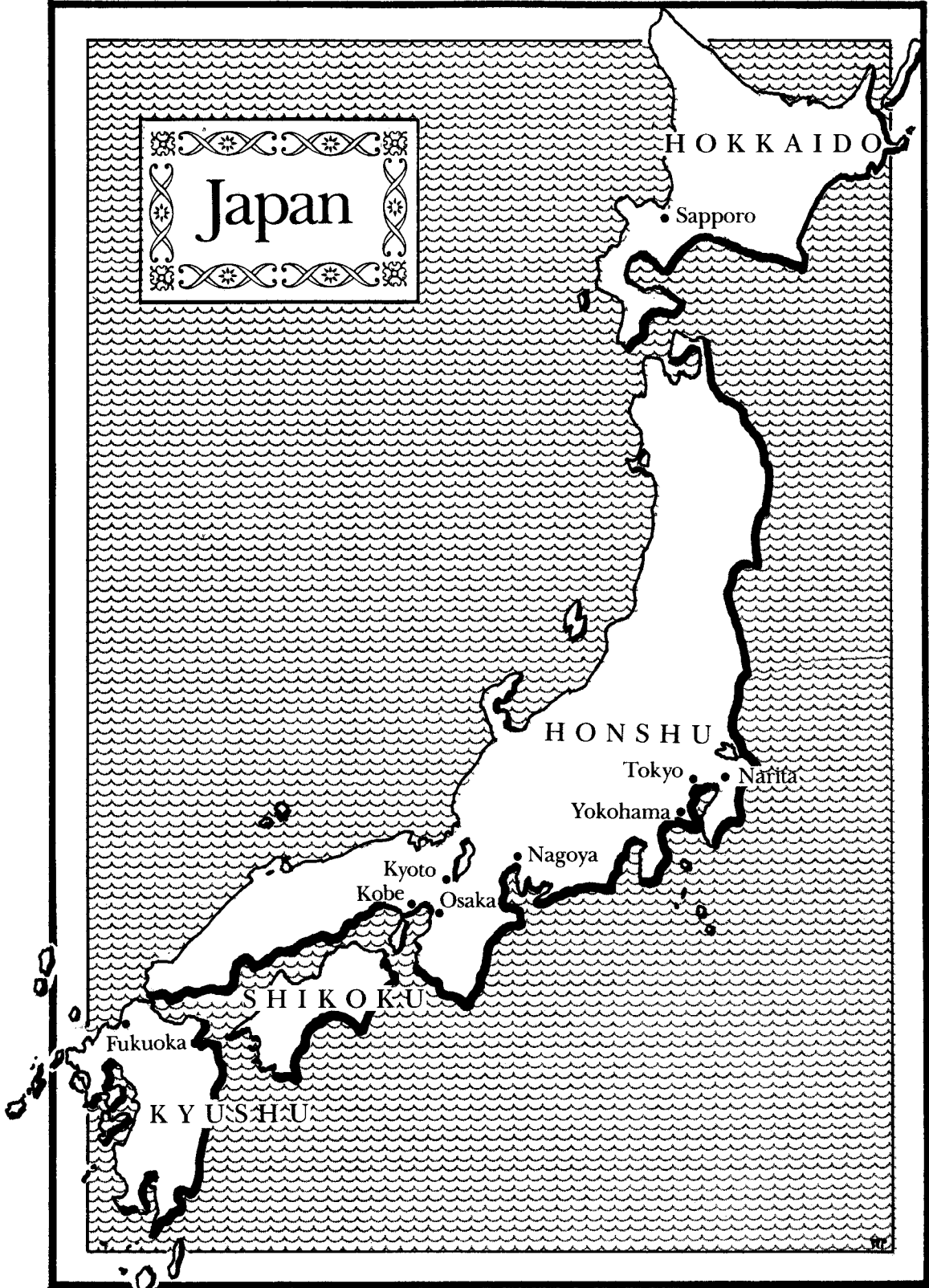


Japan



HOKKAIDO

• Sapporo

HONSHU

• Tokyo

• Narita

• Yokohama

• Nagoya

• Kyoto

• Kobe

• Osaka

SHIKOKU

• Fukuoka

KYUSHU

Introduction

I. PRONUNCIATION

Mora is the term we will use to refer to the syllable-like unit of Japanese: each mora represents one beat and occupies roughly the same unit of time (a 3-mora word takes three times as long to pronounce as a 1-mora word).

The so-called 'standard' dialect of Japanese (spoken by educated natives of Tokyo) can be described in terms of 113 distinct mora of the following kinds:

- 5 single vowel
- 67 consonant + vowel
- 36 consonant + y + vowel
- 5 single consonant

Your first task is to learn (1) how the sounds of Japanese are pronounced and (2) how the Japanese sounds—which are different from the sounds of English—are represented in this text with the letters of our alphabet. For (1), you will need as a model a native speaker of Japanese and/or a recording made by a native speaker.¹ For (2), you must study the chart and notes below, always bearing in mind that the letters are no more than arbitrary symbols which are meant to *remind* you of the actually occurring Japanese sounds. Although the symbols may seem unnecessarily arbitrary at the beginning, while the structure of Japanese is still unknown, you will become accustomed to them very quickly as you become familiar with the language.

The Mora of Japanese

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
a	ka	ga	gã	sa	za	ta	da	na	ha	pa	ba	ma	ya	ra	wa	k
i	ki	gi	gĩ	si	zi	ti	—	ni	hi	pi	bi	mi	—	ri	—	s
u	ku	gu	gũ	su	zu	tu	—	nu	hu	pu	bu	mu	yu	ru	—	t
e	ke	ge	gẽ	se	ze	te	de	ne	he	pe	be	me	—	re	—	p
o	ko	go	gõ	so	zo	to	do	no	ho	po	bo	mo	yo	ro	—	n̄
	kya	gya	gyã	sya	zya	tya	—	nya	hya	pya	bya	mya	—	rya	—	
	kyu	gyu	gyũ	syu	zyu	tyu	—	nyu	hyu	pyu	byu	myu	—	ryu	—	
	kyo	gyo	gyõ	syo	zyo	tyo	—	nyo	hyo	pyo	byo	myo	—	ryo	—	

1. The practice drills that follow are available on audiotape.

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(In the following discussion, row numbers correspond to the numbers of the vertical rows in the chart above. IN THIS SECTION ONLY, mora within a word are separated by hyphens to show mora division, and capital letters represent a pitch level higher than that represented by lower-case letters.)

Row 1	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	a	'a' in 'father'	is short and clipped
	i	'i' in 'machine'	is short and clipped
	u	'u' in 'put'	is short, clipped, and without lip-rounding
	e	'e' in 'bet'	is short and clipped
	o	'o' in 'horse'	is short and clipped

When two or more Japanese vowels follow each other directly, each one retains its original quality and length, but the sequence is regularly pronounced as a continuum. The occurrence of the same vowel symbol twice indicates a long vowel: e.g., **aa** represents **a + a** pronounced without a break.

A word in Japanese has at least as many mora as it has vowels: thus, **a-O-i** is a 3-mora word; **E-e** is a 2-mora word.

Practice 1²

a 'oh!'	A-o 'blue'	u-E 'top'	e 'picture'
A-a 'oh!'	I-i 'is good'	o-I 'nephew'	E-e 'yes'
A-i 'love'	i-E 'house'	o-O-i 'are many'	o-U 'owe'
A-u 'meet'	i-I-E 'no'	a-O-i 'is blue'	o-O-U 'conceal'

Row 2	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	k before a, u	'c' in 'coot'	has less aspiration ³
	e, o		
	ky , and k before i	'c' in 'cute'	has less aspiration ³

The values of the vowel symbols remain the same as in Row 1 above.

Practice 2

ka-U 'buy'	a-KA-I 'is red'	ka-I-KE-E 'account'
ka-O 'face'	o-O-KI-i 'is big'	KYA-a 'eek!'
i-KE 'pond'	KE-e-ko 'practice'	KYO-o 'today'
ko-KO 'here'	ku-U-KO-O 'airport'	KYU-u 'grade'

² All the practice drills that follow are for pronunciation practice only. Do not try to remember the meanings of these items.

³ The corresponding English sound is followed by a strong puff of breath.

Row 3	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	g before a, u, e, o	'g' in 'begone'	in initial position is more fully voiced than the corresponding English initial ⁴
	gy , and g before i	'g' in 'regular'	in initial position is more fully voiced than the corresponding English initial ⁴

Practice 3

GA-i 'injury'	gi-KO-O 'art'	GU-ke-e 'my elder brother'
GE-e 'craft'	GI-ka-i 'the Diet'	GYA-ku-i 'traitorous mind'
GO-i 'vocabulary'	go-KA-I 'misunderstanding'	gyo-O-KO-O 'good fortune'
gi-KE-E 'brother-in-law'	gu-U-I 'a moral'	GYU-u 'beef'

ROW 4

The symbol **ḡ** represents a sound like the 'ng' of 'singer'⁵—that is, it is a sound made with the tongue in position for a **g** but with the air escaping through the nasal passages. In Japanese, this sound never occurs at the beginning of an utterance.

Like **gy** and **g** before **i**, **ḡy** and **ḡ** before **i** are pronounced with the tongue raised in a 'y' position, somewhat like the 'ngy' of 'bring you.'

The occurrence of **ḡ** is a matter of dialect. While it is usually considered a feature of Tokyo Japanese, there are many Tokyo speakers who regularly use **g** instead, and there are still others who alternate freely between the two. The situation, as far as this text is concerned, is as follows:

Where **g** is written, **ḡ** is NOT to be substituted.

Where **ḡ** is written, **g** can ALWAYS be substituted.

Example:

GA-i: G occurs in the speech of all speakers of Japanese.

KA-ḡu: Some speakers say **KA-ḡu** (with the nasal **ḡ**) consistently, others say **KA-gu** consistently, and still others alternate freely between the two pronunciations.

Whichever pronunciation you use, you must be able to understand both.⁶

Practice 4

E-e-ḡa 'movie'	KA-ḡe 'shadow'	KA-i-ḡi 'conference'
i-KA-ḡa 'how?'	GO-ḡo 'afternoon'	ka-I-ḡYA-KU ⁷ 'a jest'
KA-ḡu 'furniture'	ko-O-ḡO 'spoken language'	ka-I-ḡYU-U 'sea-cow'
a-O-ḡu 'look up'	ku-ḡI 'nail'	KO-o-ḡyo-o 'industry'

4. A voiced sound is one accompanied by vibration of the vocal cords. In English, a voiced consonant at the beginning of a word begins without voice (vibration); in Japanese an initial voiced consonant is voiced throughout its articulation.

5. This is a valid comparison only for those speakers of English who distinguish between the medial sounds of 'singer' and 'finger,' with the latter containing the medial sound of 'singer' + 'g.'

6. Accordingly, examples of **g** substitution for **ḡ** have been included on the tapes that accompany this text.

7. See the section on whispered mora below.

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Row 5	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	s before a , u , e , o sy , and s before i	's' in 'see' 'sh' in 'she'	is pronounced further forward in the mouth

Practice 5

A-sa 'morning'
a-SU 'tomorrow'
A-se 'perspiration'
a-SI 'leg'
a-SO-KO 'there'

o-SA-KE 'rice wine'
SU-gu 'right away'
ko-O-SU-I 'perfume'
o-I-SI-I 'is delicious'
o-KA-SI-i 'is funny'

SYA-ka-i 'society'
HA-i-sya 'dentist'
KYU-u-syu-u 'Kyushu'
sya-SYO-O 'conductor'
syu-U-SYO-O 'grief'

Row 6	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	z before a , u , e , o zy , and z before i	'z' in 'bazaar' or 'dz' in 'old zebra' 'j' in 'reject'	is pronounced further forward in the mouth and is regularly fully voiced ⁴

Practice 6

za-I-KA 'inventory'
KA-zu 'number'
ki-ZU 'a cut'
ZE-e 'a tax'
ZO-o 'elephant'

GO-zi 'five o'clock'
KA-zi 'a fire'
zi-E-E 'self-defense'
ZYA-a 'well then'
zya-KO-O 'musk'

ZYU-u 'ten'
KA-zyu 'fruit tree'
zyo-O 'feeling'
zyo-SE-E 'woman'
ko-O-ZYO-o 'factory'

Row 7	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	t before a , e , o ty , and t before i t before u	't' in 'tip' 'ch' in 'cheap' 'ts' in 'tsetse fly'	is pronounced with the tongue touching the teeth and with little aspiration is pronounced further forward in the mouth is pronounced further forward in the mouth

Practice 7

ka-TA 'person'	TI-zu 'map'	o-SI-ĜO-TO-TYU-U 'in the middle of work'
ta-KA-i 'is high'	ti-I-SA-i 'is small'	ko-O-TYO-O 'director'
ki-I-TE 'listening'	o-TYA 'tea'	TYO-o-me-e 'long life'
to-O-KA 'ten days'	ko-O-TYA 'black tea'	TU-i-te 'concerning'
si-ĜO-TO 'work'	TYU-u-i 'warning'	tu-ZU-KI 'continuation'

Row 8	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	d	'd' in 'redeem'	is pronounced with the tongue touching the teeth and is regularly fully voiced ⁴

Practice 8

e-DA 'branch'	DE-te 'leaving'	KA-do 'street corner'
o-KA-DA (family name)	i-SO-i-de 'hurrying'	DO-ko 'where?'
ku-DA-SA-i 'give me'	de-KI-ĝo-to 'occurrence'	do-O-ĜU 'tool'

Row 9	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	n before a , u , e , o ny , and n before i	'n' in 'deny' 'n' in 'menu,' 'avenue,' ⁸ etc.	is pronounced with the tongue touching the teeth and is regularly fully voiced ⁴

Practice 9

NA-ka 'inside'	o-KA-NE 'money'	NYA-o 'meow'
KI-nu 'silk'	so-NO 'that'	gyu-U-NYU-U 'milk'
te-NU-ĜU-I 'towel'	NA-ni 'what?'	nyu-U-ZYO-O 'entrance'
NE-ko 'cat'	ni-KA-I 'second floor'	NYO-o-ĝo 'court lady'

8. Applicable only for those speakers who use a 'nyu' pronunciation in English.

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Row 10	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	h before a , e , o hy , and h before i	'h' in 'hot' 'h' in 'humid'	has more friction
H before u is made by bringing the upper and lower lips together and then puffing air out between them. Unlike English 'f,' which is the closest English sound, Japanese h before u does not involve the lower teeth in its production.			

Practice 10

HA-i 'yes'

HA-ha 'mother'

he-E 'wall'

HO-o 'direction'

hi-ĜE 'beard'

ko-O-HI-i 'coffee'

HYU-u-zu 'fuse'

hya-KU-DO '100 times'

HYO-o 'hail'

HU-u 'manner'

HU-ne 'boat'

HU-zi 'Fuji'

Row 11	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	p before a , u , e , o py , and p before i	'p' in 'poor' 'p' in 'pure'	has less aspiration

Practice 11

PA-a-zi 'purge'

a-PA-a-to 'apartment'

de-PA-a-to 'department
store'

PU-u-pu-u (noise of a horn)

pe-E-ZI 'page'

PO-ka-po-ka 'repeatedly'

PO-o-zu 'a pause'

PYU-u-pyu-u (noise of a whistle)

pi-A-NO 'piano'

Row 12	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	b before a , u , e , o by , and b before i	'b' in 'rebel' 'b' in 'rebuke'	is regularly fully voiced ⁴

Practice 12

BA-ta-a 'butter'

ta-BA-KO 'cigarette'

a-SQ-BU 'play'

a-BU-NA-I 'is dangerous'

ka-BE 'wall'

bo-O 'stick'

o-BO-e-te 'remembering'

e-BI 'shrimp'

sa-BI-SI-i 'is lonely'

BYA-ku-e 'white robe'

BYU-u-byu-u (noise of wind)

byo-O-BU 'screen'

Row 13	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	m before a , u , e , o my , and m before i	'm' in 'remind' 'm' in 'amuse'	is regularly fully voiced ⁴

Practice 13

MA-e 'front'	mu-SU-ME 'daughter'	KYO-o-mi 'interest'
ma-TA 'again'	ME-e-zi 'Meiji'	mya-KU-DO-O 'pulse'
NO-mu 'drink'	I-tu mo 'always'	MYU-u-zu 'muse'
mu-KO-O 'over there'	MI-se-te 'showing'	ko-O-MYO-O 'great deed'

Row 14	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	y	'y' in 'year'	is regularly fully voiced ⁴

Practice 14

ya-O-YA 'vegetable store'	o-YU 'hot water'	yo-SI-DA (family name)
NA-ōo-ya 'Nagoya'	yu-KI-yo 'snowy night'	sa-YO-O 'that way'
o-YA-SU-MI-NA-SA-i 'good night'	yu-U-ME-E 'famous'	o-HA-YO-O 'good morning'

ROW 15

The Japanese **r** is a flap-**r**, made by flicking the tip of the tongue against the alveolar ridge (area behind the upper teeth). This sound closely resembles the 'r' in the British English pronunciation of 'very.' To speakers of American English, it often sounds like a **d**, but there are two main differences: (1) the Japanese **r** is shorter than **d**; and (2) in the production of **r**, the tip of the tongue makes contact with the alveolar ridge, whereas in the production of **d**, it is the area of the tongue immediately behind the tip that makes contact against the upper teeth. When **r** is immediately followed by **i** or **y**, the **r** articulation just described is accompanied by palatalization—that is, the back part of the tongue is in position to make a **y** sound, while the tip makes the flap-**r**.

Practice 15

ra-KU 'comfortable'	o-HU-ro 'bath'	rya-KU-ZI 'simplified character'
sa-YO-NA-RA 'goodbye'	o-MO-SI-RO-i 'is interesting'	ka-I-RYU-U 'ocean current'
BI-ru 'building'	ri-KO-O 'clever'	ryu-U-KO-O 'fashion'
RU-u-ru 'rule'	ko-O-RI 'ice'	RYO-o-zi 'consul'
KI-re-e 'pretty'	a-RI-ga-to-o 'thank you'	ryo-O-RI-ya 'restaurant'

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Row 16	The symbol:	stands for a sound approximately like:	but the Japanese sound:
	w	'w' in 'want'	is regularly fully voiced ⁴

Practice 16

wa-KA-i 'is young'
he-E-WA 'peace'

wa-KA-ru 'understand'
yu-BI-WA 'ring'

wa-RE-WA-RE 'we'
wa-SU-RE-RU 'forget'

Row 17	The symbol:	occurs as a mora by itself immediately preceding a mora having initial:	and the Japanese sound:
	k s t p	k (cf. English 'bookkeeper') s (cf. English 'less sleep,' 'horse-show') t (cf. English 'hot tip') p (cf. English 'top part')	lasts for a full mora beat

All double (long) consonants in Japanese are characterized by tenseness. A following mora beginning with **k**, **t**, or **p** is pronounced without aspiration—that is, without a puff of breath following the consonant.

Practice 17a

mi-K-KA 'three days'
yu-K-KU-ri 'slowly'
NI-k-ko-o 'Nikko'
ha-K-KI-ri 'clearly'
se-K-KYO-o 'sermon'
ha-K-KYU-U 'small salary'

ka-T-TA 'bought'
i-T-TE 'going'
TYO-t-to 'a bit'
ma-T-TI-ba-ko 'matchbox'
ko-MA-t-tya-t-ta '[I]'m upset'
yo-T-TU-ME 'fourth thing'

a-S-SA-ri 'briefly'
ma-S-SU-ġu 'straight'
i-S-SO-O 'more'
za-S-SI 'magazine'
ma-S-SI-ro 'all white'
i-S-SYU-U 'one round'

i-P-PA-I 'full'
i-P-PU-U 'somewhat'
ri-P-PO-O 'legislation'
ha-P-PI 'workman's coat'
ha-P-PYA-KU-ME '800 momme'
ha-P-PYO-O 'announcement'

ROW 17 (CONTINUED)

Ñ represents a nasal sound which always has a full mora beat of its own—that is, it constitutes a mora—and is always pronounced with the nasal passages open; but its pronunciation varies depending on the sound that immediately follows in the same word or a following word.

Row 17 (continued)	The syllable:	before:	represents:
	ñ	(1) p, b, or m (2) z, t, d, n, or r (3) k, g, or ġ (4) s, h, y, w, a vowel, or pause (4) o (4) e	a full-mora m ⁹ a full-mora n ⁹ a full-mora ġ ⁹ full-mora nasalization; pronounced by raising the tongue toward the roof of the mouth but not making contact anywhere, and at the same time releasing the flow of air through the nasal passages and vibrating the vocal cords ñ + w + o ñ + y + e

Practice 17b

(1) **sa-Ñ-PO**

'a walk'

SA-ñ-ba-i

'three cupfuls'

a-Ñ-MA-RI

'too much'

(2) **be-Ñ-ZYO**

'toilet'

ke-Ñ-TO-o

'a guess'

KO-ñ-do

'this time'

da-Ñ-NA-SA-ma

'master'

BE-ñ-ri

'convenient'

(4) **te-Ñ-I-Ñ** 'store clerk'**ni-HO-ñ o** 'Japan (as direct object)'**ni-HO-ñ e** 'to Japan'**sa-Ñ-SE-E** 'approval'**HA-ñ-ha-ñ** 'half and half'**HO-ñ-ya** 'bookstore'**de-Ñ-WA** 'telephone'**a-RI-MA-SE-ñ** 'there isn't any'(3) **be-Ñ-KYO-O**

'study'

ni-HO-Ñ-GI-ñ-ko-o

'Bank of Japan'

ni-HO-Ñ-ĜO

'Japanese language'

WHISPERED MORAs

The Tokyo dialect of Japanese is characterized by the frequent occurrence of whispered (that is, voiceless¹⁰) mora. Whenever an **i** or **u** vowel¹¹ occurs between any two voiceless

9. It constitutes a full mora and is longer than the related sound which occurs as the initial part of a mora.

10. A voiceless sound is one which is not accompanied by vibration of the vocal cords.

11. Other vowels are less commonly affected.

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consonants (**k, s, t, p, or h**), the vowel automatically becomes voiceless or, in some cases, is lost.¹² This happens whether the two consonants come in the same word or in consecutive words.

Practice 18

In the following practice drills, the lighter letters represent whispered (i.e. voiceless or lost) vowels.

ki-SYA 'train'	su-SU-MU 'advance'	hi-SYO 'secretary'
ki-TE 'coming'	su-TE-RU 'throw away'	hi-TO 'person'
ki-T-TE 'stamp'	na-SU-t-te 'doing'	hi-P-PA-ru 'pull'
ku-SYA-mi 'sneeze'	ti-KA-i 'is close'	hu-KA-i 'is deep'
NA-ku-te 'not being any'	ti-T-TO mo '[not] a bit'	hu-SI-ĠI 'strange'
si-TE 'doing'	tu-KI-MA-si-ta '[I] arrived'	hu-TO-i 'is big around'
si-T-TE 'knowing'	tu-TO-me-te 'being employed'	hu-T-TO-BO-o-ru 'football'
su-KI-i 'skiing'	hi-KI-MA-si-ta '[I] pulled'	hi-HA-Ñ 'criticism'

In the phrases in the left-hand column below, the final vowel of the first word is preceded AND followed by a voiceless consonant and accordingly is itself voiceless. In the phrases in the right-hand column, the final vowel of the first word is preceded but not followed by a voiceless consonant and accordingly has its full, voiced value—that is, it is accompanied by vibration of the vocal cords.

Practice 19

DO-t-ti ka 'either one'	DO-t-ti ġa 'which one (as subject)?'
DE-su kara 'therefore'	DE-su ġa 'however'
I-tu kara 'since when?'	I-tu ma-de 'until when?'
hi-KO-o-ki to 'with an airplane'	hi-KO-o-ki no 'of an airplane'

When an **i** or **u** vowel preceded by a voiceless consonant comes at the end of an utterance, the vowel either has its full voiced value or is whispered. There is variation depending on the speaker, the occasion, and the word in question. Alternants like the following occur commonly:

Practice 20

hi-TO-tu or hi-TO-tu 'one unit'
SO-o de-su or SO-o de-su 'that's right'
o-HA-YO-O GO-ZA-I-MA-su or o-HA-YO-O GO-ZA-I-MA-su 'good morning'

Accent

The rhythm of Japanese, unlike that of English, is regular and even: each mora is given moderate, approximately equal stress, and has approximately equal length.¹³ However, some

12. When it is lost, the first of the two consonants has a full-mora beat.

13. Measurements of the mora with sophisticated machinery seem to produce different results for different researchers. Some claim that all mora do indeed have the same length with a very limited range of variation. Others claim greater variation. But from the point of view of a listener's perception, all mora *sound* as if they occupy the same time frame.

mora seem more prominent than others. This prominence—or accent—is primarily a matter of higher pitch in Japanese, and only secondarily a matter of stress (loudness).

Any continuous Japanese sequence of one or more words is said to be accented if it contains at least one example of a single high-pitched mora, or an uninterrupted series of high-pitched mora, followed by an abrupt drop to a low-pitched mora; and the accent is said to occur on the last (or only) high-pitched mora, which is slightly stressed and slightly higher than an immediately preceding high mora. Thus, an utterance that sounds like this:

amerikaryoozi_{kañ} ‘American consulate’

is an accented utterance, and the accent occurs on the mora **zi**, which is slightly stressed (louder) and higher.

For the purposes of this text, we recognize three significant pitch levels: one accented level (high) and two unaccented levels (neutral and low). These are not absolute pitch levels but are relative to each other within a given utterance.

Some Japanese utterances are accented and some are unaccented. The first mora of an unaccented sequence of more than one mora is automatically pronounced with low pitch, and the following mora all have neutral pitch. An unaccented sequence that follows a pause (that is, which occurs at the beginning of a sentence, or within a sentence after a pause), or which follows a comma or semicolon (see below), appears in this text without any special accent marks and assumes the automatic rise.

koko is pronounced **ko**^{ko} ‘here’

asoko is pronounced **a**^{soko} ‘there’

ano sakana is pronounced **a**^{no sakana} ‘that fish’

akai kuruma o katta is pronounced **a**^{kai kuruma o katta} ‘I bought a red car’

However, when an unaccented word or phrase having the above pitch contour occurs in the middle of a sequence, it is preceded by a prime mark // which indicates a rise in pitch from low level to neutral level. Thus:

kore wa 'asoko e is pronounced **ko**^{re} **wa**_a **a**^{soko e} ‘this one, over there’

An accented sequence contains one or more of the following superscript symbols:

<i>Symbol</i>	<i>Meaning</i>
˘	Rise from neutral or low to high pitch on the marked mora.
˙	Drop from high to neutral or low pitch after the marked mora.
ˆ	Only the marked mora is high pitched.

The accent mark is regularly written on the final or only symbol of a mora. Thus:

dôozo is pronounced **do**^ozo ‘please’

anâta is pronounced **a**^{na}ta ‘you’

aôï is pronounced **a**^oi ‘is blue’

wakârimasêñ is pronounced **wa**^{karimase}ñ ‘it isn’t clear’

daízyòobu is pronounced **da**^{izyo}obu ‘safe’

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moó iti-do itte kudasài is pronounced **mo^o iti-do itte kudasa;** 'please say it again'

When a sentence contains more than one accented sequence, each successive sequence tends to be pitched lower than the preceding one to the point where some normally accented sequences lose their accent, unless there is special interest or focus on a later sequence, in which case that sequence is pitched as high as or higher than the preceding. Except for loss of accent, this kind of variation will not be marked, since so many variations in focus—and relative pitch—are possible.

Thus **kíree na ozyóosañ** is pronounced:

- (1) **kiⁱree na o^{zyo}osañ** *or*
- (2) **kiⁱree na o^{zyo}osañ** 'a pretty girl'

In (1) there is more focus on **ozyóosañ** 'girl' than in (2).

A single accented word never has more than one high-pitched sequence, and therefore, under ordinary circumstances, cannot have more than /:/ or /:/ plus /:/. The occurrence of anything more signals *not* two accented sequences but rather *alternate* accents. In particular, the accent patterning of the Japanese adjectival is currently undergoing change, with even some individual speakers vacillating between two alternates. Thus:

nâgâku is pronounced **na^gaku** *or* **na^gaku**

omósiròku is pronounced **o^{mosi}roku** *or* **o^{mosi}roku**

tíisàku is pronounced **tiⁱsaku** *or* **tiⁱsaku**

Note the following rules and conventions:

1. Only a word which contains /:/ or /:/ is said to be accented, and the accent is on the mora where the accent mark occurs.
2. Actually, the rise in pitch symbolized by /:/ is automatic, given the boundaries of the accent phrase. It always occurs on the second mora of the accent phrase, unless the accent itself falls on the first mora, in which case only the first mora is high-pitched.¹⁴
3. Accented words or elements which regularly form a single high sequence in combination with a preceding unaccented word or phrase will be cited with the /:/ accent only. Thus, **dà** indicates that /**sore + dà**/ > **soré dà**; /**Yokohama + dà**/ > **Yokóhama dà**. (But note: /**Kyôoto + dà**/ > **Kyôoto dà**.)

Whispered mora in Japanese cannot be distinguished by pitch. Their position within the pitch contour is determined by other linguistic criteria. In some cases, the accent of an item moves to an adjoining mora if regular patterning would place it on a whispered mora (cf. **kité** 'coming,' from **kúru**); but in other cases, the position of the accent remains constant, with the vowel of an ordinarily whispered mora either becoming voiced or remaining voiceless, depending on the speaker.

Since accent in Japanese is a matter of high pitch relative to a following low pitch, it is impossible to hear accent without a following low mora. The occurrence of /:/ or /:/ at the end of a single word in this text means that the word ordinarily has that accent when a

¹⁴ Symbols for the rise are included here to simplify reading the transcription for the beginning student. It is possible to represent Japanese accent by using an accent mark on the last high syllable (where this text has ^o), with no symbol to indicate the automatic rise—provided the boundaries of the accent phrase are identified.

following low mora occurs. For example, **hasi** 'edge' and **hasi** 'bridge' sound alike in isolation—but when they are followed by a neutral or low mora, they contrast with each other:

hasi wa (**ha^{si} wa**) 'as for the edge,' but **hasi wa** (**ha^{si} wa**) 'as for the bridge';

Similarly, **ki** 'spirit' and **kî** 'tree' are alike in isolation, but compare:

ki wa (**ki wa**) 'as for the spirit,' but **kî wa** (**ki wa**) 'as for the tree.'

Accordingly we do speak of Japanese words that are accented on the final mora, although we recognize that the accent can be heard in only some occurrences.

When a word is accented on its next-to-last mora and the final mora has a whispered alternate, the accent is regularly marked. For example, **ikimàsu** means either

i:kima_{su}¹⁵ or **i:kima_{su}**.

Accent presents difficulty for a foreign student of Japanese largely because of accent variation.¹⁶ This variation is of the following kinds:

1. *Variation in basic word accent.* Many words have alternate accents within the Tokyo dialect. This is increasingly true as Japan becomes a more mobile society. Many—but by no means all—alternate standard accents are noted in this text. Thus, the accepted pronunciation of the word for '(electric) train' is **deñsya** or **děñsya**.

2. *Gain and loss of accent in particular environments.* Many basically unaccented words sometimes acquire an accent, and many accented words sometimes lose their accent. For example, accented **kudàsai** regularly loses its accent following an accented **-te** word:

hanàsite kudasai 'please talk'

An unaccented **-te** word acquires an accent before **mo** and **kara**:

itte 'going,' but **itè kara** 'after going'

When cited in isolation, such words will, of course, be marked with their basic accent.

In addition there is the variation in the relative pitch level of multiple high-pitched sequences within a sentence that has already been noted. In some cases variation extends to loss of accent. It is as if a basically accented Japanese utterance has an infinite number of degrees, from "clearly accented" to "no accent." Often the dividing line between "accented" and "accent lost" is extremely difficult to determine.

Also, as an indication of animation or emphasis, the interval between pitch levels increases. Sometimes the interval between low and neutral pitch within one emphatic unaccented phrase may be as great as, or greater than, that between neutral and high pitch in a following unemphatic accented phrase.

Superimposed on these kinds of variation is dialectal variation. The accent of Tokyo Japanese is different from that of other parts of Japan. Students working with a Japanese instructor who is not a native of Tokyo will find that the pitch contours marked in this text often do not match those used by the instructor.

Doesn't this mean, then, that the student of Japanese might just as well ignore accent? Not at all! The fact that two different accents are sometimes acceptable does not mean that any accent at all is permitted. (Some native speakers of English say 'dry cleaning' and others

15. This is the more common alternate in Tokyo speech.

16. The accents and intonations marked in this text generally follow those of the tapes that were recorded to accompany it for all the material that was recorded.

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say 'dry cleaning,' but no speaker says 'dry cleaning.')

Further indication of the importance of accent is the fact that many pairs of utterances with different meanings are distinguished only by their accent.

INTONATION

The following intonation symbols are used in this text:

1. Period /./: A period ending a sentence indicates that the final mora and all immediately preceding unaccented mora are pronounced with low pitch level, with the final mora—if it is not whispered—lowest of all. In the event that the sentence, or its final accent phrase, contains no accent—that is, if the final or only pitch contour of the sentence is low + neutral—a final period indicates only the onset of silence, again with the final mora (of a sequence of two or more) pronounced with slightly lower pitch.

Period intonation, indicating finality, occurs most commonly at the end of statements, suggestions, rhetorical questions, and questions asked indirectly. At the end of direct questions, it often indicates abruptness, stiffness, aloofness, etc. Examples:

Wakárimasēn desita. 'I didn't understand.' is pronounced wa^karimaseⁿ desita

Asoko e iku. 'I'm going to go there.' is pronounced a^soko e iku

2. Question mark /?/: A question mark ending a sentence indicates a rise in pitch on the final mora,¹⁷ usually with lengthening of that mora. Question-mark intonation regularly changes a statement into a question, and is typical of relaxed style. Examples:

Wakáru? 'Is it clear?' is pronounced wa^karu^u

Kore? 'This one?' is pronounced ko^{re}e

3. Rising hook /↗/: A rising hook ending a sentence indicates a slight rise in pitch on the final mora, usually without lengthening of that mora. The final mora may start on a low or neutral or on a high pitch.¹⁸ This intonation usually occurs with certain sentence particles and implies empathy, friendliness, and interest in the reaction of the person addressed. Where a rising hook occurs, one can usually substitute a period as an alternate intonation without changing the meaning, beyond making the sentence less empathetic. Examples:

Wakárimàsita ka↗ 'Did you understand?' is pronounced

wa^karima^sita ka↗ or wa^karima^sita ka↗

Îi desu yo↗ 'It's all right!' is pronounced

îi desu yo↗ or îi desu yo↗

Kore yo↗ 'It's this one!' is pronounced

ko^{re} yo↗ or ko^{re} yo↗

4. Reversed question mark /↘/: A reversed question mark occurs only in combination with sentence-particle **ne**, and represents an intonation similar to that indicated by a rising hook /↗/ (cf. 3, immediately preceding). However, (1) /↘/ represents a high-pitched start much more frequently, and (2) alternating another intonation in place of /↘/ results in a

¹⁷ With this intonation, the final mora is never whispered.

¹⁸ A high-pitched start is more common in women's speech.

meaning change more significant than affect, as in the case of /↖/. Neŋ is a request for confirmation: 'right?' 'isn't that correct?' Example:

Wakárimàsita neŋ 'You understood—right?'

5. Exclamation point /!/: An exclamation point ending a sentence indicates that the final mora starts high and has slightly falling pitch. Articulation may end abruptly, and there is no significant lengthening of the final mora. This is an intonation of animation. Example:

Ano ne! 'Say there!' is pronounced a^{none}↘

6. Double periods /. ./: Double periods ending a sentence indicate that the final mora has neutral pitch. It often is lengthened, and there is a gradual fading into silence. This intonation denotes incompleteness. Examples:

Kamáwànakereba . . 'If it doesn't matter . . .' is pronounced

ka^{mawa}nakerebaa

Sôo desu ġa . . 'That's so, but . . .' is pronounced

so^o desu ġaa

7. Comma /,/ and Semicolon /;/: A comma within a sentence indicates a break within the utterance: **X, Y** means that there is a slight slowing down of articulation and/or pause at the end of **X**; that unaccented mora at the end of **X** have a low alternate of neutral pitch; and that **Y** starts a new accent phase.¹⁹ In many utterances, the occurrence of comma intonation is optional.

A semicolon marks the same general kind of division as a comma, but in sentences containing more than one such division, the semicolon is used to indicate a division of major rank. Examples:

Supéiŋgo wa yamemàsita ġa, nihónŋo wa màda beńkyoo-site imàsu.

'Spanish I gave up, but Japanese I'm still studying.'

is pronounced

peíŋgo wa yamema
su sita ġa ni hoŋgo wa ma da be ńkyoo-site ima su

Zikań ġa nài kara, supéiŋgo wa yamemàsita ġa; nihónŋo wa màda beńkyoo-site imàsu.

'Spanish I gave up, because I have no time; but Japanese I'm still studying.'

is pronounced

kań ġa na peíŋgo wa yamema hoŋgo wa ma da be ńkyoo-site ima
zi i kara su sita ġa ni da be su

8. Dash /—/: A dash occurs within inverted sentences (cf. Lesson 5B, Structural Pattern 2), indicating that what follows is pronounced as an add-on to what would ordinarily constitute a sentence ending. The pitch level within the add-on is lower than a corresponding phrase within the initial portion. Examples:

19. This means that if the first two mora of **Y** have unaccented pitch, the first is low and the second neutral.

Îi desu nêe—sore wa. ‘Isn’t it nice—that.’ is pronounced

îi desu nêe sore wa

Ikimàsita yo↘²⁰—Kyôoto e. ‘I went—to Kyoto.’ is pronounced

ikimàsita yo↘ Kyôoto e

Pronunciation may seem discouragingly complicated at the beginning, but with perseverance, it will soon become surprisingly easy. After all, it is a finite system that can be learned much more quickly than all the structural patterns and vocabulary that must be mastered—and once learned will affect *everything* you say in Japanese—FOREVER! Faulty pronunciation will strain the imagination and grate on the ears of every Japanese who must listen to you. Accurate pronunciation, on the other hand, will contribute immeasurably to smooth communication. Efforts expended on pronunciation are well rewarded!

Supplementary Pronunciation Drills

1. VOWEL COMBINATIONS

aráimàsü ‘wash’ (distal-style)	hiatari ‘exposure to the sun’	huan ‘uneasiness’
arau ‘wash’ (direct-style)	iu (yuu)²¹ ‘say’	huite ‘wiping’
aráòo ‘let’s wash’	sumie ‘ink drawing’	suehiro ‘folding fan’
	kikîòku ‘hear (and keep in mind)’	huon ‘unrest’
deasi ‘start’		dôa ‘door’
deiri ‘going in and out’		hirôï ‘is wide’
neuti ‘value’		omôu ‘think’
neoki ‘lying down and getting up’		kôe ‘voice’

2. SHORT AND LONG VOWELS

obasañ ‘aunt’	hâ ‘tooth’	ozisañ ‘uncle’
obâasañ ‘grandmother’	hâa ‘yes’	ozîisañ ‘grandfather’
kitê ‘coming’	kûroo ‘trouble’	husetu ‘construction’
kiite ‘listening’	kûuro ‘air route’	huusetu ‘rumor’
kirê ‘cloth’	segyoo ‘management’	tôtte ‘taking’
kîree ‘pretty’	sêegyo ‘control’	tôotte ‘going through’
mûko ‘bridegroom’	tori ‘bird’	oki ‘open sea’
mukoo ‘beyond’	toóri ‘avenue’	oókii ‘is big’

20. This intonation symbol, which ordinarily occurs only at the end of a sentence, occurs in the middle of an inverted sentence.

21. The combination /i + u/ is regularly pronounced **yuu**.

3. SHORT AND LONG CONSONANTS

maki 'firewood'	ite 'being'	Masao (proper name)
mákki 'the last years'	itte 'going'	maássào 'deep blue'
konâ 'flour'	nisi 'west'	kono boosi 'this hat'
koñna 'this kind'	nissi 'diary'	kôn no boosi 'navy-blue hat'
mati 'town'	Supéin 'Spain'	
mâtiti 'match'	suppài 'is sour'	

4. **su ~ tu** CONTRAST

masu 'increase'	sûri 'pickpocket'	sukî 'liking'
mâtu 'wait'	turi 'fishing'	tukî 'moon'
sûmi 'corner'	suġi 'past'	susumu 'advance'
tûmi 'crime'	tuġi 'next'	tutûmu 'wrap'

5. **d ~ r** CONTRAST

dôo 'how?'	hodo 'extent'	muda 'useless'
rôo 'prison'	hôro 'hood'	mura 'village'
dañboo 'heating'	mâde 'until'	sode 'sleeve'
rañboo 'rough'	maré 'rare'	sore 'that thing'

6. **n ~ ġ ~ ñ ~ ñġ** CONTRAST

kani 'crab'	kaneñ 'a combustible'	sâni 'in what follows'
kaġi 'key'	kaġeñ 'moderation'	sâġi 'fraud'
kâni 'severe cold'	kâneñ 'hepatitis'	sañi 'approval'
kânġi 'Korean singing girl'	kañġeñ 'restoration'	sânġi 'participation in government'

7. EVEN-RHYTHM PRACTICE

a 'oh!
are 'that one'
asoko 'there'
tokidokì 'sometimes'
ano sakana 'that fish'
ano tomodati 'that friend'
anó tomodati dà 'it's that friend'
asoko no tomodati 'a friend from that place'
Amerika no tomodati 'an American friend'
Amérika no tomodati dà 'it's an American friend'

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8. ACCENT CONTRASTS

Îma desu. 'It's now.'

Imâ desu. 'It's a living room.'

Mâiniti desu. 'It's every day.'

Mainiti dèsu. 'It's the Mainichi (a newspaper).'

Yônde kudasai. 'Please read [it].'

Yoñde kudasai. 'Please call [him].'

Tuyú dèsu. 'It's the rainy season.'

Tûyu desu. 'It's broth.'

Âtuku simasu. 'I'll make it hot.'

Atúku simàsu. 'I'll make it thick.'

Soré o kîru kara . . 'Since I'm going to cut it . . .'

Soré o kirù kara . . 'Since I'm going to wear it . . .'

Hâsi desu. 'They're chopsticks.'

Hasí dèsu. 'It's the edge.'

Hasí desu. 'It's a bridge.'

9. INTONATION CONTRASTS

Dekîru. 'It's possible.'

Dekîru? 'Is it possible?'

Sôo desyoo. 'That's probably so.'

Sôo desyoo? 'That's so, isn't it?'

Sore. 'That one.'

Sore? 'That one?'

Isôgasi. 'I'm busy.'

Isôgasi? 'Are you busy?'

Sôo desu ka. 'Oh.'

Sôo desu ka↘ 'Oh?'

Tigáimàsu yo. 'They're different.'

Tigáimàsu yo↘ 'They're different.'²²

Owárimàsita yo. 'I've finished.'

Owárimàsita yo↘ 'I've finished.'²²

22. Differences in the English equivalents are also differences of intonation.

Ikímàsu ka ✓ 'Are you going?'

Ikímàsu ga . . 'I'm going, but . . .'

Onázi dèsu yo. 'They're the same.'

Onázi dèsu ga . . 'They're the same, but . . .'

II. SPECIAL SYMBOLS AND CONVENTIONS

1. (), []

In a Japanese sequence, material enclosed in parentheses () may be omitted. In every case, the shorter utterance is more casual and/or less polite. Thus, **a(b)** means that **ab** and **a** both occur with the same meaning except that **a** is more casual and/or less polite than **ab**.

Square brackets [] in the English equivalent of a Japanese sequence introduce material necessary in the English but not specifically corresponding to anything in the Japanese sequence. Conversely, parentheses in the English equivalent enclose explanatory material or something literally translated from the Japanese which is not needed in the English. Compare:

Ikímàsita ka ✓ 'Did [you] go?'

Êe, ikímàsita. 'Yes, [I] did (go).'

'You' and 'I' are needed for natural English but do not specifically correspond to anything in Japanese. 'Go' in the second sentence corresponds to something in the Japanese that is usually omitted in the English equivalent.

Square brackets and parentheses are used more frequently in the earlier lessons, as an aid to the beginning student.

2. | |

Vertical lines enclose hesitation noises and linguistic fillers, comparable to English 'uh,' 'you know,' etc.

3. ↑, ↓, +

In explaining Japanese, there will be frequent references to 'in-group' and 'out-group,' and an understanding of this distinction is crucial to understanding how the culture and its language work.

Japanese society is group-centered, not individualistic, in its basic orientation. An individual Japanese belongs to a number of different groups—the family, school, workplace, clubs, etc.—and depending on the context of the moment, the appropriate group-membership becomes the speaker's in-group and everyone else the out-group. On those occasions when the speaker is indeed representing only him/herself, it is perhaps most accurate to regard that individual as a 'minimal in-group.'

The in-group/out-group membership then is constantly shifting. For example, if Ms. Suzuki is speaking to a friend about her own mother, she and her mother form an in-group vis-à-vis the friend, who becomes out-group. But in speaking to her office manager about herself alone, she is now the minimal in-group and the manager the out-group. Even the

manager can become a member of her in-group, on those occasions when she speaks to someone having no connection with her or her company. A great deal more will be said about this in-group/out-group differentiation in connection with individual structural patterns as they are introduced and explained.

A raised arrow pointing upward /↑/ following a Japanese word or phrase indicates that the word or phrase is honorific-polite—that is, it exalts the person(s) to whom it refers. Such a word is used only in reference to persons other than the speaker, who are members of the out-group within the given context. Example:

nasáimàsita ↑ ‘you (alone or including members of your—not my—in-group) did [it]’ or ‘s/he/they (of our out-group) did [it]’—and I am being polite in reference to the person(s) referred to.

A raised arrow pointing downward /↓/ following a Japanese word or phrase indicates that the word or phrase is humble-polite—that is, it humbles the person(s) to whom it refers in deference to the person to whom it is directed. Such a word is used only in reference to a member/members of the in-group—most commonly the speaker alone. Example:

itásimàsita ↓ ‘I or we (including members of my in-group) did [it]’—and I am being polite to the person affected.

A raised plus sign /+/ following a Japanese word or phrase indicates that the word or phrase is neutral-polite—that is, it is polite and deferential to the person addressed without any notion of exalting or humbling its referent. Example:

gozáimàsu + ‘[it] is [here]’ or ‘[I] have [it]’—and I am being polite to you, the addressee.

4. MAJOR SENTENCES; MINOR SENTENCES AND FRAGMENTS

In this text, utterances which are regarded as complete, standard sentences ending in specially designated, final inflected forms, with or without following sentence-particles, are called MAJOR SENTENCES. All others are MINOR SENTENCES. Within the latter category are FRAGMENTS, which are utterances that end in noninflected words (words with one form only) with or without following particles. Using a parallel approach adapted for English, we would say that in the exchange:

(1) ‘Are you coming here tomorrow?’

(2) ‘Tomorrow?’ (3) ‘If it doesn’t snow.’

Item (1) is a major sentence, (2) and (3) are minor sentences, and (2) is also a fragment.

5. MISCELLANEOUS

/lit./ is used throughout the text as an abbreviation for ‘literally.’

In the Japanese material, only the first word in a sentence and names of persons and places are capitalized.

Hyphens are used within Japanese words to separate meaningful parts of longer words, when such marking makes them easier to handle.

A raised dot separates elements of a sequence having a close semantic and phonologic connection but an accent pattern different from that of a single compound word. Example: **mâa·mâa** ‘so-so.’

III. ROMANIZATION

Various systems of romanization—representation of the Japanese language by letters of the Roman alphabet—are in use in Japan today. The system used in this book is an adaptation of the Shin-kunrei-shiki 'New Official System' and will be designated as JSL Romanization.²³ Other common romanizations are Hepburn (Hebon-shiki, also called Hyōjun-shiki 'Standard System') and Nippon-shiki 'Japanese System.' The differences among them are slight and can be learned with little difficulty. For example, the word for 'romanization' is variously represented as follows:

JSL:	roomazi
Shin-kunrei-shiki:	rōmazi ²⁴
Hepburn:	rōmaji ²⁴
Nippon-shiki:	rōmadi ²⁴

Hepburn romanization is the system most familiar to Westerners; but there are three cogent reasons for not using it in a Japanese textbook.

1. JSL, Shin-kunrei-shiki, and Nippon-shiki bear a direct relation to Japanese structure, whereas Hepburn has no such connection. Thus, in describing Japanese inflection, many statements become unnecessarily complicated and parallelism is obscured if Hepburn romanization is used. For example, compare the following:

To form the stem of consonant verbals:	
Using JSL, Shin-kunrei-shiki, or Nippon-shiki:	Using Hepburn romanization:
change final -u to -i	change final -u to -i , but if -u is preceded by ts , change the ts to ch , and if -u is preceded by s , add h after the s .

The complexity of the second statement results not from special cases in Japanese verbal structure, but only from the fact that Hepburn romanization is based on languages of the West (its vowels have values roughly as in the Romance languages, its consonants as in English) rather than on the Japanese language.

2. For the student who plans to learn the native Japanese writing system, the transition from Hepburn is more difficult than from the other systems.

3. The Japanese themselves do not adhere consistently to any single system; in fact, they sometimes use a mixture of several within the same word! It therefore becomes necessary for foreign students to familiarize themselves with the symbols used in all the systems. JSL, Shin-kunrei-shiki, and Nippon-shiki romanizations take a little longer for English-speaking students to master (though only slightly longer); but once they have learned one, they can switch to Hepburn with no trouble. Students who have used only Hepburn, however, may find the conversion a bit difficult.

The minor differences between JSL on the one hand and Shin-kunrei-shiki and Nippon-shiki on the other result from an attempt to avoid certain inconsistencies and ambiguity in

23. However, Japanese words appearing throughout the book as nonquoted parts of English sentences (as in this explanatory paragraph) are spelled in Hepburn romanization.

24. The long mark over the **o** is sometimes omitted.

the latter systems. For example, in JSL, **ee** and **ei** consistently represent different and distinct sequences of sounds of Tokyo Japanese. The spelling of these sequences in all the other romanizations (including Hepburn) is inconsistent, so that it is often impossible for a student to be certain which value a given occurrence of **ei** represents. This destroys the regularity we expect of romanization.

The most important difference between JSL and the other romanization systems described above is that only JSL includes a system for marking accent, which is viewed as an intrinsic and essential feature of the language that should be represented in romanization.

A final reminder: In dealing with romanization—or any kind of writing system—we are working with a new code, and only the speech of a native speaker (and/or recordings of a native speaker) can provide us with an authentic code breaker. Without the specific code breaker for the language we are dealing with, we are totally in the dark as to how the language really sounds. No writing system—native or romanized—can serve as a substitute. Remember the order: *first*, the sound; *then* the written symbols we use to represent them.

CONVERSION TABLE OF ROMANIZATION^a

Symbol in another romanization	Corresponding symbol in JSL
ā^b	aa
ū^b	uu
ē^b	ee
ei	ee (or ei)^c
ye	e
ō^b	oo
wo	o
-g-	-g̃- (or -g-)^c
shi	si
sha	sya
shu	syu
sho	syo
ji	zi
ja	zya
ju	zyu
jo	zyo
di	zi
dz	z
chi	ti
cha	tya
chu	tyu
cho	tyo
tsu	tu
fu	hu
-n'-	-ñ-
-n (final)	-ñ
-n + consonant other than y-	-ñ-
-mp-	-ñp-
-mb-	-ñb-
-mm-	-ñm-

^aThe left-hand column includes symbols and combinations which either do not occur in JSL romanization, or else they correspond to more than one JSL symbol, so that their interpretation is ambiguous.

^bA circumflex (ˆ) over a vowel in non-JSL romanizations has the same meaning as a macron (¯)—length.

^cWhich alternate is used conforms to the actual pronunciation of the Japanese.

IV. CLASSROOM INSTRUCTIONS²⁵

- | | |
|--|---|
| 1. Kiíte (ite) kudasài. <i>or</i>
Kiítè te kudasai. | Please listen. |
| 2. Ítte kudasài. | Please say [it]. |
| 3. Moó iti-do itte kudasài. | Please say [it] once more. |
| 4. Miínnà de itte kudasài. | Please say [it] all together. |
| 5. Hitó-ri-zùtu itte kudasài. | Please say [it] one (person) at a time. |
| 6. Móitto háyâku hanâsite kudasai. | Please speak more quickly. |
| 7. Móitto hakkiri hanâsite kudasai. | Please speak more clearly. |
| 8. Móitto ôoki na kôe de hanâsite kudasai. | Please speak in a louder voice. |
| 9. Suzúki-sañ ni kiíte kudasài. | Please ask Mr/s. Suzuki. |
| 10. Kotâete kudasai. | Please answer. |
| 11. Hôn o mînai de kudasai. | Please don't look at your book. |
| 12. Eégo o tukawanài de kudasai. | Please don't use English. |

V. GREETINGS AND USEFUL PHRASES

- | | |
|--|--|
| 1. Oháyoo (gozaimàsu) +. | Good morning. |
| 2. Koñniti wa. | Good afternoon. |
| 3. Koñbañ wa. | Good evening. |
| 4. Oyasumi-nasai. | Goodnight. |
| 5. Sayo(o)nara. | Goodbye. |
| 6. Aríгатoo (gozaimasu) +. | Thank you. |
| 7. Aríгатoo (gozaimasita) +. | Thank you (for what you did). |
| 8. I(i)e. | No. <i>or</i> Not at all. |
| 9. Dôo itasimasite ↓. | Don't mention it. |
| 10. Su(m)ímasèñ. | I'm sorry. <i>or</i>
Thank you for your trouble. |
| 11. Su(m)ímasèñ desita. | I'm sorry (for what I did). <i>or</i>
Thank you (for the trouble you took). |
| 12. Sitúree(-simasu). | Excuse me (on leaving). |
| 13. Sitúree(-simasita). | Excuse me (for what I did). |
| 14. Onégai-simàsù. ↓ | Please (speaker requesting something). |
| 15. Dôozo. | Please (speaker offering something). |
| 16. Moósiwake arimasèñ. <i>or</i>
Moósiwake gozaimasèñ. + | Forgive me. |
| 17. Otúkaresama (dèsita). | (You must be tired!) |

²⁵ These sentences are primarily for use by an instructor in giving classroom directions. It is suggested that introductory drill on them be conducted only for the purpose of aural recognition.

18. **Suzuki-sań.** Mr/s. Suzuki.
 19. **Hái.; Êe.; Hâa.** Yes.
 20. **Dôo mo.** (In every way).

MISCELLANEOUS NOTES²⁶

1. **Ohayoo** is used when addressing a family member or friend or colleague or inferior casually. **Oháyoo gozaimàsu** is a formal greeting used in addressing a superior, or in any situation requiring formality. Basically these are initial greetings of the day which may occur at any hour.

2, 3. Like their English equivalents, these Japanese greetings are never used within the family.

4. **Oyasumi-nasai** is a rather informal expression used within the home or among friends or close associates who are going separate ways. The abbreviated **oyasumi** is extremely casual.

5. **Sayonara** is the contracted, less formal equivalent of **sayoonara**. Neither alternate is ever used when leaving one's own home, or when leaving on an errand with an intention of returning soon. (See Lesson 7A).

7. **Arigatoo (gozaimasita)** is the perfective (i.e., finished) equivalent of **arigatoo (gozaimasu)** and expresses gratitude for an activity already completed.

8. **Iie** (or more casual **ie**) is used in negative replies to questions, in contradictions and denials, and as an informal reply to apologies, expressions of thanks, and compliments.

9. **Dôo itasimasite** is used alone, or with **i(i)e**, as a polite, formal reply to apologies, expressions of thanks, and compliments. In form, it is humble-polite (↓).

10, 11. **Suimasèn** is the contracted, less formal equivalent of **sumímasèn**. Unlike **arigatoo** expressions, the use of **su(m)ímasèn** as a 'thank you' always includes a note of apology for troubling the addressee. **Su(m)ímasèn desita** is the perfective equivalent of **su(m)ímasèn** and refers to an action already completed. It is commonly used to apologize or say thank you by someone who is on the point of leaving. However, the imperfective form without **desita** is used in expressing regret and/or thanks for something immediate or in the future.

12. **Sitúree-simasu** means literally 'I [am about to] commit a rudeness.' It is a polite way of excusing oneself from someone's presence, sometimes in the sense 'Excuse me for a moment' and sometimes as 'Excuse me—goodbye.' A number of other uses will be introduced later. **Sitúree** is a casual, informal alternate.

13. **Sitúree-simasita** is the perfective equivalent of the preceding and means literally 'I committed a rudeness.' It is an apology for something that has already been done. **Sitúree**, again, occurs as a casual, informal equivalent.

14. Among the more common English equivalents of **onégai-simàsu** are such expressions as: 'Would you please do it?' 'Please take care of things'; 'Please do'; 'May I have it?' 'I'd like to have it'; etc. The equivalent differs depending upon the context, but the basic meaning is always the same—'I make a request'—and the word is humble-polite (↓).

15. **Dôozo**, which occurs by itself as an expression of offering or invitation ('Please have some'; 'Go ahead'; 'Here you are'; etc.), also occurs within sentences of request or invitation, making the utterance softer and less abrupt.

16. **Moósiwake gozaimasèn** is a more polite equivalent of the alternate with **arimasèn**. These are polite apologies, meaning literally 'I have no excuse,' which may occur in any kind of situation where it is appropriate to express regret for an action or situation.

17. **Otúkaresama (dèsita)** occurs much more commonly in Japanese than its English equivalent. It comments ritualistically on the addressee's tiredness, whether or not the speaker has been the cause. For example, it is used in greeting a traveler at the end of a journey, or a student at the end of an

26. Numbers in this section correspond to the numbers of the items in the Greetings and Useful Phrases section above.

exam, or a participant at the end of a conference, or anyone who has come to the end of a long, hard day.

18. **-Sañ** is added to a family name (as in **Suzuki-sañ**), a given name (as in **Târoo-sañ**), or a family name plus a given name (as in **Suzuki Târoo-sañ**), but it is NOT added to one's own name or to that of members of one's own family or household when speaking to outsiders. Thus, Mr. Yamamoto calls Mr. Suzuki **Suzuki-sañ**, but Mr. Suzuki identifies himself simply as **Suzuki**.

19. **Hâi** and more casual **êe** and more polite **hâa** are used in affirmative replies to questions. **Hâi** is also the regular response to a knock at the door or the calling of one's name.

20. The literal meaning of **dôo mo** ('in every way') does little to suggest the countless situations in which this expression occurs. When used alone, it implies the emphatic assertion of the appropriate remark of the moment—which is left unsaid! The basic meanings tend to relate to gratitude and/or regret. Thus: '[Thanks] very much'; '[I'm] very [sorry]'; '[I'm] very much [obliged to you].' It may also be repeated: **Dôo mo dôo mo**. Within longer utterances, it intensifies the meaning.

PRACTICE

(In each example, the utterance on the right is a response to the one on the left. Keep in mind the special implications if both are not of a similar politeness or formality level: for example, a difference in rank of two speakers immediately shows up in this way. A student would speak politely to a professor, but the professor would have the option of replying in a less polite or formal style. As you practice these exchanges, always visualize an appropriate situation. Repeated drilling will be required before you develop automatic control—a worthwhile goal for utterances that occur as frequently as these.)

- | | |
|------------------------------|-----------------------|
| 1. Ohayoo. | Ohayoo. |
| 2. Oháyoo gozaimàsu. | Oháyoo gozaimàsu. |
| 3. Oháyoo gozaimàsu. | Ohayoo. |
| 4. Koñniti wa. | Koñniti wa. |
| 5. Koñbañ wa. | Koñbañ wa. |
| 6. Oyasumi-nasai. | Oyasumi-nasai. |
| 7. Oyasumi-nasai. | Sayonara. |
| 8. Sayonara. | Sayonara. |
| 9. Sayonara. | Sayoonara. |
| 10. Sayoonara. | Sayoonara. |
| 11. Sayonara. | Oyasumi-nasai. |
| 12. Sitûree. | Dôozo. |
| 13. Sitûree-simasu. | Dôozo. |
| 14. Sitûree-simasu. | Sayoonara. |
| 15. Sitûree. | Sayonara. |
| 16. Sitûree. | Iie. |
| 17. Sitûree-simasita. | Dôo itasimasite. |
| 18. Sitûree-simasita. | Iie. |
| 19. Dôo mo sitûree-simasita. | Iie, dôo itasimasite. |
| 20. Sumímasèñ. | Iie. |
| 21. Dôo mo sumímasèñ. | Dôo itasimasite. |
| 22. Suímasèñ. | Iie. |

23. Suímasèñ desita.
24. Suímasèñ desita.
25. Dôo mo sumímasèñ desita.
26. Sumímasèñ.
27. Arîgátoo.
28. Dôo mo arîgátoo.
29. Arîgátoo gozaimasu.
30. Dôo mo arîgátoo gozaimasu.
31. Arîgátoo gozaimasita.
32. Dôo mo arîgátoo gozaimasita.
33. Onégai-simàsu.
34. Onégai-simàsu.
35. Dôozo.
36. Dôozo.
37. Dôozo.
38. Moósiwake arimasèñ.
39. Moósiwake gozaimasèñ.
40. Otukaresama.
41. Otúkaresama dèsitá.
42. Suzuki-sañ.
43. Suzuki-sañ, ohayoo.
44. Dôo mo.
45. Dôo mo dôo mo.
46. Suzuki-sañ, oháyoo gozaimàsu.
47. Sumímasèñ. Onégai-simàsu.
48. Oyasumi-nasai. Sayonara.
49. Sumímasèñ. Sitùree-simasita.
50. Sumímasèñ desita. Moósiwake arimasèn.

- Dôo itasimasite.
 Ie, dôo itasimasite.
 Iie.
 Dôozo.
 Iie.
 Dôo itasimasite.
 Ie, dôo itasimasite.
 Iie.
 Dôo itasimasite.
 Iie, dôo itasimasite.
 Dôozo.
 Hâi, dôozo.
 Dôo mo.
 Arîgátoo gozaimasu.
 Sumímasèñ.
 Dôo itasimasite.
 Iie, dôo itasimasite.
 Sayonara.
 Dôo itasimasite.
 Hâi.
 Oháyoo gozaimàsu.
 Ie.
 Dôo itasimasite.
 Dôo mo dôo mo.
 Hâi, dôozo.
 Sayonara. Oyasumi-nasai.
 Ie, dôo itasimasite.
 Dôo itasimasite.