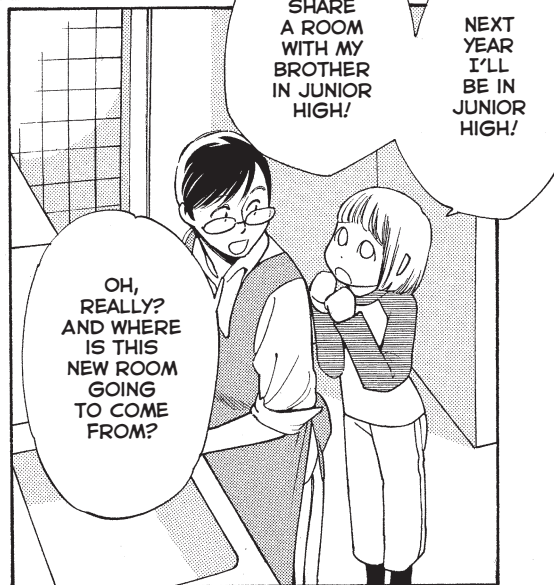


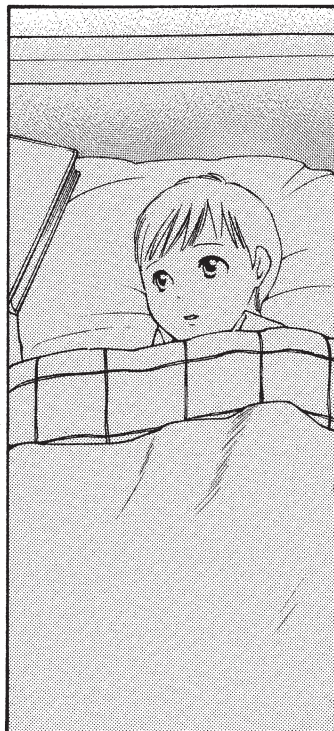
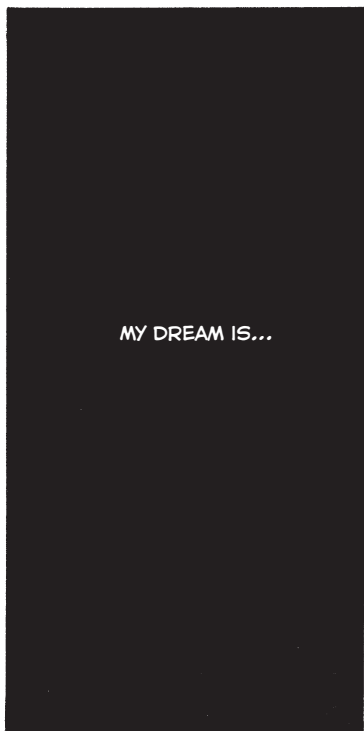




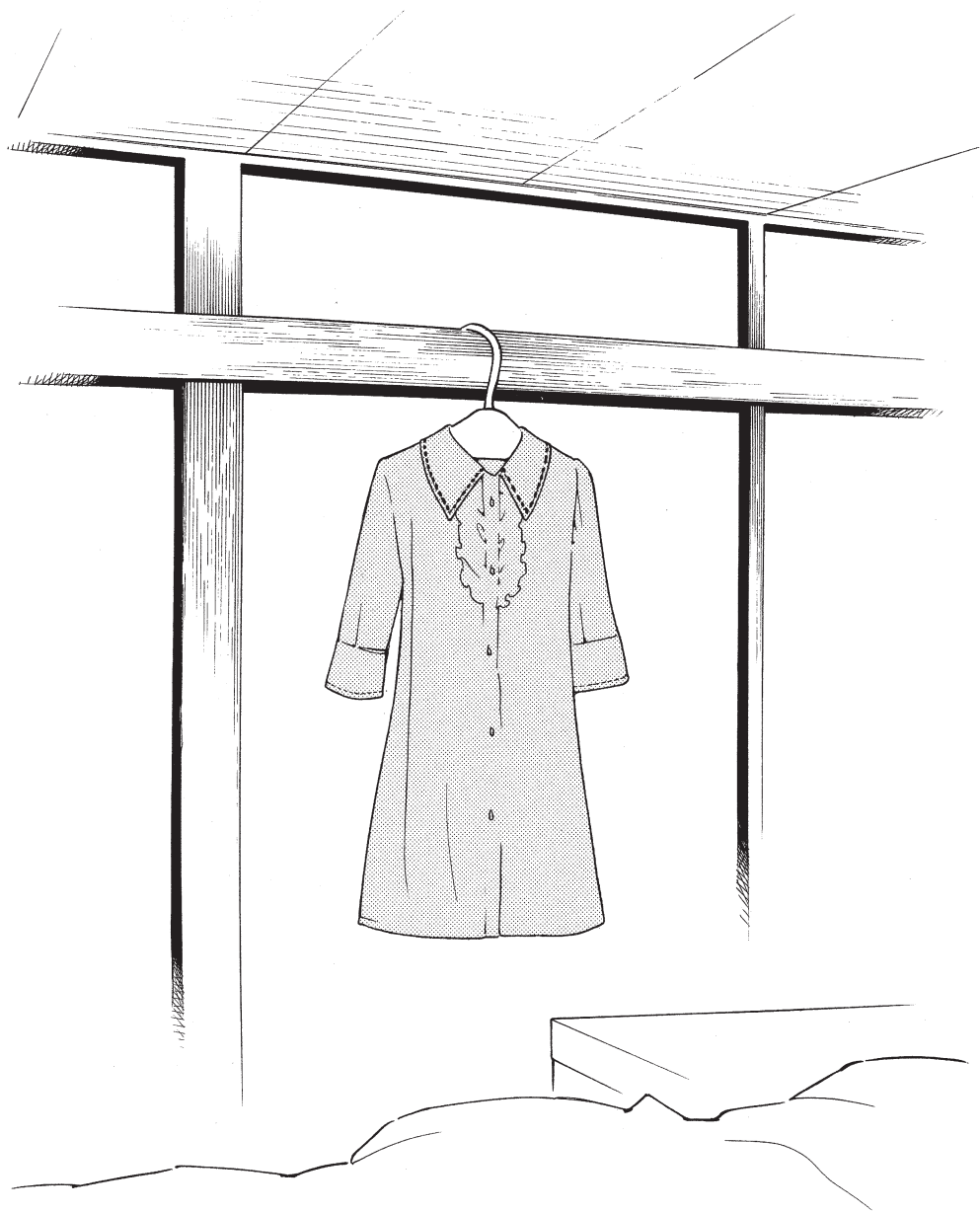












2



The Wandering Son  
Wanders On



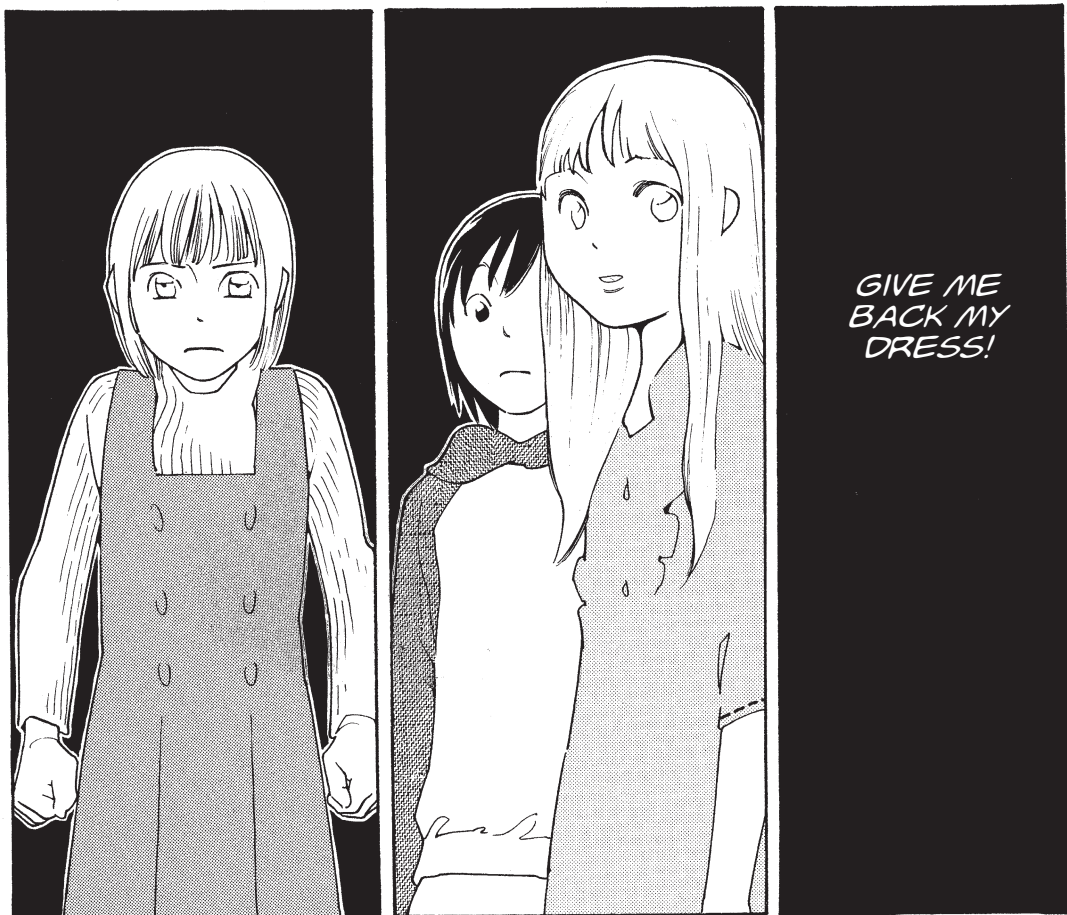
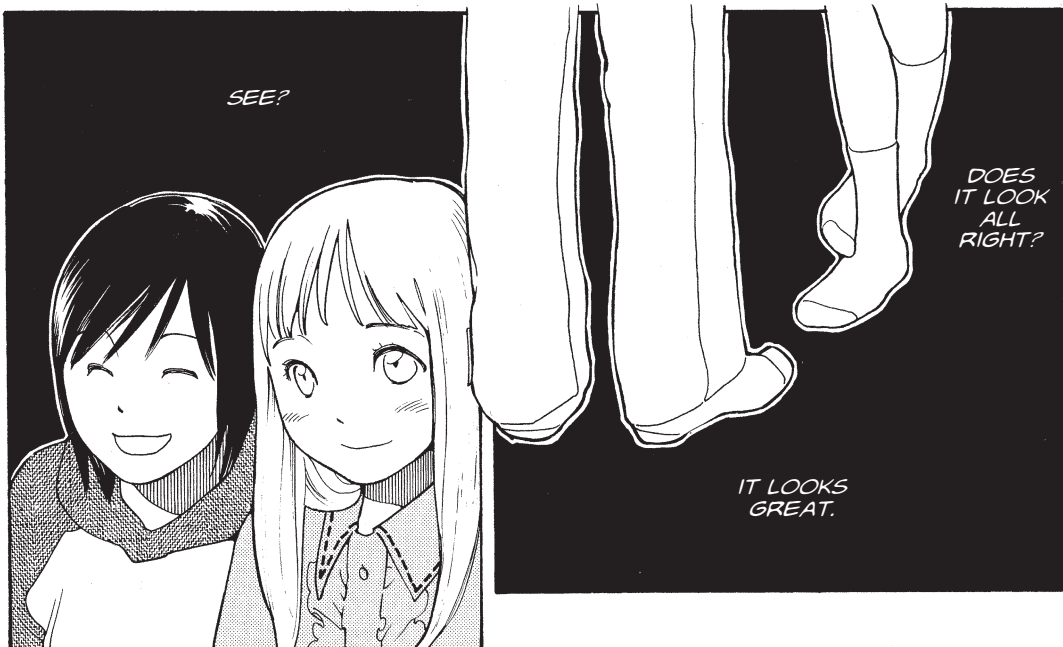




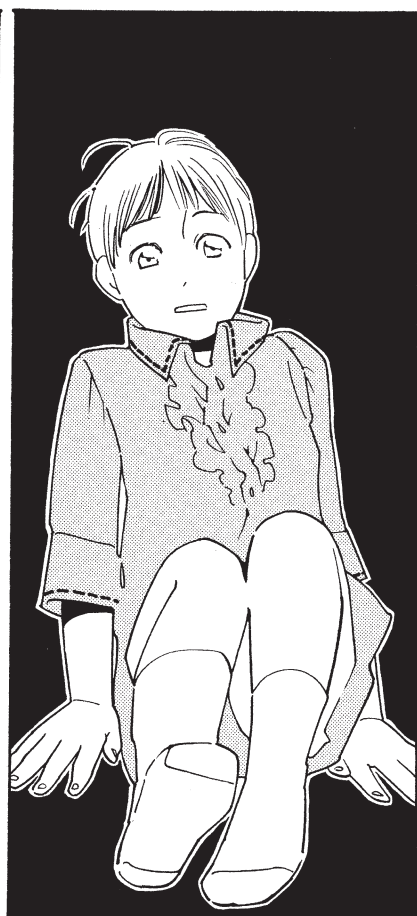
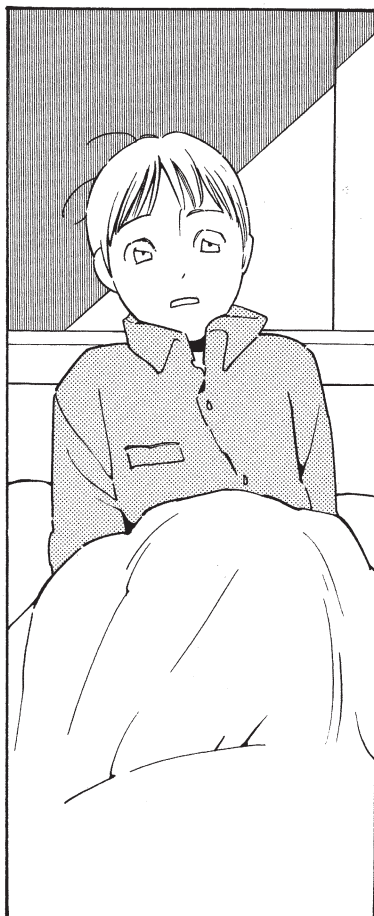
REALLY?  
THANK  
YOU!

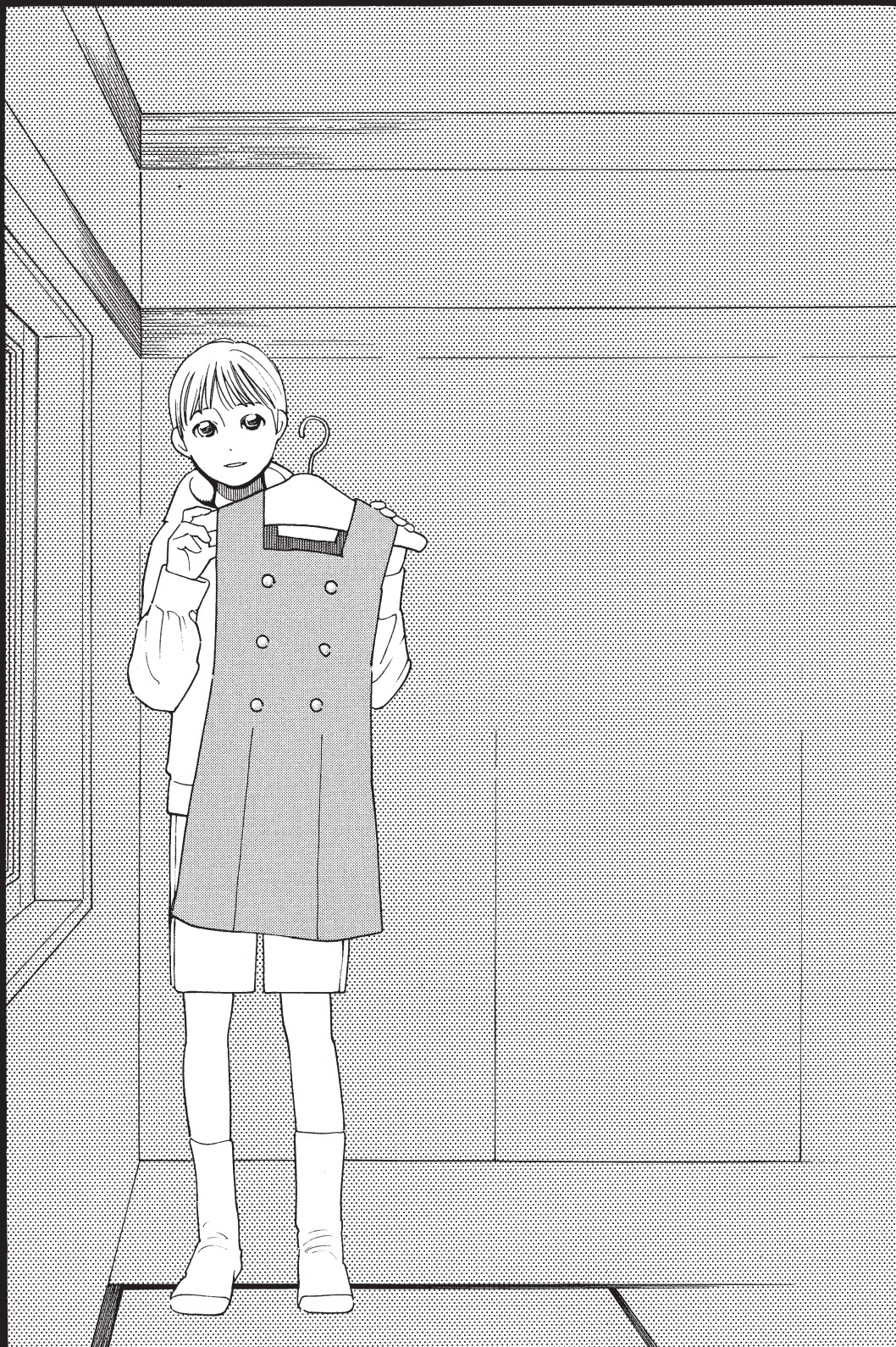
YOU SHOULD  
WEAR IT.



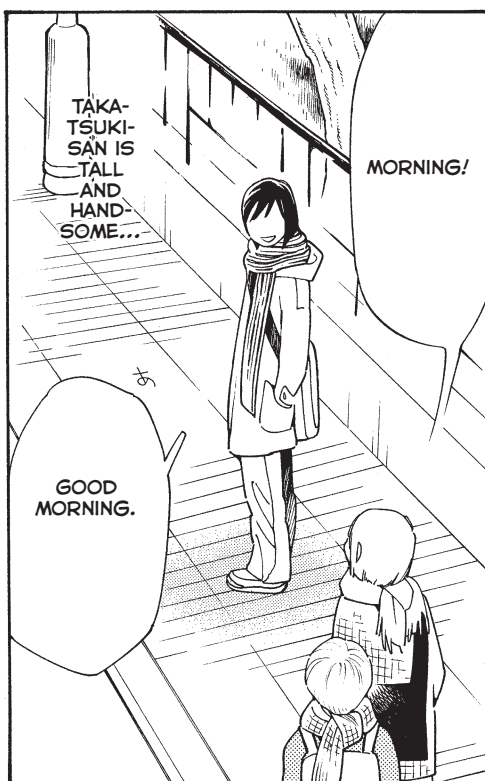














TOMORROW  
WE'LL HEAR  
YOUR GROUP  
PRESENTATIONS,  
SO I WANT YOU  
ALL TO GIVE US  
YOUR BEST.

グループ  
プロジェクト

GROUP PROJECT

YES

MA'AM!

GOT  
IT.

BYE-  
BYE!

RIGHT, SO  
WE'LL ALL  
MEET AT  
TAKATSUKI-  
KUN'S HOUSE  
AT THREE.

WE'LL  
SEE YOU  
LATER.

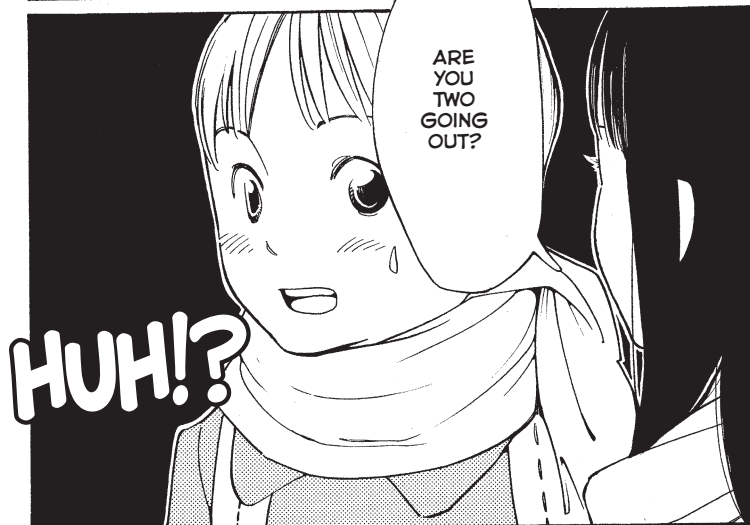
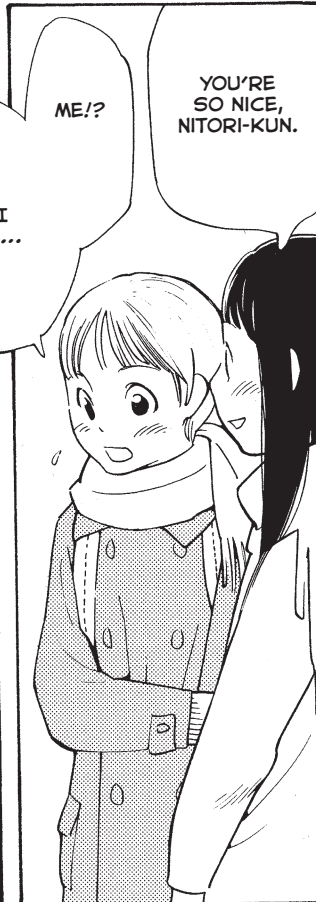
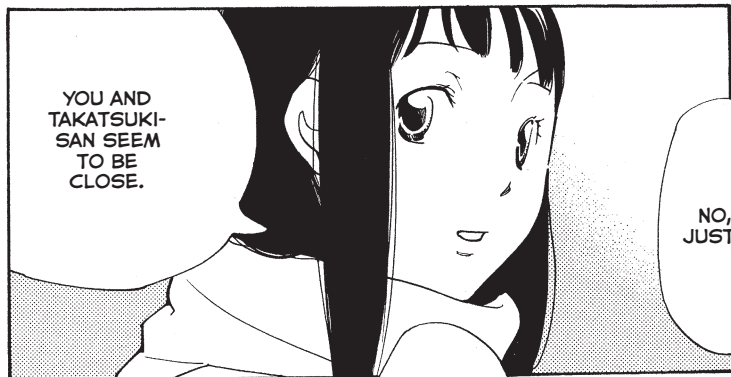
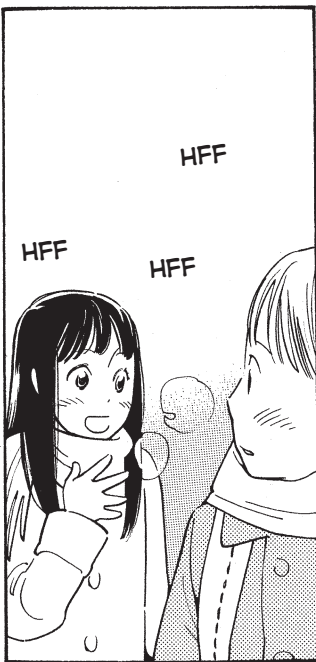
RIGHT.

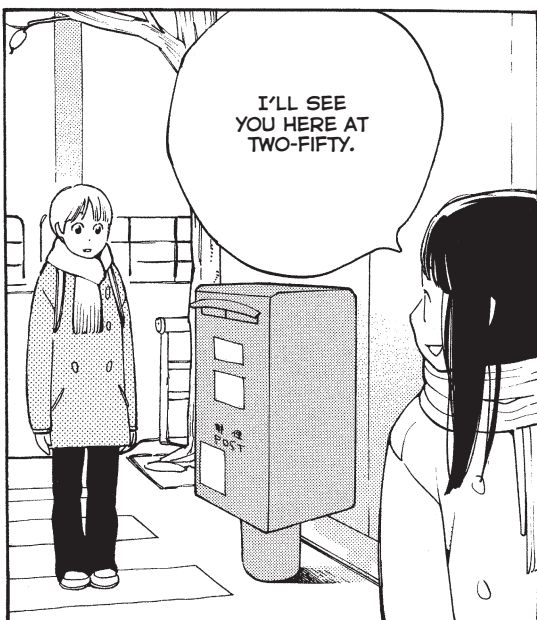
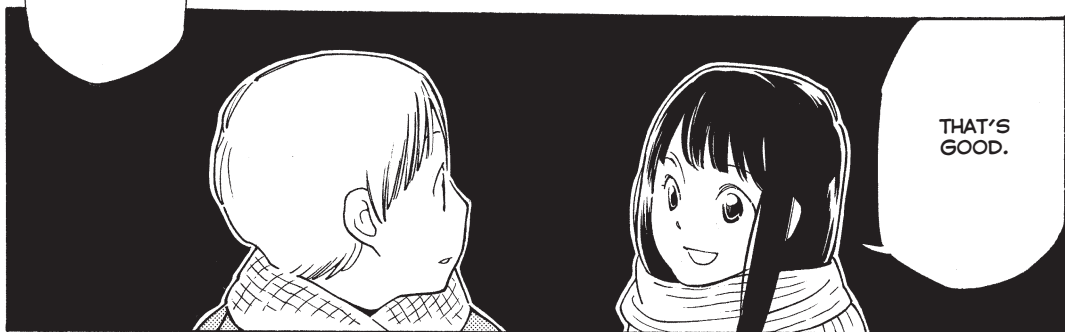
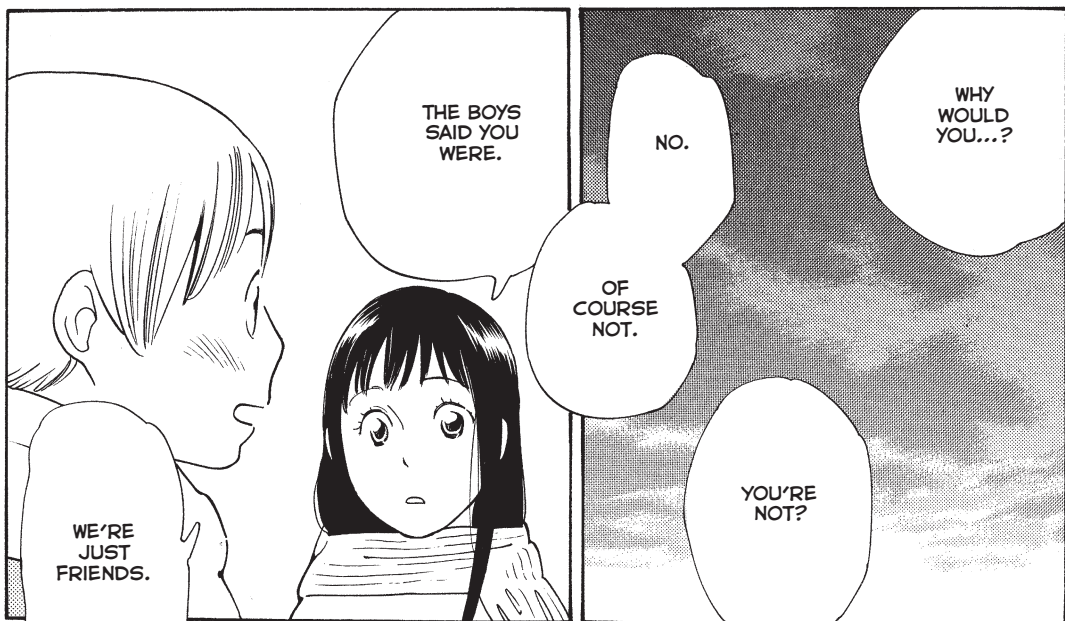
ARE  
THEY  
STUPID  
OR  
WHAT?

CHILDREN!

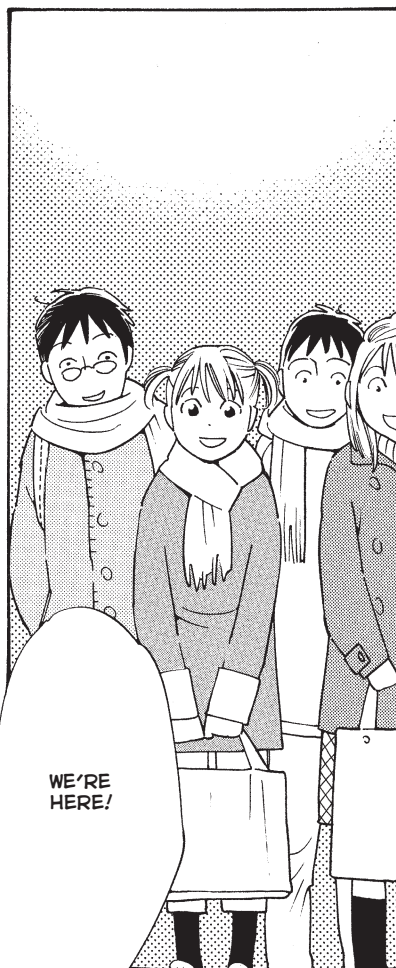
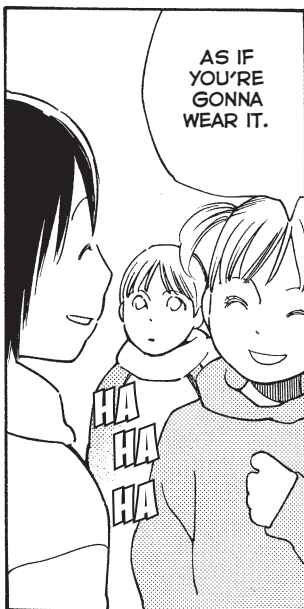
HEY, NITORI!  
WE'RE GOING  
TO TAKATSUKI-  
SAN'S HOUSE!

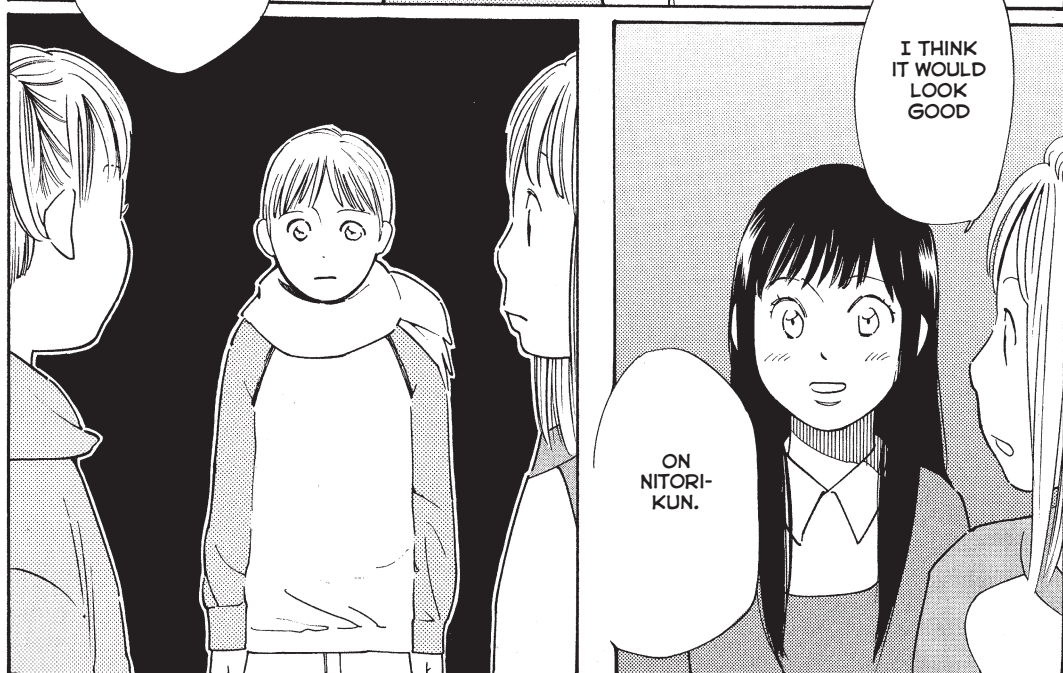
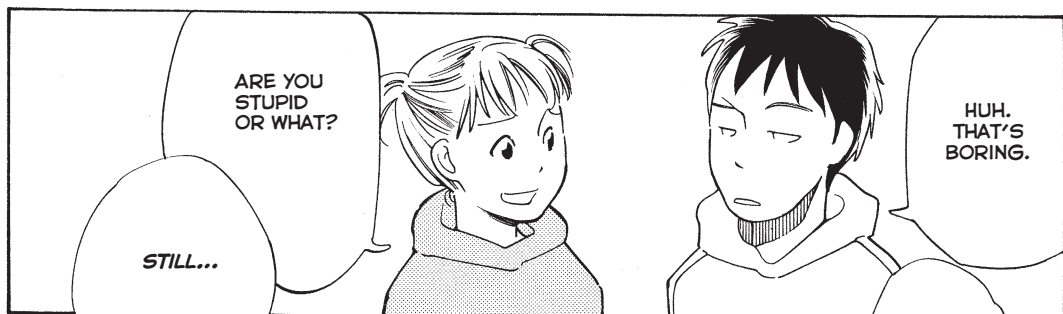
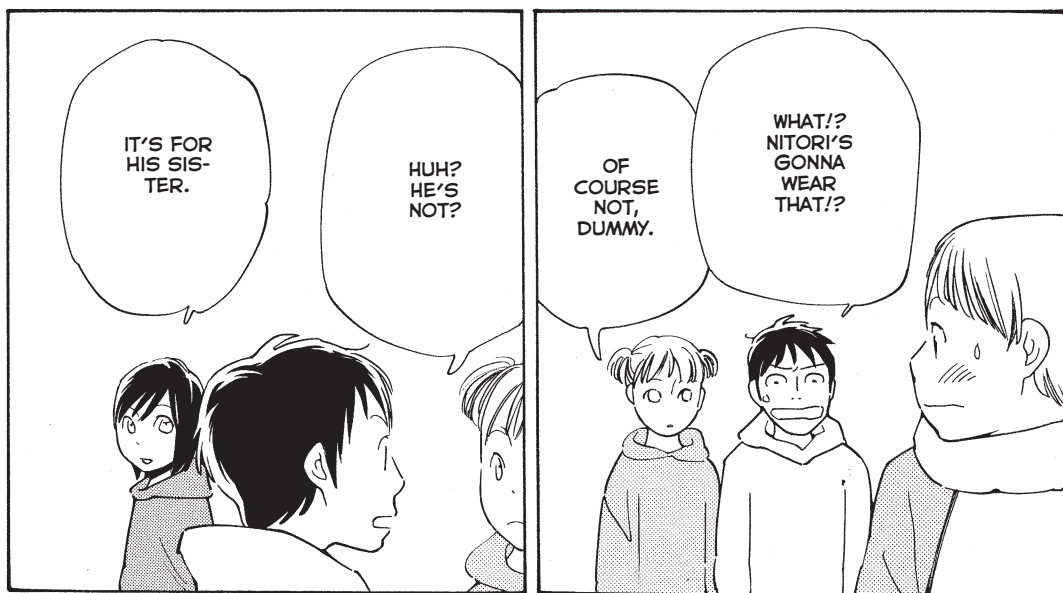
HEH HEH HEH

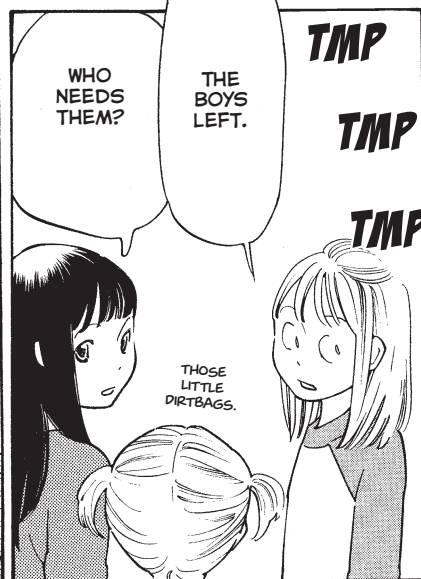
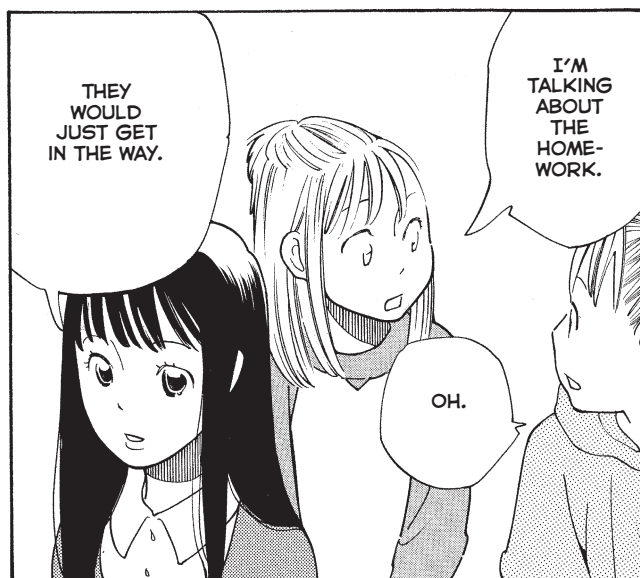
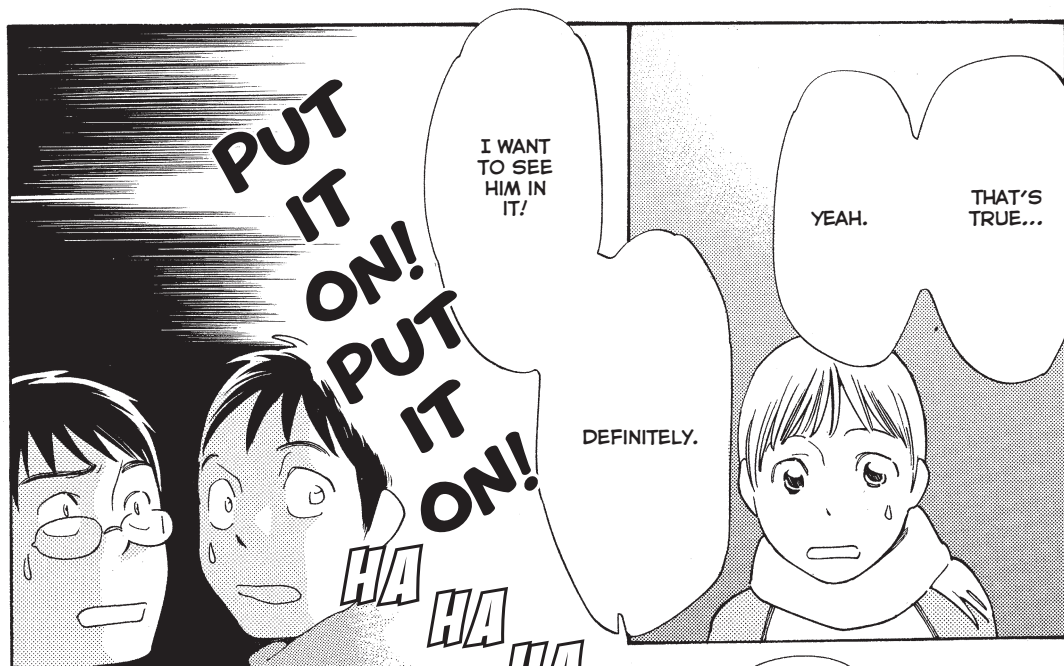




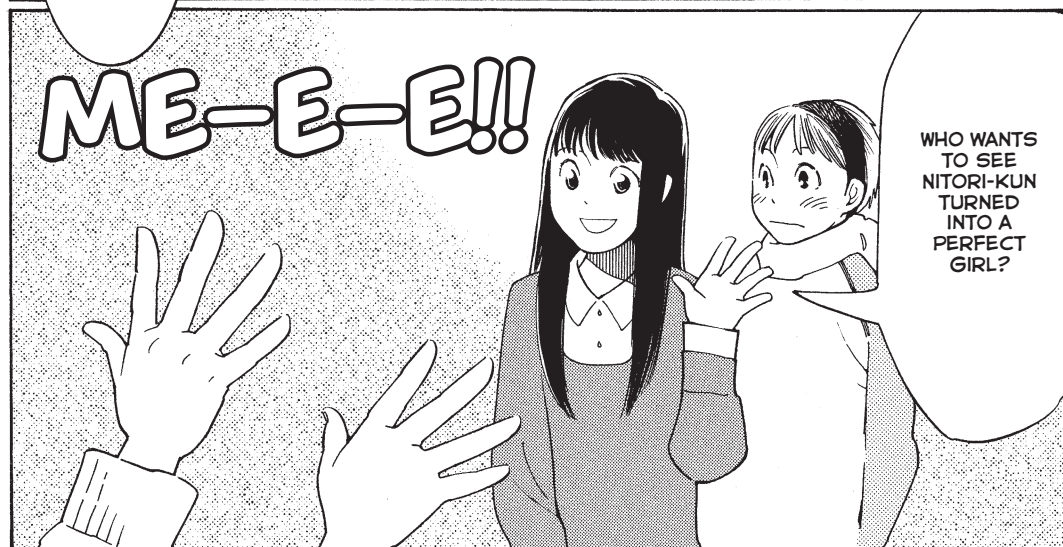
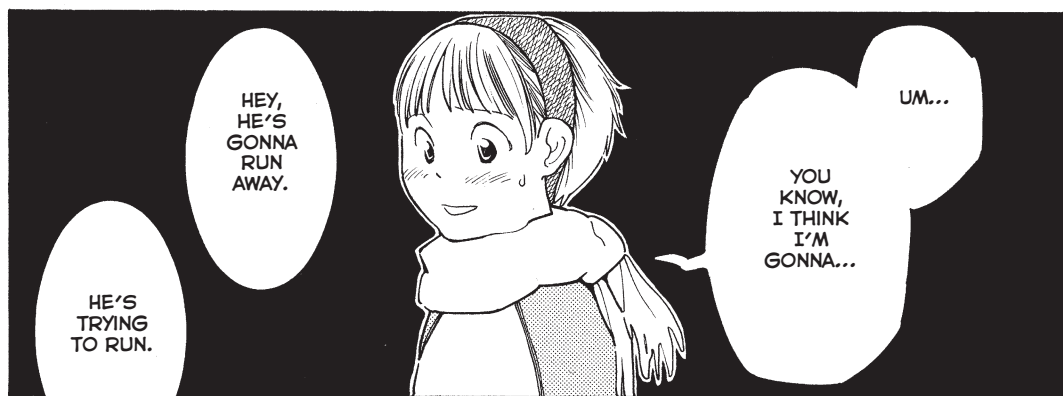
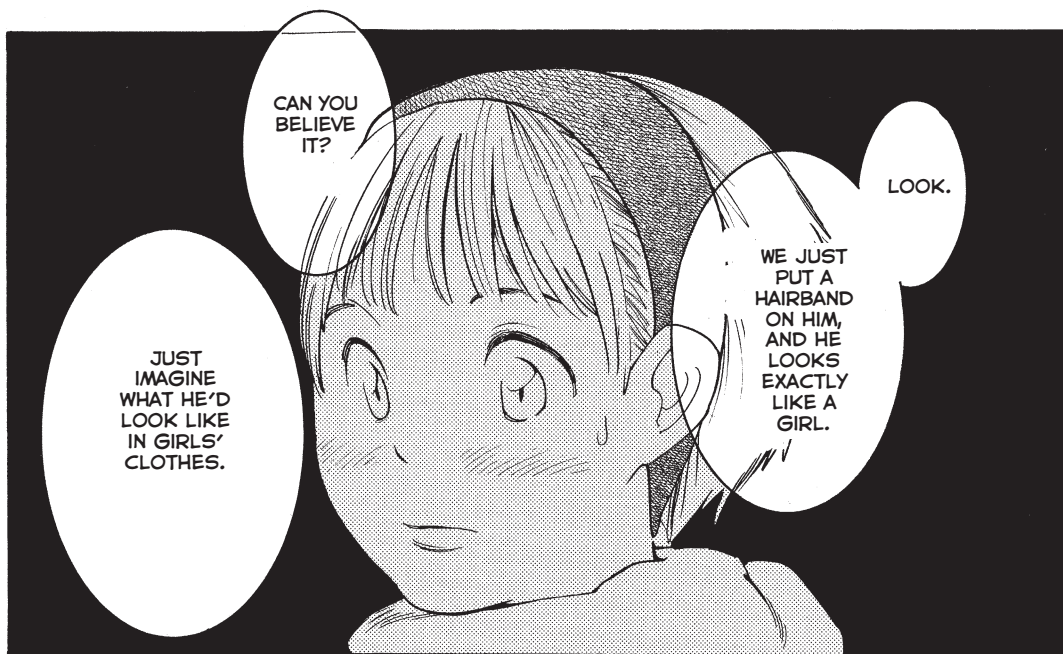


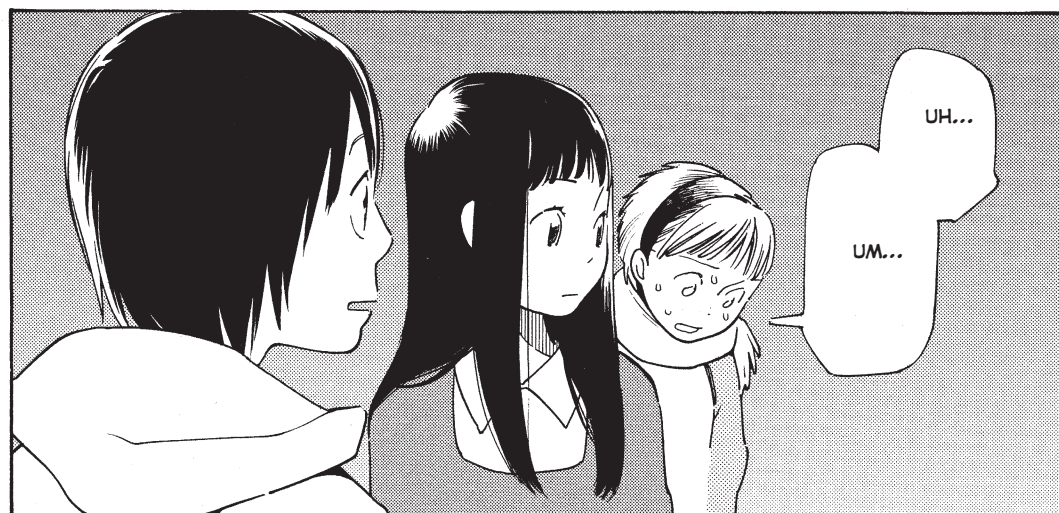
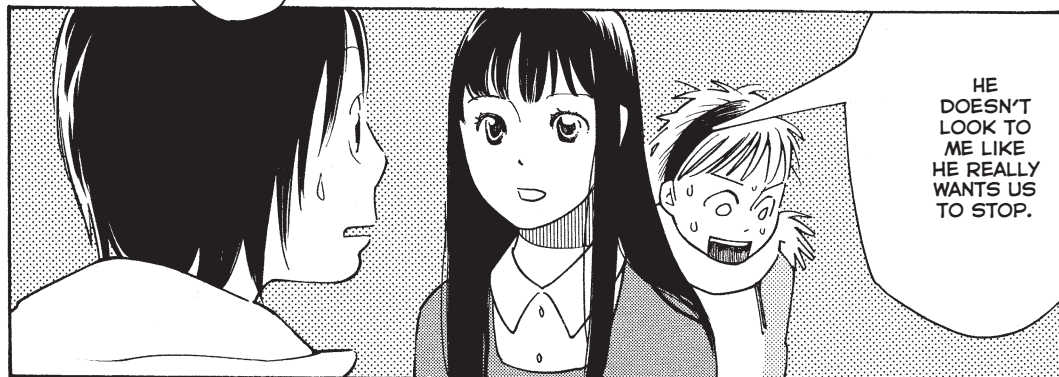
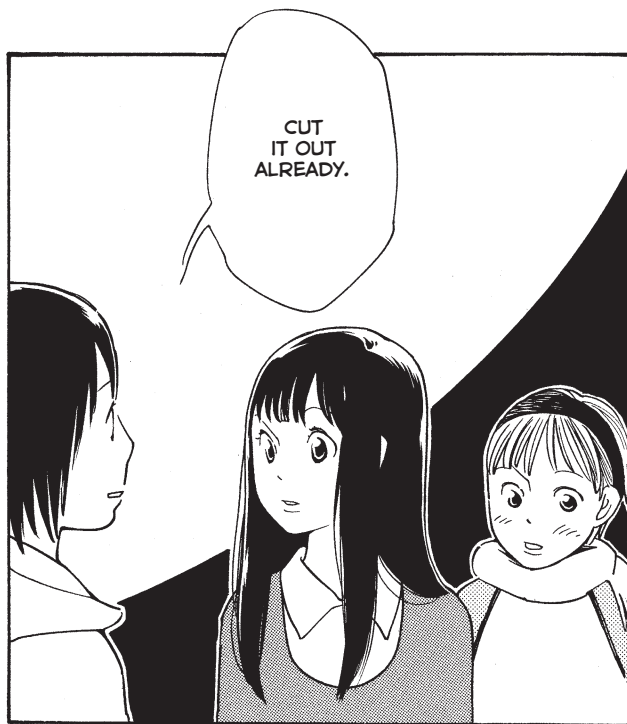
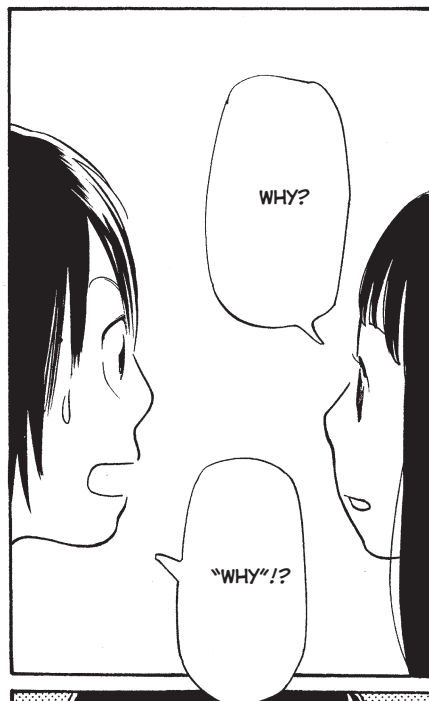


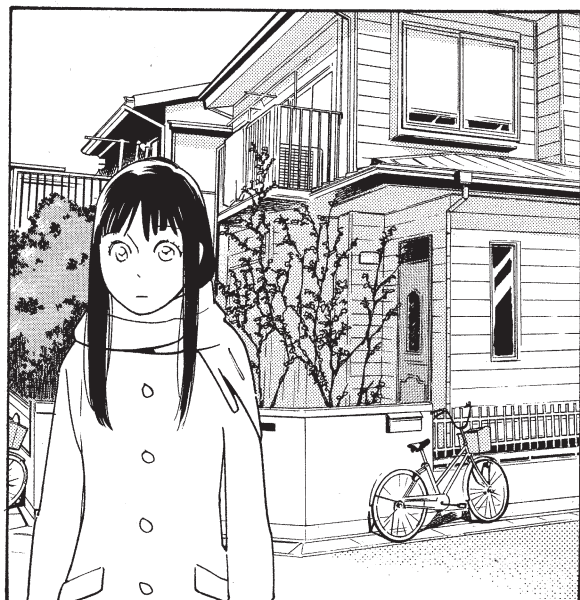
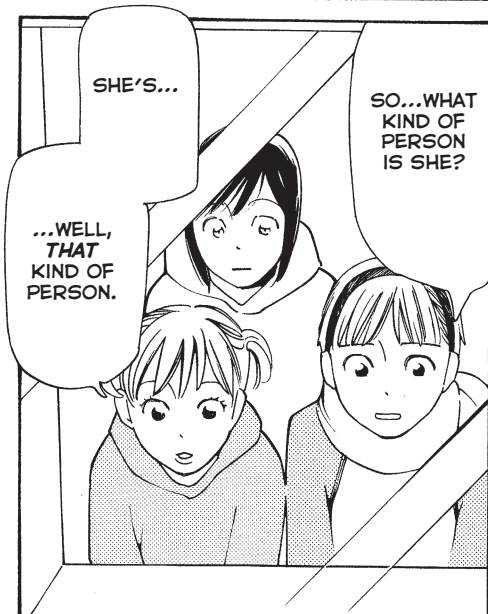
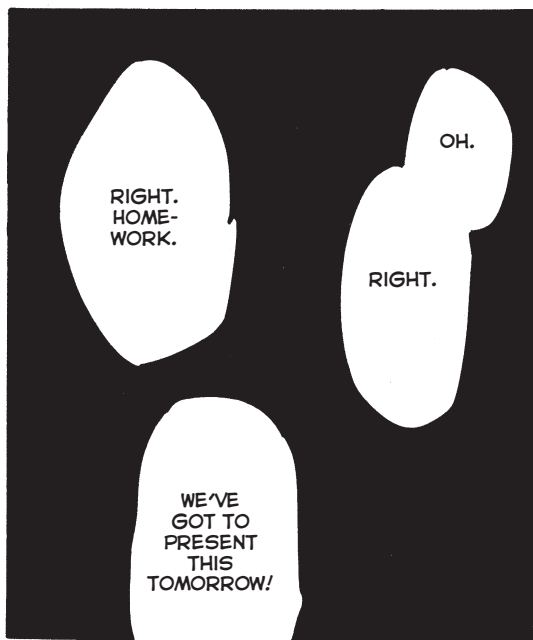




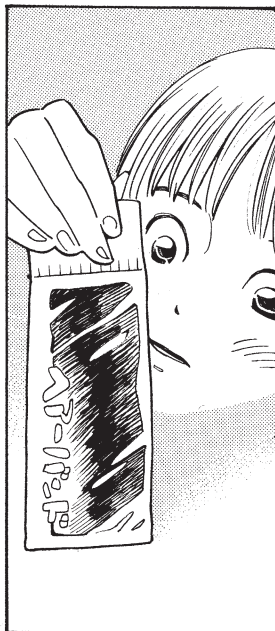
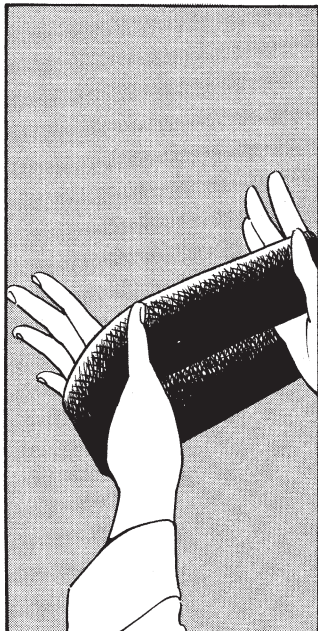
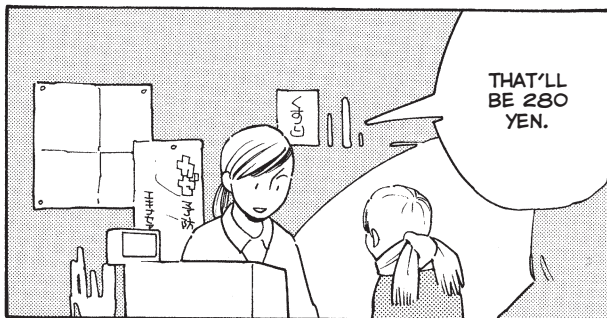
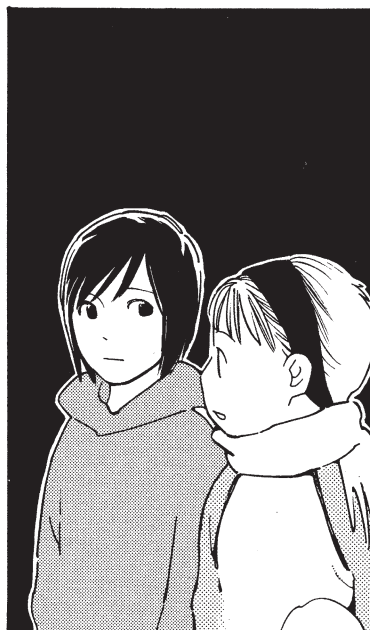


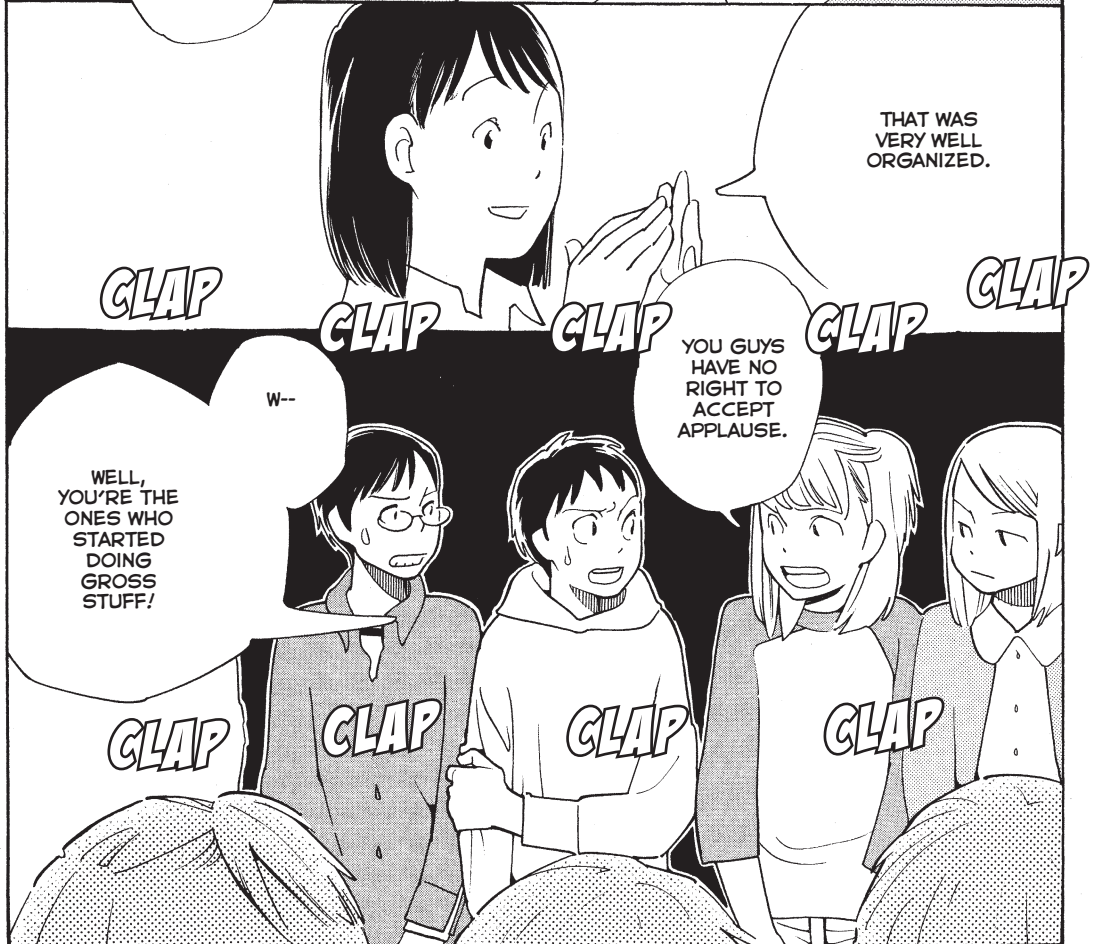


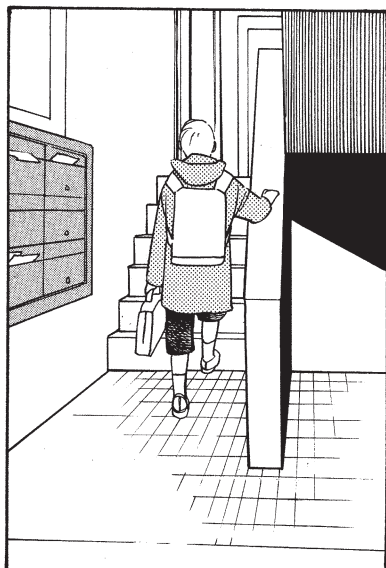
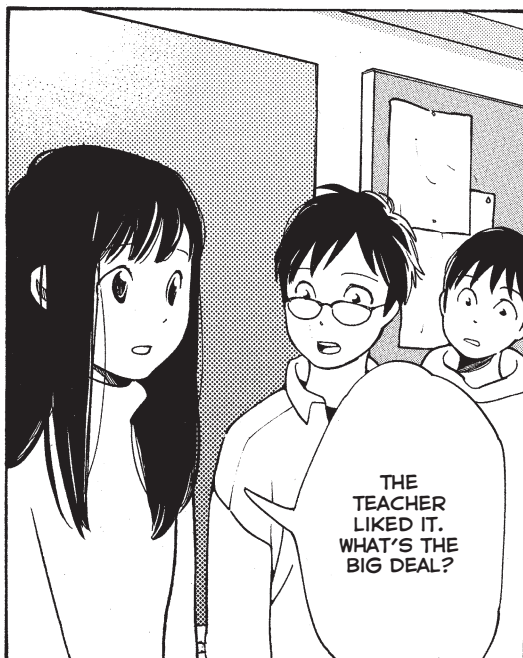
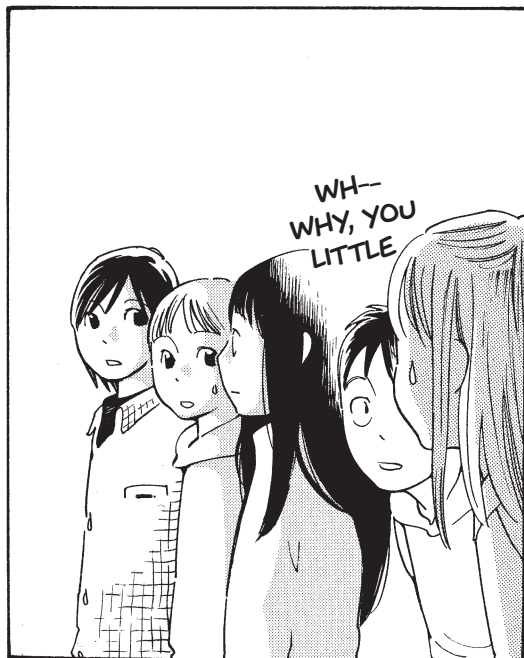




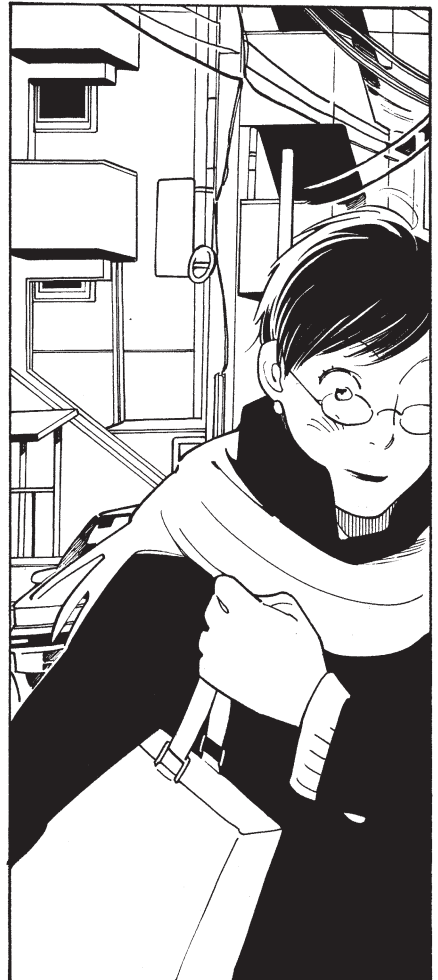
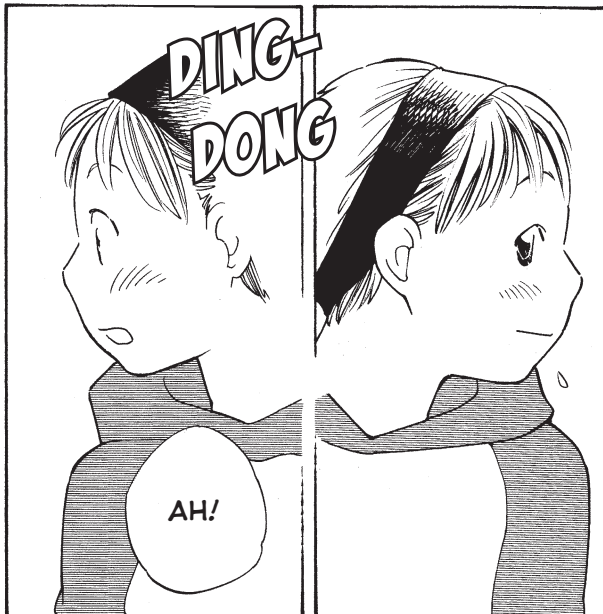
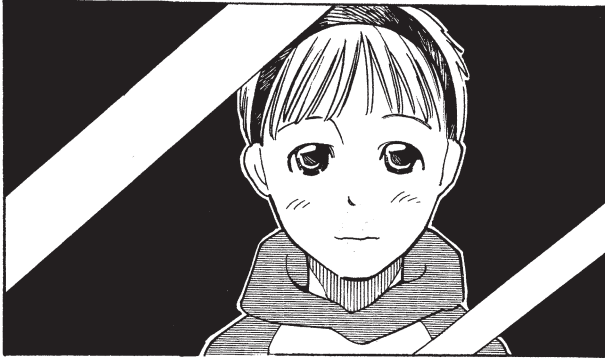
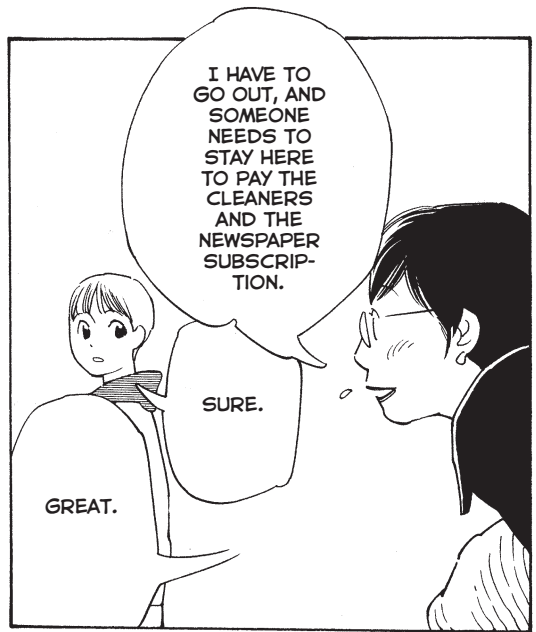


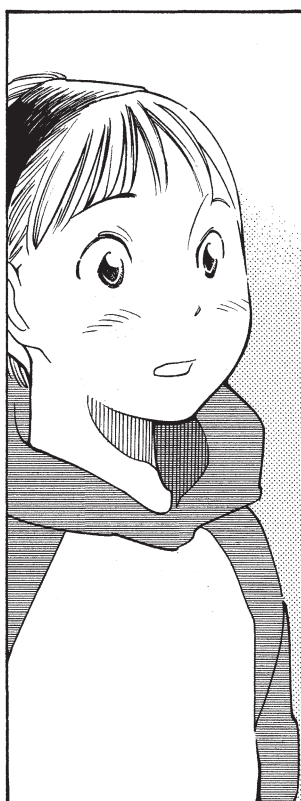
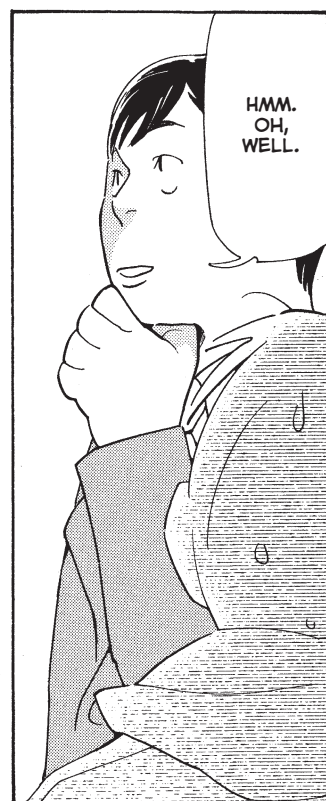
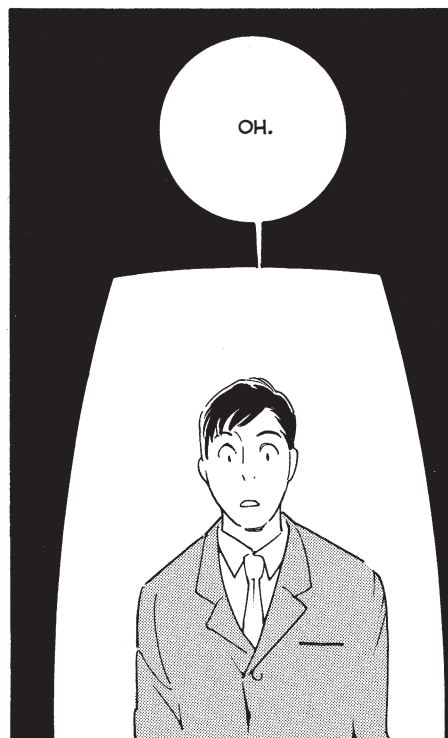


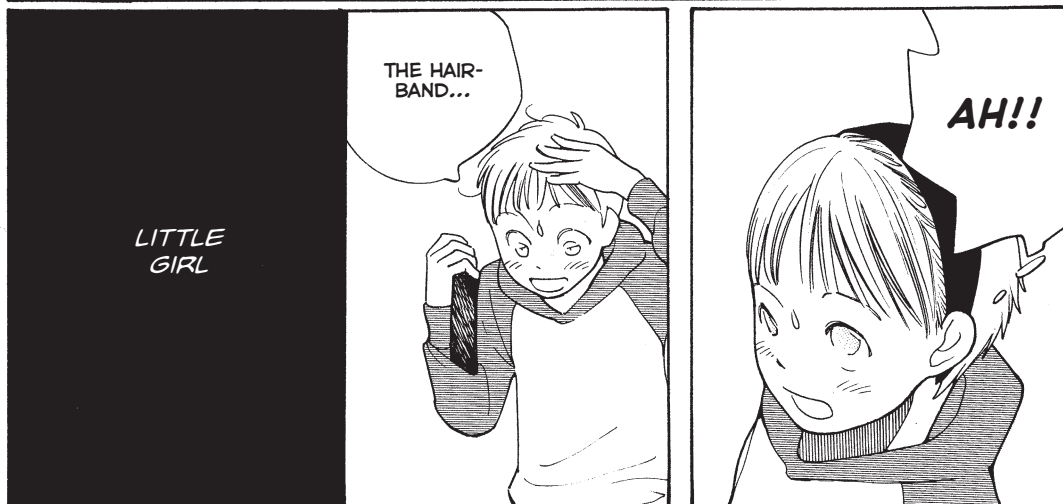
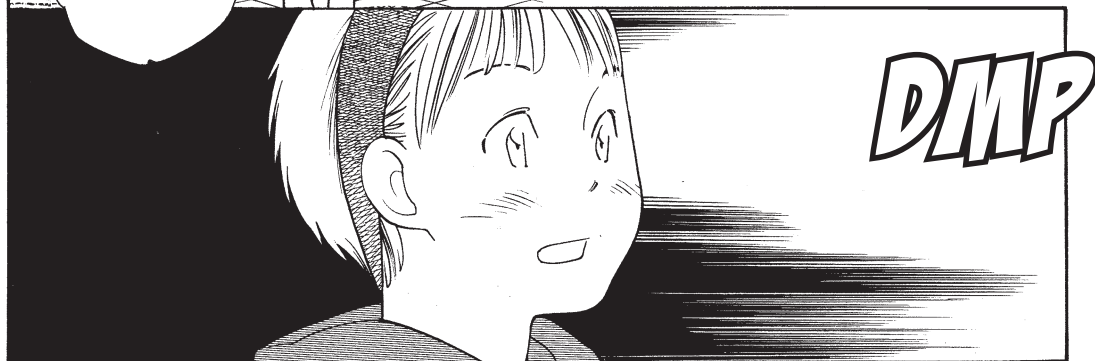
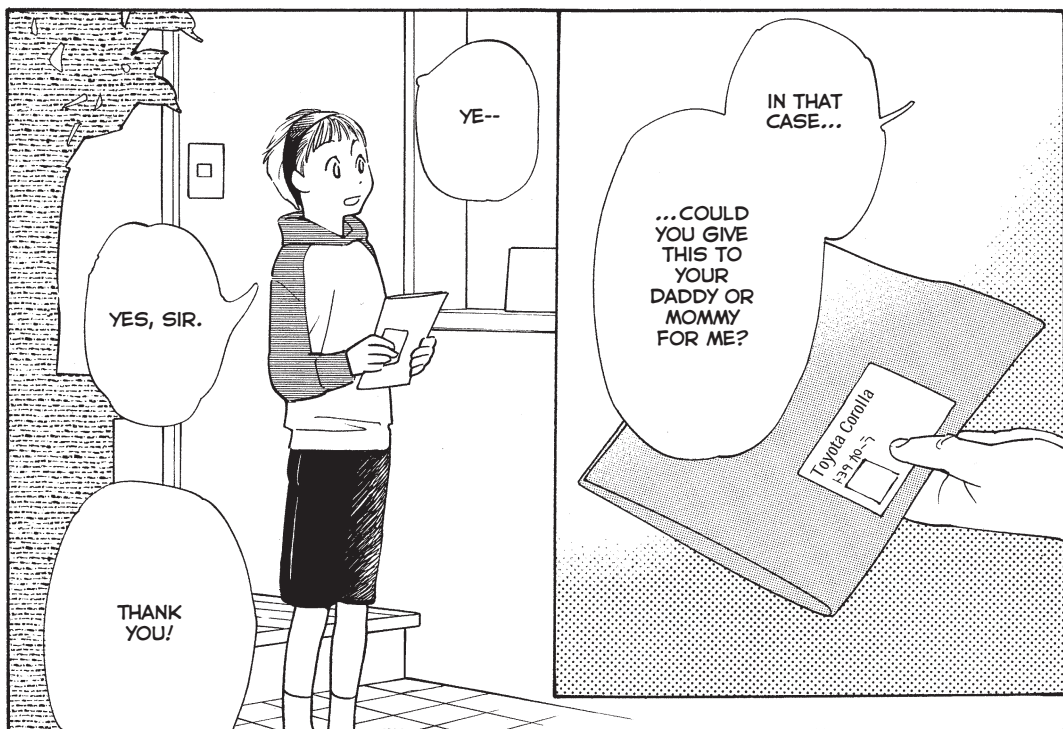














THOSE  
TWO  
WORDS  
SET ME  
OFF.

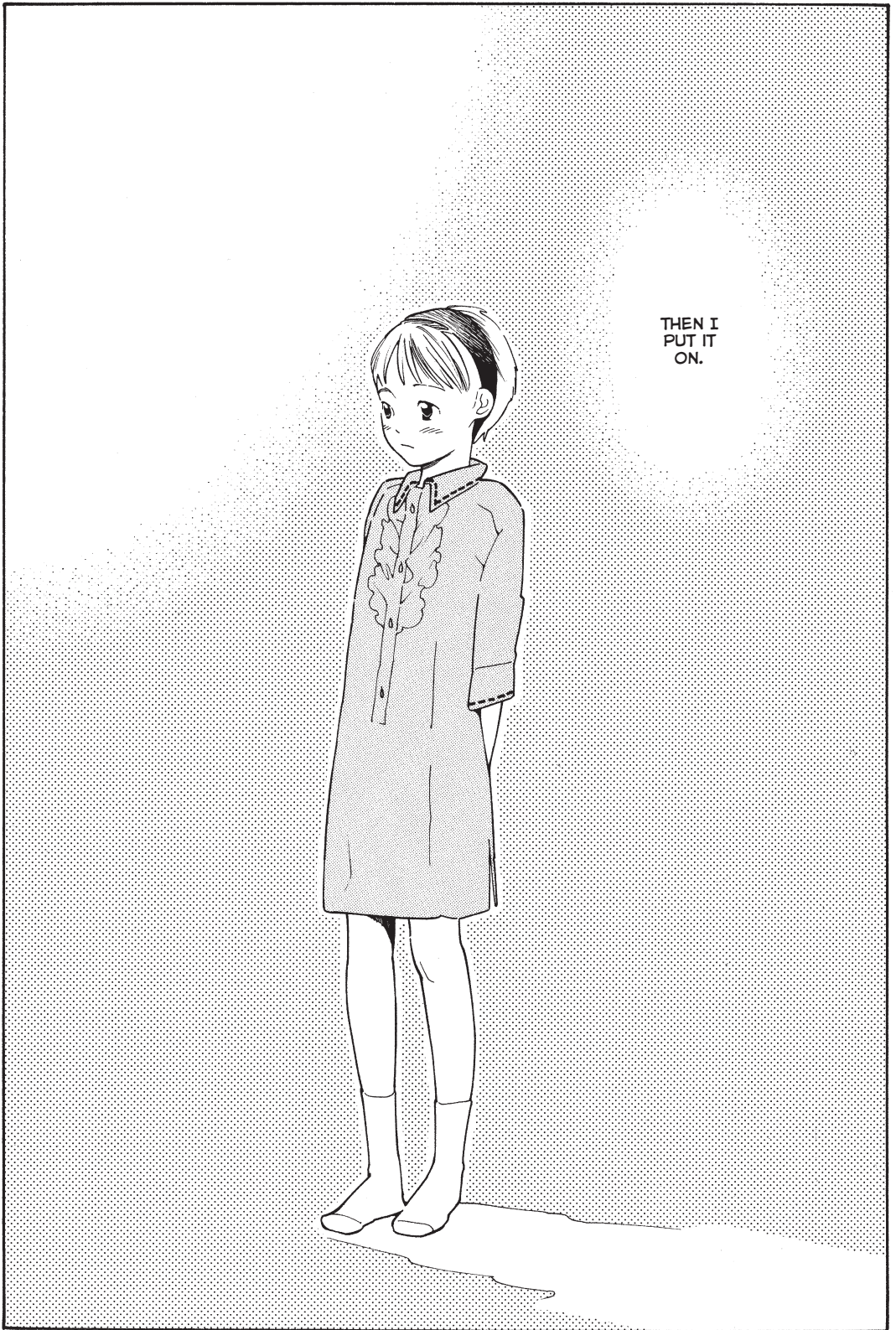
LITTLE  
GIRL...!!

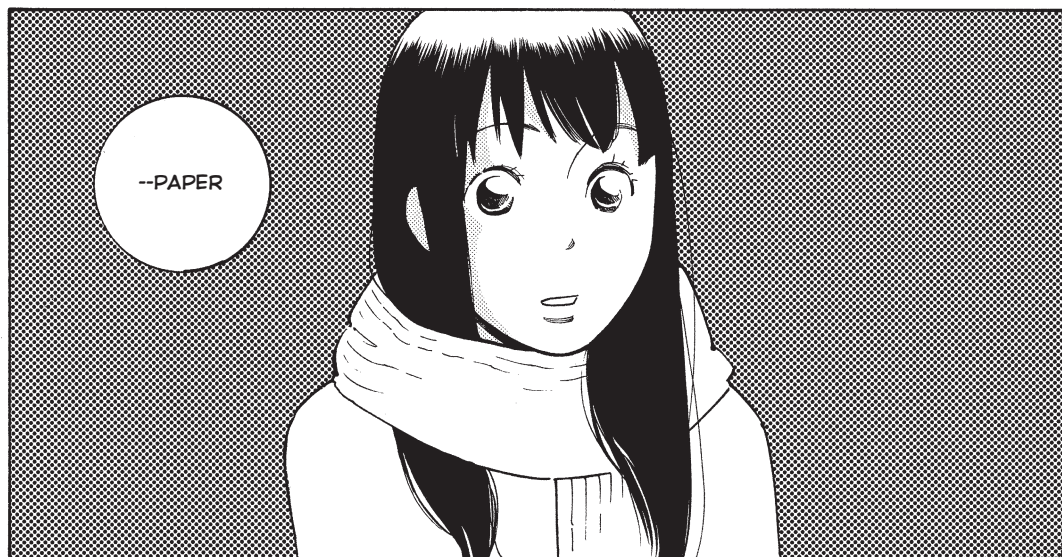
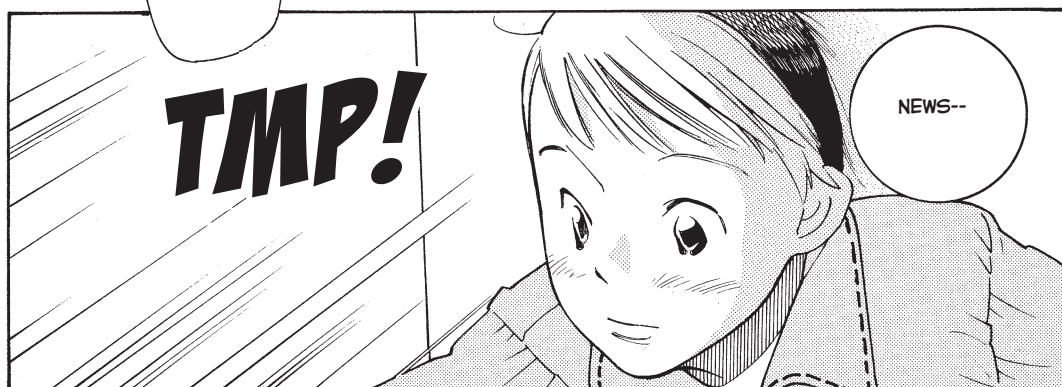
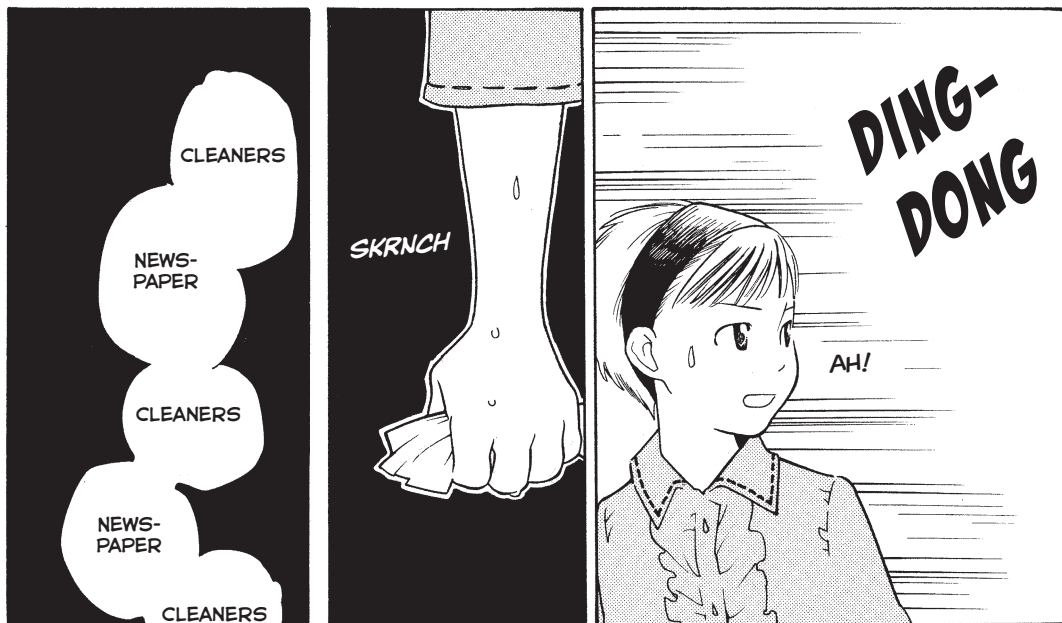
LITTLE  
GIRL

LITTLE  
GIRL

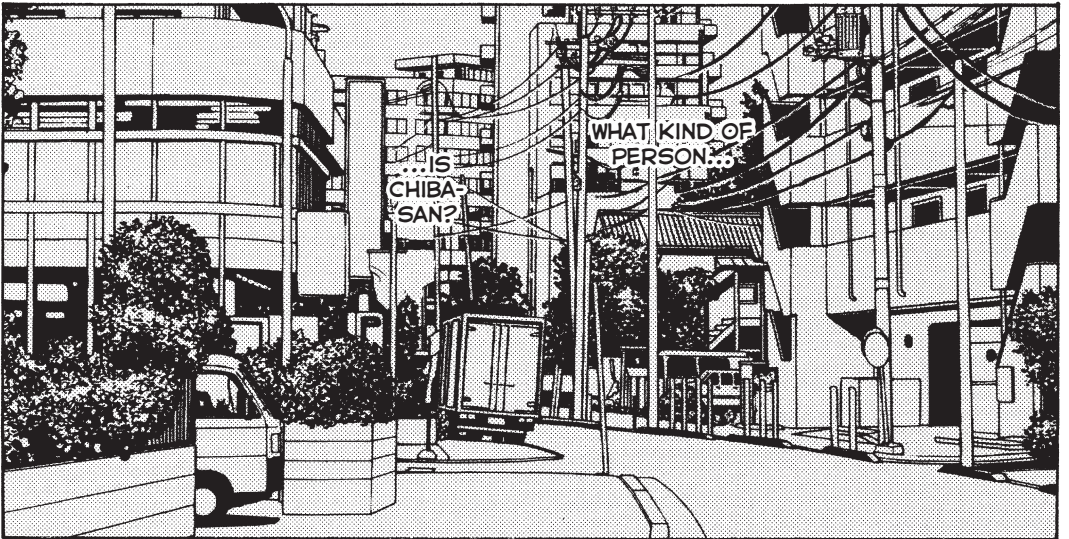
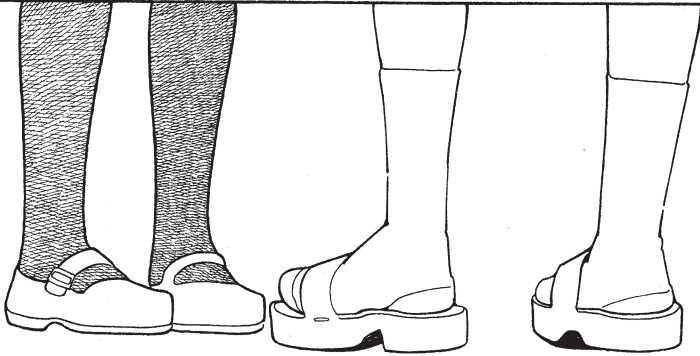
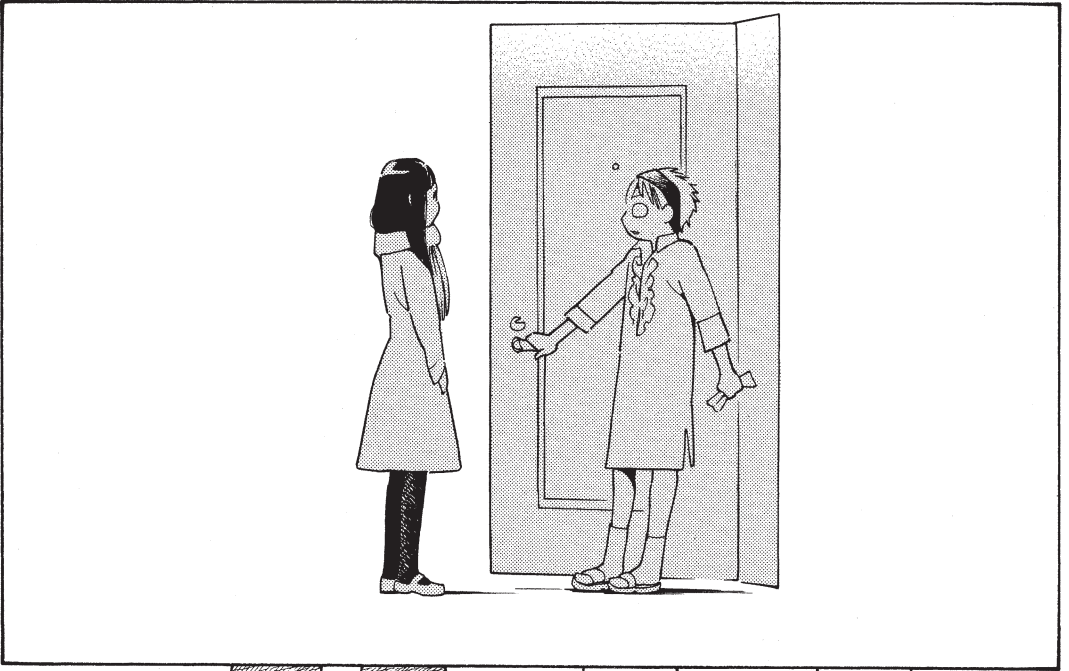
LITTLE  
GIRL

FIRST  
I JUST  
HELD IT  
UP.









3



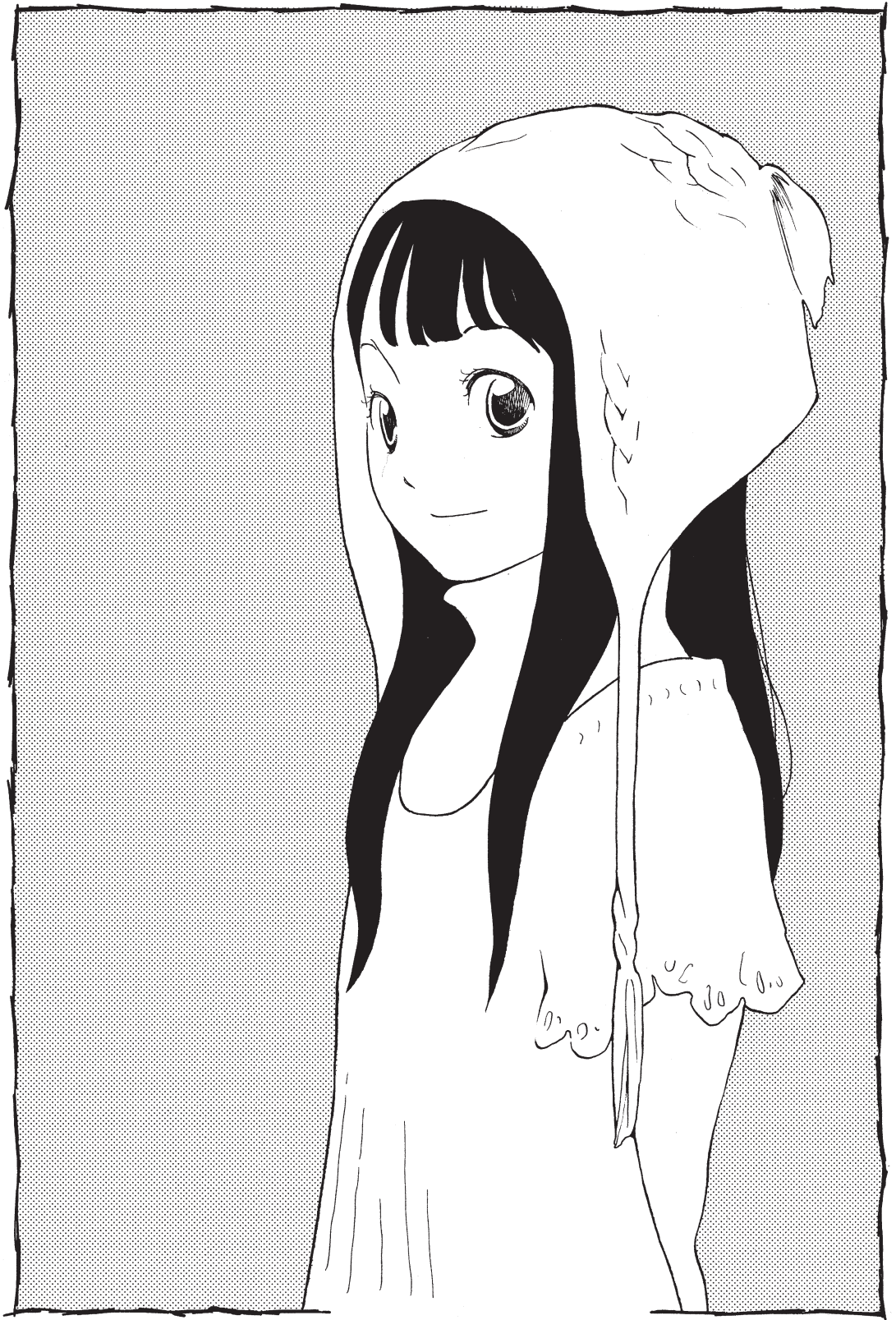
Oscar and André

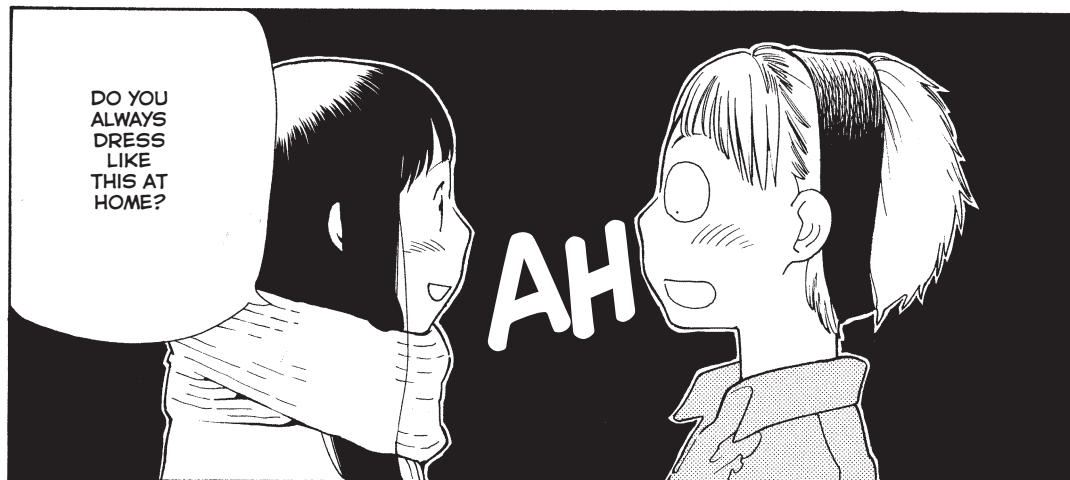
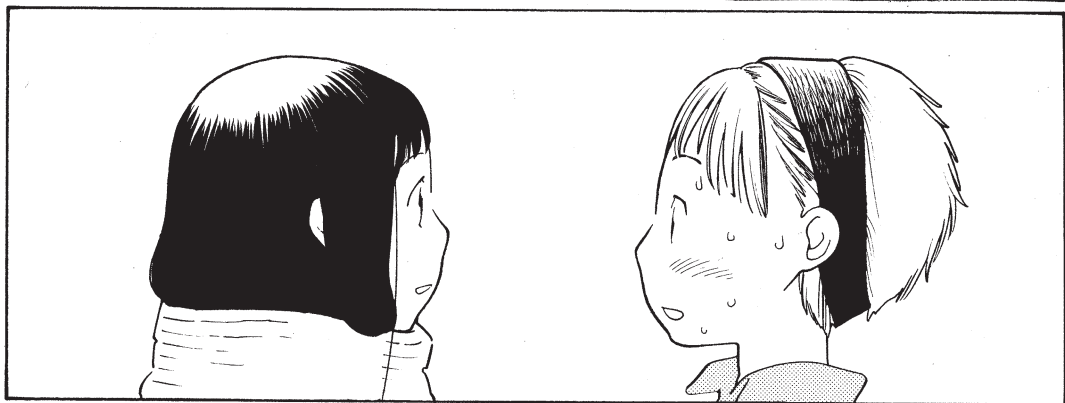
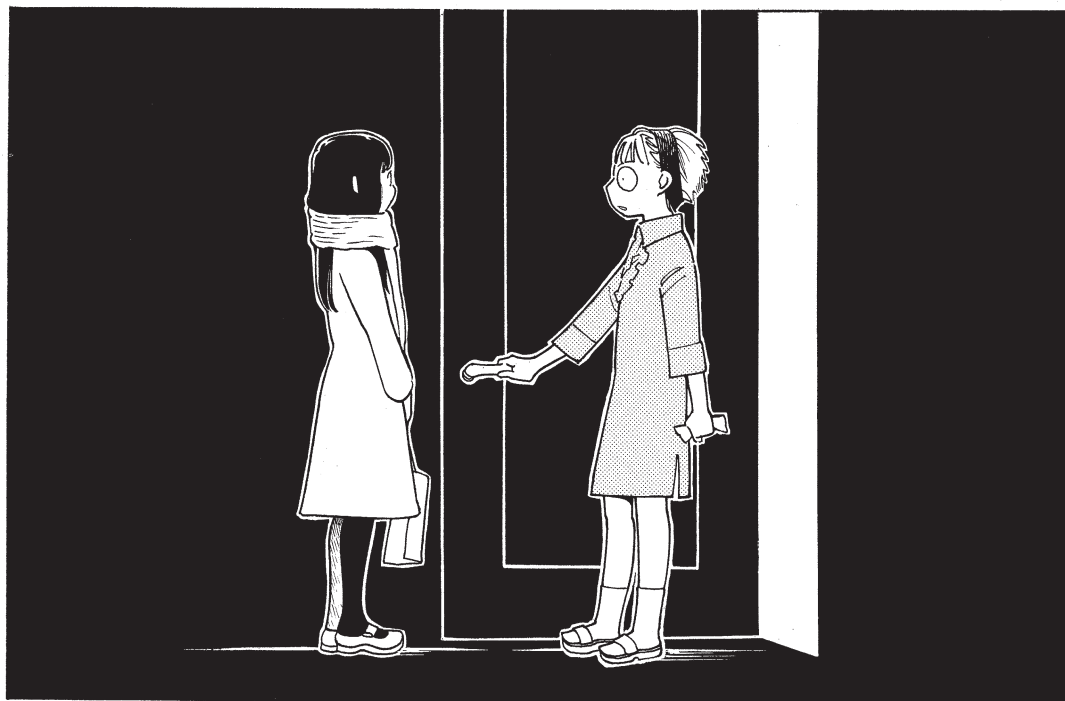




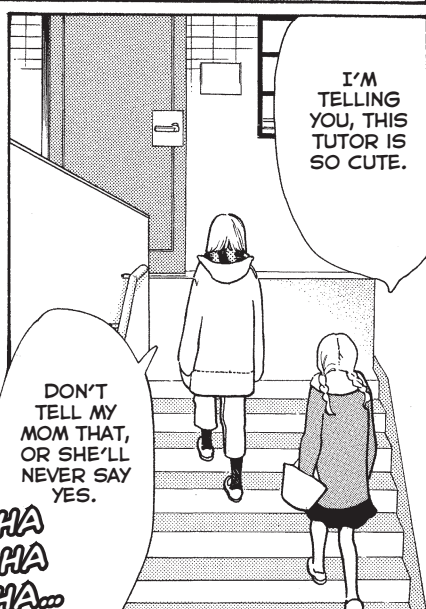
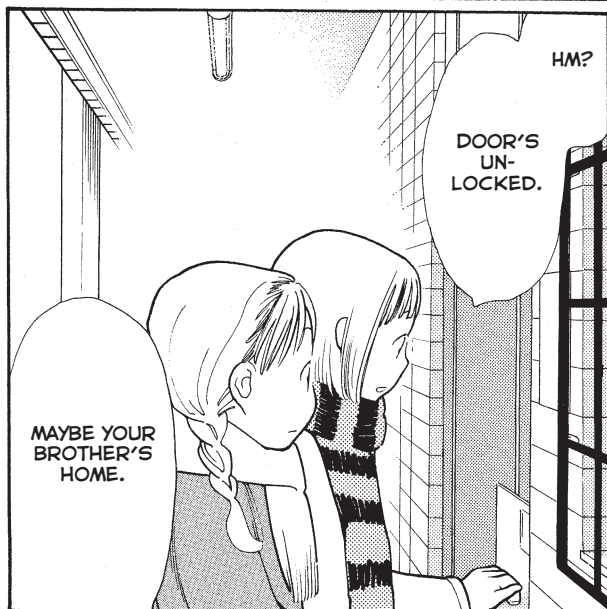
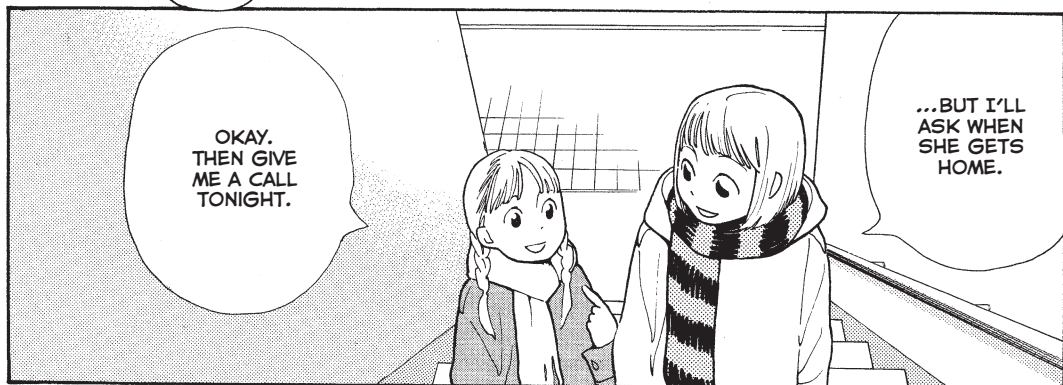
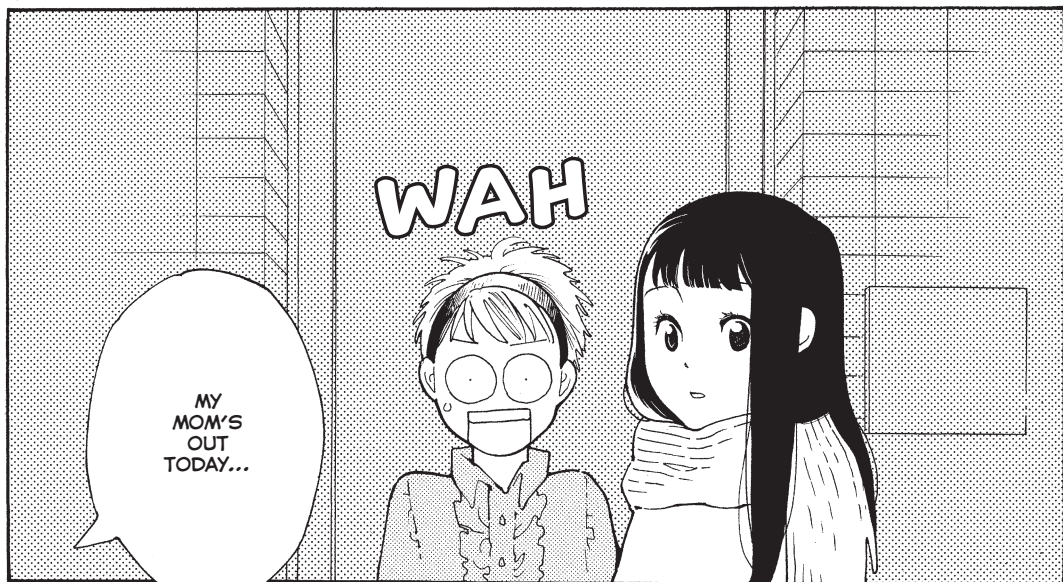


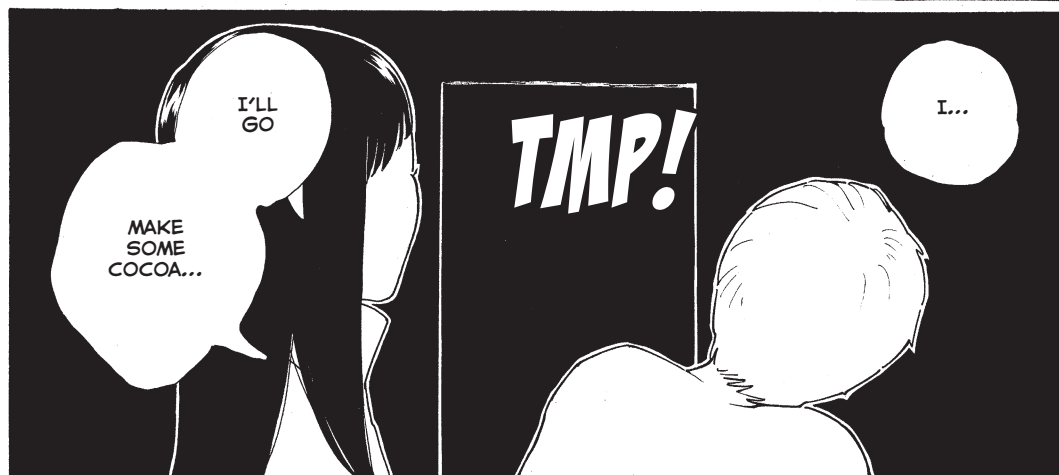
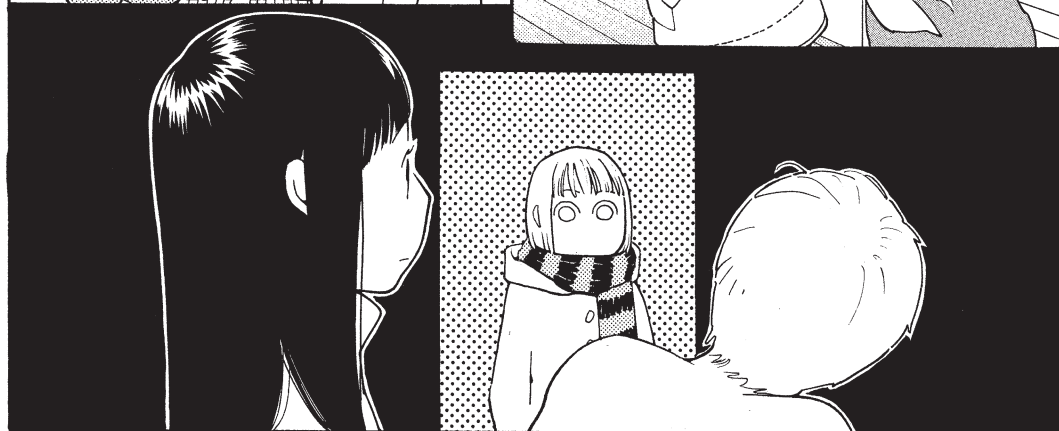
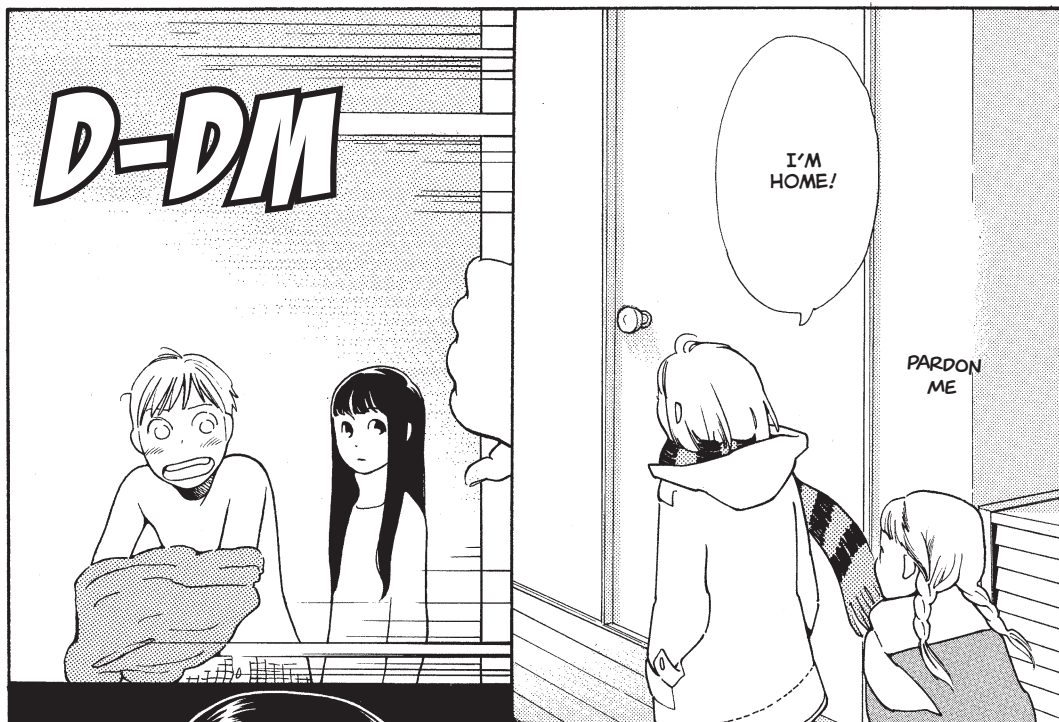


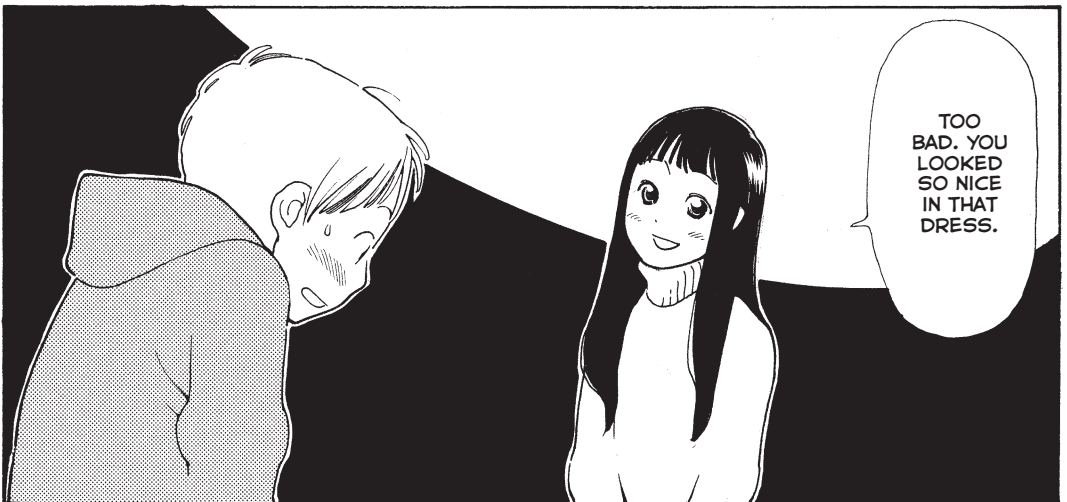




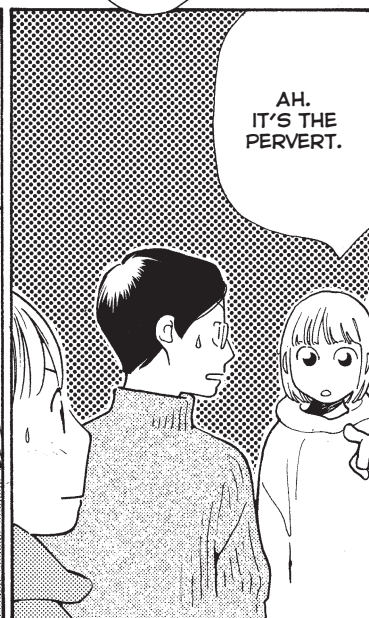
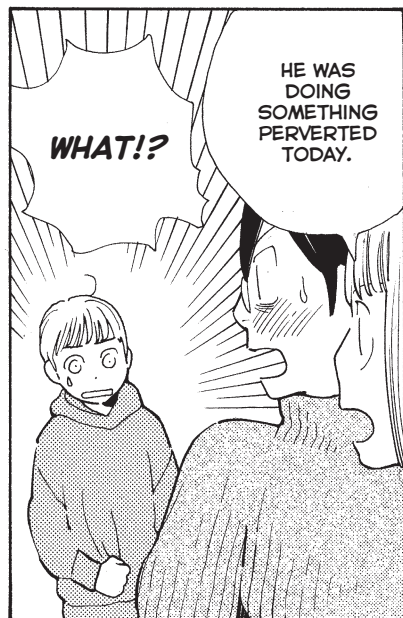
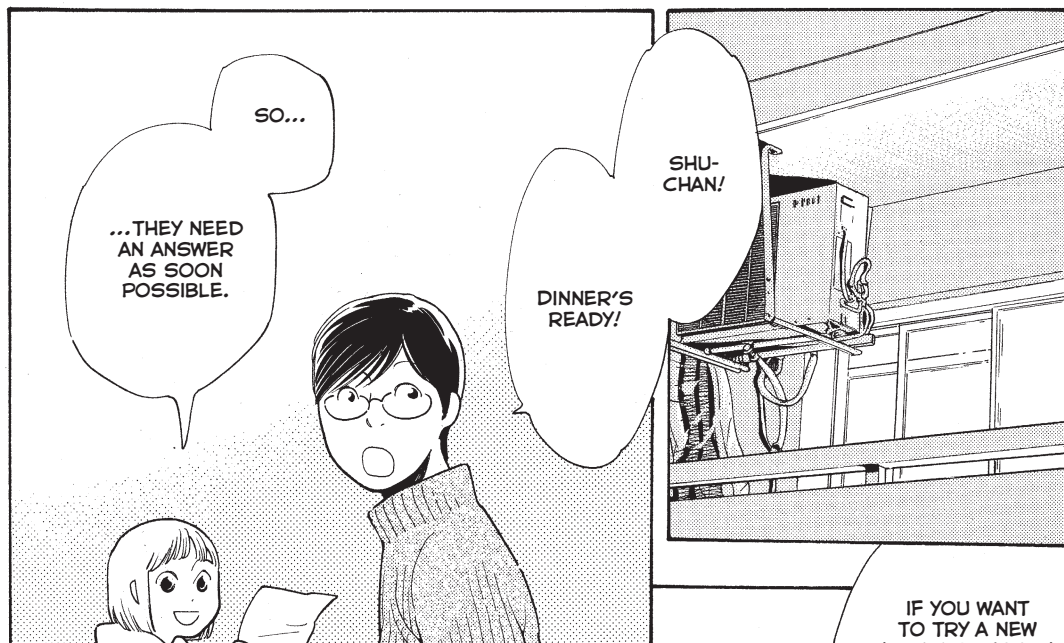


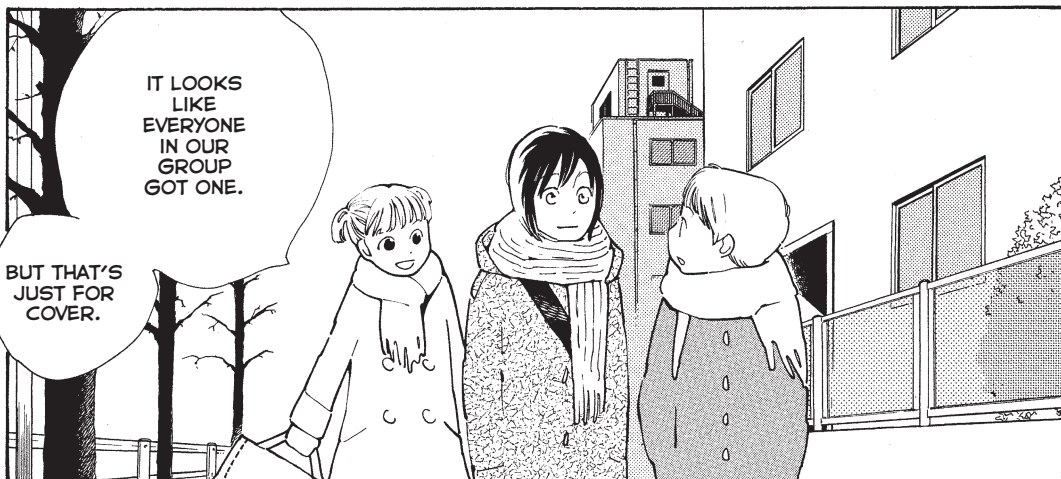
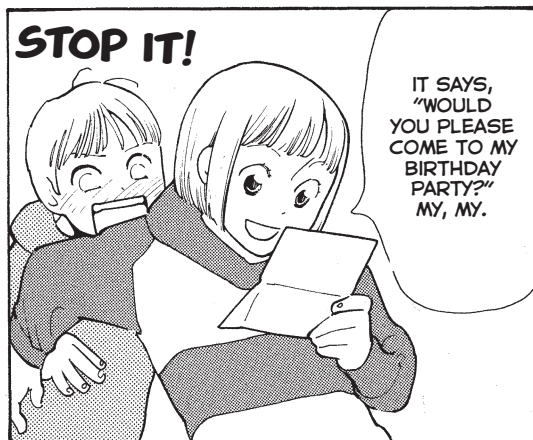
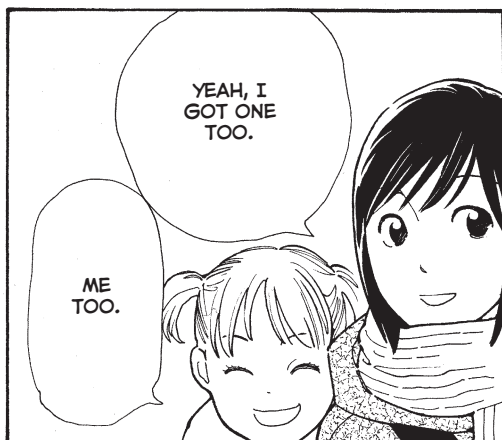
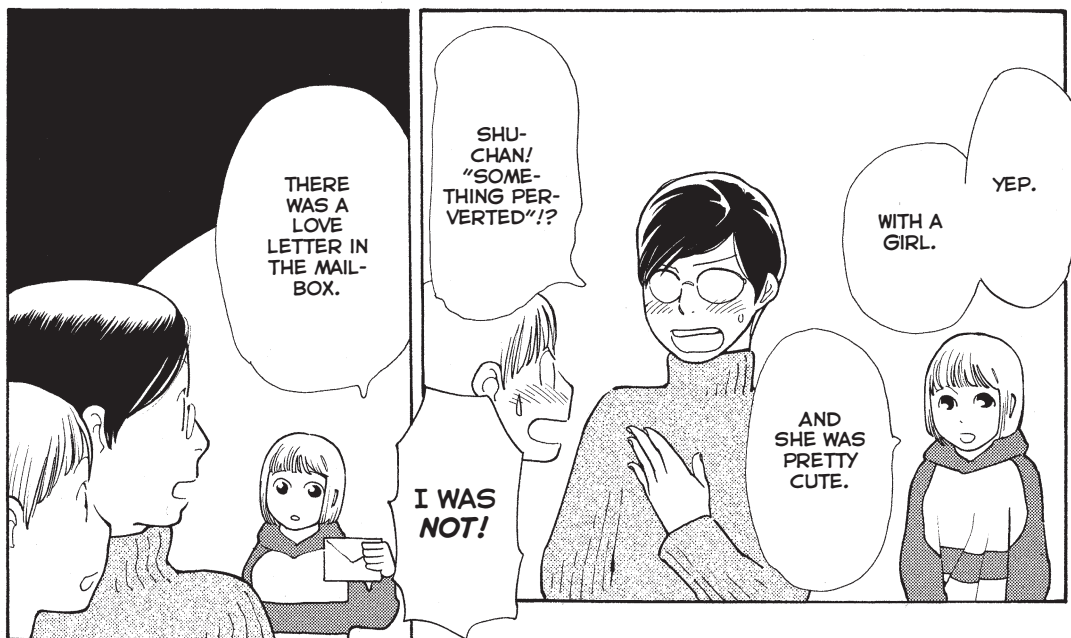


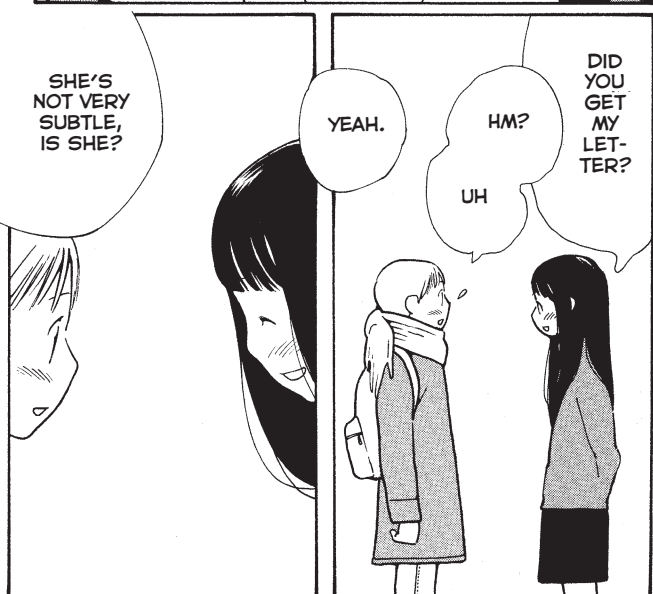
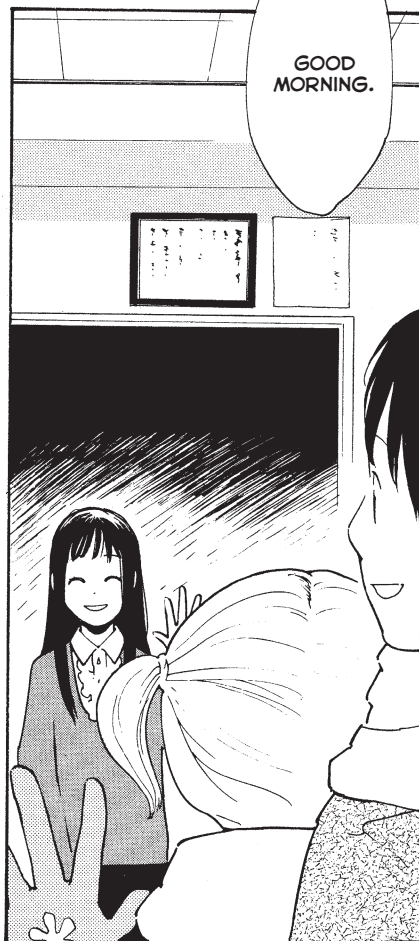
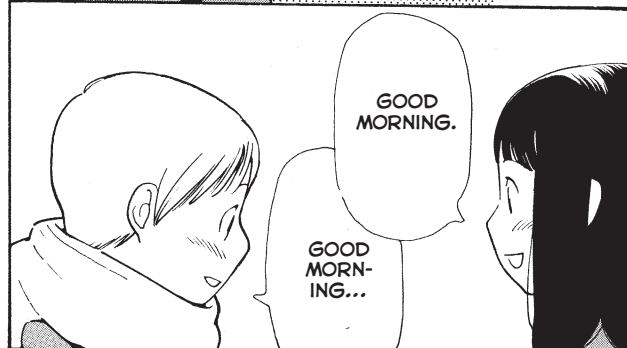
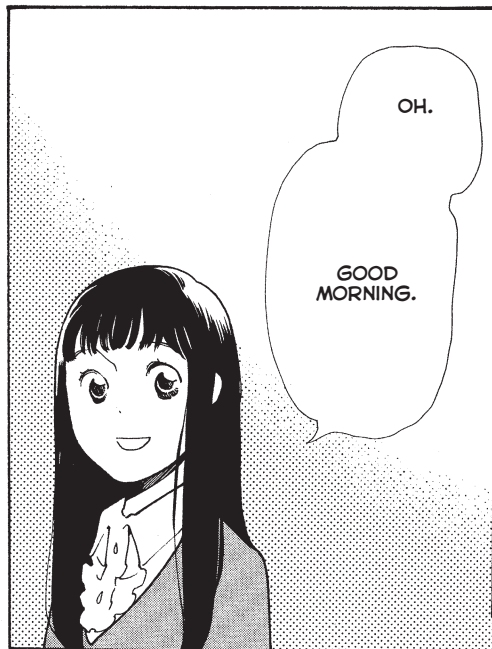




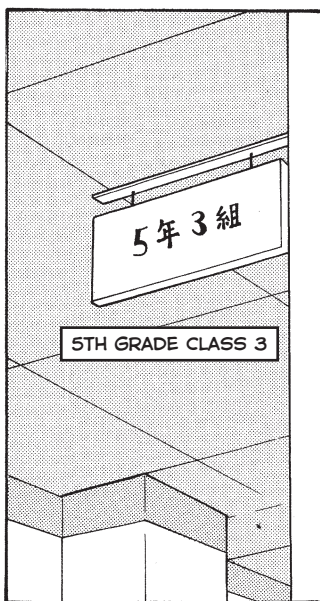
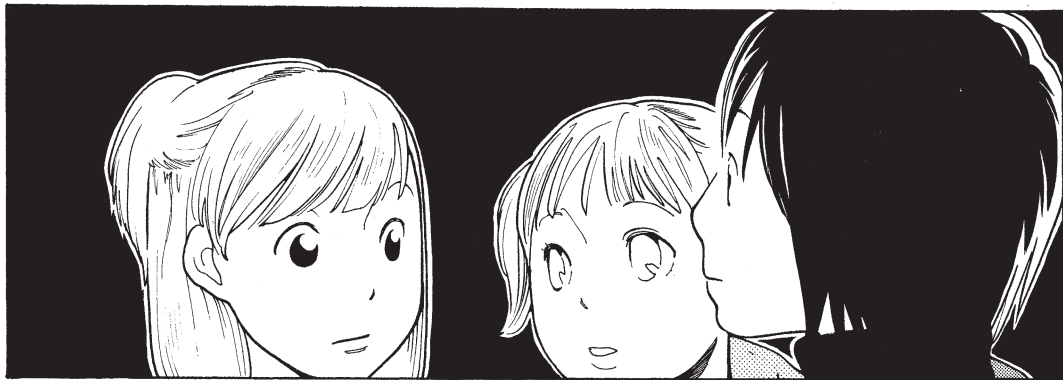
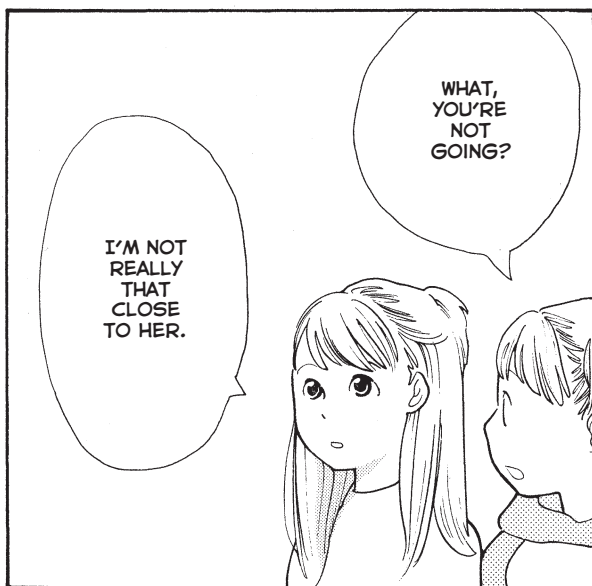


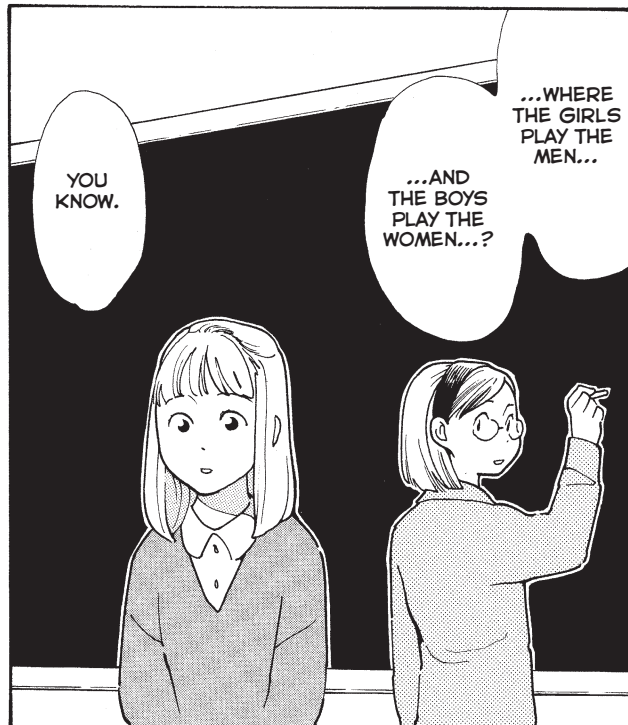
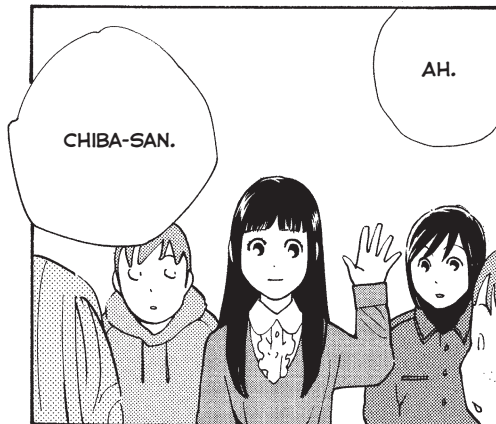
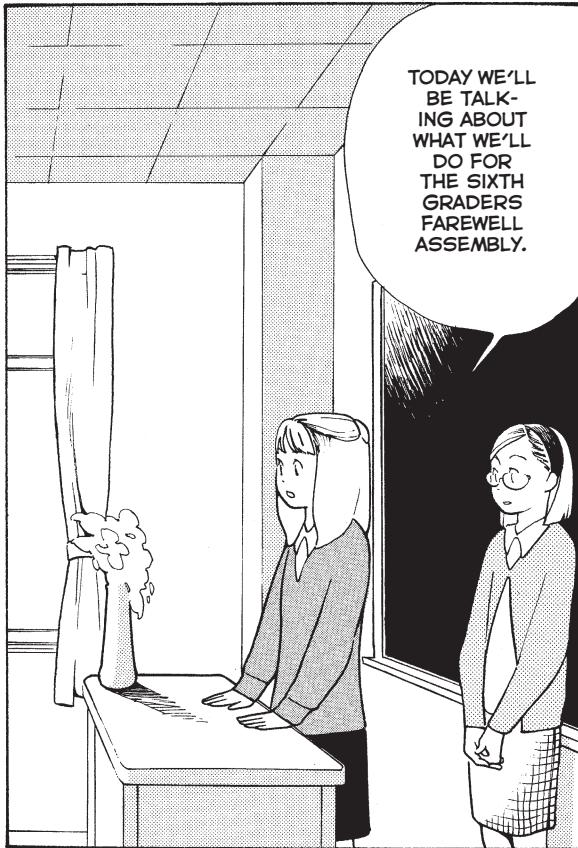
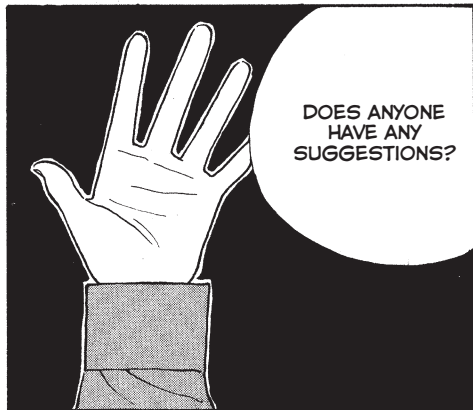


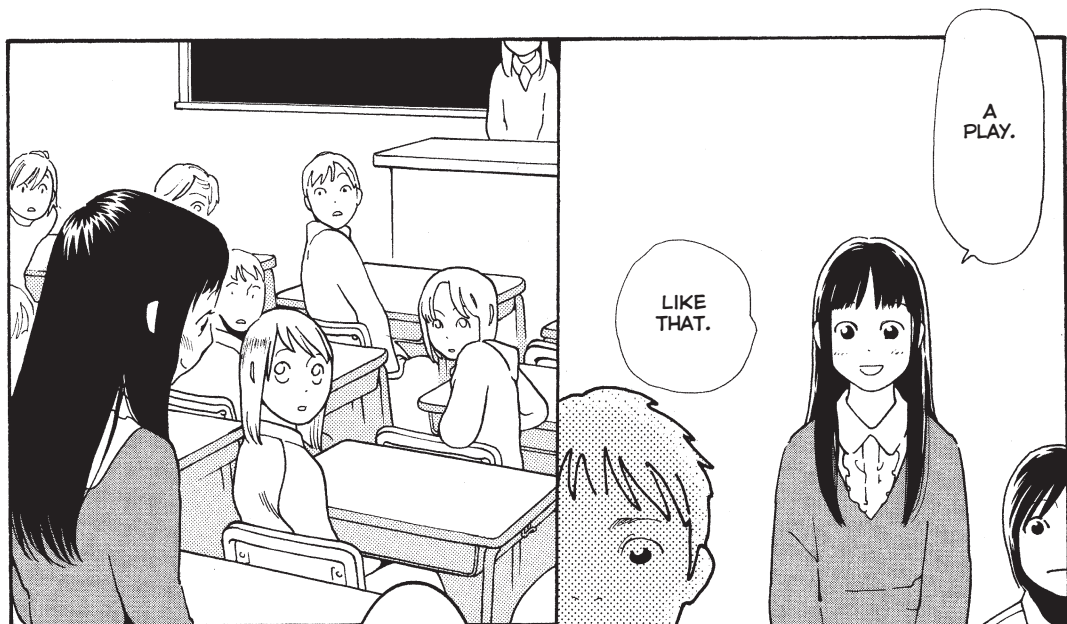












A  
PLAY.

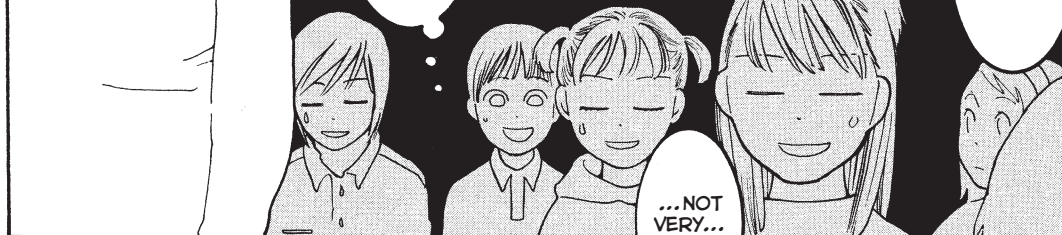
LIKE  
THAT.



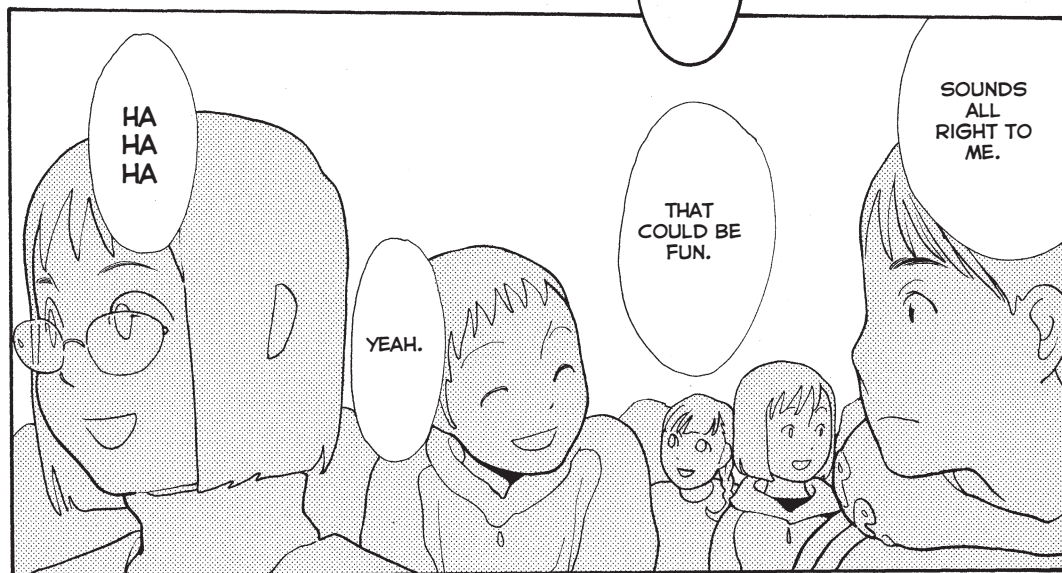
...SUBTLE.



SERI-  
OUSLY...



...NOT  
VERY...



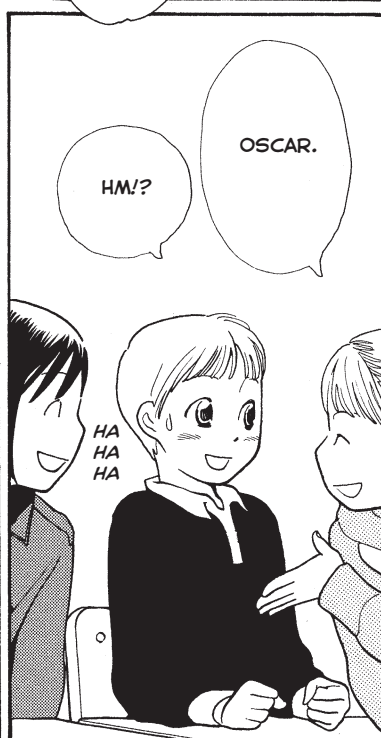
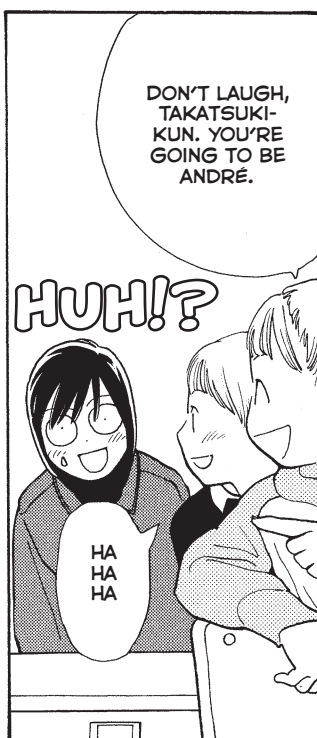
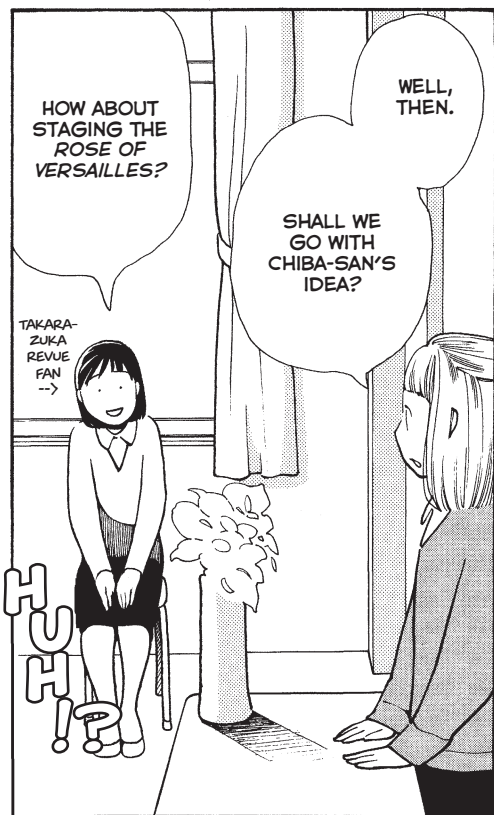
HA  
HA  
HA

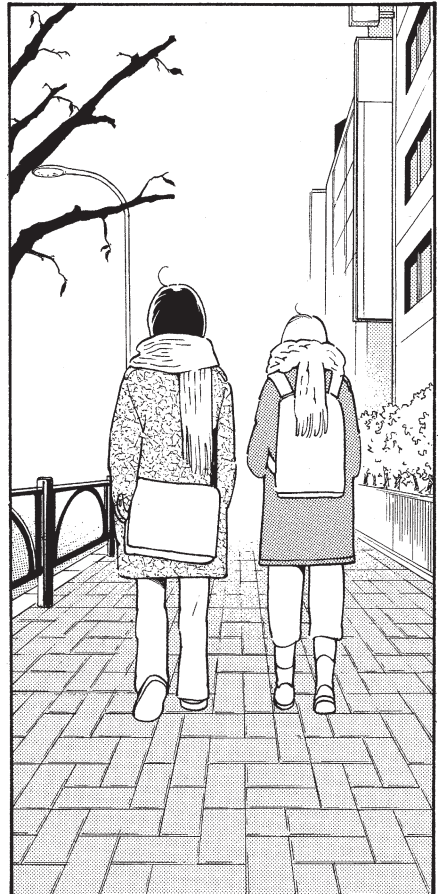
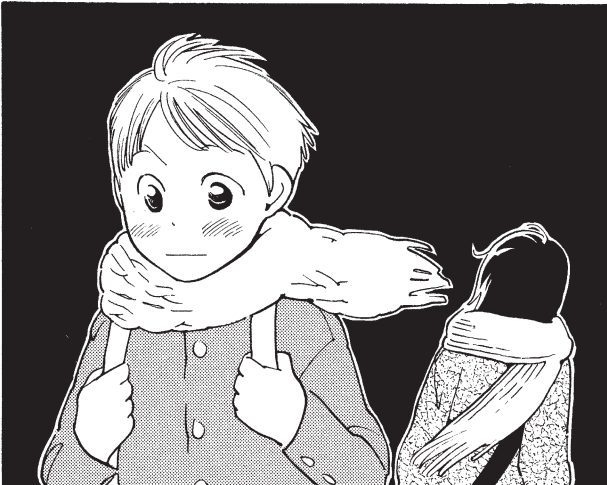
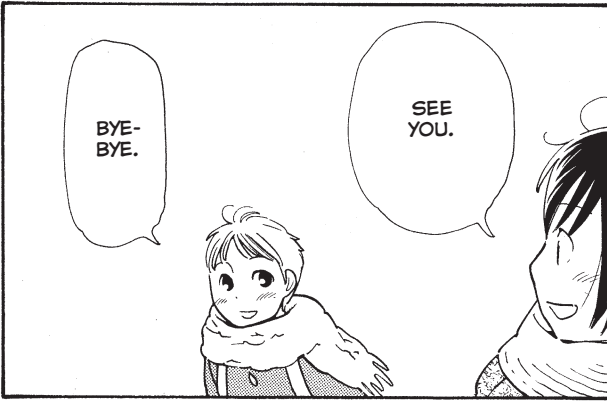
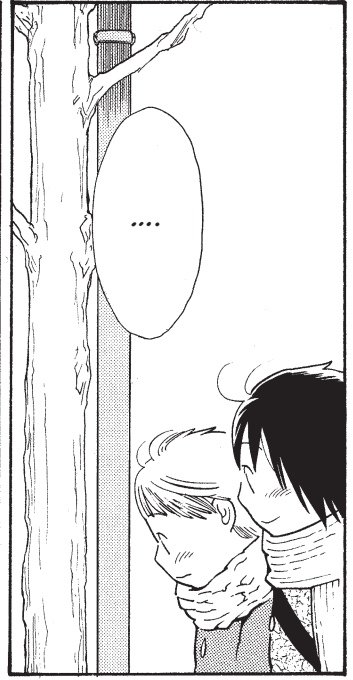
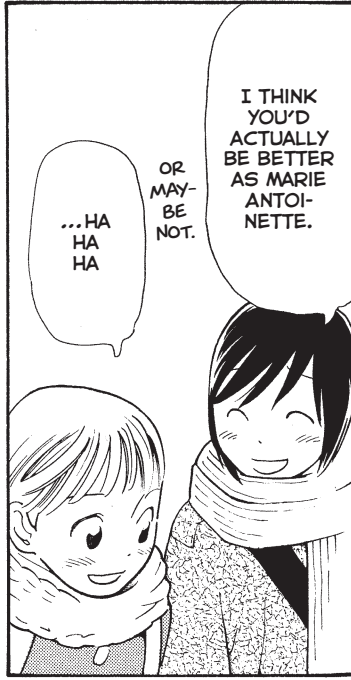
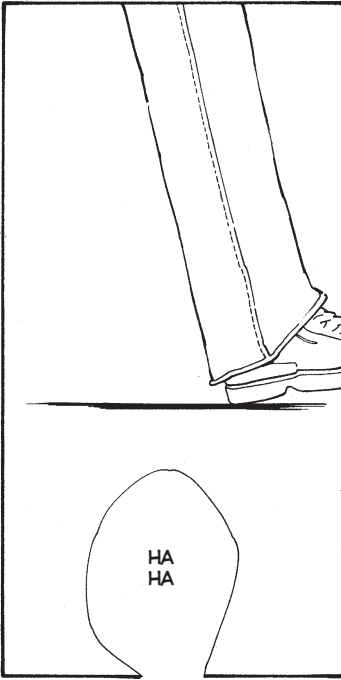
YEAH.

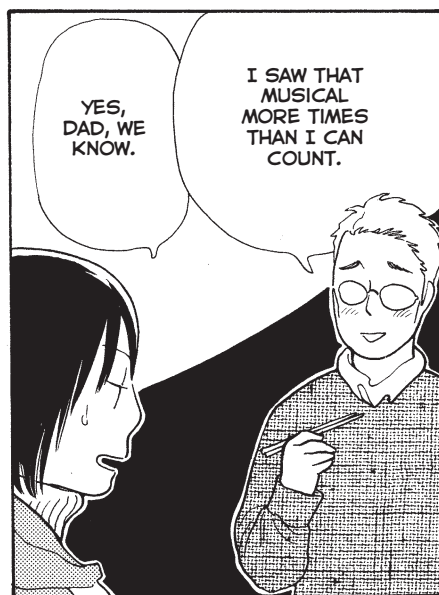
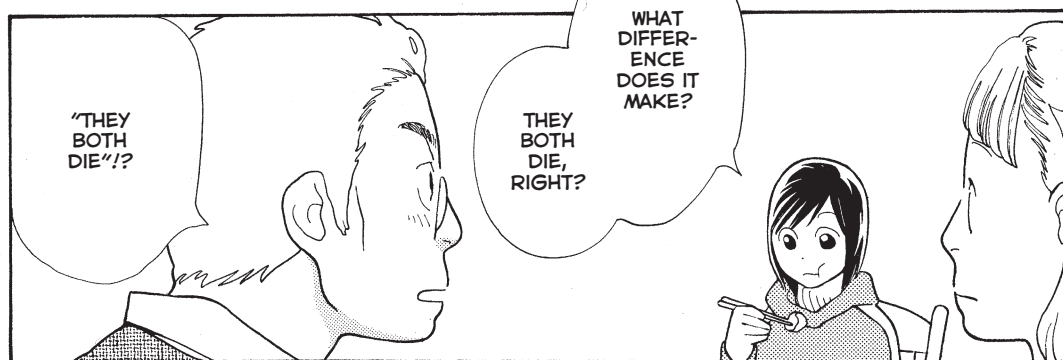
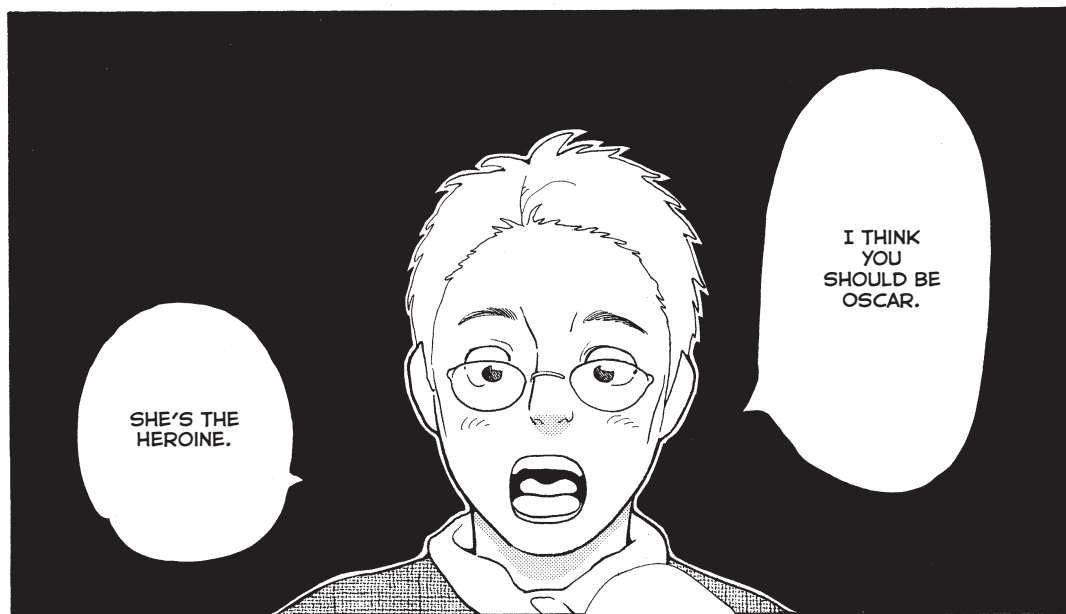
THAT  
COULD BE  
FUN.

SOUNDS  
ALL  
RIGHT TO  
ME.

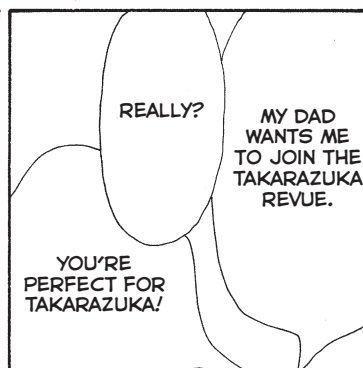
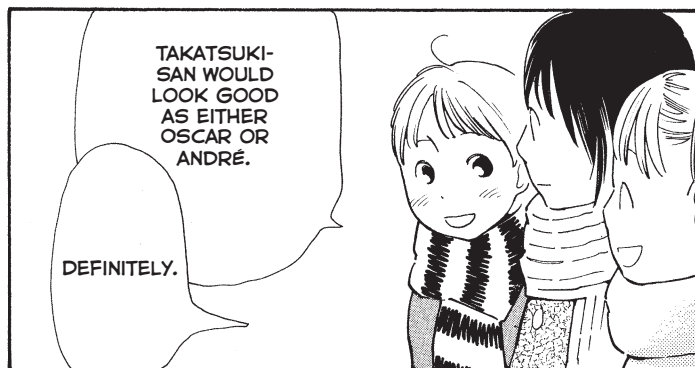


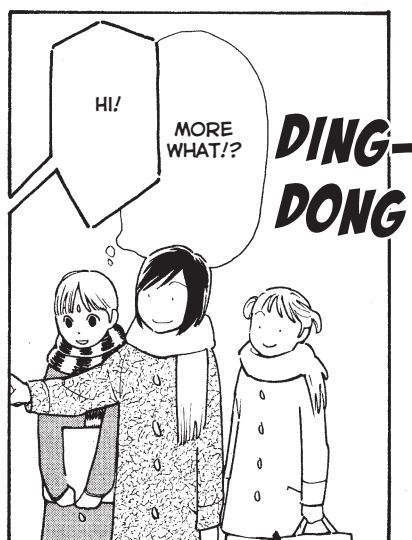
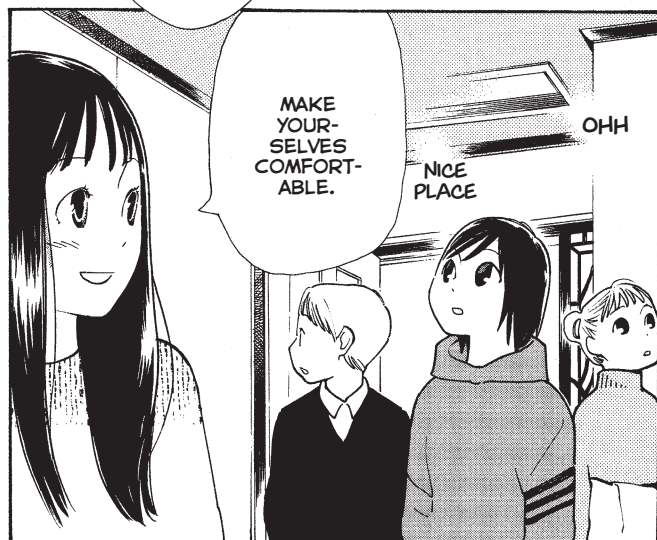
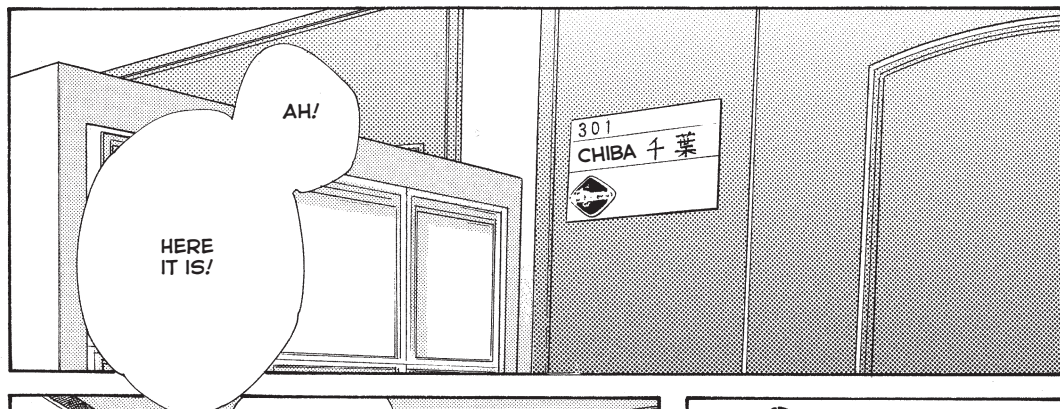
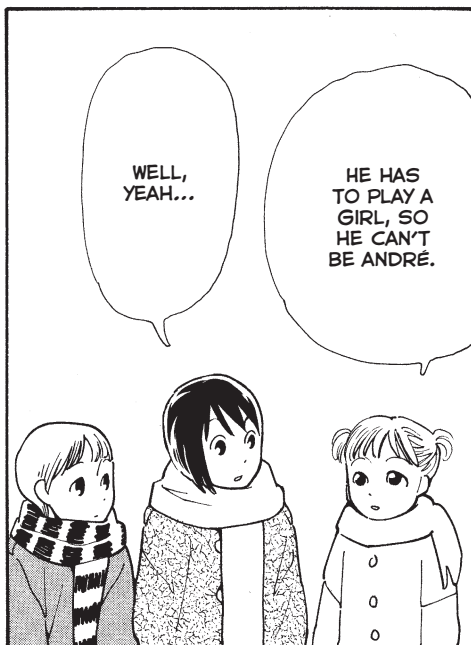
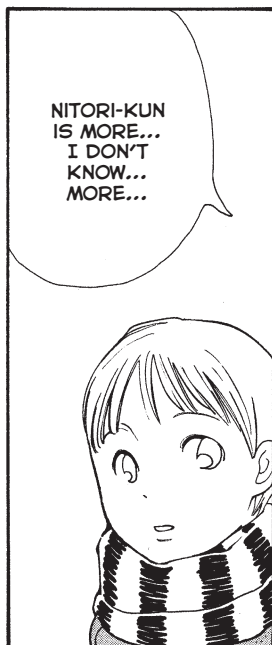


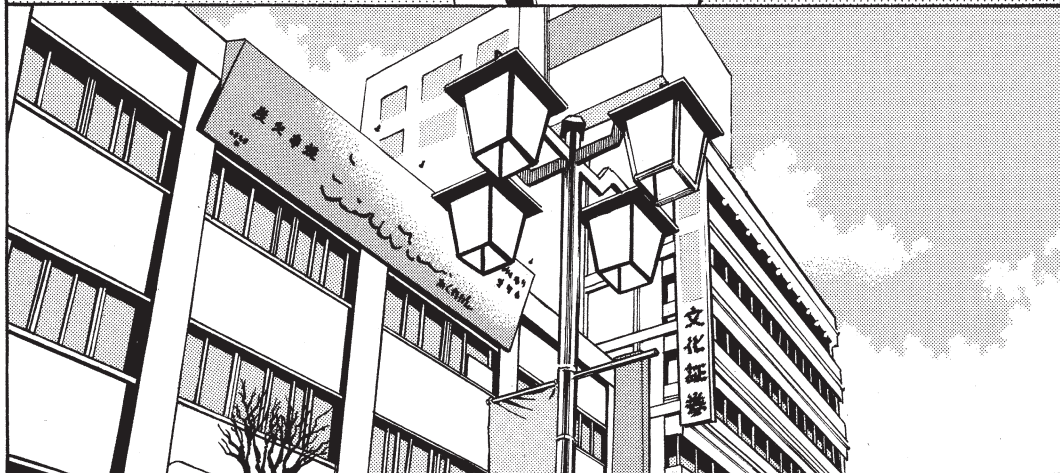
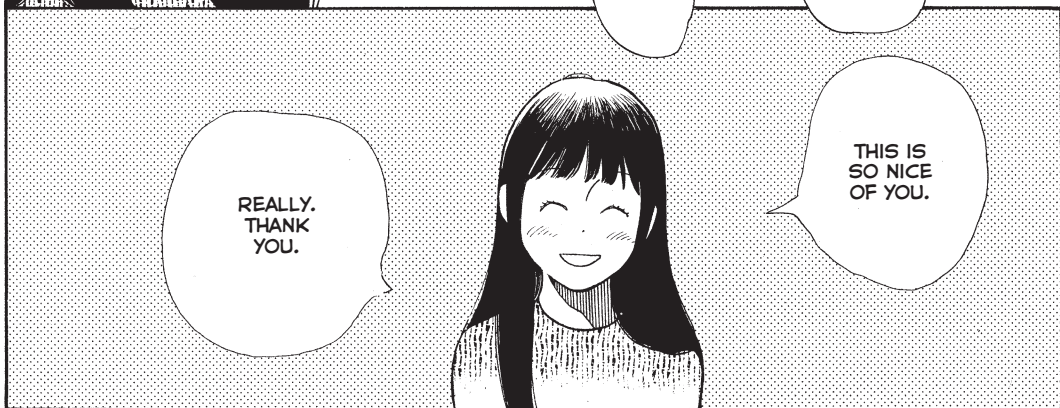
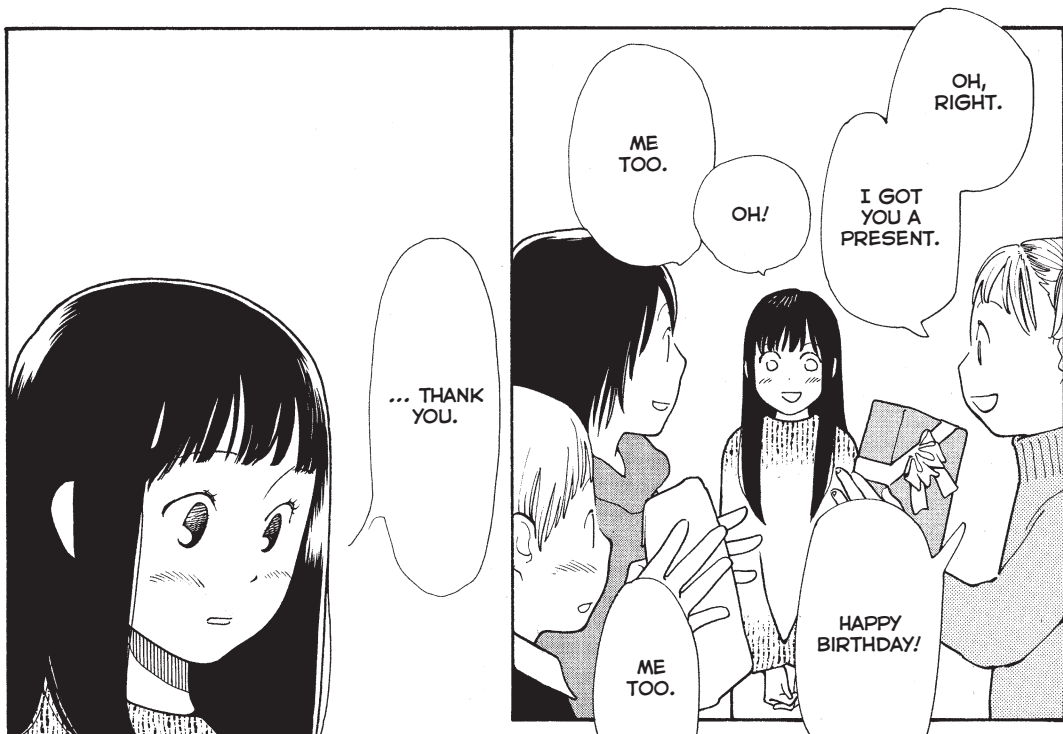




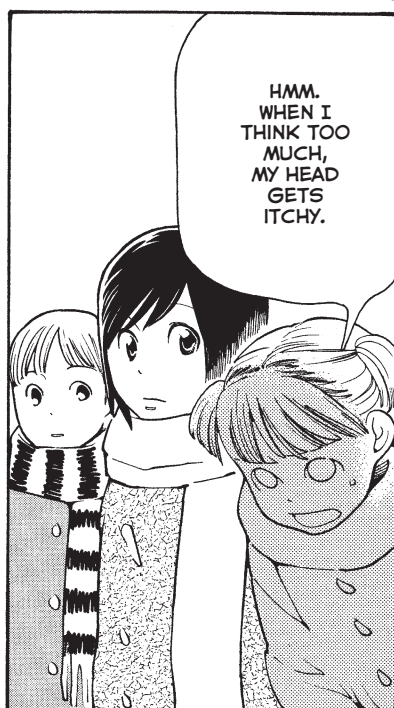
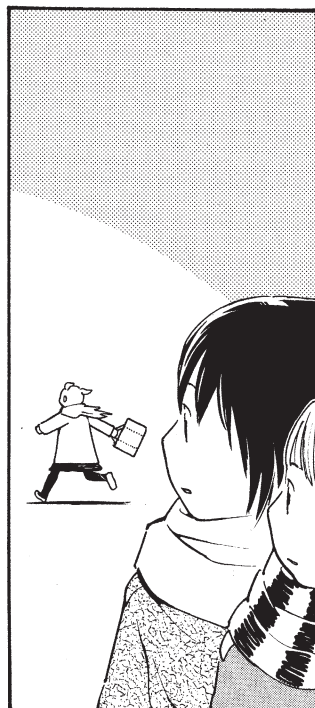
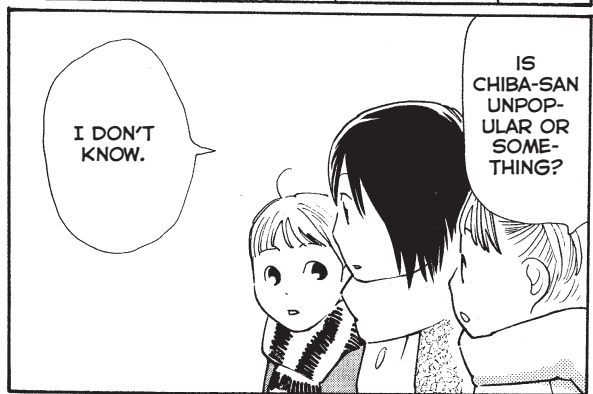


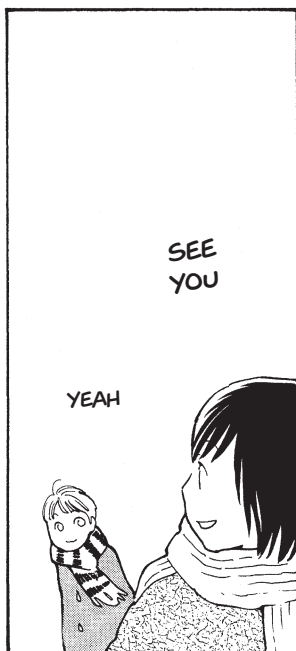
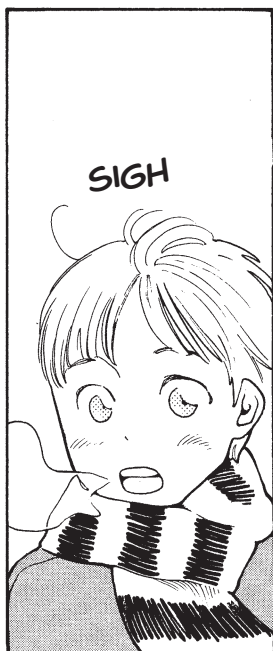


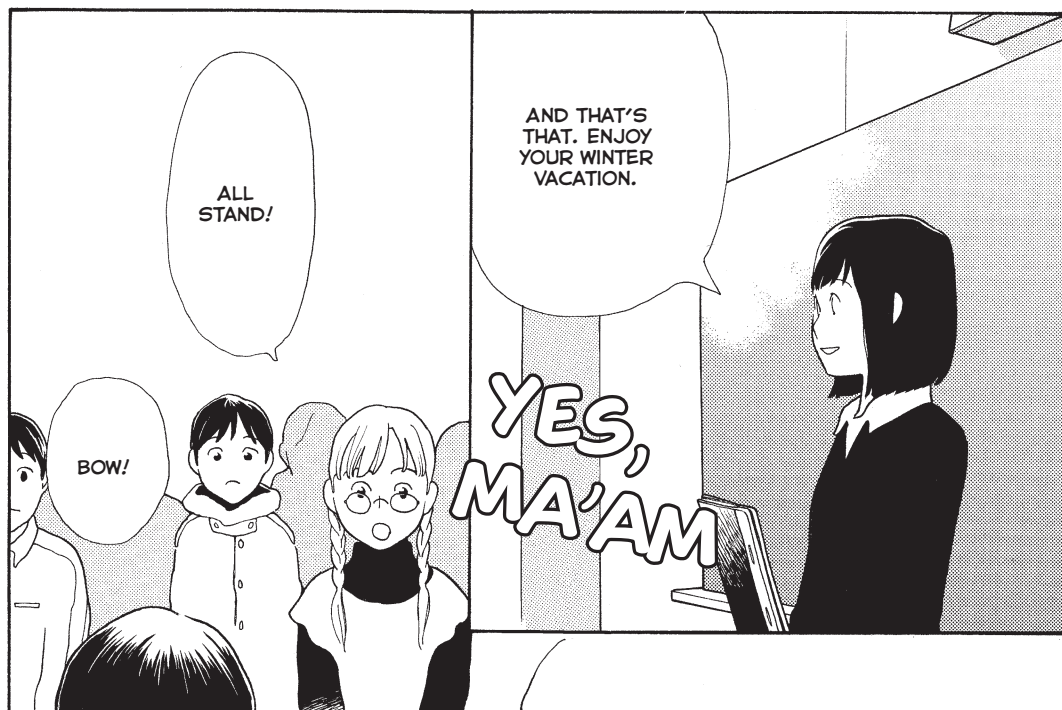




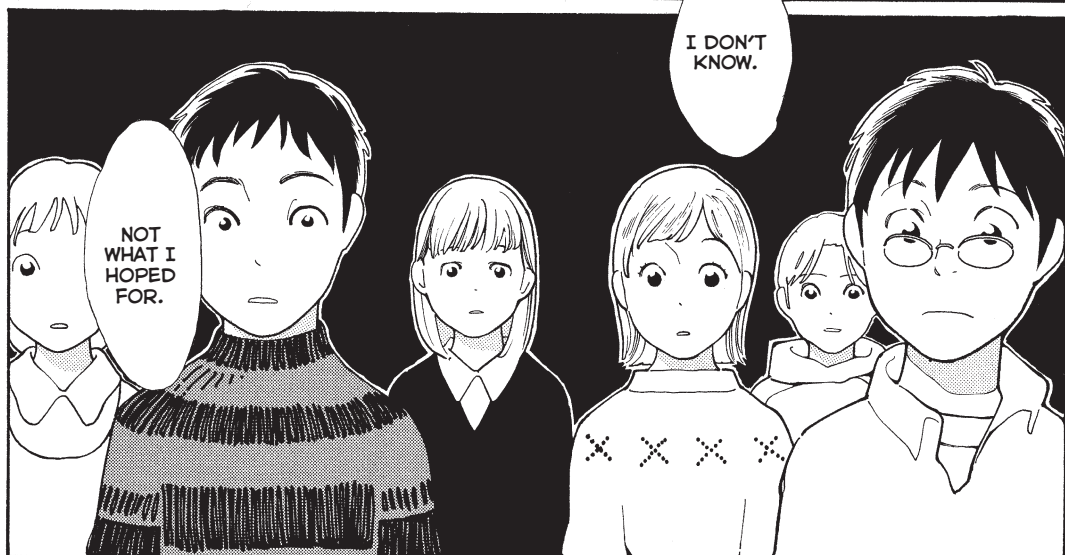
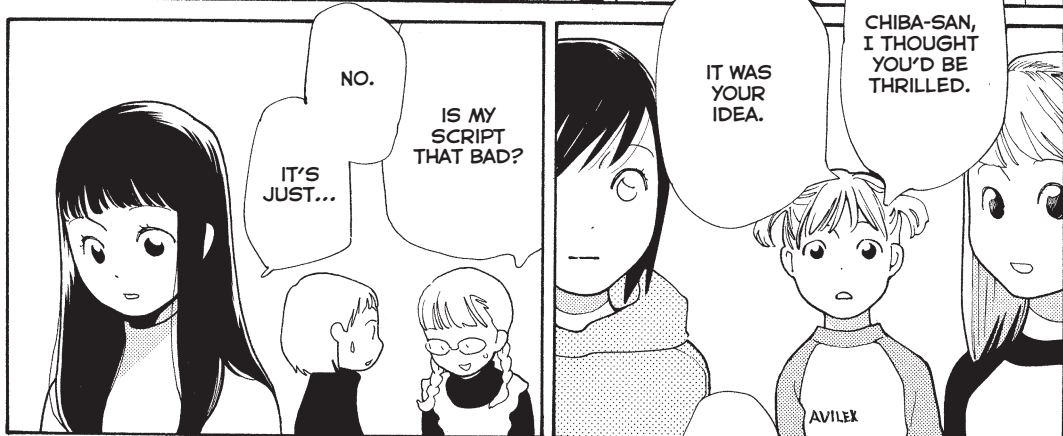
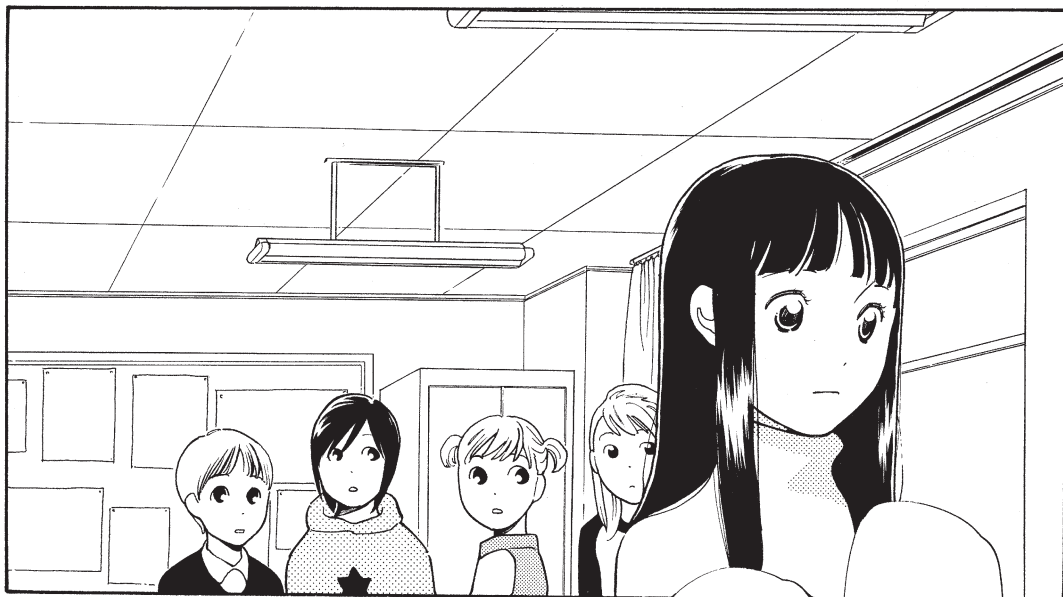


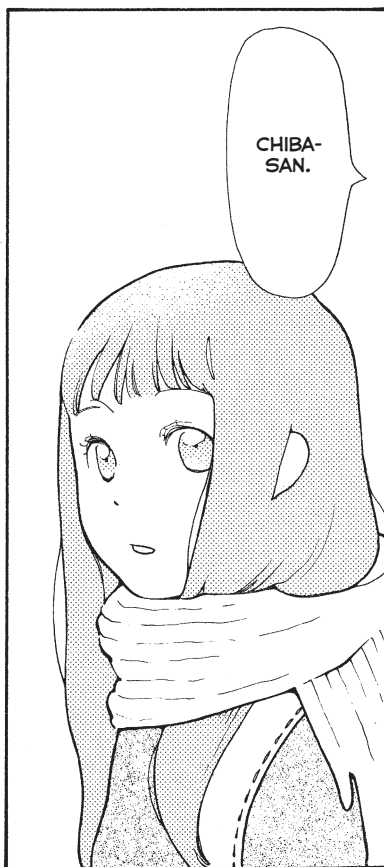
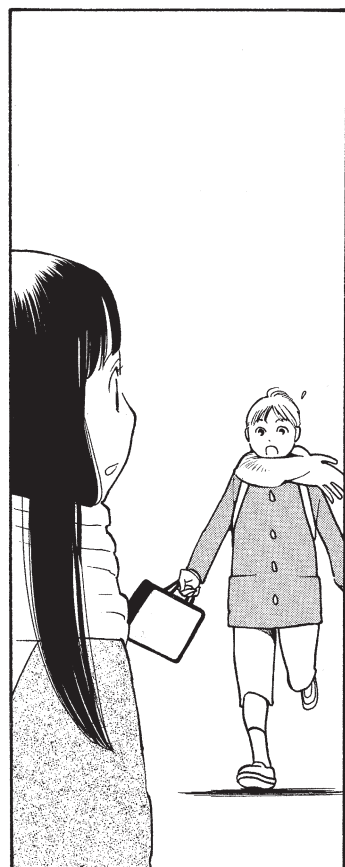
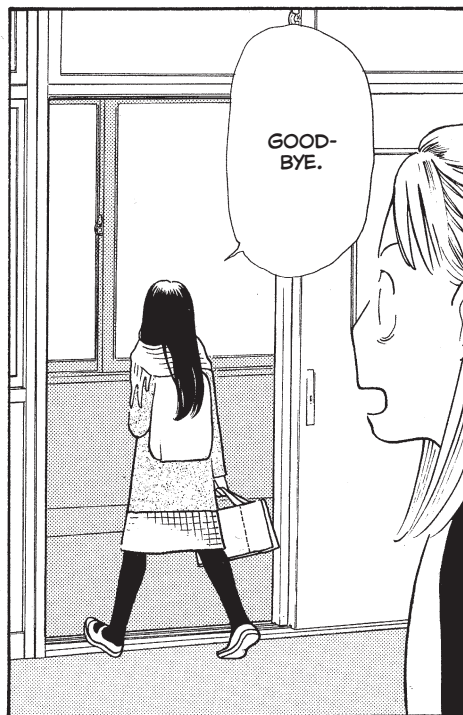
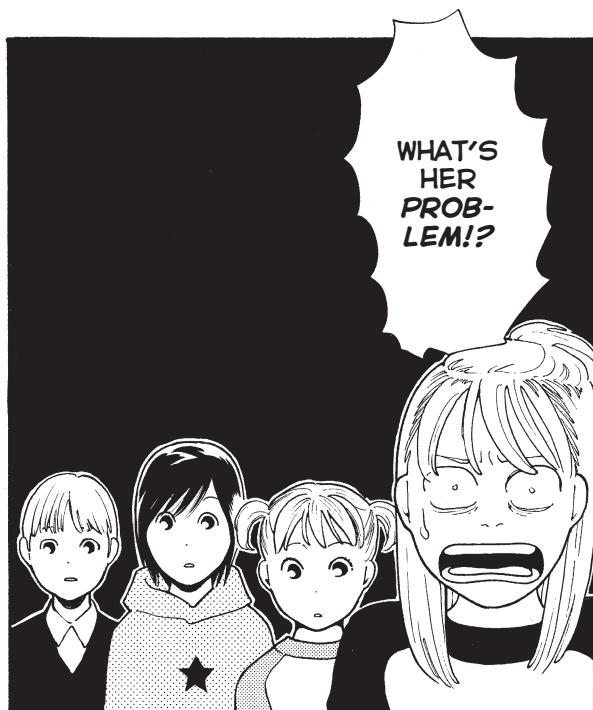


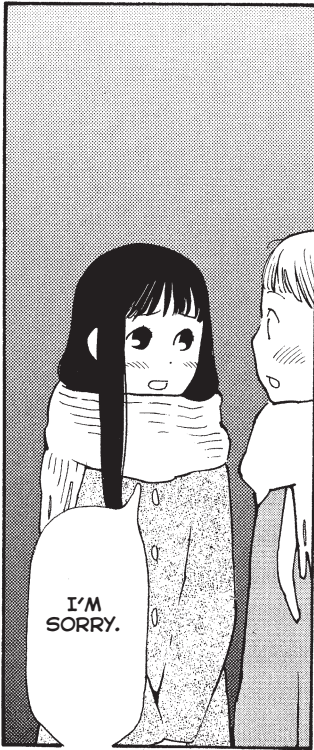




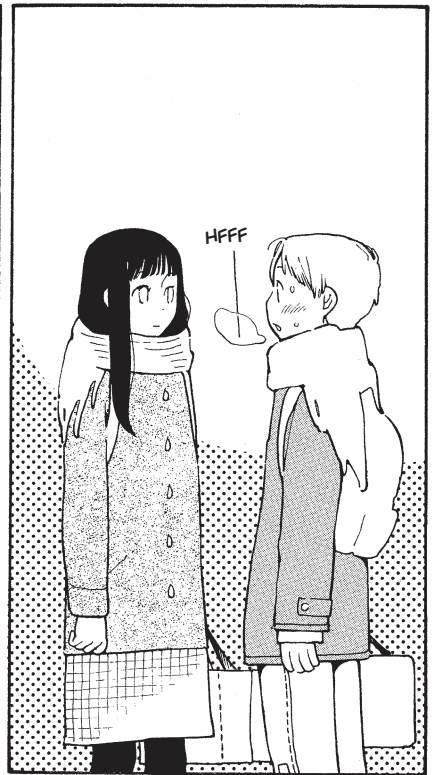
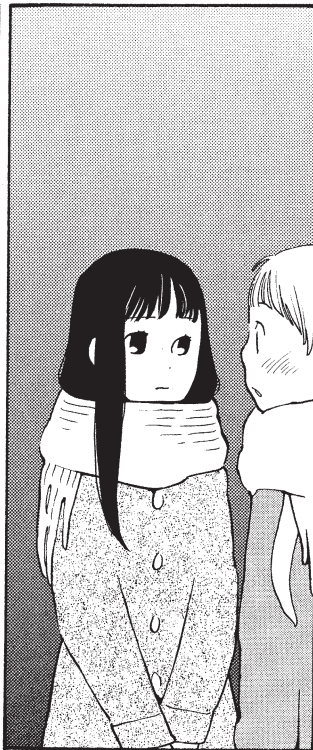




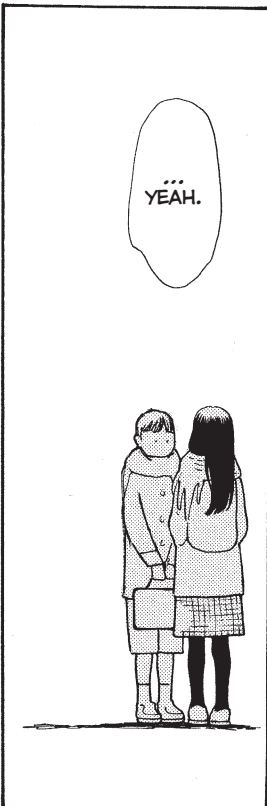




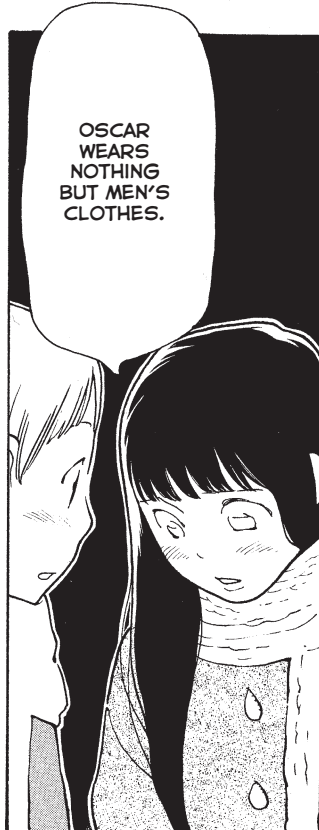
I'M  
SORRY.



HFFF



...  
YEAH.



OSCAR  
WEARS  
NOTHING  
BUT MEN'S  
CLOTHES.



I...

I JUST  
WANTED TO  
HAVE YOU  
DRESS AS  
A GIRL.



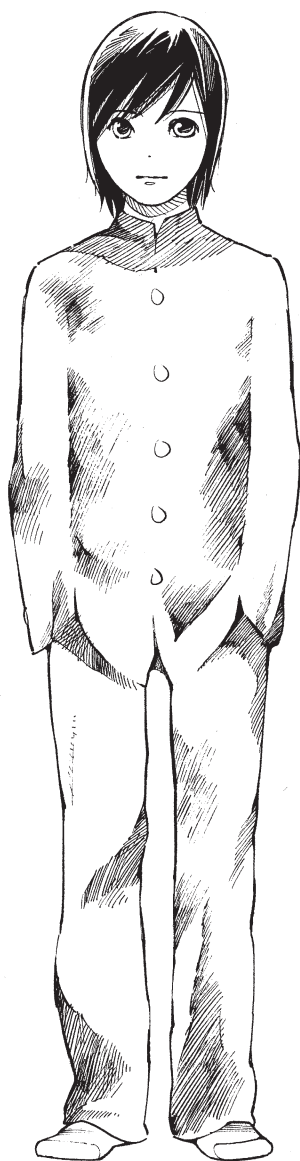
4



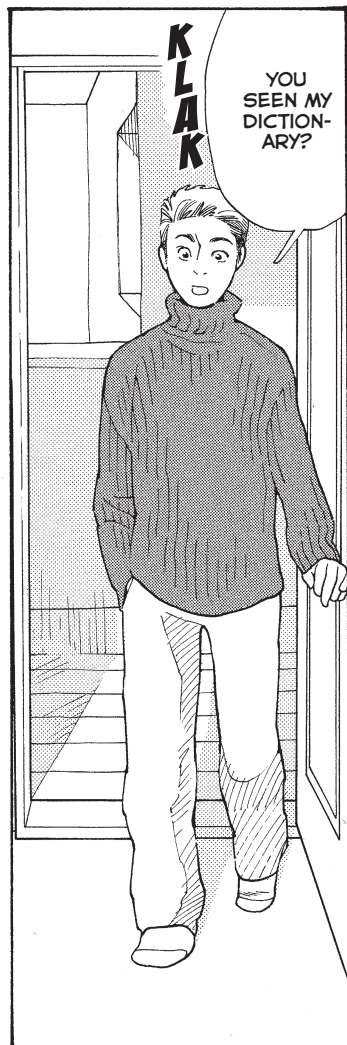
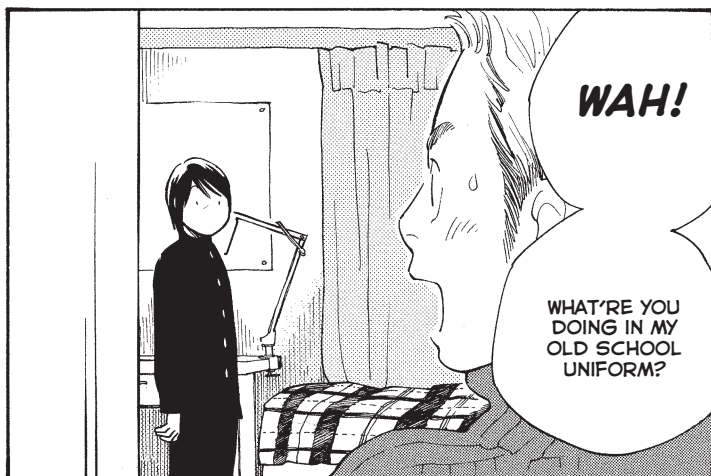
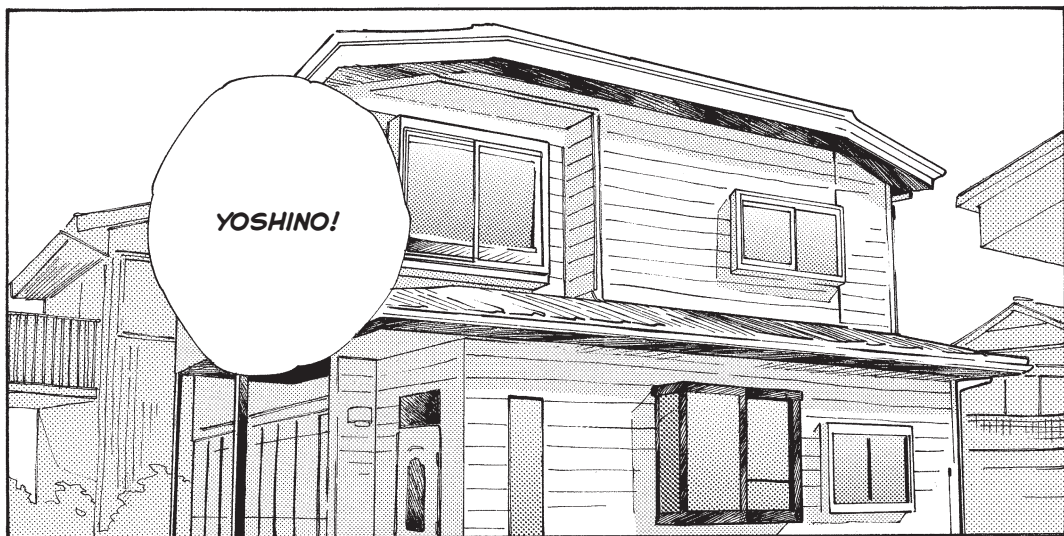
Wandering Daughter

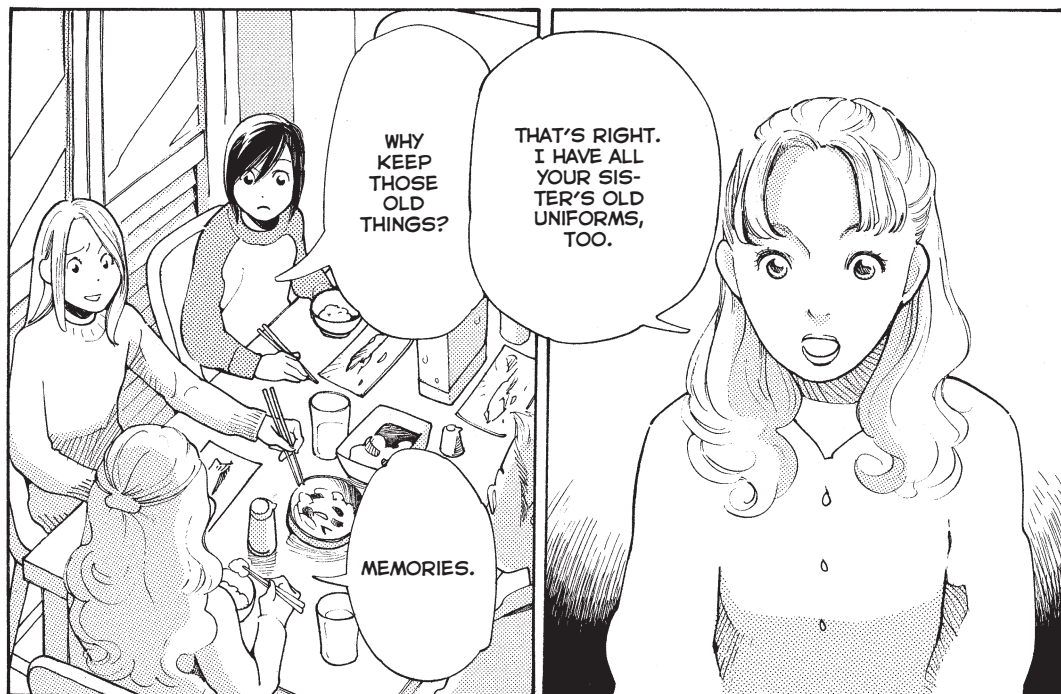












WHY  
KEEP  
THOSE  
OLD  
THINGS?

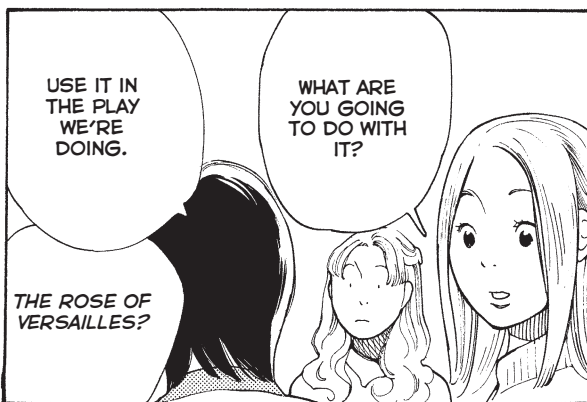
THAT'S RIGHT.  
I HAVE ALL  
YOUR SIS-  
TER'S OLD  
UNIFORMS,  
TOO.

MEMORIES.



MAYBE  
I'LL DIG  
OUT YOUR  
SISTER'S,  
TOO.

HMM.



USE IT IN  
THE PLAY  
WE'RE  
DOING.

WHAT ARE  
YOU GOING  
TO DO WITH  
IT?

THE ROSE OF  
VERSAILLES?



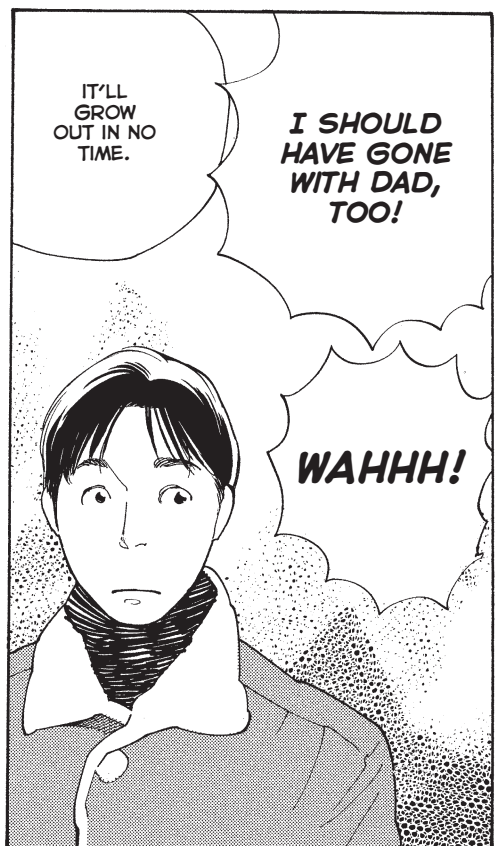
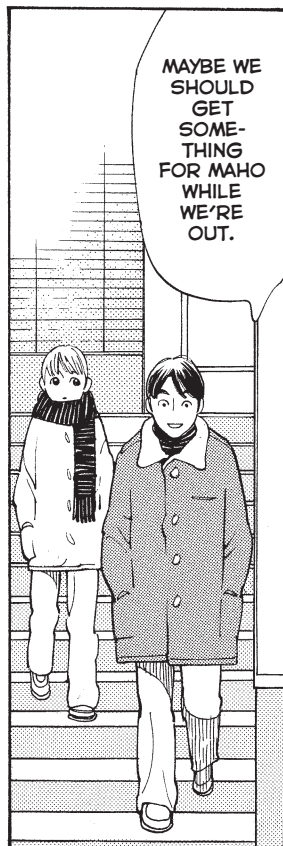
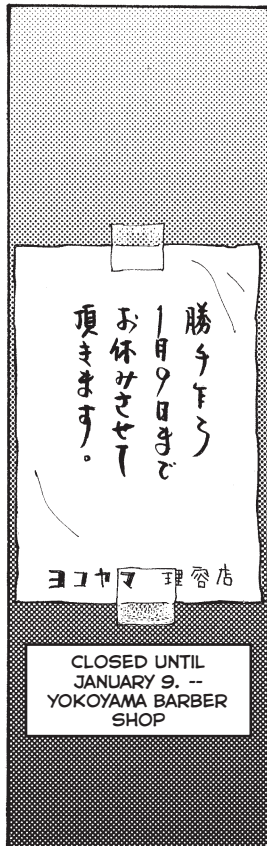
I'VE  
GOTTA  
GET A  
HAIR-  
CUT.

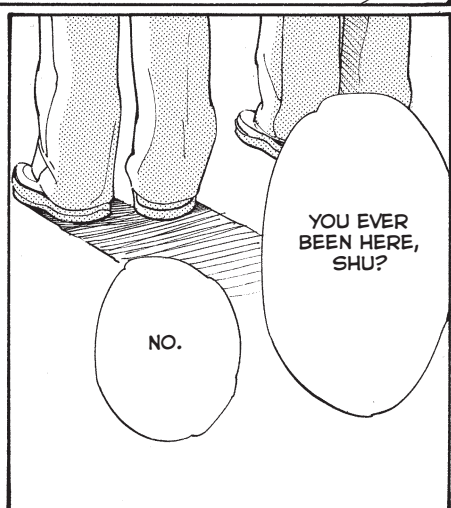
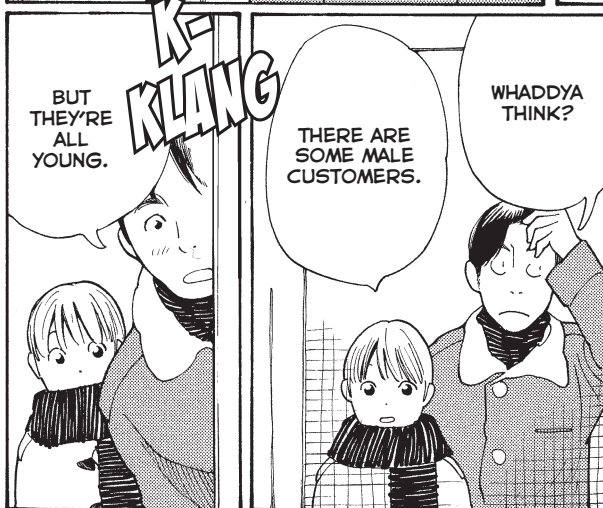
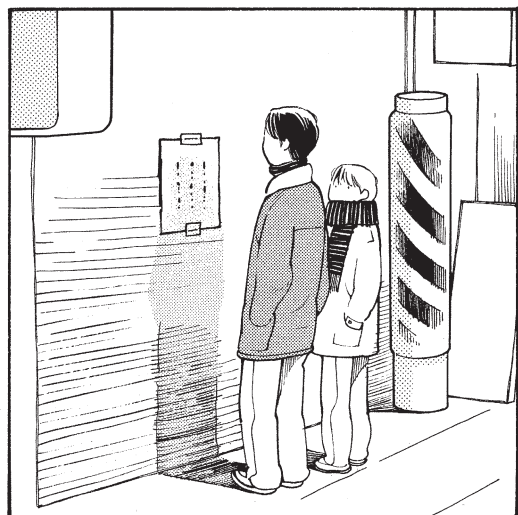
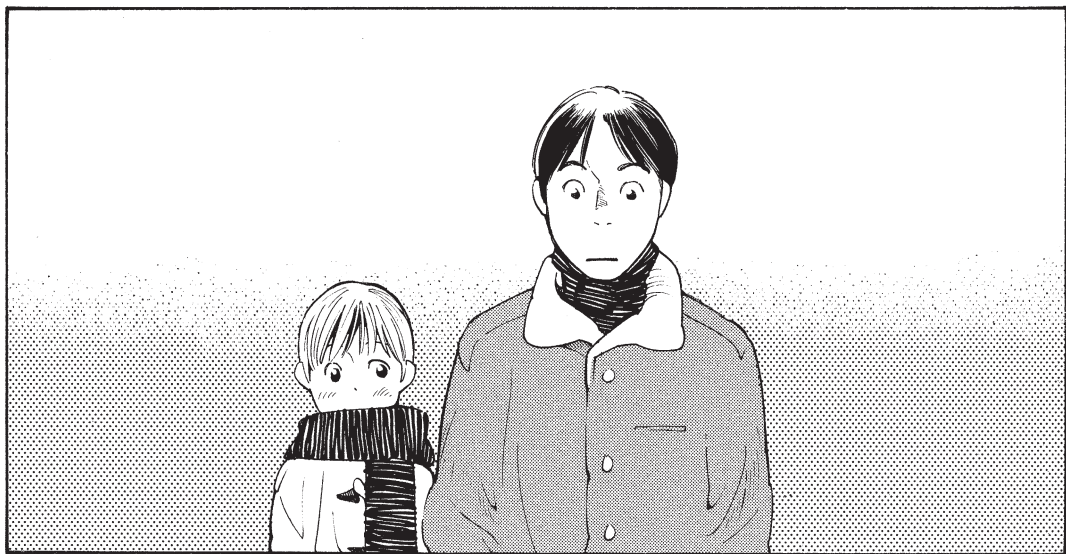
AH.

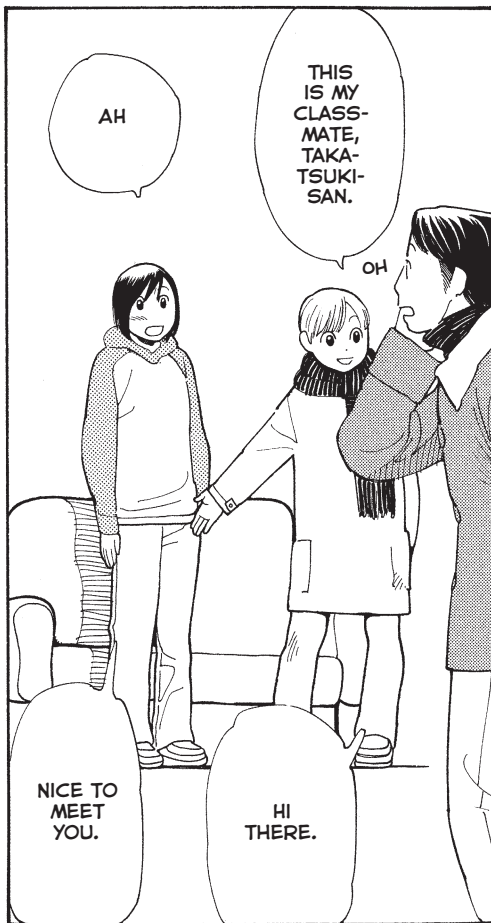
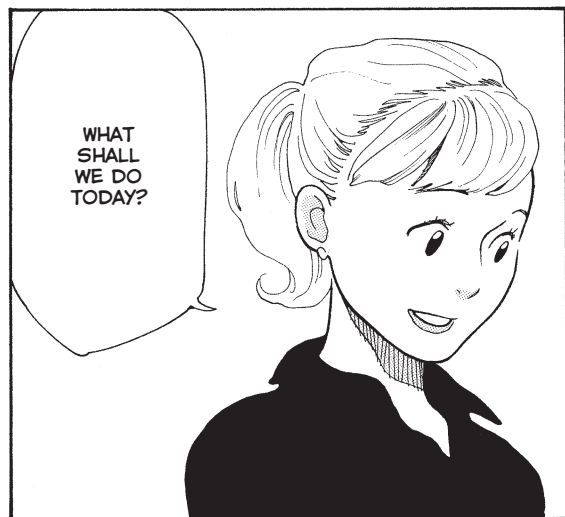
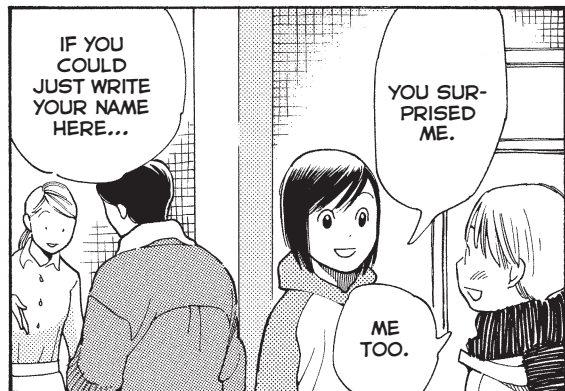




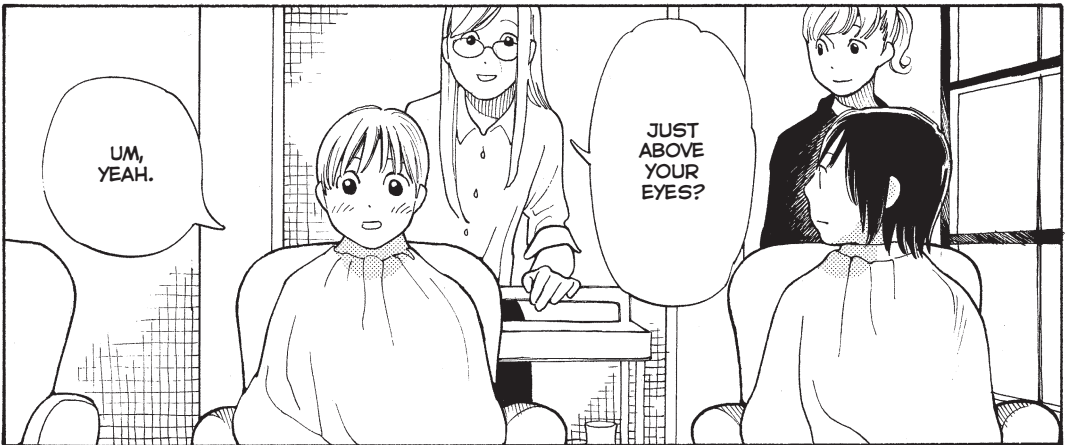
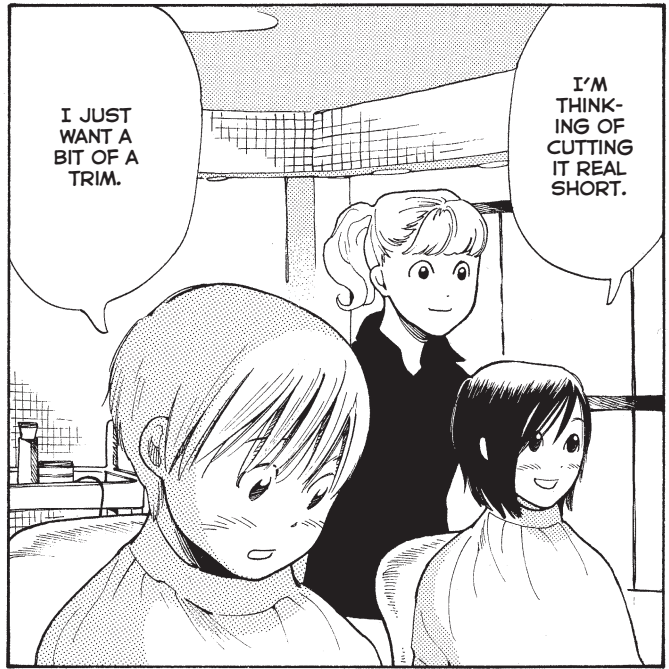
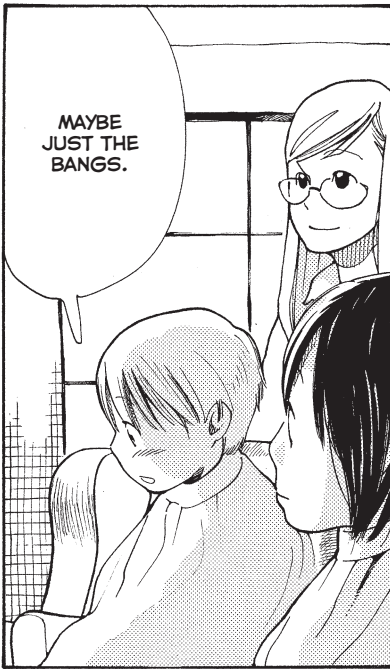


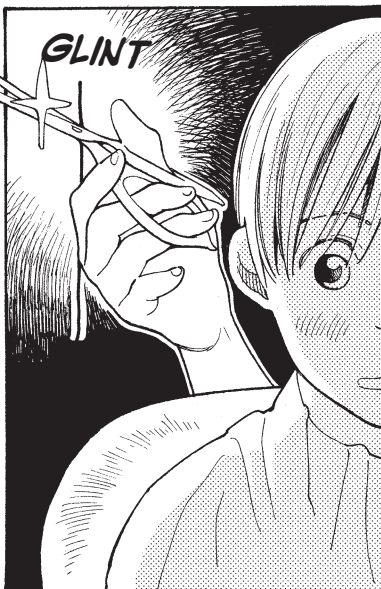
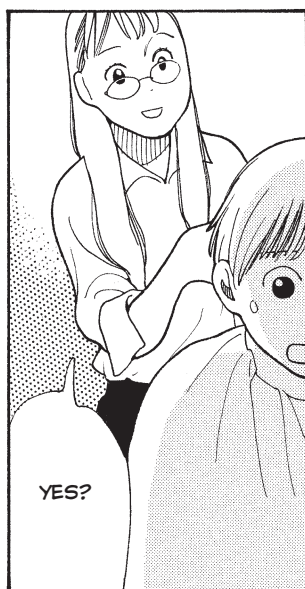




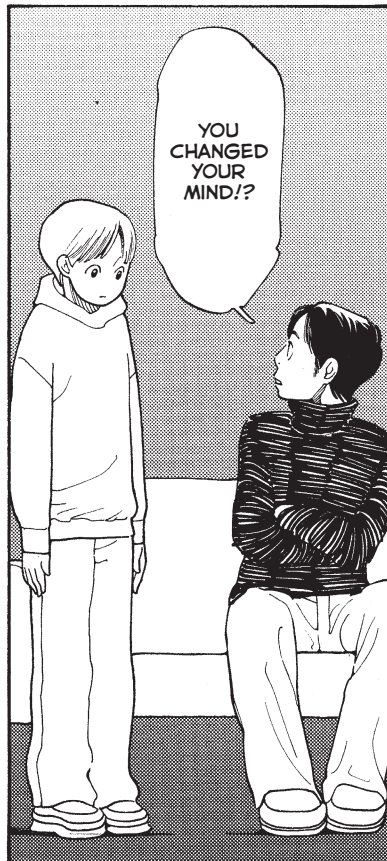
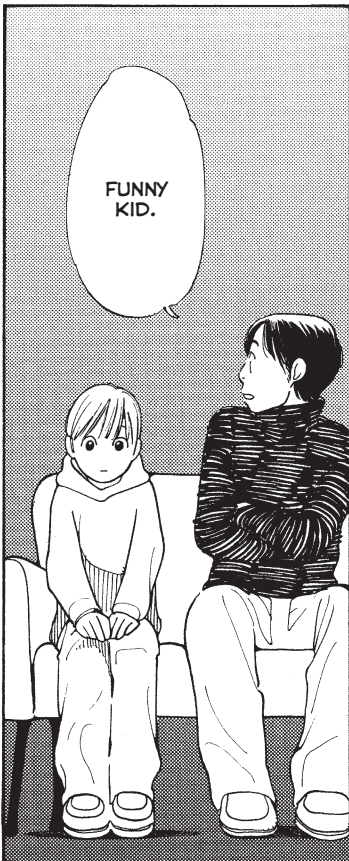
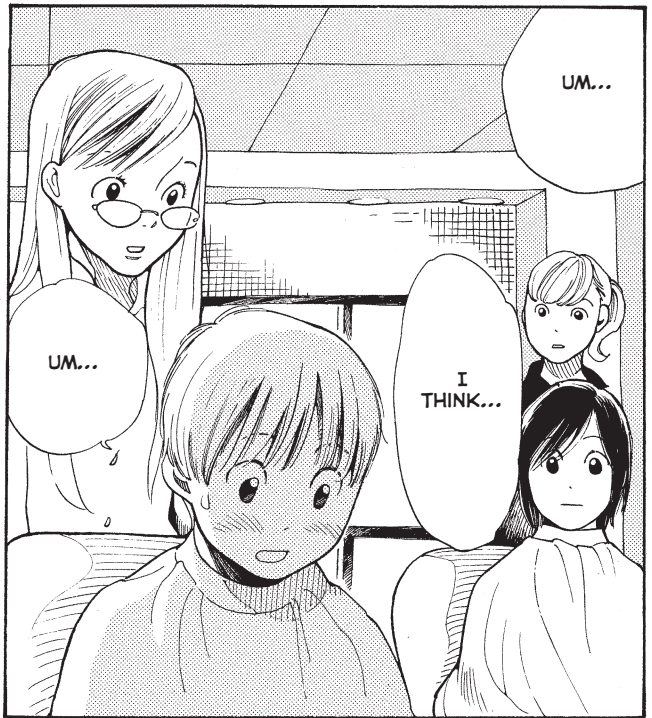




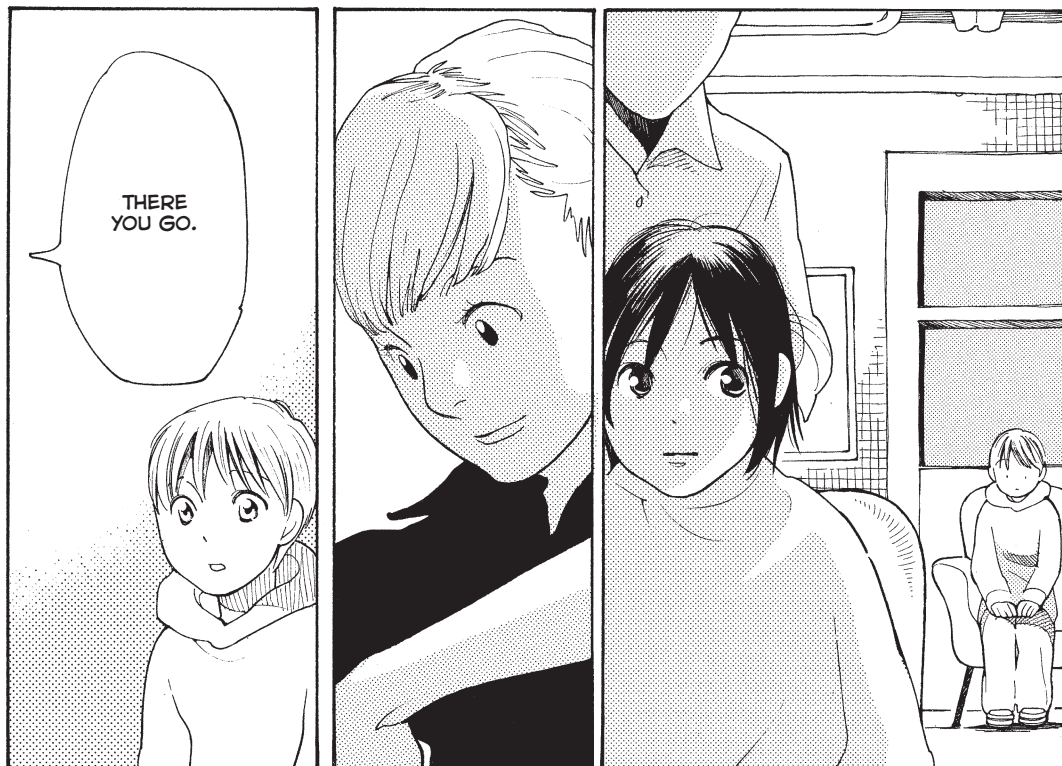


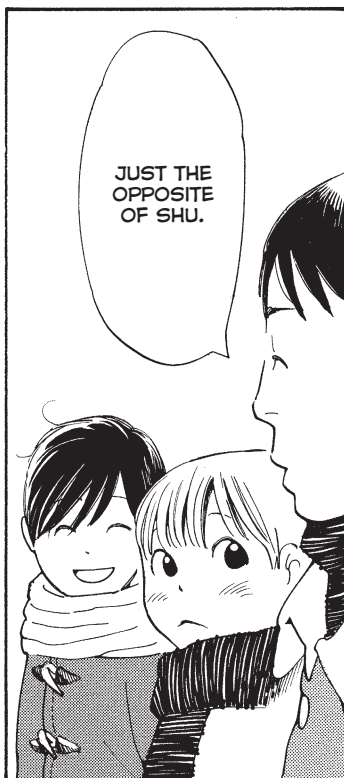




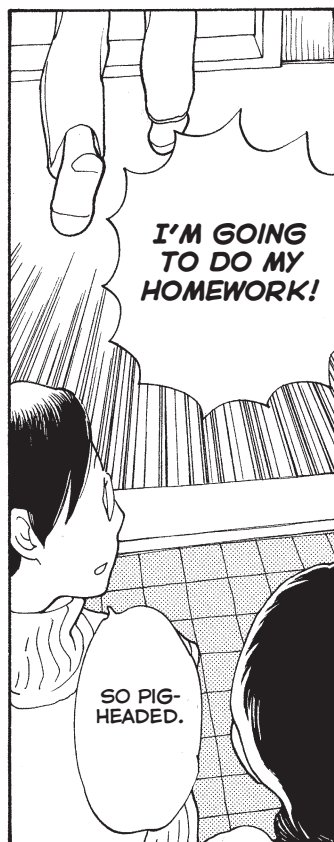




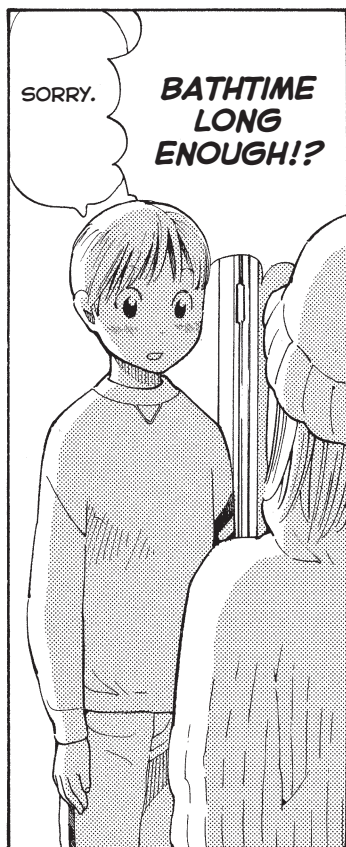
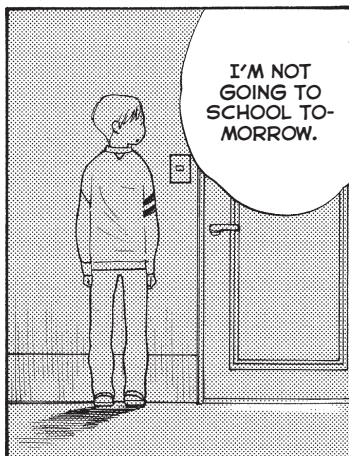
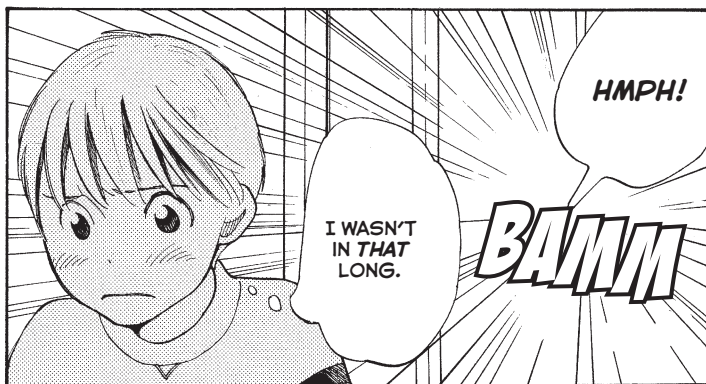


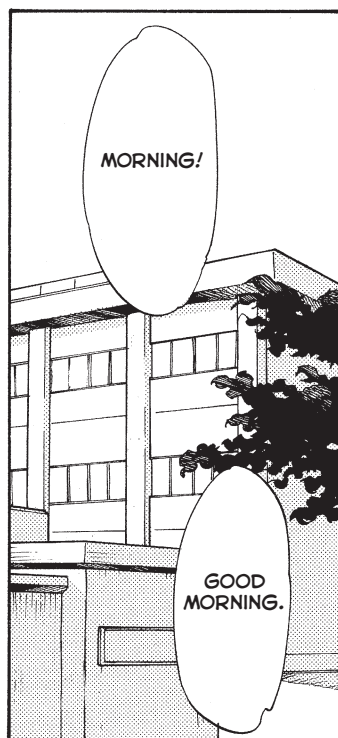
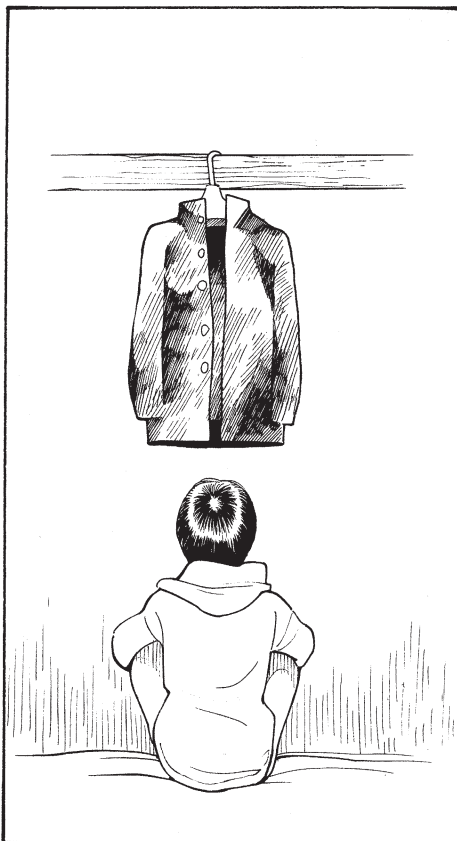


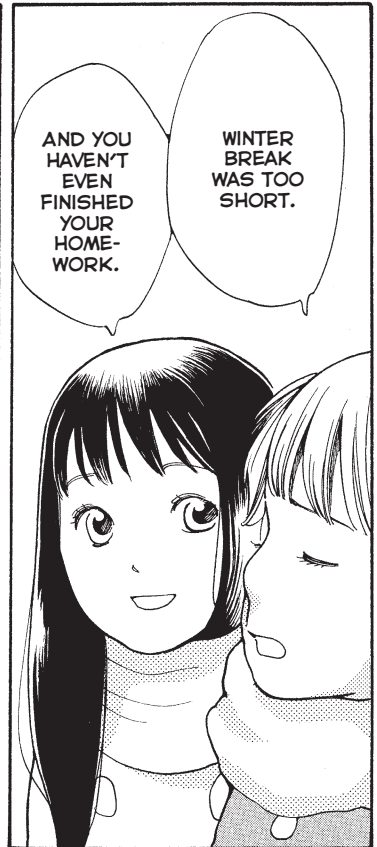
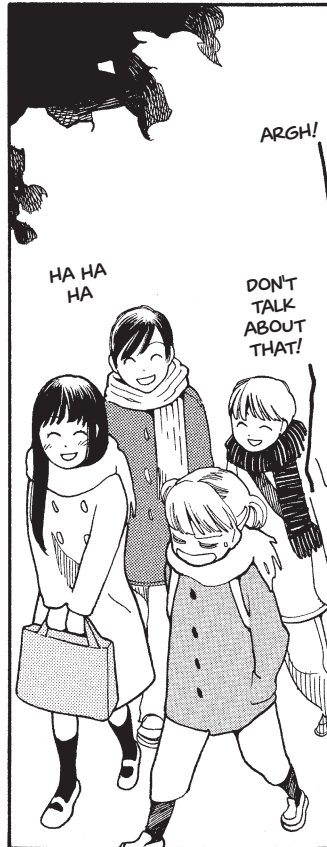
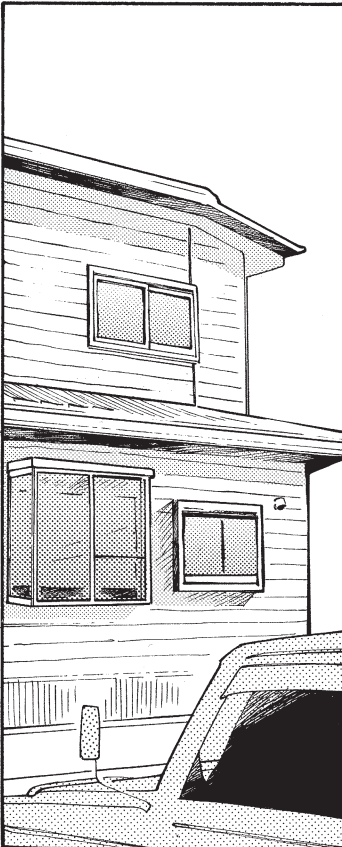
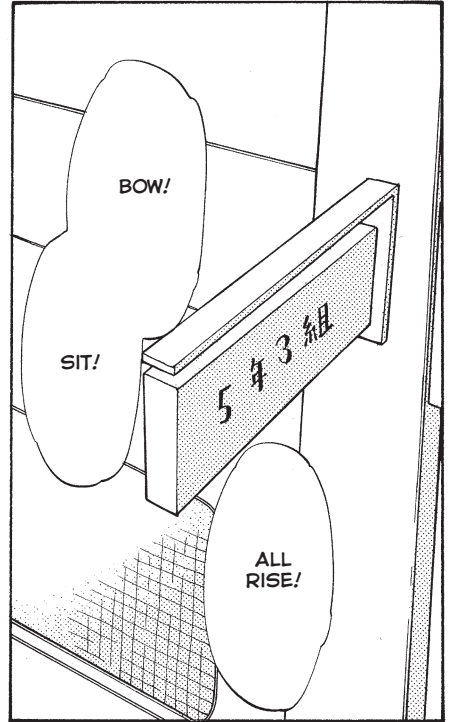
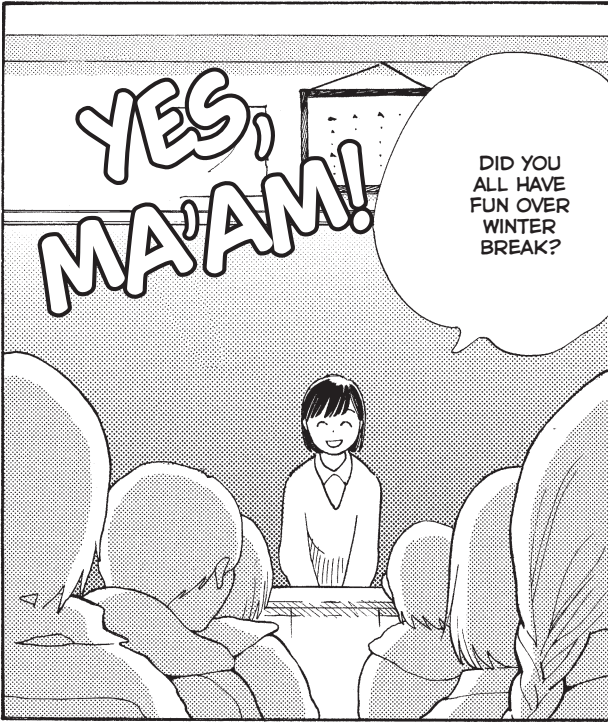




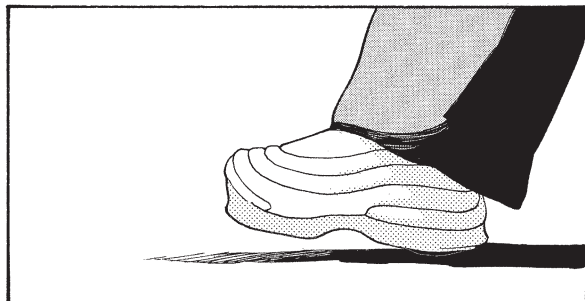
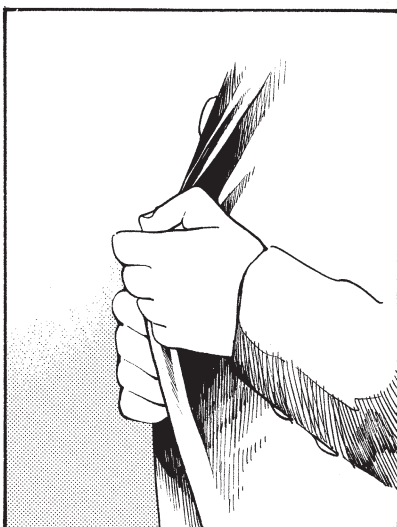
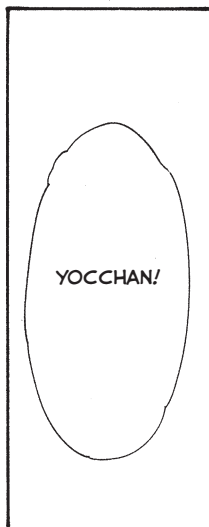


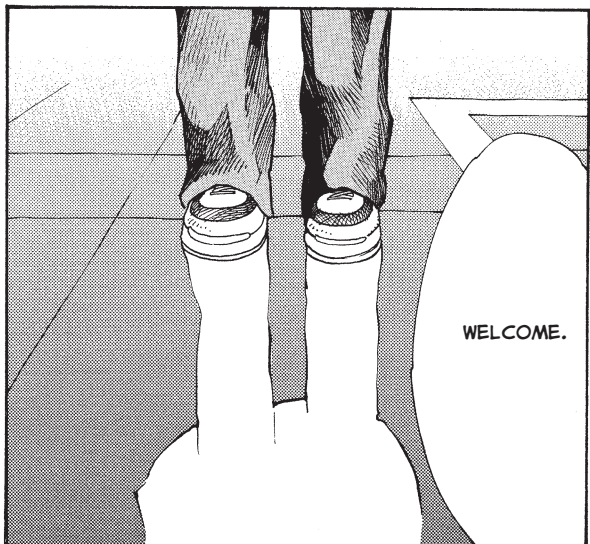
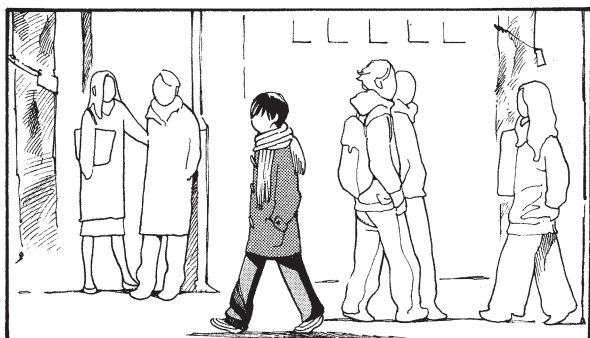
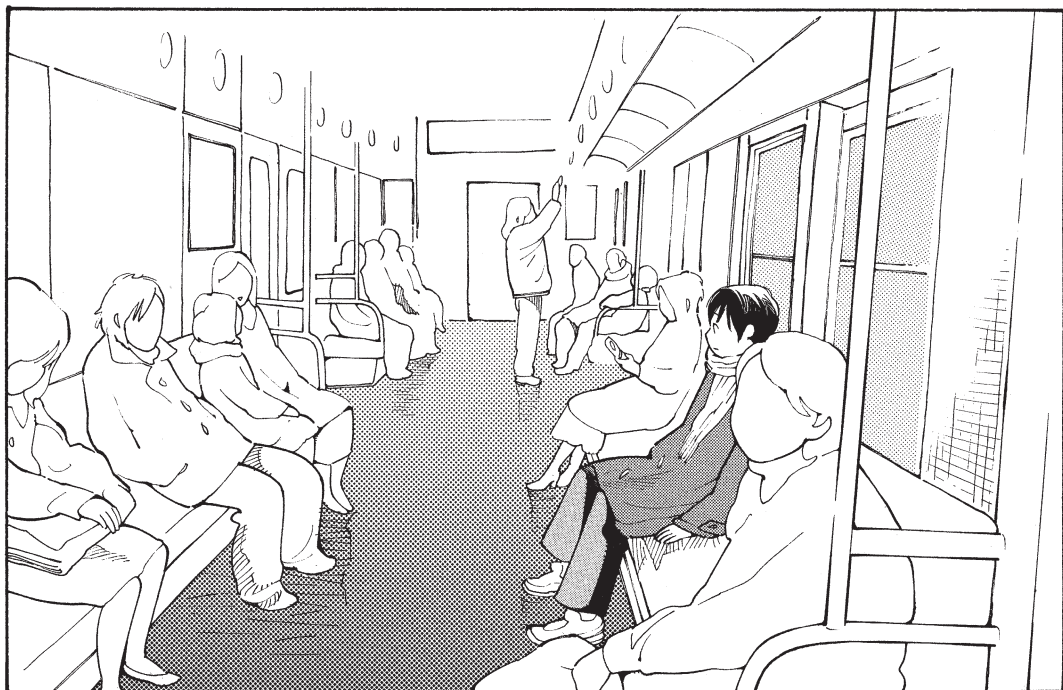




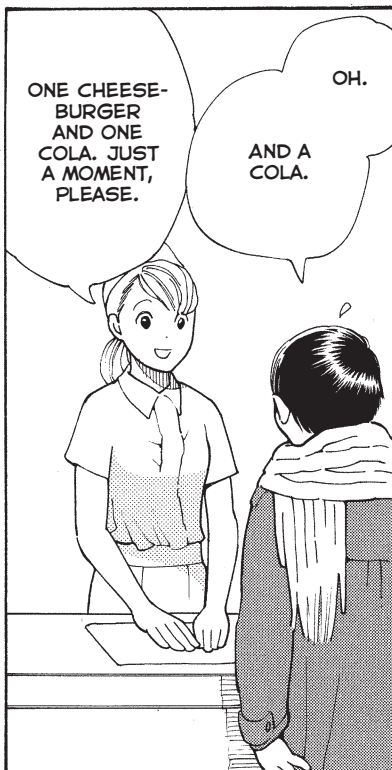
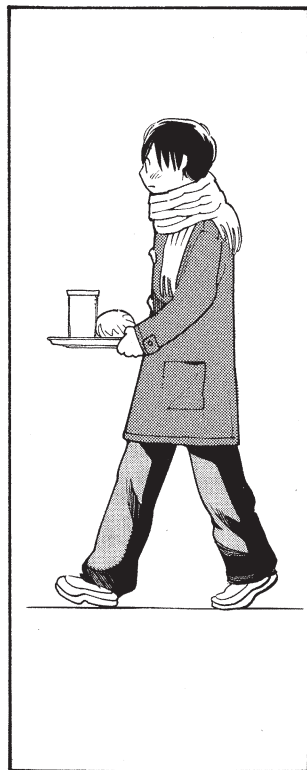




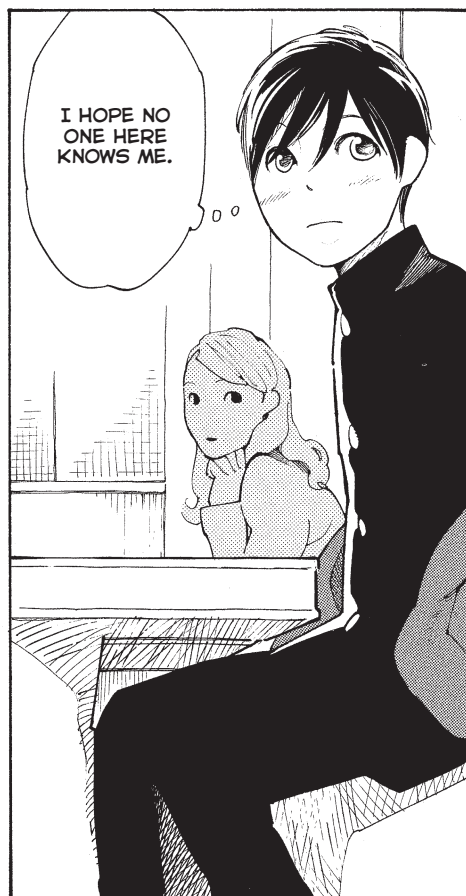
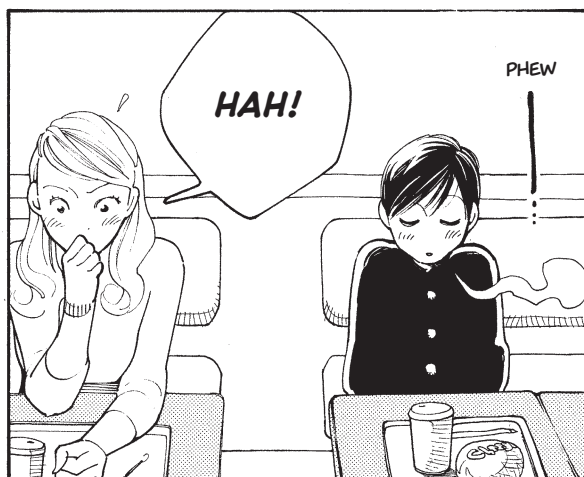
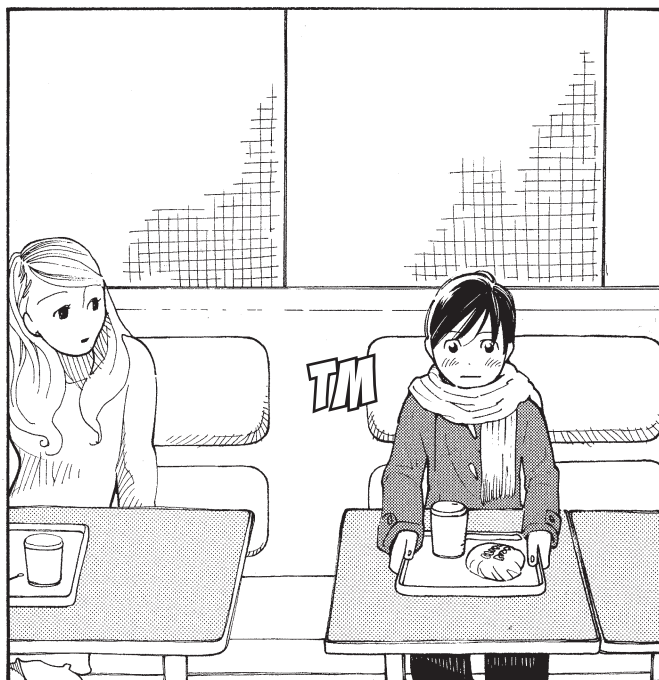


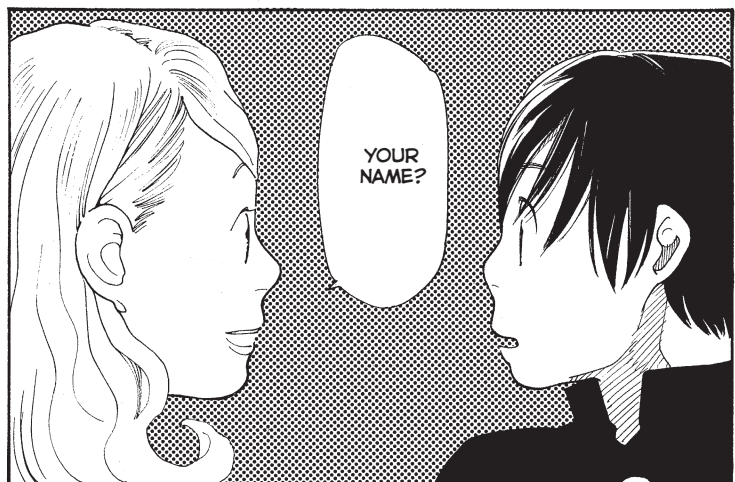
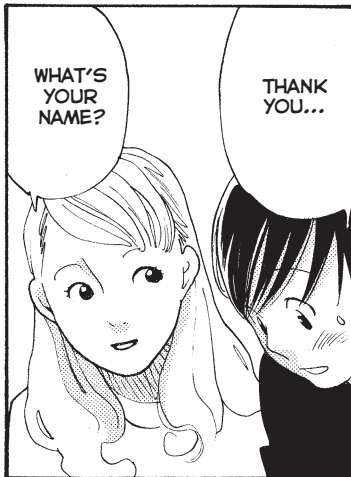
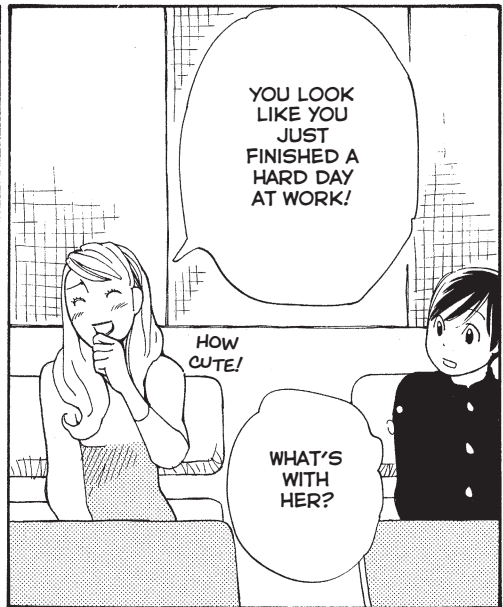


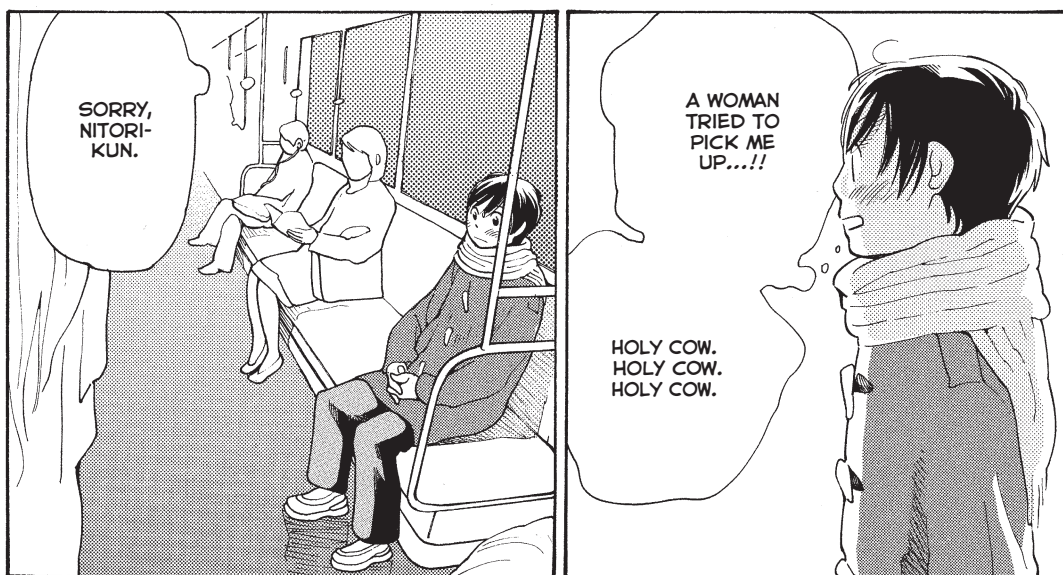
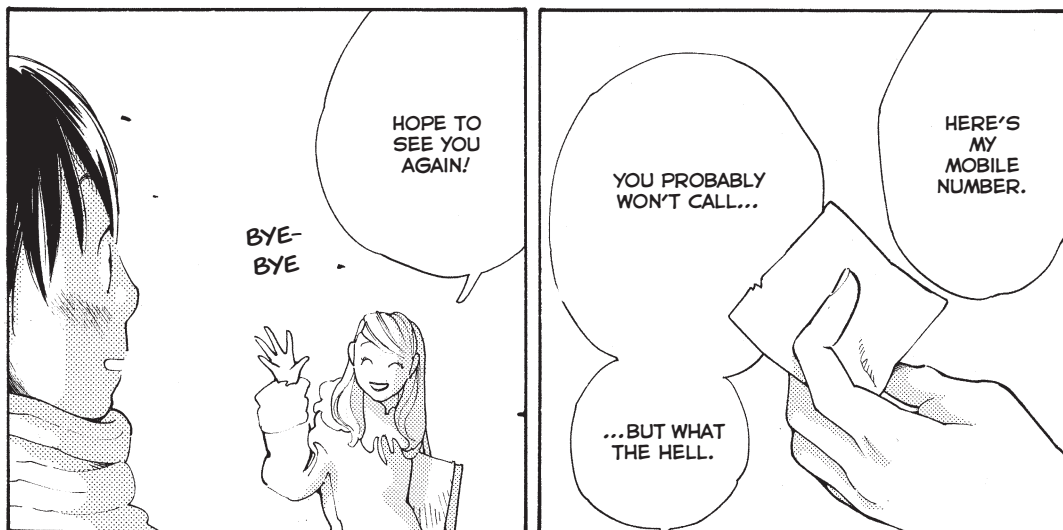








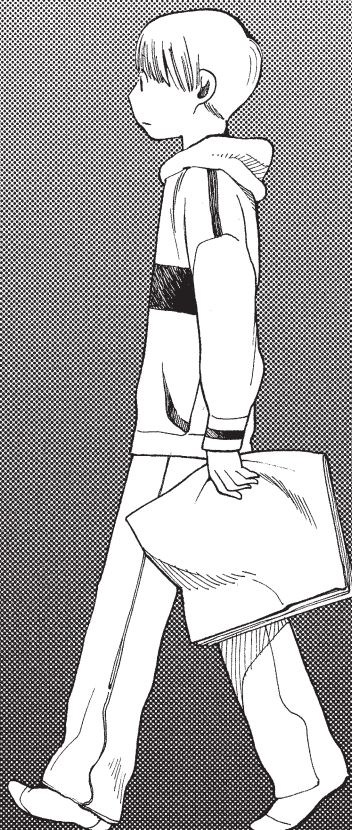


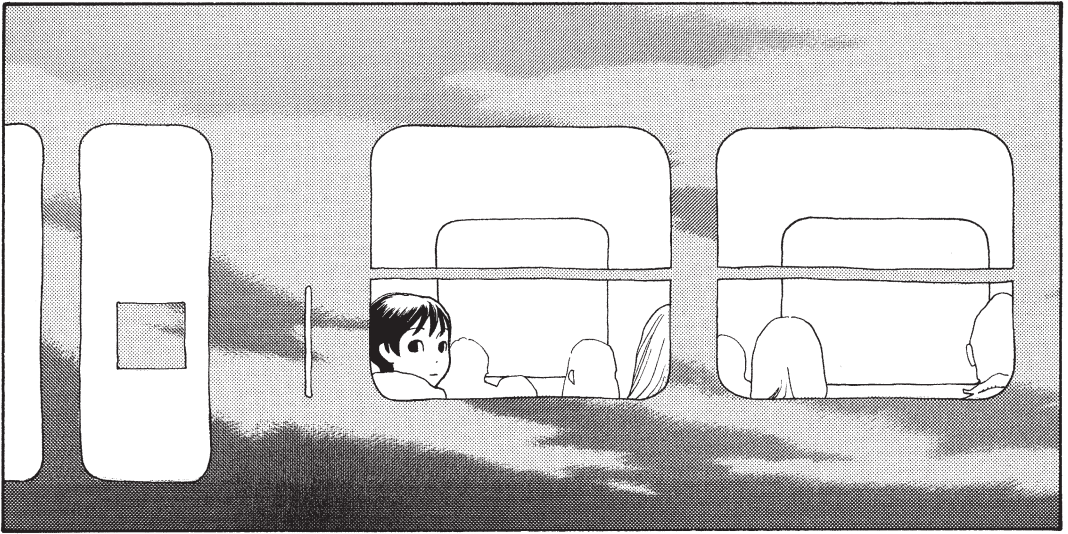




THIS WAS  
BEFORE...

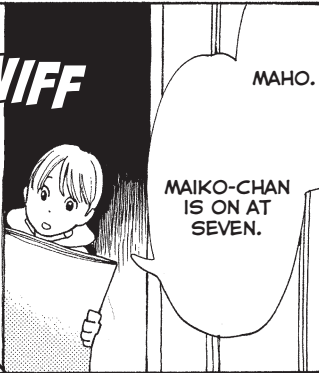
...NITORI-KUN  
AND  
TAKATSUKI-SAN  
KNEW EACH  
OTHER'S  
SECRET.





TAPE IT  
FOR ME,  
WOULD  
YOU?

**SNIFF**



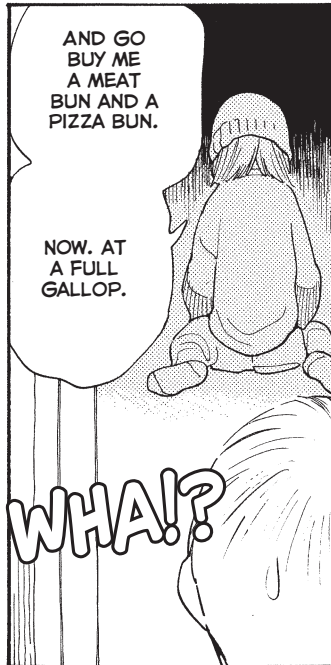
MAHO.

MAIKO-CHAN  
IS ON AT  
SEVEN.



SHU, IT'S  
DINNER  
TIME.  
WHERE  
ARE YOU  
GOING?

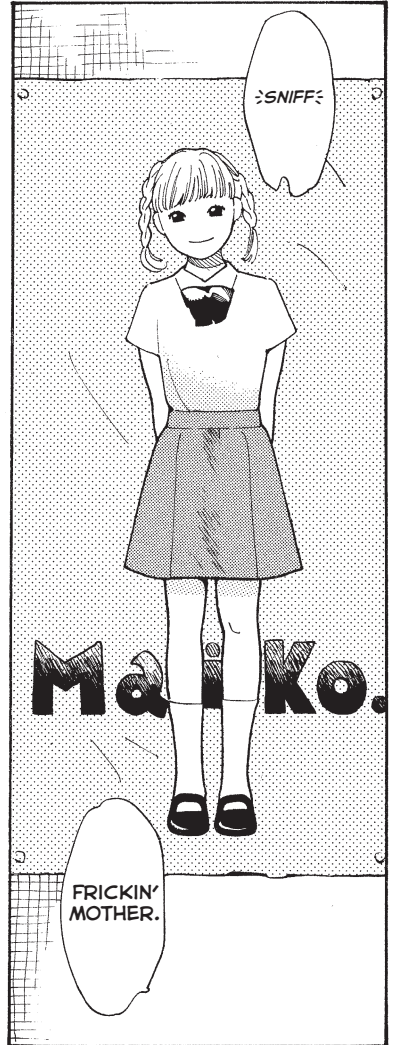
TO THE  
CONVE-  
NIENCE  
STORE.



AND GO  
BUY ME  
A MEAT  
BUN AND A  
PIZZA BUN.

NOW. AT  
A FULL  
GALLOP.

**WHA!?**



SNIFF

**Maiko.**

FRICKIN'  
MOTHER.

5



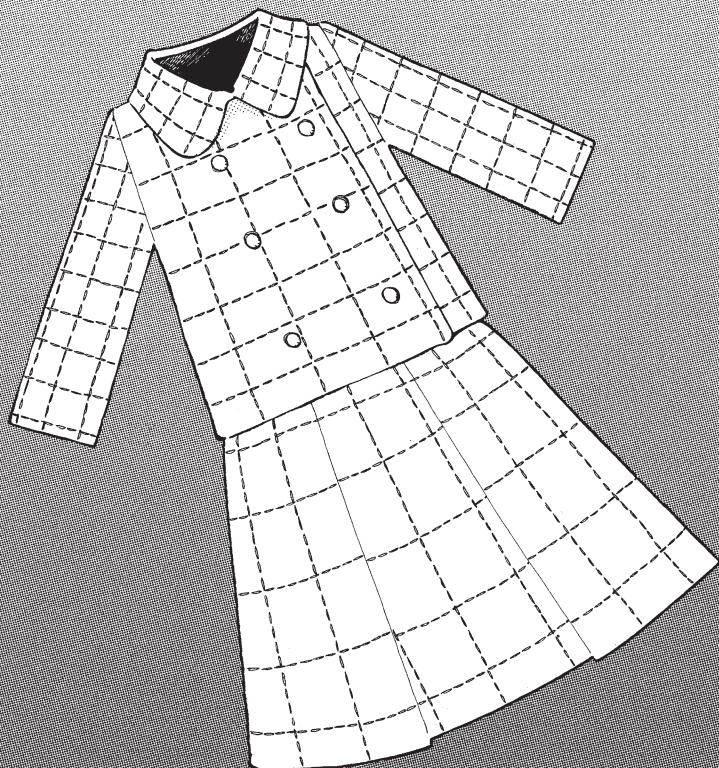
Nitori-kun's Birthday



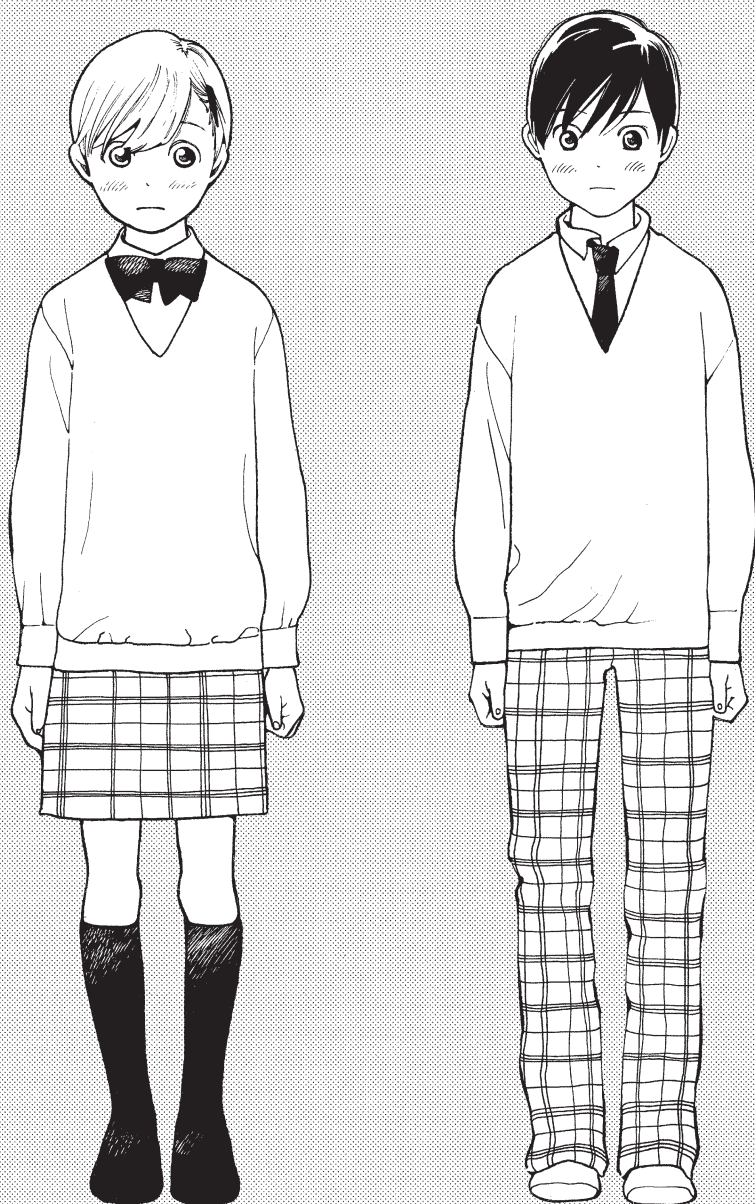




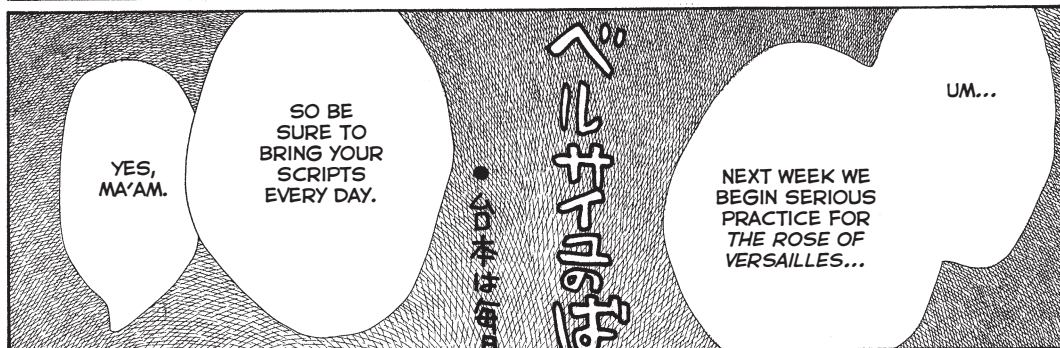
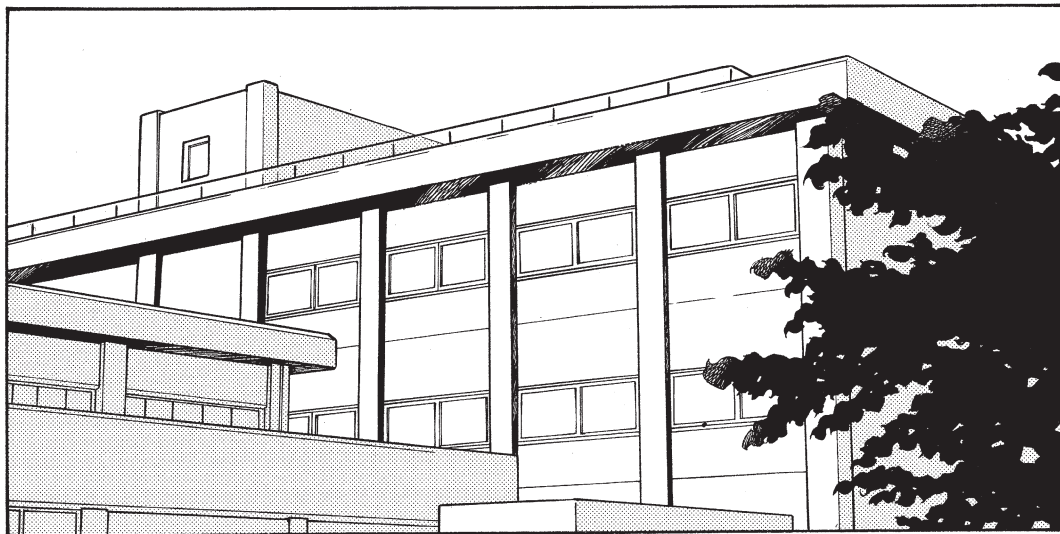
I LIKE  
CLOTHES  
WITH AN  
ANTIQUE  
LOOK.

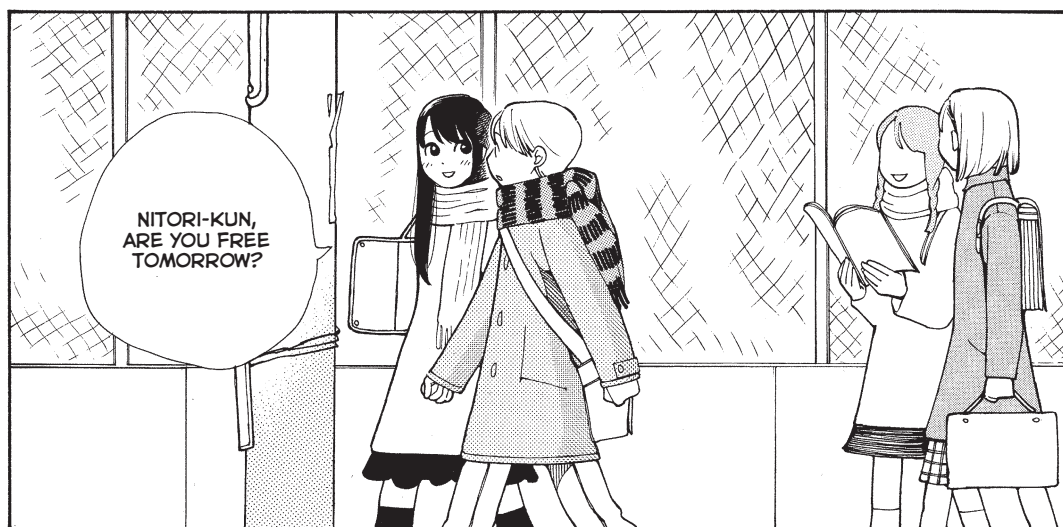
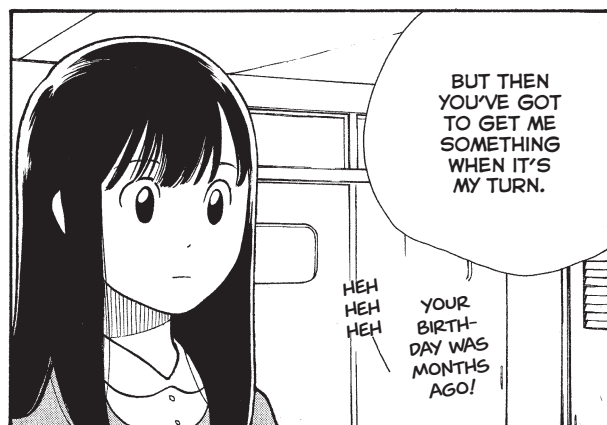


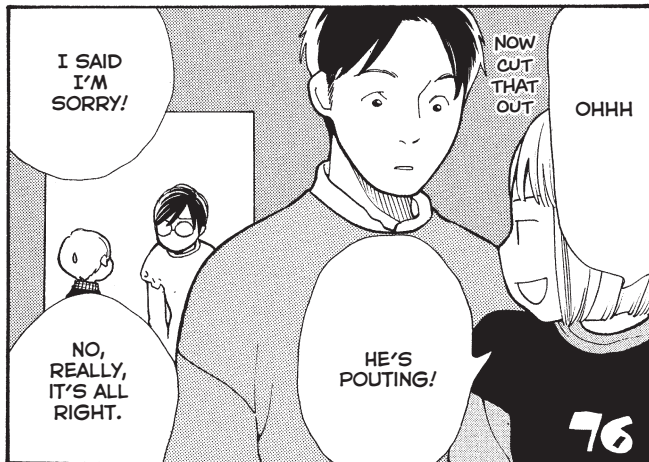




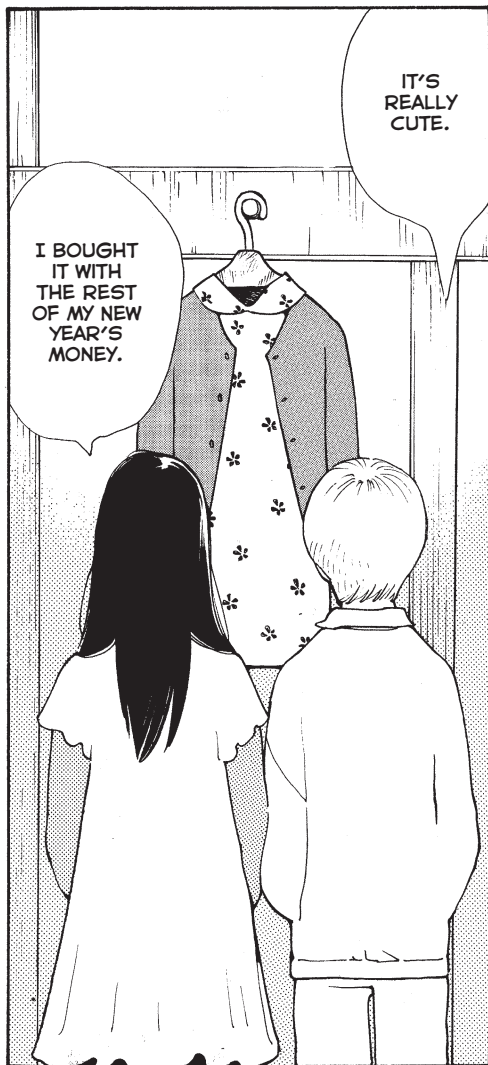
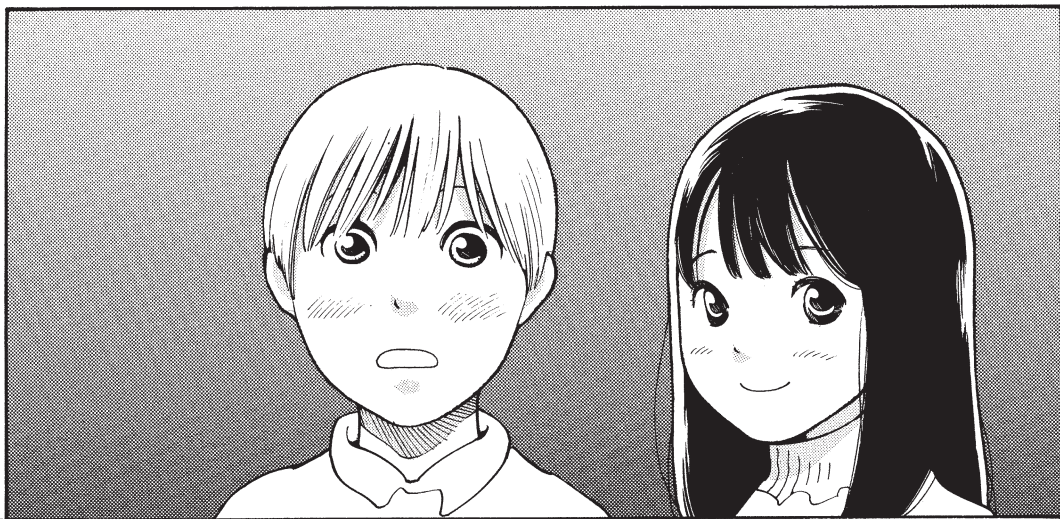


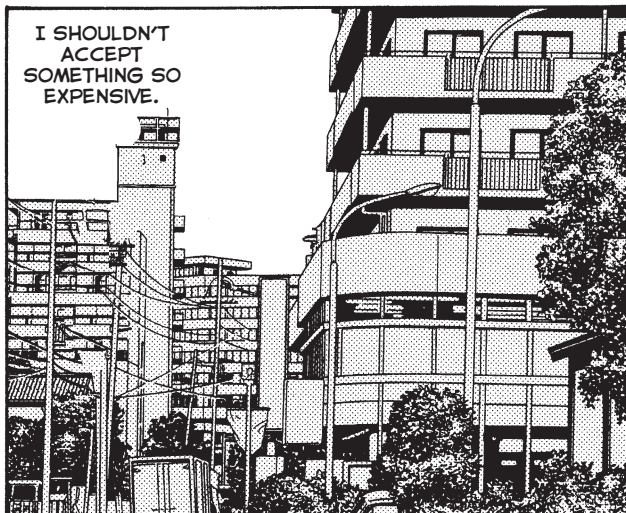
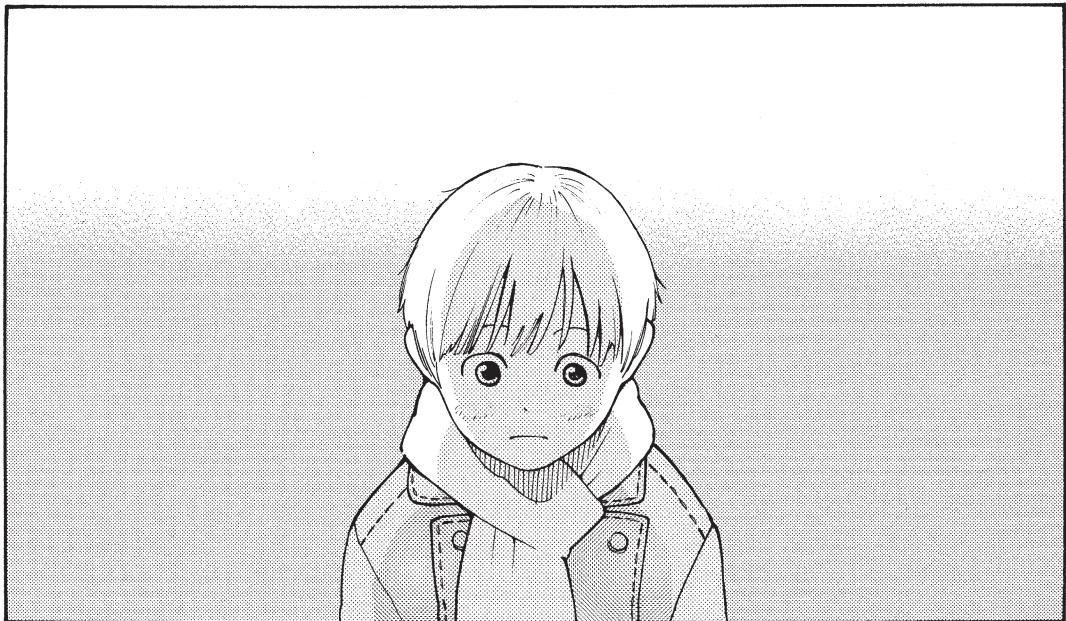








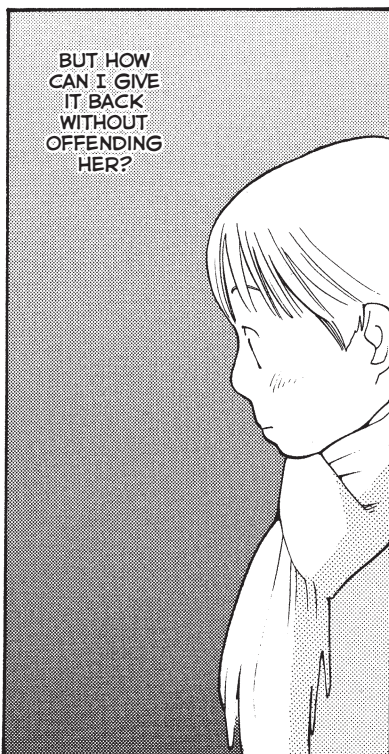








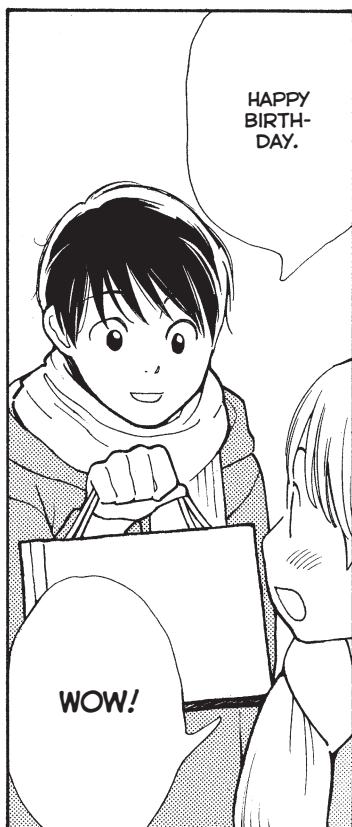
WILL HER  
FEELINGS  
BE HURT?



BUT HOW  
CAN I GIVE  
IT BACK  
WITHOUT  
OFFENDING  
HER?



YEAH. I'LL  
GIVE IT  
BACK.



HAPPY  
BIRTH-  
DAY.

WOW!



I WAS  
JUST  
GOING  
TO YOUR  
HOUSE.

REALLY?

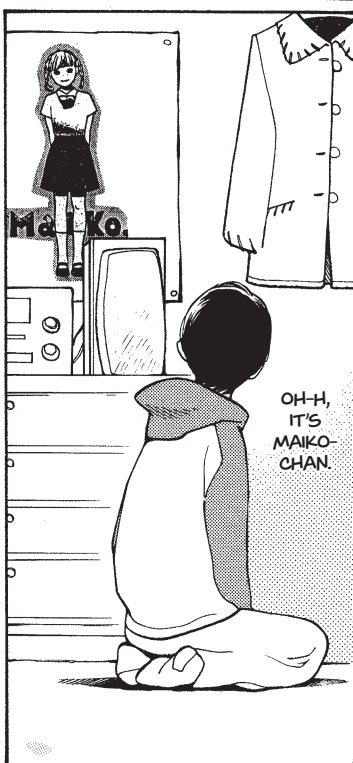
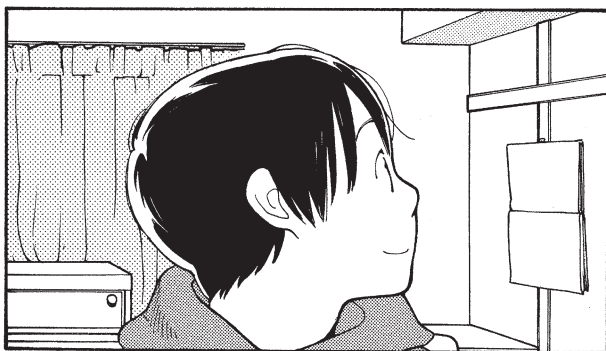
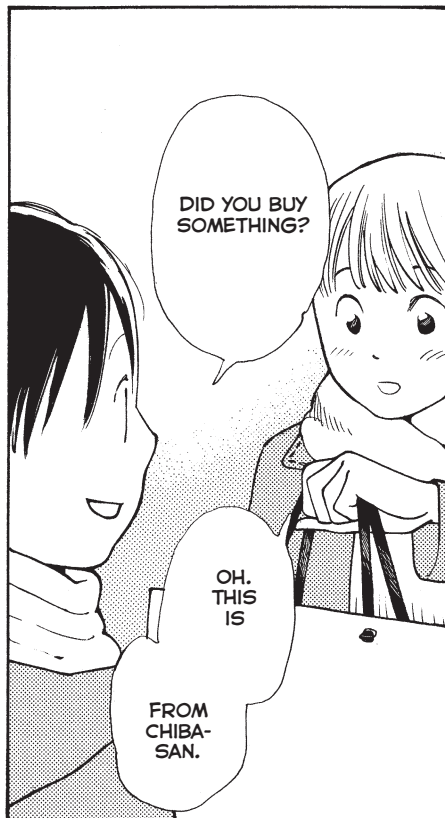


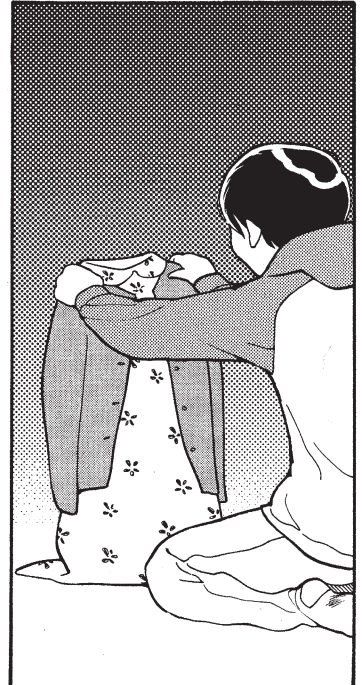
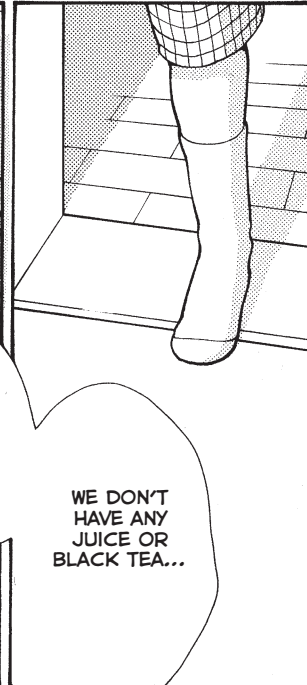
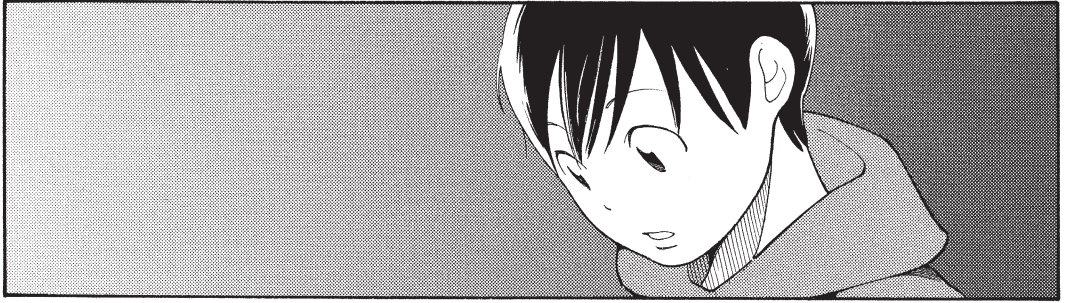
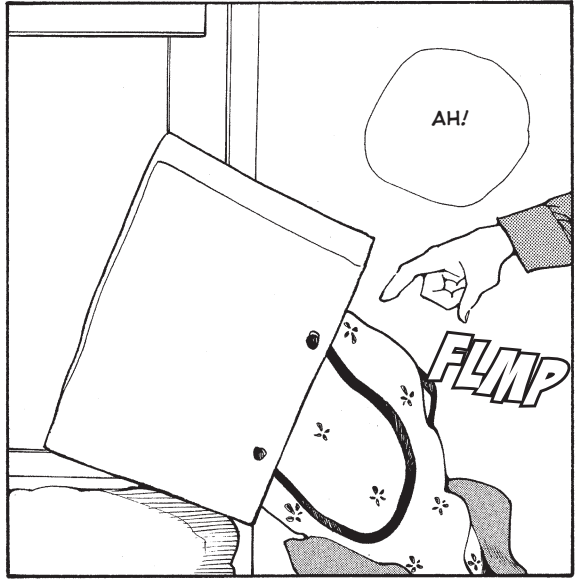
OH.

NITORI-  
KUN.

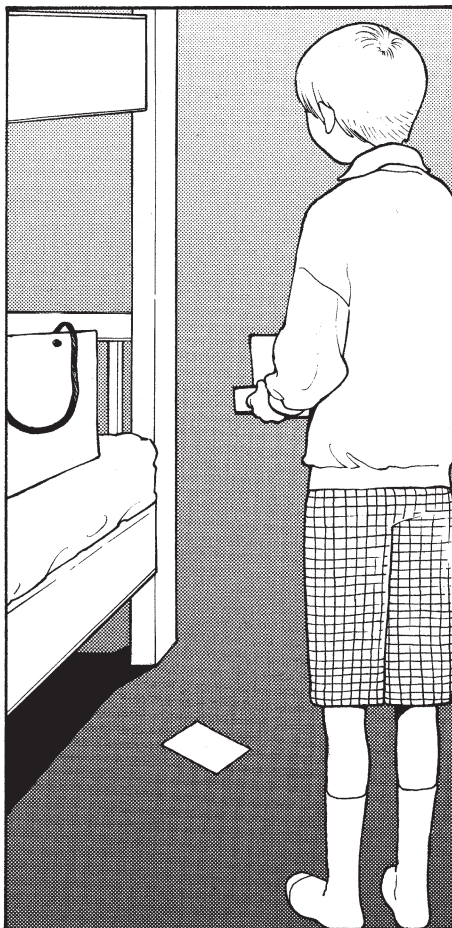
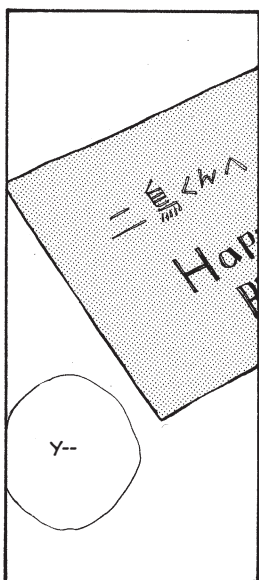
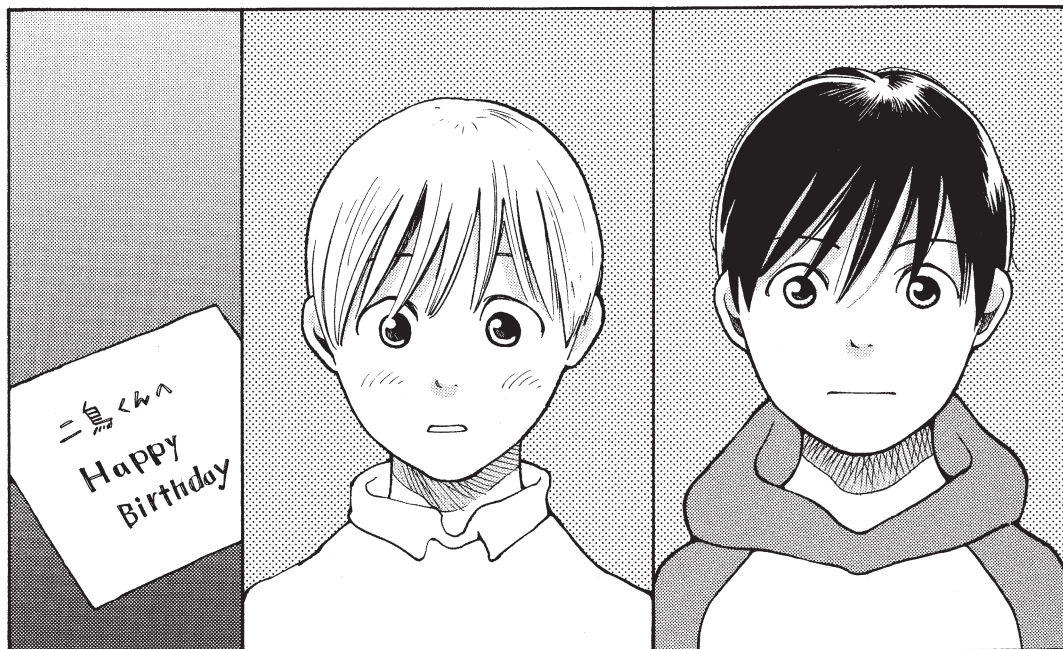
TAKATSUKI-  
SAN.



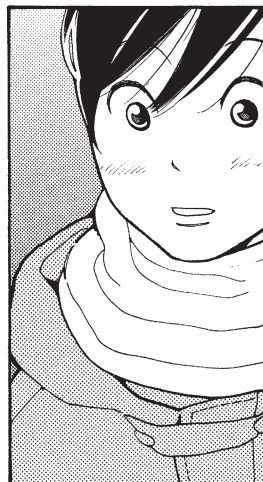
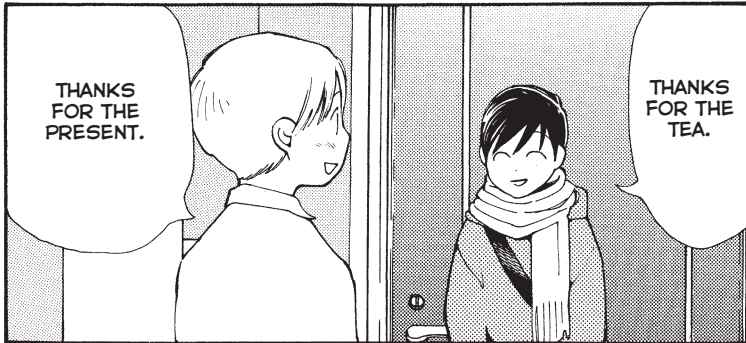
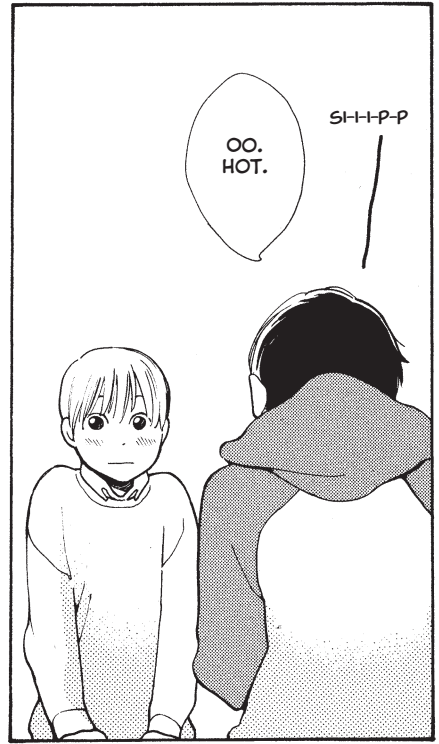


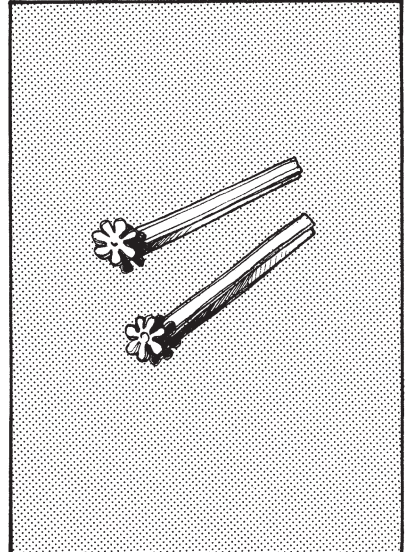
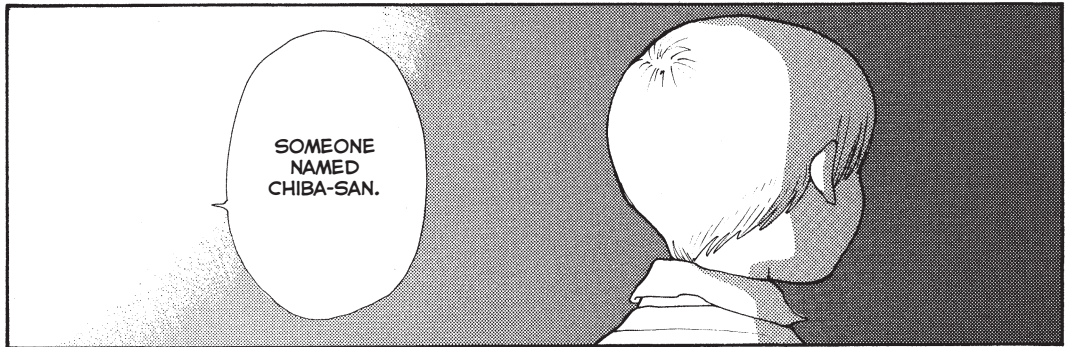
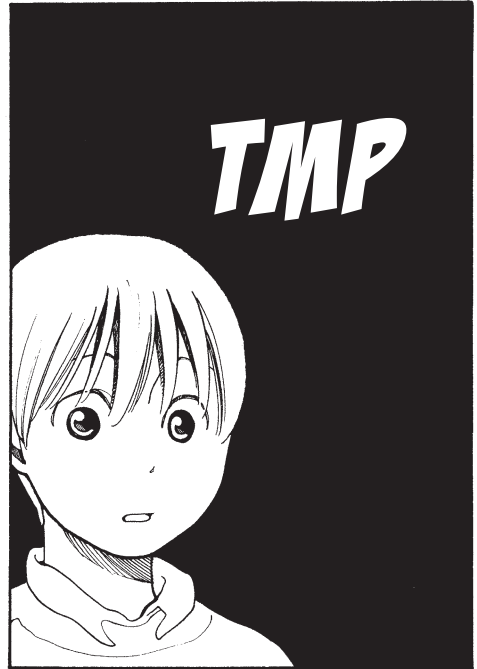


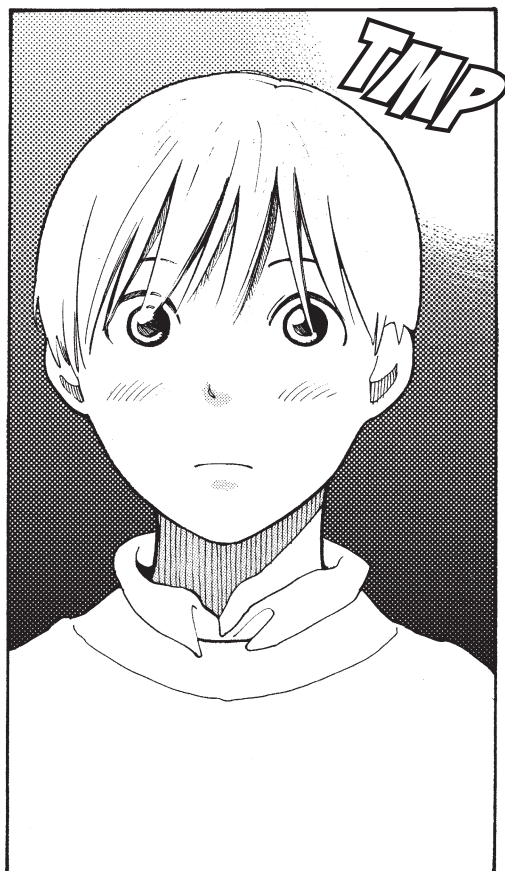














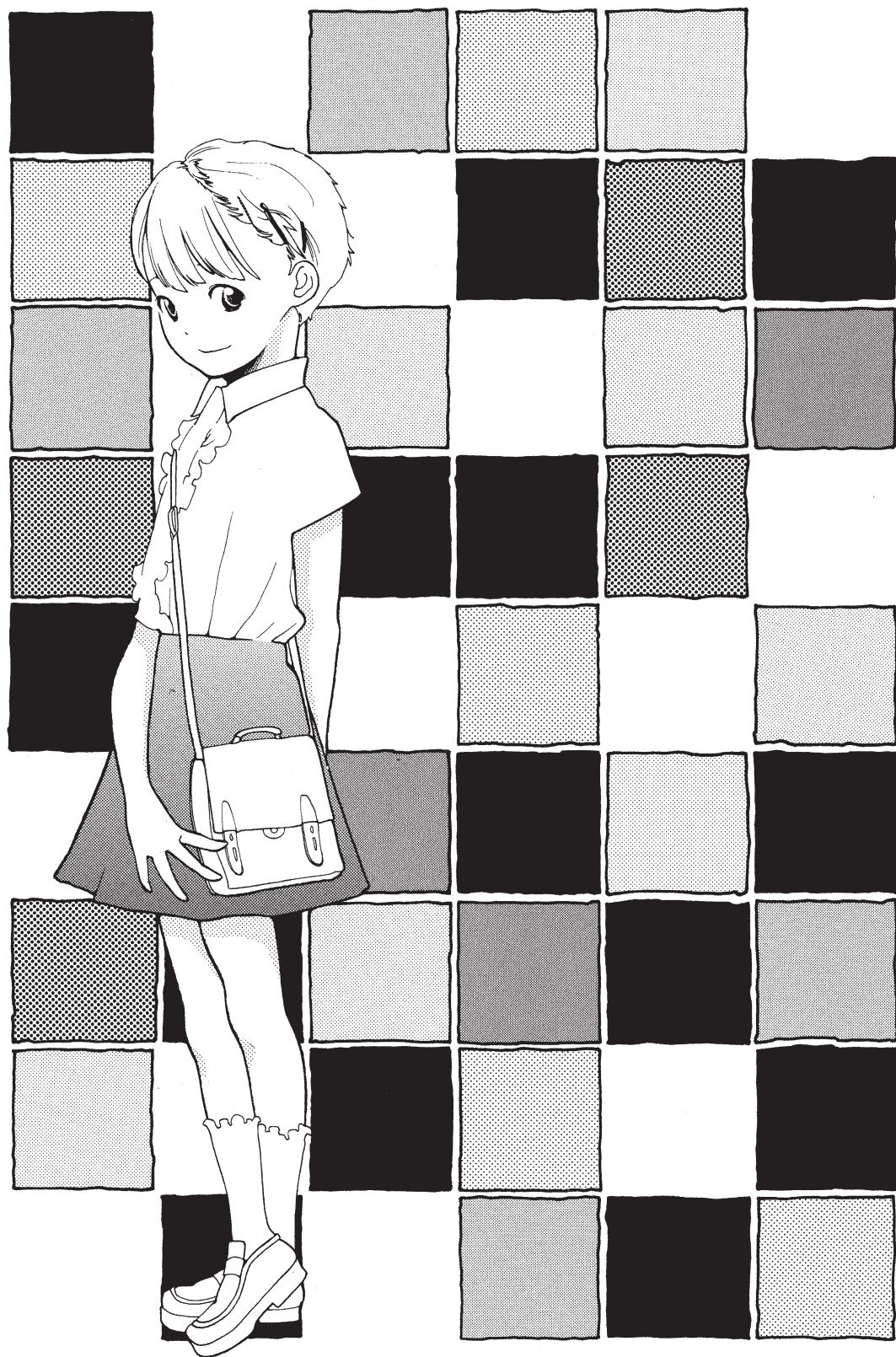
6



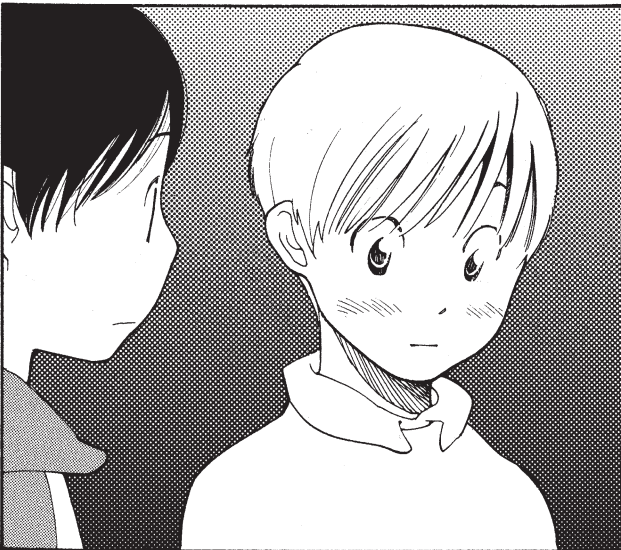
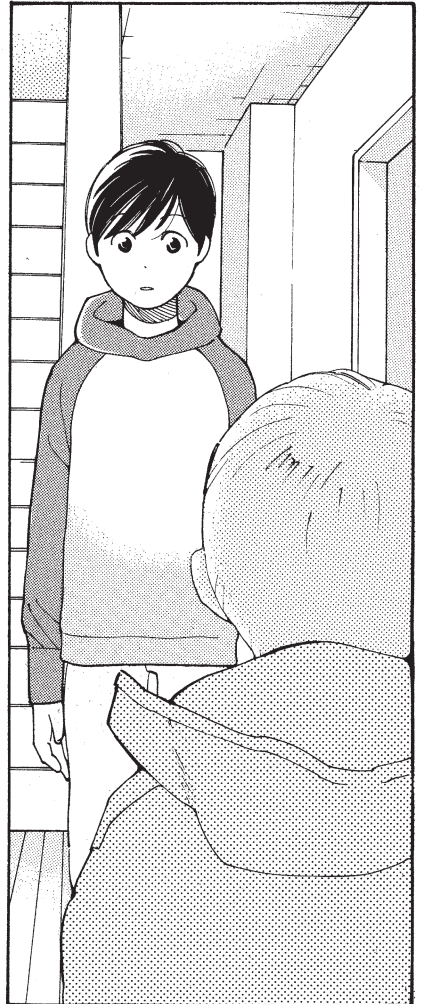
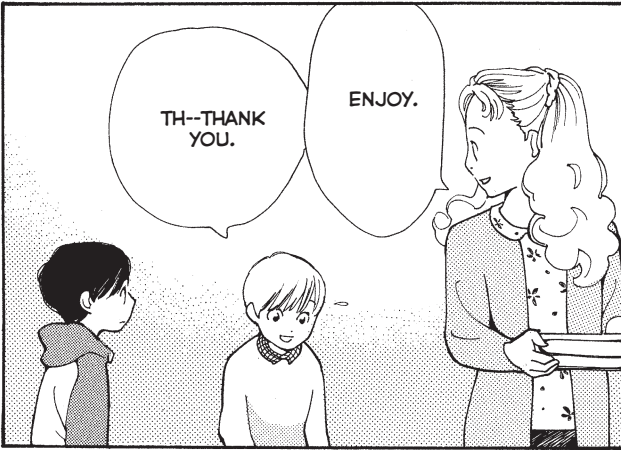
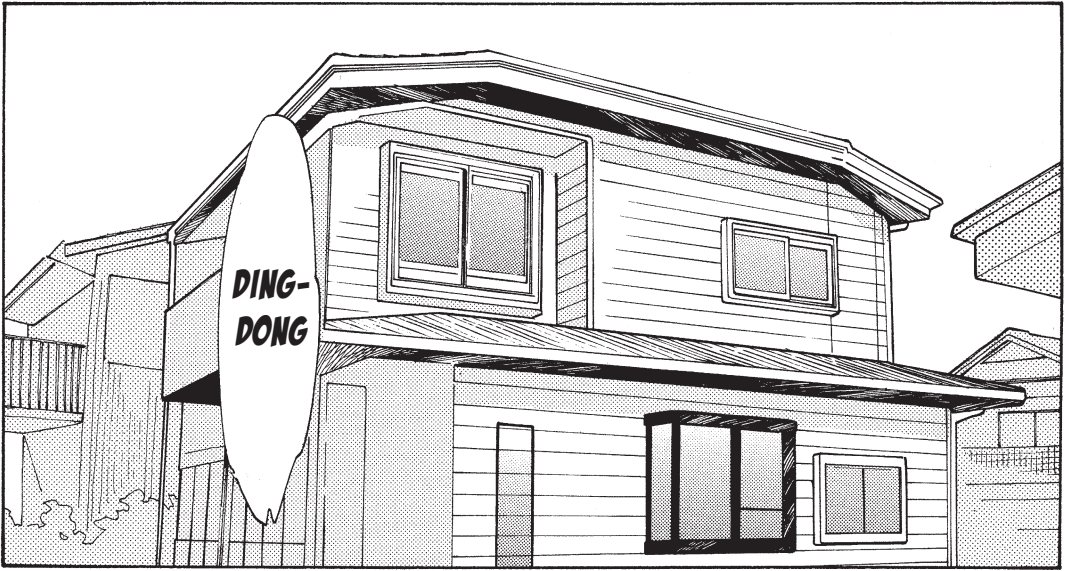
Friends and Their Words



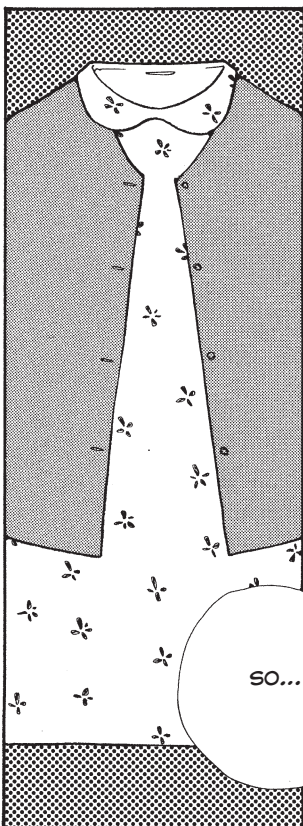
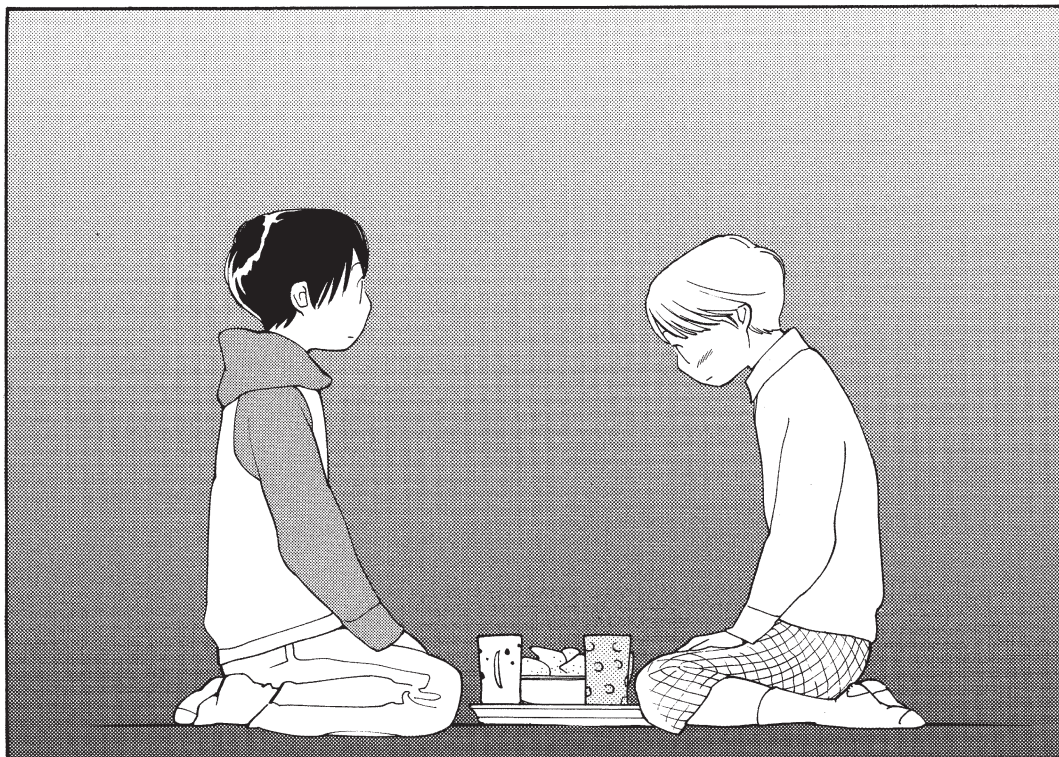




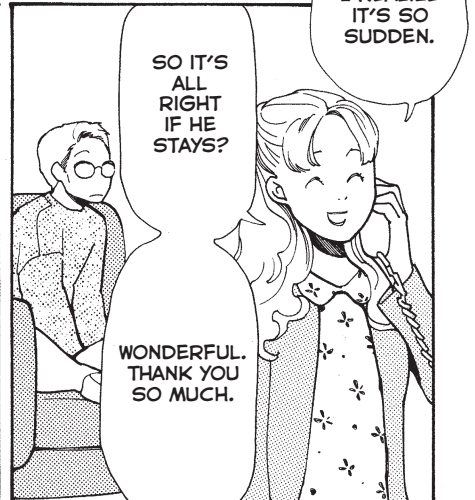
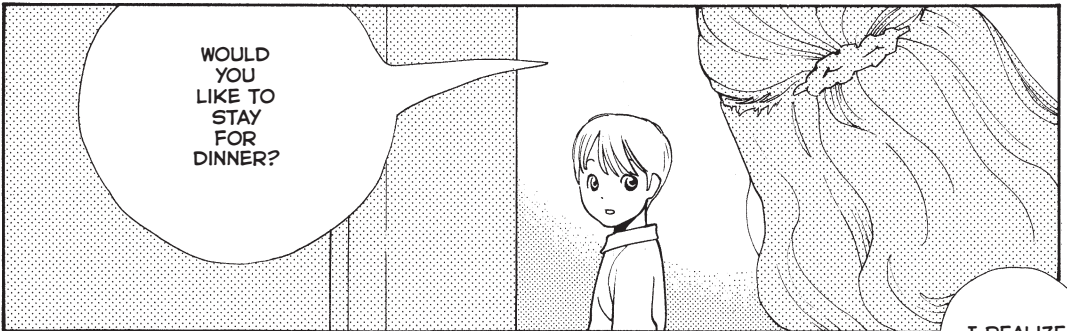




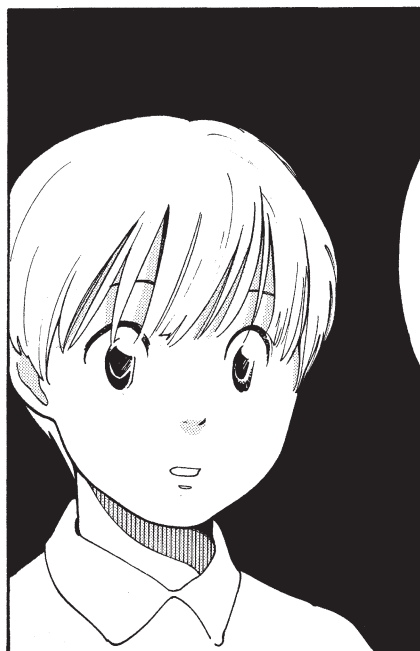












I WEAR THIS  
SOMETIMES.



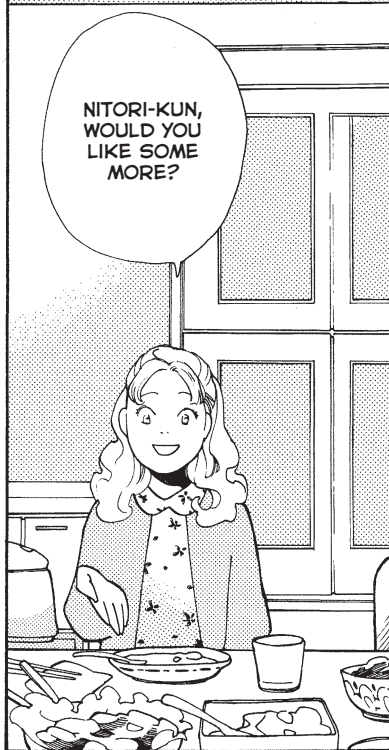
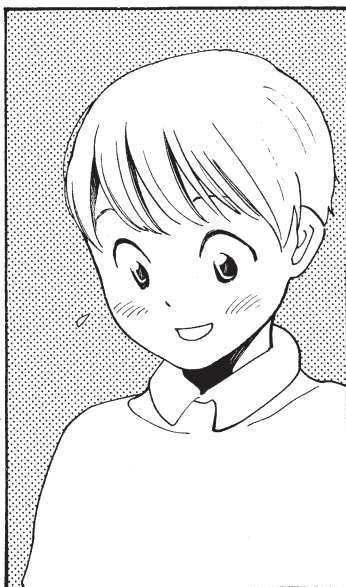
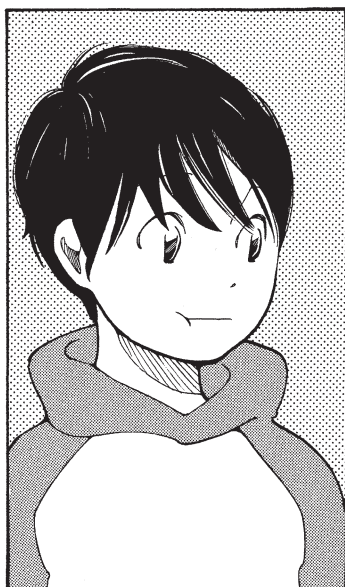
DON'T BE  
SHY NOW.

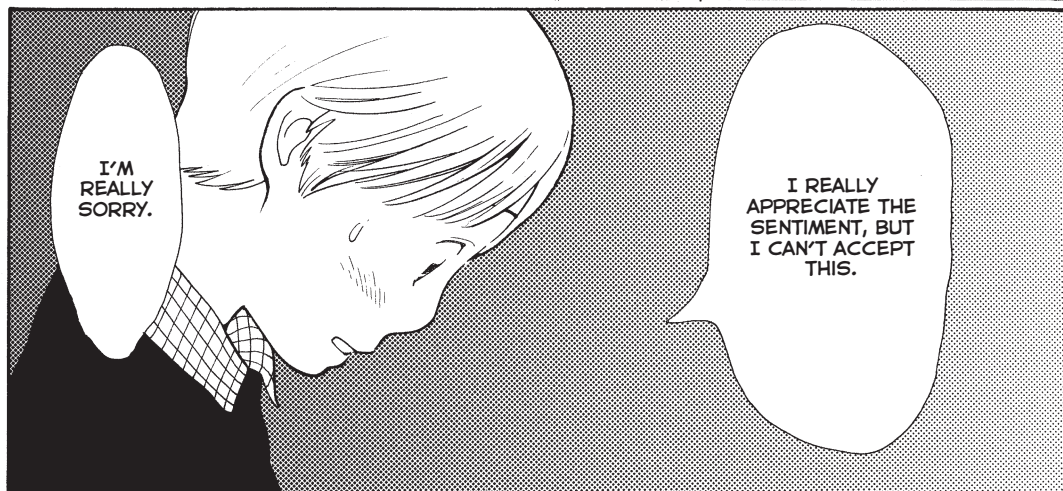
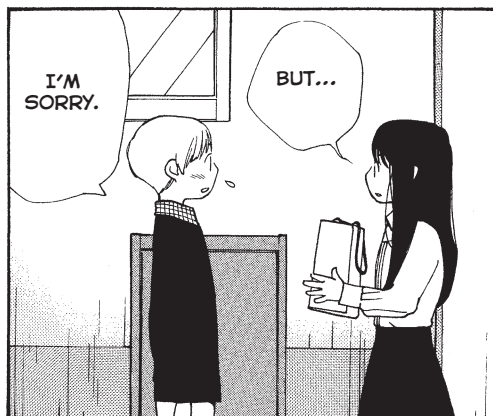
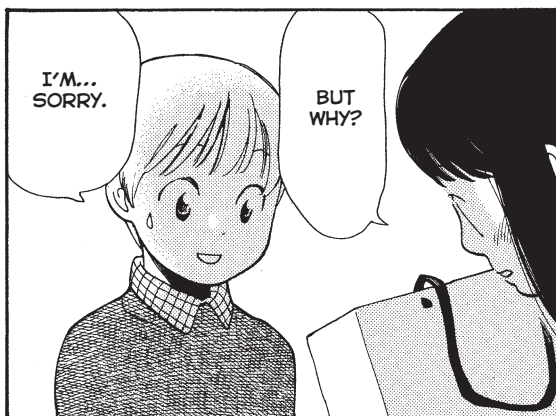
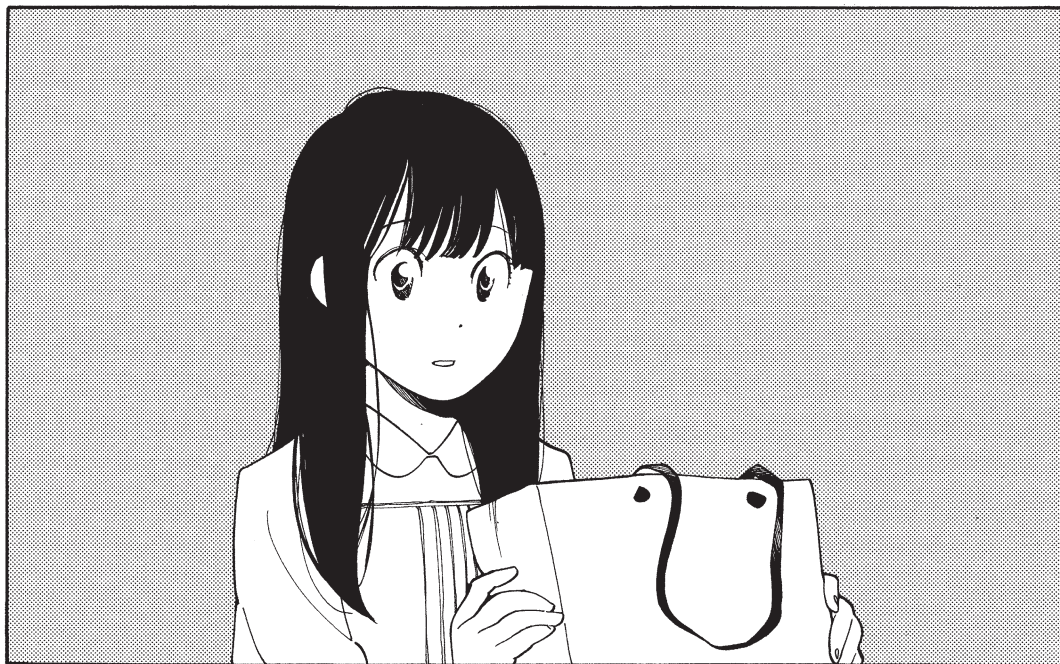
I'M  
STUFFED.

OH, NO,  
THANK  
YOU.

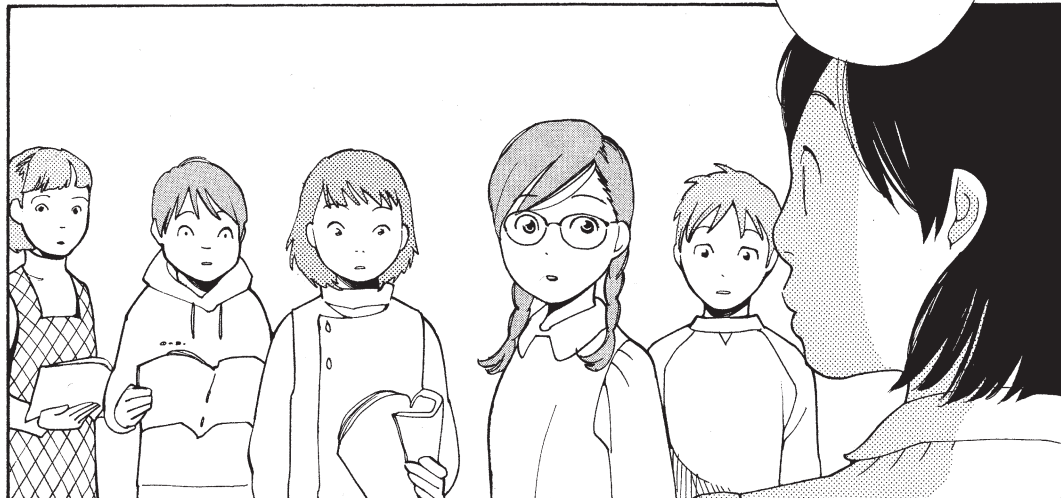
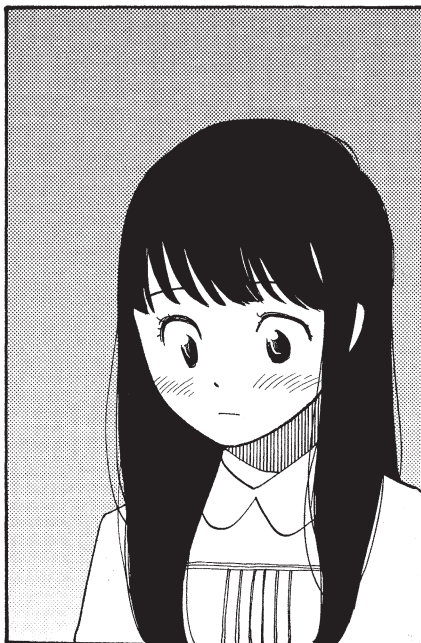
TAKATSUKI-SAN  
SAID SHE  
WANTS TO  
BE A BOY.

NITORI-KUN,  
WOULD YOU  
LIKE SOME  
MORE?

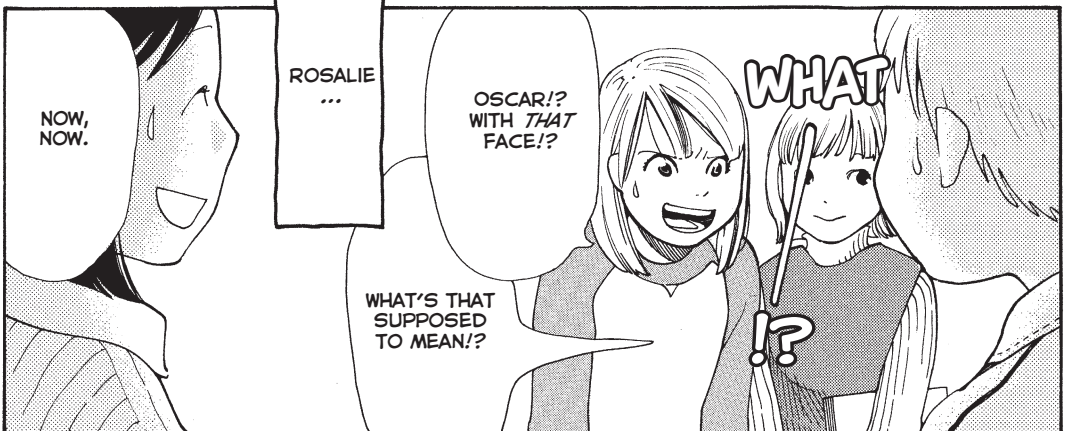
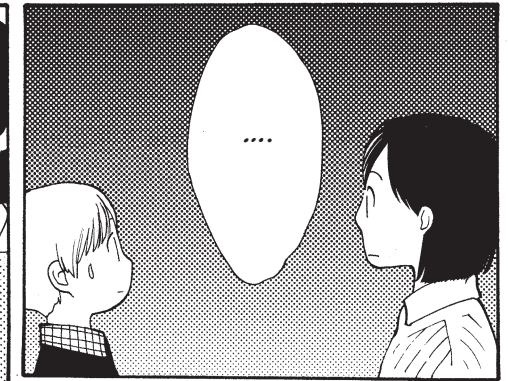






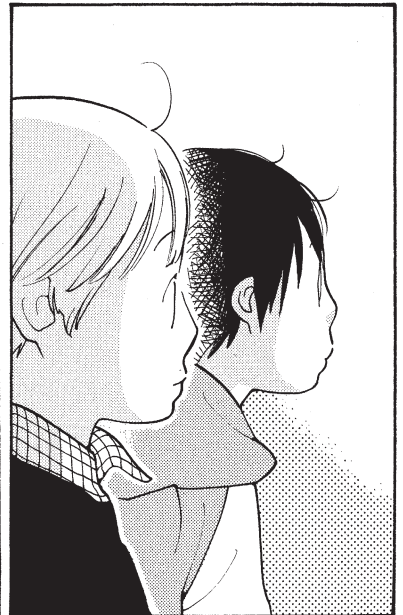
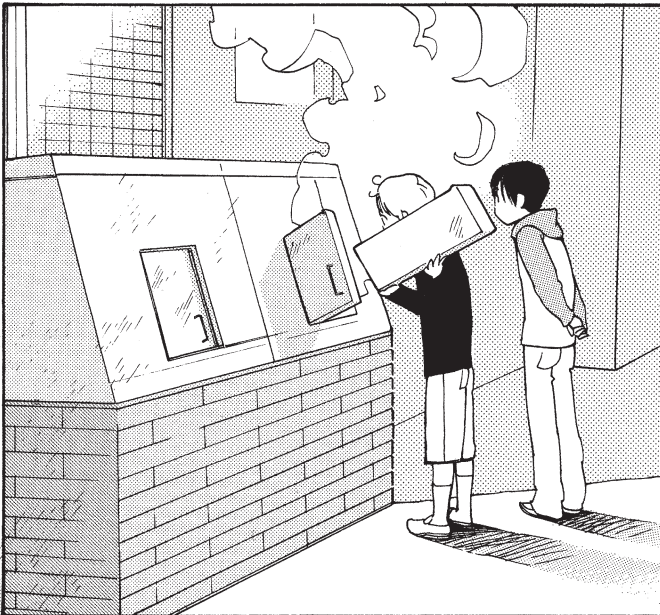
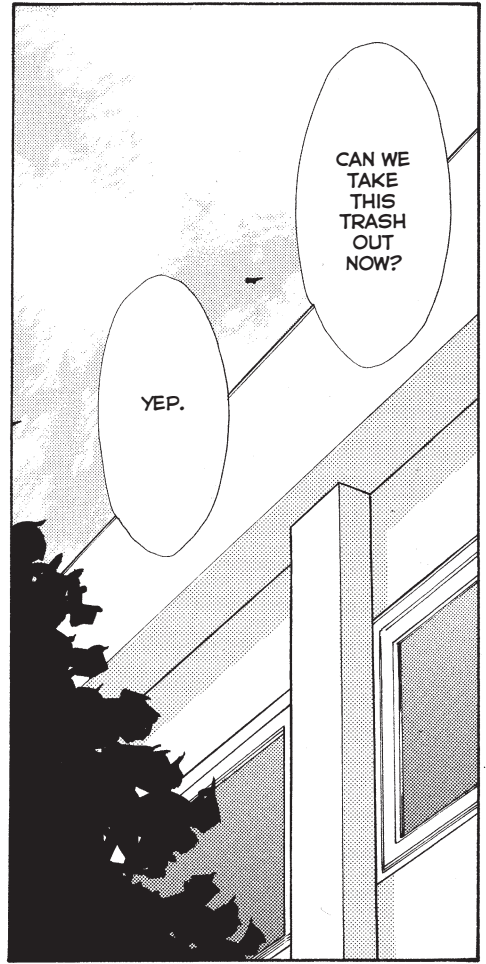
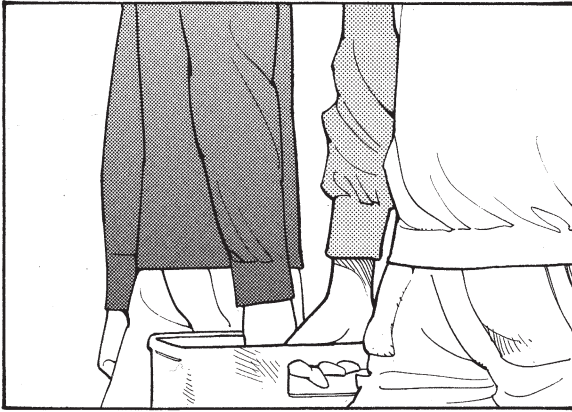
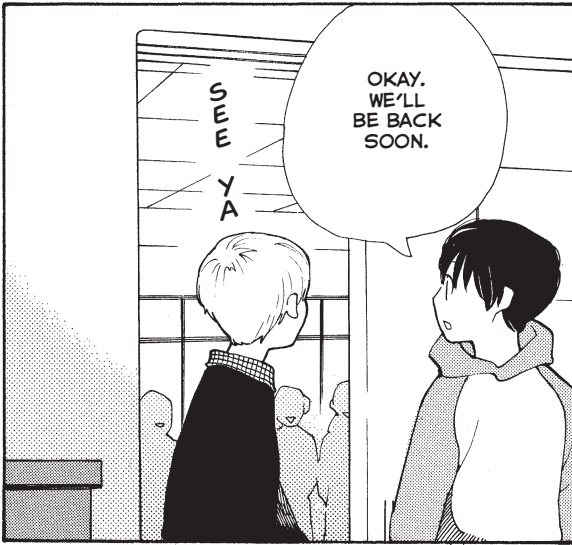




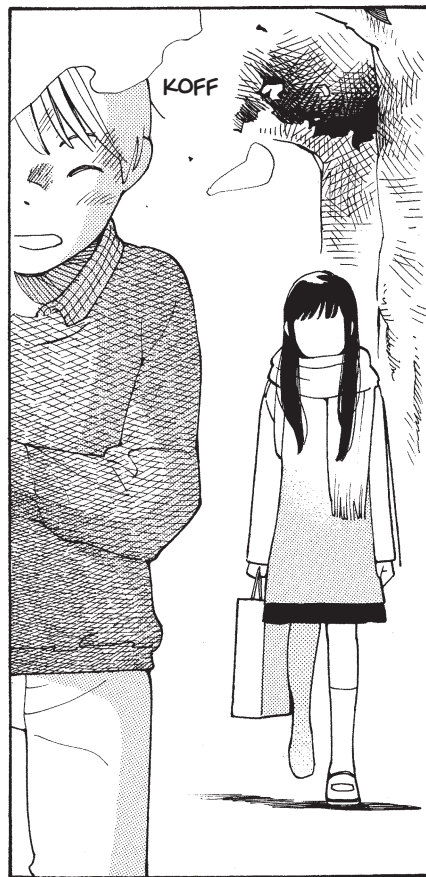
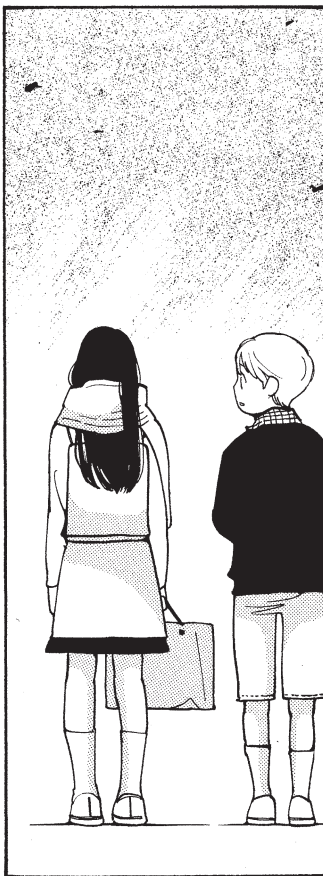
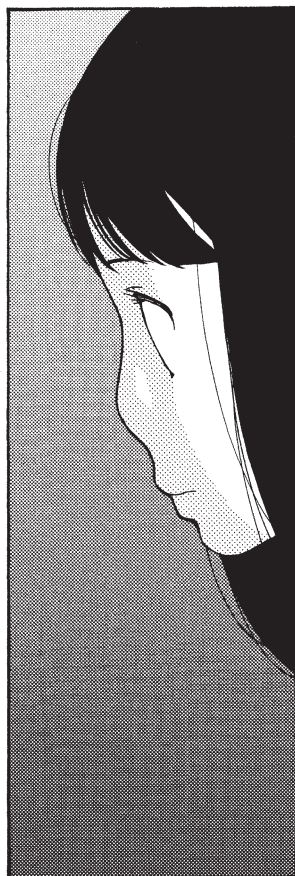
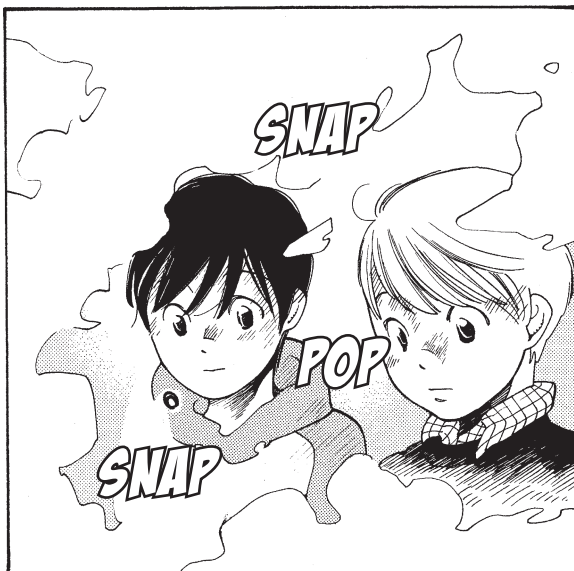


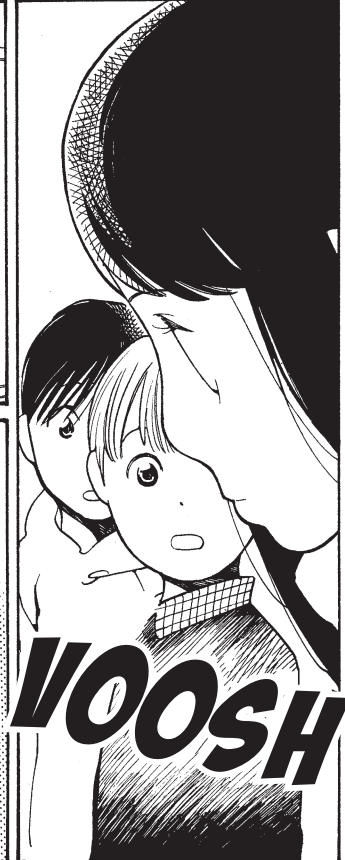
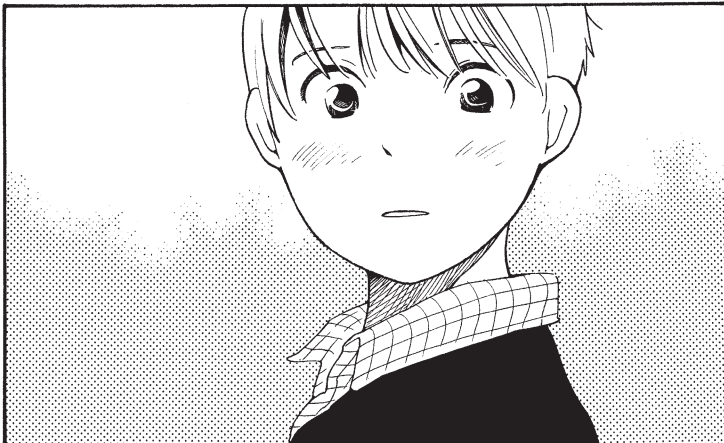
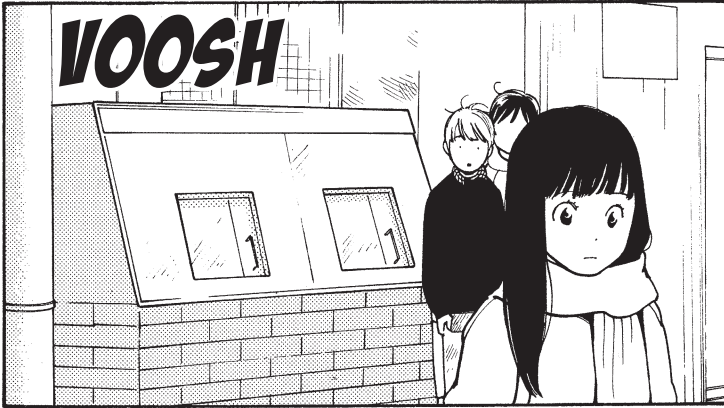


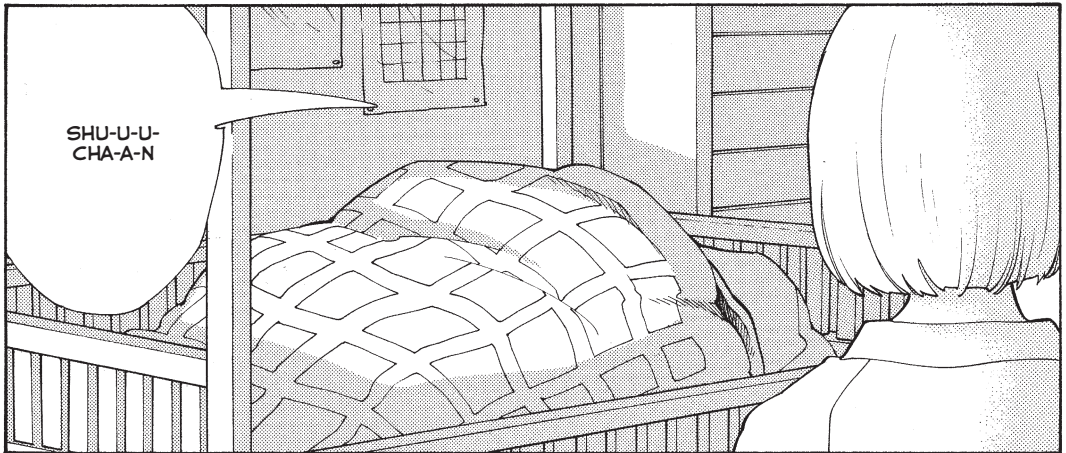






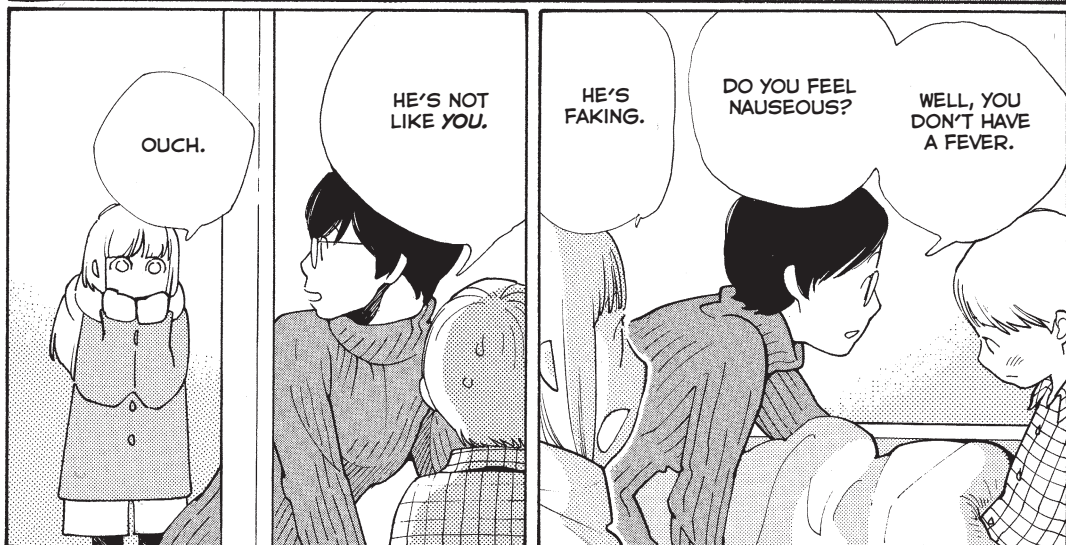
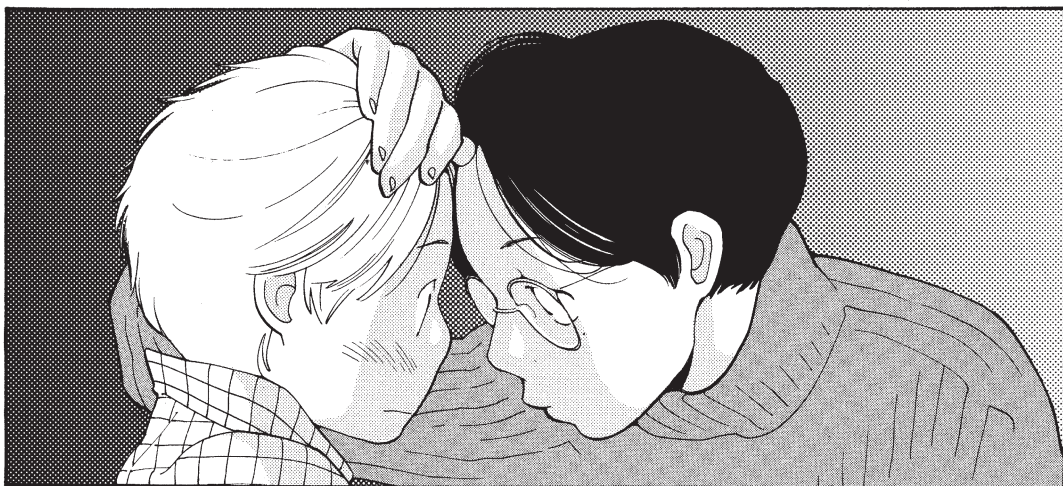
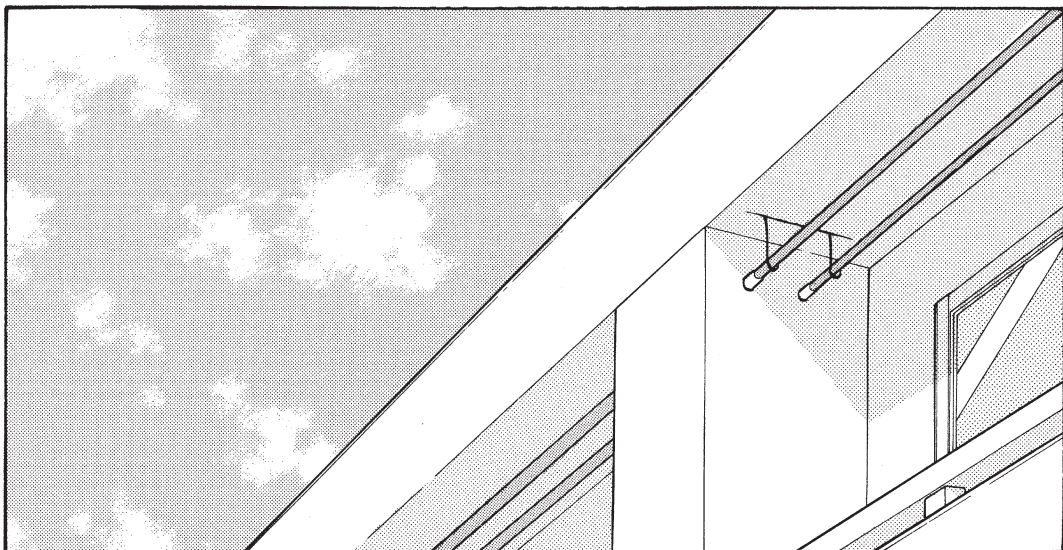




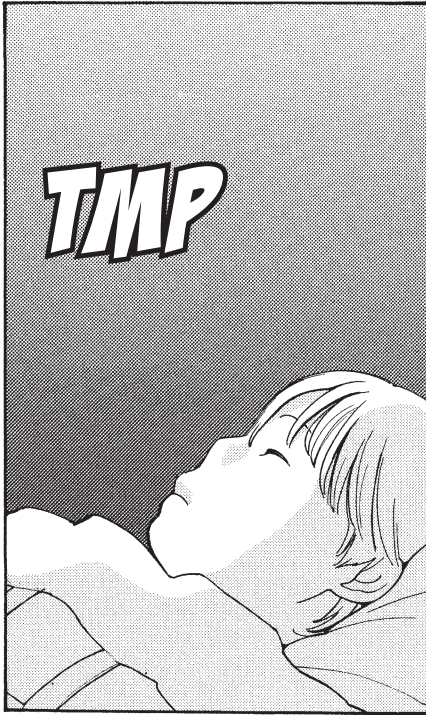


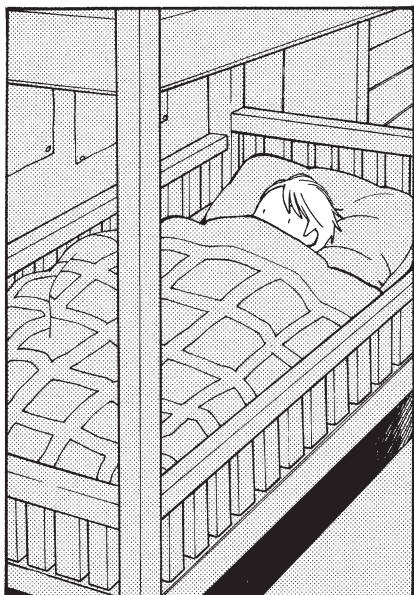
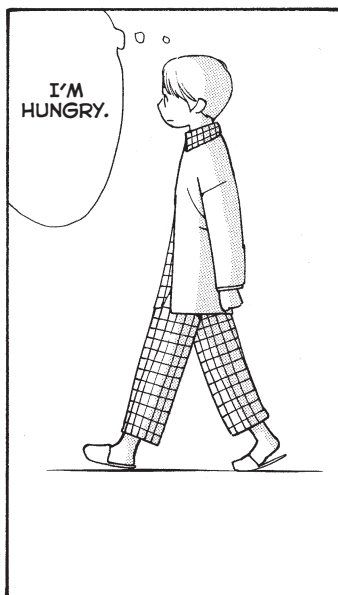
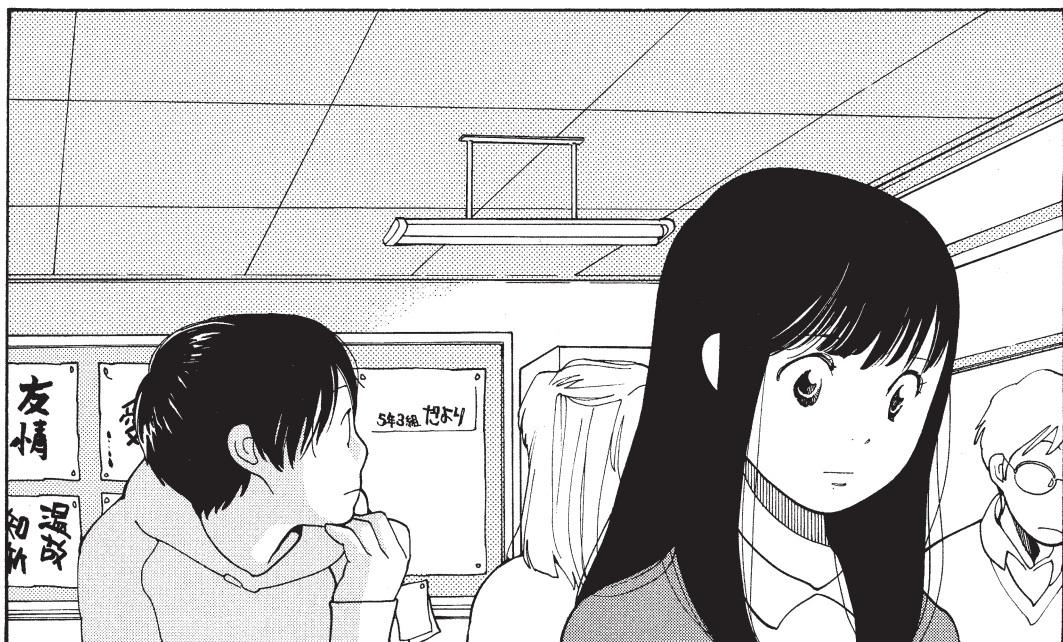
IF YOU  
DIDN'T  
NEED  
IT, YOU  
SHOULD  
HAVE  
GIVEN IT  
TO ME.













LET'S TAKE  
ATTEND-  
ANCE.



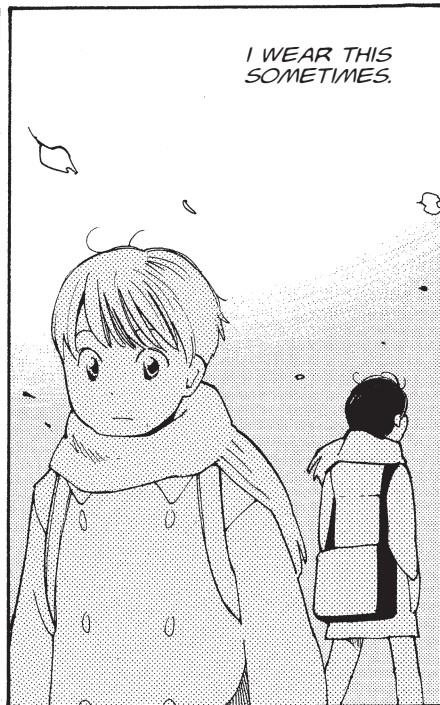
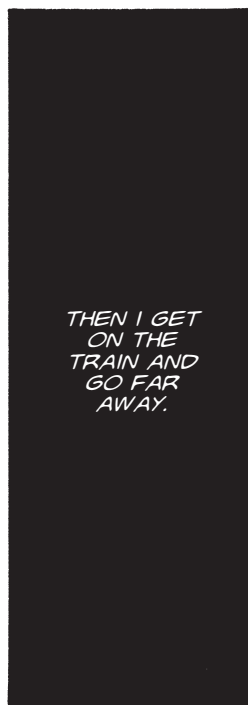
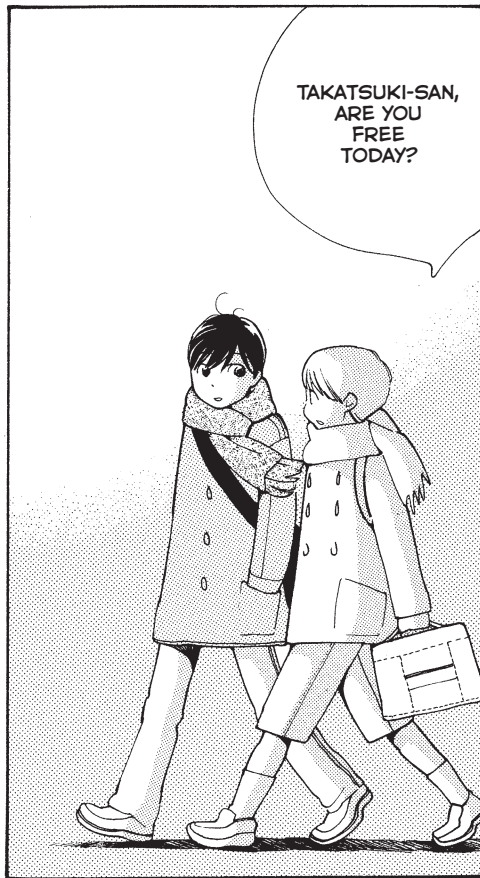
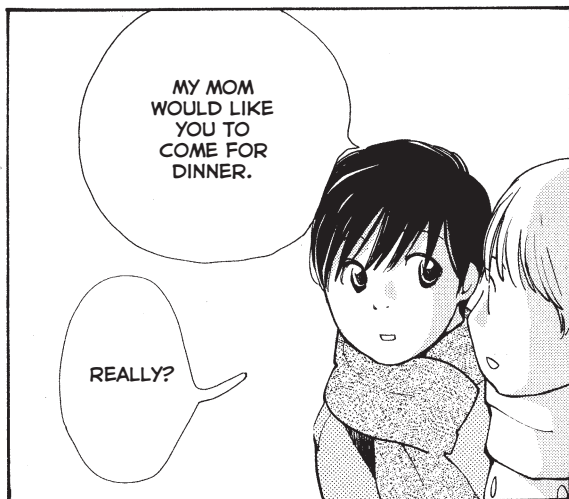
PRESENT.

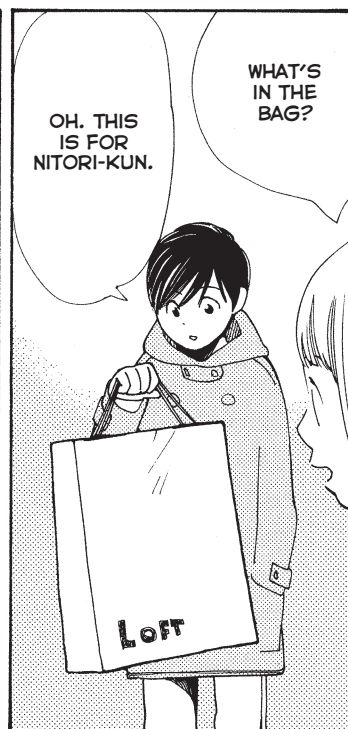
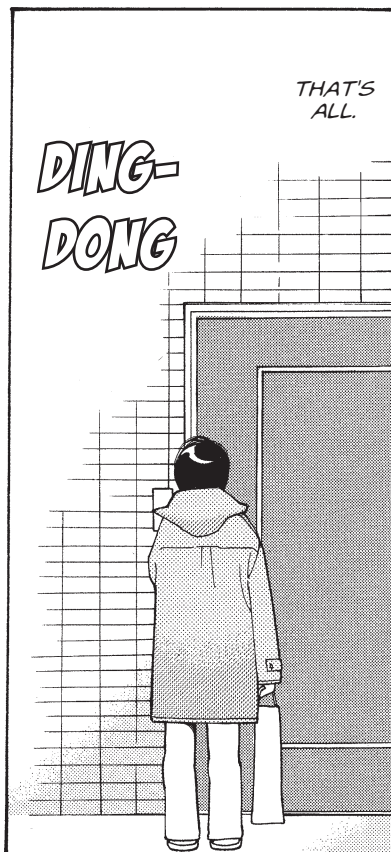
NITORI-KUN?

TODAY  
CHIBA-SAN'S  
THE ONE  
WHO'S  
ABSENT.

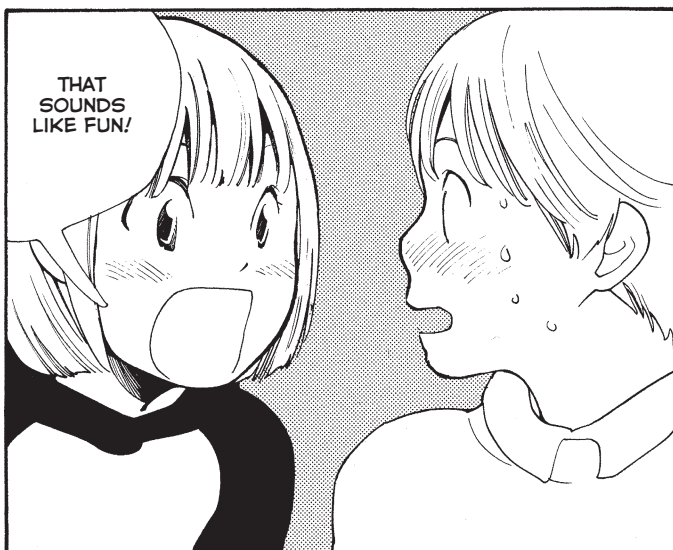
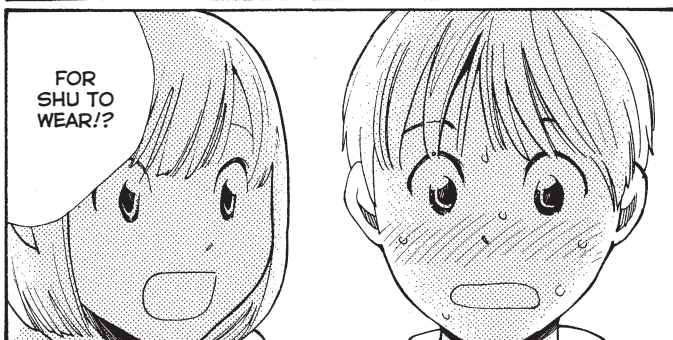
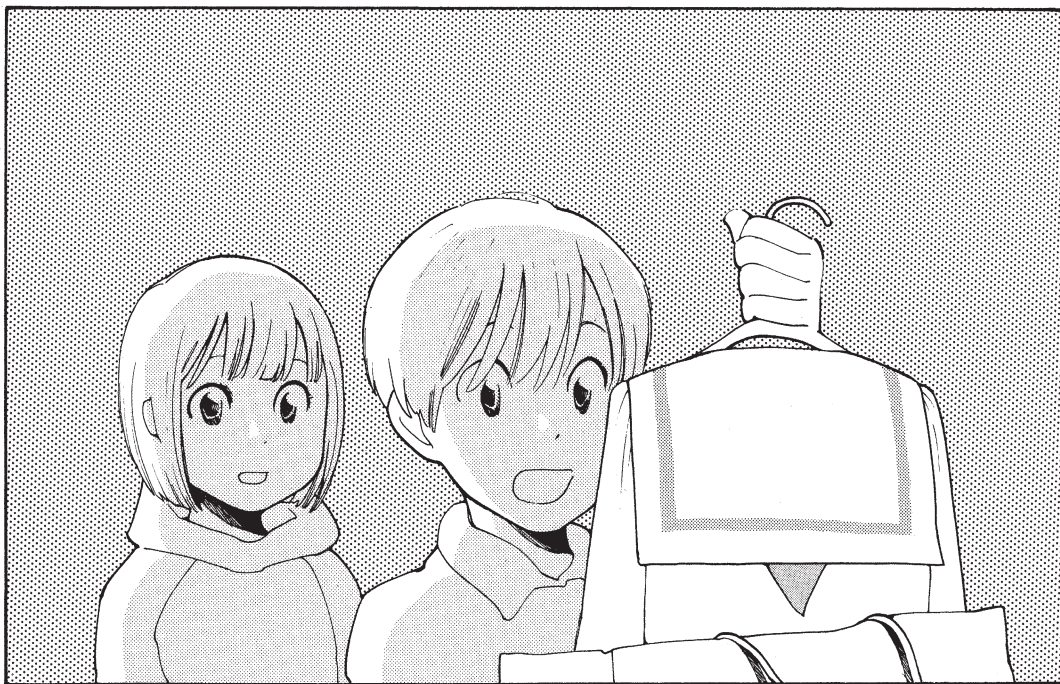
I WAS  
AFRAID  
YOU'D NEVER  
COME BACK.

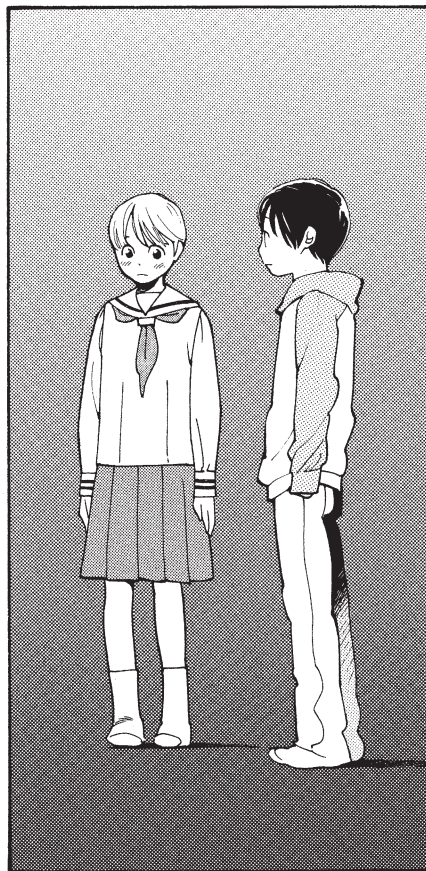
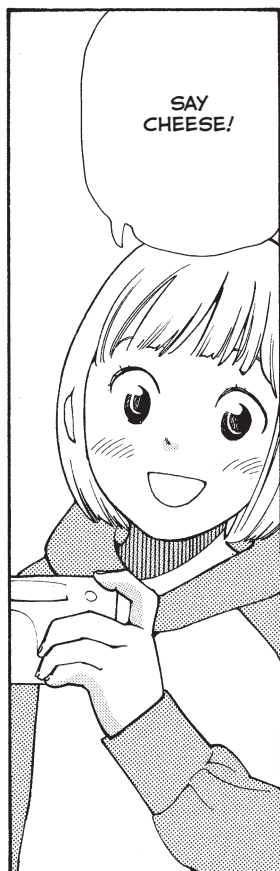
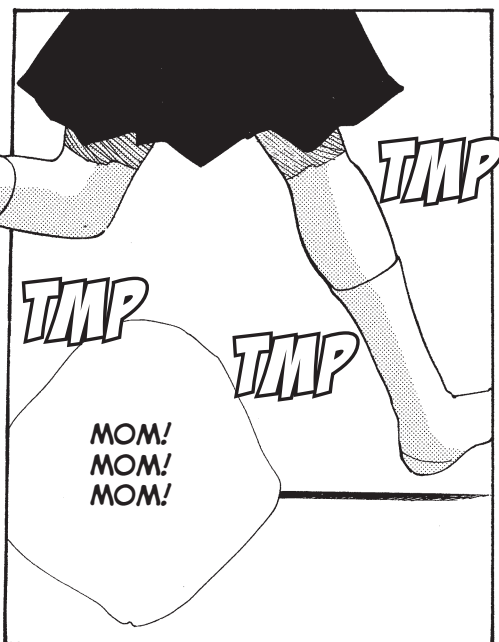
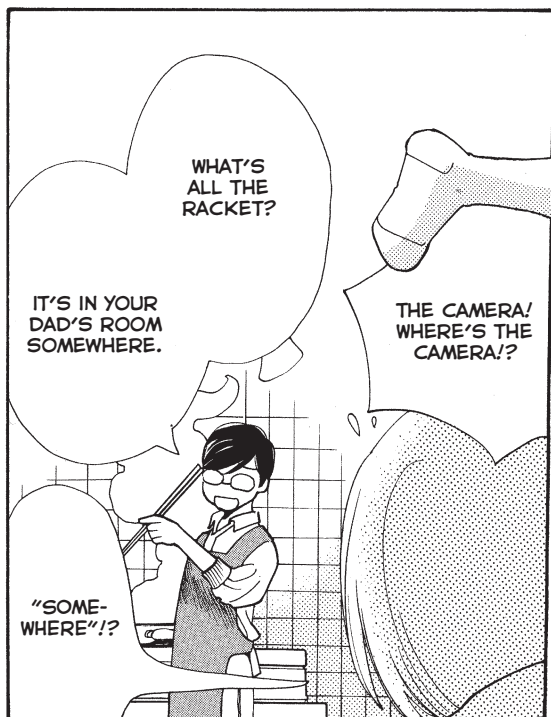
DON'T BE  
SILLY.



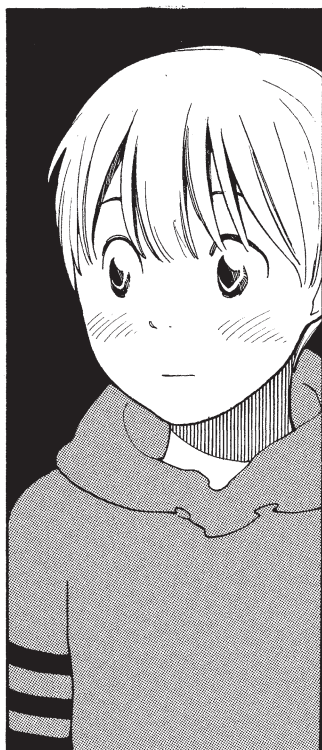
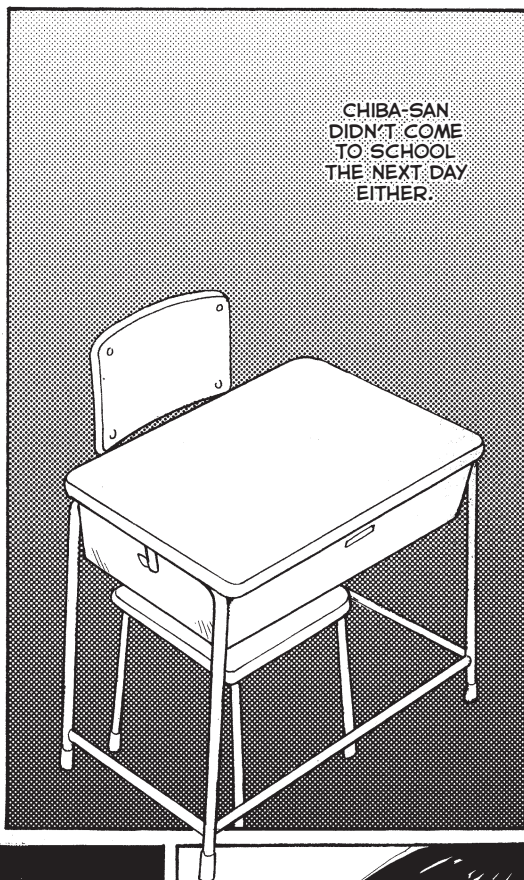




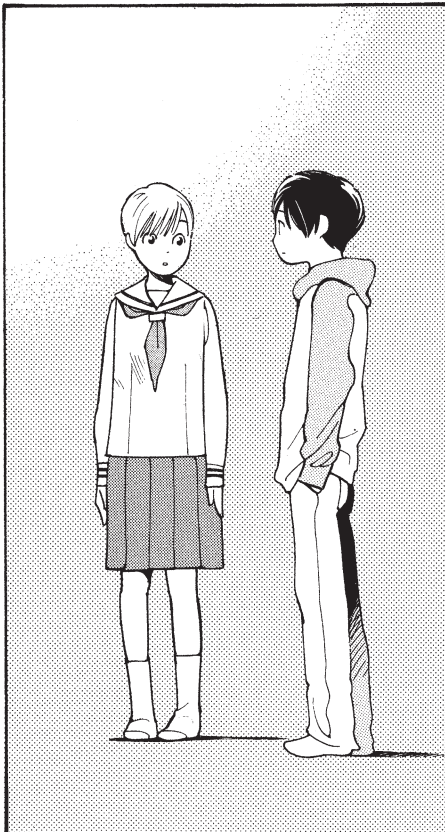
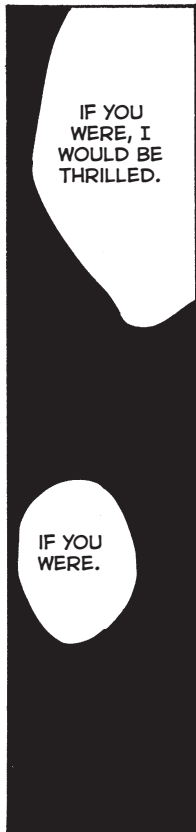
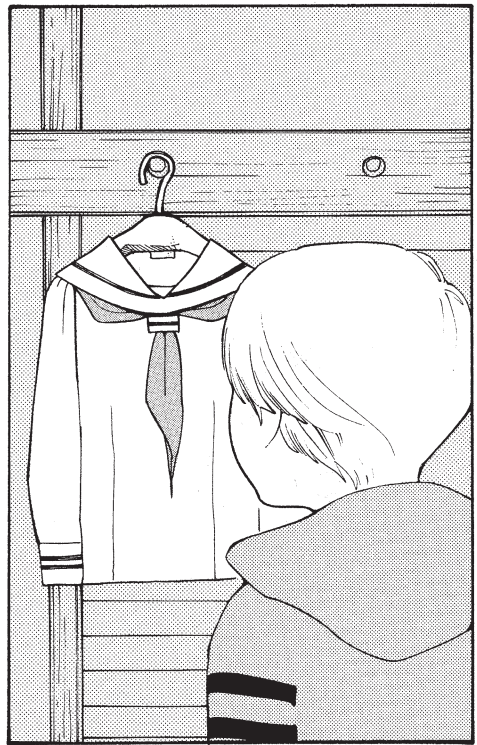
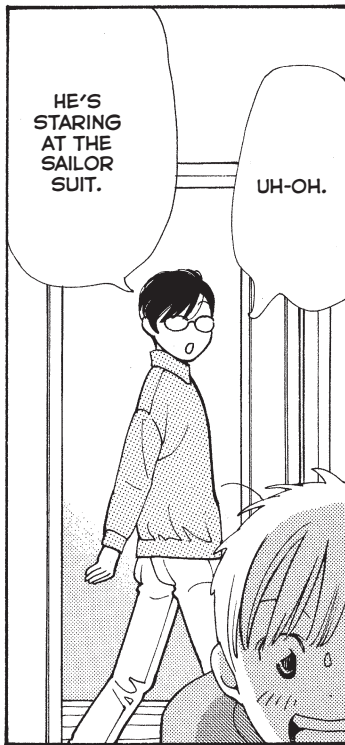
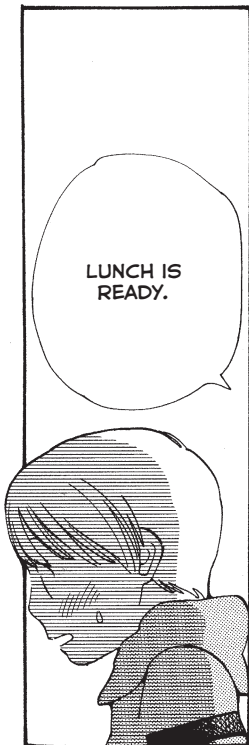




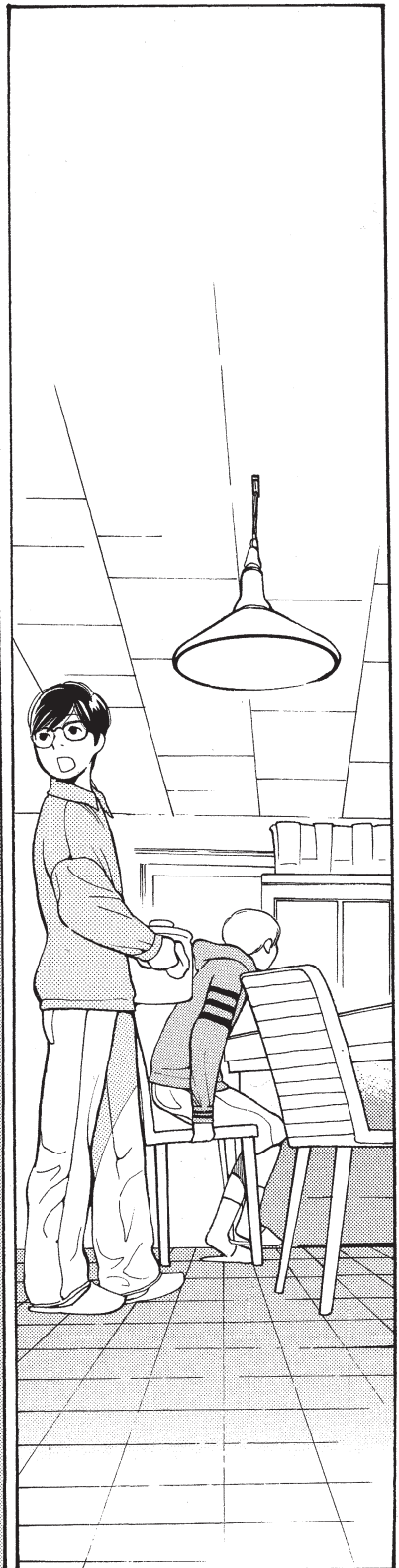








I'M  
THRILLED,  
TOO,  
TAKATSUKI-SAN...



7



Takatsuki-san's Calamity







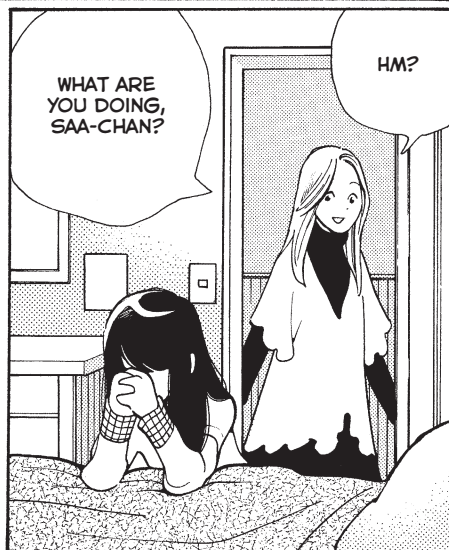
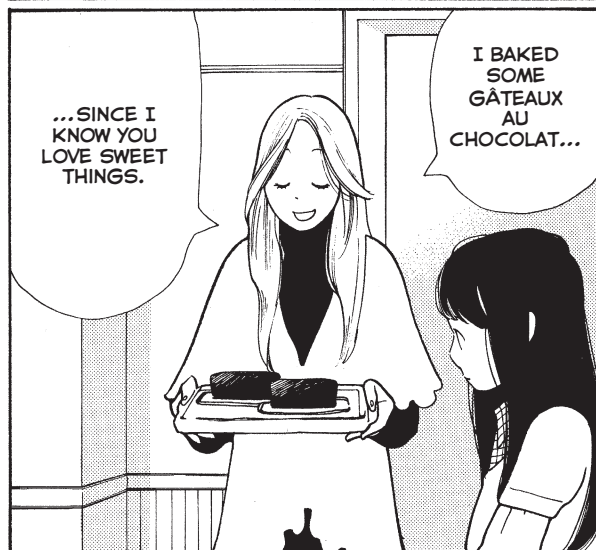
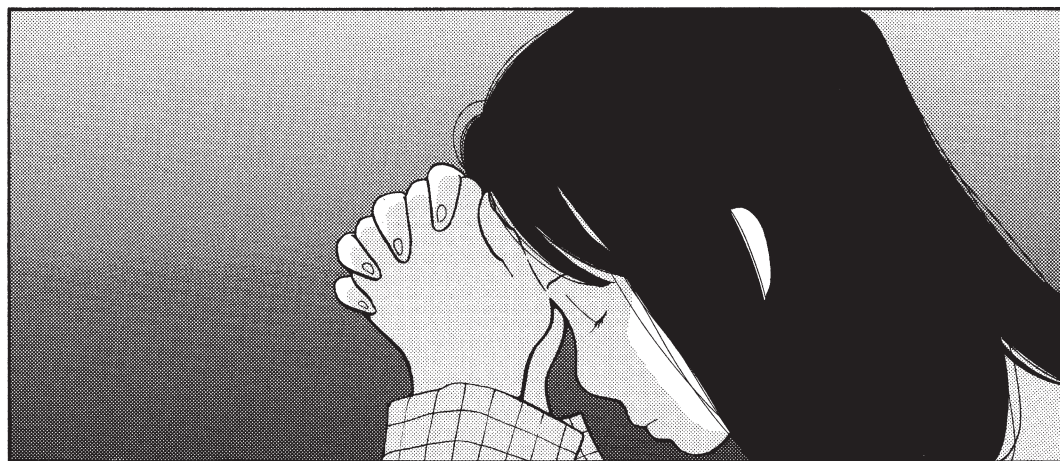
FORGIVE  
ME.

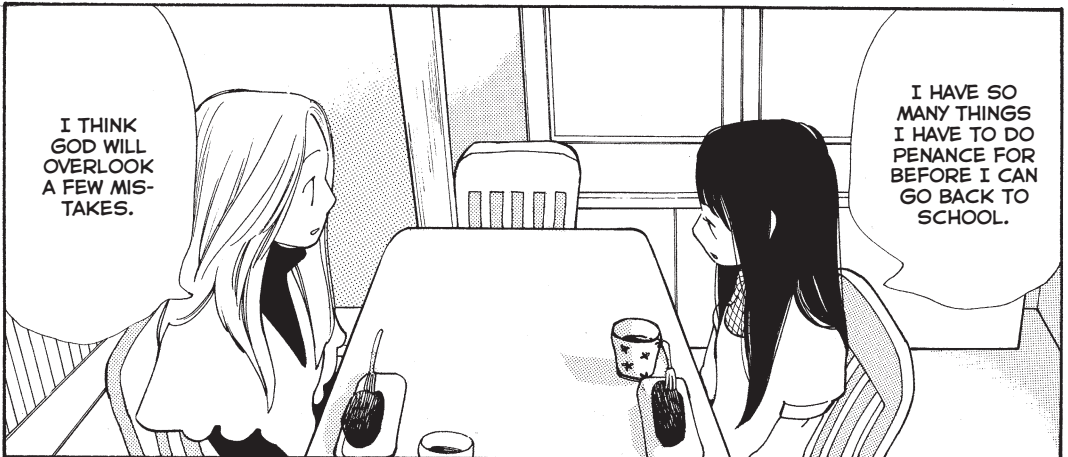
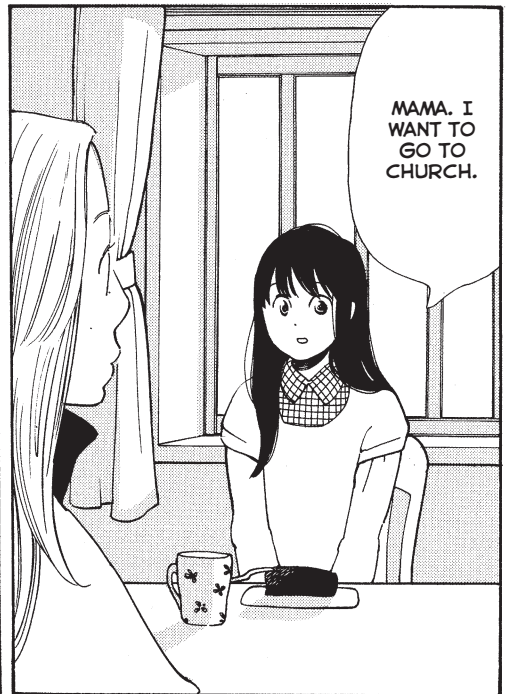
PLEASE.

I CAN NEVER  
FACE NITORI-KUN  
AGAIN AFTER THE  
HORRIBLE THING  
I DID TO HIM.

GOD.

I'VE BEEN A  
BAD GIRL.

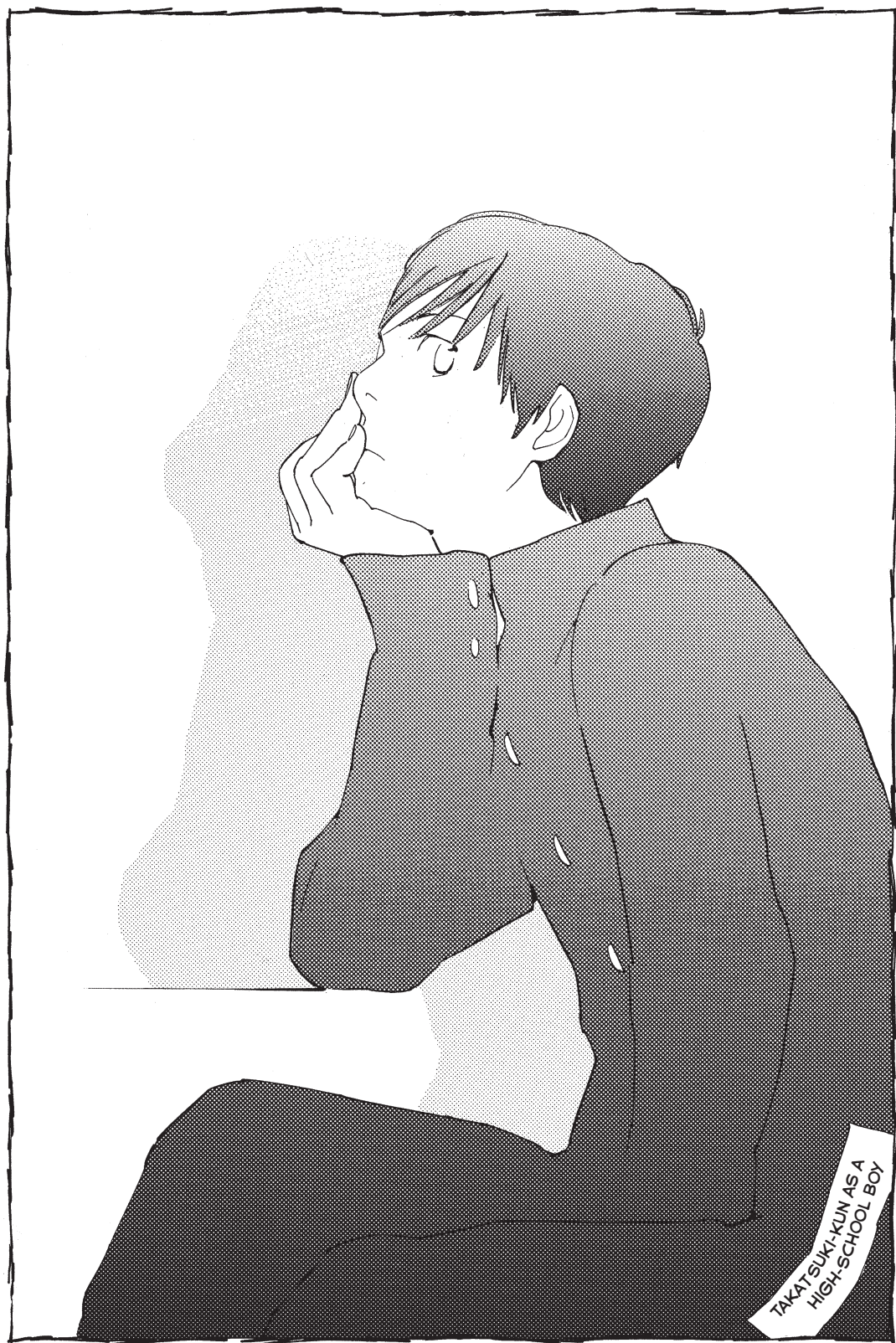




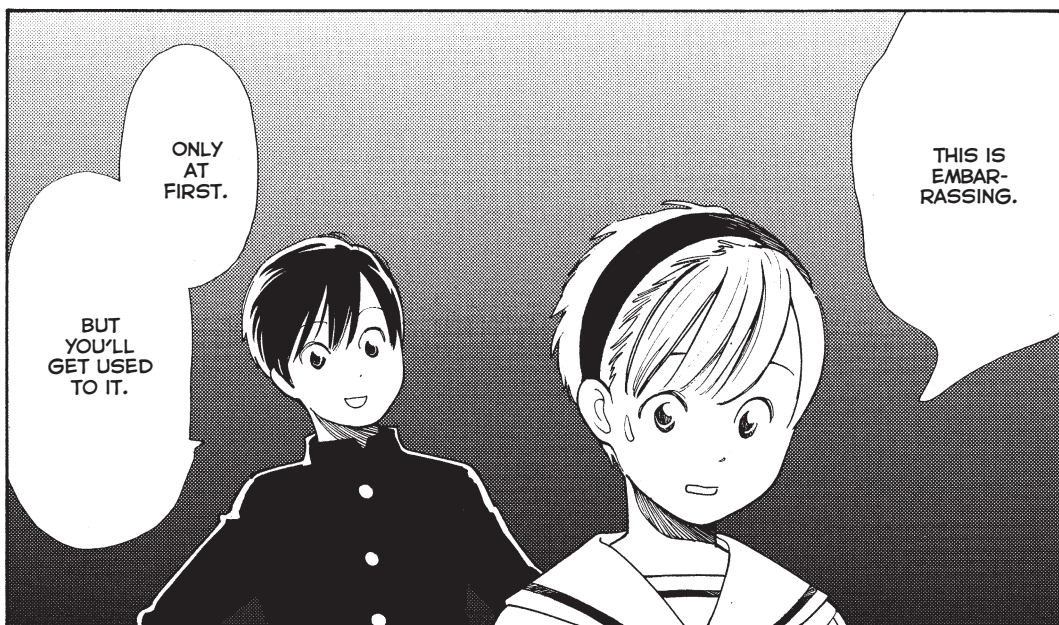
WHAT I DID  
WAS TOO  
AWFUL.

NO.





TAKATSUKI-KUN AS A  
HIGH-SCHOOL BOY



ONLY  
AT  
FIRST.

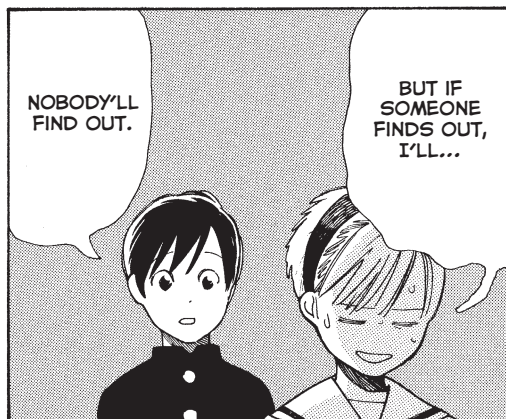
THIS IS  
EMBAR-  
RASSING.

BUT  
YOU'LL  
GET USED  
TO IT.



HUH?

I  
CAN'T  
DO  
THIS.



NOBODY'LL  
FIND OUT.

BUT IF  
SOMEONE  
FINDS OUT,  
I'LL...



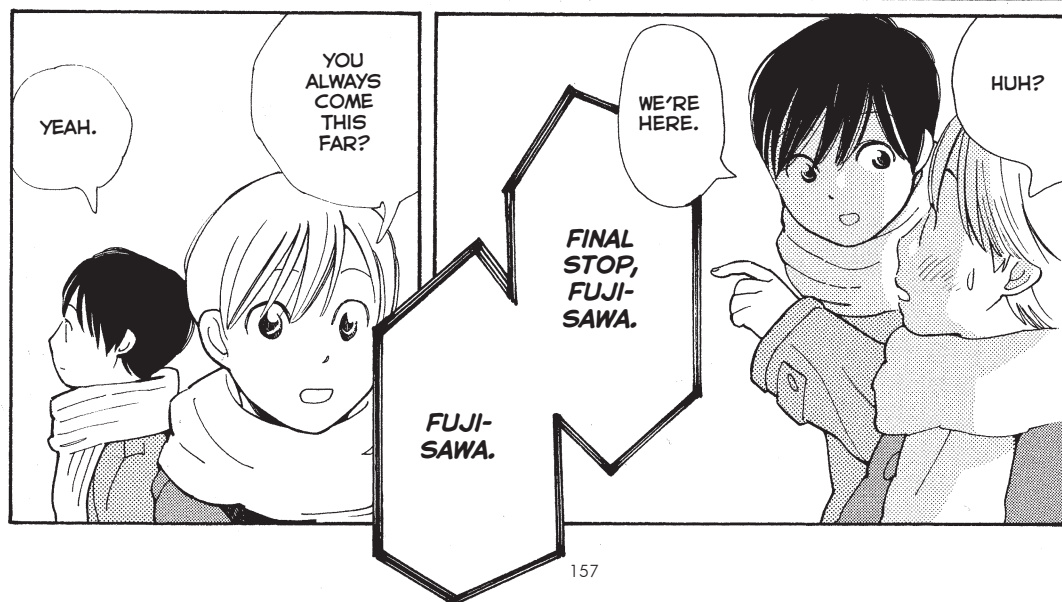
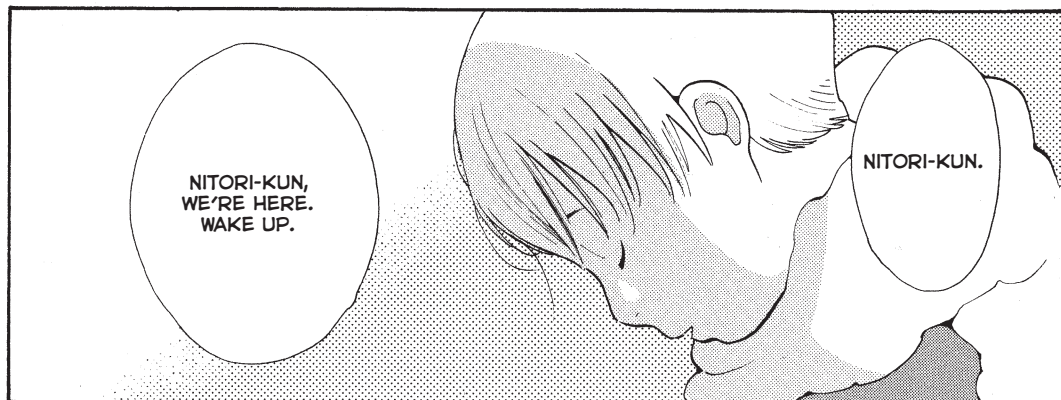
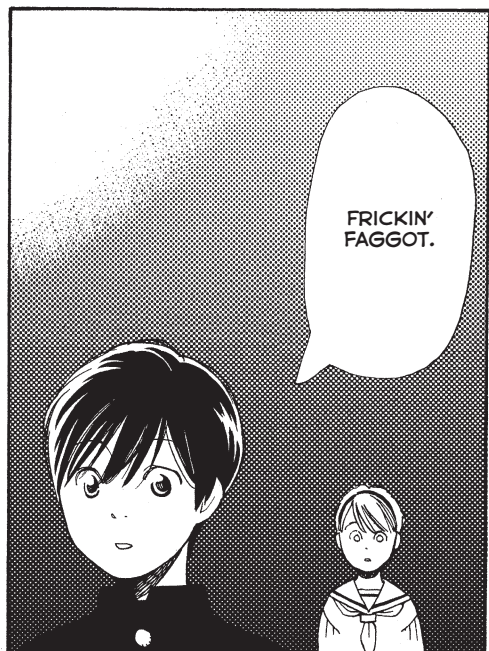
CHICKEN.



YOU'RE  
BACKING  
OUT?

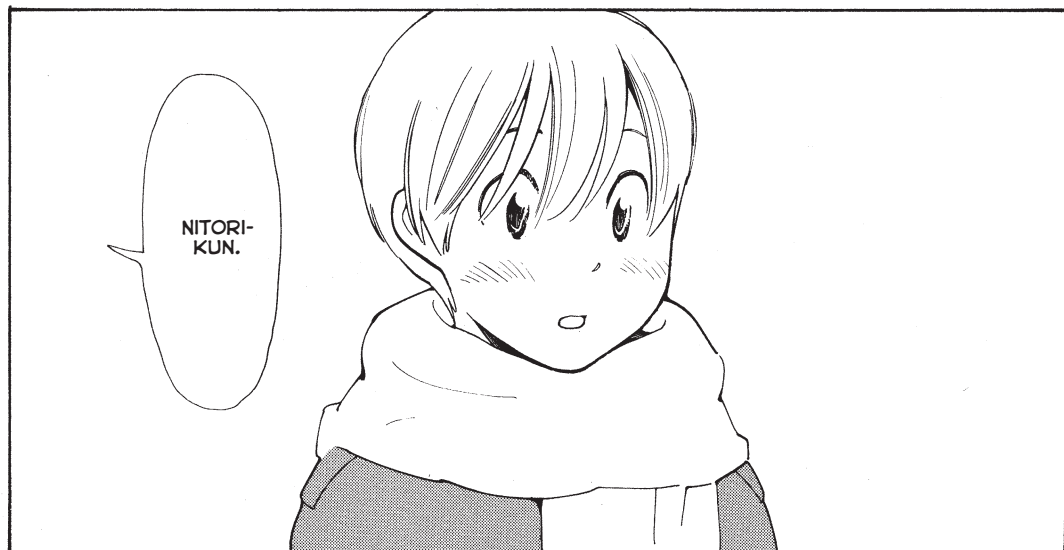
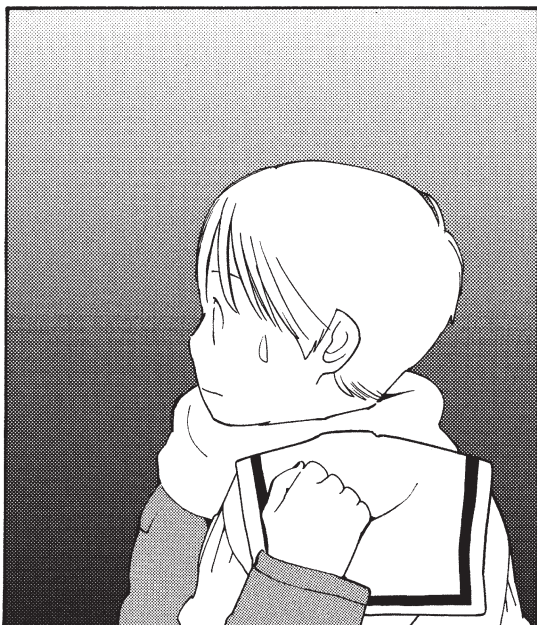
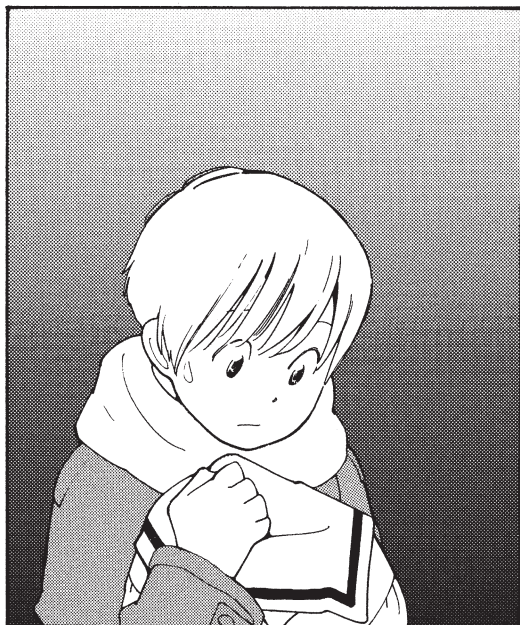
...YES.



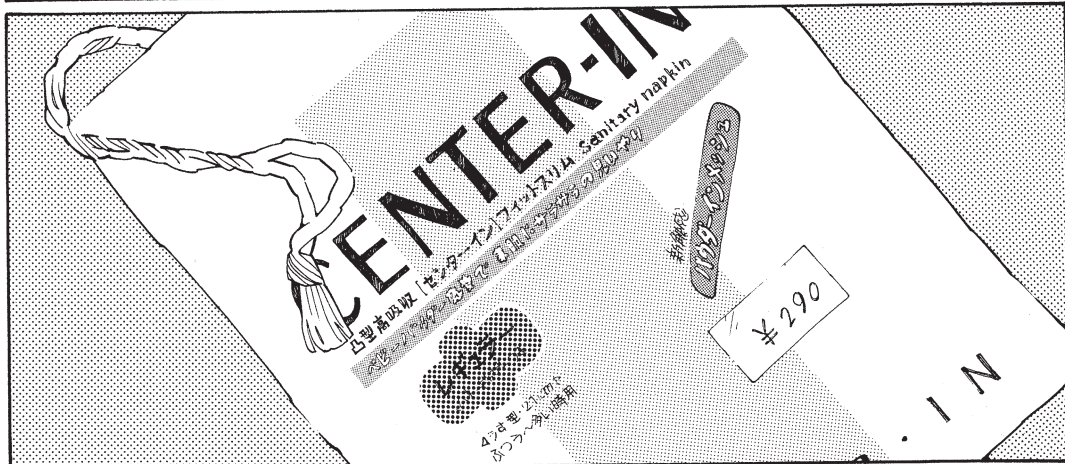
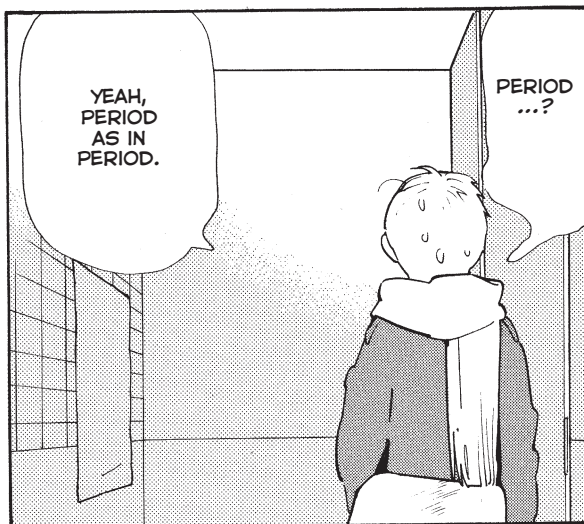






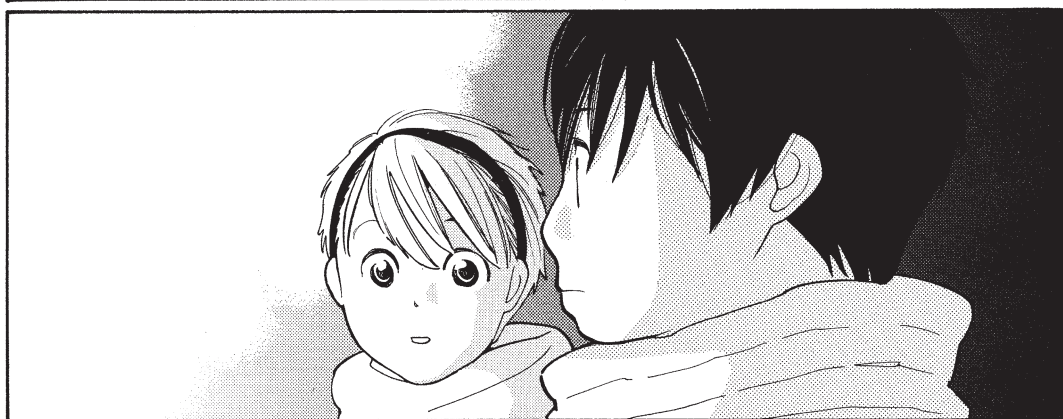




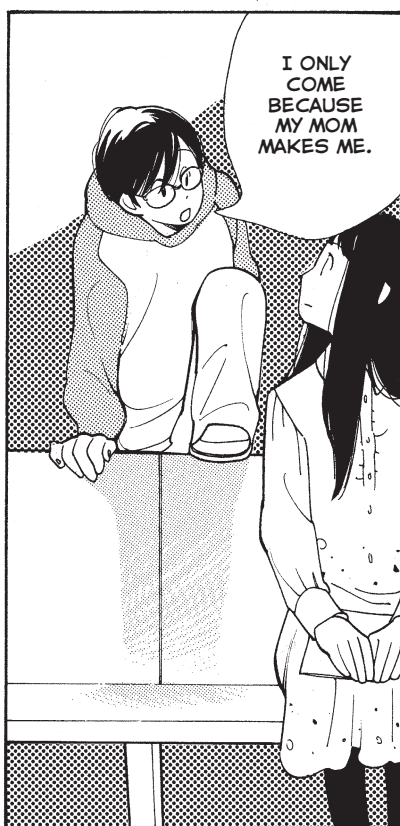
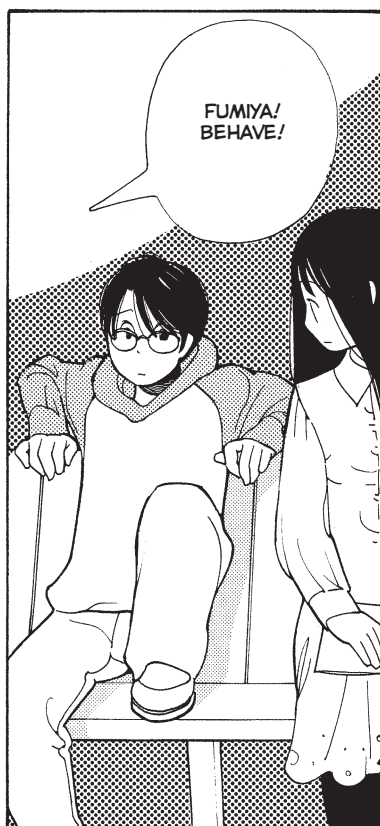
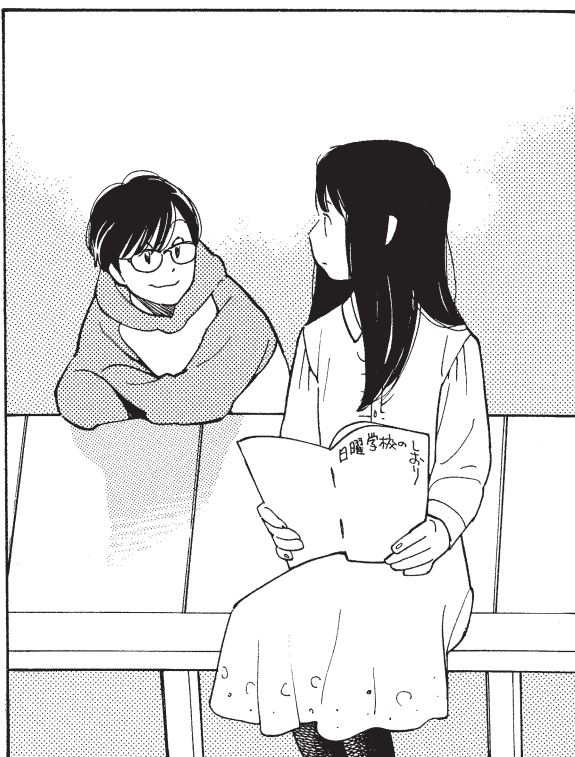
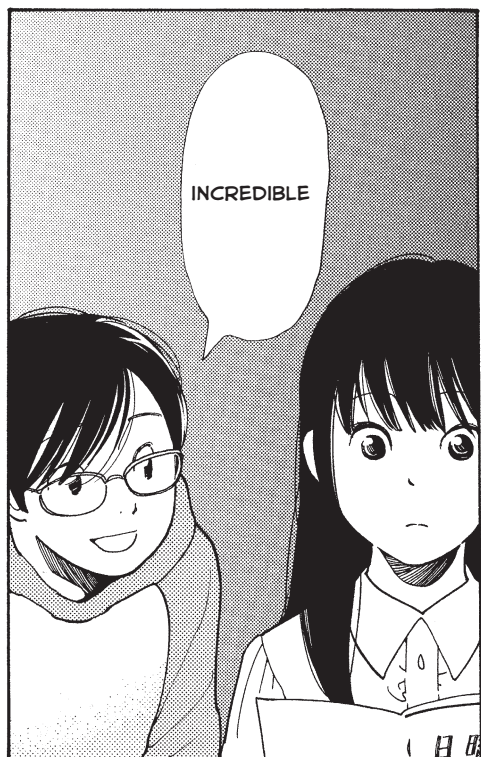




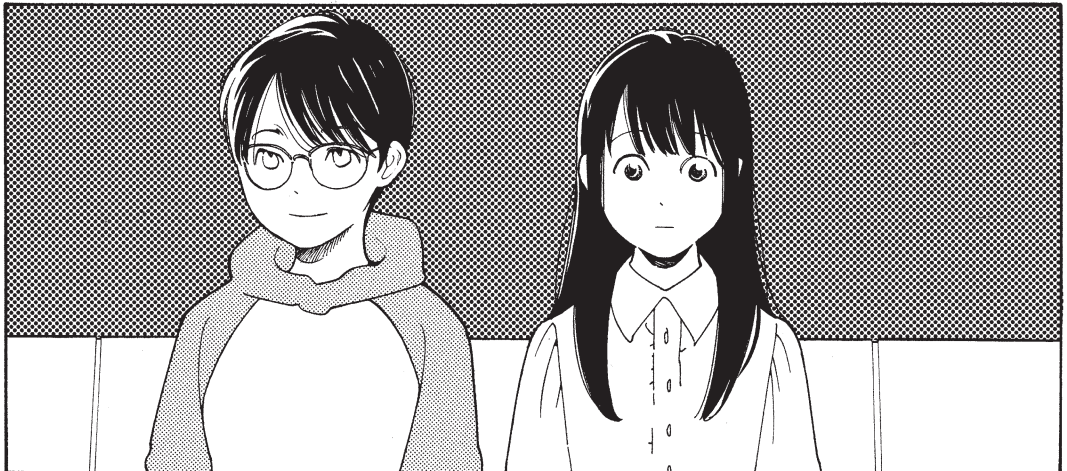
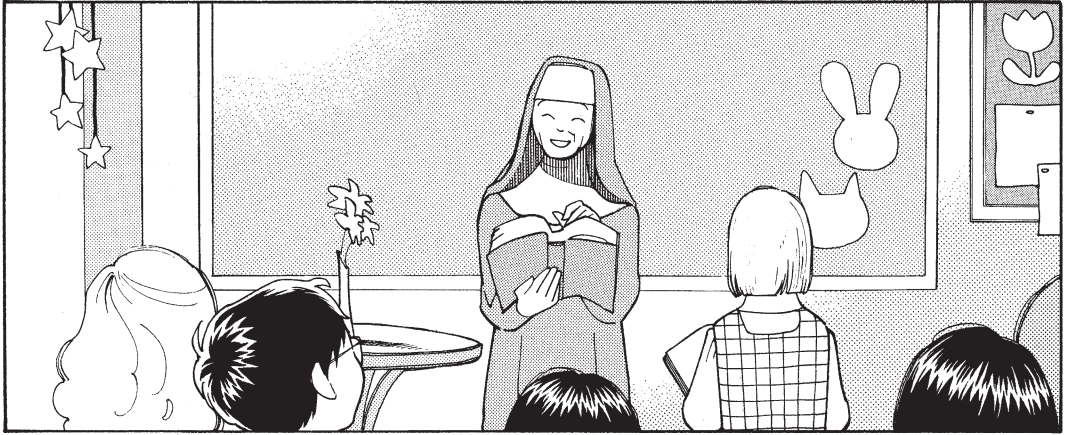


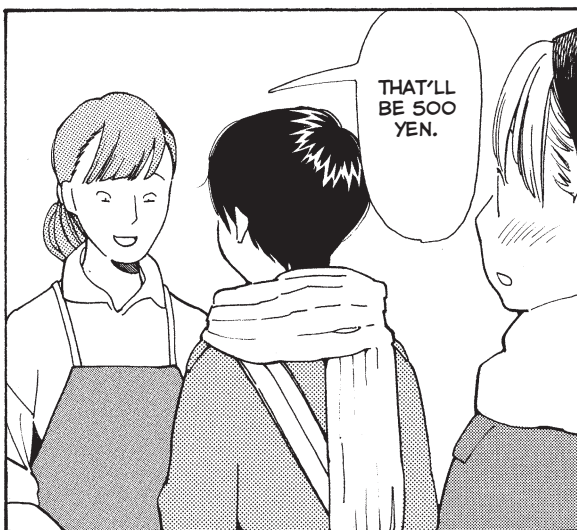




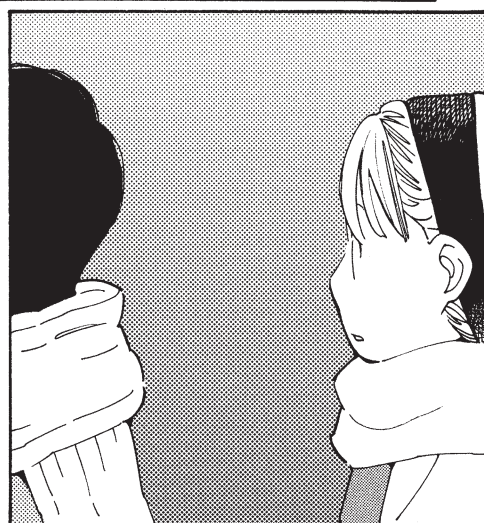
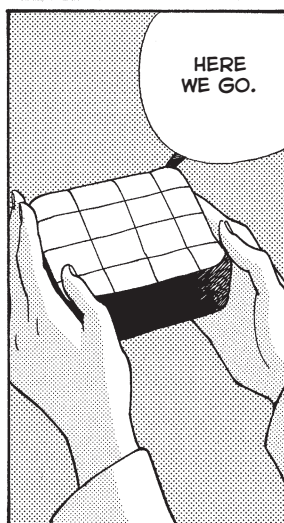
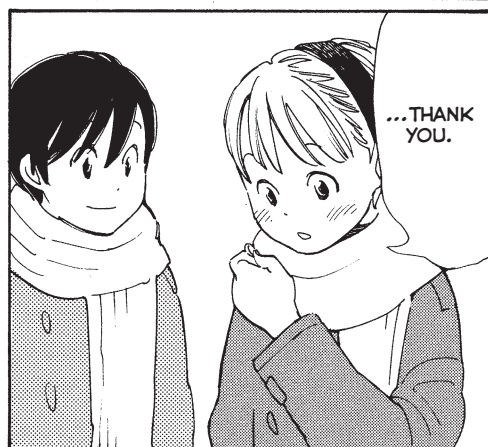








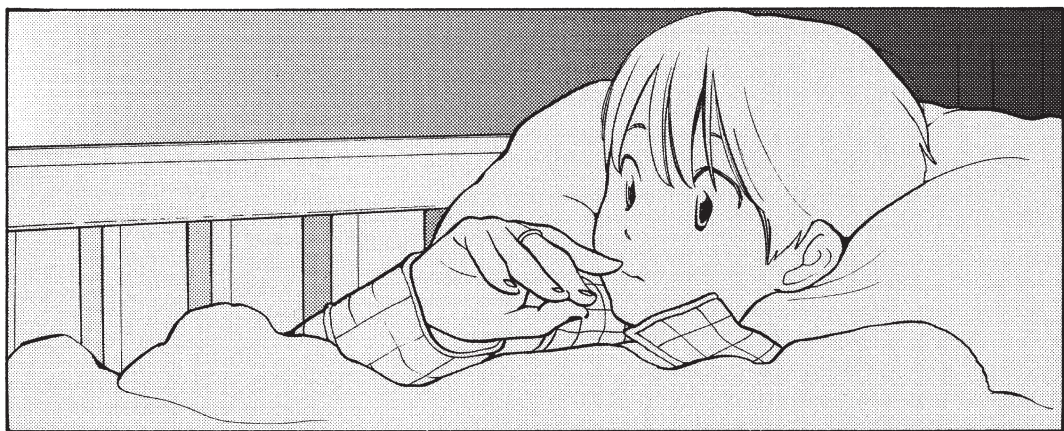
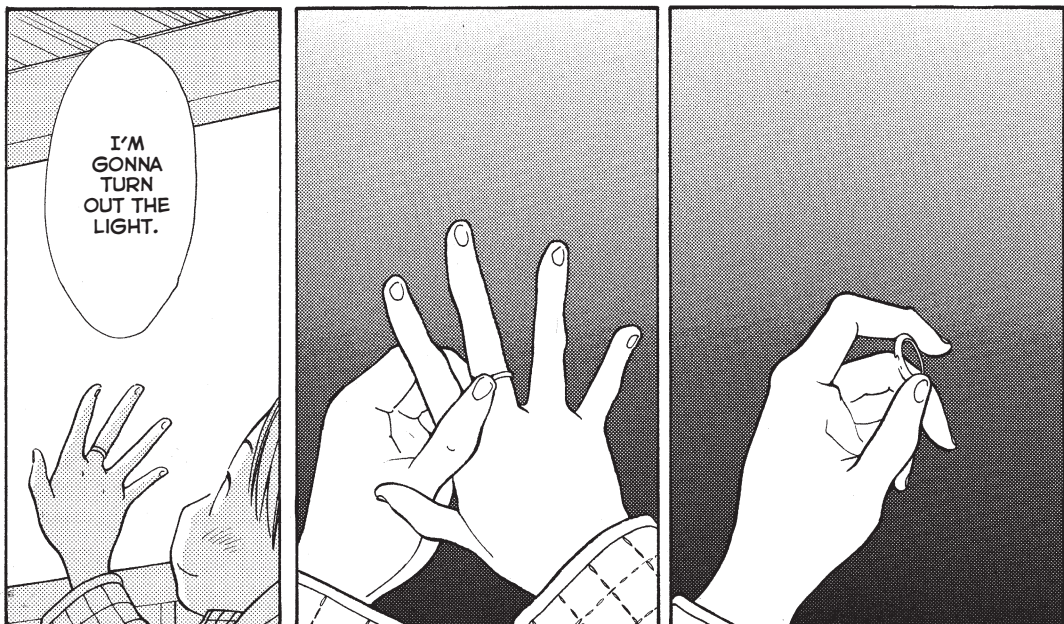




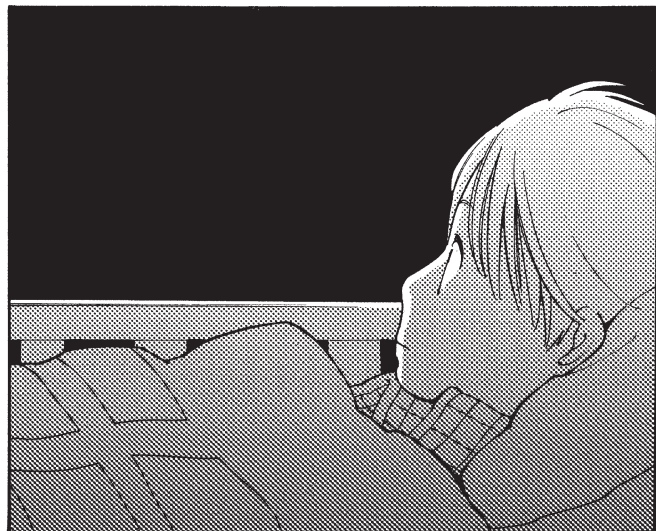
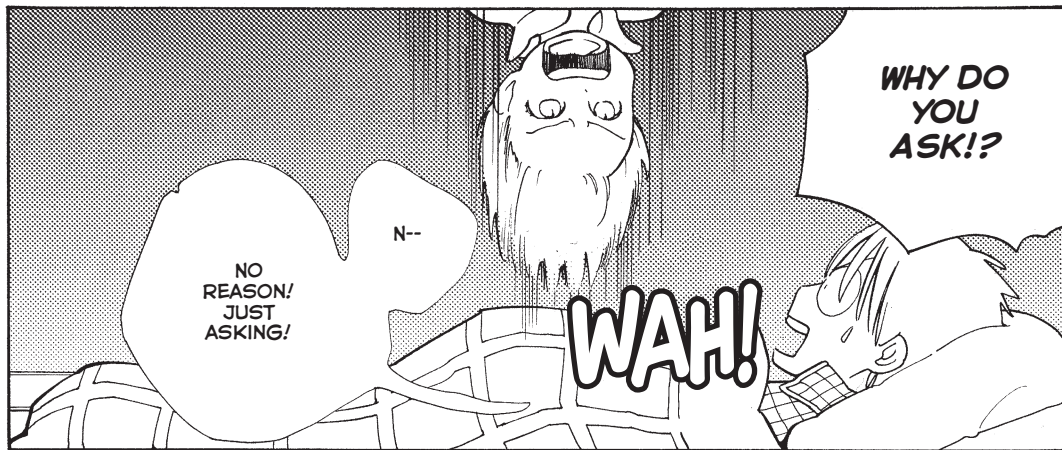
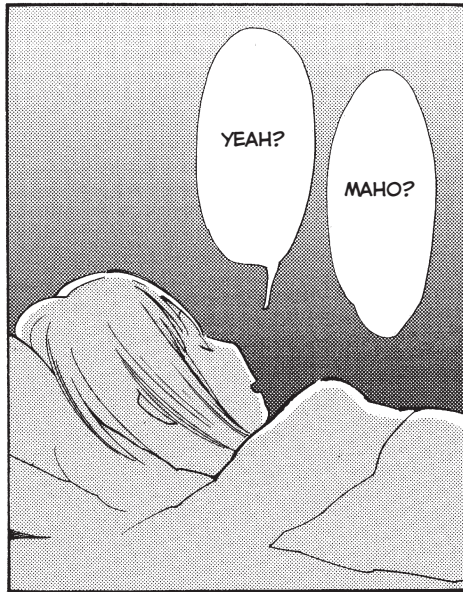








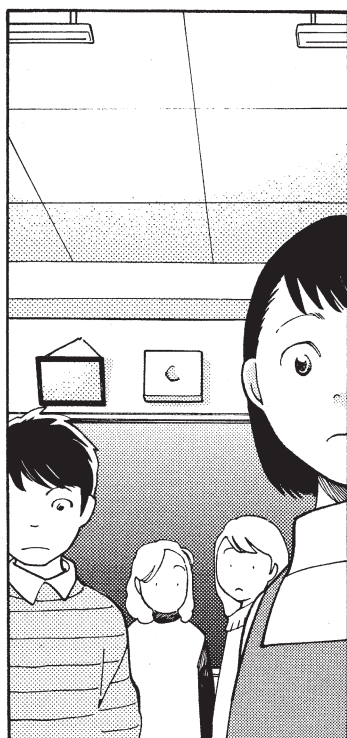




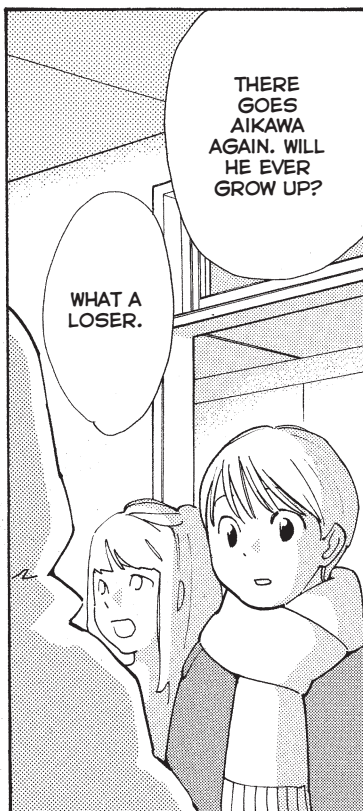
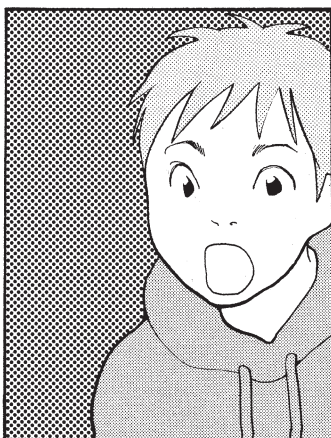
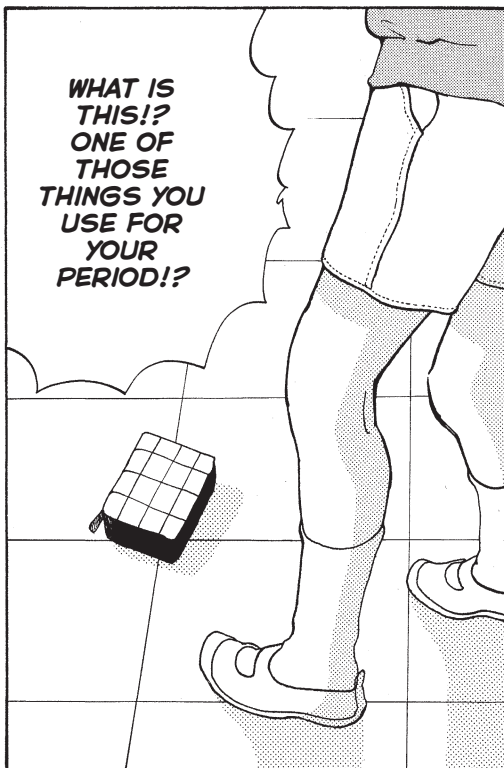


GOD.  
PLEASE  
GIVE ME  
COURAGE.

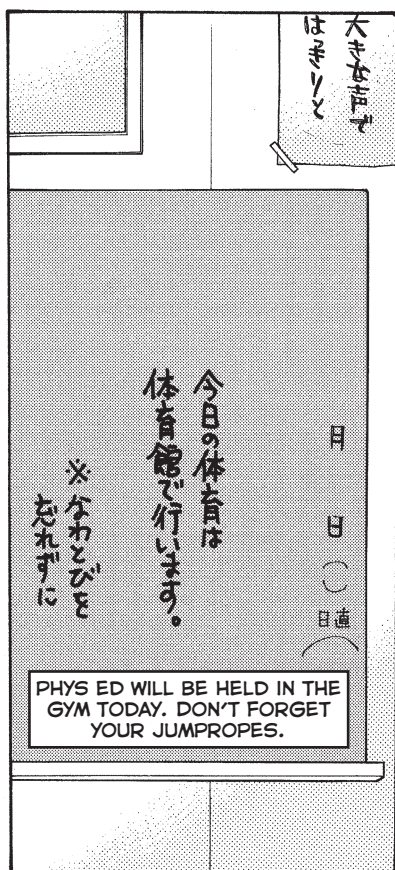
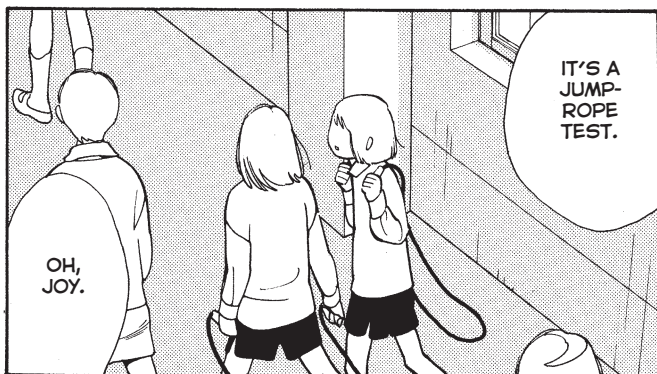
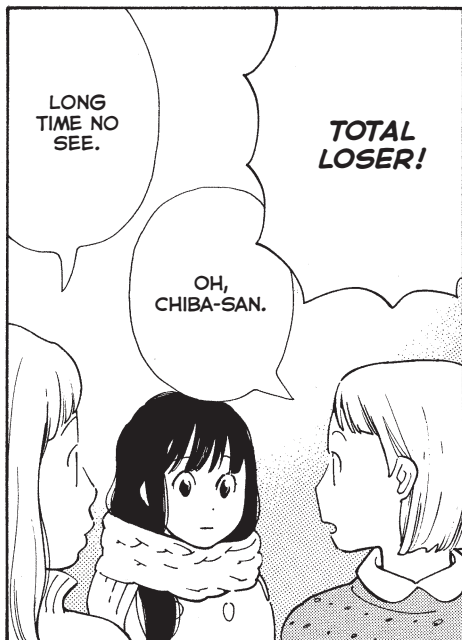
SAA-CHAN?  
YOU'RE  
STILL UP?



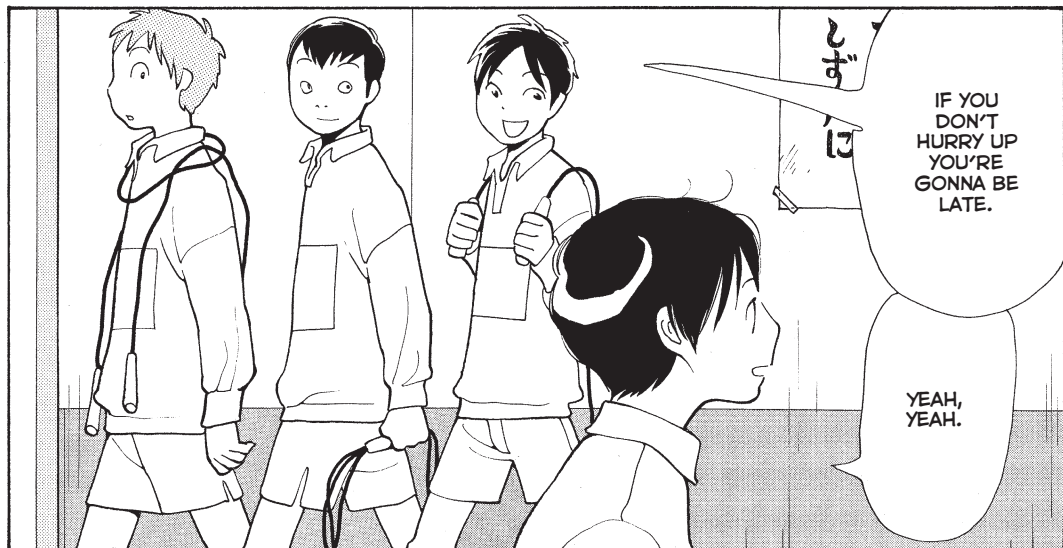
PLEASE.  
I REALLY  
NEED IT.

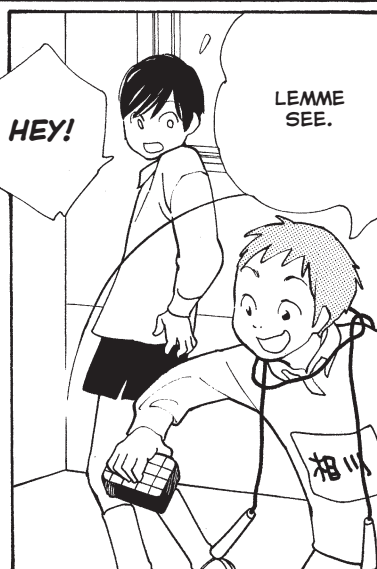
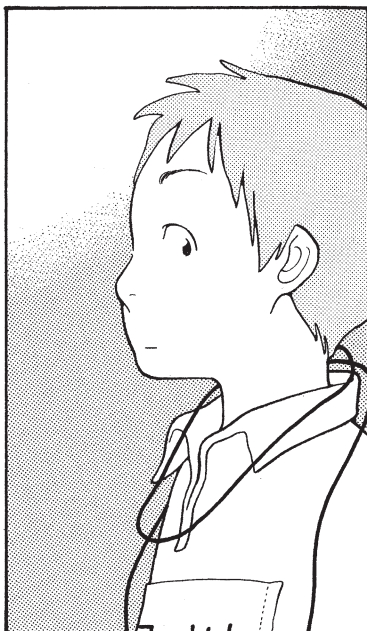
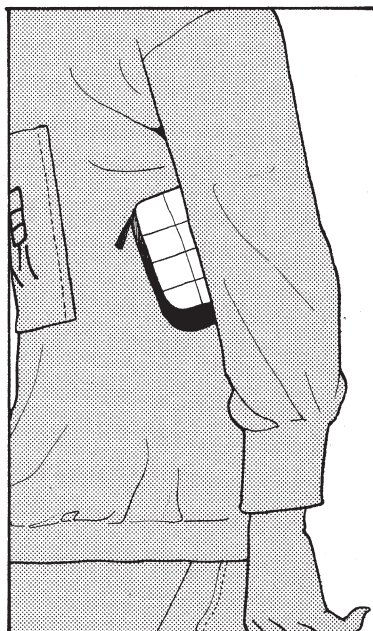
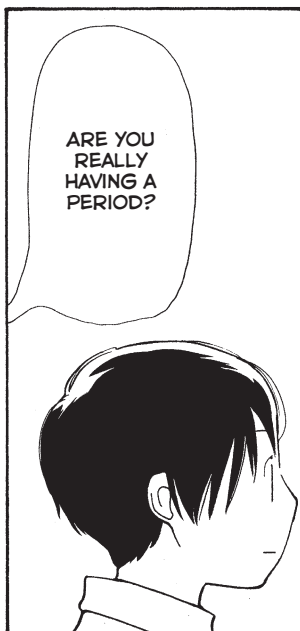




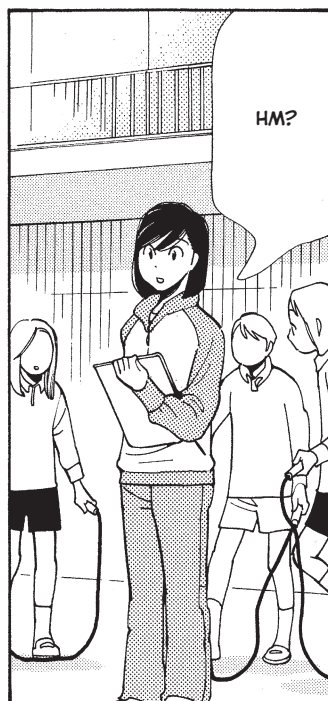
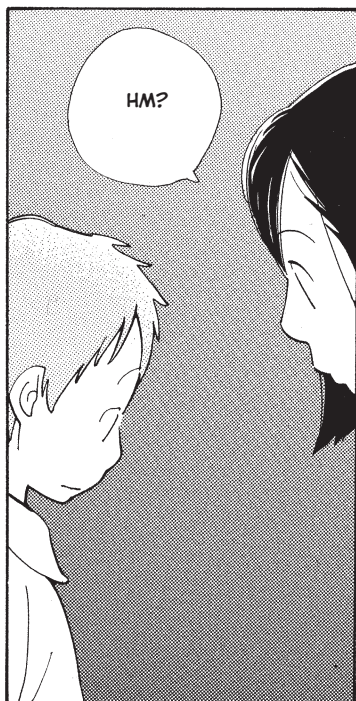
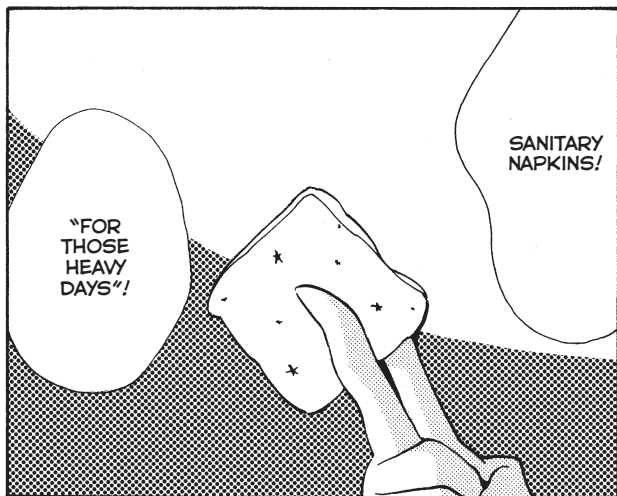














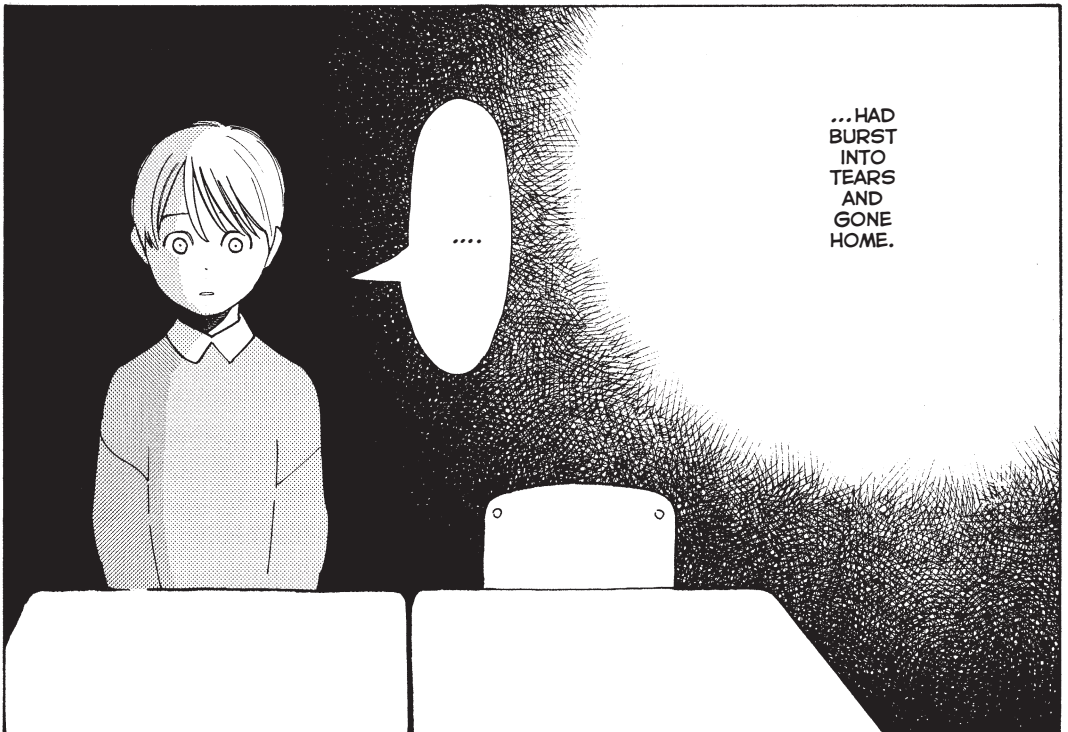
THE TEACHER  
WAS SURPRISED.

WE WERE ALL  
SURPRISED.

EVEN THE THREE  
BOYS WERE SUR-  
PRISED.

TAKATSUKI-SAN...

TAKATSUKI-KUN...



8

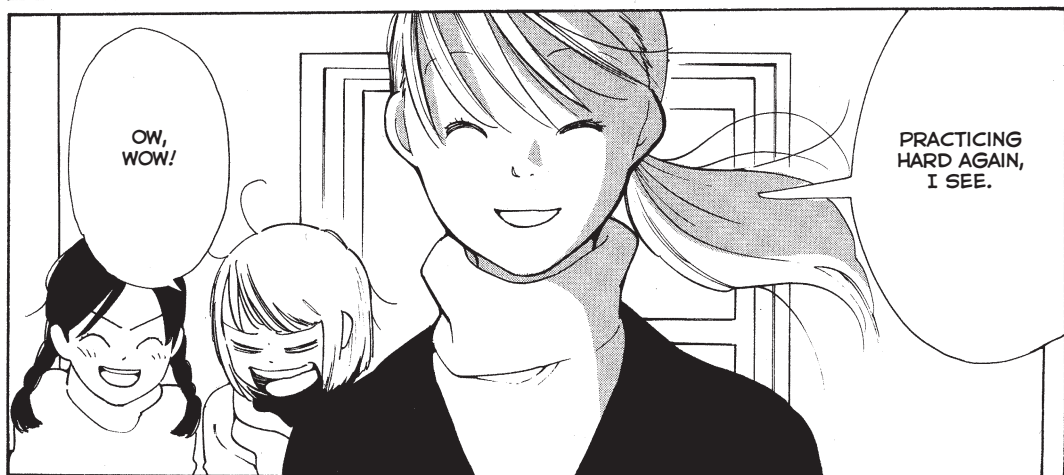
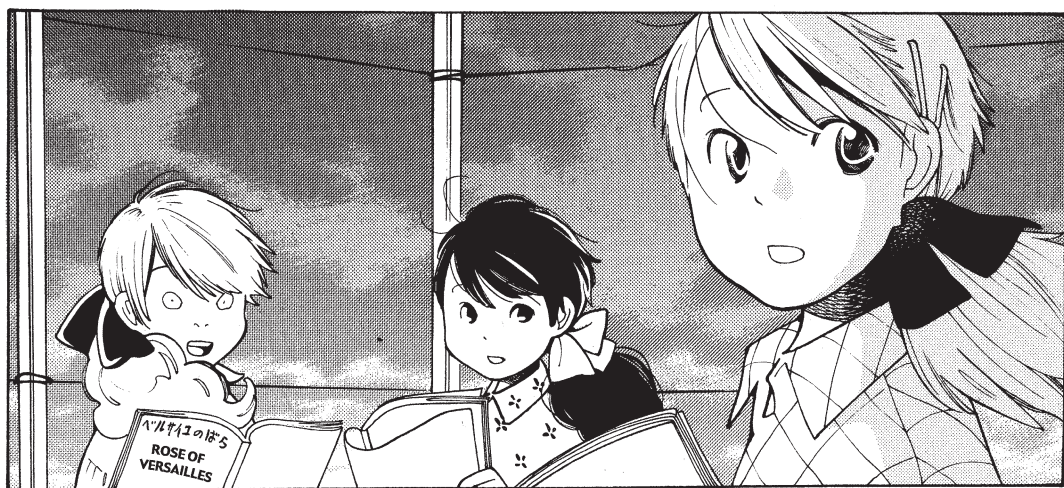
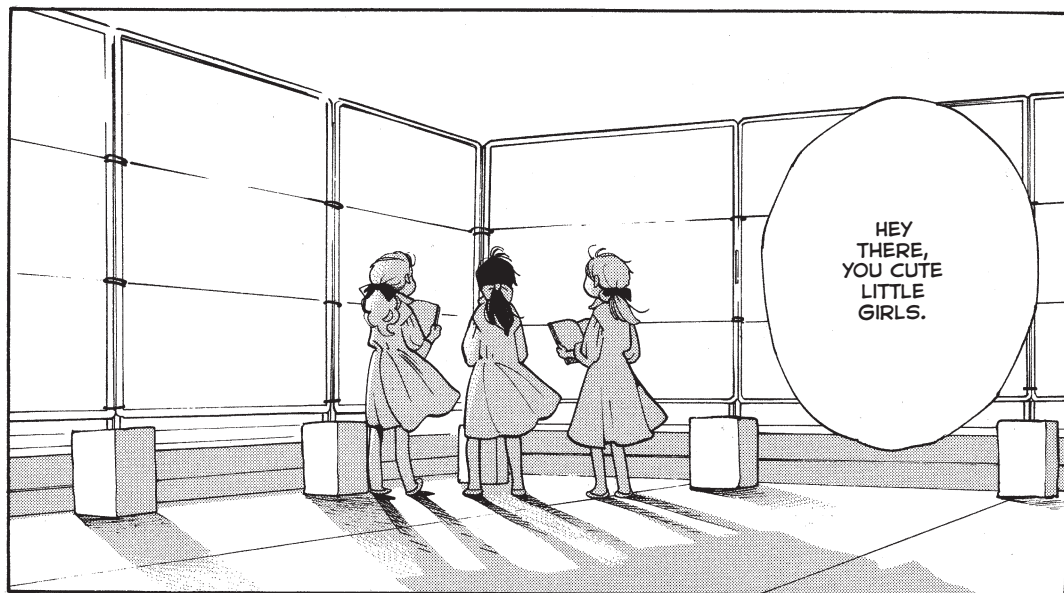


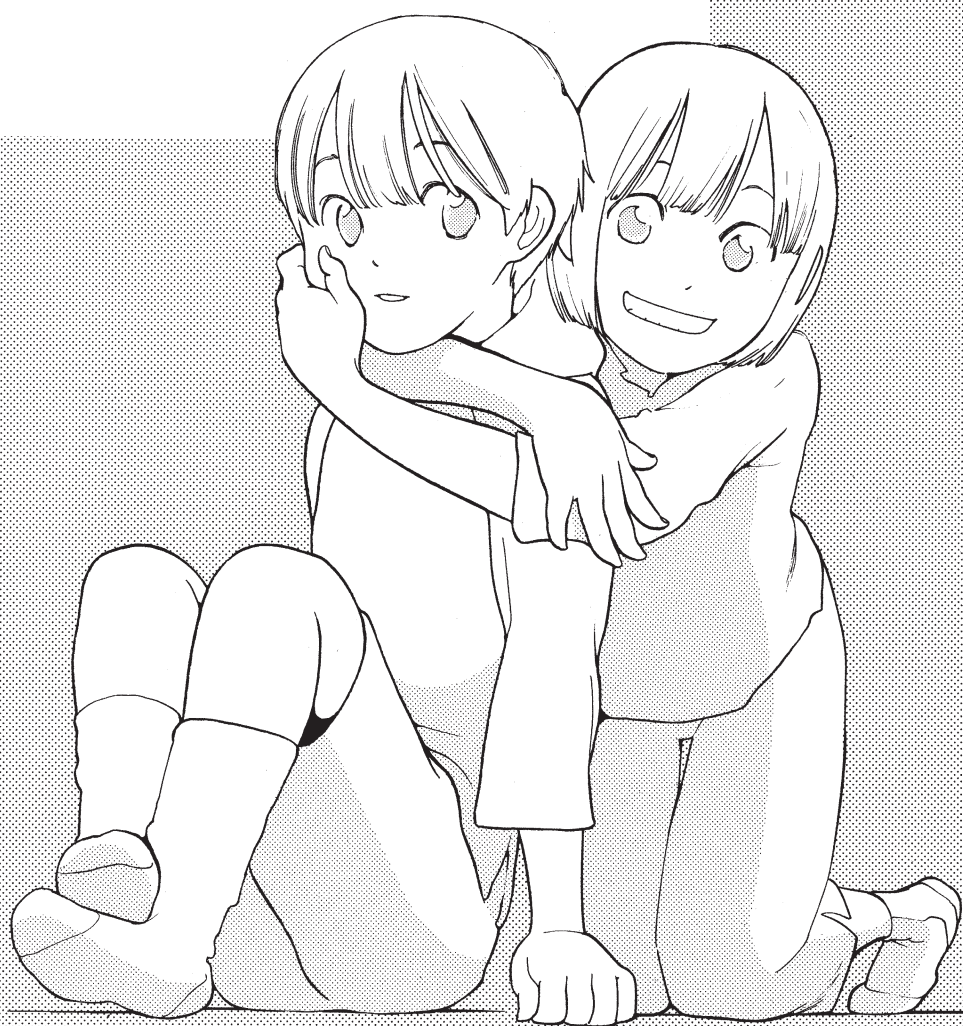
Everything I Want



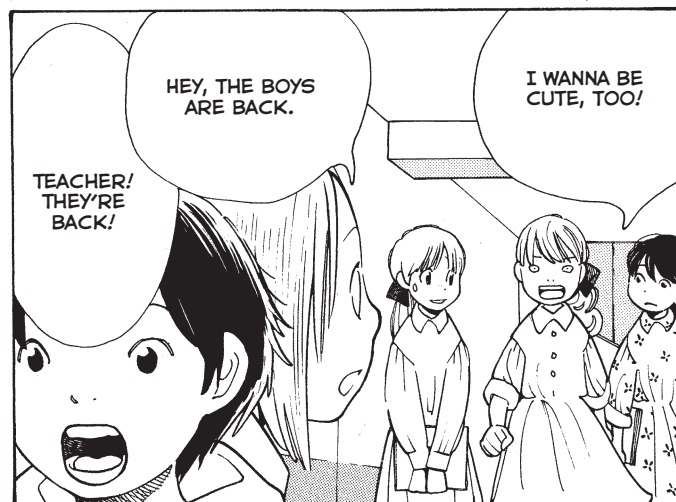
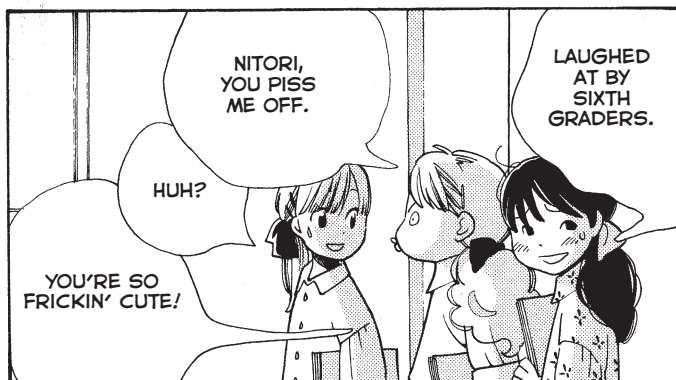
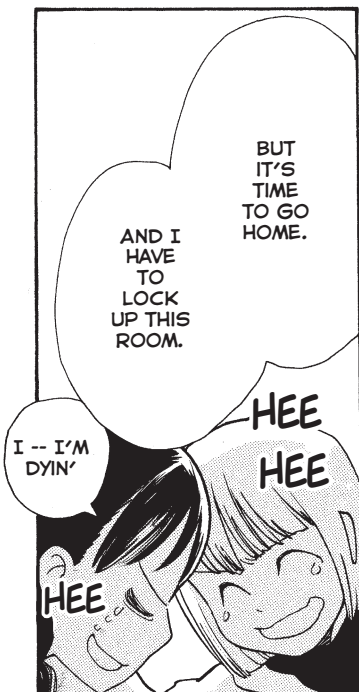




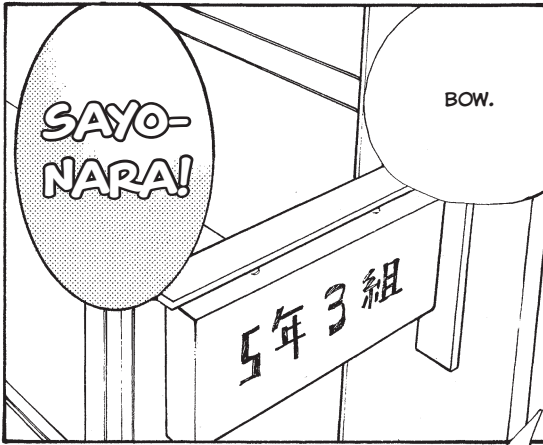




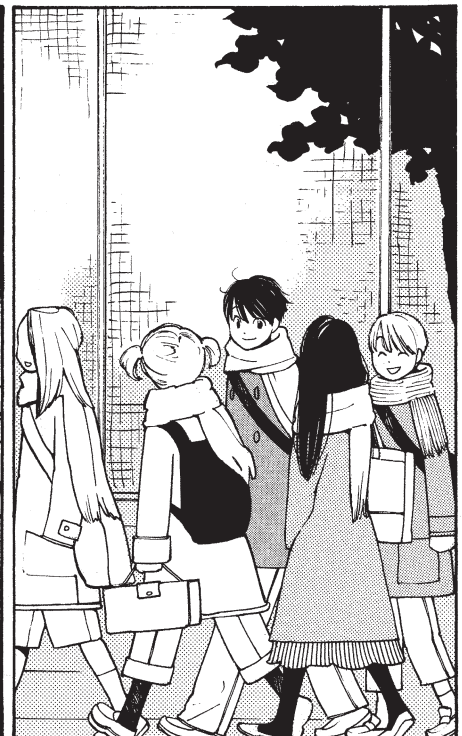
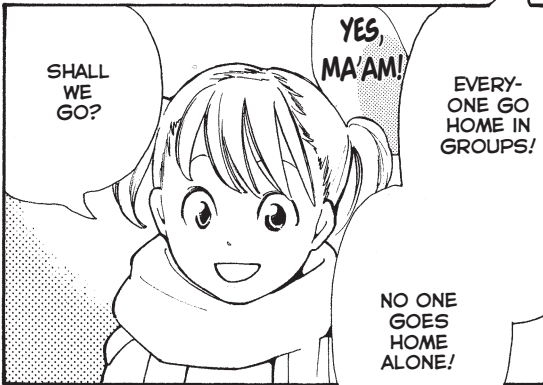


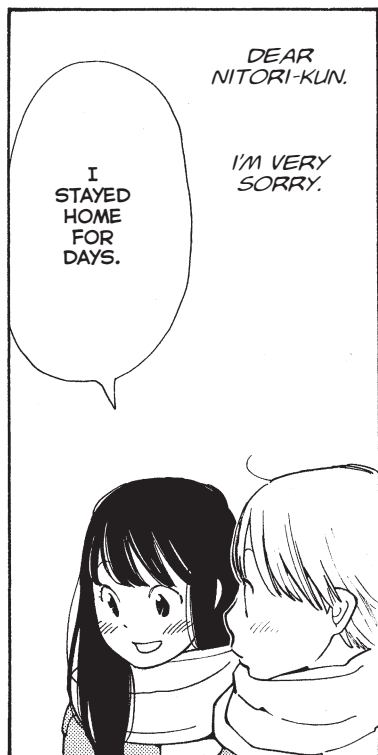






BOW.





DEAR  
NITORI-KUN.

I'M VERY  
SORRY.

I  
STAYED  
HOME  
FOR  
DAYS.



TAKATSUKI-  
SAN DIDN'T  
MISS A  
DAY OF  
SCHOOL.



I WANT  
TO TELL  
YOU THE  
TRUTH.

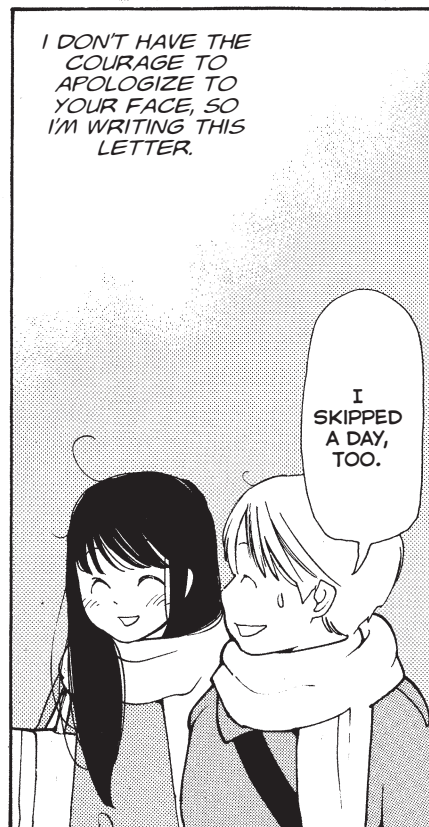
YEAH.



DEAR  
CHIBA-SAN.

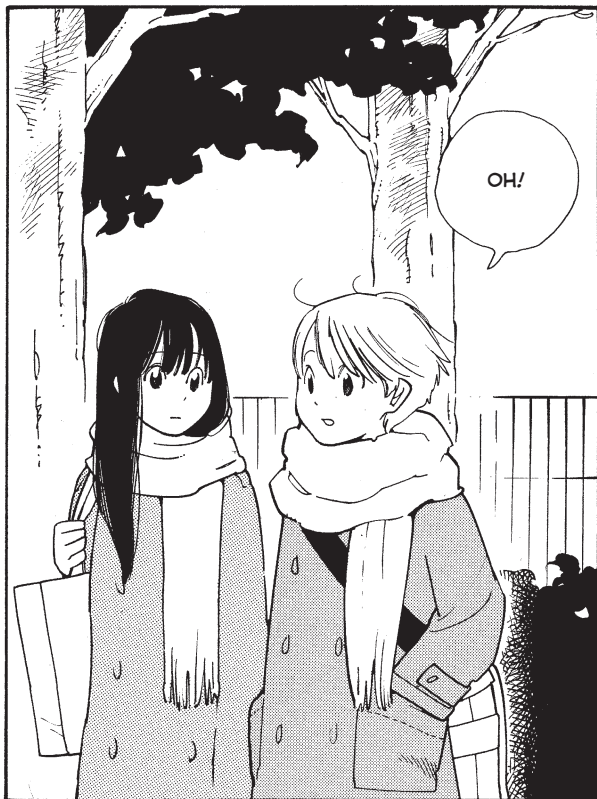
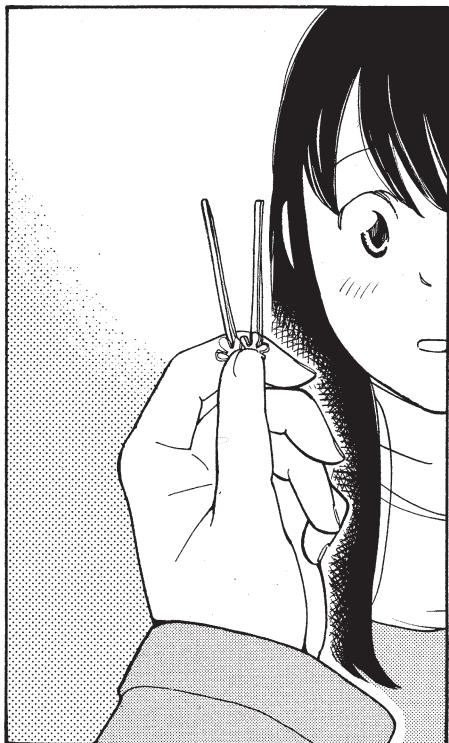
I'M THE ONE  
WHO SHOULD  
APOLOGIZE.

PRETTY  
PATHETIC,  
AREN'T  
WE?



I DON'T HAVE THE  
COURAGE TO  
APOLOGIZE TO  
YOUR FACE, SO  
I'M WRITING THIS  
LETTER.

I  
SKIPPED  
A DAY,  
TOO.

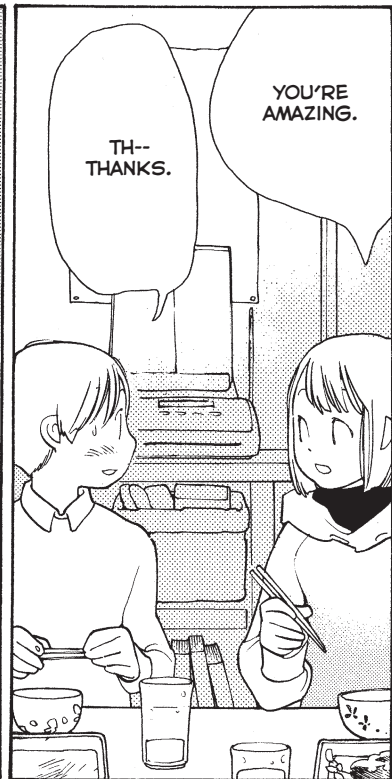
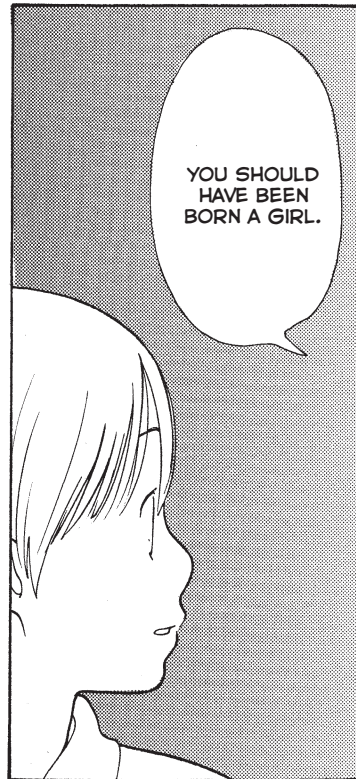
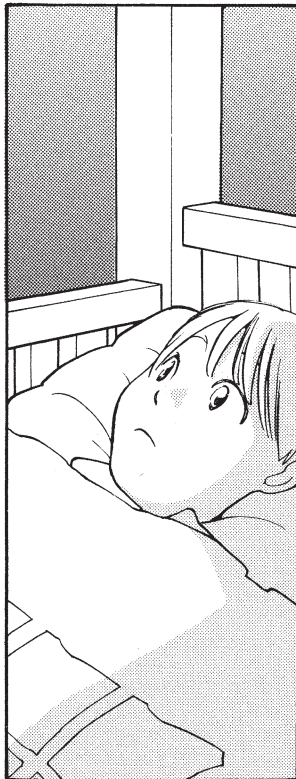


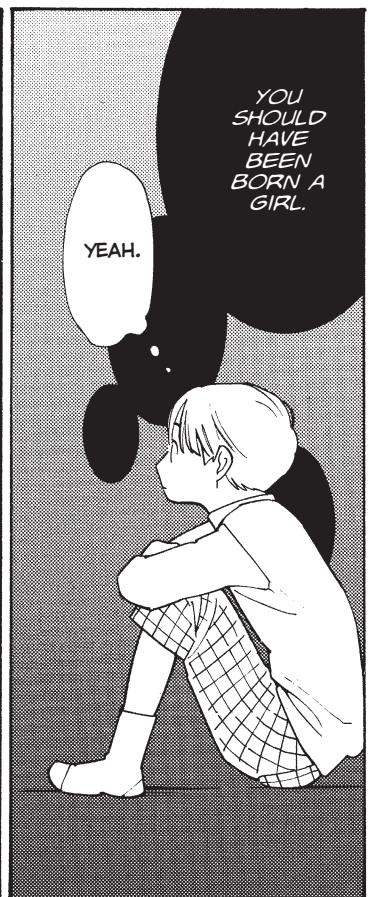
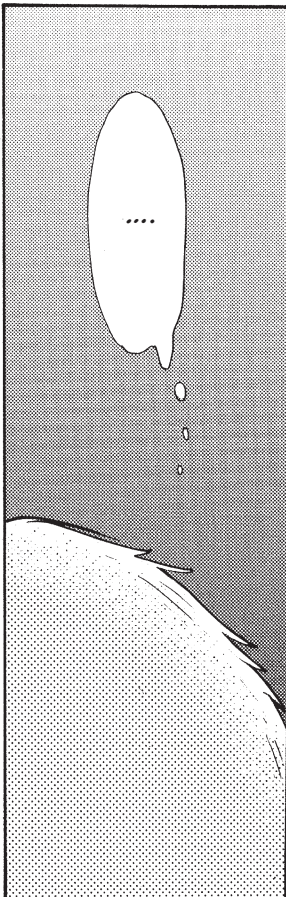
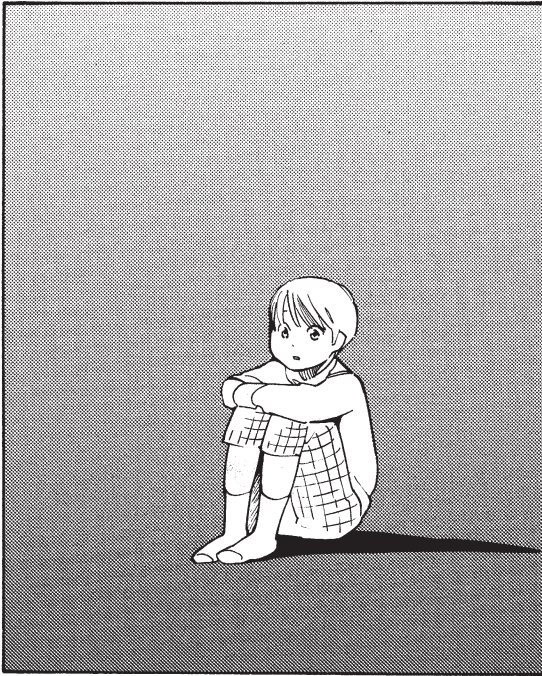
TAKATSUKI-SAN  
KNOWS, TOO.

I'M  
GLAD.

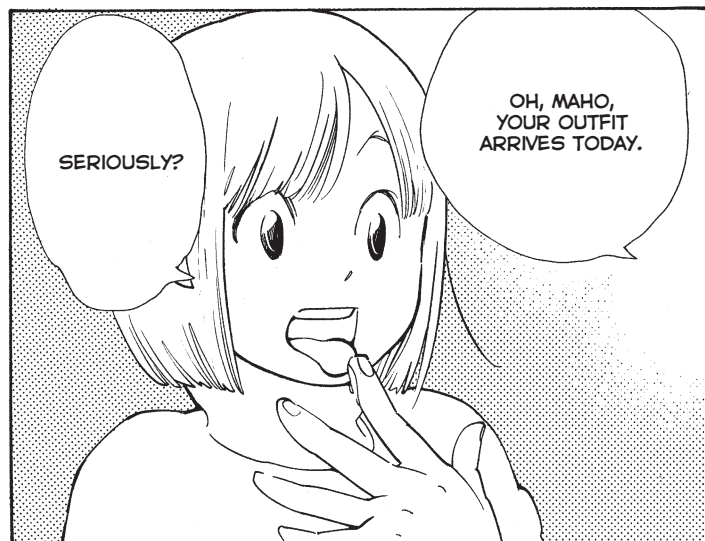
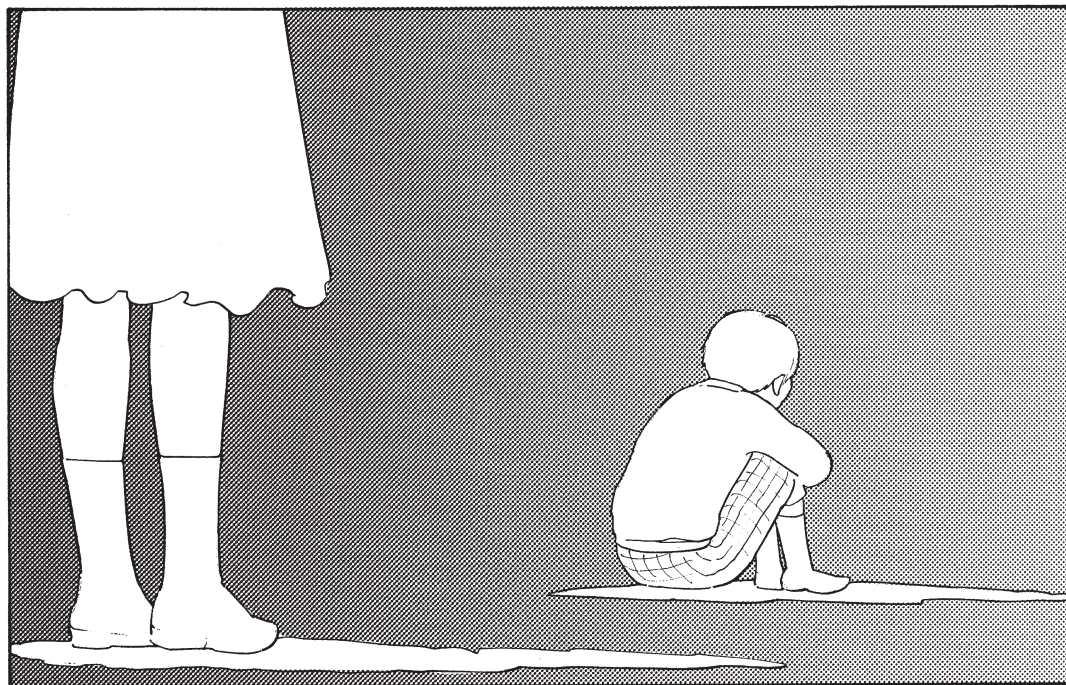
I HAD  
FORGOTTEN  
TO RETURN  
THESE.



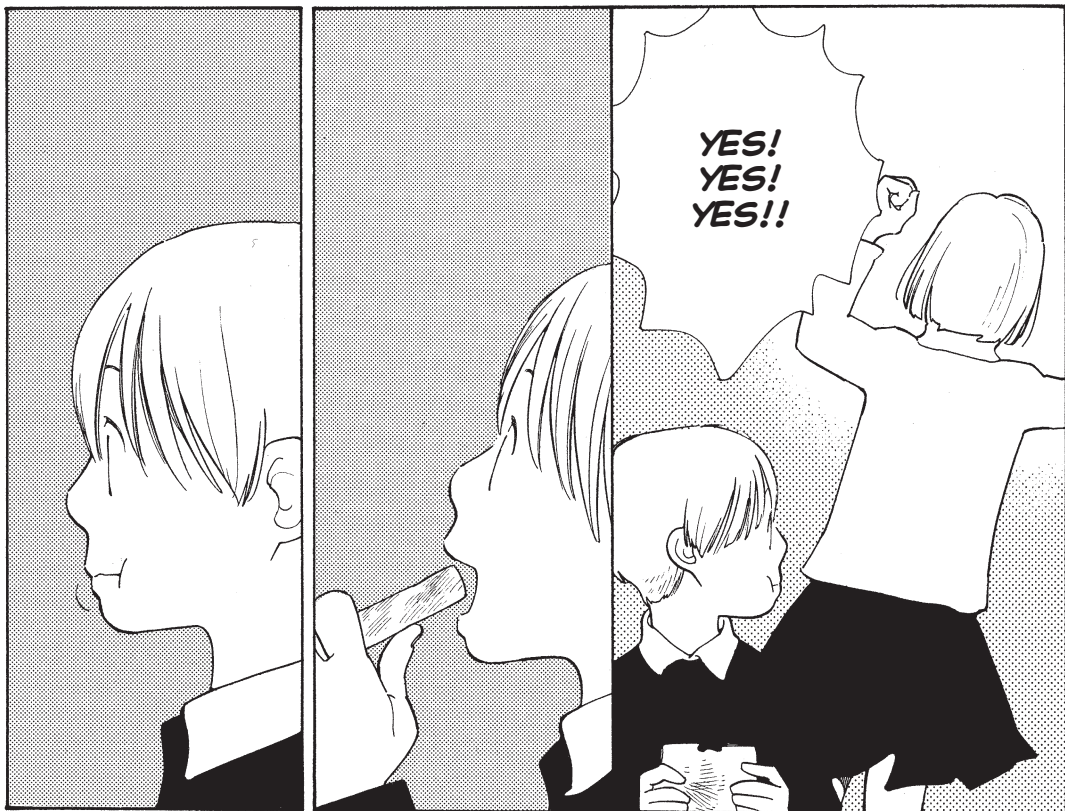


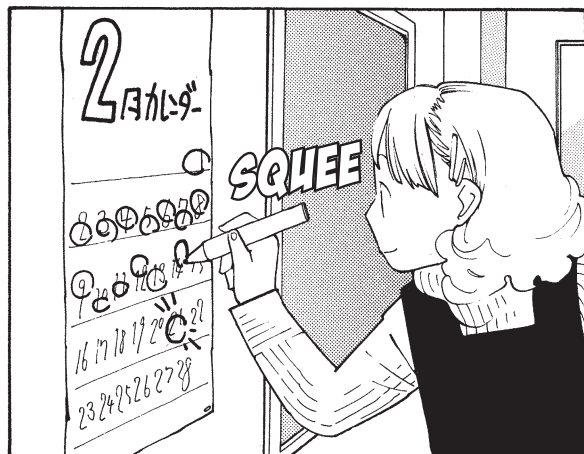
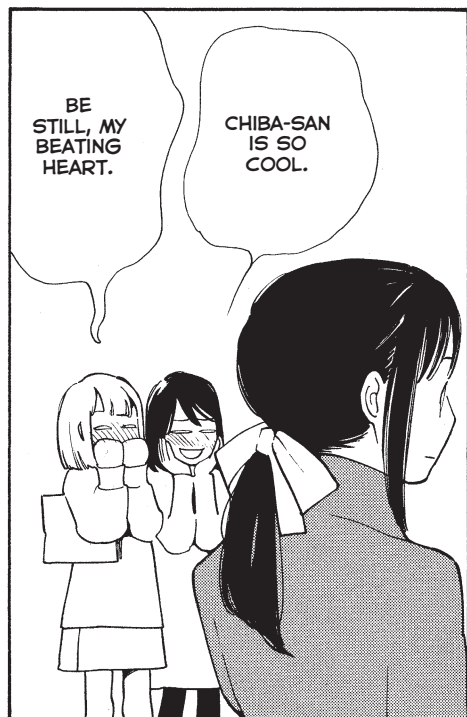




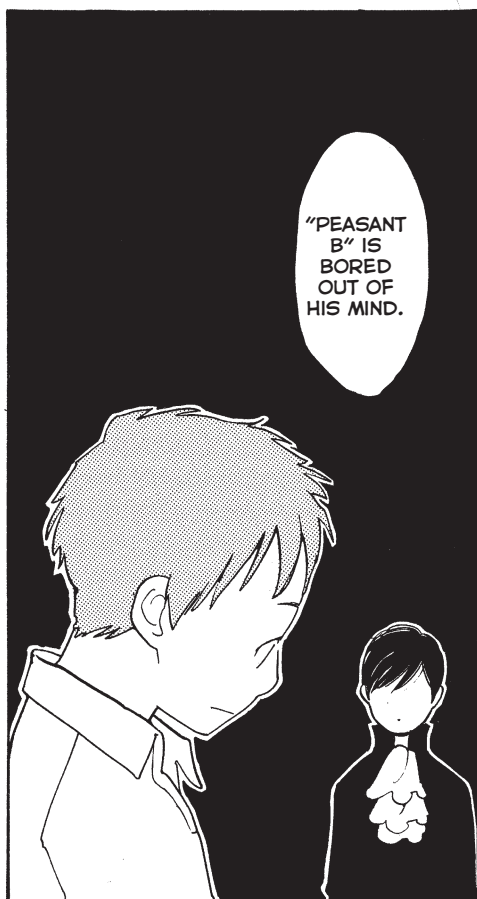




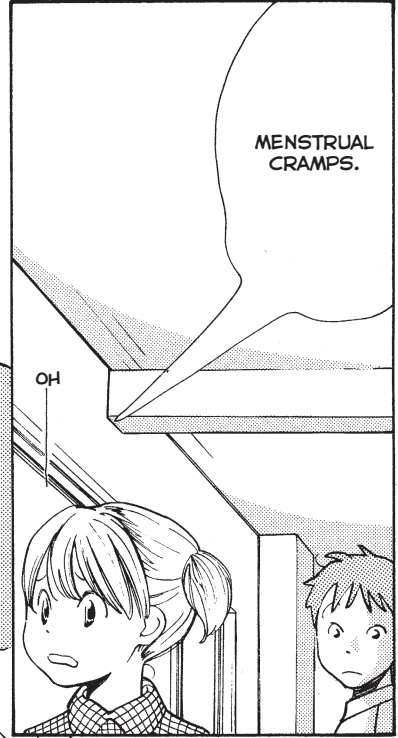
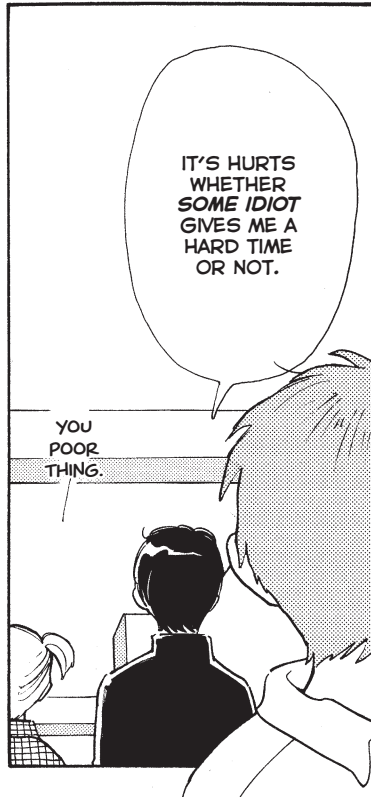


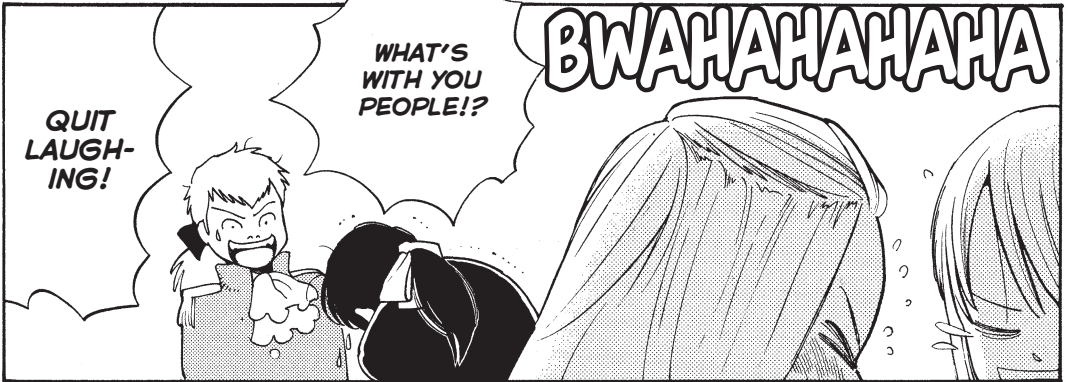
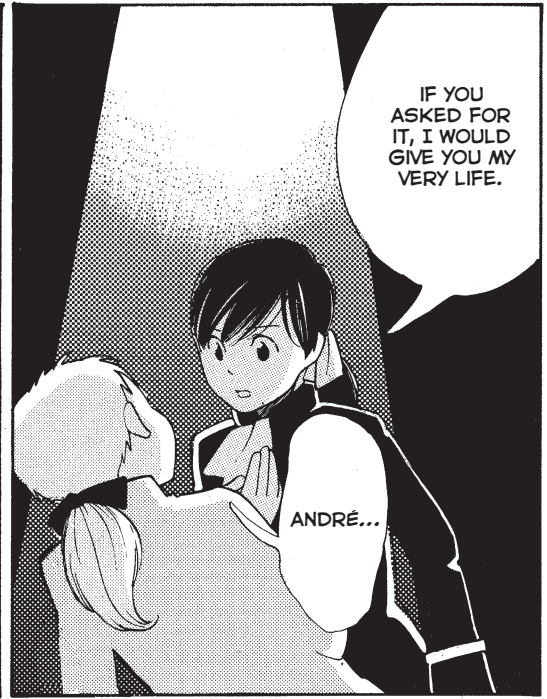


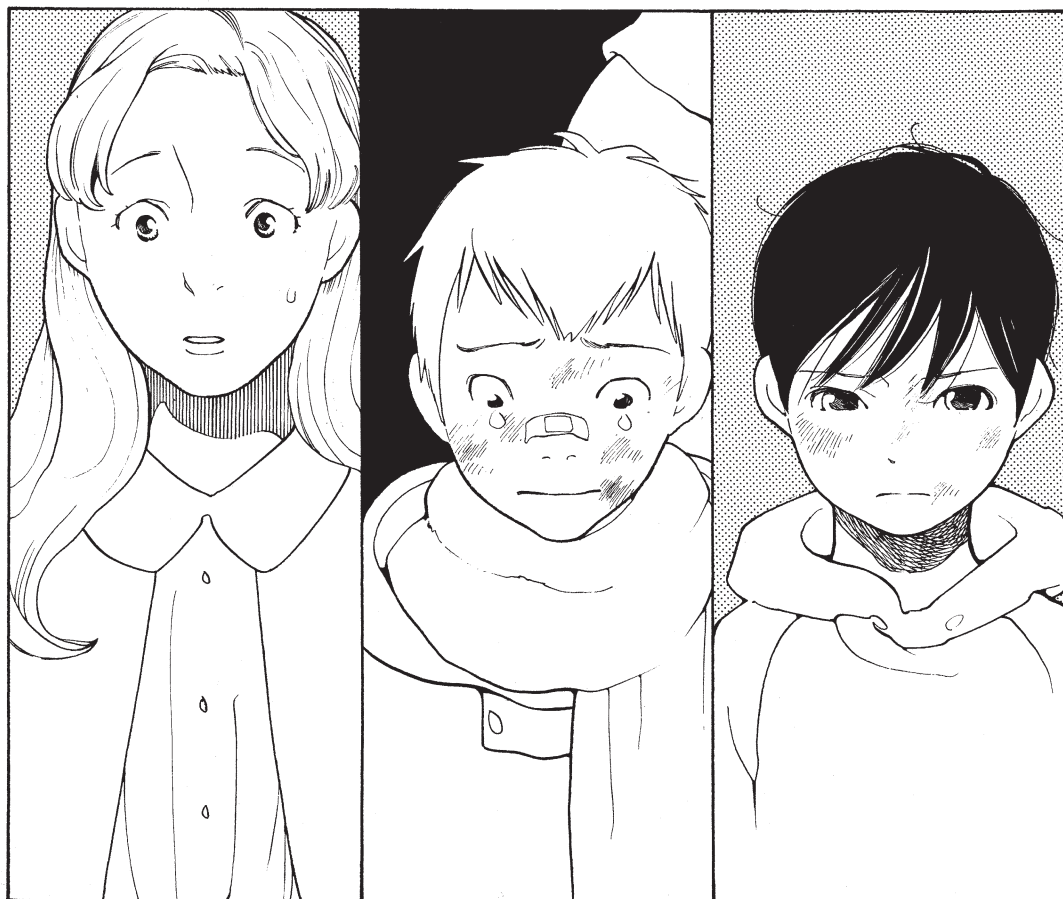










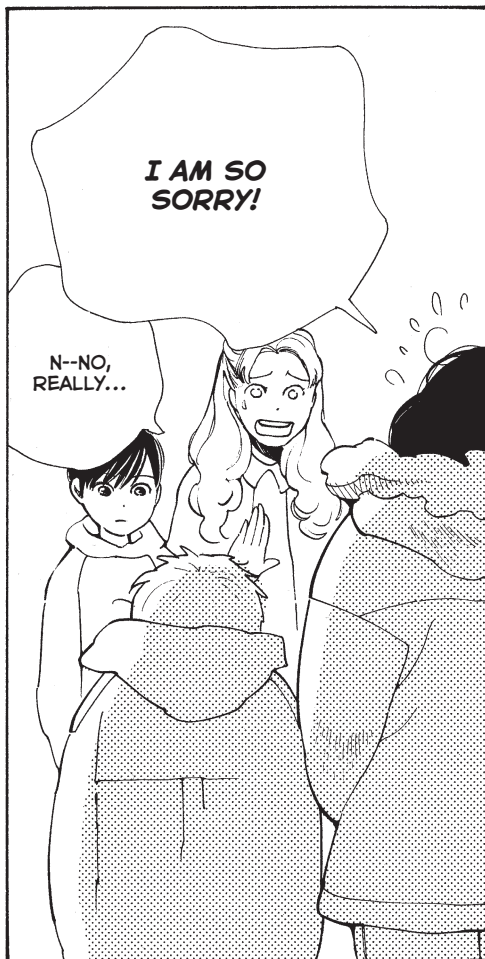






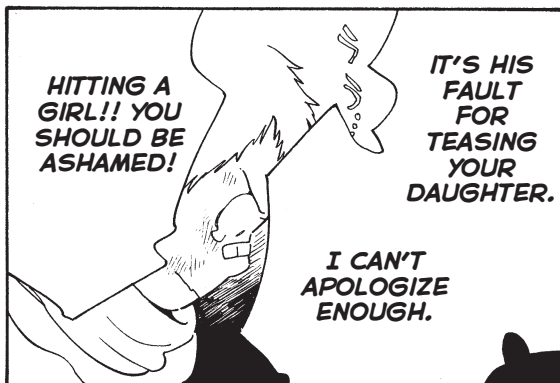
**IT'S LESS  
THAN HE  
DESERVES!**

**YOUR  
SON'S  
THE ONE  
WHO WAS  
HURT.**



**I AM SO  
SORRY!**

**N--NO,  
REALLY...**



**HITTING A  
GIRL!! YOU  
SHOULD BE  
ASHAMED!**

**IT'S HIS  
FAULT  
FOR  
TEASING  
YOUR  
DAUGHTER.**

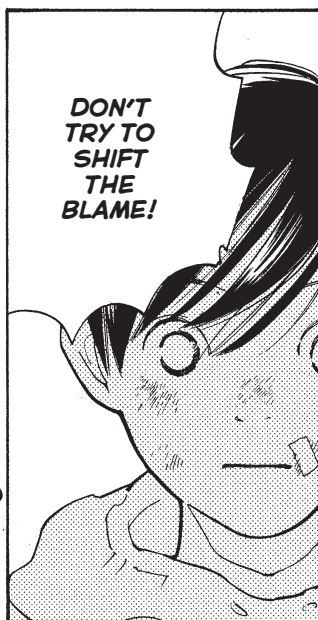
**I CAN'T  
APOLOGIZE  
ENOUGH.**



**NOW  
APOLOGIZE  
TO YOSHINO-  
CHAN!**

**REALLY, MA'AM,  
THAT'S NOT  
NECESSARY...**

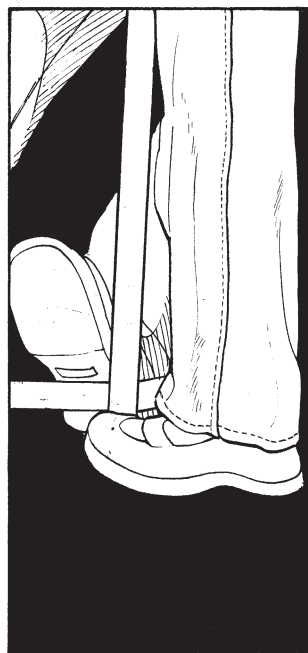
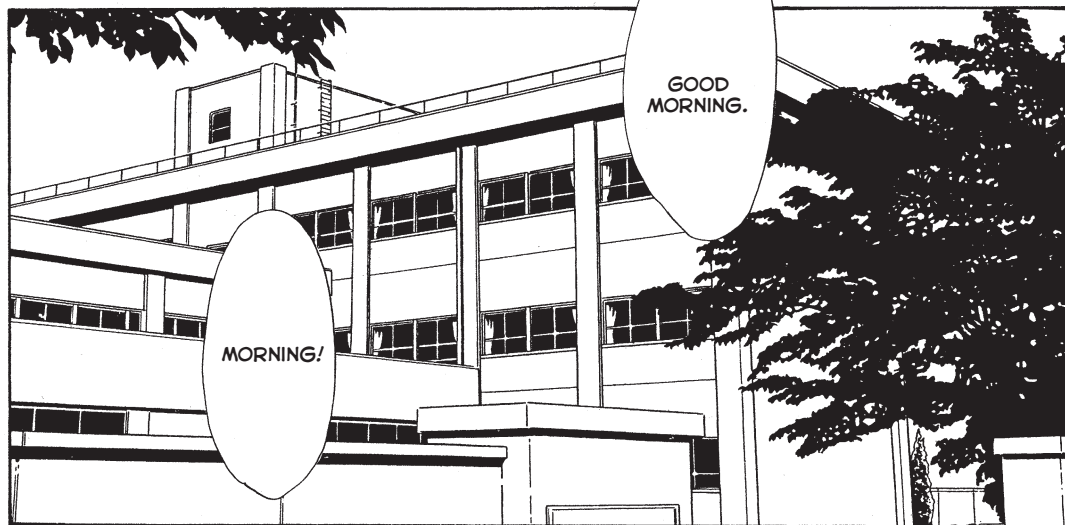
**WAHHHHH**



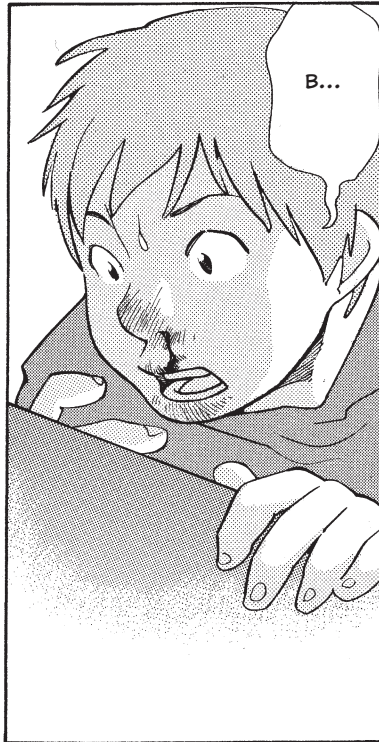
**DON'T  
TRY TO  
SHIFT  
THE  
BLAME!**



**BUT  
AIKAWA'S  
THE ONE  
WHO--**







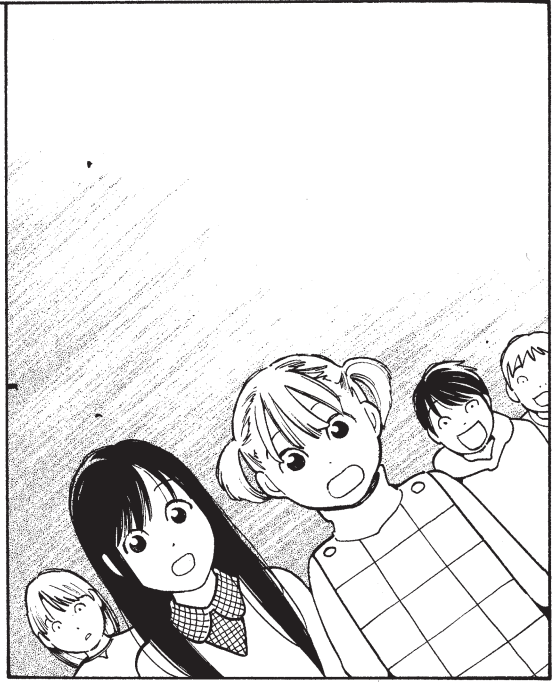


THEY GOT  
INTO A FIST  
FIGHT.

THE  
TEACHER  
SCOLDED  
THEM BOTH.

AIKAWA-KUN  
GAVE IN AND  
APOLOGIZED...

...BUT  
TAKATSUKI-SAN  
REFUSED TO  
APOLOGIZE.

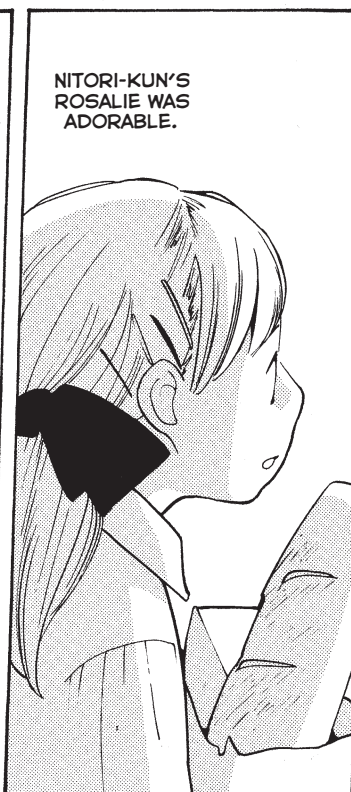
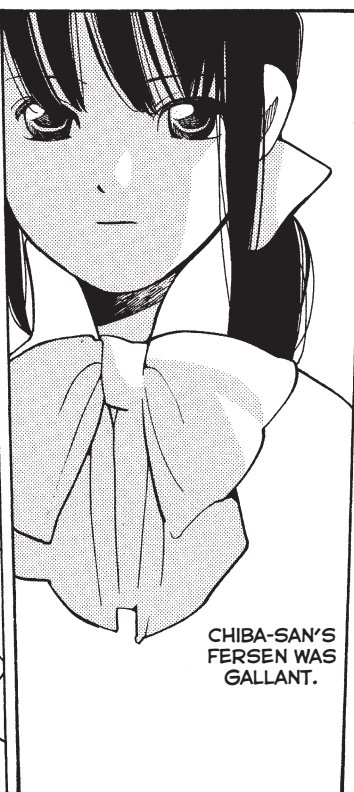
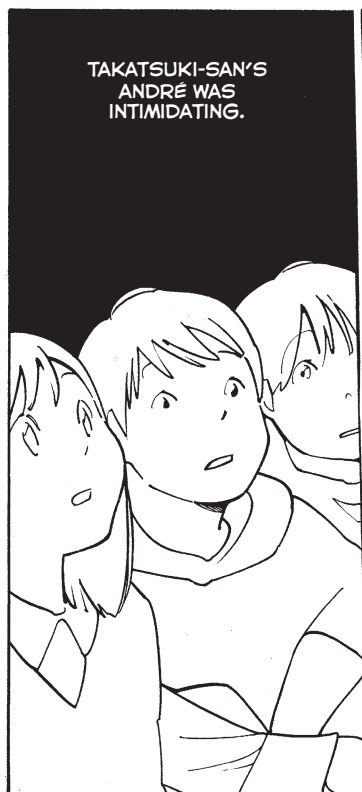
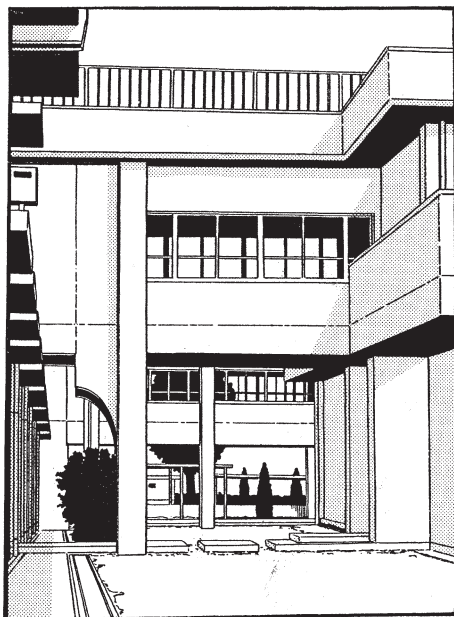


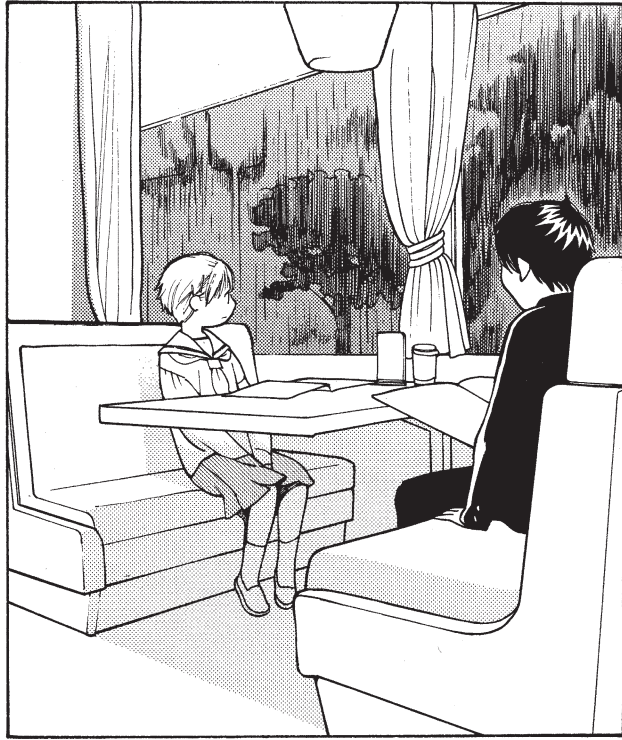
AND THE  
DAYS  
PASSED.



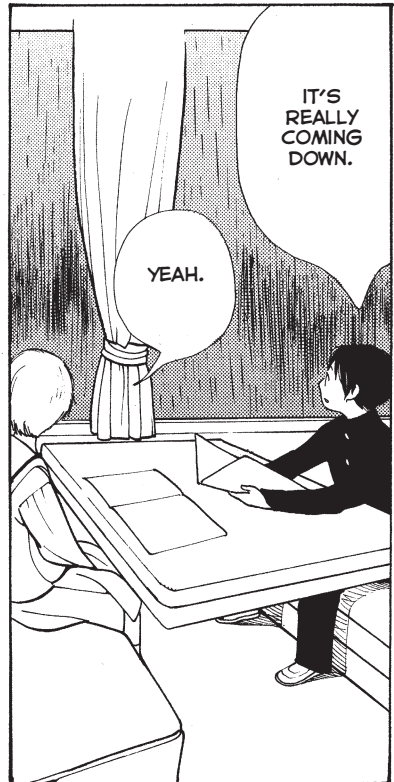
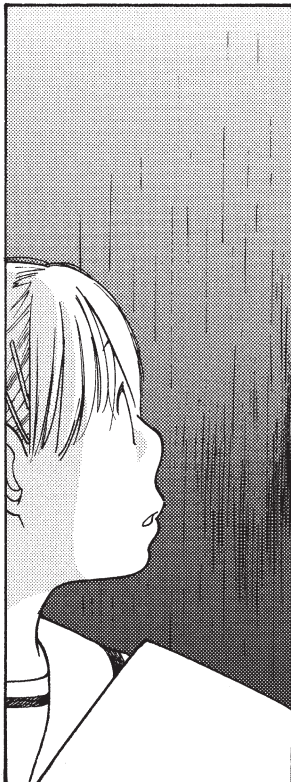
SHE ABSOLUTELY  
REFUSED TO  
APOLOGIZE.



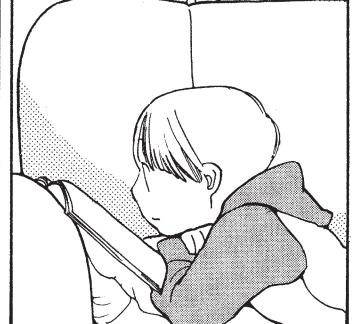
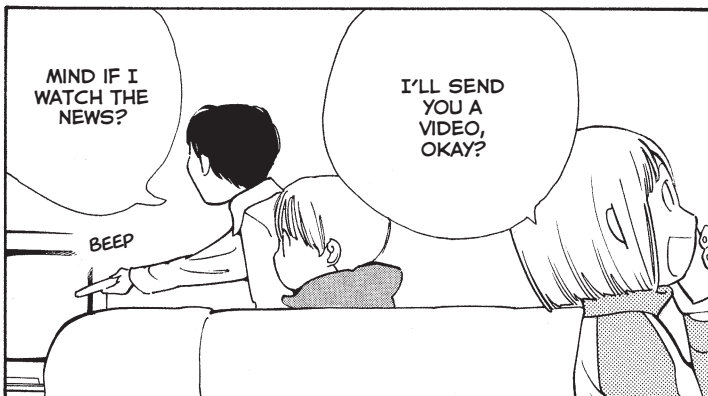
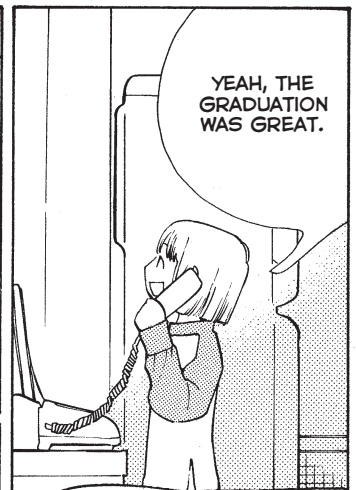
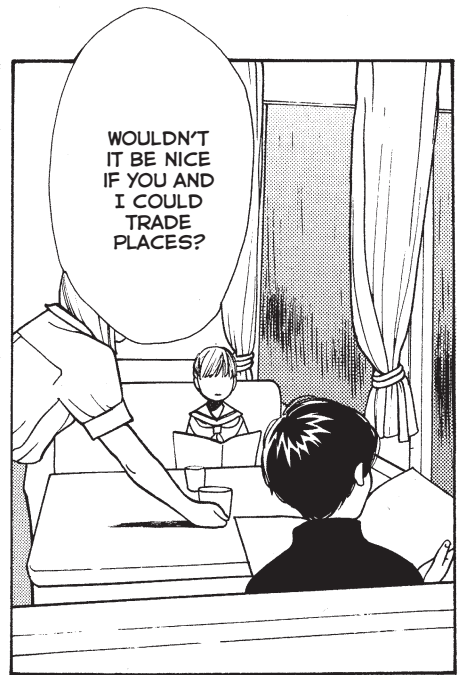
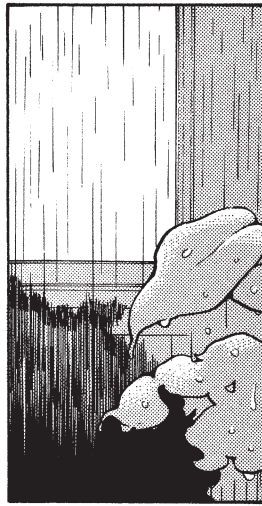


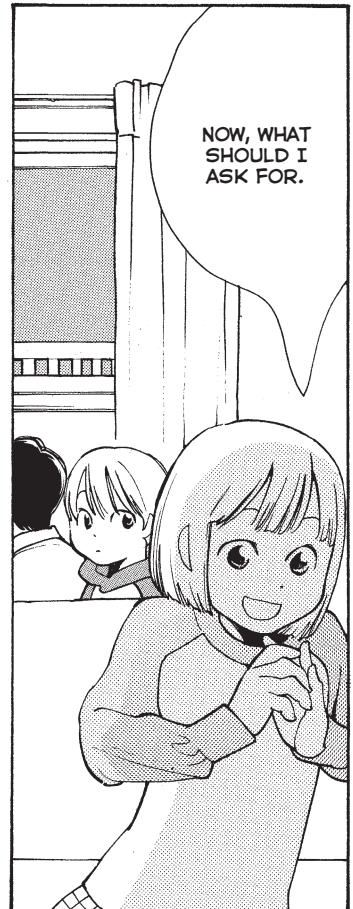
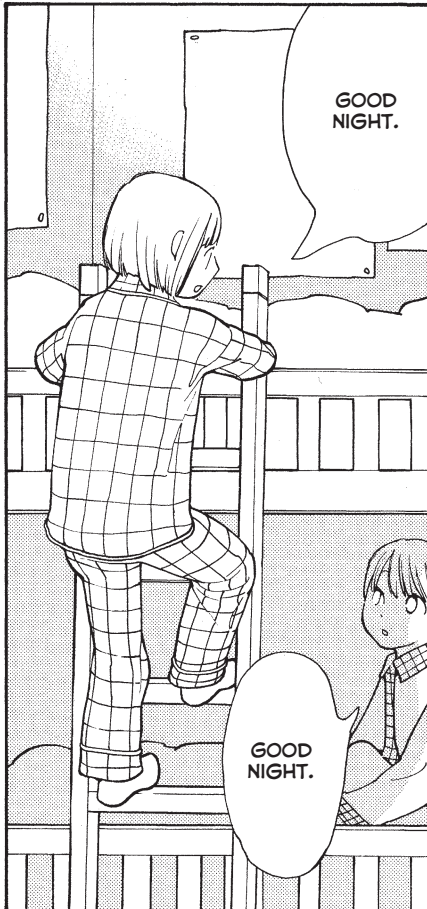
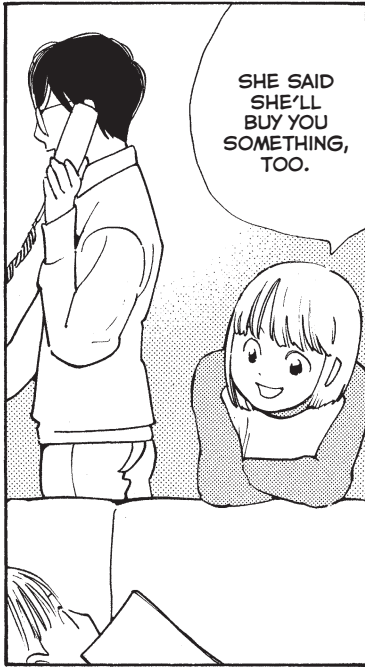


AND THE SIXTH  
GRADERS' FAREWELL  
ASSEMBLY WAS A  
SUCCESS.

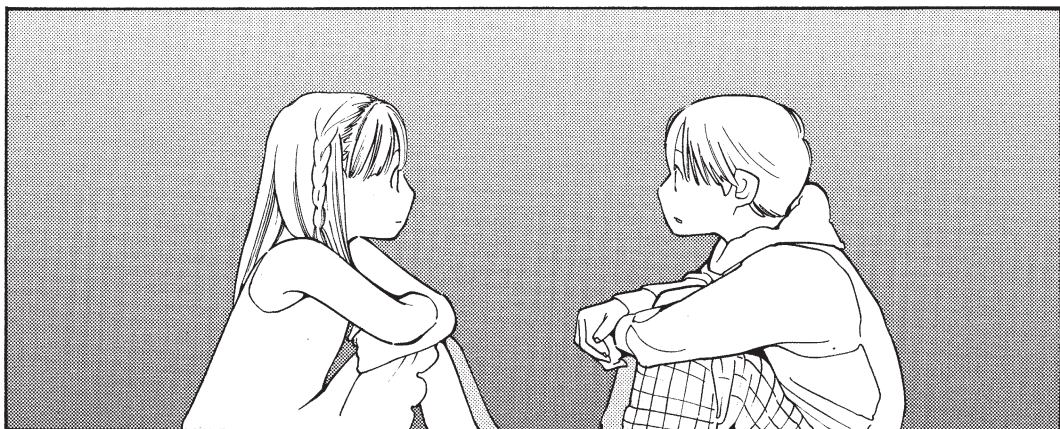
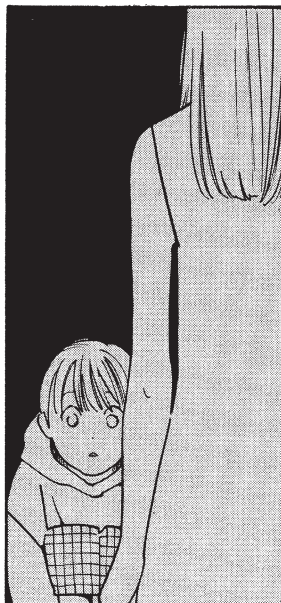














# お別れ会

FAREWELL PARTY

HOW CAN YOU DO THIS TO ME!?

I KNOW THIS IS SUDDEN.

I'M SORRY.

WHAT!?! TRANSFERRING SCHOOLS!?

OUR NEW HOME!

LUCKY SON OF A GUN.

N--NITORI...

THANK YOU...

WE MADE THESE COOKIES FOR YOU.

YOU HAVE TO SWEAR TO WRITE!

DON'T LEAVE US!

AND THAT IS WANDERING SON, VOL. 1. AS USUAL, MY CHARACTERS ARE HARD TO TELL APART, MY BACKGROUNDS ARE TOO EMPTY, AND I HAVE A MILLION OTHER FLAWS TO OVERCOME. I CAN ONLY WISH FERVENTLY THAT THOSE OF YOU WHO ARE READING MY WORK FOR THE FIRST TIME AND THOSE WHO HAVE READ MY WORK BEFORE WILL KEEP ON READING. YEAH, I KNOW THE CHARACTERS KEEP GETTING SMALLER AND IT'S STARTING TO LOOK LIKE SOME KIND OF LOLITA THING, BUT I HOPE YOU'LL STICK WITH ME.

TAKAKO SHIMURA,  
JULY 2003

SPECIAL THANKS  
TO ISHIDE  
DEN-SAMA!

THAT WILL BE 472 YEN.

MOM'LL BE ANGRY IF WE BUY ALL THIS.

ME, TOO.

I'M GOING TO THE CONVENIENCE STORE.

WATCH FOR CARS!

MAYBE THIS HAPPENED...

...AND THEY ALL JUST FORGOT.

MAHO!

WELCOME.

LEND ME 500 YEN.